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INTERNATIONAL REVIEW OF COMMUNICATION AND MARKETING MIX

Types of product placement: a theoretical over-view

Tipos de product placement: una visión teórica

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Abstract

The *product placement* advertising technique is a commercial communication tool linked to the audiovisual sector almost from its inception. Throughout this years, an evident evolution of it is detected according to its different forms and uses. Thus, we can find a wide spectrum of authors and publications that have tried the tool. However, in many ways, it has not been classified in all its dimensions and requires an arrangement to achieve a peripheral vision that covers all its applications. In response to this, in this study a qualitative exploratory methodology focused on the specific bibliography is applied in order to determine the different variants of this technique. Therefore, an analysis table is developed that includes all types of *product placement* within the current audiovisual language. It is an informed classification that becomes a theoretical model that serves as the basis for the study of future research on *product placement*.

Keywords
Advertising; audiovisual; communication; narrative; *product placement*.

Resumen
La técnica publicitaria de *product placement* es una herramienta de comunicación comercial ligada al sector audiovisual casi desde sus inicios. A lo largo de todo este tiempo, se detecta una evidente evolución de la misma según sus distintas formas y usos. Es por esto que podemos encontrar un gran espectro de autores y publicaciones que han tratado la herramienta. Sin embargo, en muchos sentidos, no ha sido clasificada en todas sus dimensiones y requiere de una ordenación para alcanzar una visión periférica que contemple todas

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sus aplicaciones. Como respuesta a esta situación, en este estudio se aplica una metodología exploratoria cualitativa centrada en la bibliografía específica con el objetivo de poder determinar las distintas variantes de esta técnica. Como resultado, se desarrolla una tabla de análisis que recoge todos los tipos de *product placement* dentro del lenguaje audiovisual actual. Se trata de una clasificación fundamentada que se convierte en un modelo teórico que sirve como base para el estudio de futuras investigaciones sobre emplazamiento de producto.

Palabras clave
Audiovisual; narrativa; comunicación; emplazamiento de producto; publicidad.

1. Introducción

El concepto táctico y definitorio del emplazamiento de producto en una creación audiovisual queda bastante concretado desde sus orígenes. En cambio, hemos podido ver cómo a lo largo de las décadas la técnica se ha ido construyendo y perfeccionando, consiguiendo incluso una normalidad en su uso por parte de la audiencia. Es un tipo de publicidad que se ha convertido en una herramienta muy común dentro del panorama audiovisual actual.

Para la investigación científica publicitaria, el concepto de *product placement* ha sido definido por muchos autores, tantos como lo han estudiado. Pero sin duda destaca y sirve siempre como referente el ofrecido por Balasubramanian (1994, p. 31 / TP): "el *product placement* es un mensaje publicitario pagado destinado a influir en el público de películas (o de televisión) a través de la entrada programada y no intrusiva de un producto de marca en una película (o programa de televisión)". El autor añade (1994, p. 33) a esta definición que "la evidencia histórica apoya dos condiciones necesarias para la colocación de productos: (1) los patrocinadores deben percibir que ofrecen valor, y (2) los medios deben estar motivados por los incentivos económicos que proporcionan". Además de esto, Balasubramanian también reconoce la hibridación de mensajes como fundamento esencial en la naturaleza de esta técnica publicitaria. La unión entre la narración y el uso de la marca con una visión publicitaria como apoyo, facilitan la comprensión de sus valores y aceptación. El mensaje comercial proviene de la narración y no de un anuncio, por lo que la credibilidad por parte del receptor es mayor. Se encuentran el género narrativo y el publicitario en busca de un bien común. Esta es idea también es recogida por Gordillo (2009, p. 222), para quien:

> Las marcas buscan la integración en series y otros géneros más allá de su mera visibilidad. Se persigue llegar a un conjunto de estrategias integradas y un papel más activo dentro de los elementos constitutivos del programa, lo que implica una actuación más allá de la puesta en escena y más cercana a la concepción y guion de la serie, docudrama o programa de entretenimiento.

La sistematización de esta técnica y el continuo intento de empresas y anunciantes de diferenciar su producto facilitan la incursión en distintos programas, series o películas de varios géneros que llevan a la aprobación de la marca en un guion.

En particular, la integración de un producto en determinadas situaciones o decisiones emprendidas por los protagonistas refuerzan su concepto de marca a la vez que construyen la historia. Así lo ve Morgado (2008, p. 3), donde considera que el *product placement*, "que en un principio consistía en la simple incorporación de un producto al espacio discursivo durante un tiempo determinado, ha ido tomando diversas variantes hasta alcanzar en algunos casos un protagonismo narrativo".

La hibridación de géneros y mensajes recogidos por Balasubramanian y Gordillo reconocen en el *product placement* la capacidad de llegar a una mayor audiencia no cautiva que asimila el mensaje del producto de manera natural. Forma parte de una larga planificación de medios y plan de marketing dentro de la estrategia de posicionamiento para una marca. Como cita Balasubramanian (1994, p. 31 / TP): "para localizar eficientemente las oportunidades de colocación de productos, el patrocinador del producto generalmente contrata a una empresa especializada para que actúe como enlace con los estudios de cine y scripts de historias seguros mucho antes de la producción". El trabajo de inserción es medido y adecuado de manera detallada por las

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empresas y viceversa. Determinados estudios de cine o cadenas de televisión planifican con mimo la incursión de marcas que sean afines con sus valores y concepto de empresa. De hecho, y tal y como veremos en este estudio, son muchos los ejemplos donde "el guion se crea a la merced de las marcas" (Gallardo, Elías y Jiménez-Marín, 2018, p. 69).

1.1. Diferencias entre product placement y brand placement

La técnica de emplazamiento de producto en el relato audiovisual tiene varias versiones que son aplicadas según la intencionalidad final del mensaje. En muchas ocasiones, el grado de exposición viene asignado según el acuerdo establecido entre la productora y el anunciante. Otras veces, depende del formato o soporte en el que se emita la pieza. Los mensajes en publicidad siempre deben estar enfocados a la consecución de impacto en un determinado *target*. En este espectro, pueden influir valores culturales, sociales, económicos o temporales, por lo que es necesario también saber adaptar la técnica al público al que se dirige.

En primer lugar, para poder desarrollar este punto y considerar las posibles y diferentes acciones de comunicación a llevar a cabo, es importante definir y diferenciar el *brand placement* y el *product placement*. El primero de ellos se refiere al posicionamiento de marca dentro de un discurso audiovisual. Para Del Pino y Olivares (2007, p. 343):

Brand *placement* es toda presencia o referencia audiovisual intencional a una marca (de producto, empresa, famoso o mancomunada), claramente identificable, lograda mediante una gestión y negociación con la productora, integrada en el contexto espacial y/o narrativo del género de la ficción cinematográfica y televisiva.

Esta técnica de marketing puede darse, por ejemplo, a través de la presencia de un logotipo en una valla publicitaria o la mención dialogada de una marca. La representación publicitaria del objeto está considerada por su concepción de marketing, por lo que se hace referencia a ella a través de su logotipo, producto o nombre. Se trata de la versión más amplia sobre los fundamentos comunicativos y constructivos del concepto de imagen marca. Dentro del término de *brand placement*, Del Pino y Olivares (2007, p. 52) valoran los componentes de esta técnica compuesta por un factor comunicativo, una inserción adecuada y los fines publicitarios de la acción; elementos coincidentes con las acciones de *product placement* que en esta ocasión adquieren una valoración menos individualista y más cercana al reconocimiento e interpretación de la marca.

Como ya hemos podido ver, el segundo caso, el *product placement*, es aquel concepto utilizado con carácter genérico para cualquier emplazamiento publicitario, en cambio, su verdadero significado está ligado a la presencia física de un producto o servicio en un entorno ficcional. Suele tener una actitud más significativa en las tramas y además de dar a conocer una marca, está más destinado a impulsar la venta del producto emplazado. Por ejemplo, tal y como examina el artículo de Simancas y Novella (2017), en la serie *The Big Bang Theory* (2007-2019), se producen numerosos casos de *product placement* con productos de personajes como Batman o Superman, algo habitual en la serie. Todas estas acciones, en su conjunto, están realizando y generando una imagen de marca consensuada de *brand placement* para DC Cómics, firma propietaria de los derechos de estos héroes (Salas, 2007).

Una vez estimadas estas definiciones y sus diferencias es importante indicar que muchos autores utilizan estos términos como sinónimos. Sin embargo, debido a la naturaleza de este estudio, nos centraremos en el uso de *product placement* como el sentido amplio del concepto.

2. Metodología

Este estudio nace con el objetivo principal de conocer las distintas tipologías de emplazamiento de producto contempladas actualmente dentro del sector publicitario. Se trata de efectuar un análisis dónde se busca poner orden y concisión dentro del estudio de las distintas dimensiones de una herramienta comunicativa que cuenta con claros vínculos con la ficción. Para ello, esta exploración cuenta también con la implantación de dos objetivos específicos. El primero de ellos consiste en realizar un análisis bibliográfico sobre la cuestión donde se contemplen todas las variantes y los usos detectados en la aplicación de esta herramienta en la actualidad. Una vez recabada esta información, el segundo objetivo específico de esta investigación es construir una tabla de análisis que disponga las distintas posibilidades en la ejecución de la práctica para futuros estudios sobre *product placement*.

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Para alcanzar estos objetivos se ha realizado una metodología que cuenta con un diseño de la investigación exploratorio cualitativo. Su procedimiento se realizará a través de un análisis bibliográfico específico sobre el estado de la cuestión dónde se estudiarán a los principales autores y publicaciones que han considerado esta materia. De esta manera, se obtiene un corpus de estudio que contempla a la herramienta de *product placement* en todas sus variantes. Como consecuencia de este método, la exploración a realizar, así como los resultados de esta investigación, adquieren un carácter internacional, ya que es un tipo de publicidad consolidada dentro del contexto audiovisual presente. Este marco bibliográfico tratado servirá para generar una fundamentación teórica de la herramienta. Por lo que, llegados a este punto, podemos realizar una clasificación de la información recabada que nos permite alcanzar el objetivo principal de este estudio académico. Nos encontramos, por tanto, ante un planteamiento de análisis centrado en la ordenación y puesta en valor de esta técnica de comunicación comercial.

Por último, es también oportuno indicar que el estudio realizado aquí nos va permitir alcanzar una visión periférica sobre las tipologías posibles a la hora de realizar un emplazamiento de producto. Se alcanza una concepción teórica sobre esta herramienta basada en aunar contenidos narrativos con fines comerciales y de comunicación. Esto, sin duda, servirá para fundamentar futuras investigaciones sobre el posicionamiento de producto dentro del sector audiovisual.

3. Resultados

Para poder realizar de manera detallada un amplio estudio sobre los distintos modelos de interpretación y tipos de *product placement* a considerar, se expone la siguiente relación de tipologías conceptuales de esta herramienta publicitaria.

3.1. Product placement según emplazamiento

El emplazamiento de producto según su tipo de emplazamiento dentro del relato audiovisual es la concepción más básica del fenómeno. En la mayoría de los casos, se trata de tipologías referidas al nivel de presencia e interactividad con la narrativa que puede generar. Entre sus variaciones podemos diferenciar:

- Product *placement* pasivo: "Aquel emplazamiento que permite la mera visualización de la marca. El producto está presente pero no participa activamente en la acción" (Méndiz, 2007, p. 58). Ayuda a la ambientación y en ocasiones incluso a la recreación histórica. Es el típico emplazamiento que encontrábamos en series como *Médico de Familia* (1995-1999) o *Los Serrano* (2003-2008) con productos alimenticios sobre la mesa del desayuno de los personajes. Debe ser tenido en cuenta por el lenguaje audiovisual de la obra, ya que corre el riesgo de pasar inadvertido.
    - Pasivo principal: "El producto no se utiliza, ni se menciona pero su presencia es necesaria para desarrollar la acción o para completar su significado" (Baños-González y Rodríguez, 2012, p. 159). En este tipo de situaciones los personajes suelen reaccionar ante un elemento publicitario aunque no interactúen directamente con él. Un ejemplo lo podríamos encontrar en la cinta de Ben Stiller *La vida secreta de Walter Mitty* (2013), cuando el protagonista decide emprender su viaje con la ensoñación que hace de la portada de un número de la revista *Life*.
    - Pasivo secundario: "La marca es un simple objeto del escenario con una función meramente descriptiva. No es necesaria para la acción ni aporta significados a lo que ocurre" (Baños-González y Rodríguez, 2012, p. 158). Es el caso de elementos que pueden formar parte del escenario como los productos en un supermercado, pero que no intervienen directamente en la trama. Tienen función de atrezo. Existen muchos ejemplos sobre este tipo, uno de los más destacados de los últimos años es la valla publicitaria de Adidas que resiste la levitación de un estadio de béisbol en *X-Men: Días del futuro pasado* (2014).
- Product *placement* activo: "El producto toma parte activa del relato, y los personajes se relacionan con él

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en un contexto que da sentido a la marca" (Méndiz, 2007, p. 59). La marca y su consumo forman parte del argumento y los protagonistas hacen uso de él de manera beneficiosa para ellos sin llegar a la mención. Continuando con el ejemplo anterior, los personajes de estas series tomaban y se servían leche o cereales mientras avanzaba la trama. Provocaba un efecto de naturalidad en el hábito, en este caso, del desayuno. Es también el caso de los teléfonos Nokia en *Matrix* (1999). En su momento representaban la última tecnología y era la única manera para los personajes de comunicarse con el mundo real. El *brand placement* de esta compañía quedaba definido como la primera generadora de instrumentos vanguardistas de comunicación.

- Product *placement* verbal: "La marca se nombra expresamente siendo indiferente que además se vea o no, pero nunca es utilizada, consumida o manipulada por los personajes" (Baños-González y Rodríguez, 2012, p. 159). Es un recurso poco utilizado y del que los guionistas suelen huir. Aporta artificiosidad a la trama. En cambio, es uno de los más buscados por los anunciantes para introducir su marca. Podemos encontrar un ejemplo de este tipo de emplazamiento verbal en *La La Land* (2016) cuando la chica protagonista está esperando para recoger las llaves de su coche y menciona que tiene un Prius, modelo muy conocido de la marca Toyota.
    - Verbal mención: la marca es mencionada por algún personaje. No suele tener una especial relevancia dentro de la trama y no va más allá de aparecer en una línea de diálogo (Baños-González y Rodríguez, 2012, p. 159). Es el caso de *Los Vengadores* (2012) cuando Toni Stark comenta hasta tres veces en una escena ir a probar un shawarma. Esta inclusión a modo de anécdota en el guion consiguió que tras el estreno de la película las ventas en Estados Unidos de este tipo de locales se incrementaron en un 80% (Cinemanía, 2012). Además, el emplazamiento de mención iba coronado con una divertida escena tras los créditos y sin diálogo donde los héroes de Marvel comen finalmente esta comida. Este es solo un ejemplo de cómo "el *product placement* de comida rápida estimula el consumo de las marcas promocionadas entre el público de los países en desarrollo" (Redondo y Bernal, 2020, p. 34).
    - Verbal valoración: la marca es valorada y mencionada por el personaje. Son acciones que tienen cierta incidencia dentro de la trama, y si no está correctamente integrada y su valoración no es esencial para el desarrollo del argumento, suele parecer artificioso y generar rechazo (Baños-González y Rodríguez, 2012, p. 159). Un ejemplo de este tipo se da en el episodio 12 de la 5ª temporada de *Modern Family* (2009-2020) cuando uno de sus protagonistas se defiende como ecologista al tener un Toyota Prius que no contamina.
- Product *placement* hiperactivo: "Nivel máximo de presencia de marca en un emplazamiento. El personaje no solamente manipula el producto o la marca, sino que además, hace referencia expresa a la misma" (Baños-González y Rodríguez, 2012, p. 159). Es una tipología de emplazamiento que la audiencia puede rechazar ya que descubre muy rápidamente que se encuentra ante un anuncio. Siguiendo con el ejemplo del desayuno, es el caso de mencionar la leche mientras se manipula o consume. No obstante, estos mismos autores lo consideran "un recurso narrativo y de él parte la construcción de una escena o de un diálogo" (2012, p. 159).
    - Hiperactivo mención: "El personaje menciona y utiliza la marca pero sin hacer ningún comentario valorativo" (Baños-González y Rodríguez, 2012 159). Es un tipo de emplazamiento que aporta credibilidad a la escena y da pie a una situación o diálogo. Es el caso de las películas clásicas de James Bond cuando pedía un Martini con vodka mezclado pero no agitado. Reclamar esta bebida al camarero siempre solía dar pie a establecer una conversación con la chica o el villano de cada

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film y resolver secretos de la trama.

- Hiperactivo valoración: "Además de la mención, se valora o califica la marca o el producto, y, además, el personaje lo manipula, consume o utiliza" (Baños-González y Rodríguez, 2012, p. 160). Se da una sobreexposición de la marca o producto en un contexto ficcional que puede que no lo requiera. Es muy atractivo para los anunciantes ya que se transmite mucha información, pero puede ir en detrimento del desarrollo del argumento. Es el caso de las zapatillas Converse All Star que recibe el protagonista de *I, Robot* (2004). El personaje encarnado por Will Smith presume de lo bonitas que son y, al ser un film ambientado en el futuro, de tratarse de una edición retro del calzado de 2004. Se da una interpretación nostálgica a la marca y producto. Esta acción define los valores del personaje como alguien de antiguas convicciones respecto al futuro y de amor por lo clásico.

Los tipos de *product placement* según su emplazamiento dentro del relato pueden aportar una gran variedad de opciones narrativas. Cada modalidad ofrece numerosas posibilidades que se convierten en oportunidad para marcas y guionistas. Es importante reconocer el factor de retroalimentación que ofrece la sinergia entre emplazamiento y ficción. Más allá del acuerdo económico entre las partes, construir narrativas apoyadas por productos reconocibles y dirigidos a la audiencia consigue la credibilidad necesaria para un relato.

Por otro lado, es igual de importante evitar la saturación de emplazamiento de producto dentro de un guion. La audiencia ya es conocedora de este tipo de técnicas y cuando se dispone a ver una película o serie de televisión no pretende sentarse ante un gran anuncio sino ante una gran historia. La buena integración y coordinación es básica para que estas acciones publicitarias consigan el efecto de posicionamiento deseado y no el contrario.

3.2. Product placement según presencia

El *product placement* según presencia es una tipología de emplazamiento que basa su análisis en el lugar que ocupa el producto dentro del plano en el que aparece. Es una sucesión de variantes propia del medio audiovisual. Para llevar a cabo su estudio, tomaremos como base la categorización realizada por Méndiz (2007).

- Plano protagonista: "El producto ocupa la primera línea de la acción […], por delante del personaje que lleva a cabo la acción dramática" (Méndiz, (2007, p. 96). Se trata de una presencia abusiva y descarada. Genera rechazo en el espectador y en muchos casos puede incluso romper con la estética visual del film o serie. Su relación con el argumento depende del guion, pero la presencia deliberada en primer plano supone una decisión que probablemente vaya más allá del lenguaje audiovisual propuesto por el director o fotógrafo de la cinta. Dicho esto, existen casos en lo que este tipo de posicionamiento del producto en plano protagonista es aceptado y aporta contenido al argumento. Es por ejemplo la pelota Wilson de *Náufrago* (2000), que recibe bastantes primeros planos en el film. En esta ocasión, su abusiva presencia dentro del plano no molesta ya que este producto casi se ha convertido en un personaje para la historia. Tiene una importancia real para el protagonista. Nuevamente, vuelve a depender de la buena integración entre el producto, la marca y el argumento para que el emplazamiento funcione perfectamente sin obstaculizar la narración.
- Plano neutro: "El producto está situado en el mismo eje o campo de acción" (Méndiz, 2007: 96). Se trata del emplazamiento visual más común y con el que resulta más fácil interactuar con los personajes. Se encuentra al mismo nivel que estos, por lo que su grado de emplazamiento e impacto queda definido a través del guion. Puede sucederse en cualquier situación, desde un supermercado a una calle de Nueva York. Debe ofrecer naturalidad en su posición y no parecer que ha sido colocado a propósito para que queden evidentes sus características o logotipo. Volviendo a un ejemplo de *Náufrago* (2000), el protagonista encuentra una serie de cajas de FedEx que llegan a la orilla. La posición de estas no ocupa un lugar privilegiado en el plano, sino que el actor las manipula conforme las va recibiendo. En cambio, el color

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blanco de la caja y el azul y rojo de su logotipo sí destaca respecto al resto de colores de la playa que componen el plano. Además, la imagen de marca de esta compañía de mensajería sale muy reforzada en la cinta. De un modo simbólico, demuestra que para esta empresa no existen fronteras consiguiendo hacer llegar su mercancía hasta la isla más recóndita del Pacífico.

- Plano fondo: "El producto está situado al fondo de la imagen, normalmente en el decorado" (Méndiz, 2007, p. 96). En la mayoría de ocasiones forma parte del escenario o contexto y no requiere interacción con los personajes o la historia. Es el caso de los diferentes carteles publicitarios de Coca-Cola o Atari que aparecen en la reinterpretación de Los Angeles para *Blade Runner* (1982). Sirven para crear una atmósfera donde la cibernética y grandes elementos electrónicos han tomado más presencia en el futuro. Se convierten en casi los únicos elementos coloridos en una cinta de atmósfera oscura y lluviosa. Las marcas son las únicas capaces de arrojar luz a un escenario tan agónico como el presentado por Ridley Scott en esta película.

Este tipo de valoración respecto al emplazamiento está estrechamente ligado al discurso audiovisual de la escena. Debe formar parte de una planificación previa en la que se acuerde el lugar, duración y presencia que va a tener el producto o marca dentro de la sucesión de planos.

3.3. Product placement según dimensión

Una nueva tipología de *product placement* es aquella que valora su inserción en el relato audiovisual a través de tres dimensiones. Se trata de la interpretación del concepto que hace Russell (2002) a través de su construcción tridimensional de análisis de emplazamiento de producto.

Esta catalogación de emplazamiento se compone de tres niveles distinguidos pero, a la vez, coincidentes entre sí. El carácter y definición de cada emplazamiento quedaría definido por el grado de incursión en un modelo tridimensional con tres componentes. Se trata de una valoración compleja pero que a la vez consigue interpretar en conjunto aspectos fundamentales de esta herramienta publicitaria. Estos tres elementos que estudian la tridimensionalidad son: el nivel visual, el nivel verbal y el nivel de implicación con el argumento.

La dimensión visual del emplazamiento es la referencia a "la apariencia de la marca en pantalla" (Russell, 2002, p. 13 / TP). Es aquel nivel que reconoce la presencia dentro del plano del producto o marca emplazado. También tiene en cuenta el aspecto del mismo, el número de apariciones en pantalla o las cuestiones formales propias del lenguaje audiovisual. Es un trabajo que corresponde al director de fotografía de la pieza, aunque en muchas ocasiones viene dado por contrato con el anunciante.

La segunda dimensión es la verbal, el nivel que hace referencia a las menciones de la marca o producto. Russell (2002) identifica este aspecto como "posicionamiento de guion", y para el que tiene en cuenta cuestiones como el lugar que ocupa en el diálogo, el número de menciones, el énfasis utilizado o el personaje que pronuncia la marca. Se trata de una medición previa de la presencia que va a tener la marca en el libreto. Se consensua entre el anunciante, productora y guionista.

La tercera dimensión o nivel es la relacionada con la implicación entre el producto o marca con la trama del guion. La conexión con el argumento influye en la integración de la marca con la historia y la construcción de esta. Es el mayor acuerdo y el comienzo de la práctica publicitaria. Un anunciante debe buscar la total integración con el argumento para que la imagen del producto salga beneficiada. Aunque en muchos casos se da un conflicto de intereses y la presencia del emplazamiento no va a favor del relato. Para que esto no suceda es importante un trabajo previo de definición de objetivos de marketing y ficcionales que construyan un entorno favorable para la acción publicitaria.

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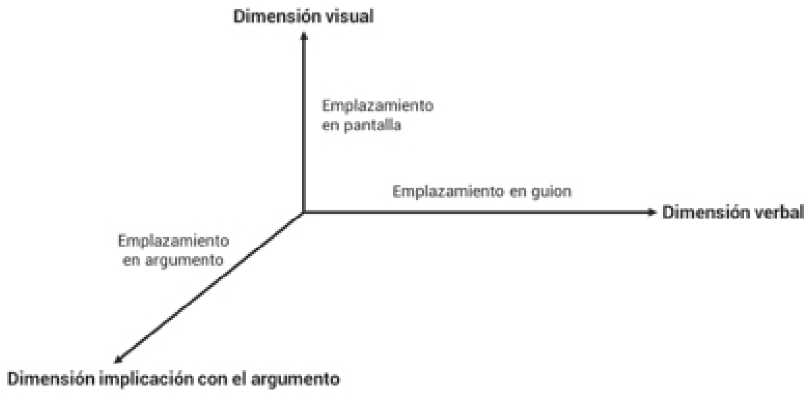
Figura 1 – Construcción tridimensional del product placement de Russell



Fuente: Russell (2002)

Dentro de esta categorización tridimensional Russell (2002) también establece diferencias entre bajo posicionamiento y alto posicionamiento en el guion. El primero de ellos lo encuentra en cuando el *product placement* no contribuye a la historia. Para el alto posicionamiento este autor sí considera que la acción de emplazamiento de producto es necesaria ya que ayuda a desarrollar un argumento o a definir a algún personaje.
Podemos considerar este estudio sobre la valoración de *product placement* como uno de los más complejos. Estas "tres dimensiones propuestas no son excluyentes sino que tienen la capacidad de combinarse entre sí" (Baños-González y Rodríguez, 2012, p. 161). Los tipos de emplazamiento generados por esta tridimensionalidad tienen en cuenta una gran variedad de factores y ofrecen una visión genérica de la acción. Forma una tipología que define la dimensión publicitaria según tres campos y sirve como referencia medible para el *brand placement*.

3.4. Product placement según aparición

Como su propio nombre indica, esta nueva categoría de catalogación de *product placement* viene dada según el tipo de aparición que realice la marca o producto dentro del relato de ficción. Se trata de una diferenciación desarrollada por el autor francés Jean-Marc Lehu (2006), que recoge los siguientes tipos de emplazamiento de producto y marca:

- Emplazamiento clásico: se trata de emplazamiento convencional en el que aparece un producto en la pantalla. Para Lehu (2006, p. 20 / TP) tiene un carácter "mucho más táctico que estratégico". Funciona para cualquier tipo de marca y no es necesario que forme parte de la trama más allá de un uso funcional. Un ejemplo es el ordenador Apple del doctor protagonista de *House* (2004-2012).
- Emplazamiento institucional: es un emplazamiento que da más protagonismo a la marca que al producto. Siendo el emplazamiento clásico aquel que da prioridad al producto, "a menudo es más fácil de insertar un nombre de marca o logotipo" (Lehu, 2006, p. 21 / TP). Esto favorece a la generación de *brand placement*. La comunicación a través de la marca facilita que el espectador conozca otros productos más allá de un único elemento emplazado. Es el caso de McDonald´s en *El Quinto Elemento* (1997), que aparece a través de un gran luminoso de su logotipo en el que los vehículos paran para comprar la comida como un McAuto del futuro. Conserva sus colores e identidad corporativa que lo hacen fácilmente identificable. Se está comunicando una imagen amena para el *brand placement* de McDonald´s en entornos de ficción.
- Emplazamiento evocador: aquel emplazamiento que se produce a través de un elemento sonoro. Puede ser a través de un diálogo, un sonido, una canción, etc. Este tipo de "inversiones requieren generalmente la reflexión para permitir la integración más adecuada posible en el escenario" (Lehu, 2006, p. 22 / TP). Un ejemplo claro de este tipo lo encontramos en *Forrest Gump* (1994) cuando el protagonista se refiere

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a Apple como una compañía de frutas.

- Emplazamiento furtivo: es aquel que no reconoce íntegramente un logotipo o nombre de una marca pero sí es lo suficientemente reconocible para el espectador. Normalmente está "muy bien integrada en la escena, su presencia ostentosa le da un aspecto natural que puede generar un impacto más poderoso y la fuerza de convicción en su identificación" (Lehu, 2006, p. 23 / TP). Necesita de un esfuerzo por parte del equipo creativo para una reinterpretación de la marca original y que siga siendo reconocible. Una muestra la encontramos en el episodio 427 de *Los Simpsons* (1989-) en su temporada número 20. Aquí, Lisa se enamora de Mapple, una marca de ficción que es una versión satírica de Apple. El espectador reconoce la evidente intención y la firma tecnológica queda expuesta a la crítica habitual de la serie sin ser citada en ningún momento.

Todos estos emplazamientos recogidos por Lehu tienen en común la interpretación que realiza el espectador o consumidor respecto al emplazamiento y el lugar que ocupa en el espacio audiovisual. Se trata de una cuestión interesante al medir la acción publicitaria. Se debe evitar siempre el intrusismo para conseguir una comunicación eficaz dentro del argumento y el discurso formal.

3.5. Product placement según temporalidad

Una manera distinta de medir las variaciones del emplazamiento de producto es través del tiempo que ocupa en pantalla o el tipo de contrato temporal establecido con el anunciante. Para llevar a cabo esta diferenciación partimos del análisis realizado por Bermejo (2009) en el que despliega la siguiente tipología. Es una catalogación ideada especialmente para su aplicación en series de televisión que tienden a ser más duraderas en el tiempo.

- Emplazamiento a largo plazo: se trata de aquel emplazamiento que se mantiene a lo largo de la serie y es debido a un acuerdo de colaboración duradero entre el anunciante y la productora. Para que la acción sea considerada de este tipo, Bermejo (2009, p. 34) valora que el producto o marca debe haber "sido emplazado en la serie dos o más temporadas". Un ejemplo claro lo podemos encontrar en la serie *Médico de Familia* (1995-1999) donde desde su cuarta temporada y en adelante, el médico protagonista conduce un Renault Scenic para comunicar el carácter familiar del producto.
- Emplazamiento a corto plazo*:* la duración de este emplazamiento, que presenta las mismas condiciones que el anterior, es menor respecto al largo plazo. Suele durar como máximo dos temporadas. Ocurre en *Lost* (2004-2010) cuando Jack, el médico protagonista, sale de la isla durante las temporadas cuarta y quinta. En estos episodios, el personaje conduce un Ford Bronco de 1977, que representa el carácter poco evolucionista que tiene el doctor en ese punto de la serie.
- Emplazamiento puntual: es aquel emplazamiento que tiene protagonismo en un solo episodio. Ocurre en *Modern Family* (2009-2020), una serie que sí presenta otros productos de Apple, y por lo tanto favorece su *brand placement*, pero que dedica especialmente todo un capítulo a la herramienta propia FaceTime. Es el episodio número dieciséis de la sexta temporada y toda la trama ocurre a través de las vídeollamadas de esta aplicación. El lenguaje audiovisual del capítulo transcurre dentro de una pantalla y el espectador adquiere una visión subjetiva de la historia conociendo todas las cualidades de la herramienta.

La herramienta de *brand placement* puede ser considerada a través del tiempo. Muchos acuerdos con series de televisión o películas de una misma productora cuentan con contratos para un mismo emplazamiento de mensaje continuista. Por ejemplo Burger King aparece en varias películas de los superhéroes de Marvel. Se trata de una táctica basada en procesos acumulativos que buscan relacionar la marca con un producto de ficción y, a la vez, desarrollar una imagen reconocible y controlada.

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3.6. Product placement según relación con el contexto

Este nuevo variante de categorización de tipos de *product placement* se basa en su relación con el contexto narrativo, ya sea través del escenario o sus personajes. Se trata de una catalogación compleja ya que tiene en cuenta estructuras de guion y actantes de los protagonistas. Sin embargo, es una tipología que busca adecuar el nivel de integración y construcción que puede tener un producto o marca para un relato. Para poder llevar a cabo esta disgregación tomaremos como base teórica el análisis realizado por Méndiz (2007, p. 97). Este estudio divido en cinco puntos básicos es uno de los más completos a la hora de contextualizar una marca en un contexto de ficción.

- Emplazamiento definidor: "Es aquel emplazamiento que no solo resulta coherente con el personaje o argumento, sino que añade algo que los define" (Méndiz, 2007, p. 97). La historia y el personaje se apoyan en la marca para su construcción. Confroma un método de escritura reconocido y que hace más fácil para la audiencia la composición de la historia al tratarse de marcas que les sean reconocidas. Un ejemplo lo encontramos en *Iron Man* (2008) cuando Tony Stark conduce un Audi. Es un tipo de vehículo de alta gama y que concuerda con la personalidad del personaje: un multimillonario narcisista y amante de las últimas tecnologías.
- Emplazamiento natural: "Aquel que no añade nada definitorio del personaje, pero que se integra perfectamente en la acción, pues hay una relación de necesidad y coherencia entre ese producto y su entorno" (Méndiz, 2007, p. 98). En la mayoría de ocasiones funciona para dar contexto a un escenario o personajes. Por ejemplo en *Friends* (1994-2004), siempre que los personajes pedían pizza para comer en su apartamento lo hacían a la neoyorquina pizzería Ray's Pizza, una de las más famosas de la ciudad. En muchos episodios, se pueden ver cajas de esta pizzería en el apartamento de los personajes. Para la naturaleza de la serie, treintañeros viviendo en Nueva York, es lógico encontrar este emplazamiento de producto, genera contexto y lo hace de un modo natural.
- Emplazamiento Indiferente: "Es aquella aparición de una marca que no aporta ninguna nota definitoria ni tampoco guarda una relación de necesidad y coherencia con el entorno, pero tampoco resulta extraña a él" (Méndiz, 2007, p. 98). Suele ser un emplazamiento pasivo y no forma parte del argumento ni consigue interacción con los personajes. Funciona como atrezo. En la serie de televisión *Modern Family* (2009-2020) muchos de los muebles son de Ikea, pero forman parte del escenario y no de la narración.
- Emplazamiento Artificial: "Es aquel en que no solo falta una relación de necesidad y coherencia, sino que entra en colisión con el contexto" (Méndiz, 2007, p. 98). Es el caso contrario al emplazamiento natural. Son elementos que no deberían formar parte de la escena. El espectador los reconoce y generan una actitud negativa hacia el relato. Un ejemplo de este tipo lo encontramos en *Demolition Man* (1993) cuando los protagonistas deciden ir a cenar a un Taco Bell. En el futuro ficcional de la cinta, este restaurante ya no tiene nada que ver con la imagen de marca actual. Se ha convertido en un sitio elitista y alejado de su imagen sureña. Que la escena ocurra en este restaurante no aporta nada a la marca y la acción está más cercana a ser un chiste que de una acción de *brand placement*.
- Emplazamiento Contradictorio: "No solo hay un conflicto con la armonía del entorno, sino que además niega un rasgo definidor de la historia o de alguno de los personajes" (Méndiz, 2007, p. 98). Funciona de manera contraria al emplazamiento definidor. Además, es muy difícil de encontrar ya que son acciones forzadas que rompen con el contexto y los creadores de contenidos audiovisuales suelen cuidar este aspecto (Formoso, Sanjuán y Martínez, 2016). Sería el caso hipotético de que películas de fantasía o ciencia ficción hicieran emplazamiento de producto de marcas reales en un entorno imaginario. Rompería el pacto ficcional con la audiencia y sería una salida de tono por parte del relato.

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Esta metodología de análisis de variaciones de *product placement* determina cómo la incursión de una marca o producto puede ayudar a la construcción de un guion. Propone una buena integración no forzada en el argumento ayuda a la generación positiva de *brand placement* de la marca. A diferencia de técnicas publicitarias convencionales, una de las características más interesantes del emplazamiento de producto en un entorno ficcional es que ofrece grandes posibilidades narrativas y de definición de marca. Es una de las clasificaciones que más presente tiene el trabajo de los creadores audiovisuales y los anunciantes. Se trata de uno de los aspectos más creativos en lo que a práctica publicitaria se refiere.

En esta categoría de tipos de emplazamiento según su vinculación con el contexto de la ficción, las marcas y guionistas pueden establecer por igual mensajes publicitarios o narrativos en entornos beneficiosos para ambos. Definir la imagen de marca a través del desarrollo de un argumento puede ser una de las opciones menos agresivas e intrusivas para espectadores y consumidores.

3.7. Otros fenómenos en el product placement

3.7.1. Product placement según interactividad

Se trata de un tipo de *product placement* propio de los entornos virtuales y es reconocido según el nivel de interactividad entre la actividad de emplazamiento y el espectador. Está enfocado a acciones de publicidad digital.

- Product *placement* interactivo: el también conocido como *plinking* o *product linking*, se basa en una "estrategia aplicable a cualquier medio interactivo que permite etiquetar marcas o productos mediante hiperenlaces que, generalmente, conducen a plataformas de comercio electrónico" (Martí, 2010, p. 110). Puede darse en páginas webs, redes sociales, videojuegos o aplicaciones móviles (Martin y Victoria, 2019). Es común encontrarlo en juegos de realidad virtual en que las marcas lanzan productos para estas comunidades. Se facilita el enlace con la verdadera web de venta de la marca. En muchos casos forman parte de campañas publicitarias y estos enlaces aportan información de las mismas y dónde y cómo comprar esos productos. Es preciso mencionar que estos elementos interactivos no se tratan de sencillos banners que aparecen en un espacio concreto de la pantalla. Se trata de elementos integrados con el contenido. Es el caso de la campaña que Dunkin' Donuts' lanzó para la versión de Facebook del juego *Los Sims*. La jugabilidad permitía a los usuarios consumir artículos de promoción de esta compañía, a la vez que podían enviar invitaciones a otros amigos y enlazar con el perfil de Facebook de la firma.

  Esta técnica digital es cada vez más común y viene dada gracias a tecnología desarrollada por empresas que "permiten […] que los telespectadores de una serie de televisión puedan obtener información y comprar los productos que aparecen en pantalla" (Martí, 2011, p. 243). Es fácil encontrar este tipo de interactividad en videojuegos o webs como YouTube, donde la propia plataforma ya cuenta con recursos de pestañas e hiperenlaces a direcciones externas a la red social. En televisiones de nueva generación también es posible este tipo de acciones, por lo que es de esperar que en cuestión de tiempo, la televisión interactiva sea abordada por el sector publicitario.

  Teniendo en cuenta el contexto actual de consumo audiovisual en televisión a través de Internet, contenidos bajo demanda y un mercado internacional como el que nos encontramos, no es descabellado pensar que este tipo de emplazamiento virtual será cada vez más habitual. Se consigue que "la personalización, la interactividad o el hecho de que el consumo de estas aplicaciones se efectúe solamente con el consentimiento del consumidor ayudan a que los telespectadores acepten mejor la publicidad" (Aymerich-Franch, 2012, p. 316). El nuevo espectador de series o películas a través de Internet, tiene acceso a esta red desde su móvil, ordenador, tablet o televisión, por lo que representa una muy buena oportunidad para las marcas de dar a conocer sus productos y facilitar su compra a través del entorno online.

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3.7.2. Product placement según naturaleza virtual

Nos encontramos ante una tipología de *product placement* que en gran medida depende de factores de postproducción. Ya sea por cuestiones administrativas o contratos posteriores a la etapa de producción, son propios de distribuidoras o emisoras. Es un tipo de emplazamiento que es insertado de manera virtual sobre material ya editado y producido sin tener en cuenta ese anuncio en su concepción.

- Product *placement* virtual: es todo aquel emplazamiento de producto que se ha introducido de manera digital en un contexto donde originalmente no sucedía. La infografía actual ha alcanzado un gran nivel de verosimilitud, por lo que es fácil integrar el anuncio con el contexto (Seoane, Sanjuán y Martínez, 2015). Suele darse en videojuegos y series de televisión donde es sencillo incluir carteles o vallas publicitarias sin que quede forzado al tratarse de un entorno audiovisual. Destaca el trabajo en este campo de importantes empresas como Mirriad, especialistas en este tipo de inserción.

También es una práctica muy común de programas deportivos, donde según la visión de Chang *et al.*, (2010, p. 596 / TP) se convierte en un "gran desafío para insertar automáticamente anuncios virtuales con máxima capacidad de comunicación visual de una forma prácticamente proyectada 3D sin artificiosidad". Se refieren a proyecciones generadas especialmente para la audiencia de grandes eventos como Olimpiadas o partidos de fútbol; eventos emitidos en directo donde hay que evaluar con anterioridad en tiro de cámara y profundidad de campo aspectos como el "tamaño, la ubicación del emplazamiento y la representación de anuncios. Factores críticos que tienen un impacto significativo tanto en el reconocimiento de su eficacia y la intrusión percibida" (Chang *et al.*, 2010, p. 596 / TP). En este tipo de retransmisiones la audiencia es consciente que es un emplazamiento virtual y no físico, aun así, siempre es aconsejable buscar la mayor credibilidad y adaptación al medio posible.

Una ventaja que proporciona este tipo de publicidad es que "permite a los estudios vender los mismos espacios a varios anunciantes, y luego crear diferentes versiones mostrando los diferentes productos" (Gutnik *et al.*, 2007, p. 12 / TP). Se abre una opción interesante para los anunciantes que pueden tener mucho más claro el lugar y presencia que va a ocupar su producto antes que el emplazamiento se suceda. Por otro lado, también es interesante para las productoras o distribuidoras, que lejos de hacer competir marcas entre sí, pueden generar un efecto subasta a favor de la introducción del anuncio.

Un efecto negativo que hemos detectado en este arquetipo de *product placement* es que en los últimos años, y gracias a las facilidades que aporta la infografía actual, se ha dado un fenómeno en el que cadenas de televisión y distribuidoras introducen emplazamiento en series, películas o programas de televisión ya rodados sin contexto y con anterioridad. En la ficción actual existen ejemplos como el de Estrella Galicia en la serie *Érase una vez* (2011-2018) durante su emisión en Antena3 (Interviú, 2012). La cadena incluyó publicidad de esta marca en cinco episodios. En uno de ellos podemos ver un servilletero con el logotipo de la cerveza durante toda una escena. En este caso, puede que el emplazamiento no sea el más idóneo para la firma cervecera porque, aunque se trate de una serie de éxito internacional, el espectador sabe que la historia transcurre en un contexto fantástico y en Estados Unidos.

El grado de integración en entornos de ficción de emplazamientos publicitarios es una labor bastante complicada y arriesgada, teniendo en cuenta que una de las cualidades que hace funcionar mejor al *product placement* es la construcción de su incursión desde el guion. Modificar después el plano original puede resultar artificioso y ser un elemento que te saque de la trama si es lo suficientemente llamativo, o por el contrario, pase inadvertido si la recreación virtual no ocupa un lugar predominante. En este segundo caso, la acción publicitaria ha perdido todo el sentido y se trataría de un mal emplazamiento.

3.7.3. Product placement según naturaleza ficcional

Un tipo diferente de emplazamiento de producto a los explorados hasta el momento es aquel que destaca particularmente por su naturaleza ficcional.

- Product *placement* inverso: es definido como "la creación de marcas ficticias en entornos ficticios que posteriormente se comercializan en el mundo real" (Gutnik *et al.*, 2007, p. 18 / TP). Consiste en trasladar las mismas características y sensaciones que produce el consumo del producto en el relato a la vida real. Es una modalidad que requiere el seguimiento del producto por parte del espectador más allá de la fic-

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ción. Es un *placement* ligado estrechamente al guion y adquiere significado dentro de la trama. Quedan definidos dentro de la ficción todos los valores e identidad de marca. Por tanto, es necesaria la implicación emocional por parte del público para buscar y consumir el producto en la vida real. A favor de los anunciantes presenta un gran número de ventajas ya que facilita la generación de imagen de marca y evita grandes costes en promoción de cara a la entrada en el mercado. Podemos considerar que el *product placement* inverso presenta "costes más bajos de entrada en el mercado y a unas relaciones más optimizadas con los consumidores" (Edery, 2006 / TP). Es un tipo bastante desconocido y poco desarrollado que puede aportar grandes beneficios de marketing y comunicación al campo de la publicidad.

3.7.4. Product placement según reconocimiento

Al igual que ocurre con el *product placement* inverso, se trata de un emplazamiento que tiene su fundamentación en un contexto ficcional. Tampoco funciona fuera de él, pero sí presenta una sustancial diferencia. Esta acción es llevada a cabo por razones de reconocimiento y comunicación de marketing que lo aproximan a una marca real.

- Marcas enmascaradas: "Son marcas ficticias, emplazadas en contenidos de entretenimiento cuyos elementos de diseño y de uso permiten una asociación inmediata entre estas marcas ficticias y las marcas reales que representan" (Martí, 2010, p. 115). Otros autores se dirigen a estas marcas como *product displacement* (Simancas y García, 2016). Es decir, la narración presenta una marca o producto ficticio dentro de su argumento que le ayuda a crear un entorno reconocible para el espectador. Los valores de marca original se siguen transmitiendo y se comunica a través de diseños similares, nombres o ubicación. Se trata de una recreación del mundo actual o simplemente la falta de acuerdo con la firma original, propician la existencia estos casos. Un ejemplo a gran escala de este caso lo podríamos encontrar en *Zootrópolis* (2016). En esta reinterpretación del mundo actual habitado por mamíferos podemos encontrar: ZNN como la CNN, Snarlbucks como Starbucks o Zuber como Uber y un largo etcétera. Todas estas marcas aparecen emplazadas y utilizadas por los protagonistas y siendo fácilmente identificables por sus diseños gráficos para el espectador. Ayudan a generar una imagen mental de una ciudad de fantasía cercana a la figura de una gran ciudad de Estados Unidos como Nueva York o Chicago.

  El uso de este tipo de técnicas es muy común en películas de animación donde se recrean espacios de fantasía e irreales, por lo que "el emplazamiento de una marca real está fuera de contexto" (Martí, 2010, p. 117). También es una práctica habitual y menos agresiva que juega con la reinterpretación, muchas veces divertida, de una imagen real. Continuando con *Zootrópolis* (2016), encontramos una zanahoria mordida en vez de una manzana para emplazar a Apple. Es una comunicación de marketing fácil de asimilar y de reconocer para el público infantil, al igual que para los adultos que lleva a este público al cine. Además, "el largo ciclo de vida de estas películas […] permite exponer durante largos periodos de tiempo estas comunicaciones" (Martí, 2011, p. 118). La gran proyección cinematográfica y su posterior difusión a través de plataformas online, mercado doméstico o consumo generacional hacen que *brand placement*s como estos permanezcan vigentes durante años.

  Las marcas enmascaradas deben cumplir dos condiciones básicas para que el *placement* pueda ser considerado como tal. En primer lugar, "se debe producir una asociación inmediata por parte del espectador entre dicha marca y la marca real" (Martí, 2010, p. 116). Para que esto se produzca, los logotipos de estas marcas de ficción suelen ser muy similares en colores y tipografías. El *naming* también debe sonar parecido y coincidir en alguna letra. La posición, tanto en concepto como en espacio físico que ocupe en el relato, también deberá ser habitual y reconocible para la audiencia. En definitiva, hay que crear una marca lo más cercana a la original sin que haya espacio para dudas. En segundo y último lugar, "esta asociación debe haber sido planificada con objetivos de marketing" (Martí, 2011, p. 116) y de comunicación. El empleo de estas marcas disfrazadas tiene el claro objetivo de hacerse partícipe de la imagen que estas compañías tienen en la realidad. Hay una intencionalidad clara de crear un entorno ficcional que resulte familiar al espectador y responda a sus valores y posicionamiento. Es el caso contrario a los casos de *product placement* inverso, donde se busca crear un entorno de ficción en el que hay lugar para

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definir y construir estas nuevas marcas sin objetivos de marketing de compañías reales.
El reconocimiento de estas marcas enmascaradas supone asumir la comunicación de una marca a través de un emplazamiento ficticio. Es una manera de evitar la saturación y el rechazo que provocan las técnicas de *product placement* para un importante sector de la audiencia y, a la vez, una oportunidad para los anunciantes. En ocasiones, la marca de ficción se convierte en tan icónica para un contexto de ficción, que pasa a ser un reclamo y convertirse en *product placement* inverso. Es el caso de la bebida Sprunk del videojuego GTA, una derivación de Sprite. En ediciones especiales del juego, la compañía regalaba una botella con el logotipo de esta marca de ficción.

4. Discusión

Una vez realizado el estudio y habiendo atendido a los principales autores que han investigado sobre el emplazamiento de productos, podemos clasificar los resultados obtenidos y construir una tabla de análisis. En ella se recogen y ordenan las distintas tipologías de *product placement* según la bibliografía estudiada. Gracias a ello, en esta figura podemos conocer en detalle todas las variantes de esta herramienta, así como sus usos y aplicaciones.

Tabla 1 - Tipos de product placement

MODALIDADES	TIPOS
Product placement según emplazamiento	*Product placement* pasivo · Pasivo principal · Pasivo secundario
	Product placement activo
	Product placement verbal · Verbal mención · Verbal valoración
	Product placement hiperactivo · Hiperactivo mención · Hiperactivo valoración
Product placement según presencia	Plano protagonista
	Plano neutro
	Plano Fondo
Product placement según dimensión	Dimensión visual
	Dimensión verbal
	Dimensión de integración con la trama
Product placement según aparición	Emplazamiento clásico
	Emplazamiento institucional
	Emplazamiento evocador
	Emplazamiento furtivo
Product placement según temporalidad	Emplazamiento a largo plazo
	Emplazamiento a corto plazo
	Emplazamiento puntual
Product placement según relación con el contexto	Emplazamiento definidor
	Emplazamiento natural
	Emplazamiento indiferente
	Emplazamiento artificial
	Emplazamiento contradictorio
Product placement según interactividad	*Product placement* interactivo
Product placement según naturaleza virtual	*Product placement* virtual
Product placement según naturaleza ficcional	*Product placement* inverso
Product placement según reconocimiento	Marcas enmascaradas

Fuente: Elaboración propia

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5. Conclusiones

Una vez llegados a este punto podemos plantear las conclusiones alcanzadas en este estudio. En primer lugar, la realización de esta investigación nos ha permitido clasificar todas las tipologías de product placement detectadas. En ellas podemos ver cómo se manifiestan diez variaciones dentro de la consideración de cada emplazamiento según el tipo de presencia. Todas atienden a diferentes dimensiones sobre el uso del emplazamiento de una marca o producto dentro de un relato de ficción. Igualmente, este estudio también reflexiona sobre las posibilidades de los entornos de ficción para realizar comunicación de marca en comunión con su narrativa. Encontramos modelos de comportamiento basados en la integración con el relato y que, en muchos casos, llegan a formar parte indivisible de su propuesta formal. La introducción de estas marcas condiciona cuestiones como el desarrollo del argumento o el lenguaje audiovisual según la naturaleza del emplazamiento. Por todas estas razones, es importante considerar a la herramienta de *product placement* como una técnica publicitaria integrada dentro del sistema publicitario presente.

En segundo lugar, realizar esta clasificación facilita la interpretación de la herramienta para futuros proyectos de investigación sobre *product placement*. Se ha desarrollado una tabla de análisis específica basada en el uso de esta técnica publicitaria que sirve como modelo para ordenar el estudio de futuros casos. Esto es resultado de haber realizado un exploración específica sobre el trabajo de los principales autores que han estudiado esta técnica publicitaria, así como las opciones para su aplicación dentro del lenguaje audiovisual presente. Consecuentemente, es pertinente considerar que este estudio sirve como categorización del *product placement* dentro del ámbito académico.

Por último, en una consideración final de este estudio y fundamentando posibles investigaciones futuras, podemos confirmar que la herramienta de *product placement* no ha dejado de evolucionar desde su origen necesitando de la ordenación aquí realizada. Es más, el estudio realizado en este texto nos lleva a comprender a la herramienta de *product placement* como un tipo de publicidad actual y adecuada a nuestros medios y modelos de consumo audiovisual.

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The role of the influence of satisfaction measurement through CRM (Customer Relationship Marketing) towards consumer confidence in Elite Sang Tunas Kid Courses Denpasar.

Papel de la influencia de la medición de la satisfacción a través de CRM (Customer Relationship Marketing) hacia la confianza del consumidor en Elite Sang Tunas Kid Courses Denpasar.

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Abstract

Kindergarten school at an early age is a form of education that focuses on laying the foundation towards physical growth and development (fine and gross motor coordination), intelligence (thinking power, emotional intelligence, spiritual intelligence), socio-emotional (attitude and behavior as well as religion), language and communication, by the uniqueness and stages of development carried out by young children born up to eight years, serves to develop children's potential and shape the child's personality correctly. The purpose of this education has two functions, namely giving direction to all educational activities and is something that is intended to be achieved by all educational activities. Based the results are customer relationship marketing has a positive and significant influence on the satisfaction of Elite Sang Tunas Kid Courses Denpasar, CRM has a positive and significant influence on Consumer Trust in Elite Sang Tunas Kid Courses Denpasar, satisfaction has a positive and significant influence on Consumer Trust at Elite Sang Tunas Kid Courses Denpasar, the role of satisfaction plays an important role for the development and progress of the institution, this means that the better customer relationship marketing, consumers will feel high satisfaction so that consumers are loyal to the services provided by Elite Sang Tunas Kid Courses Denpasar.

Keywords

Customer relationship; customer trust; kindergarten school; satisfaction.

Resumen

El jardín de infancia a una edad temprana es una forma de educación que se centra en sentar las bases para el crecimiento y desarrollo físico (coordinación motora fina y gruesa), la inteligencia (poder de pensamiento, inteligencia emocional, inteligencia espiritual), socio-emocional (actitud y comportamiento así como religión), el lenguaje y la comunicación, por la singularidad y las etapas de desarrollo que llevan a cabo los niños pequeños de hasta ocho años, sirve para desarrollar el potencial de los niños y formar la personalidad del niño correctamente. La finalidad de esta educación tiene como función principal dar directrices a todas las actividades educativas y es algo que se pretende conseguir con todas las actividades educativas. Basado en los resultados son la relación con el cliente, el marketing tiene una influencia positiva que concluye en la satisfacción de los Cursos de Elite Sang Tunas Kid Denpasar, un CRM que tiene una influencia positiva y significativa en la confianza del consumidor. Dado que la satisfacción, como concepto, tiene una influencia positiva y significativa en la confianza del consumidor, en concreto el papel de la satisfacción en Elite Sang Tunas Kid Courses Denpasar,juega un rol importante para el desarrollo y el progreso de la institución; esto es: la mejor comercialización es una óptima relación con el cliente pues los consumidores se sentirán muy satisfechos para que los consumidores sean fieles a los servicios prestados por la entidad.

Palabras clave

Confianza del cliente; jardín de infancia; relación con el cliente; satisfacción.

1. Introduction

Seeing the development and social change that are experienced in the education sector requires two actors, namely educators and students, to be more responsive and actively follow all changes and developments in education. The role of educators is as a facilitator in the teaching and learning process and the role of students is learning. The two roles are interrelated and have a synergistic relationship to achieve their goals. In the current learning curriculum, students as objects of learning are required to be more active and creative in learning activities, so that the material delivered by teachers at school can be easily understood. Currently, there are already many non-formal educational services such as courses and tutoring. The spread of non-formal education services such as courses and guidance institutions requires businesses to act quickly to respond to high competition and to show the existence of institutions that are being built. By the increasing of high competition, businesses need to implement a CRM (Customer Relationship Marketing) strategy which is currently being widely applied by institutions or companies that must be considered by the company. Elite Sang Tunas Kid Courses Denpasar is one of the non-formal educational institutions that play a role in improving student achievement from Kindergarten (TK) to elementary school (SD). Elite Sang Tunas Kid Courses has been established since September 9, 1999, which is located at Jalan Raya Puputan Rukan Niti Mandala Raya No. 9 Renon, Denpasar. For nearly twenty years, Elite Tunas Kid Courses sustainably concerned with basic

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education. This seriousness shows that the Elite Tunas Kid Courses institution has long experience in educating students to become a great generation with professional educators in their fields. Elite Sang Tunas Kid Course uses a semi-private learning method by grouping students which aims to make students more active and happy in the learning process. This institution is certainly very aware of the demands of current education quality, so they continue to develop products, training educators to provide the best quality of education for their students. Even though Elite Sang Tunas has implemented various marketing programs to maintain Consumer Trust, by the existence of high competition, each service provider business institution places a goal on customer satisfaction. Consumer Satisfaction is a benchmark of Elite Tunas Kid Courses Denpasar Institute to be able to progress and develop. The increasing of student's numbers of Elite Sang Tunas Kid Courses Denpasar for 1 year in 2018 can be seen in Table 1. below:

Table 1. Data of Elite Sang Tunas Kid Courses Denpasar students in 2018

PROGRAM	Number of Students											
	JAN	FEB	MARCH	APRIL	MAY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC
BTH	58	59	64	54	51	51	52	57	50	48	52	58
BIMBEL	26	25	23	26	22	22	17	22	27	27	28	29
EFS	36	36	35	26	23	23	34	38	33	33	35	37
SEMPOA	43	43	46	40	37	40	38	43	41	41	40	40
MATH	43	43	42	34	34	31	28	25	27	27	28	27
TOTAL	206	206	210	180	167	167	169	185	178	176	183	191

Source: Elite Sang Tunas Kid Courses (2018)

Based on the background above, the present researchers want to find out more about the influence of Customer Relationship Marketing on Consumer Trust as seen from satisfaction. Then it discussed the research entitled: "The Role of Mediation Satisfaction of CRM (Customer Relationship Marketing) Influence toward Consumer Trust at Elite Sang Tunas Kid Courses Denpasar".

2. Literature review and hypothesis

2.1. Consumer Trust

Dharmmestha (2005) said that trust as the willingness of a person to depend on other parties involved in the exchange because he has confidence in the other party. Mayer et al in Susanti (2013) defines trust as the willingness of one party to trust the other party. Based on the expectation that the other party will take certain actions that are important for those who believe it. The trust that consumers have in brands, corporations and other objects in consumers has several important managerial implications. First of all school leaders must realize that consumer confidence in attributes in schools sometimes does not correspond to reality. Also, school leaders must realize that positioning, differentiation, and segmentation strategies can be based on the attributes of a brand. Consumer trust is the power of knowledge possessed by consumers and all conclusions consumers make that product have objects, attributes, and benefits. Sheth and Mittal (2004) state that trust is a factor most crucial in every relationship, all at once affect commitment. Indicator of Consumer Confidence (Nuraini,2009): Honesty of the seller in the transaction, The seller's responsibility to the buyer, Trust that company have a good reputation

2.2. CRM (Customer Relationship Marketing)

Chan (2003) in Harry (2017) states that Customer relationship marketing is as an introduction to every consumer more closely by creating two-way communication by managing a mutually beneficial relationship between consumers and companies. According to Palmatier (2008) in Afan (2013), customer relationship marketing is a process of obtaining, maintaining, and developing profitable consumers which requires a clear focus on the attributes of a service that can produce value to consumers to produce Trust. Sanchez (2012) in Afan (2013) states that customer relationship marketing is a way of marketing business to consumers that increases the company's long-term growth and maximum customer satisfaction. Anton and Galdenbery (2002) in Siti (2014) CRM (Customer Relationship Marketing) have the following indicators: Humans (People), Process (Process), Technology.

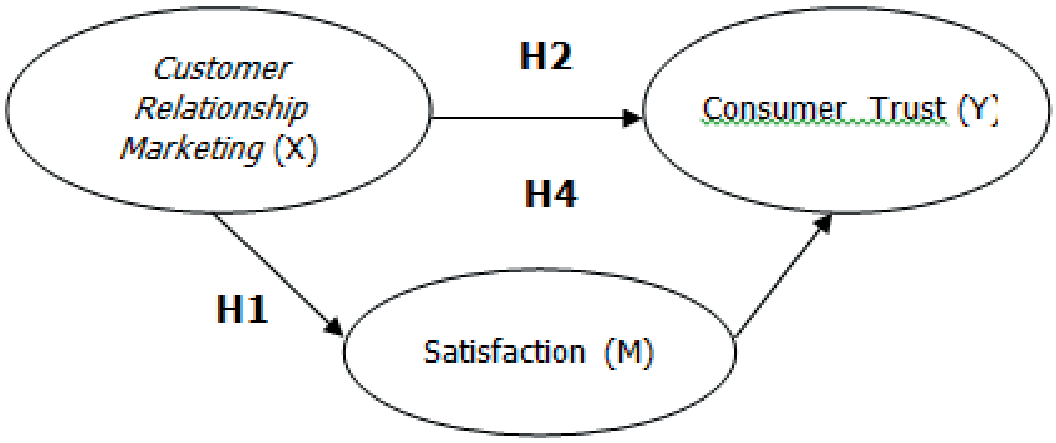
2.3. Satisfaction

Hand 2007 (in Sudaryono, 2016: 78), Satisfaction comes from Latin, which is satis which means good enough and facere which means to do or do. So a product or service that can be satisfied, is a product or service that can provide something that is sought by consumers to an adequate level. Kotler & Keller, 2003 (in Sudaryono, 2016: 79) state that consumer satisfaction is the feeling of consumers, whether in the form of pleasure or dissatisfaction arising from comparing a product with consumer expectations for the product. Based on the various opinions, there are similarities in defining customer satisfaction, which is related to the component of customer satisfaction (expectations or perceived performance). Generally, consumer expectations are the estimates or consumer beliefs about what will be received if he buys or consumes a product (goods or services). Meanwhile, the perceived performance is consumer perception of what is received after consuming the product purchased. Tjiptono (2004) mentions several indicators of the formation of consumer satisfaction consisting of Conformity of expectations, Interest in a continuous visit, Willingness to recommend.

3. Research Methodology

The dependent variable is Consumer Trust (Y) and the moderating variable is satisfaction (M) which is influenced by the role of the independent variable, namely customer relationship marketing (X). To explain the relationship between the three variables, the conceptual framework is constructed as follows:

Figure 1: Framework of the Role of Satisfaction Mediates the influence of CRM (Customer Relationship Marketing) on Consumer Trust at Elite Sang Tunas Kid Courses Denpasar.



Source: Own elaboration (2020)

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4. Population, Sample, and Sample Determination Method

4.1. Population

The population taken in this study were all consumers or parents of course students at Elite Sang Tunas Kid Courses Denpasar that were 191 people.

4.2. Sample

The sampling technique is done by the method of non-probability sampling, which relies on personal judgment rather than the opportunity to choose sample elements.

4.3. Sample Determination Method

In the sample determination method, researchers used a non-probability sampling method, with a purposive technique. Purposive sampling is a non-random sampling technique. The sample criteria in this study were: Parents whose children are still actively attending courses and have been running for at least 1 (one) year at Elite Sang Tunas Kid Courses Denpasar and Parents who enrol their children in more than 1 (one) course program in Elite Sang Tunas Kid Courses Denpasar.

5. Results and Discussion

The calculation results on the test data is:

Table 2: Substructure Coefficients 1 (Model 1)

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	27,095	1,777		15,246	,000
	X	,222	,052	,470	4,259	,000

a. Dependent Variable: M

Source: Own elaboration (2020)

Table 3: Substructure 2 Coefficients (Model 2)

Direct Influence Table, Indirect Influence and Influence of Total Customer Relationship Marketing Variables, Customer Satisfaction and Trust

Variable			Direct Influence	Indirect Influence Through satisfaction	Total Influence
CRM	→	Satisfaction	0,470	-	0,470
Satisfaction	→	Consumer Trust	0,364	-	0,364
CRM	→	Consumer Trust	0,559	0,171	0,730

Source: Own elaboration (2020)

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5.1. Model validation check

There are two indicators to check the validity of the model, namely the coefficient of total determination and theory trimming where the results can be presented as follows and the total determination coefficient: is 71.7 %, while the remaining 28.3 % is explained by other variables (it did not contain in the model) and error. Theory Trimming is carried out by removing non-significant pathways to obtain a model that is truly supported by empirical data. The validation test on each path for direct influence is similar with the regression by using p-value of t-test, namely testing the variable regression coefficient partially standardized to the Customer Relationship Marketing (X) toward the satisfaction (M) which is 4.259 sig 0.00, Customer Relationship Marketing (X) on Consumer Trust (Y) which is 6.497 with sig 0.00, satisfaction variable (M) on Consumer Trust (Y) which is 4.226 with sig 0.00.

5.2. Discussion

5.2.1. The Influence of Customer Relationship Marketing on Satisfaction

The test results for Customer Relationship Marketing variables at satisfaction 0,000 <0.05, with a path coefficient of 0.4702 = 0.2209 or 22.1% while the remaining 77.9% is influenced by other factors, H1 is accepted, in other words, customer relationship marketing has a positive and significant influence on the satisfaction of the Elite Sang Tunas Kid Courses Denpasar.

5.2.2. The influence of Customer Relationship Marketing on Consumer Trust

The CRM variable on Consumer Trust was 0,000 <0.05 and the path coefficient value was 0.5592 = 0.312 or 31.2% while the remaining 68.8% was influenced by other factors, H2 is accepted, in other words, CRM has a positive and significant influence on Consumer Trust in Elite Sang Tunas Kid Courses Denpasar.

5.2.3. The influence of Satisfaction on Consumer Trust

The variable satisfaction with Consumer Trust is 0,000 <0.05 with a path coefficient of 0.3642 = 0.132 or 13.2% while the remaining 86.8% is influenced by other factors, H3 is accepted, in other words, satisfaction has a positive and significant influence on Consumer Trust at Elite Sang Tunas Kid Courses Denpasar.

5.2.4. The Rule of Satisfaction in mediating the influence of CRM (Customer Relationship Marketing) on Consumer Trust

The test results, it was obtained Z count (2.95)> Z table (1.96) with an indirect effect value of 0.479 and a confidence interval (CI) of 95% ranging from 20.8 to 88.0, it can be concluded that there is an influent indirect significant of 47.9%, which means that the satisfaction variable is able to mediate the relationship between customer relationship marketing with Consumer Trust. Although the influence is below 50%, the role of satisfaction plays an important role for the development and progress of the institution, this means that the better customer relationship marketing, consumers will feel high satisfaction so that consumers are loyal to the services provided by Elite Sang Tunas Kid Courses Denpasar.

6. Conclusion

Customer Relationship Marketing variables on satisfaction of 0,000 <0.05, with a path coefficient of 0.4702 = 0.2209 or 22.1% while the remaining 77.9% is influenced by other factors, so H1 is accepted, in other words, customer relationship marketing has a positive and significant influence on the satisfaction of Elite Sang Tunas Kid Courses Denpasar. Based on the calculation results obtained significance level of research for CRM variables on Consumer Trust of 0,000 <0.05 and path coefficient of 0.5592 = 0.312 or 31.2% while the remaining 68.8% is influenced by other factors, so H2 is accepted, in other words, CRM has a positive and significant influence on Consumer Trust at Elite Sang Tunas Kid Courses Denpasar. Based on the calculation, the significance level of the research is obtained for the variable satisfaction with Consumer Trust of 0,000 <0.05 with a path coefficient of 0.3642 = 0.132 or 13.2% while the remaining 86.8% is influenced by other factors, so H3 is accepted, in other words, satisfaction has a positive and significant influence on Consumer Trust at Elite Sang Tunas Kid Courses Denpasar. Z count (2.95)> Z table (1.96) with an indirect effect value of 0.479 and a confidence interval (CI) of 95% ranging between 20.8 to 88.0, it can be concluded that there is a significant indirect effect of 47.9% which means satisfaction has a role to mediate the relationship between customer relationship marketing with Consumer Trust at Elite Sang Tunas Kid Courses Denpasar.

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INTERNATIONAL REVIEW OF COMMUNICATION AND MARKETING MIX

The analysis of business model canvas on the design of electronic commerce systems based on the Indonesian Army

L'analyse des toiles de modèles d'affaires sur la conception de systèmes de commerce électronique basés sur l'Armée Indonésienne

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Abstract

This research aimed to know about framing the market opportunity, formulating the market strategy, designing the customer experience, the effect of crafting the customer interface, designing the market program, leveraging customer information through technology, evaluating marketing program, on purchase intention to design e-commerce using business modal canvas on the basis of Indonesian military Army (TNI-AD). This study used quantitative methodology with explanation research as the research type. It explains on the causal connection between variables from the hypothesis test. The result showed that from the variable Y (analyze of internet marketing on brand awareness) had significant effect on the 7 elements except 1 element of evaluating the marketing program. For variable Z (analyze of internet marketing on purchase intention) indicates significant effect on the 7 elements except 1 element of formulating the market strategy. Moreover, for variable Y and Z (analyze of internet marketing on brand awareness and purchase intention) had 5 elements with no significant effect on both and 3 elements with a significant effect.

Keywords

Business Models Canvas; brand awareness; e-Commerce; Indonesian Army; purchase intention.

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Abstrait

Cette recherche visait à connaître le cadrage de l'opportunité de marché, la formulation de la stratégie de marché, la conception de l'expérience client, l'effet de l'élaboration de l'interface client, la conception du programme de marché, l'exploitation des informations client via la technologie, l'évaluation du programme de marketing, l'intention d'achat de concevoir e -commerce en utilisant une toile modale commerciale sur la base de l'armée militaire indonésienne (TNI-AD). Cette étude a utilisé une méthodologie quantitative avec une recherche d'explication comme type de recherche. Il explique le lien de causalité entre les variables du test d'hypothèse. Le résultat a montré que la variable Y (analyse du marketing Internet sur la notoriété de la marque) avait un effet significatif sur les 7 éléments sauf 1 élément d'évaluation du programme de marketing. Pour la variable Z (analyse du marketing Internet sur l'intention d'achat) indique un effet significatif sur les 7 éléments sauf 1 élément de formulation de la stratégie de marché. De plus, pour la variable Y et Z (analyse du marketing Internet sur la notoriété de la marque et l'intention d'achat), il y avait 5 éléments sans effet significatif sur les deux et 3 éléments avec un effet significatif.

Mots-clés

Business Models Canvas; commerce électronique; l'Armée Indonésienne; sensibilisation à la marque, l'intention d'achat.

1. Introduction

The development of technology in this era nowadays is experienced by cooperatives. The cooperative is a business entity which its activities based on the principle of kinship (in the article 1 Constitutions of Republic Indonesia Number. 25/1992 regarding cooperatives). Some agency is forming the business entity of cooperatives in order to prosper the employees of the agency. The cooperatives are prospering the employees, or in this case the agency employees, by getting the remaining business results and facilitate savings and loans of members to cooperatives owned by the agency. One of the cooperatives in Indonesia is cooperatives owned by Indonesian Army called as Primkopad (Primary Cooperatives Army).

The implementation of the sale and purchase activity in Indonesian Army cooperatives is still using manual transactions which spread thorough Indonesia. The employee of Indonesian Army cooperatives is not only providing the tools or military equipment, but also foods and daily necessity. In its influences this cooperatives developed into minimarket that can be accessed by the entire citizen under the auspices of Indonesia Army. The next obstacle in the process of selling necessity or military equipment is not distributed clearly. Until, the necessity in one region is not much as the spreading necessity and equipment in Java Island or centre of the city. Indonesian Army is also should be able to developed and foster the welfare of wives with facility of UMKM under the auspices the wives union of Indonesian Army (Persit) to developed the business. It is not only as the superior sector in the country, but also as the sector that can compete with foreign parties.

A product can called success when the product is appeared and accepted, this thing cannot be separated of innovation product. The innovation product according to (Kanagal, 2015) is needed by the company to overcome the competitive pressure, taste changes and preference, product life cycle, technological progress (or vice versa, obsolete technology), various patterns of demand, and customer specific requirements. Innovation is the main tools to reaches the position of certain product to implement the function that expected to overcome the problem which appears in Primkopad. Therefore, it needs to do the innovation with utilize the platform e-commerce design.

Internet or World Wide Web (www) has greatly influenced business behavior, such as market, industrial and business. These are changing due to fulfill the economic demands and information technology (IT) which used to encourage business and market activities. In this era, internet becomes a strong communication mechanism and can facilitate the improvement and processing the business transactions. This is caused the changes of substantial in industry. Internet offers the opportunity to sell products of daily necessities directly to customers within the consumer market or consumers in the industrial market. The direct selling of goods and service from internet is called as 'electronic commerce'. The definition of electronic commerce (e-commerce) according to (Laudon and Laudon, 2009) is a process of buying and selling the products electronically by consumer and from the company to company with computer as the business transaction intermediaries. E-commerce is useful in reducing administrative costs and business process cycle times, and improving relationships with both

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business partners and customers (Blut et al., 2015).
The existence of an e-commerce platform can create opportunities in terms of substantial sales increase for TNI-AD cooperatives. Planning an e-commerce system at Primkopad can bring opportunities to advance cooperatives and the big profit especially for Indonesia Army or general public. Moreover, in making e-commerce, it needs to have a structured system planning. In carrying out the planning, TNI-AD must collaborate and work in synergy with the application developers or the web developer.
Platform e-commerce which will be designed in this research is one of the business models called as business model canvas. Mapping a business using Business Model Canvas, will use nine contents or nine basic building blocks. (Osterwalder and Pigneur, 2012) stated that business model can be explained very well through nine basic building blocks that show you how to think about how companies make money. These nine building blocks are placed in an arrangement called the Business Model Canvas.
The model is divided into nine main parts which are; Customer Segments, Value Propositions, Channel, Customer Relationships, Revenue Streams, Key Resources, Key Activities, Key Partnerships and Cost Structure. Then, this part is divided into two sides left side (logic) and right side (creativity). In this research the business model canvas is used based on Indonesian Military Army (TNI-AD) since the target is members of the Army in the customer segment and main partnership.
Based on the above background the researchers formulated a research problem, Therefore, the researchers aimed to analyze the business model canvas on e-commerce design system based on TNI-AD.

2. Theoretical Review

2.1. Business Model Canvas

Business model canvas is a logic illustration regarding how a business in an organization creates, delivers and captures value (Osterwalder and Pigneur, 2010). This canvas divides the business model into 9 main components which then separated again into right (creative side) and left (logical side) component, just like the human brain. These nine components are consisted of (sorted from right to left). Customer Segment, Customer Relationship, Customer Channel, Revenue Structure, Value Proposition, Key Activities, Key Resource, Cost Structure, and Key Partners.

2.2. Electronic Commerce

Electronic trading or it is also called as e-commerce is the use of communication and computer networks to carry out business processes. A popular view of e-commerce is the use of the internet and computers with Web browsers to buy and sell products, (Pearson, 2008) Mc Leod Person 2008. E commerce is defined as buying and selling, marketing and product service, service and information on various types of computer networks. According to Shely Cashman 2007 (Vermaat, 2007) e-commerce is a business transaction that occurs in an electronic network, such as the internet. Whoever can access the computer, have the connection with internet and have a way to pay for the goods or services they buy, can participate in e-commerce.

2.3. Brand Awareness

Brand awareness plays an important role in buying interest by consumers because consumers tend to buy products that are familiar and popular (Keller, 1993; Macdonald and Sharp, 2000). Brand awareness can help the customer know the brands of product and implement the buying decision (Percy and Rossiter, 1992). Product with high brand awareness will receive choices from consumers which is also higher because it has a higher market share and quality evaluation (Dodds, Monroe and Grewal, 1991; Grewal et al., 1998).

2.4. Purchase Intention (Purchase Interest)

According to (Kotler, 2004), the purchase interest is a decision making to buy a brand among various brands. The buying interest arises through a variety of processes, including: introduction of needs, information search,

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information evaluation, and finally there will be an interest in buying that exists in consumers. While according to (Sumarwan, 2003), behavioral intentions will make a trust and attitude in conditions of to a particular product through alternative evaluations. While implementing the evaluation, product and brand selection will occur and brand according to consumer desires. In the other word, in those processes, the customer will compare between products.

3. Methodology

The methodology used is quantitative method with explanatory research. Explanatory is explaining the causal relationship between variables through hypothesis testing (Ferdinand, 2006). According to (Sanusi, 2011) causality research design is a research design that is structured to examine the possibility of causal relations between variables. The data type that used is qualitative and quantitative using questionnaire data technique which gives some questions to respondent (Ferdinand, 2006). The data resources or Respondents were consisted of internet and mobile application users among the Indonesian Army and asked to fill out questionnaires. While, the analysis unit in this research is individual because the answers of each respondent can represent their own opinions, the sampling is a purposive sample.
In this research, the analysis is used to identify the problems with quantitative approach and multiple regressions. Multiple regression analysis is the way to analyze using more than one free variable to explain the variant and variable related to the research (Sekaran and Bougie, 2017). The multiple regression formula is seen as:

$$Y=a+b_1X_1+b_2X_2+b_3X_3+\ldots+b_nX_n$$

Information:
Y: dependent variable *(dependent)*
X (1,2,3,...): independent variable *(independent)*
a : konstanta value
b (1,2,3,...): coefficient regression value

4. Results and discussion

4.1. Y variable linear regression analysis

Variable
Independent:
X1: Framing the Market Opportunity
X2: Formulating the Market Strategy
X3: Designing the Customer Experience
X4: Crafting the Customer Interface
X5: Designing the Marketing Program
X6: Leveraging Customer Information through Technology
X7: Evaluating Marketing Program

Dependent:
Y: brand awareness

4.1.1. Classic Assumptions Test

1. Multicolinearity
The test result of multicolinearity is analyzed using SPSS software and obtained data as follow:

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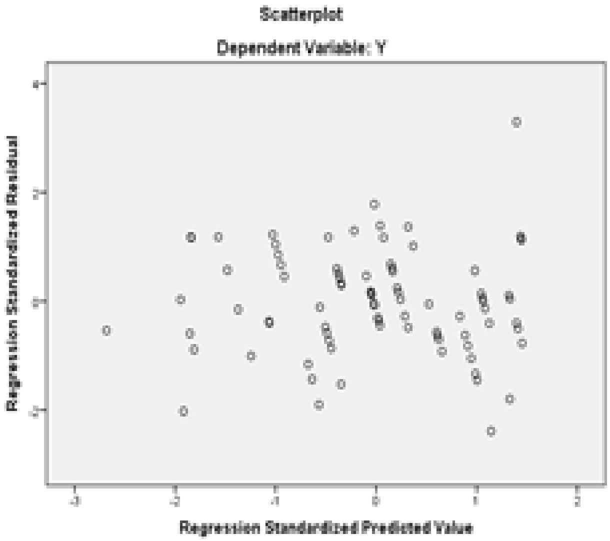
Multicolinearity test

Model	Collinearity Statistics	
	Tolerance	VIF
(Constant)		
X1	,205	4,867
X2	,389	2,568
X3	,180	5,546
X4	,222	4,514
X5	,105	9,568
X6	,107	9,339
X7	,578	1,729

Based on the table above, it can be seen that VIF value for variables X1 to X7 is smaller than 10. Because the VIF value of all variables is no greater than 10, thus there is no multicollinearity in all of these independent variables.

2.Heteroscedasticity

Heteroscedasticity test is done by making Scatterplot (distribution flow) between residual and predictive value of the standardized dependent variable. Heteroscedasticity test results can be seen in the Scatterplot image, as in the image below:



From the figure above, it is seen that that the distribution of points does not form a certain pattern/path, so it can be concluded that heteroscedasticity does not occur or in other words homoscedasticity occurs, which is free from heteroscedasticity.

3. Normality

Normality test result can be seen from the figure of Normal P-P Plot below. It should be reminded that the normality assumption referred to in the classical assumptions of the OLS approach is the residual (data) formed by the linear regression model normally distributed, not the independent variable or the dependent variable. The criteria for a residual (data) are normally distributed and not using Normal P-P Plot approach but

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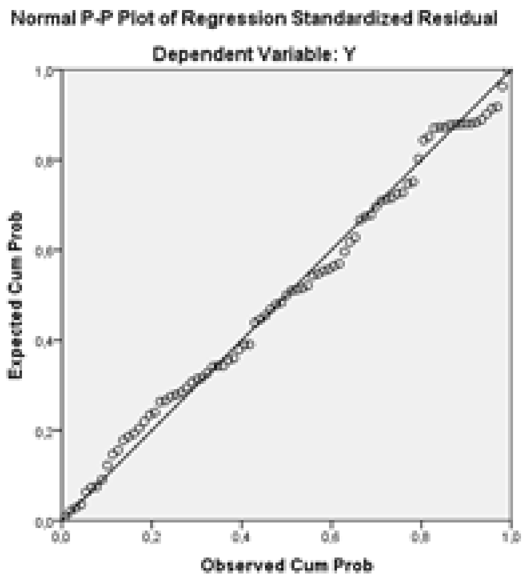
can be done by seeing the distribution points in the picture. If the distribution points approaching the straight line (diagonal) then it is said that (data) residual distributed normally, but if the distribution of these points away from the line thus it is not normally distributed.



The distribution of points from the figure Normal P-P Plot above is relatively close to a straight line, then it can be concluded that (data) residual is distributed normally.

4.1.2. Feasibility Test Model

1. Model Reliability Test (F Test)

Reliability test model or feasibility test model or known as F test (some call it a simultaneous test model) is the initial stage of identifying a regression model that is estimated to be feasible or not. Decent (reliable) means the estimated model is appropriate to be used to explain the effect of the independent variables on the dependent variable. The name of this test is called as F test, because it follows the F distribution which criteria is tested as are like One Way Anova.

If the value of count prob. F (SPSS output is shown in column sig.) is smaller than the error rate (alpha) 0.05 (predetermined), then it can be said that the estimated regression model is feasible, whereas if prob. F value is bigger than error rate of 0,05 then the regression model is not feasible. The F test results can be seen in the table ANOVAa below. The value of Prob. F count, it can be seen in the last column (sig.).

Simultaneous Test

Model		Sum of Squares	df	F	Sig.
1	**Regression**	1125,554	7	550,444	,000[b]
	Residual	22,493	77		
	Total	1148,047	84		

Source: Own elaboratioin

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The value of prob. F count (sig.) in the table above is 0,000 which is smaller than the 0.05 significance level so it can be concluded that the estimated linear regression model is feasible to use to explain the effect of X1 to X7 on the Y variable (brand awareness).

2. Regression Coefficient Test (t Test)

T test in the Multiple linear regression is intended to test whether the parameters (regression coefficients and constants) which are thought to estimate equations/models of multiple linear regression are appropriate parameters or not. In this section, the t test is focused on the slope parameter (regression coefficient) only. So the intended t test is the regression coefficient test. The test results can be seen in the Coefficienta table as shown below:

Partial Test

Model		Unstandardized Coefficients	t	Sig.
		B		
1	(Constant)	-2,770	-2,726	,008
	X1	,122	5,064	,000
	X2	,005	,205	,838
	X3	,219	3,984	,000
	X4	,122	3,876	,000
	X5	,574	8,016	,000
	X6	,372	3,664	,000
	X7	,065	1,338	,185

Source: Own elaboratioin

If the value of prob. t counts (SPSS output is shown in column sig.) is smaller than the error rate (alpha) 0,05 (which has been specified). It indicated that independent variable (from the t count) has significant effect on the dependent variable, while if prob. t count is bigger than the error rate 0,05 then the independent variable has not the significant effect on the dependent variable.

From those table above, the value of prob. t count from independent variable X1, X3, X4, X5, and X6 is smaller than 0,05. Therefore, the independent variable of X1, X3, X4, X5 and X6 has significant effect on the Y dependent variable on 5% alpha or those variables has significant effect on the Y value 95% confidence level. While the variables X2 and X7 are significantly greater than 0.05 so the variables do not have a significant effect on the Y variable.

3. Determination coefficient

Determination coefficient explains the variation of the influence of independent variables on the dependent variable or the proportion effect of all independent variables on the dependent variable. The coefficient of determination can be measured by the value of R-Square or Adjusted R-Square. R-Square is used when there is only 1 free variable (commonly called Simple Linear Regression).

Determination Coefficient

Model	R	R Square	Adjusted R Square
1	,990[a]	,980	,979

Source: Own elaboratioin

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If can be seen from the R-Square value of 0.980 that the proportion of the influence of the variables X1 to X7 to the Y variable is 98%. That is, the variables X1 to X7 have a proportion of influence on the Y variable by 98% while the remaining 2% (100% - 98%) are influenced by other variables that are not in this multiple linear regression models.

4.1.3. Models interpretation

1. Unstandardized coefficients

The interpretation that done in the regression coefficients is included into two things; sign and magnitude. The sign shows the direction of the relationship. Signs can be positive or negative. Positive sign shows the direct effect between independent variables on the dependent variable, while negative sign shows the opposite effect. The same direction means, if the independent variable increases, the dependent variable will experience the same increase.

The estimated linear regression model (equation) is as follows:

Y = -2,770 + 0.122X1 + 0,005 X2 +0,219 X3 + 0,122 X4 + 0,574 X5 + 0,372 X6 + 0,065 X7 + e

Model		Unstandardized Coefficients	t	Sig.
		B		
1	(Constant)	-2,770	-2,726	,008
	X1	,122	5,064	,000
	X2	,005	,205	,838
	X3	,219	3,984	,000
	X4	,122	3,876	,000
	X5	,574	8,016	,000
	X6	,372	3,664	,000
	X7	,065	1,338	,185

Positive X1 regression coefficient value indicated when X1 raises the value then Y will also increase its value. This was also similar to positive X2 regression coefficient values. When X2 increase so Y value will increases. The addition of X2 value of one unit may increase Y value of 0,005 units and vice versa, the decreasing of X2 value of 1 unit will decrease Y value of 0,005 units.

While for positive X3 regression coefficient value means when X3 increase the Y value will also increased. X4 regression coefficient with positive value has the same meaning with X4 regression coefficient. For X5 regression coefficient has positive value when X5 increase the Y value is also experience increase. X6 regression coefficient has positive value has the same meaning with X6 regression coefficient. X7 regression coefficient has positive value and same meaning with X7 regression coefficient.

2. Z Variable Linear Regression Analysis

Variable Independent:
X1: Framing the Market Opportunity
X2: Formulating the Market Strategy
X3: Designing the Customer Experience
X4: Crafting the Customer Interface
X5: Designing the Marketing Program
X6: Leveraging Customer Information through Technology
X7: Evaluating Marketing Program

Variable Dependent:
Z: purchase intention

a. Classic Assumption Test

1. Multicollinearity

The multicolliniearity test result using SPSS software is obtained as follow:

Multicollinearity Test

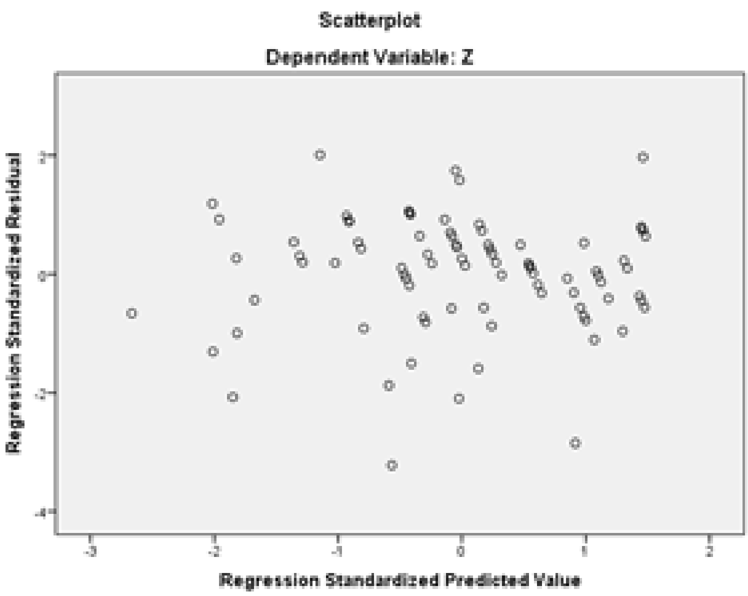
Model		Collinearity Statistics	
		Tolerance	VIF
	(Constant)		
	X1	,205	4,867
	X2	,389	2,568
	X3	,180	5,546
	X4	,222	4,514
	X5	,105	9,568
	X6	,107	9,339
	X7	,578	1,729

Source: Own elaboratioin

Based on the table above it can be seen that VIF value for X1 to X7 variable is smaller than 10, because the VIF value from all variables is not bigger than 10. Therefore, the multicollinearity did not happen to the entire independent variable. One of the conditions of classic assumption of regression linear with OLS is a good linear regression model which free from multicolinearity.

2. Heteroscedastiscity

The heteroscedasticity test result can be seen in the figure Scatterplot, as in the figure below:



From the figure above it is seen that distribution of point cannot making a certain pattern, until it is concluded as there is no heteroscedasticity or in the other words there is the appearance of homoscedasticity.

3. Normality

The normality test result can be seen from the figure Normal P-P Plot below. It needed to realize that normality

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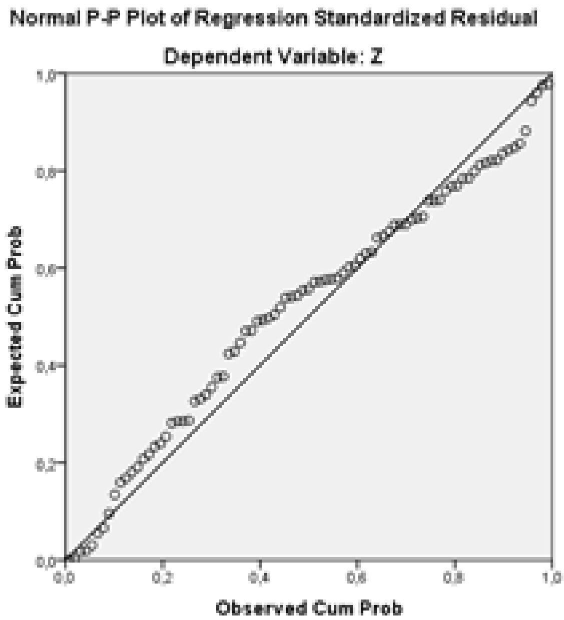
assumption within the classic assumption approach of OLS is the residual data which formed by a normally distributed linear regression model, it is not an independent variable or dependent variable. If the distribution of the points approach on a straight line (diagonal) then it is said that the residuals data are normally distributed, but if the distribution of these points are away from the line then it is not normally distributed.



The distribution of points from the Normal P-P plot above is relatively close to a straight line, so it can be concluded that data are normally distributed.

b. Feasibility Test Model

1. Reliability Test Model (F Test)

Reliability test Model or feasibility test model or referred as F test (some call it a simultaneous test model) is the initial stage of identifying a regression model that is estimated to be feasible or not.
If the value of count prob. F (SPSS output is shown in column sig.) is smaller than the error rate (alpha) 0.05 (predetermined), then the regression model is feasible, whereas if prob. F value is bigger than error rate of 0,05 then the regression model is not feasible. The F test results can be seen in the table ANOVAa below. The value of Prob. F count, it can be seen in the last column (sig.).

Simultaneous Test

Model		Sum of Squares	df	F	Sig.
1	Regression	1241,715	7	270,617	,000b
	Residual	50,473	77		
	Total	1292,188	84		

Source: Own elaboratioin

The table above showed the value of prob. F count (sig.) is 0,000 smaller than the 0.05 which is significance level. So it can be concluded that the estimated linear regression model is feasible and can be used to explain the effect of X1 to X7 on the Z variable (purchase intention).

2.Regression coefficient test (t test)

The t test in multiple linear regression is intended to test whether the parameters (regression coefficients and constants) which are thought to estimate equations/models of multiple linear regression are the right

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parameters or not. Parameters that estimated in linear regression include the intercepts (constants) and slopes (coefficients in linear equations). In this section, the t test is focused on the slope parameter (regression coefficient) only. So the intended t test is the regression coefficient test. The test result can be seen in the table of coefficienta as below:

Partial Test

Model		Unstandardized Coefficients	t	Sig.
		B		
1	(Constant)	1,532	1,006	,317
	X1	,079	2,206	,030
	X2	,041	1,151	,253
	X3	,320	3,883	,000
	X4	,206	4,375	,000
	X5	,289	2,698	,009
	X6	,580	3,812	,000
	X7	,146	2,022	,047

Source: Own elaboration

If the prob. t count value (SPSS output is shown in column sig.) is smaller than the error level (alpha) 0,05 (which has been determined) then it can be said that independent variable (from the t count) has significant effect on the dependent variable, while if the independent variable is bigger than error level 0,05 then it can be said that independent variable has not significant effect on dependent variable.
From the table above it can be seen that prob. t count value from the independent variable X1, X3, X4, X5, X6 and X7 is smaller than 0,05 and indicate that the independent variables have significant effect towards the dependent variable X2, the significant value is bigger than 0,05 until it can be said that the X2 variable is not give the significant effect on variable Z.

3. Determination coefficient

The coefficient of determination explains the variation of the influence of independent variables on the dependent variable. The determination coefficient value can be assessed to R-Square value or Adjute R-Square. R-Square is used when only 1 independent variable (commonly called Simple Linear Regression), whereas Adjusted R-Square is used during the independent variable is more than one. To counting the determination coefficient value, the researcher prefers to use R-Square rather than Adjusted R-Square, even though the independent variable is more than one.

Determination Test

Model	R	R Square	Adjusted R Square
1	,980[a]	,961	,957

Source: Own elaboration

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If seen from the R-Square value of 0.961, it shows that the proportion of the influence of the variables X1 to X7 to the Z variable is 96.1%. it means, variable X1 until X7 has the proportion effected on the variable Z of 96,1% whereas the rest of it is 3,9 % (100% - 96,1%) is influenced by another variable which is not in this multiple linear regression model.

c. Interpretation Model

The interpretation that done through the regression coefficient is included in two things, sign and magnitude. The sign shows the direction of the relationship. It can be positive or negative. Positive sign shows the direct effect between independent variables on the dependent variable, while negative sign shows the opposite effect. The same direction means, if the independent variable increases, the dependent variable will experience the same increase.
The estimated linear regression model (equation) is as follows:

$$Z = 1{,}532 + 0{,}079X1 + 0{,}041\ X2 + 0{,}320\ X3 + 0{,}206\ X4 + 0{,}289\ X5 + 0{,}580\ X6 + 0{,}146\ X7 + e$$

The regression coefficient X1 is positive, meaning that when X1 goes up, the value of Z will also increase. The positive regression coefficient X2 has the same meaning as the regression coefficient X1. When X2 increases, the value of Z will increase. Adding an X2 value of 1 unit will increase the Y value by 0.041 units and vice versa, decreasing the X2 value by 1 unit will decrease the Z value by 0.041 units.
For the regression coefficient X3 is positive, meaning that when X1 goes up, the value of Z will also increase. The positive regression coefficient X4 has the same meaning as the regression coefficient X4. For the regression coefficient X5 is positive, meaning that when X5 goes up, the Z value will also increase. The positive regression coefficient X6 has the same meaning as the regression coefficient X6. The positive regression coefficient X7 has the same meaning as the regression coefficient X7.

3.Multiple Linear Regression Analysis of Variables Y and Z

Variable
Independent:
X1: Framing the Market Opportunity
X2: Formulating the Market Strategy
X3: Designing the Customer Experience
X4: Crafting the Customer Interface
X5: Designing the Marketing Program
X6: Leveraging Customer Information through Technology
X7: Evaluating Marketing Program
Y: Brand Awareness

Dependent:
Z: Purchase Intention

a. Classic Assumption

1.Multicolinierity

The multicolinearity test is using SPSS software is obtained as follow:

Multicolinearity Test

Model	Collinearity Statistics	
	Tolerance	VIF
(Constant)		
X1	,154	6,487
X2	,389	2,569
X3	,150	6,689
X4	,185	5,395
X5	,057	17,551
X6	,091	10,967
X7	,565	1,769
Y	,020	51,040

Source: Own elaboration

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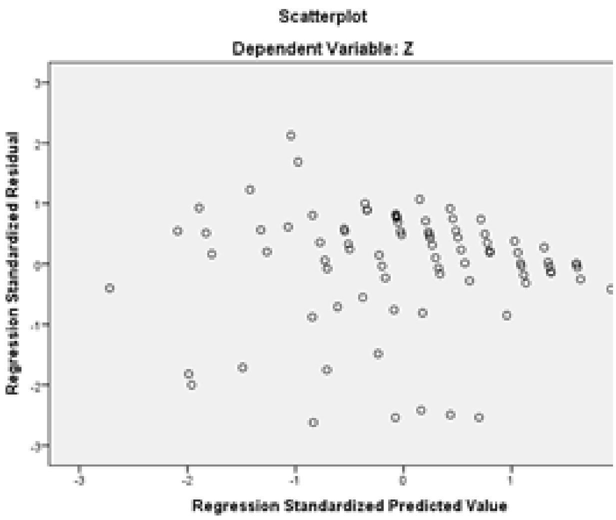
Based on the table above, it can be seen that VIF value for the variable of X5, X6 and Y is bigger than 10 so those variables are contain multicollinearity and must handled. The X1, X2, X3, X4 and X7 variables with small VIF value which is lower than 10 did not have multicolinearity. One of the classical assumptions of linear regression with OLS is a good linear regression models it is independent from the multicolinearity.

2. Heteroscedasticity

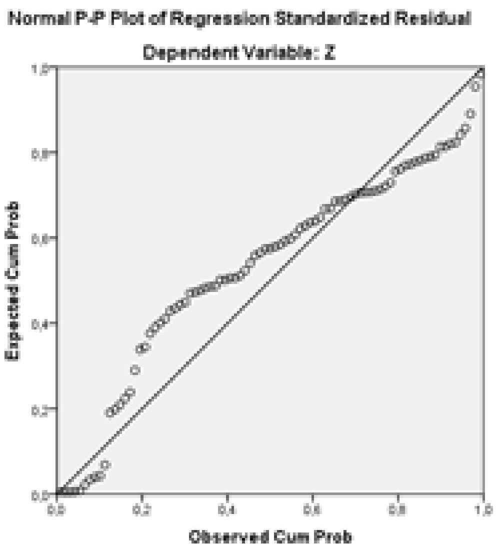
Heteroscedasticity test is done by making Scatterplot (distribution flow) between residual and predictive value of the standardized dependent variable. Heteroscedasticity test results can be seen in the Scatterplot image, as in the image below:



From the figure above, it is seen that that the distribution of points does not form a certain pattern/path, so it can be concluded that heteroscedasticity does not occur or in other words homoscedasticity occurs, which is free from heteroscedasticity.

3. Normality

The normality test result can be seen from the figure Normal P-P Plot below. It needed to realize that normality assumption which means in classic assumption approach of OLS is residual data which formed a normally distributed linear regression model, which is not an independent variable or dependent variable. If the distribution points approach or meet on a straight line (diagonal) then it is said that the data are normally distributed, but if the distribution of these points away from the line then it is not normally distributed.



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The distribution points from the Normal P-P plot above is relatively close to a straight line, so it can be concluded that the residuals data are normally distributed.

b. Feasibility Test Model

1.Reliability test Model (F test)

Reliability test Model or feasibility test model or known as F test (some call it a simultaneous test model) is the initial stage of identifying a regression model that is estimated to be feasible or not.
If the value of count prob. F (SPSS output is shown in column sig.) is smaller than the error rate (alpha) 0.05 (predetermined), then can be said that the estimated regression model is feasible, whereas if prob. F value is bigger than error rate of 0,05 then that regression model is not feasible. The F test results can be seen in the table ANOVAa below. The value of Prob. F count, it can be seen in the last column (sig.).

Simultaneous Test

Model		Sum of Squares	df	F	Sig.
1	Regression	1265,699	8	453,920	,000b
	Residual	26,490	76		
	Total	1292,188	84		

Source: Own elaboration

The value of prob. F count (sig.) 0,000 is smaller than the 0.05 significance level which indicated that the estimated linear regression model is feasible to use to explain the effect of X1 to X7 on the Z variable (purchase intention).

2. Regression coefficient test (t test)

The t test in multiple linear regression is intended to test whether the parameters (regression coefficients and constants) which are thought to estimate equations/models of multiple linear regression are the right parameters or not. The estimated parameters in linear regression are consisted of intercepts (constants) and slopes (coefficients in linear equations). In this section, the t test is focused on the slope parameter (regression coefficient) only. So the intended t test is the regression coefficient test. The test result can be seen in the table of coefficienta as in the table below:

Partial Test

Model		Unstandardized Coefficients	t	Sig.
		B		
1	(Constant)	4,392	3,779	,000
	X1	-,046	-1,526	,131
	X2	,036	1,384	,170
	X3	,094	1,419	,160
	X4	,080	2,137	,036
	X5	-,303	-2,863	,005
	X6	,196	1,627	,108
	X7	,080	1,491	,140
	Y	1,033	8,295	,000

Source: Own elaboration

If the prob. t count value (SPSS output is shown in column sig.) is smaller than the error level (alpha) 0,05 (has been determined) then it can be said that independent variable (from the t count) has significant effect on the dependent variable, while if the independent variable is bigger than error level 0,05 then is showed that independent variable has not significant effect on dependent variable.
From the table above, the prob. t count value from the independent variable of X4, X5 and Y is smaller than 0,05 which lead to the significant effect on the dependent variable Z in alpha 5% or in other word X4, X5 and

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Y have significant effect toward the Z value within the confidential standard of 95%. Whereas the variables of X1, X2, X3, X6, and X7 have its own significant value bigger than 0,05which showed that those variables did not give significant effect on Z variable.

3.Determination coefficient

The determination coefficient explains the variation of the influence of independent variables on the dependent variable. The determination coefficient value can be assessed to R-Square value or Adjusted R-Square. R-Square is used when there is only 1 independent variable (commonly called Simple Linear Regression), whereas Adjusted R-Square is used during the independent variable is more than one. To counting the determination coefficient value, the researcher prefers to use R-Square rather than Adjusted R-Square, even though the independent variable is more than one.

Determination Coefficient

Model	R	R Square	Adjusted R Square
1	,990[a]	,980	,977

Source: Own elaboration

If seen from the R-Square value of 0,980, it shows that the proportion of the influence of the variables X1 to X7 to the Z variable is 98%. it means, the variable X1 until X7 has the proportion effected on the variable Z for 98,1% whereas the rest of it is 2 % (100% - 98%) is influenced by another variable which is not in this multiple linear regression model.

c. Interpretation Model

The interpretation that done through the regression coefficient is included of two things, namely; sign and magnitude. The sign shows the direction of the relationship on whether it is positive or negative. The positive sign shows the direct effect between independent variables on the dependent variable, while the negative sign shows the opposite effect. The direct direction means that there is similar increase on both independent and dependent variable.

The estimated linear regression model (equation) can be seen as follows:

$$Z = 4{,}392 - 0{,}046X1 + 0{,}036\ X2 + 0{,}094\ X3 + 0{,}080\ X4 - 0{,}303\ X5 + 0{,}196\ X6 + 0{,}080\ X7 + 1{,}033\ Y + e$$

Model		Unstandardized Coefficients	t	Sig.
		B		
1	(Constant)	4,392	3,779	,000
	X1	-,046	-1,526	,131
	X2	,036	1,384	,170
	X3	,094	1,419	,160
	X4	,080	2,137	,036
	X5	-,303	-2,863	,005
	X6	,196	1,627	,108
	X7	,080	1,491	,140
	Y	1,033	8,295	,000

The regression coefficient X1 is negative, meaning that when X1 increases, the value of Z will decrease. The positive regression coefficient X2 has the same meaning as the regression coefficient X1. For the regression coefficient X3 is positive it means that when X3 raises the value of Z will also increase. The positive regression coefficient X4 has the same meaning as the regression coefficient X4. For the regression coefficient X5 is negative, meaning that when X5 rises, the value of Z will decrease.

X6 regression coefficient is positive value means that when X1 raises the value of Y will also increase. The positive regression coefficient X6 has the same meaning as the regression coefficient X6. The positive regression coefficient X7 has the same meaning as the regression coefficient X7. Y regression coefficient is positive values that have the same meaning with Y regression coefficient. When Y increases so Z value will increases. The addition of Y value of1 unit will increasing Z value of 1,033 unit and vice versa, the decreasing of Y value of 1 unit will decreasing Z value of 1,033 units.

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4. Conclusion

a) Internet marketing analysis of brand awareness (variable Y)

1. There is a significant and positive joint effect of variables in the Framing the Market Opportunity, Formulating the Market Strategy,: Designing the Customer Experience, Crafting the Customer Interface, Designing the Marketing Program, Leveraging Customer Information Through Technology and Evaluating Marketing Programs affecting brand awareness.
2. There is a significant effect of Framing the Market Opportunity on brand awareness.
3. There is no significant effect of Formulating the Market Strategy on brand awareness.
4. There is a significant effect of Designing the Customer Experience on brand awareness.
5. There is a significant effect of Designing the Marketing Program on brand awareness.
6. There is a significant effect of Leveraging Customer Information Through Technology on brand awareness.
7. There is no significant effect of Evaluating Marketing Program influences brand awareness.

b) Internet marketing analysis on purchase intention (variable z)

1. There is a significant and positive joint effect of variables in Framing the Market Opportunity, Formulating the Market Strategy, : Designing the Customer Experience, Crafting the Customer Interface, Designing the Marketing Program, Leveraging Customer Information Through Technology and Evaluating Marketing Program affecting purchase intension.
2. There is a significant effect of Framing the Market Opportunity on purchase intension.
3. There is no significant effect of Formulating the Market Strategy on purchase intension.
4. There is a significant effect of Designing the Customer Experience on purchase intension.
5. There is a significant effect of Crafting the Customer Interface on purchase intension.
6. There is a significant effect of Designing the Marketing Program on purchase intension.
7. There is a significant effect of Leveraging Customer Information through Technology on purchase intension.
8. There is a significant effect of Evaluating Marketing Program affecting purchase intension.

c) Internet marketing analysis on brand awareness &purchase intention (Y & Z)

1. There is a significant and positive joint effect of variables in Framing the Market Opportunity, Formulating the Market Strategy, : Designing the Customer Experience, Crafting the Customer Interface, Designing the Marketing Program, Leveraging Customer Information Through Technology and Evaluating Marketing Program affecting purchase intension.
2. There is no significant effect of Framing the Market Opportunity on purchase intension.
3. There is no significant effect of Formulating the Market Strategy on purchase intension.
4. There is no significant effect of Designing the Customer Experience on purchase intension.
5. There is a significant effect of Crafting the Customer Interface on purchase intension.
6. There is a significant effect of Designing the Marketing Program on purchase intension.
7. There is no significant effect of Leveraging Customer Information through Technology on purchase intension.
8. There is no significant effect of Evaluating Marketing Program on purchase intension.
9. There is a significant effect of brand awareness on purchase intension.

Based on the matter above, the theory concept of e-marketing on brand awareness and purchase intention has been proofed to be applied in army. This happens because the Army organization is the government organization and the cooperatives inside are still selling the product to a limited circle. So it needs to be done a

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test and an application on the concept of internet marketing which can expand the market share and affect people's purchasing power on the product sold at Indonesian Military Army which then it can add profit and value for organization.

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The communication of social causes in times of Instagram. An analysis of its effect on society

La comunicación de las causas sociales en tiempos de Instagram. Un análisis de su efecto en la sociedad

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Abstract

Social networks are configured as a key tool in the marketing and communication policies of non-governmental organizations (NGOs). It is also a very useful medium for anyone who wants to inform and raise awareness in society about a specific problem with the intention of giving it visibility. This research seeks to analyze the power of social networks, specifically Instagram, as a communication tool in campaigns with a social cause. More specifically, the object of this work is Pablo Ráez, a young leukemia patient who used the RRSS as a communication channel to engage all users of its fight against the disease, implementing a social communication campaign called "Challenge one million" on the importance of donating bone marrow.
The objectives of this research are to analyze the communication made on Instagram during this campaign and the effect it had on society. The methodology used has been, on the one hand, content analysis and, on the other, the survey. Regarding the results, noting that the use of shocking images of their disease are those that have greater prominence, as well as motivational and positive nature of its publications despite the severity of their illness.

Keywords
Communication; communication with cause; non-profit marketing; non-governmental organizations; Instagram

Resumen

Las redes sociales se configuran como una herramienta clave en las políticas de marketing y comunicación de las organizaciones no gubernamentales (ONGs) siendo también un medio muy útil para cualquier persona que quiera informar y concienciar a la sociedad sobre un problema determinado con la intención de darle visibilidad. Esta investigación busca analizar el poder de las redes sociales, concretamente Instagram, como herramienta comunicativa en campañas con causa social. Más específicamente, el objeto de este trabajo es Pablo Ráez, un joven enfermo de leucemia que empleó las RRSS como canal de comunicación para hacer partícipes a todos los usuarios de su lucha contra la enfermedad implementando una campaña de comunicación social denominada "Reto un millón" sobre la importancia de donar médula ósea.
Los objetivos de esta investigación son analizar la comunicación realizada en Instagram durante esta campaña y el efecto que tuvo en la sociedad. La metodología utilizada ha sido, por un lado, el análisis de contenido y, por otro, la encuesta.
En relación a los resultados, destacar que el uso de imágenes impactantes de su enfermedad son las que mayor protagonismo tienen, así como el carácter motivacional y positivo de sus publicaciones a pesar de la gravedad de su enfermedad.

Palabras clave

Comunicación; comunicación con causa; marketing no lucrativo; organizaciones no gubernamentales; Instagram.

1. Introduction

The development of new information and communication technologies has been a turning point for companies in the way they communicate with their audiences (Marín and Lasso de la Vega, 2017), and the use of the Internet and its derived tools in their communication strategies has become widespread. The digital revolution brought about by the information age has allowed the emergence of new media that, with the Internet as the maximum exponent of these advances and, more specifically, the possibilities offered by Web 2.0, have changed the traditional communication paradigms (Marín, 2019; García and Zugasti, 2018; Stieglitz and Dan-Xuan, 2012) and are configured as a key tool in the marketing and communication policies of organizations. The appearance of the web 2.0 offers a wide range of possibilities for entities of any type to transmit their messages in a more effective way than with the so-called traditional media. Social networks are configured as links between brands and their consumers, with whom they establish more direct conversations and relationships (Bort, García and Martín, 2011).
In the words of Perez and Luque (2018:257) "social media has changed the way consumers buy, think and act" and, in this process, the consumer has an active role becoming the center of marketing and communication strategies of companies and brands, increasingly focused on social media actions (Stelzner, 2019; Martinez, Segarra and Monserrat, 2018). The emergence of web 2.0 and the hegemony of social networks in today's world has revolutionized the way organizations communicate, integrating them in a decisive way in their communication strategies (Jiménez-Marín, Elías Zambrano, Bellido-Pérez & Sanz-Marcos, 2019)).
In this sense, a type of entity that has not let go of this potential offered by new technologies are Non-Governmental Organizations (NGOs) (Román-San-Miguel and Díaz, 2019) that have found in social networks an instrument that not only strengthens and facilitates activism (Carrasco, Villar and Martín, 2018; Soengas and Assif, 2017; González, Becerra and Yanez, 2016; Cmeciu and Coman, 2016) but, especially, improves communication and dissemination of them.
These new channels are especially useful for non-profit organizations, especially the smallest ones, which lack large budgets to invest in communication and have found in social media a useful way to reach society and give visibility to the activity they carry out and the problems they fight against. "Today, any of these organizations faces the challenge of developing effective communication that will help them mobilize citizens to involve them in their social aid projects" (Carrasco et al., 2018:30). As Almansa and Fernández (2011:338) point out, "in the case of social organisations, the Internet has been a great opportunity, as it allows them almost permanent contact with their main audiences at a reduced cost".
Some of the main advantages that the Internet and the RRSS offer for the communication of non-profit organizations are: speed in the dissemination of information; constant updating; interactivity with the public; use of multimedia resources; access from anywhere, immediacy; reaching large audiences; immediate response; horizontal communication; participatory nature; freedom of expression; mass participation; visibility;

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measurement and evaluation (Almansa and Fernández, 2011; Arroyo and Calle, 2018). All these characteristics fit perfectly with the nature of these organizations.

While until relatively recently, Facebook (for its ability to tell stories and allow participation) and Twitter (for the immediacy it allows when reporting) were the social networks on which any non-profit organization based its communication, they have been integrating into their strategies others like Instagram, which is the social network that has grown the most (it is the second by number of users), and is also the third best rated behind Whatsapp and Youtube and the third also in terms of frequency of use (IABSpain, 2020).

Instagram, because of its visual aesthetics, allows to relate in a different way to how it is done in other channels. In this social network, images are configured as the main communication format (Lee, Lee, Moon and Sung, 2015; Sanz-Marcos, Jiménez-Marín and Elías, 2019).) above the texts (unlike Twitter or Facebook) which are limited to a mere description or caption and in many cases are reduced to include the label or hashtag. In this sense, there are several studies that confirm the power of the image as a communicative element and the capacity to improve the memory, understanding and credibility of these visual messages (Dondis, 2017; Quevedo, Redondo, Portalés and Berrocal, 2016; Schill, 2012; Renovell, 2005; Frascara, 1999; Orts, 1996).

Due to its growing importance, Instagram has great potential for disseminating initiatives, which is why NGOs are actively integrating it as a communication tool: "not only does it allow artistic photography to be put at the service of activism, but also, thanks to the interactivity of social networks, it allows the community it is addressing to participate in (and sometimes even be the protagonist of) the dialogue" (Carrasco et al., 2018:31).

In short, as noted by Baraybar (2009:52),

> "With the development of the Internet, and especially with the birth of the so-called Web 2.0 or Social Web, a field of action has opened up in which organizations can carry out new forms of communication, far from those used in traditional media that have been betting repeatedly on the persuasion of the spectator through the exhibition of victims or volunteers turned into heroes".

But not only are they used by these entities, but any individual can already act as a mass communicator (Girón, 2019) and develop a campaign on social networks with the intention of informing and raising awareness in society about a problem and giving it publicity. This digital activism makes it possible to give voice to causes that would not be visible in the traditional media (Azuela and Tapia, 2013).

Thanks to the RRSS, any individual, whoever and wherever they are, can communicate and establish a direct relationship with anyone they want, without the filter of the traditional media (Marín and Diaz, 2016). There is a lot of research (González and Martínez, 2018; García, del Hoyo and Fernández, 2014; Llamas and Pagador, 2014; Díaz, 2011; Caldevilla, 2010) that highlights the relevance of social networks as a means of overcoming physical barriers and establishing contact with people who, having common interests, hobbies or values, are geographically distant. There are also, as pointed out by Jiménez, Rebollo, García and Buzón (2015) a wide variety of reasons for the use of the Internet and social networks, one of which is, for example, to implement a communication campaign with a cause.

When we talk about non-profit marketing, regardless of whether we are talking about an organization or an individual, the final objective is to claim a cause and to raise awareness about it. And, to achieve this, communication is configured as a key strategic activity and "social networks become a useful tool to mobilize society" (Arroyo y Calle, 2018:124), achieving a greater dissemination of the causes they pursue.

This is the starting point of this research that seeks to analyze the power of social networks, specifically Instagram, as a communication tool in campaigns with a social cause. More specifically, the object of this work is Pablo Ráez, a 20-year-old leukaemia patient who used the RRSS as a communication channel to involve the population in his fight against the disease by implementing a social communication campaign called "Challenge One Million" on the importance of bone marrow donation, and whose main objective, among others, was to reach one million bone marrow donors throughout Spain.

More specifically, the objectives set in this research are

- To analyse the type of content published in Instagram
- Determine the engagement achieved on Instagram by the campaign
- Analyse the effect the campaign has had on young people

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2. Methodology

Exploratory research based on a mixed methodology has been proposed. On the one hand, a content analysis has been developed for the study of communication on Instagram, which is complemented by a survey to analyse the impact of the campaign on young people.

2.1 Content analysis

The profile of Pablo Ráez (@srraez) has been analysed in Instagram for a period of 8 months, specifically from June 10, 2016 (when he is diagnosed with his second leukemia) until February 25, 2017 (date of his death). The following categories and indicators have been defined (see table 1), based on the work of Caerols, Viñarás and Gonzálvez (2017), and from which a separate analysis sheet has been designed.

Table 1. Analysis variables and indicators. Source: Prepared by the authors based on Caerols, Viñarás and Gonzálvez (2017)

Published content analysis	**Image's central content**	Shocking: image with disease-related impact content
		Love: image with content linked to affectionate relationships
		Motivational: image with content that sends a message of vitality and motivation
		Positive: Image with content that shows joy and positive attitude
		Always strong: image with content in which your characteristic gesture appears, symbol of the campaign Others: image with content that shares news related to the cause or promotes something related to the campaign
		Others: image with content that shares news related to the cause or promotes something related to the campaign
	Message text content	Motivational: messages about the importance of enjoying life
		Information and awareness about bone marrow donation
		Affective: messages that focus on the love of family and friends
		Stories about day-to-day life with the disease
		About your health status
		Acknowledgements
	Format	Picture
		Video
	Hashtags use	Use or not Hashtag contents
Engagement analysis	**Likes**	Likes number
	Comments	Comments number
	Engagement rate	(Likes n. + Comments n.) / Followers n. x 100
	Feedback	Responses to comments received Likes to the comments received

Source: Own elaboration.

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2.2 Survey

The third objective is to complement the communication analysis in Instagram and only seeks to determine whether the campaign has influenced young people. For this purpose, a survey was carried out for which a sample of 389 people claiming to know who Pablo Ráez was selected through a non-probabilistic sampling for convenience.
The elaboration of the questionnaire has been based on the following study variables (table 2)

Table 2. Variables for quantitative analysis.

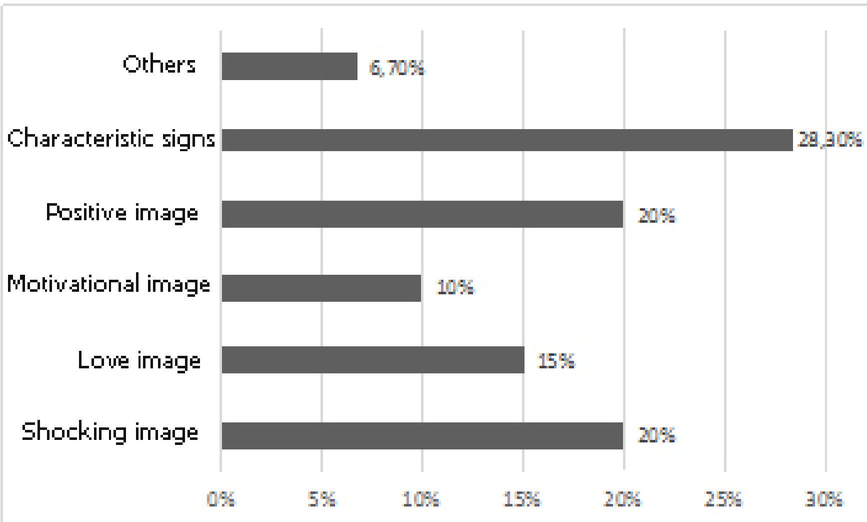
Analysing the effect of the campaign on young people	**Medium Interest in the topic**	Media through which you met Pablo Ráez
	Interest in the topic	Degree of interest in blood and marrow donation
	Direct effect	Donation of blood or marrow as a result of the campaign
	Perception of the impact	Increase in donations as a result of the campaign

Source: Own elaboration

3. RESULTS

3.1. Content analysis

Graphic 1. Image content.



Source: Own elaboration

It must be considered that Instagram is an eminently visual social network, so we wanted to study, first, what the image of the publication was focused on. Of all the publications analysed, the highest percentage of images/videos (28.3%) corresponded to Pablo making his identifying gesture, followed by publications with striking images (20%) and images of Pablo smiling (20%).

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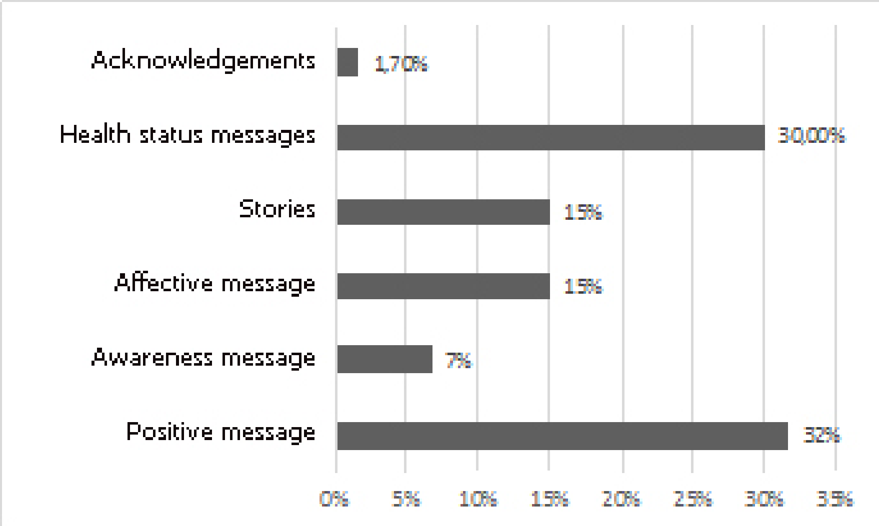
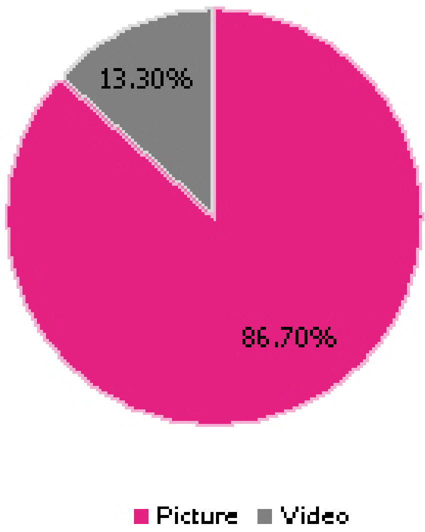
Graphic 2. Message text content.



Source: Own elaboration

In addition to audiovisual content, Instagram also allows you to include text in posts, either to describe the image or for any other purpose. Analysis of these texts shows that many the posts shared by users during their campaign consisted of positive messages (31.7%) or gave information about their health status (30%).

Graphic 3. Format



Source: Own elaboration

Instagram only allows you to upload pictures or videos. Regarding the format used in the shared publications the vast majority were photos (86.7%) while only 13.3% were audiovisual content.
One of the characteristics of RRSS is the possibility of including labels (known as hashtags -#-) that facilitate the search for content by subject and, from the point of view of virality, allows users to use the same hashtag proposed in their publications and give it greater visibility.

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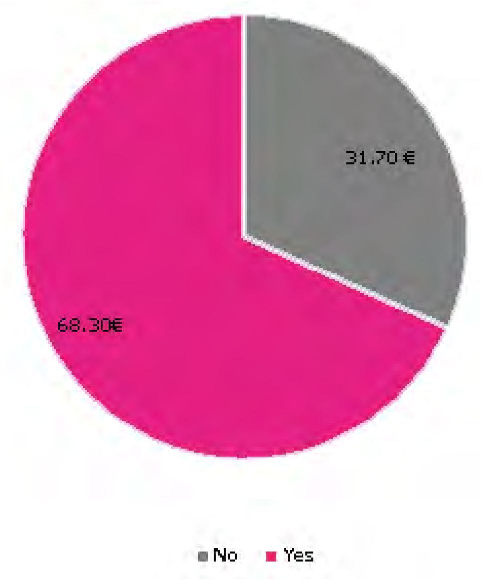
Graphic 4. Hashtag use



Source: Own elaboration

In this case, a remarkable use is made of this resource (almost 70% of publications are accompanied by a hashtag).

A more in-depth analysis of this resource allows us, through a word cloud, to check which were the most used hashtags. In relation to the main themes of these tags, we can see how they are directly related, on the one hand, to the promotion of donation and solidarity and, on the other hand, although to a lesser extent, to messages of encouragement and the fight against the disease.

Figure 1. Used hashtags (original version).

Source: Own elaboration

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3.2 Engagement analysis

The concept of engagement refers to the degree of interaction generated by a publication or a set of publications (e.g. all publications linked to a specific campaign) on social networks. This engagement gives a measure of, on the one hand, the commitment or degree of emotional involvement of the followers of a person or organization and, on the other hand, of the success in social networks of that person/organization.
To calculate this ratio, we will use the formula proposed by Vilma Núñez, according to which the engagement for a campaign on Instagram is calculated as the sum of the average number of likes and comments generated by the publications, among the number of followers.

Figure 2. Formula for the Engagement Calculation

$$\frac{\overline{X}_{\text{Likes}} + \overline{X}_{\text{Comments}}}{\text{Followers}} \times 100$$

Source: Own elaboration based on Vilma Núñez

Therefore, both the maximum and minimum values and the average obtained for each of the measurement variables have been calculated for the publications analysed, i.e. the likes and comments received for each publication (Table 3)

Table 3. Likes and comments' posts

	LIKES	COMMENTS
Media	61.712,38	2.985,67
Minimum	3.355	18
Maximus	226.121	53.219

Source: Own elaboration

The average number of likes obtained per publication is 61,721.38 likes. The analysis shows that as the campaign has developed, the likes have been increasing. In fact, the minimum value (3,355 likes) corresponds to the first publication, while the maximum value (which obtained 226,121 likes) was reached by its last publication on February 25.
The average value of the comments made to the publications by the followers is 2,985.67 comments. Likewise, they have followed an increasing trend over time. While the minimum value (18 comments) corresponds to the second publication, the maximum value (53,219 comments) coincides with the last of the publications.
Once we have the values we need and considering that the total number of followers was 419,000, if we apply the formula to calculate the engagement ratio in Instagram, for the time during which the analysis has been developed, that is, 8 months, the engagement rate would be 15.4%.

$$\frac{61.712 + 2.985}{419.000} \times 100 = 15{,}40$$

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Table 4. Engagement index rating as a function of the number of followers.

	Volume	Medium Level	High Level
INSTAGRAM	10-30 mil followers	6%	10%
	30-80 mil followers	4-5%	6-7%
	100-300 mil followers	3,5-4%	5-6%
	More than 500 mil followers	3,5-4%	5-6%

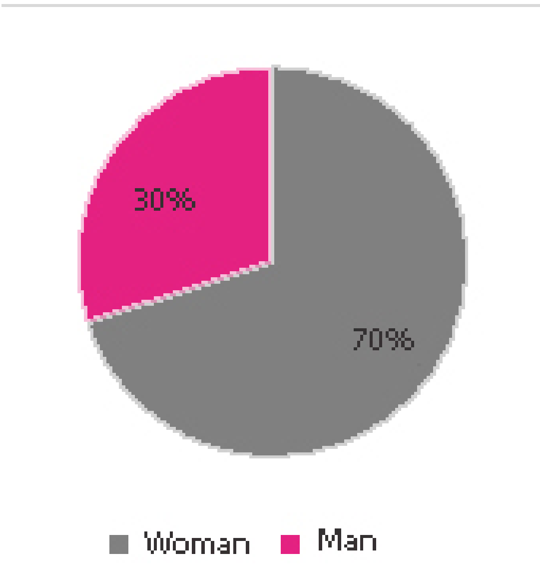
Source: Own elaboration based on influencity

This value alone doesn't say anything. To put it in context and assess whether this rate is good or bad, we will use the Influencity proposal (see table 4) which establishes a classification according to the engagement ratio and the volume of followers. For the account under analysis, this rate should be considered very good.
Finally, another variable that measures interactivity is the feedback or degree of response by the account in its relationship with its followers. In order to know if the user maintained a reciprocity with his followers, it has been measured if he responded or liked the comments that the users left in the publications. From the analysis, this feedback was non-existent, as there has been no correspondence with those who left comments on their posts.

3.3 Survey

Of the 389 people who answered the survey, 70% were women and 30% were men.

Graphic 5. Sample distribution by gender.



Source: Own elaboration.

One of the aspects that was analysed is the means through which they met Pablo Ráez. Social networks were the main medium (70% met him through social media). Of these, the main one was Facebook (43%). An interesting fact is that almost 29% acknowledged having met him through conventional media. This may be because the "Reto un millón" (Challenge One Million) campaign had a great media impact outside the networks, which gave Pablo Ráez great visibility.

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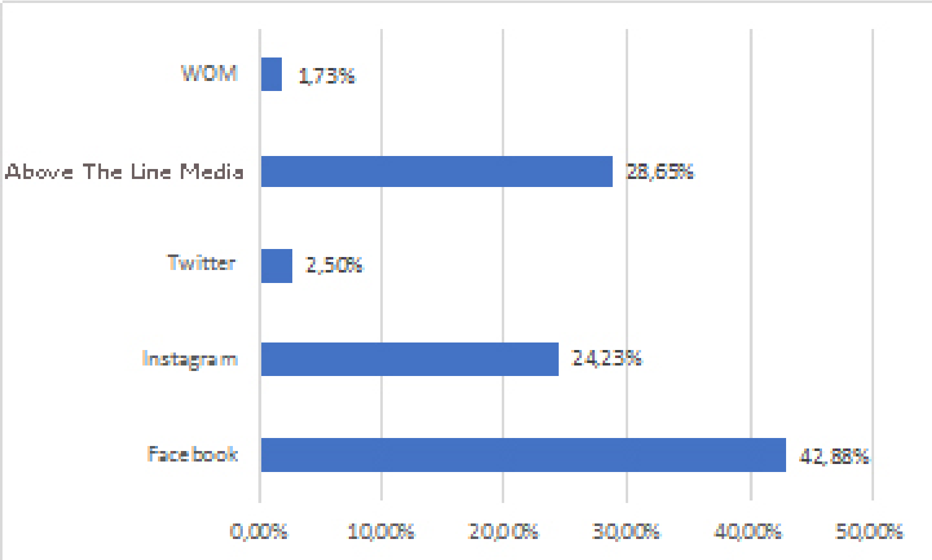
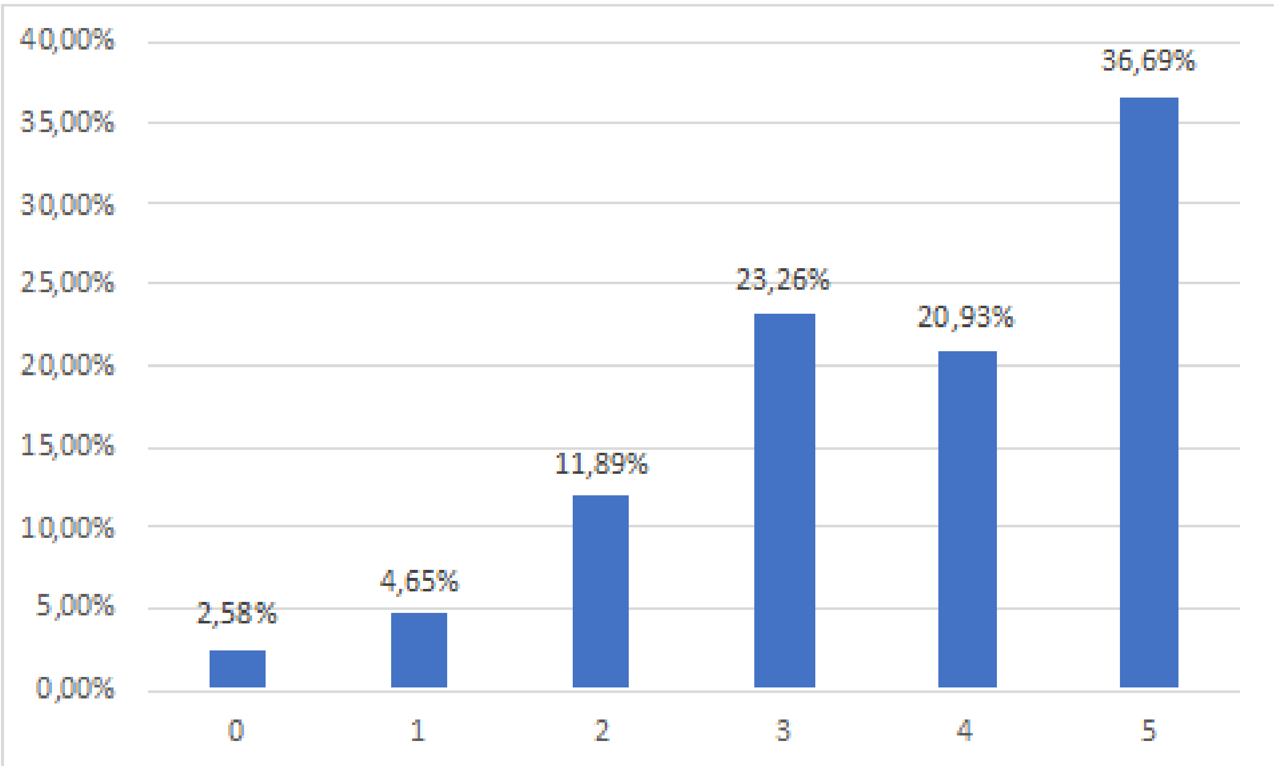
Graphic 6. Media through which you met Pablo Ráez



Source: Own elaboration.

As for the analysis of the level of involvement or interest in the subject of donations after meeting Pablo Ráez, more than 57% of those surveyed said they had a high or very high interest in this cause, while for only 7% this interest was low or non-existent.

Graphic 7. Level of interest in the donation process after meeting Pablo Ráez



Source: Own elaboration.

Finally, the real effect that this campaign had on blood or marrow donations has been measured. And, in this sense, only 16% of those surveyed said they had donated after learning about the campaign. Although it might seem that this figure is not positive, the fact that 62 people have donated blood or marrow thanks

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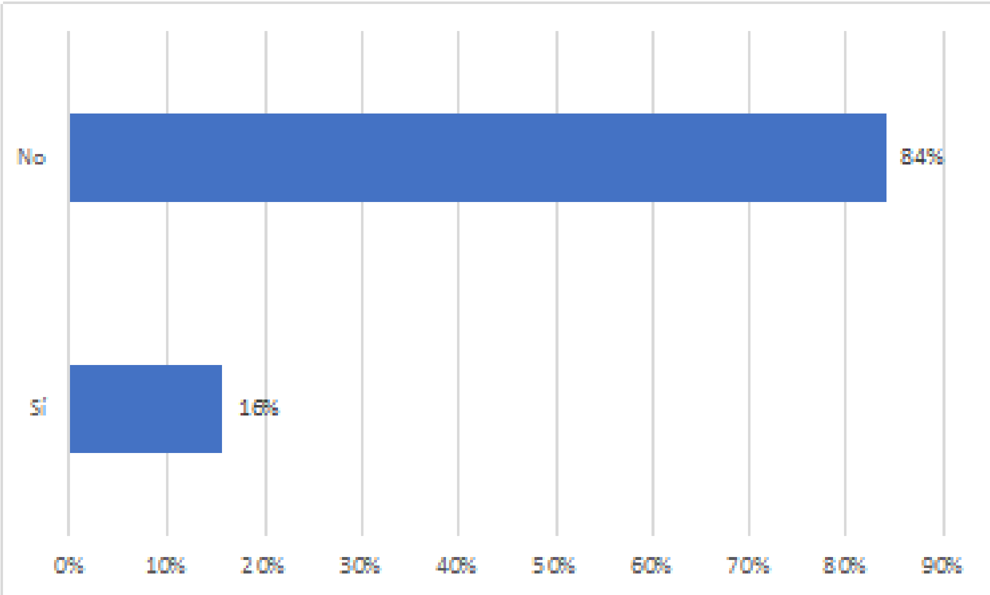
to this campaign does not seem to be a trivial fact. In fact, and doing an exercise to contextualize this data, if we extrapolate that 16% to the 419,000 followers that it had (only in Instagram), 67,040 donations would have been obtained.

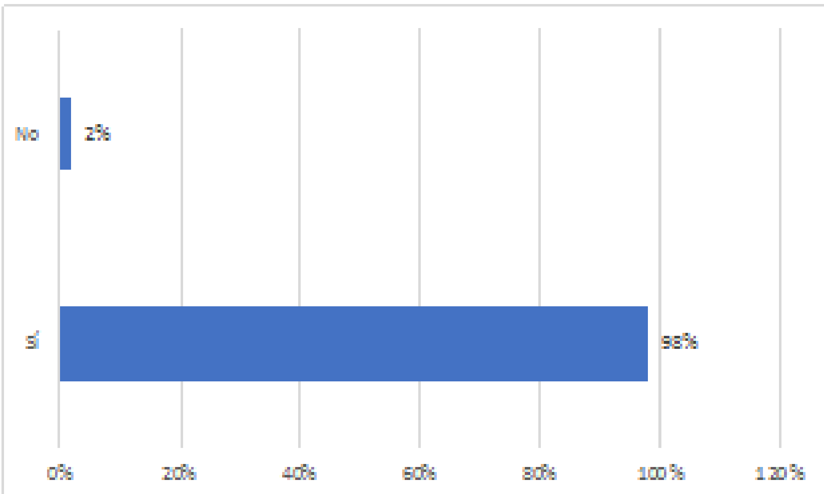
Graphic 8. Blood or marrow donation as a result of the campaign



Source: Own elaboration.

To complete this analysis of the effects of the campaign, the sample was asked if they considered that it had been positive and had favoured the increase of blood/medical donations in Spain and the result is conclusive, 98% considered that yes, the campaign helped to increase the number of donations.

Graphic 9. Increased Donations Percepcion as a Result of the Campaign



Source: Own elaboration.

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4. Conclusions

It is common for marketing or social communication campaigns and actions to be implemented by organizations that, to a greater or lesser extent, have a certain structure, level of knowledge and social recognition. The particularity of this work is that it has analysed a communication campaign with a cause implemented by a user who, being anonymous at first, thanks to the resources and characteristics of social networks, managed to become a communication phenomenon, reaching a high level of recognition and giving visibility to the problem of blood and marrow donations in Spain. And all this, through the messages spread through their profiles on social networks, without any knowledge or planning, which speaks very positively of the strength of social media to convey a message to the population.

From the analysis of the results themselves, the following conclusions are derived. The study of the images and videos published showed the day-to-day life of the disease, thus involving the followers and integrating them into their personal lives. This was also done by means of positive and motivational images and messages, which together with the use of striking images achieved a high impact. On the other hand, the creation of a characteristic gesture gave the campaign a representative sign to identify the cause.

As mentioned, a lack of planning has been detected when it comes to publishing content. There is no programming of the publications, nor treatment or organization of the images/videos. The evolution of the disease itself and its treatment were the main factors that set the pace of the publications.

With respect to Instagram's own tools, an appropriate use of hashtags has been made, which favours the visibility of the contents. In addition, these are integrated into messages that ask for the collaboration and help of the followers, while when sharing publications with a love or brand appreciation theme, no hashtags are used.

One of the main conclusions derived from this study is that this campaign has reached a very high level of engagement. The number of likes and comments on the publications has been high, as well as the number of followers reached. And all this without the interaction of the media itself, because the account did not follow, respond or like the comments it received from its followers in any publication.

Finally, from the point of view of the real impact that the campaign has had in reaching the goal of one million donations, it is considered that this has been positive. Although this figure was not achieved, it did generate a high degree of interest in the blood/medical donation process. In addition, 16% of the sample became donors after learning about it and, above all, 98% considered that Pablo Ráez had contributed decisively to increasing marrow donations in Spain.

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From a scholar point of view, the aim of IROCAMM is to provide answers to a new form of communication derived from the field of advertising and marketing. Their publications are focused on different aspects such as marketing, marketing mix and branding adapted to suit the present era. Additionally, information and communication technology has been analysed with regards to advertising and marketing as they have enabled to connect with companies and consumers. In this context, the study of new forms of persuasive communication has become increasingly necessary due to the fragmentation of the audience promoted by the wide variety of channels and media. Therefore, IROCAMM also underlines how millions of consumers have become content publishers. In this sense, an interactive advertising has been developed in order to manage to focus on advertising and the different marketing tools. For this reason, IROCAMM intends to use all the previous knowledge about advertising and marketing to provide answers to a new situation based on virtuality and new forms of communication. This new edition is a result of the Second International Congress in Communication and Philosophy.

This Congress was celebrated on November 22 and 23, 2019 in Priego de Córdoba (Córdoba, Spain) through an agreement between the University of Seville and the City Council of Priego de Córdoba (Córdoba). The convergence between Communication and Philosophy played a preponderant role in this Congress. Thus, the researchers have developed a multidisciplinary perspective in order to analyse and contextualize fields of research such as communication, truth, society, linguistics, or marketing. If media are the main fiduciaries of historical events, philosophers create horizons of meaning to mark the hermeneutical guidelines capable of interpreting their meaning. It is generally accepted that the scientific event of communication constitutes an essential part as an object of study for Philosophy.

This issue is precisely the content of the seven chapters that are presented in this edition in which it has been highlighted a cohesion through the study of communication. In addition to this, these chapters emphasize the importance of communication in society as there is an increasing prevalence of a digital humanism. Thus, it must be underlined different uses and purposes that citizens exercise in the transfer of knowledge in this digital age. Consequently, it has been developed a fundamental dialectic which has been derived from the relational character of human beings. From this view, digital society has been diluted for the sake of a collaborative comprehensive vision to reach the achievement of its objectives. Besides, the main aim of these seven chapters is to highlight values of social networks and Web 2.0 to effectively address communication and marketing. It is generally accepted that advertising is an impersonal communication process as it makes possible to publicize a product, a service or an institution, as well as the aim of informing or influencing on its acceptance.

In addition to this, marketing refers to a philosophy of management and direction of companies whose objective is to create, communicate and deliver products and services that provide value to customers. In contrast to this issue, the marketing mix is a set of marketing tools that companies use to achieve their business objectives in relation to a target audience. However, in recent times there has been a radical change, as the information society has influenced advertising management. For this reason, advertising has had to find new ways to be present in our information society. In this context, new techniques have been used such as sponsorship or advergaming.

Therefore, the evolution of advertising has promoted the development of a new concept of the consumer and a new strategic vision with regards to customers and audiences. Due to this issue, branding has gained importance in recent times since the study of the brand image has been essential to look for new audiences and markets. To sum up, these chapters, which are considered an important representation of the Second International Congress in Communication and Philosophy, deal with several issues with regards to the present era. For instance, the authors develop the use of digitization of museums and the different networks such as Facebook, Instagram and Twitter and, at the same time, they provide an interesting categorical study with categories such as entity content, social environment, digital environment and marketing content. For this reason, this new edition is an attempt to establish an important relation between philosophy and communication to educate our mind and our soul. In other words, there is an important connection between the instinctive-emotional brain and the rational brain from an interdisciplinary and multimodal approach.

From this point of view, IROCAMM has aimed to highlight how millions of consumers have become content publishers that brands are increasingly taking advantage of this issue. For this reason, the new edition tries to generate an important form of knowledge in order to be focused on advertising and marketing tools.

So, it is an intention to focus on the future giving answers to a new situation which has been crystalized using virtuality and new forms of communication.

IROCAMM.
INTERNATIONAL REVIEW OF COMMUNICATION AND MARKETING MIX

Evolution of access to management positions by women in Canal Sur.

Evolución del acceso a cargos directivos por mujeres en Canal Sur.

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Abstract
Through the RTVA study we analyzed the evolution of access to management positions by women in Andalusian Radio and Television since its creation in 1987 until the beginning of 2020. To this end, we have compiled the existing data in the Reports of Canal Sur from 1989 to 2018, as well as other studies and reports from the Andalusian Regional Government. The work shows that during these 33 years, management positions have been mainly in the hands of men. No woman has been the director general of RTVA, although a minority of women have achieved positions of high responsibility in the public body (directors of Radio and Television and even management). Therefore, there has not been a balanced representation between the two sexes, which has been progressively achieved, marked by the very rules that establish the principle of parity.

Keywords
Balanced Representation; Canal Sur; management; media; RTVA; women.

Resumen
A través del estudio de la RTVA analizamos la evolución del acceso a cargos directivos por las mujeres en la Radio y Televisión de Andalucía desde su creación en 1987 hasta principios de 2020. Para ello hemos recopilado los datos existentes en las Memorias de Canal Sur desde 1989 a 2018, así como otros estudios e informes de la Junta de Andalucía. En el trabajo se pone de manifiesto que durante estos 33 años los puestos de dirección han estado mayoritariamente en manos de los hombres. Ninguna mujer ha sido directora general de la RTVA, aunque de forma minoritaria las mujeres han conseguido cargos de alta responsabilidad en el ente público (directoras de Radio y Televisión e incluso la gerencia). No ha existido, por tanto, una representación equilibrada entre los dos sexos, la cual se ha obtenido progresivamente, marcada por la propia normativa que establece el principio de paridad.

Palabras clave
Canal Sur; cargos directivos; medios; mujer; Representación Equilibrada; RTVA.

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1. Introduction

In the field of communication, inequality is also observed, especially in managerial positions where men continue to hold the majority of the posts. Over the years the situation has improved. The Spanish Constitution recognizes equality between the sexes (Articles 14, 9.2 and 57.1) and, as this right is recognized by the legal system, we understand that it is not only a question of parity, but also of merit and ability. As a general rule, the most capable and prepared people should be selected. However, at present, the principle of parity also applies by legal imperative; that is to say, that there should be a balanced representation between men and women. In this sense, at the state level, LO 3/2007 (for effective equality between men and women) regulates the promotion of equality in the media (Title III), which also has its own regional regulation. However, as is usually the case, laws go one way and reality goes the other. Labour discrimination continues to exist. There are many women journalists and communication professionals with great experience and professional qualifications who are relegated to secondary or assistant positions. We will analyze the case of the public business agency of Radio and Television of Andalusia (RTVA) and its subsidiaries, Canal Sur Televisión S.A. and Canal Sur Radio S.A., after the changes that took place in July 2019 with the new PP-CS coalition government in the Andalusian Regional Government. By way of example, we can say that the Managing Director of RTVA is Juan de Dios Mellado Pérez, the Chairman of the Board of Directors is Rafael Porras, the Director of TVE's News Services is Javier Domínguez Mariscal and the Director of Canal Sur Radio is Juan Miguel Vega. These are the most important management positions, but none of them have a woman's name. It should be noted that the people responsible for the territorial management of Canal Sur are equal. In the private audiovisual media there is also a prevalence of managerial positions held by men, as is the case of Antena 3 TV (Atresmedia), whose delegate in Andalusia is Manuel Prieto Romero, Telecinco (the head of News in Andalusia is Jesús Martínez Benito) or La Sexta (the delegate of Andalusia is Juan José Cuéllar). The exception is the Centro Territorial en Andalucía of TVE, whose director is Paloma Jara. The directors of national newspapers are almost all men, except for El País. In short, the media is not an exception from the rest of sectors and professions where men are usually in charge.

2. 1987-1988. Creation of RTVA and constitution of the RTVA Administration Council and management team

Radio Televisión de Andalucía (RTVA) is a public company owned by the Junta de Andalucía and has two subsidiaries: Canal Sur Radio and Canal Sur Televisión, which act independently. It was created by Law 8/1987 of December 9 and, among its principles, the promotion of the values of equality and non-discrimination on the basis of sex.

The Board of Directors was constituted on December 28, 1987, as a general administrative and senior management body, together with the Advisory Council and the General Management. Among its competencies are those of ensuring compliance with the programming established by Law 8/87, the plan of activities, the staff and budgets or institutional publicity.

It was composed of 14 members, elected by the Parliament of Andalusia, "among persons of relevant professional merit" and taking into account "critics of political pluralism". The appointed councillors were 8 from the PSOE (2 women, the lawyer Emelina Fernández Soriano and the politician M.ª Dolores García Cotarelo), 2 Alianza Popular (0), 2 IU-CA (a woman, the language and politics teacher Concepción Caballero Cubillos), 1 Democracia Cristiana (0) and 1 Partido Andalucista (0). Only 3 were women, representing 21.4% of the total. As for the general director of RTVA, the Governing Council appointed Salvador Domínguez in December 1987. On January 12, 1988, the director informed the Governing Council of the appointments of Francisco Cervantes Bolaños and José María Durán Ayo as directors of Canal Sur Televisión and Radio, respectively[1]. As we can see, there was no female presence either.

In addition, the first management team of RTVA was made up of the general secretary, the economic-financial director and the director of the Legal Office (Inés Gete García). In this case, a woman held this important position of responsibility as legal advisor to the public company. The general secretariat was composed, in

1 The Duran Ayo family is part of one of the clans that have accumulated more managerial power to the Andalusian Radio and Television and linked to the PSOE. This is reflected in a report published by Pedro de Tena in Libertad Digital.

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addition to the secretary, of the departments of Human Resources, Assets and General Services and Operation and Maintenance of the Network of Centres, all in the hands of men. The Legal Office was occupied, together with its director, by the departments of Institutional Relations (Elena Bartolomé Barbado) and Relations with the Administration of Justice (Carlos Millán Raynaud).

Other important appointments in 1988, although of lower management rank, were the heads of broadcasting and production of Canal Sur TV (Carlos Rapallo Do-mengue), of foreign relations (Juan Luis Manfredi Mayoral) and of news programmes of Canal Sur TV (Francisco Lobatón). With this last appointment, the management staff of RTVA was definitively established. In addition to these posts, the head of the Department of Communication and External Relations, Manuel Cadaval Gil, and the head of the General Management Cabinet, Carmen Blanco Amaya, were also appointed. This last position —the only one with responsibility for a woman— was to assist the General Directorate of RTVA in coordinating its offices and obtaining information, as well as directing and coordinating administrative activities.

In addition, the delegates of the Production Centres in Malaga and Granada —attached to the Management of CSTV— Estrella Lorite Gil and Rosario Fernández-Cotta, both graduates in Information Sciences, were appointed, although in lower management positions.

3. 1989-1999. Ten years of the first broadcasts on Canal Sur and four general managers

During those ten years the general direction was always in charge of men: Salvador Domínguez (December 1987-July 1989), Manuel Melero (July 1989-October 1994), Joaquín Marín (October 1994-September 1996) and Eduardo Abellán (September 1996-1999).

3.1. Year 1989

On February 27, 1989, the first broadcasts of Canal Sur Televisión were inaugurated and the next day there was an 8-hour daily programming, while RTVA radio began to be heard in the last weeks of 1988. Rosa Pilar Abelló was the first woman to appear on screen presenting the news and Lola Borrego became one of the first sports journalists. On the occasion of the official opening of RTVA, a special programme was broadcast on public television, presented by Lobatón and Abelló. Afterwards, a gala presented by Carlos Herrera began. By way of a significant anecdote, it should be noted that the opening ceremony, as indicated in the *10 Years RTVA Report*, published in 1999 by its Image and Communication Department:

> "... that day some of the most prominent figures in Andalusian society, among others, accompany RTVA: Rafael Alberti, poet; Juan Antonio Ruiz "Espartaco", bullfighter; José Manuel Caballero Bonald, writer; Francisco Ayala, writer; Antonio Muñoz Molina, writer; Luis Gordillo, painter; Vicente Nuñez, poet; Rafael Pérez Estrada, poet and writer; Miguel Ríos, rock singer; Marifé de Triana, coplas singer; Jesús Hermida, journalist; Matías Prats, journalist; Víctor Márquez Reviriego, journalist and writer; Lola Flores, copla singer; Manolo Escobar, copla singer; José Manuel Soto, light song singer and composer; Pepe Navarro, journalist; Andrés Pajares, actor; Ángel Nieto, motorcycling champion; María José Santiago, coplas singer; Fosforito, flamenco singer; Los Marismeños, sevillanas group; Joaquín Sabina, singer-songwriter; Tico Medina, journalist; Francisco Valladares, actor".

It is surprising to note that of the 24 guests, there were only three women who were copla singers. In other words, for the socialist government in power at the time, only Lola Flores, Marifé de Triana and María José Santiago were the best female representatives of Andalusian society. Apart from these well-known artists, were there no women journalists, writers, architects, doctors, dentists, actresses, teachers, lecturers, etc. in 1989.

During this year it is important to note that the budget cost increased considerably, due to the hiring of more than a dozen production companies to make their own programs for Canal Sur Televisión (own financed production) and whose owners were all men. For example, some of them like Ithaca, Caligari Films or Thesaurus.

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3.2. Years 1990-1993

The first years of the 90's are a time of consolidation of CSTV. On January 15, 1990, *Los Reporteros* began broadcasting a weekly news program (similar in format to RTVE's *Informe Semanal*), the oldest program on Andalusian public television (30 years). Its first editors and presenters were men (Luis Cátedra and Agustín Olmo), later two women would be the assistant editor (Antonia Murillo) and the presenter (Esther Martín). Currently, both the editing (Esperanza Torres) and co-editing (Toñi Murillo), as well as the presentation (Patricia Lupiáñez), direction (Nieves Fernández), production (Carmen Berro) and editing (Elena Cubillas, Auxi Ruiz, Marisa Jurado, Isabel Gómez and Mabel Mata) are done by women. Another historic programme is *Parlamento andaluz*, which was launched in 1992 and whose first director was, until 1993, the Sevillian journalist Esperanza Torres Benítez.

3.3. Year 1994

In August 1994, the Parliament of Andalusia elected the new members of the RTVA's Board of Directors. They were the following: Juan Manuel Al-bendea Pabón, Alonso Balosa García, Alfonso Barrios Cardona, Elena Blanco Castilla, Rafael Porras García, Nicolás Puerto Barrios, Bernardo Díaz Nosti, Juan Carlos Jiménez Laz, Antonio Medina Fernández, Francisca Moya García, Belén Pérez-Lezama Vicente, Carmen Pinedo Sánchez, Manuel Capelo Hernández and Manuel Ponce Ruiz. Of the 14 management positions, only 4 were held by women, representing a female representation of 28.57%.
Year 1995. From November 1995 the posts of Ombudsman of the Spectator and Ombudsman of the Listener were created, independent figures although they were finally unified in March 1997. María José Sánchez-Apellániz García and Patricio Gutiérrez del Álamo occupied these responsibilities[2] in different stages. According to Sánchez-Apellániz, with the appointment of a "viewer's ombudsman" CSTV launched "the only European initiative up to the moment of self-regulation of a television channel", to guarantee the access of citizens to the public media, to attend to their suggestions and complaints and to serve as a channel between the viewers and the channel.

3.4. Year 1996

The Board of Directors grows from 14 to 15 members and a woman is appointed director of the Territorial Centre in Madrid, whose radio delegation was created in 1989, but it is three years later when the extreme journalist Amalia Sánchez Sampedro is appointed director of this territorial centre.

3.5. Years 1997-1999

The RTVA bets for the mornings of the radio for communicators very known popularly as Carlos Herrera and later Tom Martin Benitez. The meddling part was conducted by Irma Soriano, known by the media and the public as "chica Hermida". On June 5, 1998, Channel 2 Andalucía was born, with a cultural vocation, under the direction of Francisco Romacho, who was the Deputy Director General of Corporate Development. As we can see, the man continued to dominate the most important management positions in RTVA[3].

2 Andalusian journalist María José Sánchez-Apellániz was the first person to hold the post of Defender of the Spectator. The Ombudsman commented live during the Buenos días Andalucía news programme on the queries of listeners. CSTV became the first Spanish television station to attend to viewers' demands.

3 It is currently called Canal Sur 2 and in theory it is the second channel of the Andalusian Radio and Television. Since October 2012 the channel has no programming of its own and broadcasts the same signal as Canal Sur 1, but with subtitles and sign language.

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4. 2000-2013. Four female directors: two from Canal 2 Andalucía, one from Canal Sur Televisión and one from Canal Sur Radio2

During these thirteen years two new general directors are appointed at RTVA: Rafael Camacho (2000-2008) and Pablo Carrasco (2008-2013).

4.1. Year 2000

On July 12, 2000, the 15 members of the RTVA's Administrative Council, appointed by the Governing Council and elected by the Parliament of Andalusia, by a two-thirds majority, "from among persons of relevant professional merit, taking into account criteria of political pluralism, at the proposal of the Parliamentary Groups", took office. It was composed of 9 men and 6 women (Elena Blanco, Mª del Mar Spain, Beatriz Martín Ovando, Carmen Molina Hernández, Pilar Navío Masegosa and Mª Dolores Núñez García). Therefore, with a more balanced representation: 60% of men and 40% of women.
On the other hand, the journalist and economist Rafael Camacho was appointed General Director of RTVA in September 2000 and remained in the position until November 2008. The new management team also included Carlos Rosado, Secretary General of RTVA; Cristina Álvarez Secades[4], Director of Canal 2 Andalucía; Juan José Fernández Trevijano, Director of Canal Sur Televisión; Manuel Casal, Director of Canal Sur Radio; Carlos Millán, Director of Legal Services; Ramón Alberca, Director of Production Management, and Joaquín Durán, Director of Antena; Antonio Ramírez, Director of News; Carlos Salazar, Director of Organisation and Human Resources; Jorge Badosa, Commercial Director; José Luis Pereñíguez, Director of Broadcasting and Continuity; Emilio Merlo, Economic and Financial Director; Antonio Blasco, Technical Director; Vicente Garrido, Director of Andalucía Televisión Producciones; and Teodoro Manuel, Director of Communication and Image. Only one woman held one of the posts at the top of the RTVA board, with a mere 6.25% representation.
We note that representation by gender is much more balanced on the Board of Directors than on the RTVA management team, where the most important decisions are actually made. Among the most important resolutions of the Board of Directors and RTVA in the area of equality are those of May 23, 2001, against violence and sexist behaviour in certain television series; of July 18, 2001, on the Children's Advertising Award to distinguish the advertisers and advertising agencies that best reflect the values of equality, tolerance and non-violence; and of May 25, 2003, on the creation of a magazine aimed at Andalusian women, as part of the programming of the Radio Andalucía Información station.
This year the Andalusian Parliament approved a reform of the law on the creation of the Andalusian Public Radio and Television Company. Article 3 states that Canal Sur must promote initiatives to eradicate gender violence and is committed to gender equality.

4.2. Years 2001-2003

In the 2001-2003 RTVA Report, it was found that the majority of television and radio programmes are directed by men, with women more frequently taking on the role of presenter or editor.

4.3. Year 2004

The RTVA publishes the *Style Guide*, coordinated by José María Allas and Luis Carlos Díaz, where there is a specific section dedicated to the informative treatment of abuse. The programme *Women* is launched.
With regard to the appointment of new heads of territorial centres, there were 24 men and 16 women (9 presenters, 5 editors and two directors), which means a male representation of 60% versus 40% female. Thus, in Almería, the territorial director was Antonio Torres, the editors Rocío Amores and Francisco Flores, the presenters Antonio Hermosa and José Plaza, and three men were in charge. In Cadiz, the team was made up of Modesto Barragán as director, together with the editors Ignacio Salas and Marián Castellanos; the

4 Cristina Álvarez Secades is one of the women who has had the most access to management positions at Canal Sur, since she also belonged to the Board of Directors and has been head of Institutional Relations.

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presenters in this section were Paz Santana and Begoña Lucena; the sub-directorate in Algeciras was Fernando Silva and the coordinator in Jerez was Fernando García.
In Córdoba, Rosario Gutiérrez in direction, Mª José Sánchez and Ángel Abellán in edition; and as presenters are Miguel Ángel Oliva Bayón and Toñi Merino. In Granada, Manuel Arroyo was director and editor, Antonio Rubio is co-editor and Almudena González and Noemí Fernández are presenters. In Huelva the team was composed of Ángela Blanco in charge of direction and editing and Ángel García and Norberto Javier Antonio as presenters. In Jaén José Antonio Moreno was in charge of the direction, José Valero and To-más Araque in the edition of the news and F.J.Oliver and Pilar Mariscal were the presenters. In Málaga Juan Luis Navarro in direction and edition, Manuel Bellido in coordination, and Juan C. Jiménez, Ione Albizu and Montse Naharro as presenters. In Seville Esperanza Torres is in charge of editing in the territorial dis-connection of Seville while Mª Paz Oliver and Nacho Vento were the presenters.
This year also highlights the appointment of journalists Marisa Doctor as director of Channel 2 Andalusia —which launched the documentary series *Women*, which sought to reflect the situation of Andalusian women in today's society— and Inmaculada Gonzalez as director of Canal Sur Television (from July 2004 to November 2009).
As for the management team of Canal Sur's News Services, they are Antonio Ramírez (Director), Francisco Luis de Córdoba (Deputy Director of News), Pablo Carrasco (Head of CSTV Programmes), Francisco José López de Paz (Head of CSR Programmes), José Mª Allas (Head of Non-daily CSTV News Services), Margarita Huertas (Head of CSR News Services), Teresa Sáiz (Head of News Production) and Herminia Merino (Head of Executive Production). Of the eight news directors, three were women, representing 37.5% of women and 62.5% of men.

4.4. Years 2005-2006

The members of the Board of Directors of Radio y Televisión de Andalucía in 2005 are Elena Blanco Castilla in 2005 are Elena Blanco Castilla, Juan M. Fernández Ortega, Francisco García Martínez, Mercedes Gordillo, Manuel Martínez Ocón, Elisa Rodríguez Uroz, Antonio M. Ruiz Giménez, Miguel Ángel Vázquez, Guillermo García Trenado (replaced by Carlos del Barco on 6 July 2005), Jorge Moreno Osorio, Mateo Risquez, Aurelio Romero, Juan Ignacio Zoido, José Luis Centella and Javier Aroca (replaced by Isabel Donado on 23 March 2005). Of the 15 members, 3 were women but soon became 4 by replacement, representing 26.6% of representation.
As for the RTVA management team, it is still made up of Rafael Camacho Ordóñez as general manager and Carlos Rosado as general secretary. Of the 15 directors only two are women (13.3% of representation), but they hold important positions such as the directors of Canal 2 Andalucía (Marisa Doctor) and Canal Sur Televisión (Inmaculada González Fernández replaces Juan José Fernández Trevijano). The rest of the leadership is still occupied by the same men as in 2014, except for the position of Director of Communications, which will be held by Ángel Fernández Millán.
In 2006, a woman enters the management team, Dolores Álvarez, replacing the previous commercial director. The representation of women in the management structure of RTVA increases to 20%. This year, the management team of Canal Sur's News Services is still headed by a man, Antonio Ramírez, but a woman, Pilar Vergara, has been appointed deputy director of News, replacing the previous chief. In addition, Susana Aguilar is the new head of News at Canal Sur and Cristina Álvarez is the head of Institutional Relations[5].

4.5. Year 2007

Law 18/2007 of 17 December 2007 on the radio and television owned by the Autonomous Community and managed by the RTVA comes into force. Article 4.1. expressly includes "the promotion of equal opportunities between men and women" as one of its inspiring principles. Likewise, article 14 applies the principle of parity by indicating —with regard to the representation of the Board of Directors— that it will be composed of 15 members, all of them with recognized qualifications and professional experience, will observe "a balanced composition between men and women" and will have a duration of 6 years.
The Board of Directors incorporates new women, although the representation was not yet balanced (28.5%). With regard to the management team of RTVA, it is comprised of 17 persons, of which 4 are women (Margarita

5 Pilar Vergara Jiménez is another woman who, in her professional career, has achieved various management positions. She joined the Canal Sur Televisión team in 1990 where she has been editor, co-editor, publisher, presenter of the Noticias space, editor-in-chief and news director. For her part, Susana Aguilar Martos was head of news at Canal Sur and also worked as co-editor, section editor, presenter of the cultural space Al Sur and editor-in-chief since 2002.

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Huertas is appointed as director of Antena de Canal Sur Radio), which represents a low female representation (23.5%) as compared to 76.4% male representation.
The director of RTVA's news services continues to be Antonio Ramírez, as does the deputy director of RTVA's news services, Pilar Vergara, the head of news at Canal Sur Televisión, Susana Aguilar, and the head of news production at Canal Sur Televisión, Teresa Sainz.
The four chief editors of RTVA's News Services are Pedro Valderas and Ángela Blanco ('Dailys', Monday to Friday), Eduardo Sardiña ('Weekend') and Francisco P. Gamero ('Sports'). Therefore, three men (75%) and one woman (25%). With regard to the heads of Section of CSTV, José Antonio Gaciño is in charge of Forecasts, Carmen Benavides in Politics, María Isabel Moya in Indexation, Mª Teresa Sánchez Monteseirín in Society, Pedro Romacho in Economics and Mª Teresa Herrero in International. We found that of the 6 section heads, 4 are women (66.6%) and 2 men (33.3%). As for other information services —Web, Teletext and The Weather—, they are occupied by men.
The editors of the CSTV news papers —referred to 9 programmes ('First Hour', 'Good Morning', 'News 1, 2 and 3', 'Weekend', 'Andalusian Direct', 'Back cover' and 'The Play')— are comprised of 5 men and 4 women. The co-editors are mainly women.

4.6. Year 2008

For the first time, the new director general of RTVA, Pablo Carrasco, is appointed by the Parliament of Andalusia, taking office on 25 November this year. He is elected by absolute majority with the votes of the PSOE-IU.
On 28 July, the Board of Directors unanimously approved the Regulations on the Organisation and Functioning of the Board of Directors, which included the possibility of creating vice-presidencies, as well as an attached secretariat. The Board of Directors was made up of the following members José Moratalla (Chairman), Mateo Rísquez (Vice-Chairman), Elena Blanco, Antonio Ruiz, Mercedes Gordillo, Josefa Lucas, Álvaro Vega, Mª José Bayo, Francisco Rodríguez, Pilar Ager, Pilar Jimeno, Jesús Mancha, Jorge Moreno, Macarena O'Neill, José Luis Centella,Víctor Manuel Montoro (Secretary) and Luis García Navarro (Assistant Secretary). Of the 17 members 10 are men (58.8%) and 7 women (41.1%). As we can see, representation tends to become more balanced over time (it complies with the principle of parity).
Data are provided on the staff of the RTVA group and the total number is 1,699 people, of whom 623 are women and 1076 men, with the difference between the sexes being observed in CSTV (376 women and 674 men).

4.7. Years 2009-2010

In 2009 it will be the 20th anniversary of the RTVA, Joaquín Durán is director of Canal Sur Radio and Pilar Vergara is appointed director of the News Services of the RTVA, replacing Antonio Ramírez.
In 2010 the BOJA of November 2 publishes the RTVA's Public Service Charter. It stated in its article 11 that it will be a priority to disseminate content "on full equality between women and men".

4.8. Years 2011-2012

In 2011, the informative space "With a woman's accent", a programme carried out in the territorial centre of Cordoba and broadcast on Wednesdays on Radio Andalucia Informacion, will be launched, including news and interviews.
In 2012, José Luís Rodríguez Domínguez takes over as new RTVA councillors —at the proposal of PP-A—, replacing Rafael Carmona and —at the proposal of IU-LV-CA— Juan de Dios Villanueva replacing José Luís Pérez Tapias.

4.9. Year 2013

On March 15, 2013, the Board of Directors approved the appointment of Joaquín Durán as Director of Canal Sur Televisión, S.A. and Deputy Director of RTVA, and of Inés Alba Cordero as Director of Canal Sur Radio S.A.

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These changes follow the resignation of Pablo Carrasco. All powers and functions were provisionally delegated to Durán, a position in which he remained on an interim basis until July 2019.
In 2013 the collaboration between television and radio was intensified, with support in content and promotions. In the case of the presence of the radio in Canal Sur Televisión, brief interventions were inserted by presenters of the main radio programmes, in which they announced the following day's programmes (self-promotion). They were Tom Martín Benítez ('The Andalusian hour'), Rafael Cremades ('Here we are') and Jesús Vigorra ('The Public'), from Monday to Friday; and Mariló Maldonado ('The middle road') and Fernando Pérez ('The big game') or Pepe Da Rosa on weekends. As we can see, the main programs are captained by men, except for one woman.
Together with these programmes, the different editions of the news programme Hora Sur, edited by three women: Nieves Risquet, Carmen Rodríguez and Margarita Huertas, strengthened their position within the global offer of the radio news programmes, which maintained local disconnections between their contents. New features were also incorporated, such as the daily launch of 'Andalusian is unique', by Inmaculada Jabato, and the weekly edition of the sports program specialized in women's competitions, 'The Play' a por todas, with Cristina Mena, both programs produced from Málaga; and 'Milenio', with Primi Sanz, in Granada.

5. Years 2014-2019. An interim director general, a new political change and the first deputy director in the RTVA directorate general

The Board of Directors, by agreement dated 23 April 2014, approved the appointment of the director Francisco Rodríguez Martín as Vice Chairman of the Board of Directors of RTVA. A collaboration agreement is also established with the Andalusian Women's Institute to carry out actions in the field of gender equality. With regard to the workforce, throughout 2014, RTVA maintained a staff of 1,499 people, of which 546 were women and 953 men, continuing the imbalance by gender in CSTV.

5.1. Years 2015-2016

In 2015, the RTVA's Management Committee asked the Andalusian Regional Government to merge the two companies, a process that was intended to strengthen the public agency and adapt it to the new reality of the audiovisual market.
In 2016, the Deputy Director of RTVA, Joaquín Durán, appointed Fernando García Mena as the new News Director of Canal Sur (formerly the Regional Director of Canal Sur in the province of Cádiz), a position hitherto held by Pilar Vergara (who was rehired as Director of Strategies and Antenna of CSTV).

5.2. Year 2017

Article 11 of Law 12/2007 of 26 November 2007 for the promotion of gender equality in Andalusia establishes the principle of gender parity, which consists of the balanced representation of men and women in the appointment of heads of administrative bodies of the Andalusian Regional Government that correspond to the Governing Council.
The Parliamentary Control Commission supports the growth of the female presence in the RTVA, increasing to 64.7% in 2017 compared to 29.4% in 2015 and 2016. The presence of women on the Governing Council repeated the records for 2015 and 2016, 35.7% of the posts, consolidating the break for 4 consecutive years of balanced records by sex (40% women, 60% men, between 2011 and 2014).
For its part, the Advisory Council maintains in 2017 the balanced representation by sex achieved during 2015 and 2016, years in which the female presence rose to 42.9%, compared to 31.3% in 2013 and 2014, and compared to 41.2% in 2011 and 37.5% in 2012. The Corporate and Operating Areas of RTVA saw a slight increase in the presence of women in 2017 after two consecutive years of decline, rising to 26.9%, from 26.1% in 2016, 32.3% in 2015 and 32.4% in 2013 and 2014. Similarly, in 2017 the data recorded in 2014, 2015

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and 2016 of female presence in the management teams of the Territorial Directorates of RTVA (57.1%) are repeated, consolidating the balanced representation by sex.
According to the Gender Impact Assessment Report of the Budget of the Autonomous Community of Andalusia 2018, in its section on the Representation of women and men in the management teams of RTVA, the female occupation of posts in the management bodies of Canal Sur in 2017 was calculated for the first time in the historical series, with women occupying 42.3% of the posts, as compared with 57.7% of men.
However, it is significant that for the third consecutive year only the Advisory Council and the Territorial Directorates had a balanced representation by gender in their management teams.
By area of analysis, the Parliamentary Control Commission maintained the growth of the female presence in the RTVA, increasing in 2017 to 64.7%, as compared with 29.4% in 2015 and 2016.
The presence of women on the Board of Directors repeated the records for 2015 and 2016, 35.7% of the posts, consolidating the break for 4 years of balanced records by sex (40% women, 60% men, between 2011 and 2014).
Finally, it should be noted that both the Territorial Directorates and the Control Co-operation Commission had a higher presence of women in management and coordination positions than men this year.

5.3. Year 2018

The Board of Directors of RTVA approves the renewal of the management structure of Canal Sur Radio and Television, in order to promote the digital transformation. The digital area was renamed Canal Sur Media and was under the responsibility of Pedro Valderas, who was head of editions.
The direction of the news services of Canal Sur Radio became the responsibility of Carmen Beamonte, who had previously been the director of the Territorial Center of Malaga. She will be replaced by journalist Montserrat Naharro, editor and presenter of the disconnections in this province. Finally, Rafael Adamuz, coordinator of Canal Sur in Huelva, will be in charge of the Territorial Management of Huelva. He will replace Inmaculada González, who asked to be replaced for personal reasons and will join the company's staff.

5.4. Year 2019

Change of Government and political sign, new director and modification of the Law 18/2017 RTVA. This year begins -as a consequence of the autonomic election results- a new Government of the Junta de Andalucía (PP-Cs coalition), headed by Juan Manuel Moreno Bonilla (PP) and Juan Marín (Cs) that puts an end to almost 40 years of socialist governments.
This has led to a reshuffle of the RTVA management team and the amendment of Law 18/2007 regulating this public business agency, through Law 2/2019 of 26 June, which modifies —in terms of equality— Article 14.1, specifically clarifying that its Board of Directors must "respect the principle of gender parity". Furthermore, they assume that their nine members have "recognised professional qualifications and experience"[6]. It also changes Article 20.1, by clarifying that the Advisory Board of RTVA —the company's participation body— will be composed of 13 members, "observing the principle of balanced composition of men and women".
In July 2019, the journalist Juan de Dios Mellado Pérez is appointed as the general director of RTVA. The remaining appointments agreed by the Board of Directors make up the new management team, which includes economist Carmen Estero as director of the Corporate Area[7]. Carlos León Molinari, Economic and Financial Director; Sebastián Uribe, Director of Organisation, Human Resources and General Services; Carlos Millán Raynaud, Director of the Legal Office; and José Enrique Zamorano, Technical Director, will continue to lead the team.
As a novelty, the new management team has appointed the journalist from Malaga, Isabel Cabrera Galdenao, as Deputy Director of CSRTV and responsible for the contents of the Canal Sur channels. Fidel Cardete, Director of Programmes, and Teresa Sáiz Álamo, Director of Production, remain in their posts. Juan Vargas Ruano is the new Director of Innovation and Business.

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6 BOJA, extraordinary bulletin no. 17, 27 June 2019. Law 2/2019 of 26 June on the modification of Law 18/2007 of 17 December on radio and television owned by the Autonomous Community managed by the Andalusian Public Business Agency for Radio and Television (RTVA) and Law 1/2004 of 17 December on the creation of the Audiovisual Council of Andalusia.

7 Another woman who stands out in the access to managerial positions in the recent history of Canal Sur. She was also responsible for economic-financial management with Pablo Carrasco and manager with Joaquín Durán.

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Journalist Javier Domínguez Mariscal, director of News at CSTV, and Gabriel García Hernández, deputy director of News at Televisión, continue in their positions. On the other hand, journalist Juan Miguel Vega Leal is the new director of Canal Sur Radio, Carmen Beamonte García director of News (after relieving her predecessor who had conflicts with part of the editorial staff) and Sonia Chapado Basanta director of Radio Programs. We note that no director has been appointed to Canal Sur Televisión, although a director has been appointed to Radio. The managerial responsibilities in the news programmes of Canal Sur remain in the hands of men (especially visible in television), except in the case of Radio where the distribution of managerial positions is more balanced.

Juan Manuel Blanco Poley was also appointed as director of Canal Sur Media and José Carlos Suárez remained as head of design. The head of Communication and Image, Pilar Pastrana, and the head of Public Relations, Ángel Fernández Millán, continue in their positions.

As for the territorial management, the new team is made up of Antonio Torres (Almería), Francisco Javier Benítez Zúñiga (Cádiz), Mar Arteaga Fernán-dez (Córdoba), Aurelio de la Chica (Granada), Rafael Adamuz (Huelva), María del Pilar Mariscal (Jaén), Montserrat Naharro (Málaga) and the territorial management of Madrid, Mercedes Fonseca de la Llave. There is a parity representation.

We note that there are 9 members in the Deputy Management of CSRTV, of which 4 are women (one of them is the head), representing 44.4%. In the Corporate Management there are 8 members, of which there is only one woman (the director), representing 12.5%.

6. Women managers in the RTVA

Years 1987-1988.

Director of the Legal Office, Inés Gete García (1987). Head of the Office of the Directorate-General of RTVA, Carmen Blanco Amaya (1988). The delegates of the Production Centres in Malaga and Granada -attached to the Management of CSTV-, are Estrella Lorite Gil and Rosario Fernández-Cotta, both graduates in Information Sciences (1988).

Year 1993.

Head of Programmes at Canal Sur Radio, Mercedes de Pablos.

Year 1995.

The positions of 'Defender of the Spectator' and 'Defender of the Listener' are created, independent figures although they ended up unifying in March 1997. María José Sánchez Apellániz and Patricio Gutiérrez del Álamo occupied, in different stages, these responsibilities.

1996.

Director of Canal Sur Radio (until 2000), Mercedes de Pablos[8]. Director of the Territorial Center in Madrid, Amalia Sánchez Sampedro,

2000.

Director of Channel 2 Andalusia, Cristina Alvarez Secados.

2004.

Marisa Doctor, Director of Channel 2 Andalusia. Inmaculada González, Director of Canal Sur TV. Margarita Huertas, Head of CSR News Services. Teresa Sáiz, Head of News Production. Herminia Merino, Head of Executive Production.

2005-2006.

Pilar Vergara, Deputy Director of News Services at RTVA. Susana Aguilar Martos, Head of News at Canal Sur. Cristina Álvarez Secades, Head of Institutional Relations at RTVA. Dolores Álvarez, Commercial Director of RTVA.

2007.

Margarita Huertas Castellanos, Director of Antena, Canal Sur Radio. Head of News at Canal Sur Televisión,

8 This journalist was one of the first radio directors in Spain and the first to run Canal Sur Radio in Andalusia.

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Susana Aguilar. News Production Manager, Canal Sur Televisión, Teresa Sainz. Ángela Blanco, Editor-in-Chief of News Services.

2008-2009.
Carmen Estero, Economic and Financial Manager (2008-2013). Pilar Vergara, Head of News Services at RTVA.

2013.
Inés Alba Cordero, Director of Canal Sur Radio. Carmen Estero, manager of RTVA (number two of the general director) until 2019

2016.
Pilar Vergara, Director of Strategies and Antenna of Canal Sur Televisión.

2018.
Pilar Vergara, Director of Operations of Canal Sur[9]. Inés Alba. Delegate for Gender Equality at Canal Sur.

2019.
Isabel Cabrera Galdenao, Deputy Director of RTVA and head of content at Canal Sur Radio. Carmen Estero, Head of Corporate Management, RTVA. Teresa Sáiz, Production Manager. Carmen Beamonte, News Director of Canal Sur Radio. Previously, she was director of Canal Sur's terrestrial centre in Malaga. Sonia Chapado, Director of CSR Programmes. Head of Communication and Image, Pilar Pastrana.

2020.
Deputy Director of News Content, journalist Desirée García-Escribano[10]. Delegate of CSTV in Madrid the journalist María del Carmen Torres, replacing Mercedes Fonseca.

7. Conclusions

As we can see, in the management organization of RTVA from 1987 to 2020, the names of the journalists Mercedes de Pablos and Inés Alba (both were directors of CSR), Cristina Álvarez Secades and Marisa Doctor (directors of Canal 2 Andalucía), Inmaculada González (director of CSTV), Pilar Vergara (director of Informativos and other important management positions) and Isabel Cabrera Galdeano (assistant director of RTVA) stand out for the importance of the positions held. The economist Carmen Estero, the only woman who has managed to become the manager of RTVA, is also very relevant as a director.
In the 33 years since Canal Sur was created, no woman has been appointed as general manager. All have been men, a total of eight: Salvador Domínguez, Manuel Melero, Joaquín Marín, Eduardo Abellán, Rafael Camacho Ordóñez, Pablo Carrasco, Joaquín Durán and Juan de Dios Mellado.
In 2019 the position of deputy director was created for the first time, occupied by a woman, and it was expressly introduced in the regulations that RTVA should have a balanced representation of men and women in its management positions. This principle of balanced presence (parity) establishes that, of all the posts or positions to be distributed, neither sex should have a proportion of less than 40% or more than 60%.
Most of the management posts in the RTVA have been allocated to men, with the exceptions already indicated. Therefore, there has been no balanced representation of posts. However, there has been a progressive evolution, marked by the regulations themselves, which establish parity. From 2017 there was a positive evolution towards a balanced representation by gender among the management staff.
Despite the overall achievement of gender balance in RTVA, only the Advisory Council and the Territorial Directorates have recorded gender balance in their management teams.

9 Pilar Vergara, a professional of the company since its beginning, has developed several positions of responsibility as a journalist and manager. The Operational Management has among its objectives the transformation of Canal Sur into a new business model for the production of multimedia content.

10 However, the direction of News remains in the hands of a man, Alvaro Zancajo Fenoll.

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Xenophobia and Fake News. Analysis of the confused news flow. Maldita Migración Project.

Xenofobia y Fake News. Análisis del flujo de informaciones confusas. Proyecto Maldita Migración.

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Abstract
The term "fake news" is translated as false news and its intention is to misinform. Although as Wardle (2017) expresses, it goes beyond a simple definition, it is a complete ecosystem of information and they are presented with different forms and intentions. Behind them there is an objective "to influence and manipulate an idea or event, creating another alternative and parallel event that causes confusion and deceit" (De la Varga, 2019). Among the disseminated hoaxes are those of xenophobic content, those whose protagonists are immigrants.
The objective of this research is to analyze and typify the bulls about migration in Spain, reflecting the possible purpose or intentionality of their promoters or broadcasters. This will be done by Maldita Migración, a journalistic project that uses data verification tools to find the truth in the information that circulates on this topic. As expressed on its website, the bulos "seriously affect groups that are often in a situation of vulnerability (...), harm coexistence and deny the contributions that people from different places make to our society" (2019). In the first 20 days of January 2019, those responsible have denied 50 bulos on migration and refuge in Spain. In addition, one of every three bulos for which Maldita.es has been consulted since June 2018 has to do with the potential misinformation about migration (2019).
That manipulation and hoaxes on immigration and refuge are a constant in a country like Spain is very worrying, if we take into account the report of the United Nations World Population Policies of 2015, which states that it is the tenth state with more migrants in the world, to which we must add that the Spaniards head the European list of those who give more truth to the fake news, according to Ipsos Global Advisor (2018). These data support the need to know what is spread about them, what consequences it can bring among its inhabitants and to raise the role that the circulation of these hoaxes can have and the dissemination of xenophobic discourses in the image that Spaniards have of migrants arriving at our country.

Keywords
Bulos; fake news; manipulatioin; migration; social networks; xenophobia.

Resumen
El término ´fake news' se traduce como noticias falseadas y su intención es desinformar. Aunque como expresa Wardle (2017), va más allá de una simple definición, es todo un ecosistema completo de información y se presentan con distintas formas e intenciones. Detrás de ellas existe como objetivo "influir y manipular en una idea o suceso, creando otro suceso alternativo y paralelo que provoque confusión y engaño" (De la Varga, 2019). Entre los bulos difundidos se encuentran los de contenidos xenófobos, aquellos que tienen como protagonistas a los inmigrantes.
El objetivo de esta investigación es analizar y tipificar los bulos sobre la migración en España, reflejando la posible finalidad o intencionalidad de sus promotores o difusores. Para ello se hará uso de Maldita Migración, un proyecto periodístico que utiliza las herramientas de verificación de datos para encontrar la verdad en la información que circula sobre este tema. Como se expresa en su web, los bulos "afectan gravemente a colectivos que muchas veces se encuentran en situación de vulnerabilidad (…), perjudican la convivencia y niegan las aportaciones que personas llegadas de distintos lugares hacen a nuestra sociedad" (2019). En los primeros 20 días de enero de 2019, sus responsables han desmentido 50 bulos sobre migración y refugio en España. Además, uno de cada tres bulos por los que Maldita.es ha sido consultada desde junio de 2018 tiene que ver con la potencial desinformación sobre migraciones (2019).
Que la manipulación y los bulos sobre la inmigración y refugio sean una constante en un país como España es muy preocupante, si tenemos en cuenta el informe de la Naciones Unidas World Population Policies de 2015, en el que se expresa que es el décimo estado con más personas migrantes del mundo, a lo que hay que sumar que los españoles encabezan la lista europea de los que más veracidad dan a las fake news, según Ipsos Global Advisor (2018). Estos datos avalan la necesidad de conocer qué se difunde sobre ellos, qué consecuencias puede traer entre sus habitantes y de plantear el papel que pueden tener la circulación de estos bulos y la difusión de discursos xenófobos en la imagen que los españoles tengan de migrantes llegados a nuestro país.

Palabras claves
Bulos; fake news; manipulación; migración; redes sociales; xenofobia.

1. Introduction

According to the Fundéu BBVA (2017), a false information or news item can be defined as Fake News when it involuntarily or premeditatedly misses the truth, "the adjective falsified suggests a shade of premeditated adulteration or corruption". Wardle points out that the definition of false news goes beyond the sum of the two terms that make it up. While the meaning of "news" is presented as a "complete ecosystem of information," the adjective "false" captures the different types of misinformation that make it up. On the one hand, the involuntary dissemination of false information and, on the other, the deliberate creation and dissemination of information that is known to be false (2017).
The use of Fake news has been qualified as "Word of the Year 2017" by the Collins Dictionary, and the sixth candidate of the Fundéu. However, this term has different meanings among Spanish people. According to a survey by Global CIGI-Ipsos (2018), 56% of Spanish people surveyed define it as "a story or news item with false information". Secondly, 44% say that it is "those stories that the media or politicians take only with data that supports their arguments". Finally and thirdly, 36% adopt the version that it is "that information that politicians and media use to discredit those news with which they disagree".
In this sense, the proliferation of this false news has caused both institutions and media to mobilize against them. Among the actions taken is fact-checking, which consists of reviewing and verifying statements or data, certifying the veracity of the figures and content expressed. These terms are commonly used in English as "verification of facts or data". However, as expressed on its website Miniver.org, this expression does not seem to be the most suitable, "the definition of 'fact' in English implies the fact as the opposite of interpretation. So there is no point in verifying something that has taken place, although it would be correct to speak of "verification of statements of fact" (2019), because this is where lies can occur, in statements and in the interpretation of events.
In Spain, as in other parts of the world, measures have been taken in the media and platforms with the aim of developing verifications. Duke University's Reporters' Lab, an updated web space in which, by means of a map, it geographically locates the existing fact-checking initiatives in the world, states that the active media or verification projects in Spain are the following: "El Objetivo", Maldito Bulo (Maldita.es), "La Chistera" (El Confidencial), Polétika and Newtral. Maldita.es has been selected for this research.
The fact-checking is shown in different ways, classifying it is complex. Palau-Sampio collects the analysis of Graves & Cherubini in which two models are presented, one adscription led by professionals and associated to the traditional media (newsroom model), and another non profit model (NGO model). The first one arises in the media. While the second does not receive pressure from the media but survives thanks to contributions from foundations and entities, Maldita.es (Palau-Sampio, 2018) belongs to this second group [8].
Another way to classify fact-checking is by the contents it analyzes (Miniver.org, 2019) and distinguishes systems that focus on:

- Verification of statements made by politicians (corresponds to classic fact-checking)
- Verification of popular culture stories. They investigate rumors, hoaxes and urban legends. These actions can be found at Maldita.es
- Verification of news published by the media.

However, despite the effectiveness of these verification instruments in detecting hoaxes or false information, Borel (2017) considers that fact-checking is not enough to "save" us from the Fake News. In his opinion, the Fake News highlights a social phenomenon at stake: "the struggle between different people who imagine the kind of world each one wants for himself". A vision that explains the success of the diffusion of this type of content as an affirmation of political or social ideals.

2. Methodology, objectives and assumptions

This investigation will focus on the actions of Maldita Migración, a platform dedicated to unmasking rumours and false information linked to the issue at hand. It is one of the sections of Maldita.es, selected by the European Commission (2018)[9] to be part of the group of experts of Ato Nivel: Wardle (First Draft), Kelis Nielsen (Reuters Institute), Mantzarlis (IFCN) and Jiménez Cruz (Maldita.es).
An exploratory and analytical methodology will be used for this, of a theoretical and empirical nature, examining

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qualitatively and quantitatively a selection of false news detected by those responsible for the platform. Therefore, a double approach has been used to develop this research:

1. Theoretical, with the aim of finding out the different types of false news that are created, taking into account their content, purpose or intentionality and forms of dissemination. The vulnerability of the recipients to false news will also be observed, as well as the actions taken by the institutions, that is, the institutional and media measures to deal with it, emphasizing the particularity of the information on migration.
2. Empirical, through the analysis of the Maldita Migración account, a project focused on verifying the information circulating in social networks. Its managers are responsible for verifying the messages related to the subject under investigation, applying data journalism techniques. A total of 20 hoaxes circulated during the months of June, July and August 2019 have been investigated. Three templates or cards have been used for this purpose:
    a. The first one identifies and classifies the hoaxes in a technical file that includes the following items: identification number, date of report of the hoax, date of publication, titles with which it is disseminated, network or media where the hoax is published, subject matter, migrant origin, dissemination in networks and level of dissemination.
    b. The second analyses the contents of the hoaxes and classifies them on the basis of Wardle's proposals (2017) into the existing types of disinformation: satire, false context, misleading content, fabricated content, false connection, manipulated content, etc.
    c. The third, interprets from the previous data the causes and intentions from which the diffusion of these hoaxes is created or promoted. To do this, the relationship proposed by Wardle is used, completed with the classification made by the Guardia Civil's Department of Telematic Crimes [10] (Pascual, 2017). And the causes of these hoaxes are proposed: the expression of a deficient journalism, the intention of paradiar (parody), the intention of provoking, partisanship, profit, passion, political power or influence, the creation of propaganda, generating social alarm, obtaining economic benefit and the reaffirmation of ideals.

The quantitative and qualitative examination and its analysis will be represented in graphs that complement and synthesize this research, which pursues the following objectives:

- To typify the contents and motivations contained in the chosen sample.
- To quantify the percentage of false content disseminated by social networks.
- Relate the scope of this information to public and political discourses with a xenophobic tone, which are spread by public opinion.

This research, therefore, starts from the hypothesis that behind issues such as migration there are ideological interests. Therefore, emphasis will be placed on highlighting from each hoax the specific purposes for which it appears to have been created, with the aim of validating the ideological or political intent underlying its dissemination. It is impossible to put an end to these false contents, so in order to confront them it is necessary to denounce them and share with the citizens the intention behind them, so that they become aware of the evil purpose behind their construction and dissemination. They are also shown how to denounce and acknowledge them. The ones located in Maldita Migración contain a clear and worrying ideological intention, to seek the rejection of the foreigner. However, there are different types of platforms and institutional actions that defend this group, denouncing the lies that are poured on them and exposing the racist intentions that surround them.

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3. Data on migration in Spain

Just over 4,572,000 people with foreign nationality live in Spain, which constitutes 9.8% of the country's population, according to the figures of the National Institute of Statistics (INE). Of the total resident population in Spain, 4.1% came from European Union States, while 5.6% were non-EU foreigners. The numbers are within the European average (Sánchez and Sánchez, 2019) [11].
The population in Spain has been rising steadily since the second half of 2015. And it is doing so thanks to immigration, as it has been in negative vegetative balance ever since. In July 2018 it increased to 46,733,038 people, the highest figure in six years. According to the National Institute of Statistics (INE, 2018) [12], the arrival of 287,882 immigrants compensated for the departure of 166,318 emigrants and the negative natural balance of 46,273 people (the difference between 225,212 deaths and 178,939 births). Of the immigrants from abroad, 248,716 had foreign nationality and 39,166 were Spanish. Of the latter, 15,636 persons were born in Spain. Regarding emigration, 125,462 departures were by foreign nationals and 40,856 by Spaniards. Of the latter, 25,822 were born in Spain" (García, 2018).
"More and more people are coming and emigration is decreasing, so the migratory balance is growing quite strongly", says Antonio Argüeso Jiménez, Deputy Director General of Socio-demographic Statistics of the National Institute of Statistics (INE), who stresses that "the migratory balance compensates for the loss caused by the low birth rate, so what is projected is that in the coming years the foreign population will increase". This fits perfectly with the words of the Minister of Labour, Migration and Social Security, Magdalena Valerio, who stated that immigration is an opportunity to replenish the population pyramid. Therefore, she proposes to bet on a "regular, orderly and safe" immigration (García, 2018) [13].
The main nationalities of foreign immigrants were Moroccan (with 25,739), Colombian (23,454) and Venezuelan (20,775). The most numerous immigrant nationalities were Romanian (19,946), British (13,510) and Moroccan (11,249). These three were also the majority among the resident foreign population" (García, 2018).

4. Immigration Law

The Spanish law that regulates the entry and stay of non-EU foreigners in Spanish territory, as well as the rights and freedoms that are recognised for them, is known as the Law on Foreigners, Organic Law 4/2000, of 11 January, on the Rights and Freedoms of Foreigners in Spain and their Social Integration, modified by LO 8/2000, 14/2003 and 2/2009.
Despite the fact that Spain has been a country of emigration and its inhabitants have had to leave the country for economic, social and also political reasons. Because although there have been conquerors and colonisers, Spaniards have also been emigrants and refugees in other states. However, its legislation on foreigners has not been up to scratch and has been severely criticised.
The original Organic Law on the Rights and Freedoms of Foreigners, better known as Law 7/1985, approved by the PSOE, was denounced for its police treatment of migrants, for being restrictive with the rights of foreigners and for its deficient legal technique. It promoted a criminalizing view of immigration and valued such intervention as a matter of public order (Moreno, 2003) [14]. This was approved in the preambles to Spain's entry into the European Community, trying to avoid becoming a gateway to the continent. It was maintained for fifteen years, although it was slightly relaxed after eleven years by Royal Decree 155/1996.
Although the reform was brought about by the Organic Law4/2000, after undergoing various modifications, it is the one in force today. It represented a major change, introduced integration policies, expanded the rights of immigrants and established a general principle of equality with Spaniards. But some fifty NGOs, grouped together in the platform Papeles para todos y todas. No human being is illegal, they denounced that in spite of the advances, the situation of the undocumented was worsening.
The law was approved by all the parliamentary groups except for the Popular Party. In fact, after the general elections, held in 2000, which gave the PP an absolute majority, they carried out a substantial reform, supported by the Coalición Canaria and Convergència i Unió, which returned in many cases to the solutions of the 1985 law. In a report by the General Council of the Judicial Branch on the draft bill, 14 of its 20 members considered it a "step backwards" (De la Cuadra, 2000) [15]. It was later modified in some of its points.
Article 23 defines "discriminatory acts," which include "any act that directly or indirectly involves a distinction, exclusion, restriction or preference against an alien based on race, color, ancestry or national or ethnic origin, religious beliefs and practices, and which has the purpose or effect of destroying or limiting the recognition or

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exercise, under conditions of equality, of human rights and fundamental freedoms in the political, economic, social or cultural field" (2000) [16]. So many of the fake news stories that feed on the subject of migrants are a violation of this law.

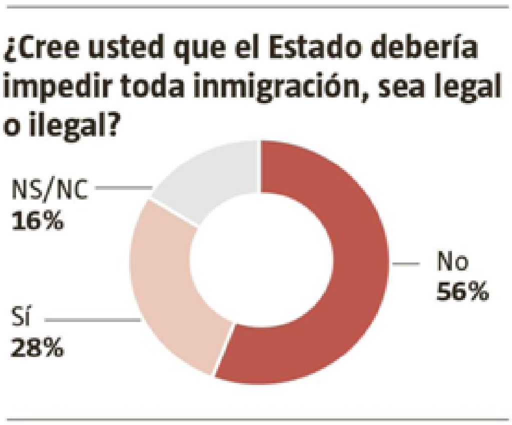
Because in these hoaxes that appear from time to time, there are racist and xenophobic prejudices, linked to immigration: the idea of "invasion" derived from an exaggeration of the figures, comments on "abuse of social benefits" or "lack of integration", the conception of immigration as a problem and its link to crime. Data and various expert studies dismantle these ideas, but their repetition tarnishes the real debate on immigration policy (Sánchez and Sánchez, 2019) [17].

5. The Spanish people in the face of migration

However, the majority of Spaniards, as is also the case in the EU, do not see any inconvenience in the arrival of immigrants. They believe that it is not negative for their salaries, their national identity or access to social services. According to a survey carried out by YouGov for the European Council on Foreign Relations, based on some 5,000 interviews conducted between January and February 2019, it reveals that when it comes to immigration issues, they are much more distressed about people who have to go to work in other countries than the people who arrive. They would like the State to find ways to convince young people in particular not to emigrate. This concern affects 63% of Spaniards while only 19% are worried about the people who arrive in Spain (Mas, 2019) [18].

The main problems are unemployment and corruption, which far outnumber immigration. Hence, there is a deep gap between what Spaniards think and what the political parties propose. The nationalist and xenophobic discourses of the ultra-right, as would be the case with Viktor Orban in Hungary, Matteo Salvini in Italy or Santiago Abascal, leader of Vox, in Spain, have a limited impact on society as a whole. Susi Dennison, senior researcher at the European Council on Foreign Relations, believes that "election strategists should not approach the campaign on the basis of fear of immigration. The strength of the right-wing message on this front has been greatly exaggerated. The reality is more complex. In countries such as Spain, Poland, Greece, Italy and Hungary, emigration is as much if not more of a concern than immigration" (Mas, 2019) [19].

Figure 1: Survey data on migration



Source: YouGov for the European Council on Foreign Relations

6. Opinions on Fake News

False news has always occurred, what has changed is the extent to which it is reproduced on social networks. When the terms fake news are used, this phenomenon is captured. "The loss of centrality of the source and the possibility of 'viralization' - another term of the era - often diminish the interest in the veracity of the news and the critical reading skills to identify what is false. To the extent that large proportions of the population are informed on networks, these issues have very direct political consequences" (Fernández-García, 2017, 66) [20].

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The CIGI-Ipsos 2019 global survey on Internet security and trust, conducted among Internet users worldwide, highlights not only the danger posed by the Internet, but also "the growing discomfort of Internet users with social networks and the power these corporations exert over their daily lives," said Fen Osler Hampson , a distinguished member of CIGI and director of its global security and political program.
Eighty-six percent said they had fallen for the false news at least once, and 44 percent said they had sometimes or often done so. Only 14% said they had "never" been fooled by false news. Facebook was the most cited source of false news (77%), followed by Twitter (62%) and 74% of social network users overall. Ten percent of Twitter users said they had closed their Twitter account in the last year for this reason, and nine percent of Facebook users reported doing the same.
A third (35%) pointed to the United States as the country most responsible for the disruptive effect of false news in their country, followed significantly by Russia (12%) and China (9%).
The majority of Internet users worldwide support all efforts by governments and Internet companies to combat false news, from social networking and video sharing platforms, eliminating fake posts and videos (85%) and accounts (84%), to the adoption of automated approaches. to content removal (79%) and government censorship of online content (61%).
The CIGI-Ipsos Global Survey, now in its fifth year, is the most comprehensive survey in the world, involving more than 25,000 Internet users in over two dozen countries in North America, Latin America, Europe and the Middle East , Africa and the Asia-Pacific region [21].
Previous studies, also conducted by the consulting firm Ipsos (2018), reveal that Spaniards (57%) are the Europeans who have fallen most into the trap of false news, ahead of Swedes (55%), Poles (55%), Belgians (45%), Germans (43%), French (43%), British (33%) or Italians (29%), and the fifth in the world, only behind Brazilians (67%), Saudis (58%), South Koreans (58%) and Peruvians (57%). According to the report, carried out in 27 countries around the world, "57% of Spaniards admit to having once believed the information in a fake news story to be true" (2018). Also 57% consider that they have a knowledge of the social reality of Spain as the rates of immigration or violence in our country higher than the national average [22].
The IPSOS international study also shows that more than half of the world's population (65%) is convinced that the citizens of their country live in their own "information bubble", which leads them to be connected to and follow mostly people who think similarly to them, in search of opinions with which they already agree. However, there is a worldwide tendency to believe that it is others who live in this "online bubble". Thus, in Spain, 62% of its population says that Spaniards only seek information from those who think similarly, only 1 in 3 (30%) admit to being part of this bubble.
According to Vicente Castellanos, director of Public Affairs at IPSOS, "we tend to have a mistaken perception of the reality in which we live, and this makes it easier for false news to be spread without our being aware of it. In fact, despite the fact that we believe we have a high level of knowledge about the country's social issues, the Ipsos study "Dangers of Perception" shows that most of the time this is not the case". For example, in general we believe that the murder rate in Spain remains the same as in 2000, when it has actually dropped by half [23].
The IPSOS report highlights that almost 6 out of 10 Spaniards (59%) believe that the main cause of the significant lack of knowledge about the social reality of the country is the politicians, who confuse the population with biased, interested or false information. Secondly, they point to the media as the cause of this misinformation, with 44%. Finally, 38% point to social networks, and the same percentage (38%) believe that the problem lies in the fact that we have little or no information about the situation.

7. Stop the migration rumours

'Stop Rumores' is an initiative that promotes "the creation of an Anti-Tumor Agency, with the collaboration of entities and individuals, and whose objective is to combat the negative and uncertain rumors that make coexistence in diversity difficult in our closest environments" [24]. It is financed by the Ministry of Employment and Social Security and the Asylum, Migration and Integration Fund.
To dismantle these falsehoods against migration, the Stop Rumors workshop has been set up, organized by the Andalucía Acoge Federation. The 21 neighbourhood associations of El Puerto de Santa María have been visited to teach the inhabitants how to put an end to these lies and train agents to "combat and dismantle" hoaxes. They were told that 90.9% of the users of social services in Andalusia in 2016 were Spanish and only 9.1% were foreigners, according to data from the Ministry of Labour.

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Angel Madero, head of 'Stop Rumores', explains that "the accompaniment to re-elaborate the beliefs is long (...) What we seek is to generate doubt," he adds. The two main fronts are attacked: the objective part - based on false data - and the emotional part - supported by experiences that touch on the personal. It is on the second one that Rodríguez, the workshop's manager, finds the most opposition: "When you touch the fiber, that's when you have to use yourself the most. When the person is older, it costs more work" [25].
The rumor that foreigners "come to take jobs" is one of the most common hoaxes. Rodriguez points out two more: "The one that says that Chinese shops don't pay taxes or the one that talks about new immigrants being given a cell phone and 1,200.
Joseph Kahne and Benjamin Bowyer, in a study of young people, report that those who take courses on media literacy increase their ability to understand, evaluate and analyze media messages, although it is also necessary to enrich it with knowledge of what is being discussed (Kahne and Bowyer, 2017, 28) [26].
Since Stop Rumors began in 2013, they have seen how lies reappear or mutate, always maintaining their essence. "They respond to three basic atavistic fears: to lose one's identity, to lose one's livelihood and well-being, or to insecurity," details Madero. It's a problem because false news spreads faster than true news, as a study by the Massachusetts Institute of Technology shows. It also reveals that false news is 70 percent more likely to be retold than true stories. The average reach of six true stories needs to be added up to equal the average reach of one false one (Vosoughi, Roy and Aral, 2018) [27].
In addition to these workshops, Andalucía Acoge gave talks to 12,000 people from Andalucía, Ceuta and Melilla. They have a website that received 122,000 visits [28]. Another 230 entities from all over Spain have already joined their initiative to prevent the spread of lies about immigration. Cities such as Barcelona, Getxo, Fuenlabrada, Castellón, Sabadell or the Cabildo of Tenerife already have similar projects with good results. Thus, the joint collaboration of their citizens and local administrations is allowing an active transformation of false rumours and stereotypes that make coexistence difficult.
The community is essential to put an end to false news. Without the help of citizens, "warning of the hoaxes and helping to share the denials is impossible to stop a false news (Muela, 2018) [29]. If you want to stop a viral hoax the only way is to make a denial that is just as viral". "The solution is in a participatory community and education, and not by restrictive legislation" (Cárdenas, 2018) [30]. With this project, Andalucía Acoge seeks to promote an active, trained and informed citizenry to combat rumors.

8. Maldita Migración Project

The study is based on Maldita Migración, a journalistic project that uses data verification tools to find the truth in the information that circulates on the subject and that "in the first 20 days of January 2019" had uncovered 50 hoaxes about migration and refuge in Spain (Sputnik, 2019). This proposal is part of a larger project, Maldita.es, which uses fact-checking to denounce all false content or hoaxes in the media. Among its main sections, Maldito Bulo, Maldita Ciencia, Maldito Dato, Maldita te explica, and also contemplates a series of thematic subsections among which the object of our analysis Maldita Migración is included together with Maldito Feminismo, Maldita Educa and La Boluteca among others.
Maldita.es was born as a non-profit association with the following main objectives: firstly, to monitor and control political discourse and promote transparency in public and private institutions; secondly, to verify and fight against disinformation and finally, to promote media literacy and technological tools to create a conscious community that can defend itself from disinformation and can be found in all areas.
Damn Migration focuses on immigration and refugee hoaxes. Its website includes a search engine where you can check the veracity of the information circulating in WhatsApp strings, images and audios; you can search using keywords or even upload images. Maldita Migración also has weekly sections in eldiario.es and Onda Cero, and is supported by Oxfam Intermón.

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9. Theoretical approach for the identification, classification and analysis of the confusing information reported by Maldita Migración

The object of analysis of this research is false news, that is, all those untrue contents disseminated in the media and networks that can contribute to confusing and tarnishing citizens' decisions. However, previous research has shown that not all of this false information present in the information ecosystem is created in the same way and responds to the same intentionality. There are many classifications that address this issue, and for this work we have resorted to the proposal made by Wardle (2017) that brings together the reflections made by Eliot Higgins (2017). This author considers that three elements can be distinguished in the false information:

a. The different types of content that are created and disseminated.
b. The motivations of those who create this content.
c. The ways in which this content is disseminated.

9.1. Types of Content

With respect to the types of content created and disseminated in the false news, Wardle and the First Draft (2017) team point out that they correspond to seven types of misinformation:

Table 1: Classification of the types of disinformation and their definition

Types of desinformation	Meaning
Satire or parody	Their authors do not intend to cause harm even if they succeed.
False Connection	When the headlines, images or legends do not confirm the content.
Deceptive Content	Misleading use of information to incriminate someone or something.
Imposter Content	When genuine sources are supplanted
Manufactured Content	New content that is predominantly false, designed to deceive and harm
False Context	When genuine content is disseminated with false context information.
Content Manipulated	When images or information are manipulated to deceive.

Source: First Draft (2017)

9.2. Causes or Motivations

With respect to the causes or motivations of those who create this content: according to Wardle's classification (2017) the dissemination or promotion of the different contents indicated in the previous typology respond to different strategies: to be an example of deficient journalism, to discredit or exalt an institution or person through parody, to make propaganda, to show passion or partisanship, to provoke, to induce error, or to seek power and political influence. To these motivations we must add those pointed out by the Department of Telematic Crimes of the Guardia Civil in Spain, which classifies false news in three typologies, according to the intention of the creator, it is sought (Pascual, 2017):

a. To generate social alarm.
b. To obtain economic benefit.
c. Reaffirmation of ideals.

The present investigation contemplates for the analysis of the contents the totality of Wardle's considerations and includes the three typologies indicated by the Guardia Civil. And it establishes the following scheme for the analysis:

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Table 2: Causes or Motivations

Causes or motivations	The most common types of misinformation for these reasons
Poor journalism	False connection, misleading content and false context disinformation
Parody	Satires, hoaxes with impostor content, and/or fabricated
Provocation	Disinformations with impostor content, manipulated and manufactured
Partisanship	Hoaxes with misleading content, false context and false connection.
Benefit	Hoaxes with fabricated content, or false context or false connection.
Power	False connection, false context, manipulated and fabricated content.
Propaganda	Misleading Content, Misleading Context, Impostor Content, Fabricated and Manipulated
Generate social alarm	Hoaxes with manipulated content, and false connection.
Obtain economic benefit	Misleading content, false context, impostor content, fabricated and manipulated
Reaffirmation of ideals	Hoaxes with misleading content, false context and false connection.

Source: Own elaboration from First Draft (2017) and Pascual (2017)

9.3. The ways in which this content is disseminated

Finally, with regard to the modes of dissemination of this content: In general, news portals, written press, radio, television and social networks are used for dissemination. These news when published in satirical media are not considered as such, their objective is merely humorous, the problem occurs when that information by mistake or in a malicious way is spread as true, confusing the receivers. As Jordi Évole puts it, "the financial problems of the big media and their consequent lack of independence, the political interests of each medium, the lack of resources of the editorial staff and the dictatorship of the click also contribute to this. All of this has led the journalistic profession to relax rigor and not to contrast the news (Amorós, 2018: 18). False news presents a serious problem when its intention is to influence social behaviour, and despite the fact that throughout history it has been resorted to as a manipulative strategy (Koyré, 2009), new communication technologies and all the strategies and supports they present, have favoured its propagation. These have also damaged the credibility of serious media and their journalists, linking them to the dissemination of false facts. There are also other mechanisms of dissemination of these contents pointed out by First Drafts (2017) and they are:

- Citizens without realizing it, they rethink it without checking it.
- Journalists covering information extracted from the social web.
- Other indirectly connected groups that deliberately try to influence public opinion.
- As part of sophisticated disinformation campaigns, through botnets and troll factories.

10. Results: classification and analysis of selected hoaxes about the migration phenomenon

The sample selected for this research comprises a total of 20 hoaxes chosen from those reported by the Maldita Migración platform in the months of June, July and August 2019.

Firstly, these hoaxes have been identified and recorded on the basis of defining elements included in a template or technical sheet (see table 1) set out in the methodology. Secondly, the analysis developed by the theoretical apparatus set out in the previous section has been applied, which distinguishes between them:

- First, the classification of hoaxes according to the types of disinformation they disseminate according to Wardle's proposal. Some of them are framed in more than one. For this purpose, a second systematized

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template is used, which is included in the methodology.
- Second, the recognition of the different causes or motivations that push to the diffusion of these information applying the third template referred in the methodological explanation.

10. 1. Selected hoaxes

The identification and registration of the selected hoaxes includes the following items:
- Hoax number: a number is assigned to the hoax.
- Date of report of the hoax: this records the moment in which the chosen portal Maldita Migración (Damn Hoax) verifies the falsity of the content disseminated. It has also been verified that other fact-checking sites such as Newtral also echo these hoaxes.
- Date of publication of the hoax: moment in which the diffusion of the same one has begun. Some are recurrent hoaxes, i.e. they are constantly repeated.
- Content: List of published headlines.
- Place of publication of the hoax: site or network where the hoax is published or where the dissemination of the hoax begins.
- Theme: All focus on Migration.
- Category: Events/ Public Administration.
- Migrant origin: Country of origin or population of the protagonists of the hoax.
- Dissemination on social networks: Indicates the medium through which the content has had the greatest impact: Twitter, Facebook, or WhatsApp.
- Levels of dissemination (no. of Retweets/ likes or comments): the scope or level of dissemination is classified as: high, medium and low. The high level corresponds to 150 retweeds or more, the medium level to 80 or more and the low level when they do not reach 20. It is also necessary to emphasize that some of these data have disappeared in some of the hoaxes because their authors have removed them.

In this first record, shown in Table 1 below, it can be seen that the selected hoaxes are:
- Circulate mostly in the summer period, although some of them are repetitive and had been disseminated at the beginning of the year.
- With regard to editorial content, false information is offered by means of alarming headlines and bodies of text that lack verified sources.
- The stories focus on the migrant population of Moroccan origin or Muslim population. With respect to the narrative, almost ninety percent of the disinformation refers to the following topics: violations, aggressions, "supposed privileges" of an economic nature that the migrant population may have at a given time, or criminal actions by unaccompanied foreign minors (MENAS).
- With regard to the resources used in the circulation of these hoaxes, they contain images and videos that are out of context; in most cases they are true images, but they took place in other contexts far from the framework in which they are narrated. Their accelerated dissemination through social networks or whastapp chains makes it difficult to verify them.

All these aspects contribute to the expansion in public opinion of an image of the migrant population that is alien to reality and that offers a negative discourse based on a securitarian approach that identifies the person who seeks refuge in a country as a threat (Aguilar-Idáñez & Buraschi, 2018). The discourse of fear and the consideration of migrants and refugees as a threat to security have become some of the most common expressions of contemporary racism. (Aguilar-Idáñez & Buraschi, 2018).

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Table 3: Registration sheet of the selected hoaxes

Hoax no.	Date of report. Maldita.es	Diffusion date of the hoax	Contents	Media	Theme	Origin Migrants	Networking	No. (retweeds/likes) Diffusion level
1	11/7/19	28/1/19	Murcia invests 18 million euros for North African minors who arrive illegally.	Casoaislado.com/ El Matinal	Migration/Menas	Morocco/North Africa	WhatsApp/Twitter/Facebook	High
2	11/7/19	19/6/19	Catalonia grants a payment of 664 euros to minors under 23 years of age.	Libre mercado/whastapp	Migration /Menas	Morocco/North Africa	WhatsApp/Twitter/Facebook	High
3	11/7/19	29/6/19	A video of a possible attack on a Catalan woman in Canet del Mar does not correspond to this, the video shows an attack that occurred in China on 22 June and not in Canet del Mar.	Facebook	Migration	Morocco/North Africa	WhatsApp/Twitter/	Medium
4	5/7/19	1/7/19	Rape of a minor under 12 years old on the gay pride festival in Seville by two North African homosexuals.	Planeta actualidad	Migration	Morocco/North Africa	WhatsApp	Low
5	11/7/19	3/7/19	There was no demonstration against the Manresa Herd	Casoaislado.com	Migration	Algeria/North Africa	WhatsApp/Twitter/Facebook	High
6	11/7/19	5/7/19	Video of a man arrested El Masnou, not the young man who raped, but an adult from an anti-fascist collective.	Social Networks	Migration	Not specified	WhatsApp/Twitter	Low
7	12/7/19	9/7/19	Alleged video of a truck driver defending a young woman from assault by other young people as a result of illegal immigration	Social Networks	Migration	Not specified	WhatsApp/Twitter/Facebook	Medium
8	18/7/19	11/7/19	Alleged "Jihad" against dogs in Lleida	Social Networks	Migration	Muslim population	WhatsApp/	Medium
9	29/7/19	22/7/19	Maghrebi minors who defecated in a swimming pool in Tarragona	Tarragona Digital	Migration	Morocco/North Africa	WhatsApp/Twitter/Facebook	Medium
10	5/8/19	2/8/19	Moroccan throws two people onto the train track at Argüelles Station, he was not Moroccan but Brazilian.	La Nación Digital	Migration	Morocco/North Africa	WhatsApp/Twitter/	Medium
11	26/7/19	4/8/19	An image of shipwrecked people, where a man is standing, is said to have been paid by the journalists to pretend to drown.	Somatemps o LodehoyRd.com	Migration	Not specified	WhatsApp/Twitter/Facebook	High
12	5/8/19	7/8/19	No, a prisoner belonging to the "Russian Neo-KGB gang" named Nikholai Petrov has not escaped from a prison in Tenerife	Social Networks	Current Events	Russia	WhatsApp/Twitter/Facebook	Low
13	7/8/19	7/8/19	No, there is no evidence that on a road in Artxanda (Bilbao) there is "a Moor lying on the road" and two coming out of the guardrail to "set it up"	WhatsApp	Migration	Muslim population	WhatsApp/	Low
14	5/8/19	6/8/19	No, this video does not correspond to an "attack" by a "Maghribian" man on a girl in Bilbao. It's a police intervention after a street fight	Nación Digital	Migration	Not specified	WhatsApp/Twitter/Facebook	High
15	11/8/19	11/8/19	No, this video of two people choking a boy on the street is not shot in Zaragoza. It's Morocco.	Casoaislado.com	Migration	Morocco/North Africa	WhatsApp/Twitter/Facebook	High
16	14/8/19	12/8/19	Broadcast of a selfie ridiculing a photo that was from a 2015 festival of a series of young people with muscles pointing out that they are from the Open Arms	Social Networks	Migration	African population	WhatsApp/Twitter/	High
17	14/8/19	13/8/19	The fake video of the attack on a cafeteria in Spain by refugees: it's South Africa	Social Networks	Migration	Not specified	WhatsApp/Twitter/Facebook	High
18	23/8/19	14/8/19	The "Maghribian" hoax that receives 1800 euros per month with the PIRMI aid	Social Networks	Migration	Morocco/North Africa	WhatsApp/Twitter/Facebook	Alto
19	21/8/19	15/8/19	In a school in Los Alcazares (Murcia) he has not withdrawn the subject of Catholic religion, nor has it been replaced by Islamic	Social Networks	Migration	Muslim population	WhatsApp/	Medium
20	25/8/19	16/8/19	No, those investigated for sexual assault in Bilbao have not assaulted a National Police officer	Diario Patriota	Current Events	Not specified	WhatsApp/Twitter/Facebook	Alto

Source: Own elaboration from First Draft (2017) and Pascual (2017)

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10.2. Analysis and classification of the selected hoaxes

After the registration, the contents of the hoaxes were analyzed by investigating the images and texts that were circulating, and after applying the classification of the types of misinformation proposed by First Drafts, these amounts were collected in table 4:

Table 4: Analysis and Classification of the selected hoaxes

Bullet Number	Satire or parody	Misleading content	Imposter content	Manufactured content	False connection	False context	Handled content
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							
11							
12							
13							
14							
15							
16							
17							
18							
19							
20							
	3	**12**	**11**	**5**	**4**	**10**	**8**

Source: Own elaboration

These data synthesized in the graph in figure no. 4 reveal that:

- 23% of the false information spread in these hoaxes has a misleading content with the intention of "incriminating someone or something". This is very evident in hoaxes 1, 2, 3, 4, 6, 11 and 15. The majority of those incriminated in the "supposed" facts disseminated are unaccompanied foreign minors (MENAS) and Maghrebi migrants.
- Twenty-one per cent of the hoaxes disseminate impostor content, since genuine sources have been supplanted. Concretely in nº 9 and nº 20, official sources from institutions such as the police, according to the report of Maldita Migración, deny having transmitted this information "Asked about the facts reported by the media, those responsible for the municipal police in charge of this type of crime, have told us that they had no record of them" (evil.es, 29.07.2019).
- 19% circulate in a false context, since the images or videos of the hoaxes numbers 3, 7, 11 and 14 are not located either in the place or in the informative framework with which they are being disseminated.

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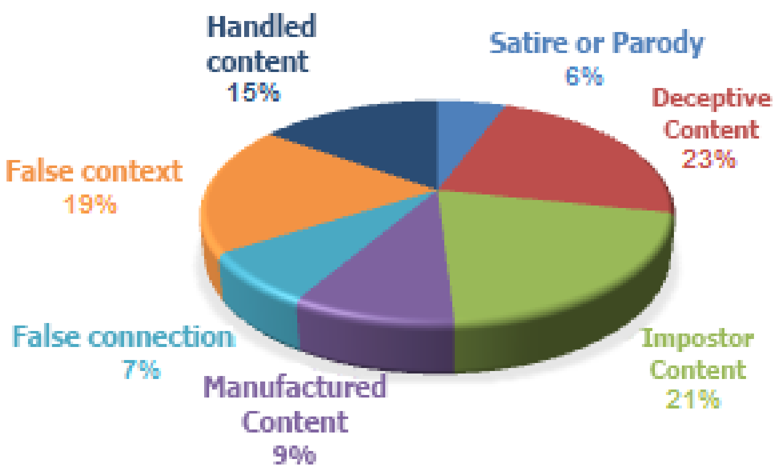
It can be seen that the decontextualisation of the information elements used: images or videos have their origin in other events and do not correspond to the information disseminated.

- 15% is manipulated content, since the information resources used to transmit or manipulate the genuine content are modified.
- 9% is manufactured content, specifically in hoaxes no. 16 and 17, where the authors have created texts and images with a clear intention of harming migrant groups and populations.
- The 7% represent a false connection for the reader, since the title of the same does not correspond to the development of the news.
- The 6% satire or parody, in these cases images or satirical situations are transmitted that without a negative intention end up damaging the image of the protagonists of this information.

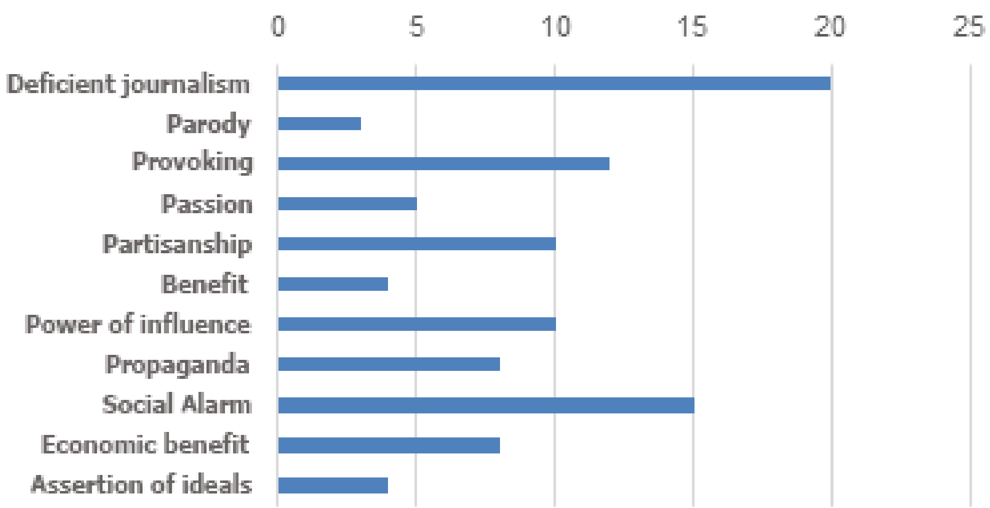
Figure 2: Types of misinformation



Source: Own elaboration

The denunciation of these hoaxes by the fact-checking platforms leads to an investigation into the possible causes or motivations behind the dissemination of this false information.
In this sense, this investigation explores from the theoretical proposal formulated above that combines the contributions of First Draft and the typology denounced by the Guardia Civil and provides the following data:

Figure 3: Causes or Motivations



Source: First Draft (2017)

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- 100% of the hoaxes reveal a deficient journalism, lacking in informative rigor, without verified sources of information, and with texts written in an alarmist tone. Although the "supposed news" is disguised as "factual" language that does not correspond to the informative reality.
- 75% of them are intended to generate social alarm in society with regard to the migrant population who are the protagonists of these texts. A discourse is circulating that is dominated by fear of the arrival of these migrants.
- According to the previous approach, almost 60% seek to provoke public opinion, creating a climate of fear.
- 50% of the false information has its origin in partisanship and the desire to achieve greater influence or power in public opinion.
- 40% are for economic gain and are of a propagandistic nature.
- While parody, profit or the affirmation of ideals are hidden behind the circulation of 15% and 20% respectively of the hoaxes that have circulated in the summer months of 2019 denounced by Maldita Migración.

11. Conclusions and final reflection

The starting point for this research was the possible relationship between three phenomena: firstly, the increase in the circulation of false and confusing information or "fake news" about migrants in Spain; secondly, the fact that according to surveys such as CIGI-Ipsos 2019, Spaniards accept some of this false information as true; and thirdly, the fact that Spain is one of the countries that receives the greatest number of migrants, as revealed in the 2015 World Population Policies report issued by the UN. Based on these three phenomena, this communication has sought to investigate the hoaxes that have circulated in the summer months reported by verification platforms such as Maldita Migración in order to analyze its content and reveal the reasons behind this dissemination.

The analysis of twenty of the hoaxes detected and denounced by the platform has reflected, as previously mentioned, a journalistic practice that is not only deficient and lacking in informative rigor, but also the constant use of images, videos and content that has been taken out of context, manipulated and in some cases fabricated with the intention of incriminating or harming migrant groups.

The contents that circulate affect a discourse dominated by fear and that the migrant population poses as a threat or danger, since it is usually perceived as competition for access to resources (especially in times of crisis) and that can be seen in the high number of hoaxes that circulate referring to "payments" or "economic privileges" for the migrant population; or as a symbolic threat that attempts against the identity values of the Spanish population. Coinciding with Aguilar-Idáñez & Buraschi (2018) this approach and discourse of fear can be considered some of the most common expressions of the new forms of contemporary racism, fed by propagandistic and political interests and coordinated by social networks, media spaces and institutional discourses.

As a final reflection, this research proposes to detect the incidence of these on the opinions that Spaniards have about the migratory phenomenon, taking into account that Spain heads the European list that gives veracity to the Fake News and that Spain is the tenth state with the most migrants in the world.

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INTERNATIONAL REVIEW OF COMMUNICATION AND MARKETING MIX

UNESCO World Heritage and digital marketing: The case of Monumental Consortium of Mérida

Patrimonio de la Humanidad Unesco y Marketing Digital: el caso del Consorcio Ciudad Monumental de Mérida

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Abstract

The development of content management in social networks and web 2.0 have become priority objectives in the development of digital communication in national and international cultural entities. In the research presented here, an analysis of the management of contents issued on the official website and on the official accounts on the social networks Facebook, Twitter, Instagram and Youtube of Monumental Consortium of Mérida, an entity founded in 1996, in charge of the management and conservation of the historical and artistic complex of the city of Mérida, of great cultural importance and which was officially declared a UNESCO World Heritage in 1993. The methodology used has been based mainly on the technique of analysis of the contents issued. The results of the study show the importance of a correct management of the analyzed media, and the preponderance in the emission of contents related to the patrimonial resources that the cultural institution has. The conclusions of the study can be useful as a guide for communication and content management managers in the digital environment.

Keywords
Content Analysis; culture; marketing; organizational communication; sites; social networks.

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Resumen
El desarrollo en la gestión de contenidos en las redes sociales y la web 2.0 se han convertido en objetivos prioritarios en el desarrollo de la co-municación digital en las entidades culturales nacionales e internaciona-les. En la investigación que se presenta, se ha realizado el análisis de la gestión de contenidos emitidos en la página web oficial y en las cuentas oficiales en las redes sociales Facebook, Twitter, Instagram y Youtube del Consorcio Ciudad Monumental de Mérida, entidad fundada en el año 1996, encargada de la gestión y la conservación del conjunto histórico-artístico de la ciudad de Mérida, de gran importancia cultural y que cuen-ta con la declaración oficial como patrimonio de la humanidad realizada la UNESCO en 1993. La metodología utilizada se ha basado principal-mente en la técnica del análisis de los contenidos emitidos. Los resulta-dos del estudio muestran la importancia de realizar una correcta gestión de los medios analizados, y la preponderancia en la emisión de conteni-dos relacionados con los recursos patrimoniales de los que dispone la institución cultural. Las conclusiones del estudio pueden ser de utilidad como guía para los gestores de la comunicación y la gestión de conteni-dos en el entorno digital.

Palabras clave
Análisis de contenido; comunicación organizacional; cultura; marketing; redes sociales; yacimientos.

1.Importance of Monumental City of Merida as an example of Heritage in its surroundings

The monumental complex of the city of Merida was declared a Heritage Site by UNESCO in 1993. The origins of the city of Merida in Extremadura date back to 25 BC, when Augustus founded the colony of Emeritus Augusta, which later became the capital of the Roman province of Lusitania. The reference within the UNESCO catalogue is 664. According to the authors Campillo-Alhama and Martínez-Sala (2019, p. 2), the group of World Heritage Cities in Spain represents a significant and relevant demand worldwide.
The remains of the ancient Roman city that lie in Mérida are in a perfect state of conservation. Among all the attractions it has to offer, the Aqueduct of Miracles, the Muslim Citadel, the Arch of Trajan, the House of Mitreo, the Roman Circus, the Crypt of the Basilica of Santa Eulalia, the National Museum of Roman Art-No, the Roman Bridge over the Guadiana River, the Roma No Theatre, the Temple of Diana or the San Lazaro Thermal Baths, among many others, are worth mentioning. The city therefore has enough attraction for potential visitors. In this sense, according to Europa Press (2019), Merida was the most visited city in the Autonomous Community of Extremadura in 2018, with a total of 427,928 visitors.
The World Heritage cities should be projected in the new environments. According to Gómez (2012, p.1), in just one generation, the impact of technology has been such that it has completely changed our reality, creating a new social and cultural environment in which the user is increasingly important. Technological changes, therefore, affect the way cultural institutions manage their communication.

2. Dissemination of heritage through communication by cultural organizations

The dissemination of cultural heritage through social communication, according to Moya (2019, p. 549), is an obligation in Spain that is included in various national and regional legal regulations. The importance of digital communication today is paramount to the work of dissemination. The authors García and Mata (2017, p. 75), for their part, point out that communication, together with information, is the basis of our current society and it is essential to understand how the professionals who manage it create and disseminate this information.
With respect to the importance of the tasks related to the conservation of the world's memory, according to the author Álvarez (2013, p. 156), and especially of the archivistic tasks within the World Heritage of Humanity, with programs led by UNESCO, they intend to promote, from the vision of the information professionals, the realization of preservation and protection tasks of all the documentary heritage of humanity, based on actions, strategies and projects supported in the preservation.

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2.1. Innovation in digital communication by cultural organisations

In recent times there is a need for cultural institutions to adapt to new digital environments. According to the authors Moreno and Sariego (2017, p. 169), there has been a debate on the need to modernize the communicative management of cultural heritage and to overcome the old models that were more based on one-way communication. For their part, the authors García, Del Hoyo, and Fernández (2014, p. 15) point out that the tools of digital co-communication have revolutionised the opportunities for individuals to communicate. In a very short time, their use has become widespread. The use of new communication technologies, according to Husillos (2012, p. 39), has enabled the creation of environments that facilitate innovation, diversification and improved learning from history. Álvarez, Heredia and Romero (2019, p. 9) point out that the new communication technologies have brought about great changes in the inhabitants of this century, influencing even their education.
However, in this respect, as Moya (2019, p. 552) points out, even though history and archaeology are well accepted by society, they have great shortcomings in their dissemination and diffusion. In this sense the new digital tools that will be seen in the following section will be fundamental for the improvement of communication by cultural organizations.

2.2. Social networks and web 2.0 as tools in the management of digital communication by cultural organisations

The advantages of participation in social networks by cultural organizations, according to Gómez (2012, p. 7) bring benefits and create new possibilities. Cultural organizations must adapt to social networks by taking advantage of all the possibilities of interaction. On the other hand, Gatica (2014, p. 83), points out with respect to the management of social networks, that artistic and cultural resources cannot be conceived from the same prism as it was done, starting from a different space and context of delocalization, according to the author. Within the field of digital communication, according to Cano and Rostoll (2018, p. 42) the new technologies have made it possible to generate greater trust and media coverage in society. Likewise, according to Badell (2015, p. 162) there is a general commitment by cultural entities to be present and active on social networks. With respect to the possibilities of web 2.0 and social networks for cultural organisations, according to the researcher Del Río (2011, p. 121), they have recently made it possible for them to have new user indicators, which reflect the number of visitors subscribed to the channels of cultural organisations on social networks. However, the author points out that the degree of involvement of cultural institutions is more important than the mere indicator of the number of visitors in the digital environment.
With respect to the broadcasting of content using the new possibilities offered by digital communication tools, according to the authors Lima and Gaspar (2013, p. 107), there is a need for cultural organizations to build images. This aspect has become important in the field of cultural marketing. However, according to Pett (2012: 86) the institutional use of social networks can cause problems, depending on their management.

2.3. Importance of audience management in the digital environment by cultural organisations

In the cultural field, according to the author Gómez (2012), new tools have been created in recent times that allow better access, consumption and dissemination of cultural resources. According to the same author, this has led to a transformation in relations with audiences, giving rise to a new digital environment.
In the current digital environment, with constant changes and the need for adaptation by cultural institutions, digital marketing content appears as an important category of content in the digital communication of these organisations. Larsson (2018, p. 2235) points out that a greater level of effort is required from professionals, with the aim of encouraging interaction. For his part, Martínez-Sanz (2012, p. 393) points out that it should be borne in mind that the one-way communication model is not currently in use. The author points out that

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previously, organizations mostly broadcast marketing or advertising content through passive public media. Today this aspect of audiences has changed and must be considered by cultural organisations, as will be seen in the following section.
According to Capriotti (2009, p. 69), audiences are one of the basic pillars of corporate communication, public relations, advertising or marketing. In this sense, the management of digital communication with them is important in cultural organisations.
Finally, it is worth noting as a future trend in the present context, and according to Jiménez-Orellana (2016, p. 199), the possibility of competition between cultural organisations, whether it be taking into account the broadcasting and dissemination of content or the mere fact of gaining a greater number of followers.

3. Methodology

Studying the digital communication that cultural organizations currently carry out is of great interest because it can have an impact on a positive image towards society. Better management of the tools offered in digital communication can be a profitable investment in order to attract more visitors to the attractions offered by cultural organisations in the medium and long term.
This research has mainly used the technique of content analysis. As Abela (2002, p. 2) points out, this technique in a broad sense allows for the correct interpretation of written texts. It also allows all kinds of data records.
The research process that has been carried out is described below. The research process of this study has been divided into the following main stages: firstly, the development and design of the research, secondly the process of data collection, thirdly the process of writing up the research results, and finally the dissemination of the research.
With respect to the development and design of the research, it includes the delimitation of the research, which will mainly be based on the following tasks: selection of the social networks that will be analysed in the study, temporal delimitation of the study and categorisation of the contents issued by the cultural entity analysed.
Next, the data collection has been carried out. All the data have been collected in the respective analysis sheets, which have been based on the design of the research. At all times, all the data that could be of interest have been noted down, so that they can be recorded on data sheets for the subsequent stage of drafting the results.
Next, the writing of the research results has been carried out. In this stage, the writing has been done always considering the original design of the investigation, and with the data obtained and ordered in the previous stage. Once all the data has been collected, graphs have been made, which allow a clearer interpretation of the relevant data of the present scientific research. In order to make the graphs, the correct presentation of them with different colors has been considered, which help to interpret the emission of contents of the different categories that have been proposed in the research.
Finally, as part of the research process, the study has been disseminated. It has been carried out firstly with the presentation of a paper at the II International Congress on Communication and Philosophy, held in November 2019 in Priego de Córdoba. The detailed data of the research are also included in this manuscript.

3.1. Social networks selected for the research sample

For the realization of the research, the social networks with the greatest monitoring in the current period have been considered. In the last decade, according to Losada and Capriotti (2015, p. 892), social networks have become a key factor in the development of communication in cultural organizations. Institutions in this field are increasingly aware of the usefulness and possibilities they offer, and therefore carry out strategies in them.
The process of obtaining the data corresponding to the identification of the official accounts in social networks of the Consorcio Ciudad Monumental de Mérida has followed the following order:
Firstly, the official website of Monumental Consortium of Mérida, resident at the URL is: https://www.consorciomerida.org/. After proceeding previously to the official website, links have been obtained to the profiles, channels, accounts and official pages in the social networks that will be analysed in this study. In the case of the official account on the social network Twitter, the URL from which the data have been obtained is: https://twitter.com/MeridaCiudad. The official Facebook page of Monumental Consortium of Mérida was obtained from: https://www.facebook.com/MeridaConsorcioDeLaCiudadMonumental/. The official profile on

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the social network Insta-gram from which the data has been obtained is at the URL: https://www.instagram.com/consorciomerida. Finally, Monumental Consortium of Mérida inaugurated its official channel during the period of analysis in the social network Youtube, which was a novelty with respect to the original design of the investigation. It is considered important that it be included in the research. The link to the official channel can be found in the resident link in the URL: https://www.youtube.com/channel/UC03QvSXiBbDyytVM7Uiyrbw.

Table 1. Identification of the web addresses and official accounts in the social networks Facebook, Instagram, Twitter and Youtube of Monumental Consortium of Mérida in the media analysed in the research.

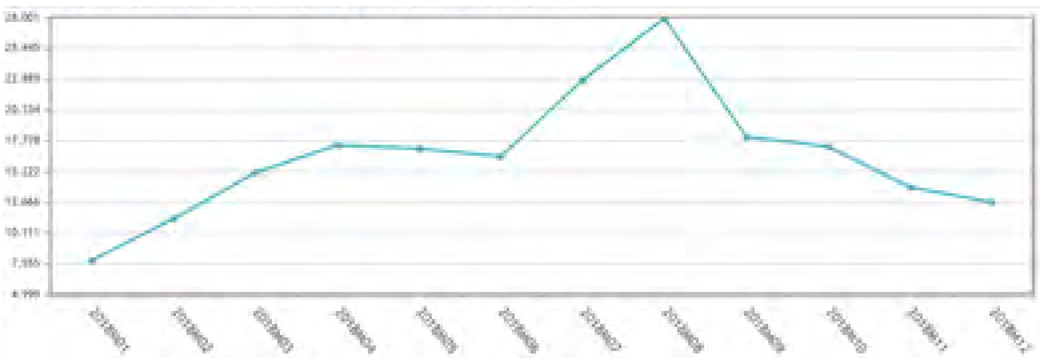
TESTED ENVIRONMENT	IDENTIFICATION
Official website of Monumental Consortium of Mérida	https://www.consorciomerida.org/
Official channel on Facebook	@MeridaConsorcioDeLaCiudadMonumental
Official Instagram Account	@consorciomerida
Official profile on Twitter	@MeridaCiudad
Official Youtube page	https://www.youtube.com/channel/UC03QvSXiBbDyytVM7Uiyrbw

Source: Own elaboration

3.2. Time limit

The correct delimitation of the research sample will allow the reliability and relevance of the research results. With respect to the sample of months chosen for this study, we have considered those that respect the highest hotel occupancy according to data from the National Institute of Statistics (INE), between the months of May and October 2019.

Figure 1. Hotel Occupancy Survey in Merida during 2018. Residents in Spain.



Source: Spanish National Institute of Statistics (2018).

In this regard, it is important to note that the months selected for the research sample are those with the best national and international tourism figures in the city of Merida, which is also the city in the Autonomous Community of Extremadura with the most tourist visits.
In the first figure, we can see how the summer months are those with the highest hotel occupancy of residents in Spain the city of Merida during the year 2018. The highest occupation figures correspond to the months of August, July and September, in that order. The months with the lowest occupancy rates are the inverse months, especially January and February.

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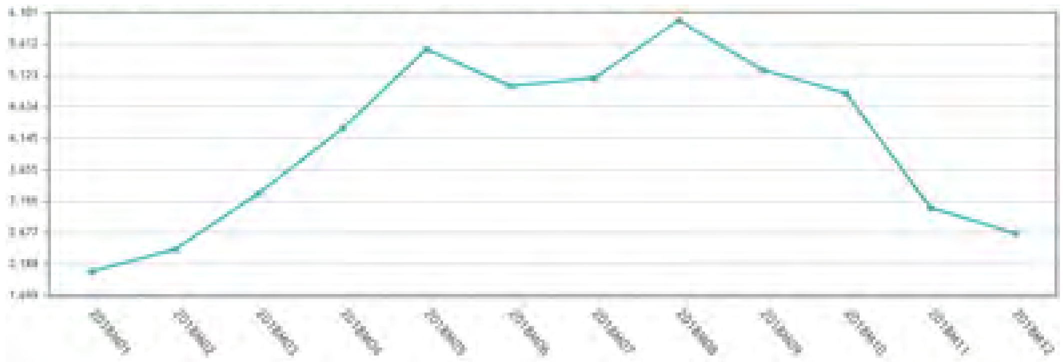
Figure 2. Hotel Occupancy Survey in Merida during 2018. Residents abroad.



Source: Spanish National Institute of Statistics (2018).

The second figure shows the months of highest occupation during the year 2018 in the city of Merida by travelers from abroad. August, May, September, July and June stood out in figures, while the poorest occupation data were recorded during the autumn and winter months.

3.3. Categorisation of contents

The categorization of contents is important in the methodology of this research, since carrying out this stage correctly and persistently will influence scientific research that meets the required quality parameters. According to the author Abela (2002, p. 16), this methodological process is of a structuralist type, and should contain the following steps: first, the inventory, consisting of isolating the elements. And secondly, the classification process, which consists of distributing the data.
The content categories proposed for this study are described below:
Content of the entity: this category of content comprises all those that include archival themes, the collection of the site or the museum of the cultural organisation, corporate content, and the management of the centres that make up the cultural organisation. Also included in this category will be contents related to mercenary.
Agenda: this category includes all publications that provide information on events organised by the cultural organisation. Also included in this category is information on seminars, conferences or other activities with academic or scientific purposes organized by the cultural organization during the period of analysis.
Social environment: contents related to the audiences closest to the cultural entity. Visitors will be considered, as well as publications related to local, regional or state tourism.
Digital environment: this category of content contains all those related to the digital environment and the social networks Facebook, Instagram, Twitter and Youtube.
Marketing content will be analyzed as a category of content apart from the rest of those analyzed in this research. All those contents issued by the Monumental Consortium of Mérida in its official website, official account in Twitter, official page in Facebook or official profile in Instagram and that are related to the marketing carried out by the cultural entity will be considered part of it.

4. Results

Below are the results of the research divided into the following categories: content broadcast on the official website, content broadcast on the official Facebook social network page, content broadcast on the official Twitter account, content broadcast on the official Instagram social network profile, content broadcast on the official Youtube social network channel and content broadcast level according to the month of publication, adding up the data obtained from all the social networks analysed. A total of 47 publications made by Monumental Consortium of Mérida have been analysed in this research.

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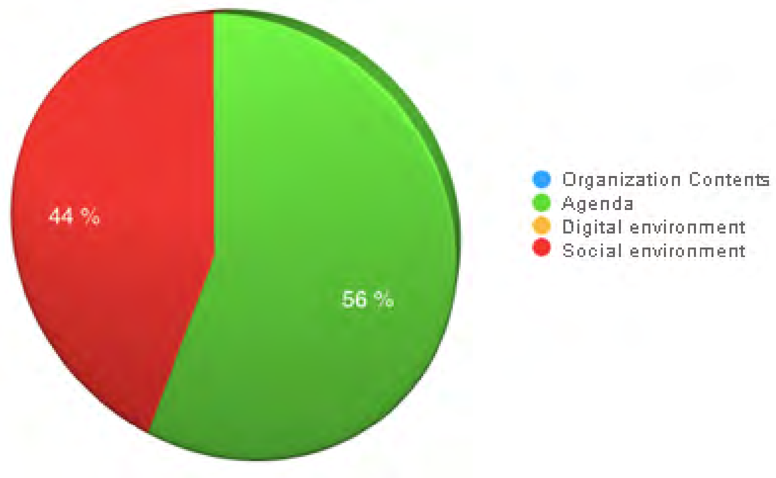
4.1. Issuance of content on the official website of Monumental Consortium of Mérida

Firstly, the results concerning the contents issued by Monumental Consortium of Mérida are presented on its official website.
The emission of contents in this media has been focused on the agenda of the cultural organization, which has meant more than half of the emitted content and in contents related to its social environment. A total of 9 publications have been issued during the research period. Fifty-five per cent of the content issued was in the category of agenda content and the remaining 45 per cent was in content related to its social environment.
According to the month of publication, it has been observed that during the months of June, July and August 2019 the cultural entity did not use its official website for publications. 11% of the contents issued were published during the month of May 2019. The month with the greatest weight of publications on the official website was September with 66% of the total publications for the period of analysis that were made on the official website. Finally, during October 2019, the last month analysed in the research sample, 22% of the publications were published on the official website.

Figure 3. Results of content broadcast on the official website of Monumental Consortium of Mérida



Source: Own elaboration.

4.2. Issuance of contents in the official page of the Ciudad Monumental de Mérida Consortium's Facebook social network

About the research data obtained from Facebook, the data show that it was the social network where the cultural organisation was most active, with a total of 35 publications made during the period covered by the research sample.
Of the total number of publications, 19 were of the entity's content, which represents 54% of the total publications made by Monumental Consortium of Mérida through this medium. Next, with respect to the rest of the publications made and their content categories in the official Facebook page, the agenda contents stand out, with a total of 14 publications made, which represent 40% of the total publications made. Other categories of content used by the entity were those of the social environment, with only 2 publications, which represent 5.7% of the total publications made.
Publications were issued in this medium in all the months analysed.
In the month of May 2019, a total of 7 publications were made, representing 20% of the total publications made. During the month of June 2019, 4 publications were made, representing 11.4% of the total number of publications. In July, 6 publications were made, which represent 17.14% of the total number of publications.

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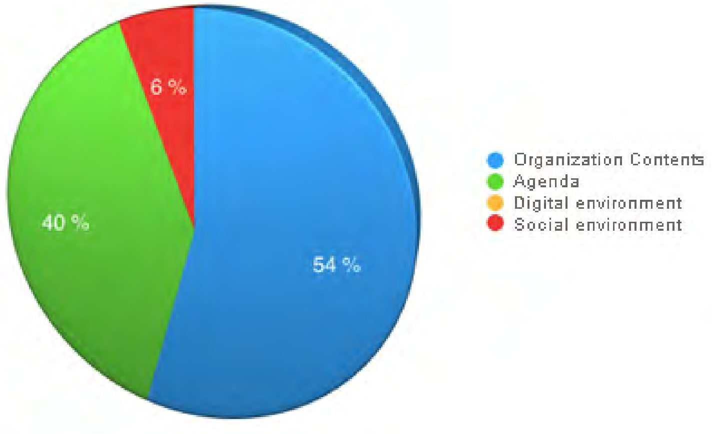
August 2019 was the month with the least amount of publications made by the cultural entity, only 3, which is the lowest percentage compared to the rest of the months, 8.57% of the total publications. On the other hand, the month of September 2019 had the figure of 6 publications, which is the same as the month of May, 17.14% of the total. Finally, the month of October 2019 had the highest number of publications, with a total of 9 publications, which was 25.7% of the total publications made by Monumental Consortium of Mérida.

Figure 4. Results of the emission of contents in the official page in the social network Facebook of Monumental Consortium of Mérida.

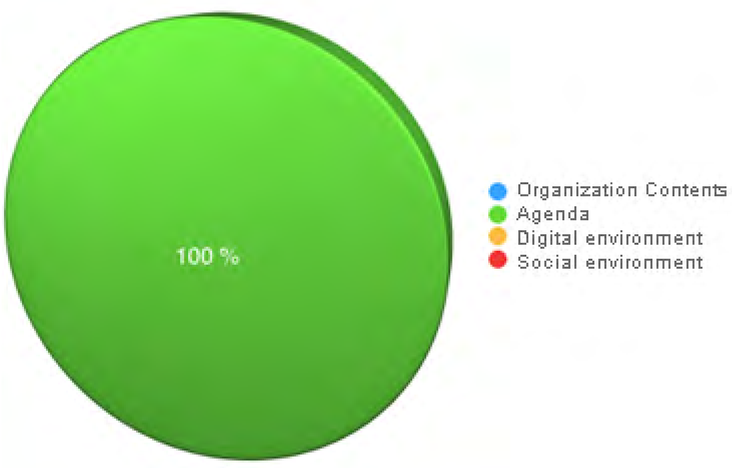


Source: Own elaboration.

4.3. Issuance of contents in the official account in the social network Twitter of Monumental Consortium of Mérida

Below are the results obtained on the social network Twitter. It is important to point out in this section that all the publications (100% of the total) made by Monumental Consortium of Mérida have been focused on the agenda of the cultural organization of the same.
About the date of its publication during the month of June 2019, 33.3% of the total publications were published, and during the month of October 2019, 66.6% of the total publications that have been made on Twitter by Monumental Consortium of Mérida. It is noted that in the rest of the months analyzed in the research sample no publication has been made, assuming in May, July, August and September 2019 0.0% of the total publications.

Figure 5. Results of the emission of contents in the official account in the social network Twitter of Monumental Consortium of Mérida



Source: Own elaboration.

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4.4. Issuance of contents in the official profile on the Instagram social network of Monumental Consortium of Mérida

In this section of the investigation, the results have been insufficient. It has not been possible to collect the sample, since from the official profile of Monumental Consortium of Mérida in the social network Instagram no content or publication has been issued in the period in which the research has been carried out.

4.5. Issuance of contents on the official channel on the Youtube social network of Monumental Consortium of Mérida

The analysis of this medium has been a novelty with respect to the original design of the research. The official channel on the Youtube social network was inaugurated in the final months of research analysis and the publication of content for scientific dissemination purposes has been observed. The cultural organization intends to upload training and popularization actions to be carried out in this medium.

4.6. Level of emission of contents according to the medium analysed in the research

Below are the details of the publication of content according to the medium analysed. The medium with the largest number of publications was the social network Facebook, with most of the publications made being 35, and which represent 74.4% of the total publications made by Monumental Consortium of Mérida. The next most important medium has been the official website, with 9 publications, which represent 19.14% of the total publications issued by Monumental Consortium of Mérida during the period of analysis of the research.

Thirdly, only 3 publications were published on Twitter between May and October 2019, which represent only 6.38% of the total publications analysed.

Finally, no content was published on Instagram, which represents 0.0% of the total publications issued by the cultural entity.

4.7. Level of emission of content according to the month of publication on the social networks analysed

Finally, with respect to the section on the results obtained in the research, data is presented referring to the months of publication of the contents issued by Monumental Consortium of Mérida.

Of the 47 publications analyzed in the research, 8 were made during the month of May 2019, which represents 17.02% of the total publications made. The average of publications made during this month was 0.25 publications per day.

During the month of June 2019, the entity made 5 publications, the second lowest figure in this sense, with only 10.6% of the total publications. The average number of publications during this month was 0.16 publications per day.

In July 2019, 6 publications were made, representing 12.7% of the total. The average number of publications during this month was 0.19 publications per day.

In the month of August 2019, the poorest data was recorded in relation to the amount of content issued by Monumental Consortium of Mérida, since only 3 publications could be analysed, which is 6.38% of the total publications analysed in the research. The daily average is 0.09 publications.

In September 2019, the second highest number of publications was recorded, with a total of 12 publications analyzed, which are 25.5% of the total of the actual publications. The daily average during this month was 0.4 publications.

Finally, during the month of October 2019, the highest data was recorded, with 13 publications analysed, accounting for 27.6% of the total, more than a quarter of the publications analysed. The daily average of publications was 0.41 publications.

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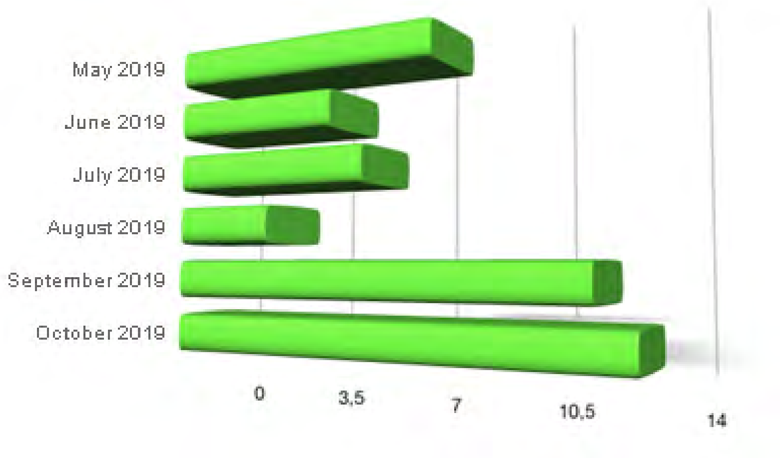
Figure 6. Results of the level of issue of content according to the month of publication.



Source: Own elaboration.

5. Conclusions

The official website and the official accounts in the social networks Facebook, Instagram, Twitter and Youtube are important marketing and digital communication tools for Monumental Consortium of Mérida. It is worth mentioning that all of them can be improved in relation to the management made by the people in charge of the content emission.

It has been observed that the emission of content on the official website of Monumental Consortium of Mérida was quite low during the period of the investigation, although it was the second medium analysed with the highest amount of emission. Therefore, there is a possibility of improving the possibilities and not only informing about schedules, agenda or ticket sales, but also offering more content to the public that accesses this medium.

With respect to the social network Facebook, it is the best and most widely used medium for digital marketing actions by the entity. Most of the entity's related content has been published in this medium, with more than half of the content analyzed in this research. It is observed that contents related to the agenda and the social environment have been issued, being the analyzed medium with the greatest variety of issued contents. In addition, with respect to the date of issue of content on the social network Facebook, according to the period collected in the sample of the analysis carried out, unlike web 2.0 and the rest of the social networks analyzed, publications were made in all the months analyzed.

On the other hand, in the social network Twitter Monumental Consortium of Mérida only issues content related to the agenda of the cultural organization, without issuing any other type of content. A large part of the period analyzed with respect to this social network in the research sample has remained without activity on the part of the cultural entity. In this sense, the social profile in the Instagram social network has not issued any content in any of the months in which the analysis was carried out. In the short and medium term, this method should become an important communication and marketing tool for Monumental Consortium of Mérida. The official Youtube channel has a higher level of content broadcast for scientific dissemination purposes.

It has been observed that the months with the highest activity on the part of those responsible for managing the digital communication of the entity have been those corresponding to autumn, while those with the lowest activity have been those of summer.

With respect to the marketing contents issued by Monumental Consortium of Mérida, it is clear from the results of the research that more actions could be carried out in the digital environment used by Monumental Consortium of Mérida.

Finally, it is important to point out, with respect to the future lines of research that may arise from this study, that of the possibilities that arise to make comparisons between different cultural organisations, both national and international, that may carry out other different strategies of digital communication and marketing.

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The social network as an instrument for the dissemination of the patrimonial and tourist values of the Louvre Museum

La red social como instrumento para la difusión de los valores patrimoniales y turísticos del Museo del Louvre

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Abstract

The museums, wrapped in the digital space that currently exists, have found in the social network a useful and essential tool for the management of their own content, whether patri-monial, institutional or tourist. Through them, they will make this content available to a wide audience, thus creating a greater relationship between institution and society; In addition to greater loyalty. This study presents the analysis of the publications issued by the Louvre Museum, being considered a cultural institution of great reputation as it is one of the most visited museums in the world. It will focus on the most used social networks, such as Face-book, Instagram and Twitter. For its elaboration the number of followers in each one of the accounts, the language or languages in which it is published has been studied and the publi-cations have been grouped into content categories. As a result of this study, a better under-standing of the management and dissemination of communication by this institution, its strengths and deficiencies; equally, it would be an aid resource to achieve its continuous improvement.

Keywords

Communication; diffusion; heritage; social networks; tourism.

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Resumen
Los museos, envueltos en el espacio digital que se da actualmente, han encontrado en la red social una herramienta útil y esencial para la gestión de su propio contenido, ya sea patrimo-nial, institucional o turístico. A través de ellas, pondrán este contenido a disposición de un amplio público, haciendo que de esta manera se produzca una mayor relación entre institu-ción y sociedad; además de una mayor fidelización. En este estudio se presenta el análisis de las publicaciones emitidas por el Museo del Louvre, siendo considerada una institución cultural de gran reputación al tratarse de uno de los museos más visitado del mundo. Se enfocará en las redes sociales más utilizadas, como son Facebook, Instagram y Twitter. Para su elaboración se ha estudiado el número de seguidores en cada una de las cuentas, el idioma o idiomas en los que se publica y se han agrupado las publicaciones en categorías de conte-nido. Como resultado de este estudio se logra un mejor conocimiento de la gestión y difusión de la comunicación por parte de esta institución, sus fortalezas y carencias; igualmente, se trataría de un recurso de ayuda para lograr su continua mejora.

Palabras clave
Comunicación; difusión; patrimonio; redes sociales; turismo.

1. Introducción

As cultural entities, museums see communication as a key instrument for acquiring a greater presence in their surroundings, both in the social and cultural spheres. In the management of this communication, new technologies are beginning to be an essential factor which will allow greater progress in the interaction between the public and the institution, making greater development of museums possible.

Through this type of digital communication, it is possible to achieve a greater reach and diffusion of their contents to the society that makes up the target audience of the museums; as well as provoking greater trust. The contents issued thanks to this digital communication, produced by these entities, are increasingly predominant today which makes more frequent use of this type of content to obtain information.

In this context, the role of social networks will be highlighted as a window for the visibility and dissemination to the public not only of the image of the museum as a cultural entity, but also as an institution that generates tourist offerings and as a depository of historical heritage.

1.1. The role of communication in culture

In the cultural field, in order to obtain a greater and better enjoyment and, above all, an adequate knowledge of culture on the part of the public to which it is addressed, it must be made known; making it visible and allowing access to it.

It is for this reason, and in this sense, that museums have become institutions with a clear cultural character whose objective is the management, not only of itself as an institution, but also of its communication in order to be able to carry out a better cultural diffusion and to be able to make available to that audience the cultural heritage it houses.

Thus, and following Forteza (2018), communication will influence the necessary evolution of these cultural institutions to endure in society and have a positive influence on it. In this context, and following Cordón and González (2016), factors such as communication, and in this case digital communication, come into play in this management by museums to help fulfil strategies in terms of dissemination and access by and for the public.

Once museums have accepted this digital communication as an essential tool for the dissemination of and access to information, and according to Viñarás, Herranz and Cabezuelo (2015), these entities begin to have greater visibility in the media. As Cordón and González say, "the opening up of museums to society has become a trend that, although slowly, continues in different national and international museums" (Cordón and González, 2016, p. 152).

In relation to this aspect, "this function of diffusion of the museum today is carried out through social communication, and it is precisely here that the union of the museum, communication and the public takes place" (Jiménez-Orellana, 2016, p.179).

According to Jiménez-Orellana (2016), in this way, a type of communication based on unidirectionality by the institution begins to be set aside in order to establish, more and more frequently, and as the authors Domínguez, Álvarez and Martí (2012) say, a two-way communication with a participatory profile between the

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public and the museum.
Thus, through this type of communication, the public ceases to be a simple receiver and spectator of information and becomes a participant; a generator and distributor of the contents made available by the museums and, in general, the cultural institutions.
However, and following del Río (2011), this involvement on the part of the public in the museum's discourse sometimes provokes a certain amount of mistrust on the part of the institution itself.
Even so, cultural institutions, and therefore museums, increasingly use social communication. In this type of communication, social networks take on a leading role as a vehicle for giving visibility to the institution's own contents. Following Mas (2019), through this type of communication, the aim is to extend the experiences lived in the museum's own environment to continue the experience outside it.
Therefore, the aim is to create an experience that can be perceived not only physically, but also sensorially, so that the public can enjoy it anywhere and at any time. Following Naranjo, "with the creation of their web pages, citizens no longer have to go to a museum to see a work" (2016, p. 348).

1.2. Social networks as tools for cultural dissemination

In this digital environment in which institutions and society are now integrated, museums have increasingly seen the positive values generated by this interaction between themselves and their followers through social networks.
Through them, there is a contribution and a feedback of both information and contents produced by the institution itself. Similarly, this audience can in turn share content with the museums, providing added value that the museums must consider in future management and which will serve as improvements for the institution itself (Cordón and González, 2016).
In line with this idea, and as Sofía Rodríguez Bernis, President of the International Council of Museums of Spain, says, "the museum, since it opens its doors to the public, does so to create an atmosphere of dialogue, conversation and communication. And social networks are the most propitious environment to generate that atmosphere" (2013, p. 3).
Following Izquierdo, Álvarez and Nuño (2017), social networks have acquired notable prominence and greater penetration in society, generating new ways of transmitting information. As a result, these networks have become the greatest exponent of Web 2.0.
As previously mentioned, with the irruption of social networks in the social, cultural and even institutional environment, the way in which knowledge and information are shared, accessed and communicated has been transformed with the appearance and use of this type of interaction derived from the integration of new technologies in the field of communication (Ibáñez, 2018).
Following Losada-Díaz and Capriotti (2015), the potential of digital communication where the leading role of social networks can be framed, is increasingly recognized by cultural institutions, and museums, coming to change the way of communicating.
New technologies have been increasingly positioned, but above all the Internet, as the undisputed means of communication with respect to other more primitive media, since it is capable of mobilising large masses of people, unlike those that have not evolved with technology.
It is not surprising, therefore, that in the cultural sphere where culture has to be visible, museums decide to approach the web and, above all, social networks, to increase their presence as a cultural entity and to disseminate the values it contains.
Following Cordón y González (2016, p. 153), the use of Communication and Information Technology by museums in their online communication management makes it possible to promote them and achieve a greater attraction for tourism, which can be summarised as a greater approach to the audience they wish to address and, therefore, to give visibility and strengthen the image of the museum itself. In this sense, Losada-Díaz and Capriotti say, "this brings a clear added value from a different concept of these institutions that are no longer just a physical space, but also a virtual one" (2015, p. 892).
It should not be forgotten that this public is the one that sustains the durability of cultural institutions and therefore the conservation of the heritage they house, because without it they would have no reason to exist. And it is that, following Domínguez and Gutiérrez, "it is essential in this era to integrate users in all those processes of creation, participation and dissemination where the management team considers it relevant" (2018, p.58). Therefore, social networks will become virtual meeting places where all kinds of relationships between public and museum are established.

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2. Research objectives

The general objective of this research is to understand and study the management carried out by the Louvre Museum in the field of its communication as a cultural institution. To this end, it will be based on the analysis of the digital communication issued by this cultural space through its official accounts on the social networks Facebook, Instagram and Twitter.

2.1. Specific objectives

This study aims to achieve the following specific objectives, which will enable the general objective mentioned above to be attained.
Firstly, we want to see the presence of the Louvre Museum in the social networks chosen for the analysis carried out in this research. On this occasion, we want to see if this institution is on the social networks of Facebook, Instagram and Twitter.
Secondly, we want to know the period in which there is the greatest influx of tourism and visits to the Louvre Museum, as it will depend on this to a greater or lesser extent on the dissemination of content by this entity.
Thirdly, the aim is to select appropriate categories of content to encompass the publications issued by the Louvre Museum according to the main theme of the content of the publication.
Fourthly, the aim is to record the language(s) in which the content is issued by the Louvre Museum, since this information will help us to conclude whether the management of its communication is aimed at an international or national audience.
Fifthly, the number of followers on each of the social networks analysed is sought, as this data will determine the degree of involvement of the Louvre Museum institution in broadcasting content to its public.
Sixthly, we want to know the number of publications issued on each of the social networks, both individually and globally. From this, it can be seen whether the Louvre Museum is managing its communication properly in the sense of making itself known as a cultural entity, but also making its heritage and tourist values known.

3. Methodology

3.1. Sample

This study aims to analyze the management of the informal social networks of the Louvre Museum located in the city of Paris, France. The reasons why this cultural entity has been chosen for study are the following.
Firstly, and as shown in the news published by La Vanguardia (2019), the Louvre Museum is the first museum that has managed to exceed ten million visits in one year. Specifically, it has registered a total of 10.2 million visits in 2018.
This means an increase of 25% in the number of visitors compared to 2017. As a result, the Louvre Museum has become a model for other institutions, as the appropriate management of this identity has made this significant increase possible in a matter of one year.
Secondly, and as the news published by ED Digital Economy (2019) says, the museum is immersed in the preparation of a mega exhibition whose key figure, and around which this event will revolve, will be that of Leonardo da Vinci for the 500 years since his death.
This event is intended to become one of the museum's major tourist attractions, whose focus will be not only the elements linked to the painter, and the main theme of the exhibition, but also his heritage collection in general. This type of event is expected to attract a greater flow of tourism, in addition to publicizing its heritage treasures.
And thirdly, and according to the news published by El Comercio (2019), the museum has the objective of creating a new digital strategy applied to this cultural institution, which aims not only to enrich the experience lived in the building itself, but also to enhance the emotions experienced before and after the visit through new technologies such as the Internet.
As for the period chosen for the elaboration of this research, the time has been limited from June 1, 2019 to August 31, 2019. The analysis of the official social networks has been focused on these dates because according to the Official Website of the Office of Tourism and Congress of Paris (2019), is established as a high

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season, and therefore as the time of greatest influx of visitors, from April 1 to October 31.
However, this period has been reduced to the months of June, July and August so that it does not become too crowded.

3.2. Content analysis

Content analysis and observation will be key to the development of this research, as they are two techniques through which the results, and therefore the objectives defined earlier, will be achieved.
According to Berelson, content analysis is a "research technique for the objective, systematic and quantitative description of the manifest content of the communications, in order to interpret them" (Berelson, 1952: 18, cited in Espín, 2002). The analysis of content "is characterized by giving meaning to the information, analyzing and interpreting it" (Espín, 2002, p. 96)
With regard to the observation technique, and according to Ruiz (2012), observation as a study method becomes a scientific technique when it serves to study an objective in an investigation, is planned systematically, is related to more gene-eral theories and is checked by criteria of validity and reliability.
To achieve a more effective study, the following stages have been followed in the research.
Firstly, by identifying the official website of the Louvre Museum, access has been gained to the official social networks of the museum through the space provided for this purpose, i.e. through the action buttons that redirect directly to the accounts of the social networks.
Secondly, each of the official social networks of the Louvre Museum has been registered. In this case, those of Facebook, Instagram and Twitter have been selected for analysis.
Thirdly, the number of followers registered on the counters of each of the social networks analysed has been counted and recorded. In the case of the official Facebook website, a distinction was made between the number of "Followers" and the number of "Likes". Likewise, the language used to broadcast the content to the public has been recorded, and the total number of publications that will subsequently be analysed has also been noted.
Fourthly, the content categories were identified and classified for study.
Fifthly, each of the publications registered on the three official social networks of the Louvre Museum is classified and grouped into the previously selected content categories.
Sixthly, and finally, the data obtained in the research is written up and the conclusions derived from the study are written down.

3.3. Content categories

For the preparation of this study, content categorization was used to classify publications obtained from the three social networks of the Louvre Museum.
When classifying the elements of this research into content categories for later analysis, and according to Andréu (2002), it is necessary to find what these elements have in common. According to Espín, "categorisation aims to provide a simplified representation of the raw data by condensation" (2002, p. 102).
These categories of content can be defined as labels that encompass a group of elements under a generic title, depending on the characteristics that they have in common. These characteristics can be semantic, syntactic, lexical, etc. (Espín, 2002). This author considers besides that these should be homogeneous, exhaustive, exclusive, objective and concrete.
Each of the content categories identified and selected to group the publications registered on the official Facebook page, the official Instagram profile and the official Twitter account of the Louvre Museum is explained below. Based on these, the publications issued will be catalogued:

- "Entity": For this category, all those publications that issue information related to the institution itself will be considered, such as its history, contact information, opening hours, news about the museum, publications related to the building itself, among others.
- "Others": In this category of content will be registered all the publications that do not have as subject the institution, the patrimonial collection, the archive and the leisure. Therefore, all additional information that may have an impact on the museum will be registered here, such as information on the city, tourism in general, on other topics of interest, competitions, among others.

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- "Heritage collection": This category will include publications that talk about the heritage collection that the museum houses, as well as general information about it, descriptions, images, among others. Also included are multimedia publications that focus on the visualization of the collection, either in general or with specific elements.
- "Archive": This category records those publications whose main theme is the documentary production, either of any kind, made by the museum itself. It will register publications of magazines, books, among others.
- "Leisure": This category groups together all those publications whose main theme is the communication of activities of all kinds, and which are carried out in the cultural institution itself and can serve as a tourist attraction. Thus, group activities, workshops, seminars, exhibitions, concerts, congresses, among others, will be registered.

4. Results

Following this study, it was found that the Louvre Museum is present on the web and has its own official social networks on Facebook, Instagram and Twitter.
About the language of content and following Losada-Díaz and Capriotti (2015), most international museums use their official language to broadcast content.
In this respect, and as has been seen, both on its official Facebook page, its Instagram profile and its official Twitter account, the Louvre Museum publishes mainly in its official language, French. Similarly, but to a lesser extent, publications are recorded in other languages, such as English, Spanish, Russian and Chinese, among others.

Table 1. Languages of dissemination in the social network accounts

	Official *Facebook* page	**Official *Instagram* profile**	**Official *Twitter* account**
Louvre Museum	French Other languages	French Other languages	French Other languages

Source: Social networks from Facebook, Instagram and Twitter.

As for the number of followers registered on the official social network counters of the Louvre Museum, it should be noted that in the case of the official Facebook page, a distinction must be made between "Like" and "Followers". This differentiation is given by the fact that both concepts can tend to be considered as synonyms; however, it can be said that those people who give "Like" to the Facebook page can be included, in turn, in the number of "Followers". As a result, it has been decided to differentiate one concept from the other.
In relation to this idea, the official Facebook page has 2,504,235 "Likes" and 2,476,024 "Followers" at the time the data for this analysis was collected. The official Instagram profile had 3,518,805 followers, while the official Twitter account had 1,475,695 followers at the time the data was collected.

Table 2. Number of followers in social network accounts

	Official *Facebook* page	**Official *Instagram* profile**	**Official *Twitter* account**
Louvre Museum	Me gusta: 2.504.235 Seguidores: 2.476.024	3.518.805	1.475.695

Source: Social networks from Facebook, Instagram and Twitter.

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About the number of publications issued during the period taken for analysis on each of the profiles of the museum's official social networks, i.e. Facebook, Instagram and Twitter, a total of 65 publications were detected and posted on the official Facebook page. On the official Instagram profile, a total of 78 publications were transmitted, while 521 publications were posted on the official Twitter account.

Table 3. Number of publications in the accounts of the official social networks

	Official *Facebook* page	Official *Instagram* profile	Official *Twitter* account
Louvre Museum	65	78	521

Source: Social networks from Facebook, Instagram and Twitter.

In terms of publications, a total of 664 posts were made globally over this three-month period on Facebook, Instagram and Twitter, the three official social networks of the Louvre Museum.
With regard to the main theme of these 664 publications, a total of 146 belong to the content category of "Entity", 49 of them are in the content category of "Other", 259 are about the "Heritage Collection", 207 publications correspond to the category of "Leisure", while only 3 correspond to the category of "Archive".
To shed more light on this issue, and thus give a more detailed view on the type of publications issued on Facebook, Instagram and Twitter, we have proceeded to break down the publications issued as follows.
On the one hand, we proceeded to break down the publications issued on Facebook. A total of 65 publications have been recorded on this page. Of this total, 16 publications are from the content category of "Entity", 1 publication belongs to the category of "Others", 20 publications have been registered in the content category of "Heritage Collection" and 28 publications are about "Leisure".
On the other hand, it is noted that there is no publication corresponding to the content category of "Archive".
Secondly, a breakdown of the publications published in the official Instagram profile is made. A total of 78 publications have been issued in this profile. From the total of them, 23 publications correspond to the content category of "Entity", 15 of these publications are about the category of "Others", 38 of them have been registered in the content category of "Heritage Collection" and 2 publications are about the category of "Leisure".
As with your Facebook profile, there are no publications in this social network in the "Archive" content category.
Thirdly, a breakdown is made of the publications issued on the official Twitter account. A total of 521 publications have been published on the official Twitter account. Of this total number of publications, 107 of them correspond to the content category of "Entity", 33 publications belong to the content category of "Others", 201 publications have been registered in the category of "Heritage Collection" and 177 publications have as their main subject the content category of "Leisure".
Unlike the other two official social networks of the Louvre Museum, 3 publications issued have been registered here under the "Archive" content category.

Table 4. Number of publications in the official social network accounts

	Institution	Others	Heritage collection	Leisure	Archive	Total
Official *Facebook* page	16	1	20	28	-	**65**
Official *Instagram* profile	23	15	38	2	-	**78**
Official *Twitter* account	107	33	201	177	3	**521**
TOTAL	**146**	**49**	**259**	**207**	**3**	**664**

Source: Social networks from Facebook, Instagram and Twitter.

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5. Discussion and conclusions

Through the results obtained after the elaboration of this study, it can be concluded that digital communication, and on this occasion the official social networks of the Louvre Museum, are key tools in the correct management of communication by this cultural institution. The importance of this communication management is evident in the greater or lesser dissemination of the museum's heritage and tourist values.

An analysis of the three official social networks of the Louvre Museum shows that the most widely used social network by the institution is Twitter, followed by Instagram and finally Facebook. Regarding this data, it is worth noting that Twitter has become the most used social network, even though it is the museum's account with the lowest number of followers compared to Facebook and Instagram.

Regarding the language used to broadcast content on the three official social networks, the Louvre Museum uses mainly its official language, French. However, this is not the only language detected; there are also publications in other languages such as English, Spanish, Chinese and Italian, among others.

From the data observed in this section, it can be concluded that the management of publications by the Louvre Museum is aimed at attracting tourism that is more international than national in nature. Therefore, the use of several languages is frequent and not only the official one.

About the categories of content issued, there is a greater number of publications whose main theme is the "Heritage Collection" of the museum itself. Next, there is the category of "Leisure", focused on the tourist offer prepared by this cultural institution and carried out in it. Thirdly, you will find more publications in relation to the category of content "Entity". On the other hand, it can be observed that there are hardly any publications related to the content category of "Archive", that is, any type of documentation elaborated and published by the museum itself.

As regards the analysis of the number of publications in each of the above content categories, it can be seen that the Louvre Museum's management of digital communication of its publications is essentially aimed at focusing attention on its heritage collection and making it known to a wider and more international audience. At the same time, this communication management is aimed at showing the tourist offer that is made in the institution, causing a greater influx of tourism.

In relation to this idea, there is a close link between the heritage collection and the attraction of a growing public. The audience not only seeks to learn about the heritage housed in the museum, but also to enjoy the range of activities on offer, which normally focus on the collection itself.

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