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Red Bull, a paradigmatic example of the new communication strategies of brands in the digital environment

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Abstracts

Introduction: In this research we will focus on *online* contents offered by the Red Bull brand either through its website www.redbull.tv or through its Red Bull TV App. As a brand, Red Bull needs to stand out amongst all the advertising noise, it needs to make itself be noticed and reach its consumers, but today audiences are fragmented, audiences are not submitted to the programmatic dictates of televisions. More and more, and especially in the young public, which is the one that identifies with the brand the most, it is an active public that generates its own programming grids, looking for what it really wants to see. So, how does a brand achieve to be heard? Through Rock&Love: surprise and give love. **Hypothesis:** Our hypothesis from the start is that Red Bull, in the search of connecting with its public, it offers contents of its interest which reaffirm the approach towards the brand, thus achieving Rock&Love. **Objectives:** According to the hypothesis, three objectives will guide this research: first, to know the codes of Red Bull in the digital environment. Second, to carry out an analysis of contents used by the brand to approach its users keeping in mind the new consumption habits. Third, to analyse the difference of contents depending on the media where it is issued. **Methodology:** In order to confirm our hypothesis or not, we will use the qualitative and quantitative method. The techniques to be used will be the documental observation and contents analysis. **Conclusions:** This *Ad Hoc* contents analysis enabled obtaining quantitative data and made the approach to our objectives in a qualitative manner easier, therefore, the starting hypothesis has been responded and it is confirmed that the brand uses Rock&Love in the contents shown through the different platforms of Red Bull TV.

Keywords

Advertising; Brand; Digital; Audiovisual Production; Media.

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Translation by **Yuhanny Henares** (Universitat de Barcelona)

1. Introduction

We are witnessing a change of paradigm that comes by the hand of digitalization. The digital revolution has allowed that “old” and “new” *media* converge to meet audience’s needs. We look for migrating audiences, those not remaining still and passive before their television waiting for programmers to tell them what to see, but we are before active audiences instead who decide what to see, when and where. Production, distribution and consumption processes of *mass media* blur into what Jenkins (2008) calls the convergence era, where relationships among different agents of communications intertwine, witnessing the hybridation of contents and channels. The digital era has led to the atomization of audiences and Internet has allowed consumers to have more easiness of access to information and more interaction capacity. It is the change of “diffusion model” which includes from the mass media, led by television, to the apparition of the “reticular model” together with Internet (Martínez and Palao, 2009). In association with the “reticular model” there is the “Speed-Man” (De Kerchove, 1999) around whom everything moves and who has all information at his reach.

Considering all aspects mentioned up until now we notice that the actions a brand can make in order to get to its consumers come from the *off line* (conventional media) or *on line* aspect (digital media), they are not excluding. However, brands need to make the most of the change in paradigms to stand out amongst all the advertising noise, they need to excel in order to reach their consumers, although as we already said, audiences are fragmented, exempt from the programmatic dictates of television. More and more, audiences are more active, wish to generate their own programming grid and this is possible thanks to multiplying contents and screens. Access to contents is not limited, we have access to information or entertainment from our *Smartphone, Tablet, Smart TV*... the diversity of screens and access to Internet enables us to be permanently connected in a way that was unthinkable just a few years ago. According to INE data [1], in 2015 in our country 78.7% of homes had Internet connection and, more specifically, the *App Date* [2] report of that same year shows that the usage penetration of *smartphones* is 81% and that 89% of the time the mobile is used, it is to use Apps. We have modified the way we interact with media. Lipovetsky and Serroy (2009) mention the transformations occurring in the consumption society taking into account the multiplicity of screens. This transformation entails emotion and feelings. In this sense, in order for a brand to be heard amongst the media noise, it must use Rock&Love: surprise and give love. In our case of study, we start from the idea that Red Bull, in its search to connect with its public, it offers them contents of their interest so that they could reaffirm their approach to the brand and, therefore, reach Rock&Love. It is about bringing out experiences to obtain appreciation of users, giving them love in exchange of love. To confirm our hypothesis, we will approach *on line* contents offered by the Red Bull brand, either through its website www.redbull.tv or its Red Bull TV APP. Moreover, we will

observe the reactions of users through social networks, specifically through official Facebook (Total 207.668 Likes) and Twitter (more than 17.600 followers) of Red Bull TV [3].

2. Theoretical framework

As Manuel Castells establishes, the end of the XX century and the beginning of the XXI century entails a technological revolution linked to information that “transformed our way of thinking, producing, consuming, trading, managing, communicating” (Castells, 2006: 25-26), this transformation generates a “culture of the virtual reality, built around an audiovisual universe each time more interactive, which has penetrated the mental representation and communication everywhere, integrating the diversity of cultures in an electronic hypertext” (Castells, 2006: 26). Castells is referring to interactivity in the audiovisual environment, but this term has been theorized generally from the last quarter of the past century. The more interactive a media is, the better. “fashion has exalted, in the last years, the word interactive to the limbo of what is desirable *per se*” (Moreno, 1998: 143). Already in 1986, Rogers talks about interactivity and traces a continuous line where it includes different communication media according with their capacity to interact with people. We must forget about the classic communication scheme Sender – Message – Receiver, because we do not talk about mass media, understood as the group of people who receive information in a passive manner, but we move from the unidirectionality of communication processes of traditional media to the bidirectionality or multidirectionality. Interactivity takes place thanks to the possibility of bidirectional communication between the machine and the user and the subsequent elimination of the passive role of the user. Internet has meant for advertising communication, the real possibility of interactivity and access to the target without the obligation of using massive-passive media.

As we already mentioned in the introduction of this research, atomization of audiences comprises a change in the diffusion models and this also involves a change in advertising models. We find ourselves fully with the “post-advertising” (Solana 2010), in this transformation era, if the brand wants to get to its consumers, it is necessary that they establish new routes. “What we are suggesting, with our *rock&love* is a different way to approach the publics, more tuned with the new possibilities the digital context offers.” (Martínez, Martín and García, 2015: 81) the brands must determine strategies that bring out mutual interest, talking the same language and shouldn’t be intrusive. Communication opportunities digitalization offers, shall be used. Castells (2005) names the “network society” where communication and information technologies (ICT) and the network of digital communications play a significant role on the changes produced in our society. Castells also reflects on culture of autonomy, which is possible thanks to the emergence of the network society. The main feature of this culture of autonomy is the articulation of information into nodes, where centrality of information disappears. This notion can be transferred to the advertising model leading to the idea that brands loose the control of their communication because the central control disappears. Technological advances have introduced modifications in our uses and habits, have brought cultures together. Internet is the technological base that reorganizes the information era. Access to contents, especially those concerning entertaining and cultural industries, is often related with their consumption through the Internet. This consumption is usually linked to piracy and illegal downloads. We are facing what Anderson (2009) identifies as the “bit economy” which looks for zero cost in products, this idea also harmonizes with the informationalism of Pekka Himanen (2001), who says that the user is not willing to pay to have access to contents. However, De Vicente (2007)

talks about “economy of affection” (*economía del cariño*) linking this concept to the specific case of the launching of Radiohead record *In Rainbows* “most people are willing to pay, even if they are not obliged to, if they consider the price is fair, the service deserves reward, and if there is a certain element of social pressure” (De Vicente, 2007). Rafa Soto transfers this concept to advertising and mentions this is the way for advertising to reconnect with consumers.

“Economy of affection in the advertising context occurs when the consumer perceives that a brand is being generous with him. And the consequences of such perception can be summarized in that:

- The consumer positions the brand much better.
- Increase emotional values of the brand.
- The consumer is more willing to obtain products or services from the brand.
- The consumer disseminates the brands gesture through his own media (blogs, webs) and social networks.” (Soto, 2011: 216)

Martínez, Martín and García (2015) expose their concept of Rock&Love from the premises established by Rafa Soto, who says that the concept of Rock is an attitude that means the publicist must be taking risks constantly so that its brands can grab the attention of the target. “On the era of unlimited access to information and advertising noise, gaining the attention of the target public is the first condition for an efficacious communication of brands” (Martínez, Martín and García 2015: 81). Brands must learn to surprise their consumers and they need to be willing to get related with the brands because they offer elements of their interest. Regarding Love, these authors mention that the secret is not only about looking for the love of consumers, but that the brands are the ones that should give love, because only then reciprocity is achieved. Brands are bursting into fields that traditionally didn’t belong to them, it is about creating experiences associated to the universe of the brand through entertainment or the creation of contents. “Therefore, publicists no longer need to create a communication of the product (or brand), but products of communication instead that are highly alluring in order to be demanded” (Simancas and Bazaga, 2014: 500). This active demand also involves active participation of consumers, for example by sharing these contents. This creation of common spaces or meeting points brands offer to their users is aligned with the concept of “Yin” mentioned by Solana (2010). Yin advertising fosters relationships and creates advertising products that are able to attract consumers.

3. Hypothesis, Objectives and Research Methodology

From our perspective, Red Bull has performed, for a long time, a different kind of communication, it is a communication that represents the Rock&Love concept exposed in the Theoretical Framework. Hence, the hypothesis leading the guidelines for this research is that Red Bull, in order to connect with its public, it offers them contents of their interest and, in this manner, reaffirms them in their approach to the brand, achieving Rock&Love.

From the hypothesis, we establish three objectives that will guide the research:

1. To know the codes of communication considering the digital environment where the Red Bull action takes place.

2. To analyse contents the brand uses to reach its users taking into account the new habits of mediatic consumption.
3. To analyse whether contents are different depending on the media they are issued from.

In order to confirm or reject our hypothesis and respond to objectives established, we will use the qualitative and the quantitative methods. Authors Taylor and Bogdan (1986) differentiate two main paradigms within Social Sciences: the positivist and the phenomenological. Both paradigms address different kinds of problems, they look for different kinds of responses and therefore, their methods are also different. On the former, which main theorists are August Comte and Emile Durkheim, the object of study is the social fact and it is alienated from the individual, On the contrary, on the later, led by Max Weber, the object of study is the social action and it intends to comprehend the meaning the individual grants to its own behaviour. The positivist requires the quantitative method to obtain data susceptible of being statistically measured and analysed. On the contrary, the phenomenological will use qualitative methods, in order to gain comprehension of social phenomena.

The following research is affiliated within the phenomenological paradigm, because it looks to comprehend a phenomenon, which is in this case, the way the Red Bull brand offers Rock&Love to its users through contents. In this sense, the main method to address our objectives is the qualitative method, characteristic of this paradigm, although we will turn to a methodological pluralism as a suitability process to the considered dimension of the object (Beltrán, 2003: 51). Thus, our research also uses the quantitative method as a complement to the previous one in order to obtain data that allow us to know the *engagement*, the Love of users, through their responses to contents of the brand through social networks. Social networks chosen for this quantitative study were Facebook and Twitter, taking the activity of the brand during the week ranged from November 14 to 20, 2015, as a sample.

Amongst the different methods used, different types of techniques and research tools have been used, both in a sequential manner, and simultaneous manner, respecting the specific character of each one without mixture or disorder (Rodríguez, Gil and García, 1999: 69). The main techniques were documental observation about different sources and contents analysis “a research technique for objective, systematic and quantitative description of manifested contents of communications, in order to interpret them” (Berelson cited by Krippendorff, 1990:29). Although the technique is quantitative in its process, its purpose is to interpret the studied phenomena, which grants the qualitative tenor, and frames it as suitable for the phenomenological paradigm.

The categories applied in the contents analysis are based on those suggested by authors Martínez, Martín and García (2015). In their article *A little of rock&love. Creative resources used by brands in mobile advertising*, they establish variables that analyse the Rock and Love of different campaigns. These factors are determined after the analysis of 42 campaigns awarded in Cannes.

These factors will work as starting point to analyse Red Bull TV contents, they must adapt to the object of study. They are not conceived as closed factors, because when they are used in the analysis, unexpected variables susceptible of becoming new factors may appear.

Table 1: Rock&Love Factors

Factors	
Love Variables	Rock Variables
The brand gives love to consumers through functionality, it makes users' life easier.	Contents based on humour that will potentially be shared by users.
The user loves the brand because it offers contents that empower him/her as user and make him/her feel good: <ul style="list-style-type: none"> –Contents that appeals to user happiness through an esthetical, emotive, solidary or fun experience. –Contents offering knowledge and that make the user feel more intelligent. –Contents awarding the user through gamification. –Contents offering a ludic experience through the game. 	Contents with innovative technology. The surprise of the user happens because technology achieves an effect that has never been seen before: <ul style="list-style-type: none"> –Novelty of technology itself. –Different application of an already existing technology.
	Contents that produce an intense experience and generate emotional empathy with the message.
	Contents that achieve interaction with the user: <ul style="list-style-type: none"> –Interaction with the message. –Commitment and participation in the diffusion of the message. –Co-creation of contents that enrich the message.
	Contents demonstrating the generosity of the brand.

Source: Authors own creation from Martínez, Martín and García, 2015: 100-101

On the other hand, <https://www.scoreboardsocial.com/> was the main tool that made carrying out the metric study easier, it is a tool that provides weekly reports on key indicators of activity on Facebook and Twitter social networks (post, nº of likes, nº of times contents are shared, etc.). Jointly, in a complementary manner, we obtained the specific data of each network, <http://www.twitonomy.com/index.php> for Twitter and the statistics provided by Facebook.

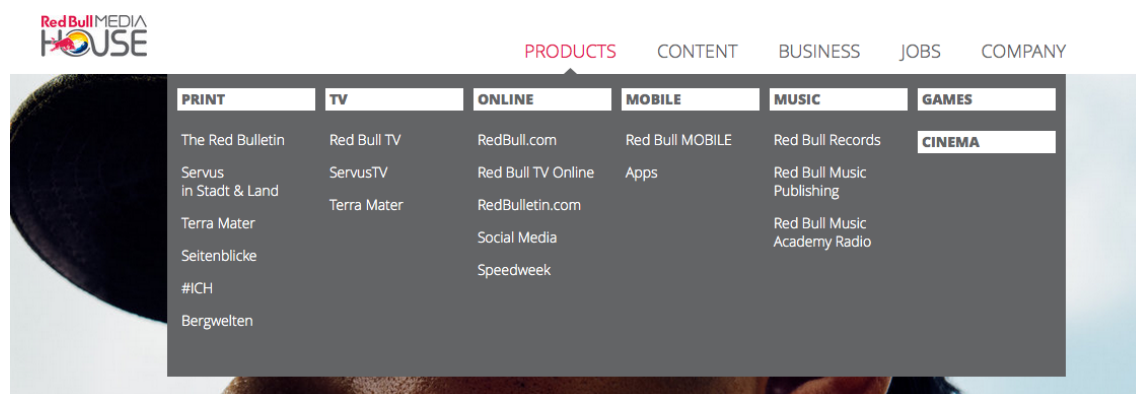
Data obtained by both tools enabled interpreting the level of response of users regarding the brand depending on the degree of involvement they show. In order to evaluate participation, we based on three basic options suggested by authors Merino, Lloves and Pérez (2013) in their study “Interaction of users in Facebook profiles of Spanish press.” They suggest measurement using the basic options of participation in the Facebook social network, where “Like” would be a first level of participation that does not involve reading or viralization of contents and turns the user into a silent observer, without leaving a mark on the contents consumed (Guerrero, 2014). The second level would be established through “comment”, which entails a greater involvement because the user is involved by providing his or her opinion. Lastly, “share” would be the level entailing a greater level of participation and identification, amplifying the communication capacity of the brand.

For Twitter data, we have adapted these levels, equating “Favourites” to “Like” of Facebook, “respond” to “comment” and retweet to “share”.

4. Red Bull, a model of global company

Red Bull is not only associated to the energetic beverage that originated it in 1987, but it has turned into a global company [4]. The Red Bull brand is linked to extreme sports, challenges, self-improvement, music festivals..., the company created *Red Bull Records* [5] and *Red Bull Media House* [6] in 2007, *Red Bull Mobile* [7] in 2008, the company sponsors different sports and competitions such as Formula 1 and specific sportspersons and emerging groups. In the following image the different products the brand exposes can be seen at the website of *Red Bull Media House*.

Image 1. Products shown on the *Red Bull Media House* website.



In the present study, the Red Bull’s business that interest us the most is the one associated to the generation of audiovisual contents and their diffusion. *Red Bull Media House* is an audiovisual producer related to extreme sports and life styles [8]. Red Bull itself generates a huge amount of contents linked to all actions it carries out and *Red Bull Media House* is the engine that channels and integrates all these contents and makes them profitable when it offers them for their diffusion. In the website itself, the philosophy of this multiplatform contents generator [9] is specified, which working as an umbrella brand, it offers a wide range of attractive products and contents through diverse channels such as television, mobile, digital, audio and even printed. Besides contents like sports, music and lifestyle, *Red Bull Media House* also includes two specialized units: *Servus Media* [10] and *Terra Mater Factual Studios* [11]. As a television channel and printed magazine, *Servus Media*

is available on German speaking regions and focuses on issues such as tradition, authenticity and “love for life”. *Terra Mater Factual Studios* produces movie films and premium documentaries about fauna, nature, science and history. Browsing through *Red Bull Media House* website, besides products, we can know further about the business lines managed and different contents offered. To know and delve Red Bull’s range of products and services would involve a huge research that overflows the boundaries of a text like the one we are developing, even though it is an interesting field of research, it is too much for the present study, hence the following images are a mere reflection of what *Red Bull Media House* can offer.

Image 2. Contents shown in *Red Bull Media House* website.

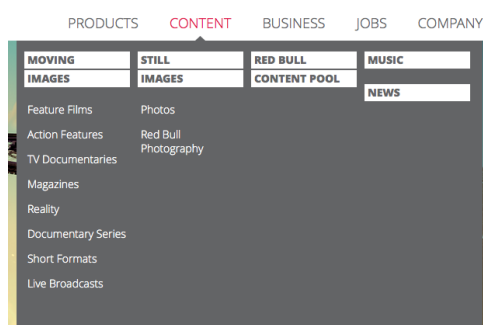
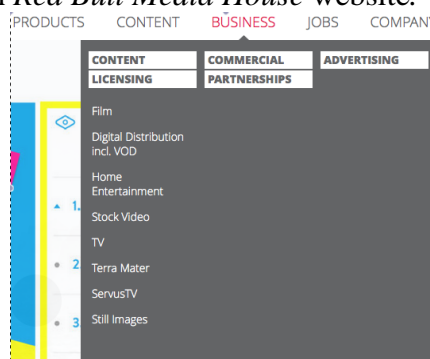


Image 3. Business lines shown in *Red Bull Media House* website.



5. Research Results

5.1. Red Bull TV on different devices

Mobile technology has led to the apparition of mobile applications that can be native, that is, “specifically developed for a type of device and its operative system” (Enríquez and Casas, 2013: 35-36) or web applications. In the case of study, contents of Red Bull TV website and Red Bull TC App are the same, although depending on the platform they are accessed to, there is a difference in the position they occupy. On one hand, we have the Red Bull TV App and on the other, the website which can be opened from computers, smartphones, tablets or Smarts TVs. Every one of them represents contents in a different manner, adapting to the characteristics of their media. From the usability perspective, it is essential that brands adapt the website to each type of device in order to achieve maximum optimization of users’ experience (Nielsen and Budiu, 2013). Browsing must be simple and visualization of contents adequate, regardless of the device from where users are connected. In order to ensure that the visualization of contents from any platform is correct, there is the option of having a web with *Responsive* or *Adaptive* design. In general, in the *Responsive* design or what Clemente (2014) calls “adaptive web design”, the website structure adapts while the *Adaptive* design is performed Ad Hoc for every device. In the case of study, we observe that the different visualizations of the website adapt, by piling up modules that constitute the site, generating one or two columns of contents and hence making their viewing easier.

All videos behave in the same manner, that is, when passing over them, a small explanatory text unfolds, but keeping the first image always at glance. The website, as seen from computers, destines a first section to outstanding videos and then, contents are organized by sections. On the next chapter

of the research, different sections that constitute the website are developed. In Smart TV LG the website is seen in a similar manner. However, the structure is different on smartphones, in the first part there are also outstanding videos, they are organized in a column, these outstanding videos keep changing between them or offer the possibility to change them manually through two arrows located on the sides of the videos. Then, the remaining videos are organized by dates, positioned in a column, from the newer to the oldest ones. From the mobile phone, there is no access to contents referring to upcoming events, this option is only available from the APP. Furthermore, from the APP, which organizes contents in a similar manner as the website does on smartphones, the event can directly be linked to the calendar and notifications about it can be received as well (Image 8). Since contents are organized by date, an almost infinite *scroll* can be made (it ends with videos older than a year. Image 8) going through all videos, although there is also the possibility to access videos according to its categories. Regarding access to news, Yunquera (2015) mentions that the *infinite scrolling*, which is different from *all-in-one-scrolling* (design of page by page access), is very useful “for information websites where there are a lot of news and users’ interaction” (Yunquera, 2015: 140). In this case, the use of this kind of Scroll is due to the huge amount of videos included and which the users have access to.

On the other hand, from the home website, there is the option to share contents through Facebook and Twitter and in the APP there are more possibilities to share contents (WhatsApp, Google +, etc.). Nevertheless, there are videos, which once they are played from a computer, they also enable its publication on Google + or, even, provide the option to copy the link and share it. In these cases, the technology used generates a timeline where the relevant milestones of the video stand out, there is direct access to them and can be shared as well (image 4)

Image 4. Video play in Red Bull TV

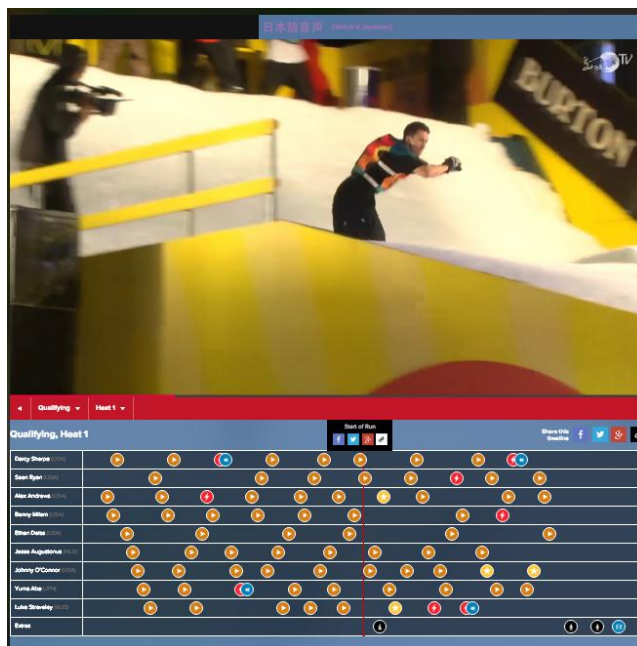


Image 5. Red Bull TV on tablet

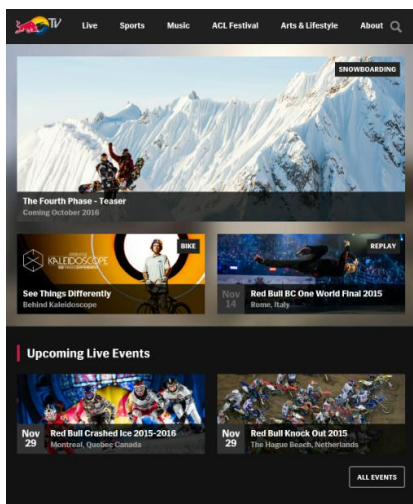


Image 6. Red Bull TV Smartphone

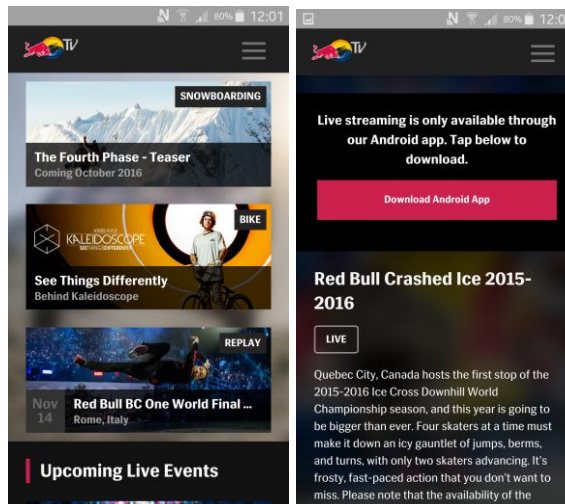


Image 7. Red Bull TV on Smart TV LG

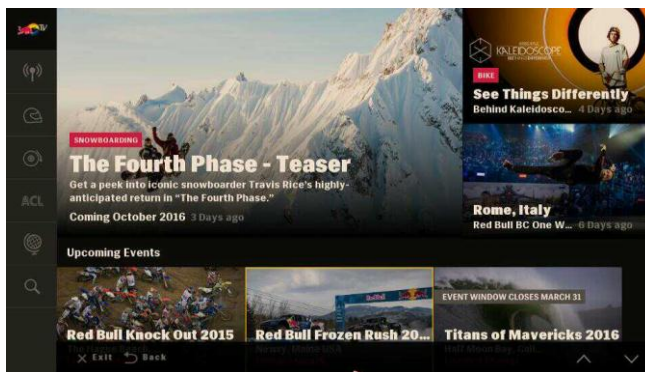
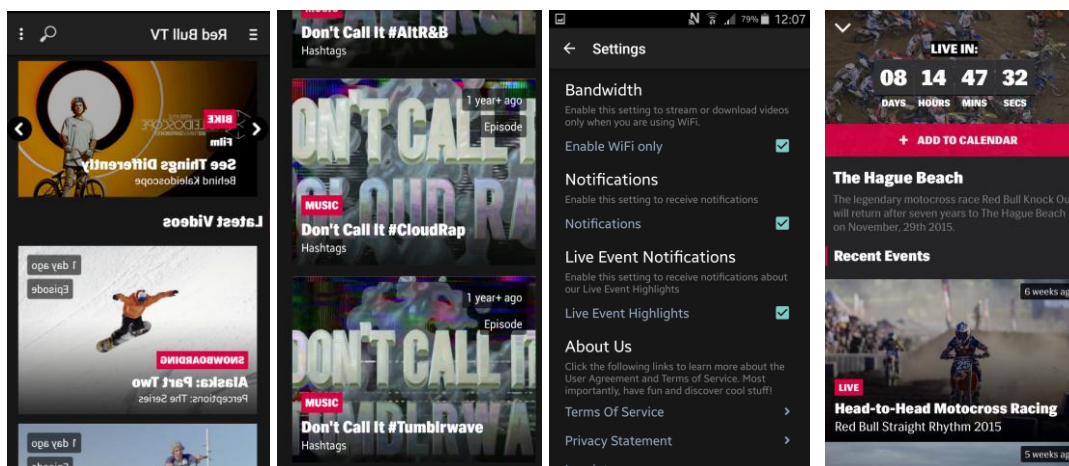


Image 8. Structure of Red Bull TV APP.

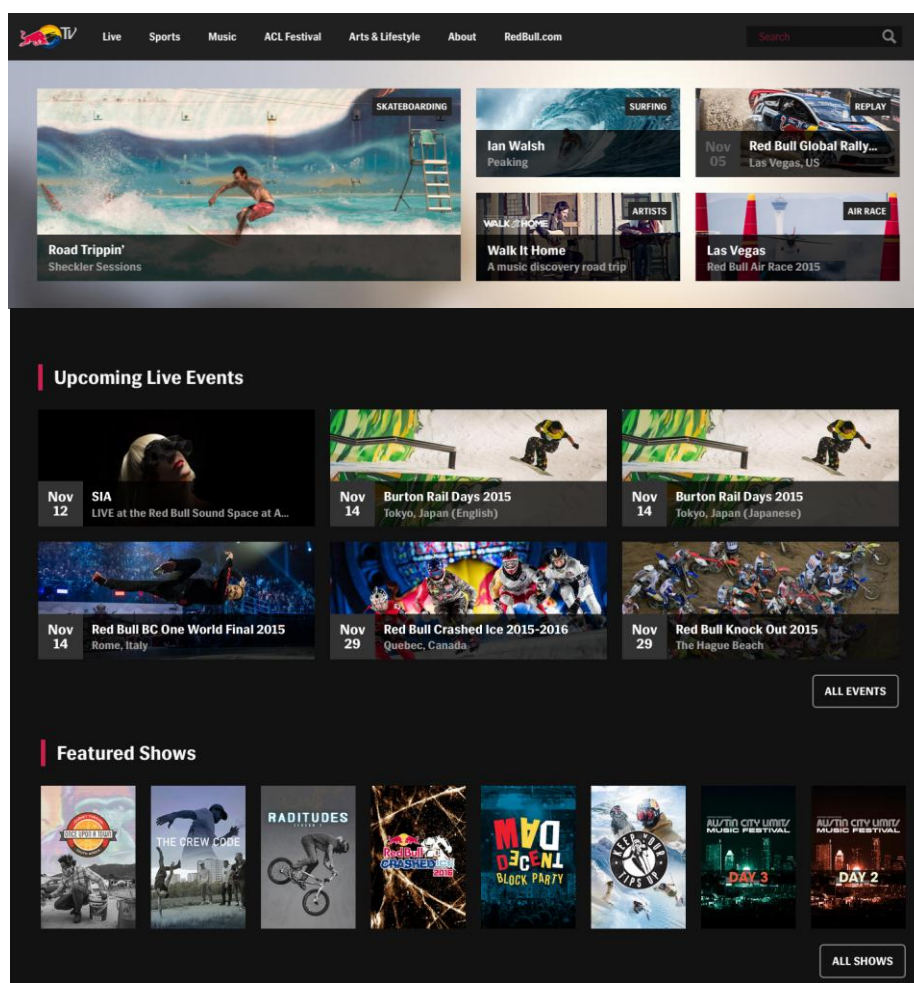


5.1 . Contents of Red Bull TV

By observing the home page of Red Bull TV, we can get an idea of the structure of contents we can have access to. On image 9 we may see how Red Bull TV website shows its contents and sections. On the upper part of the home page, there are links to different categories.

We show, in a summarized manner, the sections on the website: HOME – LIVE – SPORTS – MUSIC – ACL FESTIVAL - ARTS&STYLES - ABOUT - REDBULL.COM

Image 9. Contents shown on the website www.redbulltv.com.



The screenshot displays a grid of content on the Red Bull website, organized into three main sections:

- Latest Films:** Contains eight film thumbnails. The first row includes 'Ground Effect' (Formula 1 Returns to Mexico), 'Walk It Home' (A music discovery road trip), 'Twin Atlantic' (A Music Documentary), and 'Freerunning in Santorini' (Red Bull Art of Motion 2015). The second row includes 'Red Bull Hardline 2015' (Dan Atherton's Beastly Course), 'The Wanton Bishops Profile' (A Middle Eastern Blues Band), 'Superheroes of Stoke' (Saving Skiing Since 1992), and 'Red Bull X-Alps 2015' (World's Toughest Adventure Race). A button labeled 'ALL FILMS' is located at the bottom right of this section.
- Recently Added:** Contains eight video thumbnails. The first row includes 'The Best of 2015' (Hard Enduro Series), 'Road Trippin'' (Sheckler Sessions), 'Niseko Japan Takeover' (Keep Your Tips Up), and 'Ian Walsh' (Peaking). The second row includes 'Cultivation - Trailer' (Series Premiere November 10th), 'Riebeeck West' (Once Upon A Town), 'Renegade Rockers' (The Crew Code), and 'Ground Effect' (Formula 1 Returns to Mexico). A button labeled 'ALL VIDEOS' is located at the bottom right of this section.
- Past Live Events:** Contains six event thumbnails. The first row includes 'Red Bull Global Rallycross 2015' (Las Vegas, US) on Nov 05, 'Red Bull X-Fighters World Tour 20...' (Abu Dhabi, UAE) on Oct 30, and 'Red Bull Air Race World Champio...' (Las Vegas, US - Finals) on Oct 18. The second row includes 'O'Neill Coldwater Classic 2015' (Day 3 of Surfing) on Oct 18, 'O'Neill Coldwater Classic 2015' (Day 2 of Surfing) on Oct 17, and 'Red Bull Rampage 2015' (Mountain Bike Freeride thrills from Uta...) on Oct 16. A button labeled 'ALL EVENTS' is located at the bottom right of this section.

At the bottom left of the grid are social media icons for Twitter and Facebook. At the bottom right are links for 'Support', 'Imprint', 'Terms', 'Privacy Policy', and 'Careers'.

Then, from sections 5.2.1 to 5.2.6 the number of videos in every section and subsection is indicated on tables, leaving aside *About* and *RedBull.com* links that do not have this kind of contents. The Home contents analysis corresponds to November 20, 2015, because it keeps changing and updating constantly. Therefore, all contents published up-to-date can be seen.

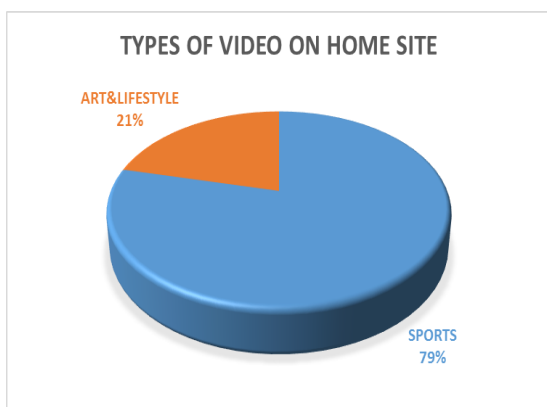
5.1.1 Home

Table 2. Home contents

SECTION	TYPE	UTS	SUBTYPE	UTS
HEADLINE	SPORTS	4	WINTER	1
			BIKE	1
			SKATE	1
			WATER	1
	ART&LIFESTYLE	1	BREAKDANCE	1
UPCOMMING EVENTS	SPORTS	3	WINTER	1
			MOTOR	2
			WATER	1
FEATURED SHOWS	SPORTS	5	WINTER	2
			BIKE	1
			WATER	1
			OTHER	1
	ART&LIFESTYLE	2	BREAKDANCE	1
			LIFESTYLE	1
LATEST FILMS	SPORTS	5	BIKE	2
			MOTOR	1
			OTHERS	1
			WINTER	1
	ART&LIFESTYLE	3	ARTISTS	3
RECENTLY ADDED	SPORTS	8	WINTER	3
			MOTOR	1
			WATER	2
			BIKE	1
			MORE SPORTS	1
PAST LIVE EVENTS	SPORTS	4	WINTER	2
			MOTOR	2
			AERIAL	1
	ART&LIFESTYLE	1	BREAKDANCE	1

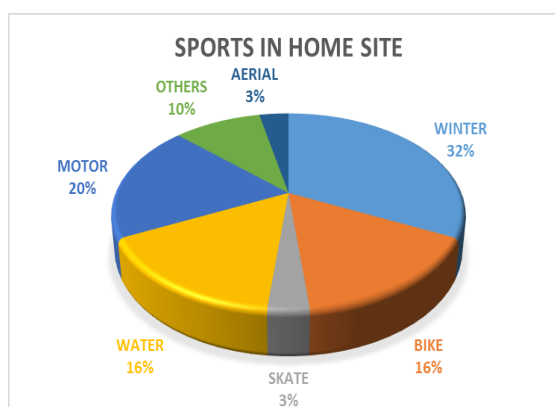
Source: Authors own creation

Graphic 1. Percentage of Home Contents.



Source: Authors own creation

Graphic 2. Percentage of Sports.



Source: Authors own creation

Sports are the contents with a higher presence in the Home website, with a 79% compared to Arts and Lifestyle. And within sports, the motor is what most contents have generated.

5.2.2. Live

In the videos highlighted in the website headline we found the following:

Table 3. Contents highlighted in the Home website.

TYPE	UTS	SUBTYPE	UTS
SPORTS	3	WINTER	1
		MOTOR	2
		WATER	1
ART&LIFESTYLE	1	BREAKDANCE	1

Source: Authors own creation

If we move down in that same website, we enter into upcoming events and in the past videos:

Table 4. Events that have generated contents

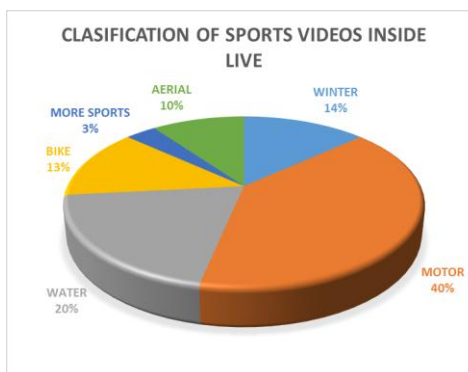
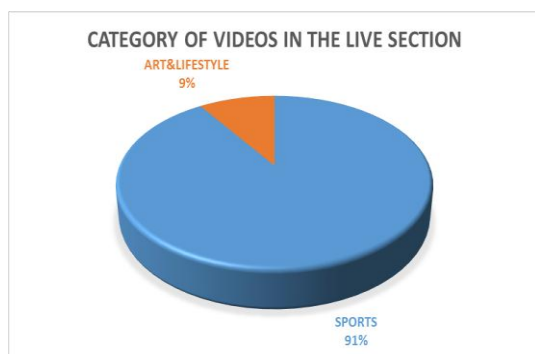
TYPE	UTS	SUBTYPE	UTS
SPORTS	30	WINTER	3
		MOTOR	10
		WATER	5
		BIKE	4
		MORE SPORTS	1
		AERIAL	3
ART&LIFESTYLE	2	BREAKDANCE	1
		TRAVEL	1

Source: Authors own creation

In the next graphic, inside LIVE section, we show the amount of each type of videos.

Graphic 3. LIVE Contents

Graphic 4. Sports in LIVE



Source: Authors own creation Source: Authors own creation

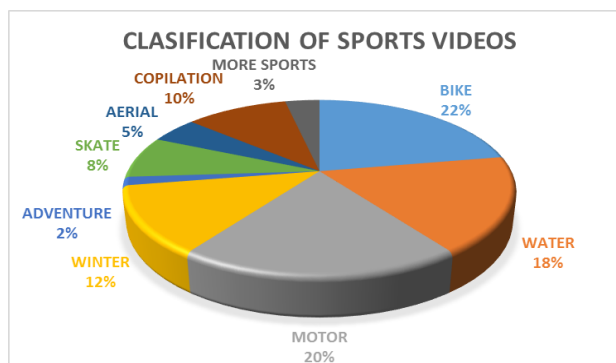
5.2.3. Sports

Table 5. Contents by sports type

	BIKE	WATER	MOTOR	WINTER	ADVENTURE	SKATE	AERIAL	COMPILATION	MORE
SHOWS	32	28	26	19	5	13	4	12	6
FILMS	5	7	4	9	5	3	5	0	3
VIDEOS	262	204	237	140	11	87	55	125	37
TOTAL	299	239	267	168	21	103	64	137	46

Source: Authors own creation

Graphic 5. Contents of different sports.



Source: Authors own creation

It is worthy of mentioning that while 22% of videos are bike sports, these only comprise a 13% of videos found by browsing within the LIVE section.

5.2.4. Music

Regarding music, we observe that music videos predominate with difference compared to the remaining contents of that category.

Table 6. Music contents

SHOWS	15
FILMS	11
VIDEOS	136
TOTAL	162

Source: Authors own creation

5.2.5. ACL Festival

In this case, contents are distributed in almost 50% among performances and Inside ACL.

Table 7. ACL Festival Contents

ON DEMAND PERFORMANCES	69
INSIDE ACL	65
TOTAL	134

Source: Authors own creation

5.2.6. Arts & Lifestyles

Finally, we observe how videos are the most outstanding contents with difference, the same that happened in the Music category.

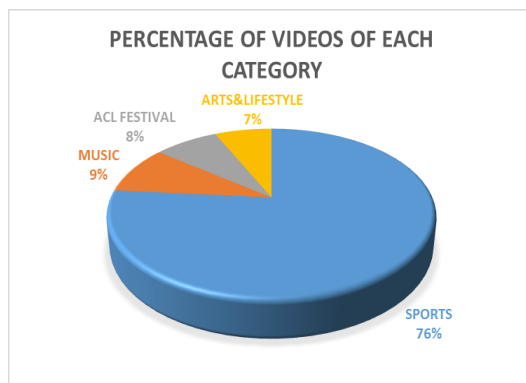
Table 8. Music contents

SHOWS	12
FILMS	3
VIDEOS	104
TOTAL	119

Source: Authors own creation

The total of videos by category produce the following graphic as a result (we do not include HOME and LIVE categories because these videos are inside the remaining sections)

Graphic 6. Percentage of contents by category.



Source: Authors own creation

Taking into account that sports is the contents with most presence at the Home website, overall, it is also the sports category which contributes most with total contents to the Red Bull TV website. From this point, where we have established the contents that constitute the Red Bull TV website and considering the predominant ones, we can now analyse them using the Rock and Love factors of Martínez, Martín and García (2015).

Love Variables

The first Love variable suggested by these authors is that the *brand offers love to consumers through functionality, making users' life easier*. In the case of Red Bull TV, functionality is not the factor of greater relevance, although it is present. Entertainment is the main objective of this brand action, over usefulness criteria, although this is not a reason to stop incorporating aspects that favour it in the APP, such as inclusion of notifications for upcoming events, as well as the possibility to add them to the user's personal calendar.

The second variable is that the *user loves the brand because it offers contents empowering him/her and which make him/her feel good* through different contents. Therefore, authors establish subcategories:

- *Contents that address users' happiness through an aesthetic, emotive, solidary or fun experience*. In this particular case we confirm that most of detailed experiences are present, but at different levels. Essentially, the aesthetic experience is present on musical events videos as well as spectacular images of most of sports events, demonstrating visual excellence and technological innovation. The emotive experience, which is quite close to aesthetic experience, is also present in music events for fans delight and in the competitions of the different sports events, especially those entailing a challenge of great complexity. In this same line of emotive experience, the emotion coming from risk as one of the relevant pillars is worth mentioning.
- *Contents offering knowledge and making the user feel more intelligent*. This kind of contents is not very present on Red Bull TV case, although it is present in other actions of the

brand in the form of documentaries in *Servus Media* and *Terra Mater Factual Studios*. The two last contents are related to game, in one case by rewarding the user through gamification or offering a ludic experience through the game. In this case, we confirmed that it is not the game itself, but the delight of viewing contents the way the brand gives love.

Rock variables

Regarding these kind of Rock variables, authors Martínez, Martín and García (2015), mention in first place, the presence of contents *based on humour that could potentially be shared by users*. In Red Bull TV case, it is not the humour, but the risk factor, spectacularity and overcoming of limits from the point of view of the expectation that might create on the user, the element to be considered as Rock factor. [12]

Secondly, talk about contents based on *innovative technology where the surprise of user is produced either because the technology used is innovative or because it is applied in a different manner to what it has been done until then*. In the case of Red Bull TV, even though it adapts to the media where contents are inserted, technology is relevant in both assumptions, not that much in the use at the moment of consumption but in the expectation generated during elaboration (challenges on extreme sports, capturing impossible images, etc.) as element granting value to the brand.

In close relationship with the aforementioned, the following types of contents would be those that produce an *intense experience and generate emotional empathy* with the message, quite representative of live events, both of music and sports, which are basic pillars of Red Bull TV.

Other contents granting Rock values, according to the proposal of aforesaid authors are those that achieve interaction with the user:

- *Interaction with the message.*
- *Commitment and participation in the diffusion of the message.*
- *Co-creation of contents enriching the message.*

The APP doesn't favour an elevated level of interaction with the message, because the only option it allows, is the sharing of contents on multiple platforms, but not interacting through comments or with co-creation. The same happens on the web. They seem conceived more like a thematic television distributed using different platforms, but it does not make the most of the possibilities that a media like Internet can offer. This doesn't mean that the Red Bull brand do not use it in other actions, but that it is not applied in an excelling manner in this study.

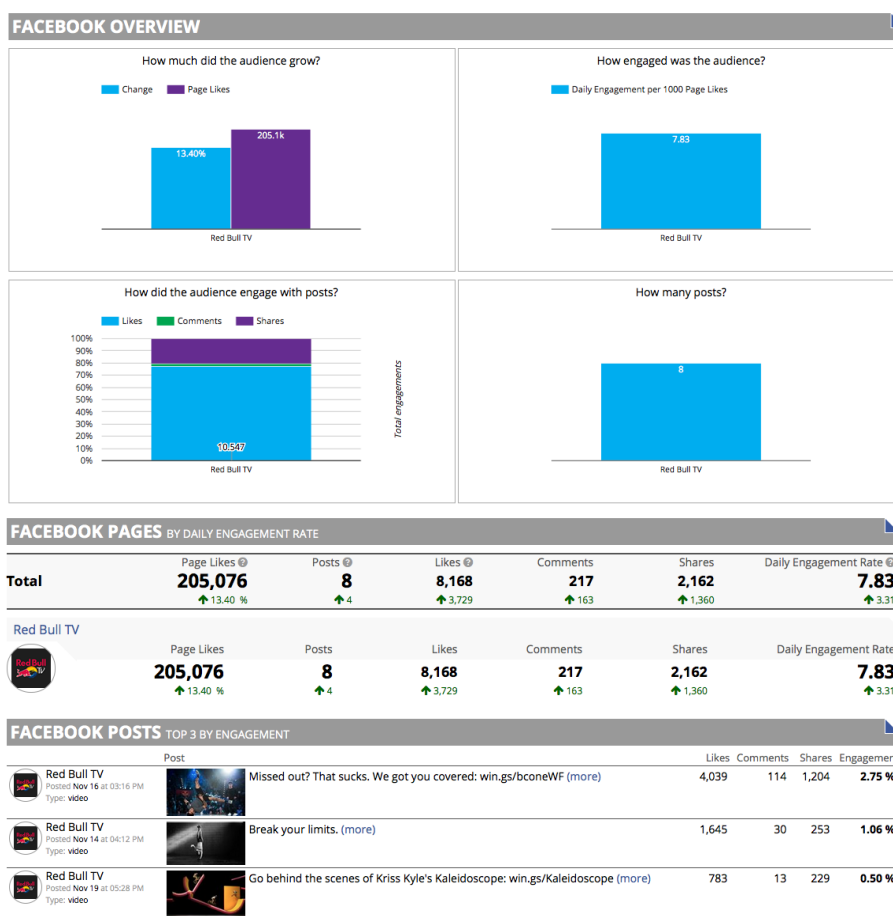
The last type of contents would be the one demonstrating the *brand generosity* and in this case, most of contents do. There are well selected contents, executed with a lot of quality and they are offered for free. A good part of them are sponsored by the brand itself, conveying that their enjoyment is a sample of the free generosity for the user.

5.3. Retweets and Likes

Starting with the Facebook social network, image 10 evidences in a graphic and in a numeric manner a clarifying summary regarding *likes* and *posts* on Red Bull TV Facebook. We observe that the three highlighted posts of the analysed week make reference to music and sports, even though the former two, related to music, specifically break dance, have obtained a higher response. The video of the

first of them, “Missed out? That sucks. We got you covered: win.gs/bconeWF”, with more than 4.000 *likes*, has more than 105.282 video plays and a level of *engagement* of 2.75%. Regarding the level of interactivity with the user, we observe that the level with a higher presence is from the number of “like”, followed by “share” and lastly, “comment”. In this sense, data show that the degree of interactivity users show is not excessive, considering the levels suggested by Merino, Lloves and Pérez (2013), since the *like* corresponds with the lowest level of interactivity.

Image 10. *Social Scoreboard* statistics about Red Bull TV’s Facebook



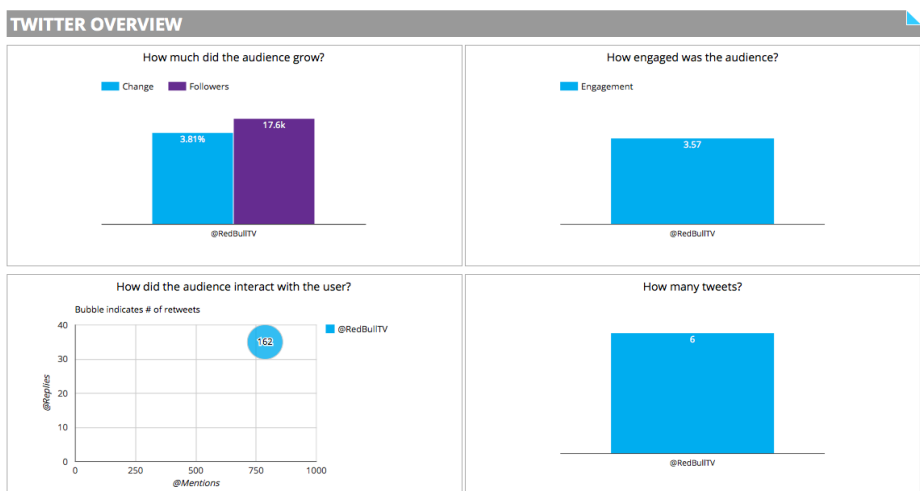
On image 11 we observe statistical data about the total of “like”, publications and interactions during the week. There, we see the relevant increase of “like” in Red Bull TV during the week, but distant from the huge interaction of Red Bull general website. Overall, in publications of Red Bull’s Facebook, the sportsperson (influencer/celebrity) is used to generate synergies with its collaborators. It is also usual that traffic is derived to the URL of the original video in its website platform. This is important because it is convenient to avoid being “cannibalized” by Facebook, because in this case it must be a tool to the service of Red Bull TV contents. Besides, it is interesting to note that in the majority of posts there is a comment with the complete video at the website. On the other hand, even though it is a publication of November 6 and that, initially, it is outside of the present research, the video “Hard Enduro 2015” [13] outstands with 25.000 *likes* and more than 1.800.000 plays, exceeding its baseline fans of 200.000, its reach is rather eye-catching.

Image 11. Facebook statistics

Añadir páginas		Reacciones, comentarios y contenido compartido		
Página	Total de Me gusta	Desde la semana	Publicaciones de	Interacción de esta semana
1  Red Bull	44,4m	▲0,1%	16	234,7K
2  Red Bull TV	205,1K	▲15,4%	8	10,6K
3  RedBull.com Music	64,6K	▲3,7%	71	10,4K

Regarding the other huge social network, Twitter, image 12 validates the degree of commitment, interaction and tweets of Red Bull TV. In contrast to the relevant contents of the week analysed on Facebook, in Twitter we observe that one refers to music while the other two refer to sports, specifically snowboard. The three best tweets of the week use hashtag and links to derive traffic towards the web. The best tweets achieve great visibility and reach, with a baseline of 17K there is a reach of 2.2 M, hence, we are standing before a noticeable multiplying effect.

Image 12. Social Scoreboard statistics about Red Bull TV’s Twitter



TWITTER USERS BY ENGAGEMENT									
	Followers	Tweets	Reach / Impressions	Outreach	Retweets	@Replies	@Mentions	Unique Users	Engagement
Total	17,554 ↑3.81%	6 ↓1	2.2 m / 2.4 m ↓1.41% / ↓47.81%	4 ↓10	162 ↑41	35 ↑27	787 ↑91	627 ↓20	3.57% ↓0.25
Red Bull TV (@RedBullTV)	17,554 ↑3.81%	6 ↓1	2.2 m / 2.4 m ↓1.41% / ↓47.81%	4 ↓10	162 ↑41	35 ↑27	787 ↑91	627 ↓20	3.57% ↓0.25

TWEETS TOP 3 TWEETS BY ENGAGEMENT									
	Tweet	Reach	Favorites	Replies	Retweets	Engagement			
Red Bull TV @RedBullTV	Whaaat @SebToots? Watch #burtonraildays live from Tokyo: https://t.co/ffKOymrDU https://t.co/GpDl3WvDl4 (more)	2.1 m	147	2	77	1.34%			
Red Bull TV @RedBullTV	Yewww! #bcone is live at 9:15pm CET: https://t.co/LWJTQamDoN https://t.co/nZb4A6vS6d https://t.co/Qj5yihSht (more)	108.2 k	41	4	45	0.53%			
Red Bull TV @RedBullTV	Relive #burtonraildays in Tokyo here: https://t.co/ffKOyr4C3k https://t.co/f289mlutBD (more)	20.5 k	21	0	18	0.23%			

Image 13, created using the Twitonomy tool, numerically reflects an exhaustive analysis of Red Bull TV’s Twitter through different variables such as total of tweets, daily tweets, retweets, favourite tweets, links, responses and hashtags. It shows accumulated data from April 2013 to November 2015. Retweeted tweets represent 31.46% and tweets marked as “favourites” represent 42.21%, these values demonstrate a good *engagement* level of Red Bull TV followers. Applying the measurements to users’ level of interactivity, we observe that even though the number of “favourites” (lowest level of interactivity) is superior to the remaining levels, they do not show a considerable difference compared to retweets, (first level of interactivity) which is different from what occurred in Facebook’s case.

Image 13. *Twitonomy* Data about Red Bull TV’s Twitter

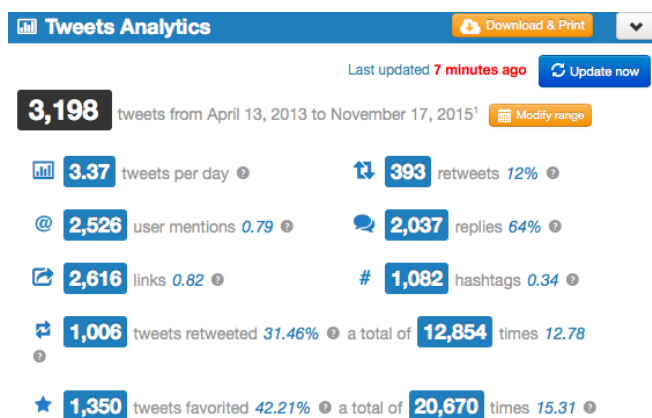


Image 14 shown by *Twitonomy* shows favourite tweets and the most retweeted in the accumulated data of Red Bull TV. The tweet marked as favourite more often (2.189) and retweeted the most (1.467) is the same, the two cases that follow also coincide. It is eye-catching that the three cases are related to music.

Image 14. *Twitonomy* Data. Most retweeted and favorited Tweets of Red Bull TV



6. Discussion and conclusions

The starting hypothesis that led the course of this research is that Red Bull, in order to connect with its public, it offers contents of their interest and, thus, reaffirms their approach to the brand achieving Rock&Love.

In order to verify it or reject it, we carried out an analysis that brought us closer to the brands' codes of communication and its contents in the digital environment, meeting the objectives proposed.

Firstly, we could confirm how Red Bull is a clear example of a global company and that in the contents generated by *Red Bull Media House* and seen through Red Bull TV, regardless of the platform where they are issued, the product is absent, but the brand is constantly present. There is no direct call for purchase, but there are pathways established for participation, that is, there is an encouragement of the action of sharing contents and engage users.

All events organized by Red Bull are the raw material generating contents because the users that will enjoy the event will be few, most of them will have access to said events through videos. That is, we can say that events are necessary to produce contents that, at the same time, are necessary to provide all the Red Bull mediatic network and that users might share it.

Through the analysis of contents present in Red Bull TV, we observe how the brand offers Rock to users by providing very well selected, quality and free contents where the risk factor, spectacularity and overcoming of limits predominate in an essential manner. Challenges in extreme sports, by capturing impossible images with the latest technology available, are potentiated as elements granting value to the brand. These sports events, together with music events, generate emotional empathy and become the main pillars of Red Bull TV, in fact, sports are the most generated contents and contents related to music are most commented and shared among users.

Even though it is intended to promote the interaction of users in said contents in order to get Rock, their level of interactivity is not yet extremely outstanding considering that the number of brand contents shared ("share" "retweet") by users on social networks is lower compared to the degree of acceptance with which they receive them ("like", "favourites"). This aspect may be due to the fact that the APP does not favour an elevated level of interaction with the message, because the only option it allows is to share contents but not interacting through comments or with co-creation. In this sense, both APP and the web do not make the most the possibilities of a media such as Internet.

Regarding brand actions to favour Love, it has been confirmed that the brand does it mainly through entertainment over functionality or usefulness. And entertaining the user entails making him or her feel good and empower him or her through aesthetical (spectacular and quality images with a clear technological potential) and emotive experiences (extreme sports or experiences for fans of music groups) more than through games.

Therefore, we can conclude that the brand gives them love because it approaches consumers in a completely friendly manner and not intrusive at all through entertainment. The brand introduces itself by offering relevant contents, therefore building a greater connection with the consumer. Spectacular and appealing contents are the Rock. Thus, we can conclude that Red Bull, through Red Bull TV, gets closer to its public by providing them Rock&Love.

* The research is included on the Project “A little of Rock&Love: creative resources users by brands to grab consumers’ attention and win their respect in the context of the digital era”, whose main researcher is José Martínez Sáez. This project includes the collaboration of the Valencian Government (*Generalitat Valenciana*) for R+D projects as emerging research group. [GV2015/085](http://www.gva.es/gva/gva/portal/portal.do?accion=detalle&id=GV2015/085).

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