MTV Portugal

A breakthrough in the Social Media world

Inês Riscado Santos

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ABSTRACT

Dissertation title: A breakthrough in the Social Media world

Author: Inês Riscado Santos

Over the past decade, media distribution has evolved and grew to the digital world. In result, customers have changed their needs and are currently, more demanding.

The present dissertation addresses Social Media and how it works as a great tool for business, accompanied with further analysis regarding future trends, opportunities and risks on this subject matter. Moreover, there is a chapter concerning how companies are facing the digital age and adapting their branding strategies, in order to keep up with the latest trends, with special focus on companies within the Media & Entertainment industry.

The case study focuses on MTV Portugal and the challenges faced when entering Social Media, as well as some strategies that the company took to be successful while at it.

Afterwards, there is a chapter dedicated to Market Research, where the author analyses the data collected via an online survey performed and extracts some conclusions, that are later presented in a more detailed form on chapter five.

Following, the author reserves a chapter to discuss some limitations to the work done as well as some future research that could be held in the field of study related to the present dissertation.

On a final remark, some Teaching Notes are provided as a guidance to introduce the case study in class, as a tool of what topics should be addressed during the analyse.

Keywords: music; social media; marketing; social networks; digital industry; communication

RESUMO

Título da dissertação: MTV Portugal: A breakthrough in the Social Media world

Autor: Inês Riscado Santos

Durante a passada década, a distribuição dos media sofreu várias alterações e cresceu para o mundo digital. Consequentemente, os clientes alteraram as suas necessidades, estando actualmente mais exigentes.

A presente dissertação discute a Social Media e como esta representa uma excelente ferramenta para as empresas, bem como uma análise detalhada sobre tendências futuras, oportunidades e riscos sobre esta matéria. Em adição, segue-se um capítulo referente a como é que as empresas se estão a adaptar ao mundo digital, como especial destaque para as empresas do sector dos Media e Entretenimento.

O estudo de caso foca-se na MTV Portugal e os desafios que a empresa enfrentou ao dar os primeiros passos nas redes sociais, bem como as estratégias que levaram ao sucesso da mesma neste novo mundo.

De seguida, apresenta-se um capítulo inteiramente dedicado ao estudo de mercado realizado, onde o autor analisa os dados recolhidos, através do inquérito online que efectuou, permitindo-lhe extrair alguma conclusões, que virão a ser apresentadas com mais detalhe no capítulo cinco. Seguidamente, o autor reserva um capítulo onde discute algumas limitações do trabalho efectuado e, ainda, sugere pesquisa que possa vir a ser feita no campo de estudo relacionado com a presente dissertação.

Numa nota final, são disponibilizadas algumas Teaching Notes com o intuito de introduzir o estudo de caso em aula, servindo como uma ferramenta indicativa de quais os tópicos a analisar aquando da análise do mesmo.

PREFACE

This dissertation focuses on MTV Portugal and its presence on Social Media, moreover, how to cope with customers under these circumstances. The present subject matter was chosen under my personal interests and therefore, it constituted a valuable and enjoyable experience.

Firstly, I would like to show gratitude to Marta Caeiro, Head of Marketing at MTV Portugal, for all the support and kindness to provide me information fundamental for the completion of the present dissertation.

I would like to thank professor Pedro Celeste for his guidance and advice throughout the entire process.

Last but not least, I would like to show appreciation to my family and friends, especially to my parents who were very supporting and a great source of motivation during this period.

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LIST OF ACRONYMS

MTV - Music Television

M&E - Media & Entertainment

SNS - Social Networking Site

UGC - User-Generated Content

WWW - World Wide Web

1. INTRODUCTION

With the emergence of the digital landscape and subsequent growth and settlement of social media, businesses have taken one step further on strengthening their relationship with current customers and potential new ones. Not only is this a benefit partnership for companies, who get to know more about their customers wants and needs, but also for customers in the sense that they become more educated about companies. Hence, it is natural that in result of this approximation between parties, customers want to be even closer to brands and be a part of the culture, by contributing with self-input.

Naturally, it did not take much time for companies to understand these platforms' potential for business growth, especially in the Media & Entertainment sector, where customers are very involved. Thus, nowadays with the shift of media to digital platforms, consumers unsurprisingly split their time between devices: whether it is television, computer, tablet or even smartphone. For this reason, companies should adapt their strategies to social media, with the aim of being reachable at all times and by having a solid communication with its customers.

MTV has been a love brand and an icon for generations, not only for what the brand represents, but mostly owing to how the company embraces its customers into their culture. MTV Portugal has followed its mother brand and it is a case of success on the national landscape. The Portuguese MTV branded television channel, was a pioneer in the country, in the digital landscape, developing a fruitful marketing communication, which has kept its fans 'connected' to the brand via social media.

1.1 Problem Statement

This case study aims to deeply analyse how MTV Portugal grew from only being a television channel, to pursue a 360° communication, with a massive presence on social media, focusing on the impact that this had on its costumers and whether this wide presence brings any additional value to them.

1.2 Key Research Questions

In order to better reach an understanding of the author's issue, the problem statement was detached in three key research questions, that will facilitate the analysis of data and shape the mind of the readers of the present dissertation.

  i.   What were the reasons that lead MTV to enter social media?
  ii.   What are consumers' perceptions regarding MTV's presence on social networks?
  iii. Is MTV delivering added value to its consumers from its presence in multiple platforms, other than television?

1.3 Relevance of the study

Social media is a recent trend that has affected tools and strategies for communicating with customers. Therefore, it implies a lot of changes in the learning process, for students and professionals.

When reading this case study, scholars will have the opportunity to deeply understand how a company works in a real context, by getting an insight of how to successfully run a 360° communication, by branching the business from its core, which is entertainment television.

Given how well settled the company has been in social networks, the present analysis is relevant in the sense that MTV Portugal was a pioneer in this matter, among its competitors. Thus, marketers will benefit from this case study as a learning tool for future purposes, having access to a detailed and explanatory analysis on a successful 360° communication strategy.

1.4 Methodology

For the present case study, primary and secondary data has been used.

As for the primary data, accounting with 265 valid answers, an online survey has been conducted to customers, in order to better understand their perceptions regarding the brand and its presence on social media. In parallel, the author conducted and interview with the Head of Marketing of MTV Portugal, Marta Caeiro, which was very helpful in understanding the company from an insider perspective.

Regarding secondary data, the research consisted on analysing academic and scientific articles from top journals and getting insights on the social networks' statistics, in order to monitor what is working or not in each of these and understand how customers engage with posts.

2. LITERATURE REVIEW

Despite being a recent subject-matter, Web 2.0 and Social Media are already generating a lot of 'buzz' not only among consumer who use it, but is also intriguing marketers who see its potential and possibilities, as far as accomplishing their marketing objectives.

Throughout this chapter, there will be introduced a few concepts and analyse in depth how they affect companies and their strategies. Also, the growing importance of consumers on business models and their increasingly input and contribution in the digital age, more specifically, on social networks, and how it affects other consumers and companies.

Finally, further research on the opportunities and challenges is shown, accompanied by the future trends on the digital age and how these are related to business, with particular focus on the Media & Entertainment industry.

2.1 Web 2.0 and the new trends on communication

The quest of defining Web 2.0 began in 2003, after the bursting of the dot-com bubble. At the time, dot-com companies were falling into a downward spiral, despite of their quality and pursuing good marketing strategies.

Web 2.0 can be perceived as the technical infrastructure that enables the social phenomenon of collective media and facilitates the creation of User-Generated Content (Berthon, et al., 2012). This describes the way consumers use the World Wide Web in order to enhance their creativity, by sharing information and communicate with each other (O'Reilly, 2007), covering a dynamic outlook of web content, that matches technical and social perspectives (Poynter and Lawrence, 2008), even though the social side as a bigger weight on the scale.

In fact, there are seven key-points that are well defining of the concept of Web 2.0 (O'Reilly, 2005):

- The web is seen as a platform;
- The power of taking advantage of knowledge is collective, which means that users can count on other users' contributions all over the web;
- It is possible to resort to unique and hard to replicate data, as a source of competitive advantage;
- Software is now seen as a service, rather than a product;

- Light models of programming can be reutilized and improved;
- Software is not limited to a single device usage, meaning that the Web 2.0 crosses the boundaries of one's personal desktop;
- The experiences of usage and browsing the web are richer, when compared to the Web 1.0, in the sense that now users are invited to participate with their input, adding value to themselves, others and the web as a whole.

Thus, with the emergence of the Web 2.0, users do not just browse the web. In fact, users grew to be 'prosumers' - producers and consumers of content of their own and from others (Ellis and Kelly, 2007).

2.2 Content and online communities

Web 2.0 took a big step from Web 1.0 in the sense the WWW consumers grew from being mere viewers or an audience, to being able to participate and be a part of the web, providing contents and information. Thus, while Web 1.0 puts its focus on static and informational pages for its visitors, Web 2.0 put great emphasis on community building, feedback and dialogue between sites and its users.

Evolving into Web 2.0, implied a set of dramatic changes (Berthon, et al., 2012):
- Shifting all activities from desktop to the Web;
- Different sources of value: consumers are now getting value from companies in different and wider ways;
- Shift of power from companies to its customers: advertising control in now being passed from marketers to consumers.

In result, many online communities were born, where users can be curators of content and promote their own products or brands. This type of content might come in a form of image, video, and text or even in Second Life Avatars as if formally known as User-Generated Content (UGC). This emerging source of power arising from the consumer is resulting from the growing flow of information on the web, allowing consumers to be more instructed on a wider range of subject-matters very easily (Adolpho, 2012).

In fact, some marketers make efforts to be present in UGC spaces, as these spaces are a great tool to understand consumers (Gray, 2007), once they share information, interests and tastes (Tsai, 2007), creating a unique opportunity to bound with consumers.

2.3 Networks on the digital age

The emergence of digital features has had a huge impact on the way people see, experience and even consume things.

On the following sections, the author will do a deeper analyse on the changes happening due to the empowering of the digital, how Traditional Media are adapting to this and what are the features of Online Social Networks.

2.3.1 Traditional Media and its transition to the Digital Media

Consumers have recently challenged traditional media, as we know it. From television, to radio or newspapers, all of these formats had the necessity to adapt themselves to what their audience wants in parallel to the latest technologic progresses.

Previously, consumers would only have the possibility to get information straight from the source. Today, it is safe to say that social media has changed the way consumers search and even use their products and services (Dewan and Ramaprasad, 2014). Back in the day, in order to be updated to the latest information and content, the consumer had to be in front of a television, during prime time. Nowadays, thanks to the diversity of mobile devices, one can access the desired content no matter what the location or time, being the only constraint Internet connection (Adolpho, 2012).

The urge of consumers to be a part of media culture, implies that traditional media needs to keep up with digital media, by making some adjustments. Therefore, one should take into consideration the multiplatform and cross-media content production, which is engaging its consumers, in order to interact with the media industry (Noguera et al, 2013).

In fact, all media communication channels, whether they are traditional or social, are all connected in a web, influencing each other over time. On one hand, traditional media is considered to be more mainstream in terms of being a source of information and, therefore is reaches a larger audience. On the other hand, social media reflects their target interests (Miller, 2009), unlike traditional media that delivers topics that people are aware of, interested in and talking about. For this reason, the fact that social media is narrowed to what the consumer wants, this format is pulling the trigger on traditional media (Stephen and Galak, 2010).

On account of the present environment of change, media companies are modifying their production and distributions ways, mostly over digital platforms, once these present companies with a huge range of opportunities to include consumers in the process of co-production (Noguera et al, 2013). In fact, online marketing is becoming the number one tool of marketing preferred by companies, over time. While companies are shrinking their marketing campaigns' budgets, online marketing keeps growing, resulting on the rise of the digital platforms and social networks' usage (Blyth, 2011).

2.3.2 Online Social Networks

Over the past few years, the Internet has been suffering a few alterations. If before, with Web 1.0, consumers would be bombarded with contents and static information, nowadays with Web 2.0, there are several online communities where consumers can, in fact, contribute with their own input.

These places are formally known as Online Social Networking Sites, web pages whose purpose is exactly to make connections among users, so that these can network and exchange contents between each other (Tomše and Snoj, 2014).

Every Social Networking Site is distinct from one another. Each site is customizable, according to its features or applications. Besides, users get to create their profiles, where their information is displayed and visible to other users on the site (Boyd and Ellison, 2008).

Marketing wise, these networks can be very interesting in the sense that the contents shared by users and networked information helps marketers identifying who are the influencer users and understanding their behaviours and demands (Katona, Zubcsek and Sarvary, 2011).

2.4 New challenges on Social Media dynamics

Social Media aggregates all the platforms on the web, where users can exchange contents, leveraging the relationships between many of them as well as knowledge. These platforms have been catalogued into six different types: collective projects, blogs and micro blogs, content communities, social networks, online games and social virtual worlds (Peters et al, 2013).

Despite there is a clear limitation to this concept, it is often mistaken with Social Networks, therefore it is important to clarify that it has a wider range of activities, as it can be a e-commerce web page with social features, that will eventually lead to purchase (Svatošová, 2012).

In fact, it is possible to organize and structure the way Social Media works into five pillars (Welhoff, 2012):

- Participation - there is a two-way interaction with users, as these as curators of content;
- Openness - the base of function of these platforms rests on the exchange of information between parties;
- Conversation - users are encouraged to communicate with each other;
- Community - social media platforms allow their users to form clusters, based on their interests;
- Interconnection - there is a connection with external platforms, linking users to external web sites, resources and people.

Despite these platforms being a place to exchange information, consumers also take social media platforms to search for information and to make their purchasing decisions (Vollmer and Precourt, 2008). In fact, consumers currently resort to social media more frequently to gather information in deterioration to traditional media, such as television, radio or newspapers (Rashtchy et al, 2007). Also, consumers perceive social media information regarding products and services as being trust worthier, when compared to traditional media (Foux, 2006), justifying this migration to online platforms.

2.4.1 Social Media as tool for Marketing Communications

Technological online platforms for social interactions have been a subject matter of growing interest for marketers who want to explore them as new promotion media (Katona, Zubcsek and Sarvary, 2011). In fact, these might work as a tool for marketing communications.

In regards to marketing communications on social networks, a company can follow various methods, having in mind that different audiences require different approaches. In order to better comprehend what approach should be used, marketers need to take into account what their target is, what their are promoting and ultimately the brand's character (Flanagan, 2010).

Firstly, there might be a strategic or long-term approach, in which companies take social networks, proceeding with a regular communication scheme with its users, keeping them engaged for a longer period of time (Zarrella, 2009).

After settling a relationship with users through regular communications, the marketers of a brand may proceed to short-term activities. Aside from brand engagement towards customers (Chu and Kim, 2011), social media provides companies with the opportunity to collect more complete information about its customers, in order to develop more suited marketing communications in the future (von Noort et all, 2014).

Regardless, companies must stick to the essence of the brand and what it has proposed to do and/or be. In such a fast-paced environment, it the marketer makes a skewed approach, different from the initial proposition, the outcome will most probably be negative and it will backfire on the company (Barwise and Meehan, 2010).

2.4.2 Measuring Marketing Communications' success through Social Media

When engaging in Social Media, companies ought to know how to define and measure the success of their marketing campaigns through these platforms. However, Social Media arranges different types of platforms, with different features and applications. Therefore, in order to measure success for each platform adopted by the company, several metrics need to be taken into consideration.

In fact, marketers should be aware that success will ultimately fluctuate depending on the industry, customers, and the company itself. Yet, the bottom line is to comprehend customers and the value proposition. In order to do so, the marketer should be able to answer the following questions (Andzulis, Panagopoulos, and Rapp, 2012):

- What will the customer obtain from the situation?
- Will the customer change its perception from the brand, owing to its presence on social media?
- Is the customer getting favourable information in order to engage in a relationship with the brand?

When marketers do not format these metrics according to the company's needs, there is a risk to destroy the brand equity and the impossibility of further relationships with customers and other companies.

The company's mindset should be aligned to what its consumers think and need. Moreover, marketing communications on social media should follow these four key aspects regardless (Shih, 2011):

- Authenticity - consumers expect companies to be trustworthy by posting content that they can rely on;

- Transparency - companies gain from being open towards their business practices;

- Engagement - users want to contribute more and more over time, thus marketing communication plans should focus on involvement of this party;

- Real-time exposure - with the emergence of mobile devices and access to the Internet with very few restrictions, customers demand to stay informed at all times, implying that companies need to monitor all their platforms constantly.

2.4.3 Opportunities and challenges for Marketing Communications

Social Media can be a great tool to incorporate in marketing communication plans of companies, not only due to the easiness of its use, but also in the sense that it is very inexpensive (Davenport, 2011). Besides, Social Media platforms bring a refreshing perspective to communication strategies, with their participatory marketing approach (Erragcha and Romdhane, 2014).

From the interaction on online platforms, resulted the concept of 'community building', filling the gap in the communication with customers, as marketers are able to interact in a more personal manner with them (Bynum-Degen, 2011).

On the bright side, Social Media brings a huge advantage to companies on account of the amount of information provided regarding its current and possible future customers. Therefore, companies are able to engage into a 'Service-Dominant Logic' approach (Grönroos, 2006), whose foundation relies on the co-creation of value with customers: on one hand, customers provide information resulting from its peer-to-peer interactions, disclosing their tastes and interests. On the other hand, companies can adapt their strategies based on this information, improving its future outcome.

Consequently, this dynamic and improved relationship between the producer and consumer, through social media, creates another huge opportunity to both parties: companies are no longer doing marketing to consumers; instead they are doing it with them, reinforcing the theory of 'consumer empowerment' (Whatieu et al, 2002).

However, social media can be tricky and challenging. Communications via online social platforms may be a great way to penetrate into consumers' minds in a more casual way. Thus, in order to reach them successfully, companies need to be appealing, which may be problematic sometimes, since these communications need to get customers' attention without sounding too pushy or senseless.

Consumer insights is a delicate aspect that might work either in a positive or negative manner to the company, therefore it represents a challenge. Contrary to traditional media and its one-way flow of information, on social media the marketer does not have the structure to control the information flow on these platforms (Winer, 2009). Seeing that there are various communication channels, consequently the Word-Of-Mouth Marketing (WOM) is a very powerful tool, which migrates the control from companies to consumers.

Finally, even though there are metrics to measure if social media is indeed successful, companies are still struggling to understand what is its real impact on the business (Leeflang and Peter, 2014).

2.5 How companies are facing the digital age

The following sections aim to provide a deep understanding of how companies are embracing the use of digital in their marketing communications, as well as, the opportunities and challenges brought with this new leaf.

2.5.1 Modern Branding: embracing digital features

In the past, studies had predicted the disruption that markets are facing nowadays. Firstly, that in consequence of new technologies, new industries would arise, which ultimately lead to the fact that companies should not work in single markets, but rather on a global scale (Santomier, 2008).

The Internet has indeed changed the way consumers relate themselves with brands. Lately, it is remarkable how consumers connect with brands that have a wide presence, including new media channels beyond companies' control and sometimes, even knowledge.

Consequently, as the Internet and other digital technologies continue to impact all elements of business (Megalli, 2008), a dynamic where consumers have been growing on the amount of

power they have over producers has been generated. In result of this relationship, the so-called 'attention loop' (Berman, 2008), has been blurring the roles assigned to both parties to date (Gamble & Gilmore, 2012).

Nowadays, with brands present on social networks, more than ever, it is their top priority to deliver to the consumer a unique and cohesive experience, aligned with the brand identity and its customers' tastes and interests (Knapp, 2009). Through this connection, consumers stay engaged, which represents a key factor to the company's development, by constantly challenging and shaping its meaning (Edelman, 2010).

2.5.2 Future trends for the M&E sector: opportunities and challenges

The development of Internet, evolving to Web 2.0, enabled a series of modifications in the relationship of companies with its consumers (Berthon, et al., 2012).

Media companies were greatly affected, firstly due to the fact that the digitalization of content has enabled a significant reduction of costs on production and distribution of these. The migration of business to the web has enabled a reduction on human resources, which inevitably let to a reduction of costs: most of the tasks that were previously performed by people are now automated processes done on the web, at a minimal or no cost. Besides, cost reduction brought another challenge alongside: more competition, driven by the illusion of the ease of entry the digital field, at a low cost.

On the other hand, social media opened doors to the consumer's mind, allowing companies to expand and diversify the contents provided to their audience resulting in a positive contribute to the Internet, by enlarging the information available in it. However, there is the reverse of the coin, which represents a huge challenge for media companies: more information throughout the web, means less accuracy of data, which can put the brand's health in jeopardy. This problem would never happen before social media, since this has dethroned the one-way flow of information provided by the traditional media, where consumers would have no input on content.

Digital media has been propelling the expansion of the M&E sector; in fact it is fair to say that both have been growing together. Television, for instance, is very different from what it used to be: more channels, more definition, new forms of programming, more features, new and improved design, and naturally new forms of media competition (Spigel, 2005).

The consumer is now facing a era of abundance of choice in terms of media, as there is the possibility of choice of where, when and how one wants to watch content and reach media. In contrast to previous formats, such as books or radio, where the consumer was obliged to use these separately (Parry, 2011), now it is possible to do both at the same time due to the multiplicity of infrastructures available to deliver the same media.

Even though in the future, television content will remain the first choice for many, there is a large segment whose media will rather be delivered through computer. Besides, a big ratio of contents produced nowadays is video, not only professionally wise, but also amateur, as consumers are turning themselves into 'prosumers', producing their own content and streaming online, which is facilitated nowadays due to the large supply of platforms.

In fact, social media has opened doors not only for consumer but also for several media companies to join forces, as they have access to a wide variety of tools, applications and features. Even though their raw product is information, these infrastructures allow companies to be creative and try new approaches.

Quality of information and speed of delivery are two key success factors for media companies. Social media brought the opportunity for these companies to operate faster at all fronts and, besides, made it easier to get information faster and publish contents in first hand. If the information is accurate and reliable, companies are one step closer to provide a better experience to the consumer (Daniel, 2014).

One emerging trend on this sector is the decentralization of audiences and the consequent shifting of the media economics - the Long Tail phenomenon. It is increasingly harder to reach high-value consumers; therefore to overpass this constraint it is important to enter the digital landscape, focused on pursuing an interaction tailored to the individual online consumption of the brand's audience (Couldry, 2009). Consequently, it is natural that social media and traditional media are becoming increasingly wrapped to each other.

3. CASE STUDY MTV

MTV, worldwide known as a showstopper in the entertainment industry, has always been on top of what is new. From artists, to contents or even the way the company is managed. The quest of entering social media began a few years ago when MTV realised that there was a problem: MTV's website would only provide information about shows and nothing else, so it was not more than a reflection of the television channel, making it obsolete for viewers of the channel. Something had to change and that was the turning point in the media revolution for MTV.

Despite being a more recent project, MTV Portugal has followed her mother brand when it comes to be at the forefront of technology and latest trends. In fact, MTV Portugal was one of the first companies in the national landscape to enter the digital age by engaging to its viewers on social media.

By embracing a 360-degree strategy, where MTV becomes more than a television channel. In fact, customers are invited to be a part of the brand and join several platforms, by 'liking' or 'following' their favourite television shows or even the characters and respective actors in these.

The relationship between the brand and its customers took a step further back in 2009, when MTV Portugal joined social media and created its Facebook page.

3.1 Media & Entertainment industry

3.1.1 M&E industry on a Global scale

The Media & Entertainment industry covers various segments of distribution of content to its consumers. From television and radio broadcasting, to film or music distribution, the common thread of these different formats of distribution is engaging the creation and awareness of cultural products.

If, in one hand the industry has been growing and evolving at an astonishing pace over the past decade, on the other hand, it is a fact that the consumers' current needs are different from what they were over a decade ago, not to mention that they have more power now than ever.

Thus, consumers are generating a shift in the way we consume media, which is the main reason behind the changes in the industry.

This industry is also very dependent on technology, which explains its growth over the past few years, in parallel with the rise of the internet - not only did it change the way media is consumed, but also created several new platforms for distribution of content.

Narrowing down to television and broadcasting, this industry solely has revenues of $430 billion around the globe (Ofcom) and its biggest markets go from China, to the US, including Germany and the UK.

Television and broadcasting will, therefore, grow to be more fitted to what the customer wants: being able to deliver content in multiple platforms. In fact, delivery is in the crossing line between analogue and digital.

M&E is an industry that generates millions and is disputed among several global giants. Time Warner, Disney, Bertelsmann, News Corporation, Sony and Viacom are part of the list. For this case study, we will focus on the latter.
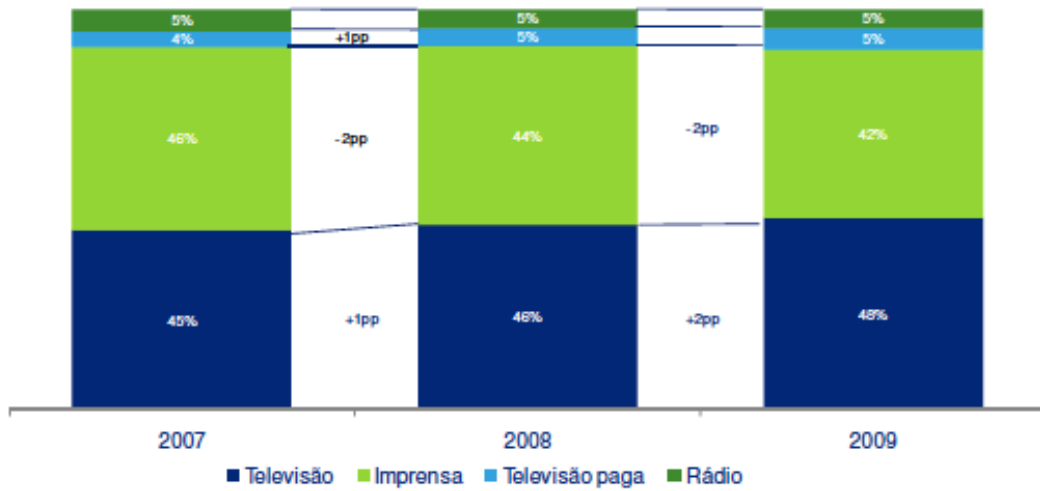
Viacom Media Networks is one the leading global entertainment enterprises around the globe, holding many of the biggest world entertainment brands. Its business is spread all over the world - currently in more than 160 countries - reaching 700 million subscribers, via more than 200 locally operated television channels. The firm reaches to its audience in several ways: television, motion picture, online and through mobile devices.

Viacom's leader brands include MTV, VH1, CMT, Logo, BET, CENTRIC, Nickelodeon, Nick Jr., TeenNick, Nicktoon, Nick at Nite, COMEDY CENTRAL, TV Land, SPIKE, Tr3s, Paramount Channel and VIVA. However, for the purpose of this case study, we will focus on the music television channel, MTV.

3.1.2 M&E industry on the national landscape

Consumers' access to content and experiences provided by the E&M sector is being democratized all over the world, and Portugal is certainly no exception. Traditional media businesses are facing several challenges. Firstly, there is digital migration of content, and secondly the economic crisis, which is accelerating the first and affecting the main sources of profit of the industry. Print media is the most affected sector over the evolution of the economic environment and digital migration, considering the fact that its total percentage on the total income of all media dropped 4% in the course of two years (see exhibit 1).

Peso dos meios nas receitas dos media

Exhibit 1 - Weight of media on total revenues

On the other hand, new sources of media are increasing its importance in the industry (Internet and paid television). Sales of paid television have been increasing at a very considerable rate and the same is expected for Internet, due to a bigger market penetration (paid television and broadband connection) and the fact that consumers' habits are changing into premium content and online services (see exhibit 2).

Evolução do peso dos meios na publicidade
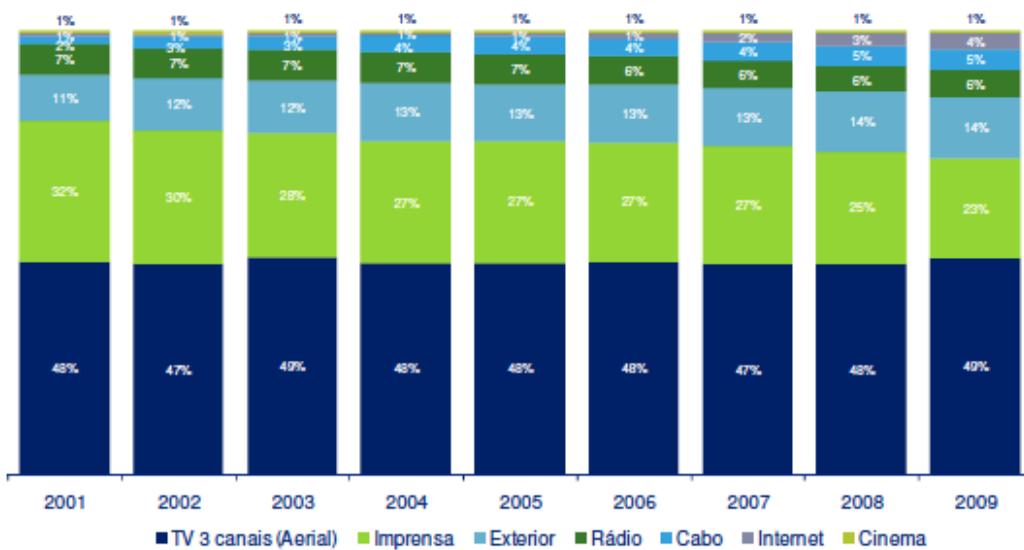
Exhibit 2 - Evolution of the weight of media on advertising

Despite consumers' expenditures will continue to dominate on traditional non-digital media for the next four years, growth will definitely be on digital field.

In Portugal, the television segment is the strongest one among M&E. This segment has accompanied the transformations in Europe verified in the last decades, even if lagged and in a lower scale.

Nationally, television consumption has been taking the following course:

- Crescent and erosive progression of the public services' audiences;
- Progressive adherence to private channels, although being accompanied by the supremacy of generalist channels;
- Pay-tv services general growth;
- Stable marginal audiences of foreign programming.

As for the future, 'consumers are in charge' is the new motto in the television scenery. Consumers are getting more and more demanding as time goes by, and as a result, there is a growing array of channels, platforms and devices repositioning the way the viewer consumes television.

3.2 MTV Networks

3.2.1 Brand origins

MTV belongs to Viacom's Music & Logo group, which is a cluster of youth and young oriented brands. The brand "offers content built around compelling storytelling, music discovery and activism across television and social, connected and second screen experiences". On August 1st, MTV goes live, ironically opening with The Buggles' 'Video Killed The Radio Star'.

At its launch, MTV would broadcast very simple music videos, hosted by VJs. However, the television channel was noted by the record industry. Owing to the television channel, music videos gave artists an image beyond their music, which resulted in the fact that record sales of artists featured on MTV would boost just like that. Thus, MTV remarkably revolutionized music industry, by providing pop culture to the masses all over the world.

Yet, MTV managed to reinvent itself and grown from just a music channel to a complete entertainment channel, by reducing the number of music videos broadcasted and filling the programming grid with reality shows.

Nowadays, MTV globally reaches 548 million households, in more than 160 countries, through 66 television MTV branded channels, and reaches many more if branded programming on third party broadcasters and through apps, streaming and downloads are taken into consideration. With such degree of comprehensiveness, it is natural that MTV currently holds the position of number one media brand worldwide.

3.2.2 MTV Portugal

As MTV was a brand in expansion on a global scale, it was also important to think local, in order not to lose the track of each market requests. MTV calls this thinking 'glocal', meaning that they are a global brand, acting locally, on a specific target.

On the 4th of July of 2003, MTV Portugal has broadcasted for the time in Portugal, the 11th country to get his own national channel, replacing MTV Europe. To date, the Portuguese consumers of cable television would only have access to this channel, which was broadcasted in many other countries that did not dispose of their own national oriented MTV channel.

Despite belonging to an international network, MTV Portugal is a television channel completely oriented for the Portuguese audience. However, it has grown and evolved from what it was on its early days, being in constant metamorphosis.

When it started, despite being managed by a fully Portuguese team, the channel did not broadcast any national programming. In fact, so far there were no Portuguese faces on the channel or any Portuguese content, except for music videos from some remarkable national bands such as Blind Zero, Blasted Mechanism or The Gift. In the following months, the grid started developing and the channel started broadcasting not only music videos but also short programmes that would show the daily routine of a certain artist, or behind-the-scenes of music videos.

When the channel started to broadcast in Portugal, MTV's worldwide known award ceremony, Europe Music Awards (EMA) created a new prize category, for Best Portuguese Act. Later, in 2005, the ceremony took place in Lisbon and, in that same year, Portugal was awarded with the 'Best Host City Award'. In addition to this achievement, on the same year, MTV Portugal doubled the average number of viewers, with a share of 3,9%, granting the

leadership among the channels of cable television and on its second year anniversary, MTV Portugal broke audience records by setting a share of 9%. Ever since, the channel has been consolidating its position as the music and entertainment channel with the biggest audiences at a national level.

In 2007, MTV Portugal innovated again, by making its contents available on mobile devices. At that stage, MTV was reachable from anywhere in the world, for free, in WAP format. Here, there is information regarding several initiatives from the channel, such as VJ Casting, MTV News, Artist of the Month, and even downloads. For such, MTV had to open a new department entirely dedicated to Mobile area, which represented an 'investment in new options for sponsors and specific advertisement models', that also included sponsoring another brands on MTV's website, show or event.

Nowadays, MTV Portugal has overpassed the 800 thousand 'likes' mark on Facebook, being closer than ever to its fans. In response to the strong bet of the channel on social media, MTV Portugal is currently the Portuguese television channel with more fans on Facebook.

3.2.3 Competitive analysis

There are several factors to take into consideration when one wants to evaluate its competitors on the broadcasting industry: audiences, programming grid and advertisers. Moreover, this industry is targeted with constant technological evolution and innovation on the field, which eventually leads to competition between new media and communication platforms.

MTV may stand for Music Television, but that is not the current reality of the television channel. In fact, MTV is no longer solely a music channel, but rather an entertainment channel. Seeing that MTV Portugal has expanded its programming grid, naturally its competitors have also expanded. Consequently it is important to consider not only direct but also indirect competitors.

Firstly, as for direct competition, it is natural that another television channels represent MTV's biggest threats. MTV Portugal is a paid cable television channel, and like it, there are many more entertainment channels available for cable television customers. However MTV's biggest competitors national wise are Fox Life, Fox, SIC Radical, Hollywood and SIC Mulher, once among the target that MTV aims to reach (the 'millenials'), these are the television channels that have the biggest rates of affinity and adhesion for Portuguese cable television (see exhibit 3).

Secondly, comes the indirect competition. Technological changes lead to expanding the alternatives on consuming media, creating new forms of competition to the traditional form of broadcasting, television. Online networks like YouTube or the polemic Portuguese network Wareztuga, are replacing televisions as the first screen for many consumers. In fact, consumers are embracing these platforms more and more not only due to the fact that there is less or no advertising at all, but also due to a matter of comfort - they can watch whatever they want, when they want - having access to the same content at very reduced costs or even for free.

3.3 Brand strategy

MTV Portugal had to adopt a tailored strategy, in order to conquer Portuguese consumers, especially those who were already following the international format. The Head of Marketing of MTV Portugal, Marta Caeiro, explains that "we [MTV Portugal] want to be an integrant part of our target's life, at all levels. 'Millenials' are our core".

The CEO of MTV Portugal, Victor Mourão, describes the brand's strategy as being a reference and a guide of trends to their young target, the millenials. In fact, he explains how MTV Portugal implemented "a strategy of proximity of the brand with the customer, empathizing with its audience through their preferences, using as a determinant resource digital platforms, such as Mobile, Website and Social Media. These were essential in the sense that enabled a constant contact with the company's target. The same happens with events that took the experience of the brand all over the country, as well as 'Talento Nacional', where we commit to identify and amplify national talents in the fields of music, sports, solidarity and performing arts. On that quest to find talent, we also valued attitude and commitment, which makes our fans to support and easily identify with MTV Linked community."

3.3.1 Positioning

Despite broadcasting more than music videos, MTV's positioning still lies on being a music channel. The core of the television channel is music videos, music news and reality television. By positioning itself as a "producer of content and curator of content", as Marta Caeiro explains, MTV broadcasts and promotes music, being a prevailed channel to spread and promote national and international content. As a matter of fact, MTV did not altered the way viewers watch television, but rather showed them a new way of consuming media.

> "For over a decade, MTV has evolved, reinvented itself and positions as an entertainment channel, resultant of several unique experiences a increasingly demanding, active and instructed audience. We have been creating many national projects at a covered on a 360° coverage, such as MTV Linked (national talent), MTV U (college students), MTV Insomnia (events) and MTV Woohoo (action activities). "

In fact, MTV Portugal followed the lead by creating several projects that would potentiate these changes on media consumption, ate the same time that was instructing their viewers, to have a wider perspective on how to consume media.

3.3.2 MTV's 360° coverage

MTV's audience have grown to be more demanding and instructed over, loves to be on top of what is the latest trend and stay informed. In order to keep up with these demands, MTV focused on delivering a fully branded experience, by wrapping all media (television, print, radio and online platforms) in a surrounding communication plan - MTV360.

This plan is in perfect sync with MTV's audience, that has a '360° lifestyle'. Marta explains: "Our audience is a young crowd, which is surrounded by televisions, computers, tablets, smart phones and stereos in their rooms, and are always connected on multiple surfaces". Having this in mind, the company developed its website in line with the other sources of promotion and advertising, as part of the brand's communication philosophy. MTV.com started as a plain website, working purely as a programming destination, however as the company grew and developed its communication strategy, the website began to function also as a marketing tool,

with great opportunities that no other platform was able to offer: community building and interaction between users, and access to information and music.

In fact, MTV's website is not the only platform reflecting the 360 philosophy. "All platforms have been conceived to expand content appearing on other screens to its own, allowing interaction among platforms and users, at all times", claims Marta.

3.3.3 Being Customer Oriented as a Key Drive to Success

When it comes to satisfying what its customers want, MTV is constantly facing a huge challenge. The television channel core audience is a very demanding one, who wants to be a part of the culture of the brand and live its lifestyle. Moreover, for being such a young target, its opinions and tastes are constantly shifting, therefore MTV ought to be focused on delivering updated content to its viewers. However, as the world is evolving into the digital age, both brands and customers are rooted into technologies, which broaden the possibilities for interaction and deepen the relationship between both parties.

Not only is MTV around the globe digitally, but physically as well. In order to succeed, it is important to know customers and their culture to detail. For that reason, MTV decided to create channels for different countries, making the brand 'glocal' - same core around the world, but adapted to each market, country or culture. MTV grew as a universal brand and, nowadays, MTV national branded channels are taking its legacy further.

> "MTV is a love brand for its target and works a lot to be present in a positive way in all universes. We have a global brand, with a strong presence internationally, which is already considered an icon for many. MTV had a very important role in pop culture history worldwide, and nowadays we continue to make a statement through our award shows."

At MTV Portugal, Marta Caeiro knows how important it is to stay in touch with customers and that is why MTV's team puts a lot of effort in connecting with its audience and is, in fact, very proficient at it.

> "If we are where we are today is because of our relationship with our viewers - we are where they are - and more recently because of out strong presence on social media. It is

a very powerful tool and was brought very interesting results, not only for us but also for advertisers and partners of the brand."

3.4 MTV Portugal refreshing take on Social Media

MTV's mission is to 'Entertain and inspire young people. Celebrate and amplify their lives. Be the #1 partner for those who want to connect with them'. Thus, it makes perfect sense to be present on social media, whose main goal is interaction between users.

As a matter of fact, MTV Portugal's audience is characterized for its desire to be constantly connected, which eventually leads to engagement across media. The more the audience is connected and more control has over the brand, the greater is their level of engagement. In fact, MTV found out that there is a 135% increase on engagement in television and online networks; and 145% in television, online networks and mobile devices, when compared to audience engagement with television solely.

MTV Portugal joined social media back in 2009, owing to the fact that the paradigm of the brand's target was changing. Marta cleared:

> "Our target is changing, therefore MTV has to change and accompany it, whether if it is on television, computer, tablet or even smartphones. Audiences are living in a multi screen environment, where they want to be in contact with artists or shows, and interact with the brand. On MTV we say we make content, so let's treat social media as a platform to make new content".

MTV takes its online platforms as a tool for online promotion, but more than that, a way to connect with its audience. So, in spite of making plain posts on social media, MTV elevated the communication with its audience.

MTV's website, mtv.pt, is a platform where one can seek information about the television channel itself, on music and artists, news on various topics and contests. Besides, it is possible to be updated on live programming, watch video clips and interact with others while doing so. On Facebook, MTV makes several posts with the latest updates on current and upcoming shows on the channel, as well as information about artists (album release, events and curiosities about them). Since this platform is the one with biggest potential, it is here where MTV puts its biggest efforts. In result, MTV Portugal is the fifth biggest media brand on

Facebook, topping all other television channels, having already crossed the 800 thousand 'likes' on this platform (see exhibit 4).

As for Twitter, the brand can have a closer interaction with other users, so the communication is different. On this platform, MTV gets more personal and gossips about the latest trends, almost as if there is a friendly conversation between users and the brand.

Instagram, as a simpler platform only for image and video, enables MTV to reveal some curiosities and behind-the-scenes posts, as well as posts not necessarily related to music but people can relate to, strengthening the relationship between both parties.

3.5 MTV's challenges for the future: what comes next?

MTV has certainly come a long way since its beginning, not only as a global brand but also in the national landscape, if we consider MTV Portugal. It has been a long journey, in which the company continuously makes efforts to strive on the latest trends among the younger community.

MTV's former Vice President explains in an interview that "'Staying true' may not sound revolutionary, but in a world where hype equaled success, MTV's sustaining brand strategy has been about providing depth, being current and a new sense of community".

The Head of Marketing of MTV Portugal settled the following challenges for the future of the brand, national wise:

- Broaden MTV's brand experience on the field and cement MTV's positioning as a talent promoter;
- Potentiate MTV Portugal on Social Media, activating projects with a 360° component and be up-to-date and disruptive on APPs and other online platforms;
- Invigorate that Portugal as a geographical location is relevant for the strategy and the brand's success is co-related with the geographical localization of some contents;
- Create projects that are not only great communication tools, but can also result into revenue for other brands.

Regardless, if MTV Portugal continues to follow the same path on the strategy chosen, empowering its audience, by being in constant dialogue with its viewers, relying on a great support with technologic infrastructures, the brand will maintain its position of leadership in the market.

Even though MTV Portugal has kept its personality and core values throughout the years, it has always been a struggle to be on the edge of what is new and cool to younger generations. What might be cool nowadays, in the future is a different story. For being aimed at pop culture, MTV needs to reinvent itself in order to stay current, which can be challenging at times.

Regardless, MTV remains a strong brand among its faithful followers, yet it is fundamental to expand its network of knowledge not only for content, but also within its target group. In furtherance of striving on its mission of keeping current, MTV Portugal has taken advantage of the benefits of social media, which is manifest of the television channel outstanding results. In regards to the conclusion previously stated, an online survey was conducted with the purpose to better comprehend customers' perceptions on MTV Portugal's presence on social media and how they are affected by it.

4. MARKET RESEARCH

4.1 Methodology

The present market research developed was split into two different sections: an in-depth interview within the company and an online survey distributed among customers (see exhibit 5). This strategy was very helpful for the reason that it gave the author a dual perspective on the issue developed, seen by the company and customers.

In order to get a better insight of the company being matter of study, an in-depth interview was conducted with Marta Caeiro, Head of Marketing of MTV Portugal, at the headquarters of the company.

This interview was very helpful in the sense that it gave a broader perspective of the practices of the company from the inside, providing the author more accuracy when writing the case study. Hence, all the information collected through this interview, was used to write the case study.

In addition to the interview, as above stated, an online survey was performed. This was the preferred method to conduct he market research, due to the fact that the survey provides the author with a deeper knowledge of the consumers' preferences and more detailed information capable to justify their choices, in a very structured manner, only possible due to the confidential, fast and convenient nature of this type of date collection. The survey was diffused through social media, on Facebook, being the mention platform fundamental for the process, but most important, word-of-mouth was the fuel to collect the information needed.

4.2 Sample analysis

Despite having a total of 367 surveys started, only 265 of these respondents completed their surveys, making their answers valid to the market research. Out of all respondents that completed the survey, only one does not use social media, which strengthens the idea that social media is a powerful tool nowadays and, survey wise, this will be the only answer not relevant for the study.

With a completion rate of 72%, 45% of the respondents were male, being the remainder 55% female. If compared to MTV Portugal's Facebook page insights, one can see the similarity of demographics: 44% of the users engaged with the page are male and 56% are female.

As regards to age, there was a very uneven distribution, being the largest group of age comprehended between 18 and 24 years old, weighting 80% of total respondents. This group was then followed by 25 to 34 (15%), being the remaining 15% fragmented among the other age groups. The present distribution suits perfectly the author's market research, once MTV Portugal's target is 'the millenials', youngsters between 12 and 24 years old, which helps providing a more accurate understanding, since most answers of the survey match the company's core audience.

For being a Portuguese television channel, it is natural that most respondents are from this nationality. Indeed, a substantial 97% of respondents are natural from Portugal, being the remaining 3% from other nationalities (see exhibit 6).

4.3 Findings

CONSUMPTION PATTERNS

In order to assess consumption patterns of social media and television in an accurate manner, respondents were asked the following questions:

2. How long do you spend on each of the following networks?

From a first glimpse, it is possible to retrieve that the network where users are spending more time currently is Facebook, considering the fact that 72,73% of respondents claimed to log in the this network more than three times a times. Within the same time frequency, Facebook is followed by Instagram with 31,44% and YouTube with 21,97%.

On the other hand, Pinterest is the least accessed network among all, with 79,92% of respondents stating that never log in to this network. Likewise with high percentages of non-adhesion, Twitter and Tumblr, are embodied with 71,97% and 71,21% respectively.

3. Why do you use Social Media? Please rank the options you chose from the most important (1) to the less important (6).

When asked about the reasons for using Social Media, respondents agreed in 37,12% that the main reason was for entertainment, followed by 28,03% who answered 'Social interaction' and 25,38% who use Social Media in order to gather information. Oppositely, the two less preferred reasons to engage with these networks were majorly 'Others' with a total of 76,89%, followed by 'Purchasing services and/or goods' with 18,18%.

8. How many hours per week do you spend watching television?

Respondents were also enquired about their television consumption habits. From the graphic above, it is possible to see that people are not spending much time in front of televisions during the week. In fact, 39,25% of the total of respondents claimed to watch less than three hours of television weekly. Moreover, through the present graph, one can see that the amount of hours spent in front of television is conversely proportional to the percentage of respondents, meaning that as the number of hours spent watching television increases, there are fewer people who spend that much time in front of it.

Consumers and MTV Portugal

On this section, the author aims to understand the relationship between respondents and MTV Portugal. In order to do so, the questions queried were as follow:

9. Do you know MTV Portugal?

Whereas 94,34% of respondents claim to know MTV Portugal, the present graph demonstrates how familiar the enquired sample is with the subject matter of the present study. Hence, opening doors to further research (see exhibit 7).

10. Do you watch MTV Portugal?

11. How often do you watch MTV Portugal?

These two questions below are analysed in parallel, by using the cross tabulation method, which consists of merging the results, in this case of two questions of the survey, and analyse them together, as a whole.

DO YOU WATCH MTV PORTUGAL?		Yes 105 42%
HOW OFTEN DO YOU WATCH MTV PORTUGAL?	A FEW TIMES A YEAR	20 19.05%
	A FEW TIMES A MONTH	43 40.95%
	2-3 TIMES A WEEK	19 18.10%
	4-6 TIMES A WEEK	10 9.52%
	DAILY	13 12.38%
	Total	**121 100%**

Table 1 - Cross table between 'Do you watch MTV Portugal?' and 'How often do you watch MTV Portugal?' from the online survey

From the present table, it is possible to extract that MTV Portugal viewers do not have the habit to watch this television channel very frequently. In fact, 40,95% of respondents claim to watch it not more than a few times a month, while on the other hand, only 12,38% watch MTV Portugal on a daily basis.

15. Please select the following sentences, according to your level of agreement.

With the purpose of uncovering customers' level of satisfaction and feeling of inclusiveness in MTV Portugal's community and respective beliefs towards this, respondents were given a set of sentences to rate according to their level of agreement. They were provided with five possible stages of agreement: (1) 'Strongly disagree', (2) 'Disagree', (3) 'Neither agree nor disagree', (4) 'Agree' and (5) 'Strongly agree'.
When asked to rate those sentences, respondents agreed that they enjoy being a part of MTV Portugal's community. Not only do they trust the information present on social networks, provided by MTV, but also they claim to enjoy the content posted and interact with the brand,

mainly through contests. For the targeted group, the main concern when following MTV Portugal on these networks is to stay updated on the latest news and live programming, serving as a complement to the television channel itself.

4. Do you think that companies benefit from being present on Social Media, in terms of their relationship with other companies? And customers?

The majority of respondents agree that Social Media is a benefice tool for business, whether if it is regarding other companies (83,77%) or for customers (98,11%), even though there is a wider range of opinions concerning the relationship between companies.

5. Please state the reasons why you believe that companies benefit from being present on Social Media.

Even though there were different opinions concerning the utility of Social Media for companies, the top three choices were: source of advertising (83,33%), brand awareness (78,41%) and customer interaction (76,52%).

6. Do you think customers benefit from the brand's presence on Social Media?

7. Please state the reasons why you believe that customers benefit from the companies' presence on Social Media.

DO YOU THINK CUSTOMERS BENEFIT FROM THE BRAND'S PRESENCE ON SOCIAL MEDIA?		Yes 93.96%	249
	BE UPDATED ON THE LATEST NEWS ABOUT THE BRAND	87.95%	219
	POSSIBILITY OF PARTICIPATING IN CONTESTS AND GAMES	51.81%	129
PLEASE STATE THE REASONS WHY YOU BELIEVE THAT CUSTOMERS BENEFIT FROM THE COMPANIES' PRESENCE ON SOCIAL MEDIA.	BE CLOSER TO THE BRAND	62.25%	155
	GET MORE INFORMATION ABOUT THE BRAND	79.12%	197
	SEE WHAT OTHERS THINK ABOUT THE BRAND	53.41%	133
	BUYING PRODUCTS AND/OR SERVICES	59.84%	149
	OTHER	1.61%	4
	Total	**100%**	**249**

Table 2 - Cross table between 'Do you think customers benefit from the brand's presence on Social Media?' and 'Please state the reasons why you believe that customers benefit from the companies' presence on Social Media.' from the online survey

In regards to the brand's presence on Social Media, 93,96% of total respondents, agree that there is a benefit in this practice. Mainly because it allows customers to be updated on the latest news about the brand (87,95%) and it is possible to get more information about it (79,12%), allowing them to be closer to the brand (62,25%).

12. Do you follow MTV Portugal on any social network?

13. In which social networks do you follow MTV Portugal?

Do you follow MTV Portugal on any social network?		Yes	59
		23.60%	
In which social networks do you follow MTV Portugal?	**Facebook**	96.61%	57
	Twitter	40.68%	24
	YouTube	18.64%	11
	Instagram	42.37%	25
	Pinterest	5.08%	3
	Total	**100%**	**59**

Table 3 - Cross table between 'Do you follow MTV Portugal on any social network?' and 'In which social network do you follow MTV Portugal?' from the online survey

Despite the majority of respondents being familiar with MTV Portugal (94,34%), only 23,6% follow the brand on online social networks, being the spotlight on Facebook, with a follow rate of 96,61%.

14. What do you value the most on each social network?

Customers value different social networks for their different attributes. While Facebook is most valued for the information available in it and the contests/giveaways proposed by brands on it (19,55%), on the other hand, Twitter allows customers to empower their interaction with the brand (19,51%). Instagram is most liked because of its content, such as behind the scenes posts (22,90%), as well as YouTube (16,38%). In contrast, there is not much that customers value on Pinterest (50,55%).

5. CONCLUSIONS

The primary goal of the present research was to comprehend how MTV Portugal grew from only being a television channel, to pursue a 360° communication, with a great presence on social media. Three key research questions were imposed and are now answered in this chapter, as follows:

i. WHAT WERE THE REASONS THAT LEAD MTV TO ENTER SOCIAL MEDIA?

MTV Portugal embraced Social Media in result of the need to change. Subsequently of a shift in what their target needs, MTV saw Social Media as an extension of their work. Audiences are living in a multi screen environment, where they want to be in contact with artists or shows, and interact with the brand. Thus, in line with the brand 360-degree communication scheme, MTV took Social Media to elevate and strengthen the bound with its audience.

ii. WHAT ARE CONSUMERS' PERCEPTIONS REGARDING MTV'S PRESENCE ON SOCIAL NETWORKS?

In order to have a better understanding of this question, the author relied on the answers collected through the online survey performed. Hence, once respondents were familiar with MTV Portugal, it was possible to extract more accurate conclusions.

Customers have a very positive perception towards MTV's presence on Social Media. Firstly, content posted on these networks is perceived as trustful. Moreover, since for MTV's audience it is fundamental to stay updated on the latest news and live programming, costumers enjoy the content posted and the possibility to interact with the brand, mainly through contests.

iii. IS MTV DELIVERING ADDED VALUE TO ITS CONSUMERS FROM ITS PRESENCE IN MULTIPLE PLATFORMS, OTHER THAN TELEVISION?

As a television channel delivering content to a target urging to stay connected at all times, MTV ought to deliver value to its costumers through other sources, namely Social Media. Facebook is valued for the information available in it and the contests/giveaways shared here. Twitter allows customers to empower their interaction with MTV, while Instagram is most liked because of its content, such as behind the scenes posts, as well as YouTube. However, despite being present on Pinterest, customers do not find much value on this network.

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7. LIMITATIONS AND FUTURE RESEARCH

MTV Networks is, indeed, a worldwide renowned brand, especially among the entertainment industry, and the same happens to their national channels, like MTV Portugal. However, due to the fact that national wise, MTV works in a smaller scale, the sources of information are limited. Hence, all the information collected regarding MTV Portugal was through personal interviews in the headquarters of the company. Most of the information collected for this matter is based on professional experience of the interviewed and, therefore, there might lack numerical data to quantify some of the company's figures.

Another subject of concern refers to the online survey performed. Even though the answers collected consist of a reliable foundation to collect data for this research, the number of respondents who claim to follow MTV Portugal on Social Media is quite low, compared to the amount of total respondents, which might put the accuracy of some conclusions into jeopardy.

As for future research, Social Media is still a relative recent topic. From the online survey, it was possible to notice that even though many respondents watch MTV Portugal, the great majority of these do not follow it on Social Media. Thus, it would be interesting to do further research on how to potentiate social networks' feature in order to attract customers to these, once MTV uses them as an extension of the television channel, in a way that customers do not miss out on any content.

8. TEACHING NOTES

8.1 Synopsis

MTV Portugal is the national branded television channel of the worldwide renowned brand, MTV. Founded in 2003 in Portugal, the company has been growing ever since. However, in 2009, the company reached a very important milestone when took its first steps in social media.

The present case study focus on how MTV Portugal successfully entered the digital world and used it to connect with its customers and enrich their relationship, using online social networks.

Firstly, readers of the case study will be presented with a brief overview of the industry both globally and national wise. Naturally, afterwards comes a chapter about the company itself and its strategy: a glimpse on its 360-degree communication scheme and how the company manages its presence on social media, so successfully.

Last but not least, there is a chapter regarding the future outline for MTV Portugal - challenges and goals - which is supported with some data collected from online surveys.

8.2 Target Audience

The present case study is fit not only for undergraduate and master students, but also for more advanced courses. However, considering that the case study features some marketing and strategy contents, it is more suited for students with backgrounds in areas such as business management, marketing and/or strategy.

Despite having a more didactic component, this case study might also be used for professionals, who feel that still have area for improvement regarding their skills in the workplace.

8.3 Teaching Objectives

The purpose of the present case study is to serve as a real life example of a successful company in the national landscape, not only for students but also for professionals as well.

It should work as a tool for students to assess and cement knowledge given in class by teachers. By being exposed to a real life situation, students will be able to be more aware of real problems and how to solve them, with the capability of thinking 'out of the box', with resources available at their reach.

Moreover, because this case study deals with such a recent topic as social media, which is a tool with a rising importance inside companies, recently being featured in many marketing communications; it is a fundamental tool in the education of future graduates and even for professionals, as businesses are facing a digital migration.

8.4 Teaching Plan

Prior to an extensive and profound analysis of this case study, it is crucial to introduce its readers to concepts such as Web 2.0 and social media. Besides, for a better understanding of the contents presented, it is ideal that readers are comfortable with management and marketing notions. In order to do so, the following readings are suggested:

- "Branding in the digital age" (Edelman, 2010)
- 'Marketing meets Web 2.0, social media, and creative consumers: Implications for international marketing strategy' (Berthon, 2012)

8.4.1 In-class discussion

The following questions and respective answers are mere guidelines to be followed in class, during discussion between students and the teacher.

1. Please indicate what are the main differences between traditional media and social media?

SOCIAL MEDIA	TRADITIONAL MEDIA
• Two-way flow of information	• One-way flow of information
• One-to-one marketing	• Mass marketing
• User-generated content	• Professional content
• Active involvement	• Passive involvement

2. Please state opportunities and risks regarding social media.

OPPORTUNITIES	RISKS
• Inexpensive, when compared to other options	• Urge to be appealing to customers, in order to get their attention
• Refreshing perspective to communication strategies	• Lack of control of information and content by marketers
• Co-creation of value between companies and customers	• Lack of metrics to measure social media's success
• Consumer empowerment	• Potential detrimental information posted in online space, available quicker, at a wider audience
• Larger audience	
• Quick response time	

3. Does social media bring added value to customers? And companies?

Despite the general agreement that Social Media brings added value to both customers and companies, through the online survey performed, the author learned that respondents were more reluctant regarding the benefits among companies. Yet, the reasons supporting respondents' belief were that Social Media comes as a source of advertising for companies, generating brand awareness and allowing customer interaction. Besides, on a customer perspective, it enables them to be updated on the latest news about the brand, be informed about it, allowing a closer relationship of proximity between parties.

In fact, this goes in line with the finding in the Literature Review, where is stated that online platforms for social interactions are of great interest for marketers, wanting to explore them as new promotion media (Katona, Zubcsek and Sarvary, 2011).

4. What were the reasons that lead MTV Portugal to join Social Media and what was the impact that this had on the brand?

(From the case study)

MTV Portugal joined social media back in 2009, owing to the fact that the paradigm of the brand's target was changing. Marta cleared:

> "Our target is changing, therefore MTV has to change and accompany it, whether if it is on television, computer, tablet or even smartphones. Audiences are living in a multi screen environment, where they want to be in contact with artists or shows, and interact with the brand. On MTV we say we make content, so let's treat social media as a platform to make new content".

(From research question iv.)

As a television channel delivering content to a target urging to stay connected at all times, MTV ought to deliver value to its costumers through other sources, namely Social Media. Facebook is valued for the information available in it and the contests/giveaways shared here. Twitter allows customers to empower their interaction with MTV, while Instagram is most liked because of its content, such as behind the scenes posts, as well as YouTube. However, despite being present on Pinterest, customers do not find much value on this network.

5. One of MTV Portugal's future challenges is to "Potentiate MTV Portugal on Social Media, activating projects with a 360° component and be up-to-date and disruptive on APPs and other online platforms". In your opinion, what can be done in order to achieve this?

(Open answer)

APPENDIX

Exhibit 3 - Affinity and adhesion rates for television channels among 'Millenials', on July 2014 (source: MMW)

	Live							
	15/24 anos com TV Paga		15/34 anos com TV Paga		Idade 15-24 anos		15/34 anos	
	aff%	adh%	aff%	adh%	aff%	adh%	aff%	adh%
MTV Portugal	441,58	40,25	281,04	57,13	361,29	40,28	227,59	57,15
Fox Life	177,41	16,17	162,41	33,01	145,07	16,17	131,47	33,02
Fox	174,62	15,92	153,84	31,27	142,79	15,92	124,53	31,27
SIC Radical	147,28	13,43	181,28	36,85	120,42	13,43	146,74	36,85
Hollywood	144,72	13,19	147,27	29,94	118,57	13,22	119,32	29,96
SIC Mulher	141,89	12,93	152,92	31,09	116,02	12,93	123,79	31,09
MOV	125,15	11,41	124,90	25,39	102,33	11,41	101,10	25,39
AXN	122,39	11,16	139,91	28,44	100,08	11,16	113,25	28,44
TV Record	104,65	9,54	116,82	23,75	85,57	9,54	94,58	23,75
Panda	100,64	9,17	106,54	21,66	82,29	9,17	86,24	21,66
Disney Channel	91,30	8,32	85,23	17,32	74,66	8,32	68,99	17,33
SIC	65,03	5,93	70,12	14,25	73,33	8,18	82,09	20,62
RTP Informacao	56,74	5,17	57,60	11,71	47,22	5,26	47,85	12,02
TVI	55,78	5,08	53,96	10,97	62,20	6,93	62,11	15,60
SIC Noticias	43,93	4,00	49,12	9,98	36,15	4,03	39,93	10,03
RTP Memória	34,74	3,17	31,81	6,47	28,41	3,17	25,75	6,47
RTP2	28,57	2,60	33,90	6,89	69,79	7,78	82,94	20,83
RTP1	25,95	2,37	29,55	6,01	32,45	3,62	36,92	9,27
[TOTAL]	61,86	5,64	63,53	12,91	64,88	7,23	68,29	17,15

Exhibit 4 - Top 10 media brands on Facebook (source: Socialbakers.com)

Pages	Brands	Media	Entertainment	Sport	Celebrities	Society	Community

#	Page	Local Fans ▾	Fans
1	Rádio Comercial	1 062 405	1 302 902
2	RFM	991 214	1 137 344
3	Facebook	759 599	165 004 476
4	YouTube	646 396	84 954 875
5	MTV PORTUGAL	610 071	826 060
6	Cidade	606 526	722 848
7	Público	542 129	767 963
8	SIC	527 971	663 265
9	MTV	490 833	51 286 945
10	Jornal de Notícias	464 466	1 183 335

Exhibit 5 - Online Survey

Thesis - MTV Case Study

Dear participant,
Thank you for helping me by taking time to fill out the present survey. I am a student at Católica Lisbon School Of Business And Economics and I am currently working on my Master thesis.
This survey is a tool for better understanding the importance of social media in the Media & Entertainment industry, with focus on MTV Portugal case study. It will take approximately five minutes to complete the survey.
All data collected through the present survey is anonymous and will only be used for the purpose of the thesis. If you have any enquiries, please feel free to contact me at any time: ines.criscadosantos@gmail.com
Thank you very much in advance.
Inês Santos

Q2 Social Media aggregates all the platforms on the web, where users can exchange contents, leveraging the relationships between many of them as well as knowledge. These platforms have been catalogued into six different types: collective projects, blogs and micro blogs, content communities, social networks, online games and social virtual worlds (Peters et al, 2013).
Do you use Social Media?
❍   Yes (1)
❍   No (2)

Answer If Social Media aggregates all the platforms on the web, where users can exchange contents, leveraging the relationships between many of them as well as knowledge. These platforms have been catalogued... Yes Is Selected

Q3 How long do you spend on each of the following networks?

	Never (1)	Weekly (2)	Once a day (3)	2-3 times a day (4)	More than 3 times a day (5)
Facebook (1)	❍	❍	❍	❍	❍
Twitter (2)	❍	❍	❍	❍	❍
YouTube (3)	❍	❍	❍	❍	❍
Instagram (4)	❍	❍	❍	❍	❍
Pinterest (5)	❍	❍	❍	❍	❍
Tumblr (6)	❍	❍	❍	❍	❍

Answer If Social Media aggregates all the platforms on the web, where users can exchange contents, leveraging the relationships between many of them as well as knowledge. These platforms have been catalogued... Yes Is Selected

Q4 Why do you use Social Media? Please rank the options you chose from the most important (1) to the less important (6).
_____ Gathering information (1)
_____ Sharing content (2)
_____ Entertainment (3)
_____ Social interaction (4)
_____ Purchasing services and/or goods (5)
_____ Other (6)

Q5 Do you think that companies benefit from being present on Social Media, in terms of their relationship with:

Other companies (B2B) (1)	❍ Yes (1)	❍ No (2)
Customers (B2C) (2)	❍ Yes (1)	❍ No (2)

Q6 Please state the reasons why you believe that companies benefit from being present on Social Media.
❑ Recruiting employees (1)
❑ Community building (2)
❑ Brand awareness (3)
❑ Source of advertising (4)
❑ Market research/customer insights (5)
❑ Customer interaction (6)
❑ Selling their products and/or services (7)

Q7 Do you think customers benefit from the brand's presence on Social Media?
❍ Yes (1)
❍ No (2)

Q8 Please state the reasons why you believe that customers benefit from the companies' presence on Social Media.
❑ Be updated on the latest news about the brand (1)
❑ Possibility of participating in contests and games (2)
❑ Be closer to the brand (3)
❑ Get more information about the brand (4)
❑ See what others think about the brand (5)
❑ Buying products and/or services (6)
❑ Other (7) _____

Q10   This next section is regarding MTV Portugal.
MTV Portugal is a Portuguese television channel airing 24-hour general entertainment that belongs to MTV Networks, a Viacom subsidiary. It airs music videos and several TV shows related to music and other topics.

Q11 How many hours per week do you spend watching television?
❍ (1)
❍ 3-6 (2)
❍ 7-10 (3)
❍ 11-15 (4)
❍ >15 (5)

Q12 Do you know MTV Portugal?
❍ Yes (1)
❍ No (2)

Q13 Do you watch MTV Portugal?
- ❍ Yes (1)
- ❍ No (2)

Q14 How often do you watch MTV Portugal?
- ❍ A few times a year (1)
- ❍ A few times a month (2)
- ❍ 2-3 times a week (3)
- ❍ 4-6 times a week (4)
- ❍ Daily (5)

Q15 Do you follow MTV Portugal on any social network?
- ❍ Yes (1)
- ❍ No (2)

Q16 In which social networks do you follow MTV Portugal?
- ❑ Facebook (1)
- ❑ Twitter (2)
- ❑ YouTube (3)
- ❑ Instagram (4)
- ❑ Pinterest (5)

Q17 What do you value the most on each social network?

	Facebook (1)	Twitter (2)	YouTube (3)	Instagram (4)	Pinterest (5)
Not much (1)	❑	❑	❑	❑	❑
Information available (2)	❑	❑	❑	❑	❑
Behind the scenes posts (3)	❑	❑	❑	❑	❑
Interaction with others (4)	❑	❑	❑	❑	❑
Interaction with the brand (5)	❑	❑	❑	❑	❑
Contests/giveaways (6)	❑	❑	❑	❑	❑
Others (7)	❑	❑	❑	❑	❑

Q18 Please rate the following sentences, according to your level of agreement.

	Strongly Disagree (1)	Disagree (2)	Neither Agree nor Disagree (3)	Agree (4)	Strongly Agree (5)
It is fun to belong to the MTV Portugal community (1)	○	○	○	○	○
It is interesting to interact with MTV Portugal on social networks (2)	○	○	○	○	○
It is interesting to interact with the other fans on social networks, which share the same interests as I do (3)	○	○	○	○	○
I trust on information published on social networks, by MTV Portugal (4)	○	○	○	○	○
I enjoy knowing more about artists I like and behind-the-scenes footage (5)	○	○	○	○	○
I like to participate in contests proposed by the brand (6)	○	○	○	○	○
I like to stay updated on the latest music news and live programming (7)	○	○	○	○	○
I like to be updated on current trends, not only about music but also other cultural fields (8)	○	○	○	○	○
Please select 'Agree' (9)	○	○	○	○	○
I don't think it is safe to interact with companies online (10)	○	○	○	○	○
I don't think it is safe to interact with others online (11)	○	○	○	○	○
I don't think that the information published is accurate (12)	○	○	○	○	○

Q19 Please select your age range.
- ❍ <18 (1)
- ❍ 18-24 (2)
- ❍ 25-34 (3)
- ❍ 35-44 (4)
- ❍ 45-54 (5)
- ❍ >55 (6)

Q20 Please select your gender.
- ❍ Male (1)
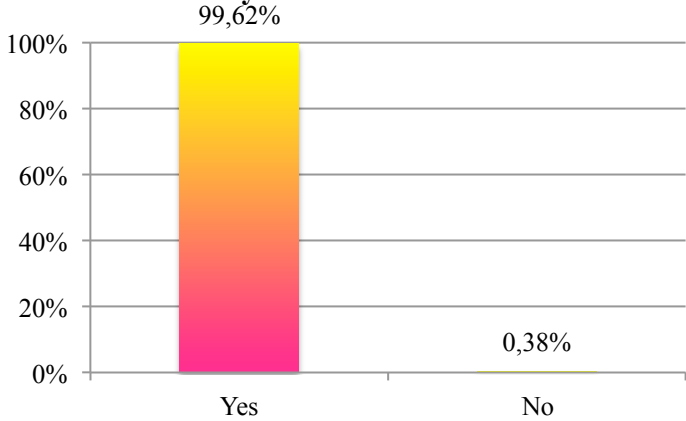- ❍ Female (2)

Q21 Please select your nationality.
- ❍ Portuguese (1)
- ❍ Other (2)

Q22 Please select your education level.
- ❍ Primary school or less (1)
- ❍ High school (2)
- ❍ Bachelor's degree (3)
- ❍ Masters' degree (4)
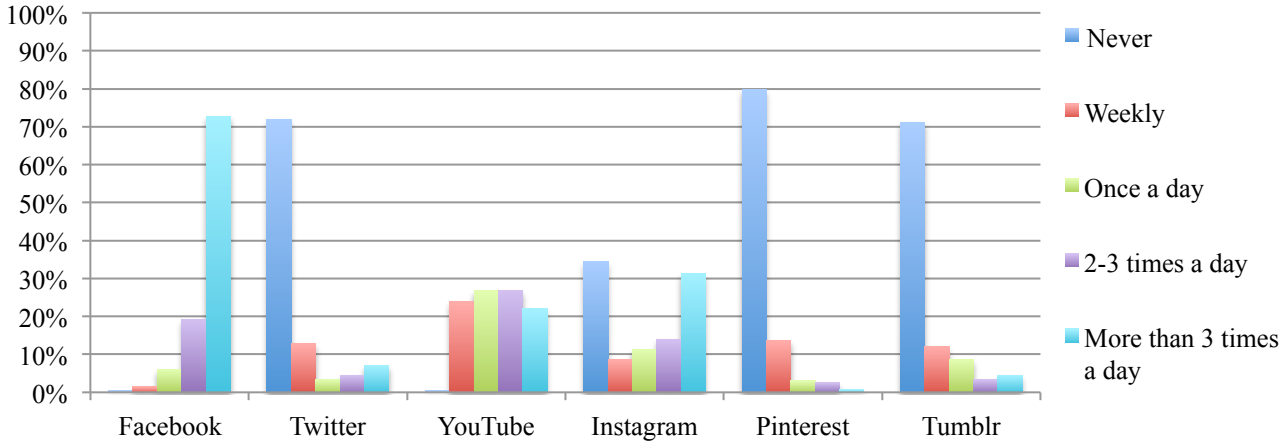- ❍ Other (5) _____

Q23 Thank you very much for your participation!
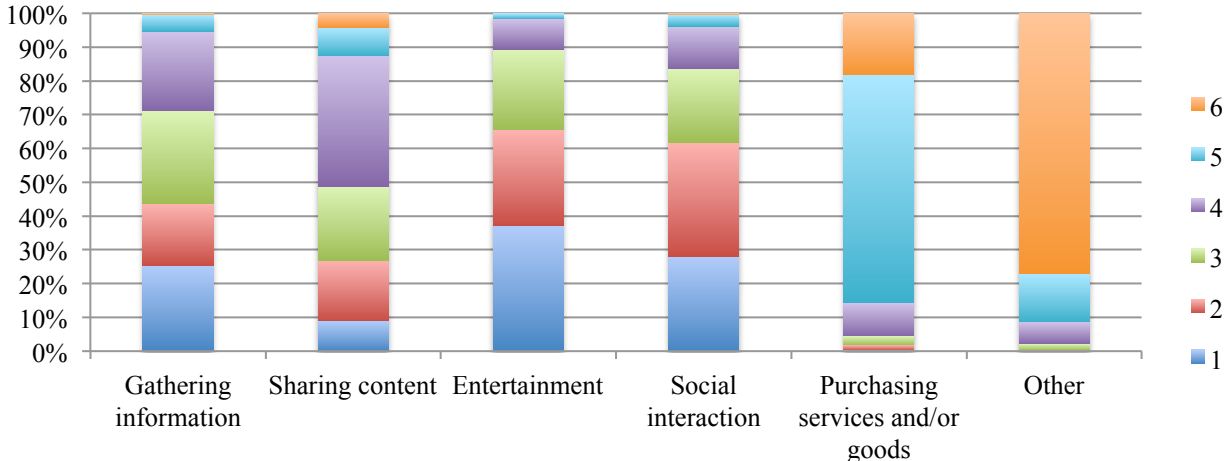
Exhibit 6 - Findings from online survey

1. Do you use Social Media?

2. How long do you spend on each of the following networks?


3. Why do do use Social Media?

4. Do you think that companies benefit from being present on Social Media, in terms of their relationship with other companies? And customers?

OTHER COMPANIES? (B2B)			CUSTOMERS? (B2C)		
YES	NO	**Total**	YES	NO	**Total**
222	43	**265**	260	5	**265**
83.77%	16.23%	**100%**	98.11%	1.89%	**100%**

5. Please state the reasons why you believe that companies benefit from being present on Social Media.

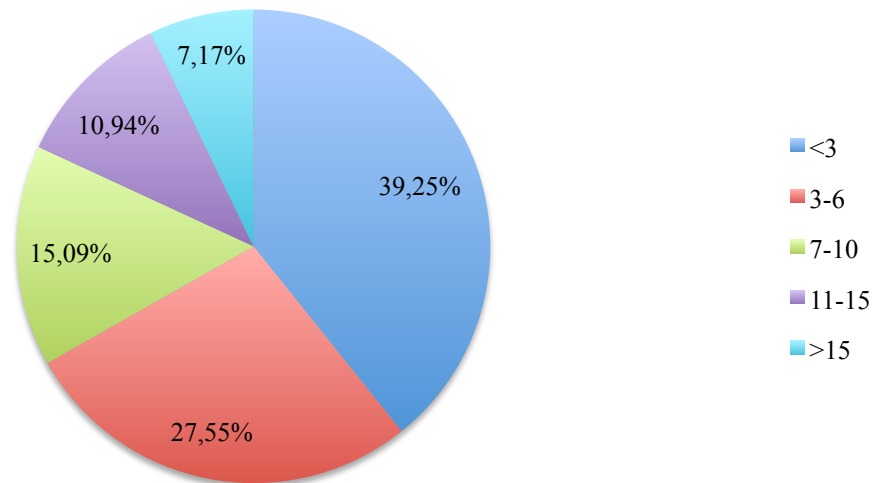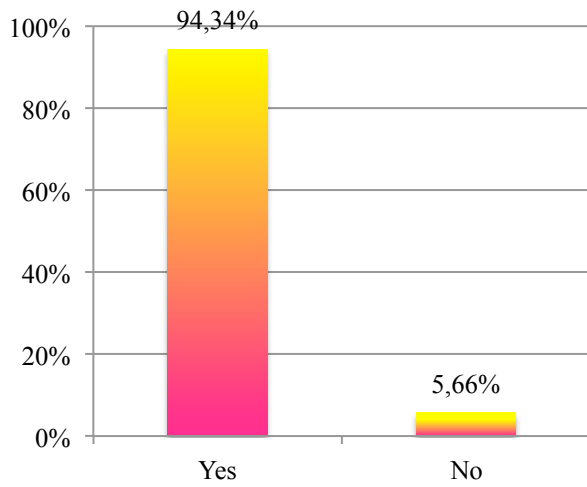|		
RECRUITING EMPLOYEES	49.24%	130
COMMUNITY BUILDING	56.06%	148
BRAND AWARENESS	78.41%	207
SOURCE OF ADVERTISING	83.33%	220
MARKET RESEARCH/ CUSTOMER INSIGHTS	68.94%	182
CUSTOMER INTERACTION	76.52%	202
SELLING THEIR PRODUCTS/SERVICES	60.23%	159
Total	**100%**	**264**

6. Do you think customers benefit from the brand's presence on Social Media?
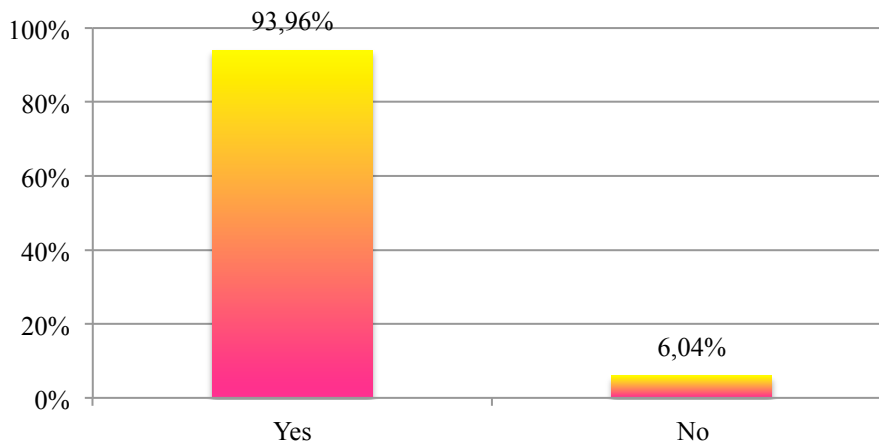
7. Please state the reasons why you believe that customers benefit from the companies' presence on Social Media.

BE UPDATED ON THE LATEST NEWS ABOUT THE BRAND	87.95%	219
POSSIBILITY OF PARTICIPATING IN CONTESTS AND GAMES	51.81%	129
BE CLOSER TO THE BRAND	62.25%	155
GET MORE INFORMATION ABOUT THE BRAND	79.12%	197
SEE WHAT OTHERS THINK ABOUT THE BRAND	53.41%	133
BUYING PRODUCTS AND/OR SERVICES	59.84%	149
OTHER	1.61%	4
Total	**100%**	**249**

8. How many hours per week do you spend watching television?

- <3 — 39,25%
- 3-6 — 27,55%
- 7-10 — 15,09%
- 11-15 — 10,94%
- >15 — 7,17%

9. Do you know MTV Portugal?

	Yes	No
	94,34%	5,66%

10. Do you watch MTV Portugal?

	Yes	No
	42,00%	58,00%
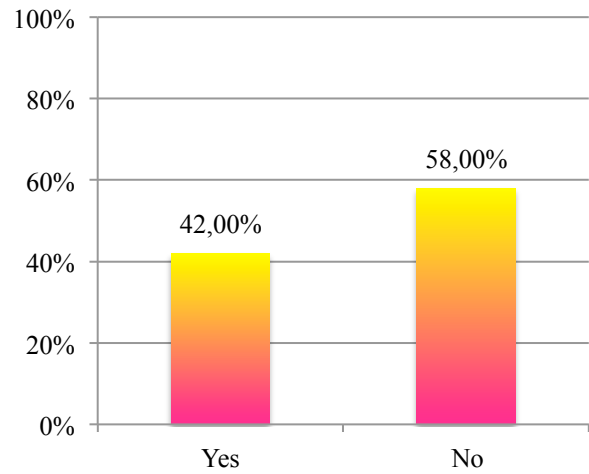
11. How often do you watch MTV Portugal?

A FEW TIMES A YEAR	20 19.05%
A FEW TIMES A MONTH	43 40.95%
2-3 TIMES A WEEK	19 18.10%
4-6 TIMES A WEEK	10 9.52%
DAILY	13 12.38%
Total	**121 100%**

12. Do you follow MTV Portugal on any social network?

	Yes	No
	23,60%	76,40%

13. In which social networks do you follow MTV Portugal?

FACEBOOK	96.61%	57
TWITTER	40.68%	24
YOUTUBE	18.64%	11
INSTAGRAM	42.37%	25
PINTEREST	5.08%	3
Total	**100%**	**59**

14. What do you value the most on each social network?

	NOT MUCH	INTERACTION WITH OTHERS	INFORMATION AVAILABLE	INTERACTION WITH THE BRAND	BEHIND THE SCENES POSTS	CONTESTS/ GIVEAWAYS	OTHERS	Total
FACEBOOK	7 3,18%	40 18,18%	43 19,55%	35 15,91%	37 16,82%	43 19,55%	15 6,82%	**220** **100%**
TWITTER	23 18,70%	24 19,51%	14 11,38%	24 19,51%	12 9,76%	8 6,50%	18 14,63%	**123** **100%**
YOUTUBE	24 20,69%	13 11,21%	18 15,52%	13 11,21%	19 16,38%	12 10,34%	17 14,66%	**116** **100%**
INSTAGRAM	15 11,45%	24 18,32%	10 7,63%	18 13,74%	30 22,90%	16 12,21%	18 13,74%	**131** **100%**
PINTEREST	46 50,55%	7 7,69%	6 6,59%	7 7,69%	7 7,69%	7 7,69%	11 12,09%	**91** **100%**

15. Please select the following sentences, according to your level of agreement.

	MEAN	STANDARD DEVIATION
It is fun to belong to the MTV Portugal community	3.86	1.04
It is interesting to interact with MTV Portugal on social networks	3.88	1.05
It is interesting to interact with the other fans on social networks, which share the same interests as I do	3.92	1.09
I trust on information published on social networks, by MTV Portugal	4.27	0.89
I enjoy knowing more about artists I like and behind-the-scenes footage	4.36	0.80
I like to participate in contests proposed by the brand	4.07	1.11
I like to stay updated on the latest music news and live programming	4.25	0.66
I like to be updated on current trends, not only about music but also other cultural fields	4.05	0.99
I don't think it is safe to interact with companies online	2.17	0.91
I don't think it is safe to interact with others online	2.27	1.00
I don't think that the information published is accurate	2.14	0.94