



INVESTIGACIÓN/RESEARCH

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CONNECTED. THE FOURTH SCREEN AS EPICENTER OF SOCIAL COMMUNICATIONS

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ABSTRACT:

The first screen was the cinema, then television came into our homes and became the focus of the family group, which got information, was entertained and was formed? around it. The third screen was expressed as the face of the computer, and through it we could access to that species of "modern Alexandria Library" that is Internet. Everything is there, from the cinema to the doctor, the answer to any question, social networking, sports or movies. But suddenly all that has appeared in the palm of our hand: it is the fourth screen.

The introduction of broadband telephony has turned the smartphone into a kind of epicenter of any form of entertainment, information or communication that we can imagine and some that we not yet imagine. The content already produced have in the Smartphone its primary destination if of the young people we speak. And we speak, therefore, of the future.

KEY WORDS:

Smartphone – television – advertising – content – digital – connection - Internet.

1. INTRODUCTION

Simply get into any public transportation to see who carries the mobile phone or its enriched version, the Smartphone in the hand: almost everyone and especially young people. It seems they cannot live without it and perhaps guesses. A curious fact: it is almost impossible to find a jacket to carry the Smartphone in the belt, "people carry the phone in his hand" in the words of a dependent of a major Shopping Center.

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Another data. The battle between teachers and students is continue so that they turn off the phones in class and if they do, their state of anxiety is clear until they can turn it on again. They are literally connected, and the disconnection turned them "off". In recent years we have been assimilating this change that affects both our private life and our professional work. In many ways, we are "mobile thinking". Changes in consumer habits are being produced, that cause a revolution in the ways and in the actual narrative of audiovisual content, in which the user can participate. Consumption and creation of information through the Smartphone and creativity at the service of new forms of mobile advertising that, in addition to presenting content dynamically rather than static, can update them daily (digital signage). All this forms a scenario that would seem too wide to fit into those tiny screens, on the other hand, they do not end up finding their ideal size. The small phone to the tablet there are already four or five intermediate sizes to suit all tastes, where it seems that any content fits, from the YouTube video to the football game.

2. OBJECTIVES

The objective of this research is to analyze the consequences of the migration of audiences (especially young people) to the fourth screen and the mass consumption of content on the Internet, made through mobile devices that are housed under that name, may have in the generation of their own audiovisual content and in the systems of backing and sponsorship, that is, in its funding.

3. METHODOLOGY

From a descriptive and observational perspective of the elements and behaviors studied, we have analyzed the relationships that establish between them, to obtain conclusions that may be useful in their development and practical application.

Thus, this study should focus on three main lines:

1. Technologies involved and their practical application.
2. Content: Creation of specific content for small screen devices (smartphones, tablets, phablets, etc.).
3. Financing: Digitization, platforms, new advertising media and their adaptation to these devices and that content.

Since the issue requires research on the net, they have consulted the most creditworthy Web pages that deal with the subject. It has also conducted a literature review focused on the most recognized works that address the subject (cited in the bibliography). Also in the study, part of the interview with Professor D. Carlos Scolari, conducted by the author is reproduced in the frame of the project "Television of the future or the future of Television", of which he is director and has received funding from the Francisco de Vitoria and University Santander Bank (2015-16).

4. DISCUSSION

4.1. Technologies involved

According to the dictionary of the S. A. R, the Internet is a "global computer network, decentralized, formed by the direct connection between computers using a special communication protocol". When it appears in the media .it does by brandishing the threat, often repeated before the arrival a new medium, of causing the collapse of the existing ones. But, as on previous occasions, the one which is incorporated does nothing but enhance those already established. Neither the cinema destroyed the theater, neither the radio to the printed press, neither the television to the radio, nor Internet to any of the above. On the contrary, it has promoted them, providing, in convergence with the technology provided by the "digital revolution" incalculable expansion capabilities.

The convergence is achieved with the availability of high power networks and advanced manufacturing devices, new services and content where they find a place more for consumption. However, the engine of change must come generated by the individual before offering a potential unmet need, and the acceptance and spread of this (Urquiza, 2011).

One of the new possibilities that appears is the access to the Internet in any place and situation thanks to mobile devices and the so called Applications -apps- with which they are provided.

4.1.1. Mobile Internet

For decades, the characteristic processes of Internet - electronic mail, file transfer, chats, online games and instant messaging- took place from desktops or laptops, limited by physical or short-range wireless connections.

But since these devices appeared in the palm of your hand, wherever we are and at any time, they do in a new way to consume content and interact with our networks. "Currently this includes devices such as smartphones, tablets and netbooks, but most importantly is to take into consideration that everything points to a mobile convergence of our everyday products" (Flores, 2015).

The simultaneity of times and tasks, along with the simultaneity of roles conditioned by the virtual presentiality and translocality, are at the base of the growing flexibility and permeability on the borders that separate the existential areas of work, family and leisure (Geisler et al., 2001; Grant and Kiesler, 2001). That permeability makes, for instance, possible the coordination of parental and professional roles –remote mothering- shaping mobile technology as a useful tool in contemporary problem of reconciling work and family life (Grant and Kiesler, 2001), but also allows the irruption of labor in family life and leisure, potentially aggravating problems of availability and workaholism. (Aguado and Martínez, 2006).

Mobile devices provide us with the content entering websites -using navegadores- or using applications. Both systems have common characteristics, but they have important differences: An app must be downloaded and installed on the device, usually from a virtual store, such as AppStore or Google Play). A mobile website is a site that is accessed through a browser from the mobile device itself.

We believe that a site is a "mobile website" when it is designed for use on a mobile device, designed to access the Internet anytime, anywhere and totally personal.

Interaction with a mobile device is performed by so-called natural user interface, NUI for its acronym in English. In this the user interacts with a system through gestures of your fingers or in some cases, with their voice. This is the novelty with respect to doing so through a graphical user interface -GUI in English, such as the classic mouse, keyboards and touch pads. Thus, actions that required a click or double-click with the mouse, now are done through simple gestures like pressing your finger on a screen, swiping, joining or separating two fingers, actions that do not always work in the same way on all devices and users attempt to perform intuitively on touch screens. In one study (Mauney, 2010) made to users in 9 countries, who were asked to perform 28 actions, such as rotate, copy and delete, it was demonstrated that there is not much difference between them, being clear the convergence between logical and natural gestures and its effect on operations on devices.

4.1.2. Mobile Web sites versus Apps

Network access by one medium or other is not indifferent, since both systems have characteristics that make them preferable depending on which. Summarizing, we can say that mobile websites outstrip apps at:

1. The same development will work on any mobile device,
2. Updates are automatic.
3. Always look for content using mobile search engines.
4. The development and standardization of programming languages such as HTML5- and increasing connection speeds, will allow more flexible and rich content (Flores, 2015) websites.

Although websites have against them:

1. The same development must operate in very different devices or incompatible systems (Android, IOS, etc.), which often causes that the same content is displayed differently on different devices.
2. You cannot use some specific cellphone resources.

However, the apps have in their favor certain characteristics that derive from having been created considering the small size of the devices and their portability:

1. Provide access to system resources that cannot be used by a website, such as camera, GPS, motion sensor, contact list, photo gallery, etc.

2. The user experience is 12% better in Apps than on mobile sites.
3. They can be sold, giving the possibility to generate income this way.
4. Work even if the user is not connected to the Internet.
5. Although from these advantages some disadvantages are also derived:
6. They are considerably slower and expensive to perform.
7. You must develop a version for each operating system or mobile device, which increases the cost of their development.
8. Require to watch for updates and new versions of mobile devices.
9. They have to accept the rules and a rate of the main platforms of downloads of apps: Apple AppStore, Google Play, Windows Phone Apps and BlackBerry App World (Flores, 2015).

4.1.3. Video production and photography.

Today it is perfectly possible to record a movie with professional quality with the phone camera. This, said no more than three or four years ago, would have aroused a controversy and even hilarity, but things are changing and will continue to do. Almost any Smartphone of the latest generation we can record HD video with features that emulate the cameras used by the filmmakers and get professional results with the help of simple and affordable accessories (stabilizers, tripods or external mics).

The first film shot entirely with a Smartphone, *Olive*, of the director Hooman Kahlili, was shot entirely with a Nokia N8. And keep in mind that there is at least one film shot with a Smartphone (partially, with an application called 8mm Vintage Camera) who won an Oscar for the documentary *Searching for Sugar Man*. And what we can say about television news: where a few years ago they were five professionals to cover a story, today one goes with a Smartphone and sends the mounted news (Castillo, 2015).

As for the recording formats, although gradually the picture is clearing, there is in this field a variety that turns it into a small jungle. In standard quality formats, it seems that MPG4, AVI, MOV and WMV are established.

Already it is beginning to be considered normal to record HD and even UHD or 4K. But beware of denominations. We must start from the basis that under the generic name of "4K" there are two formats: 4K (film) and Ultra High Definition (UHD, for television).

The term 4K is used improperly by the mobile brands and televisions. In fact, most of these devices are UHD, so they are compatible with recording or playback of content with a resolution of 3,840 x 2,160 dots and not 4,096 x 2,160 points, which is the resolution specified by the DCI 4K standard, the Digital Cinema Initiative (regulatory agency of digital cinema, founded in 2002 by seven Hollywood major producers). The resulting aspect ratio is also different, due to the different resolution using: 4K has a ratio of 1.9: 1, and UHD 1.78: 1.

Let us take also into account that our perception of the resolution depends on the size of the screen in which we look at the content and the viewing distance. This is the reason why most manufacturers do not sell UHD TVs under 50 inches. It is the minimum size that can be demanded so for the distance of habitual viewing, which typically ranges from 2 to 5 meters; our eyes begin to appreciate the quality difference between a Full HD TV and another of UHD. And the fact is minimum size the fact is that most mobile phones that advertise 4K recording, do it in 2160p -UHD-, in spite of which, to record video at that resolution is a problem, because it consumes a lot of storage space: 10 seconds of video occupy about 65 megabytes, so it is essential to ensure the capacity of the device to be employed.

Moreover, the field of professional photography has undergone a substantial change. For starters, to be able to see immediately the result of a taking, allows us to secure it, repeating it as many times as necessary at no cost, enabling the access to any well-meaning amateur to what was a profession of complex performance and needed a long apprenticeship before, which had meant an earthquake in professional standards, both in the quality of work delivered as in levels of financial remuneration. However, from a business point of view, the emergence of mobile devices of great power, has been a huge savings in investment in human and technical teams since, nowadays, staff requirements are minimized in terms of quantity and the need for professional training, logically more expensive. All this brings us to the real possibility of creating audiovisual content by anyone with a Smartphone and a minimum of knowledge. Now this is a revolution.

4.2. THE CONTENT

4.2.1. Fiction Contents

Perhaps it is in this area where developments arising from digital technologies are providing more territory for young creators.

On the one hand access to tools readily available but technically and narratively very powerful, such as digital cameras and editing systems and linear postproduction, which can be accessed even from mobile devices themselves, give the creation a field of development practically unlimited. Today, we can say that anyone can shoot anything with a paltry investment when compared with that needed to be done to shoot a short 35mm analog, not to mention a feature film.

But also the other big problem of filmmaking has been solved: the distribution. In the analog era it was often the figure of the artist who, after tremendous personal and economic efforts and achieved the triumph of shooting his first work, he saw as he was unable to make it known because no distributor agreed to show it.

But YouTube appeared and the problem vanished from one day to the next. Today, anyone can make his work known and access to millions of viewers with little investment.

In this field appears strongly a concept that, while not new, it has been relaunched with force by the multiscreen: which has been renamed "transmedia storytelling", a

term coined by Henry Jenkins and according to Professor Carlos Scolari it appeared when it was perceived that the stories were being counted through various media and how the fans were starting to take part doing parodies, creating new content, which is called "fan fiction".

In the last decade, much has been said about this and has come to define it, after many theoretical discussions, as the combination of two elements:

- On the one hand, the story expands in many media and platforms, it can start in a comic, another part of the narrative universe is told in a movie, other in a video game or a novel, each text tells a different part of that narrative world.
- On the other hand, fans, followers or prosumers are also involved in expanding the story, either through parodies, creating new characters or alternative endings, that it is what is called fan fiction, a key part of the concept. (Scolari, personal interview on 07.13.2015).

4.2.2. Citizen journalism

The even-better cameras with which manufacturers are equipping mobile phones are no longer a simple generator of memories of everyday life that, in the great majority, are so useless that they are not even looked after taking them. They have become much more important in the hands of witnesses of dramatic events, which, thanks to the opportunity of their presence, in makeshift "citizen journalists" persons who report atrocities that not long ago went unpunished. Events like the Arab Spring, the tsunami in Sri Lanka, cases of police brutality in the United States or the murders committed by jihadists in Paris, have been covered, at first (and with the value that the first images of any event have) thanks to that little fellow that we all carry in our pocket: the Smartphone. In its various versions it is a journalistic tool of the first order and has already been integrated into the newsrooms of media professionals. When there are several models that record in UHD -the television version of 4K- the only problem is knowing how to take advantage of them narratively and technically, starting with framing horizontally; to take advantage of the area of the format in which the images obtained will be seen: a TV. There are already many television networks who send their correspondents armed with these devices instead of conventional cameras, since by weight, volume, discretion and immediacy they only have advantages. We may send the material obtained a few moments ago, edited and ready for their transmission: the dream of a news director.

Dan Gillmor, one of the fathers of citizen journalism, warned that we are not far from the time when an army of "correspondents" will be on call to provide images to communication media professionals.

One of the changes that are affecting the photojournalism lies, among other factors, in the increase of amateur photographers that, armed with new tools of capture (digital cameras and mobile phones), editing (Photoshop, Bridge) and dissemination (Flickr, Photoblog) distribute and sell their photos through sites or *ad hoc* agencies

set up to provide a service to the communication media. Moreover, the temptation to send only a journalist to cover the images, besides writing or broadcasting, without the company of a professional camera, is too big for many media managers not to fall into it. A decline in quality is profitable if jobs are amortized.

"Professionals dealing with major news have a problem. They can not compete in the global media of the future. When authoring tools and access are so deeply democratized, and when models updated business connect the best creators with potential customers, many if not most professionals are going to fight a losing battle to save their careers "(Gilmore , 2006).

4.2.3. Social networks

Without doubt, the phenomenon of social networking is the most important of all that comes to us through the fourth screen and is of such an effect that its analysis would be enough, not for a title of an article, but for many books, such is its significance from the point of social, cultural and economic terms. Today the objective that the creators of Facebook established seems a child's play: to find friends. The truth is that social networks are playing a major role in this century that not long ago made its debut. We are becoming freer. Its role as a vehicle for exchange of views among citizens, of denounce and structuring of currents of opinion, is being instrumental in many of the events that are shaping the history of our days. From learning recipes or asking for advice on a trip to find a job or organizing a political party, there are social networks to fill any concerns or need. Looking to the audiovisual field, the fourth screen also known as "second" if it is considered its interaction with television, which would be the "first" - has become a parallel channel of instant opinion about the programming of television. Netizens commented live their impressions of what they see and pass judgment. The figures leave no doubt. In a recent survey (Social Media Marketing, 2015), 53% of viewers recognized that likes to watch live content in order to join social conversations and 49% feel more inclined to see a content if discussed in the social networks.

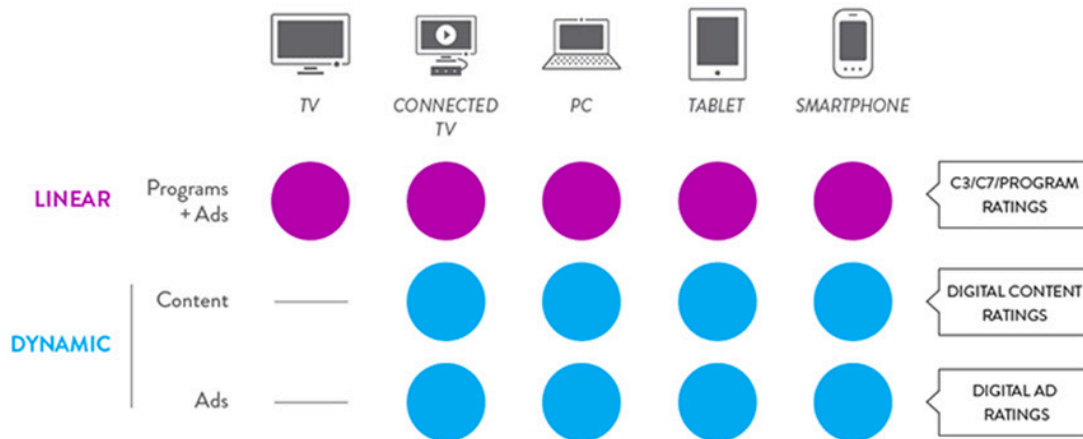
Given this fact, the creators and content providers have been quick to offer an interactive multi-screen experience to the viewers, where they can enter to comment on the first screen and become an instant feedback or receive extra content about characters, filming –it must be emphasized the "Game of Thrones universe" that has been mounted around this series- that channels and producers usually offer.

The executive vice president of Nielsen Global, Megan Clarcken says:

"The second, third and even the fourth screen is becoming a fundamental extension of the consumer experience. It is also an advantage to reach the engagement of spectators and well-designed experiences can maximize the time in which users interact with brands. "(Clarcken, Megan, 2015).

The following chart gives an idea of the phenomenon of the proliferation of screens.

THE TOTAL AUDIENCE GRID



Source: Nielsen

Figure 1. Distribution screen types Hearing in 2015.

Source: Nielsen Global. <http://sites.nielsen.com/newscenter/total-audience-a-framework-for-consistent-measurement/>

The latest invention is the "Instant Articles" or instant items, a new format that Facebook offers its users and enables reading information specifically made for consumption on mobile phones, where sometimes the download is slow, allowing a reading more agile. Videos can be downloaded in high resolution and animated graphics are reproduced automatically. It is an example of the way that marks digital technology in this "connected" society, in which the public seems to have already chosen the Mobile environment as the favorite to discuss, inform or entertain themselves.

EL PAÍS newspaper, while reporting on joining to this system, offered some data on the evolution of really shocking information consumption:

"The consumption of information through mobile phones and social networks has accelerated in recent years. In 2013, 73% of users accessed EL PAÍS through the PC and in 2015 this figure dropped to 49%. Readers who used a mobile device to enter the web constituted 27% of the total and in 2015 this percentage rose to 52%. In the same period (2013-2015), readers from social networks increased from 11% to 24%. With respect to content, the more remarkable increase have been experienced by the multimedia type. In 2015 video playbacks in the country increased by 225% over the previous year " (El País, 2016).

4.3. THE FINANCING. NEW ADVERTISING MEDIA.

4.3.1 Sports and spectacles. The ideal advertising medium

The contemplation of sports, musical events, or any event with media coverage in general, are the perfect setting for the Brand placement in which companies specializing in global marketing and Brand integration are working together.

The new image resources generated by computer can transform in reality fictional elements, like if it were a film production, providing greater exposure of brands and placing them as elements recognizable by the viewer without occurring a rejection before the intrusion of the advertising message in the dynamics of the retransmitted event. It is no longer just about billboards or advertising banners, but the creation of a virtual space that provokes reactions in an almost subliminal way in the viewer. The location of the commercial product integrated into the content as another form of the scenery, does not distort the communicative and spectacular potential of the images. (Montemayor, 2015).

These display formats are based on virtual carpets, sequences of 3D graphics and video that are inserted in any place of the scenic space and moment of the game, for example on the sides of the goals or in the pre-start times on the general plan of the stadium. The most used are:

The Publimentas (and its different variants such as "portigoal," adnetgoal "or central goal), are virtual media that simulate a billboard or placard with 3D perspective, designed with a computerized system that allows their insertion into the signal of the television cameras, creating a visual effect that replaces those placed on the ground, with the advantages that are obvious as they become ubiquitous in direct, the repetitions, the summaries, etc. This system is present in virtually all footballing retransmissions of the 1st Division in Spain.

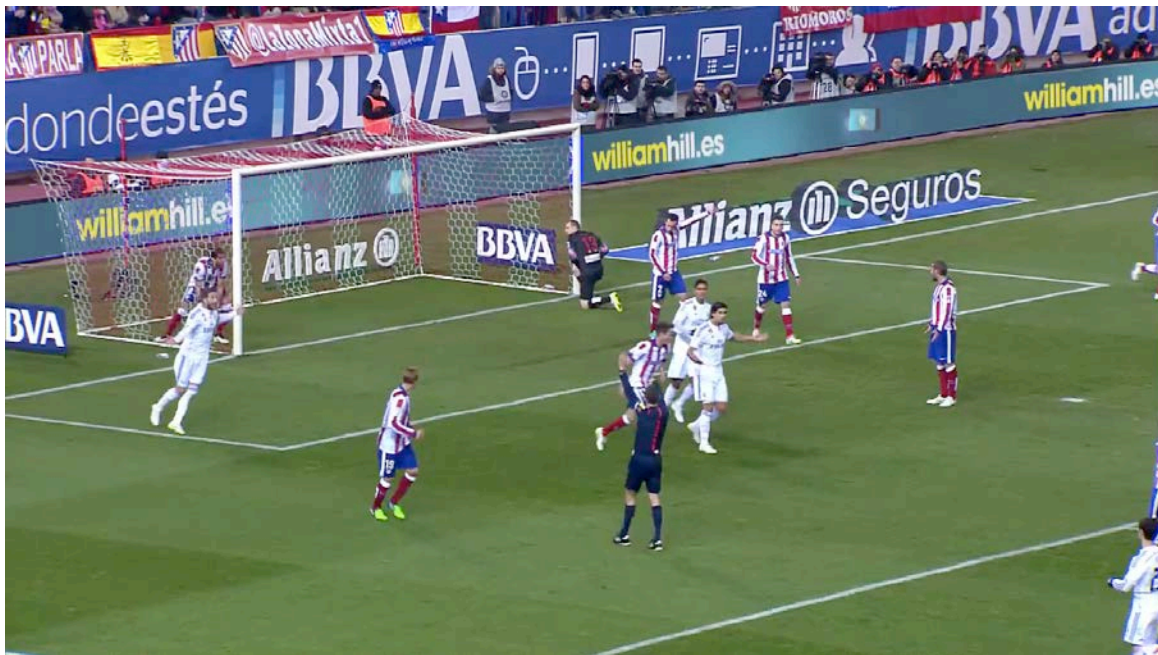


Image 1. Publimeta.

Source: Up2You <http://uptoyousportsmarketing.com/soportes-publicitarios/adnetgoal-2/?lang=en>

Since the Smartphone is already the favorite means of a large segment of the audience to watch these events, the occurrence of these techniques or advertising media seems like a lifesaver for the sector.

4.3.2 Dynamic Publicity

The crisis in advertising due to falling audience of traditional media -radio, television, newspapers and magazines has found in the digital signage, also known as dynamic marketing, a new medium through which their products / services can reach the consumer, who increasingly becomes more volatile, in public spaces where leisure, culture and business activities concentrate.

Giant screens that combine the advantages of outdoor advertising and LED multimedia universe (Gomez Nieto, B and Puente Sánchez, B, 2015), allow companies to create, manage, distribute and publish their own content in a differentiated way and personalized through projectors, screens, touch panels or totems. In addition, there is no limit to places as this new communication channel adapts to any location where it is needed to report something or promote products and services. (Olivares Aires, et al. 2015).

With the advent of the digital era, the mid-nineties of the last century, the first outdoor screens that emitted dynamic messages and were connected to a network appeared. This system was called digital signage, for the simple reason that the broadcast signal was digital and initially was not too profitable because the equipment were very expensive and the minimum economic benefit. But things have changed. Today we can say that:

1. A person spends 60% more time to look at a digital screen than to a conventional support.
2. 70% of customers take their purchasing decisions when arriving to the establishment.
3. This solution allows users to chat in real time and interact with brands by touch, creating a dialogue between companies and customers.
4. Enables integration with mobile technology and social media.
5. Captures 10 times more attention than static signage and reduces perceived waiting times of customers.
6. 90% of consumers perceive a better corporate image of the company with such solutions.
7. Messages can be tailored to local, regional or demographic interests.
8. The contents can be updated in real time by self-managing templates, allowing the modification of the article, offer or information.
9. It facilitates the company the execution of different promotions simultaneously. (Olivares, Muñoz, 2015).

Needless to say that the concept of dynamic advertising, combined with digital techniques mentioned in the previous section, open a bright outlook for advertising on mobile devices whose scope only time will reveal.

4.3.3 The YouTuber Phenomenon

The first video platform accessible, the second search engine (after Google, to whom it belongs) and undoubtedly as a destiny of advertising investment, the one which is growing more. All kinds of video content are consumed daily on YouTube by millions of potential customers, where companies can choose the target they want to be the target of their business. But still the advertising offer is experiencing a relatively lower growth than that of the contents of YouTube and other platforms specialized in video.

The traditional media as well as the investment funds have perceived it and are already producing movements between companies in the sector that offer complementary services and acquisitions of enterprises by companies in the entertainment industry (such as MakerStudios by Disney) (Bernar, 2015).

This has given rise to another phenomenon, which may have implications difficult to predict but that the brands already have in their sights. A sector has appeared of authors that are dedicated, as a means of working and taking advantage that Youtube economically gratifies that videos have a certain level of visits, to the mass production of videos hard to qualify or frame in a known genre. Their workplace is their room, they are very young (but not all) and speak directly to the camera from the computer, producing confidence in some viewers predisposed to follow diverse topics but have two lines regarding contents: video games (them) and the beauty secrets (them).

It is noteworthy the fact that the videos which last more than four or five minutes do not retain user attention no matter how good they are, which reminds us of something already known: the consumption of audiovisual content on the Internet is increasingly fast and tries to engage the viewer in the first few seconds of the video. Any video over a minute and a half or two minutes will not be seen in its entirety. Has it to do with the size of the screen? (Less space = less duration) or, as many of us fear, are we facing a widespread trivialization of audiovisual language, with the alienating effects that it brings?

But the videos of the most successful youtubers do not conform to this pattern. Their audience follows them because they like his view of things and identifies themselves with the character, which means that the greater the duration and amount of videos that teenagers have (the vast majority of the audience platform) it is much better, as the basis of their behavior answers to: "with my Smartphone in hand I consume what I like, I'm independent, I do not have to see what my parents want to see on TV."

According to the website of analysis of youtubers, Socialblade, "the YouTuber most followed in Spain, EIRubiusOMG earns each month between 30 and 250,000 euros. In the network you can find forums where they talk that every day they pocket 500 euros "(Rull, 2014).

But the youtuber phenomenon has resulted in other side effects. As was expected, specialized agencies have rapidly emerged that advise and manage the advertising of these new kings of cyberspace, partners of the giant of the online videos whose function as intermediaries focuses on bringing order between channels with a lot of impact and brands that seek and want to pay for that impact that they are not able to get for themselves. Brands like Red Bull now exceed three million subscribers, which tells us very clearly that advertisers are getting the message.

5. CONCLUSIONS

The figures make it clear, and the predictions are even more categorical: we live in the beginning of an era in which interaction with the internet will be made through our mobile devices and so mostly individually. The mobile Internet is a reality we have to assume. We must get used to "think mobile".

To this we must understand the different aspects of this phenomenon, according to the guidelines raised:

1. Devices: The technology presents us many alternatives with their advantages, limitations and possibilities of use. The variety of sizes-from 3.5" that Steve Job recommended to tablets of 12" – and of resolutions opens a huge range of possibilities. Interactivity allowed by the creative tools -Camera, reproduction systems and audio and video editing, sound recognition, etc.- or simply functional -from a watch to a GPS- have made them indispensable.
2. Contents: new fields and new approaches to already explored territories are opened. The feedback and access to social networks give us endless

possibilities and in this new scenario, the contents have and will have an almost infinite mobility; the product design is done and will be done for consumption on any platform and support; major events will be even more so, as basis of shared experiences for consumers seeking common places-innovation of new ideas and formats will skyrocket, the ability to customize products will be established, the massive use of individualized data will be a constant and fragmentation of consumption and entry of new operators and companies attracted by the enormous potential of the individualization of consumption will grow in an increasingly competitive environment.

3. The advertising funding: Youth, the main consumer of YouTube, is migrating from traditional TV to small screens and more particularly to the emissions of youtubers, whose media outreach is increasing every day and that subvert the established order. It is to adapt or die in the attempt. So much so, that brands and large multinationals are betting on these "influencers". The relationship established between them is mutual, because the first need them to reach new targets and prescriptors for a lower price than in any other conventional media. The technology facilitates the emergence of new systems - virtual scenarios, digital signage, banners, etc. to get the advertising message to consumers, wherever he is.

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