Multi-screening

WHAT CAN ADVERTISERS LEARN ABOUT MULTI-SCREENING
STRATEGY FROM THE VODAFONE CASE?

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Foreword

Looking for an interesting subject, I found articles about multi-screening on Warc.com. Although it was a new subject, I expected to find more literature of how advertisers should use a second screen. I could not find this information particularly, especially not for the Dutch market. At that moment, I thought a study, related to multi-screening, might offer some great value for marketers and advertisers.

I would like to thank a group of people who made this study possible. First, I would like to thank Luc van Dijk. My supervisor, Luc van Dijk, helped me to stay positive and was always available to talk with me. Moreover, my gratitude goes out to my tutor Ronald Voorn. I would like to thank him for supporting me with my thesis proposal and finding the right a replacement for my super visor. Moreover, I would like to thank my tutor Frans Niessen for the English classes. In general, I would like to thank the University of Applied Sciences Utrecht, which made it possible to write my thesis.

The thesis has to be written in academic English. In relation to this, I am very grateful to my aunt Marian Blok, who gave me much support during this process. In addition, I would like to thank my relatives Jessica de Jong, Sjoerd Bouma and Leni de Jong for supporting me during the thesis process.

For the purpose of research, my gratitude goes out to all respondents and all experts who have participated.

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Management summary

Multi-screening is a type of consumer behaviour where the user uses a second screen simultaneously or sequentially in combination with a first screen. In general, a second screen is a mobile device or tablet and a first screen a television. *The voice of Holland,* a Dutch television programme, created together with Vodafone Nederland, a telecommunications company, a multi-screening campaign. Vodafone's aim was stimulating usage of mobile internet. The *ThuisCoach* application was used as an instrument to achieve Vodafone's objective. Literature on multi-screening marketing is however rare. This thesis studies the Vodafone case in order to learn more about the opportunities of multi-screening for advertisers. The main question of this study is therefore: '*What can advertisers learn about multi-screening strategy from the Vodafone case?'* To answer this question, a case study of *The voice of Holland* from season one to four is used, including literature study, a survey with 270 respondents and expert interviews. Results of the study indicate that multi-screening is a trend that involves more and more people and that multi-screening can be done in different ways. When multi-screening is related to a programme, people use the second screen because they want to get involved. Relevance is the key to success for advertisers regarding a multi-screening strategy. It has to be relevant for the target group and the targets of the advertiser have to fit with targets of the programme. However, advertisers should not make it feel like advertising. The multi-screening campaign of *The voice of Holland* tells us that a second screen application is an addition to contemporary advertising. This thesis provides a pathway for advertisers who want to apply a multi-screening strategy.

Keywords: Multi-screening, second screen, advertising

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1. Introduction

The voice of Holland is a popular television programme in the Netherlands. The aim of this show is a search for new singing talent. This programme is an interesting subject, because of the multi-screening opportunities the programme offers for their viewers. Besides good television ratings (more than 3 million viewers every episode, according to Stichting Kijkonderzoek (2011)), *The voice of Holland* is also successful on other screens. According to RTL (N.D.), The internet website of *The voice of Holland* had more than one million viewers in the first weeks of the show and was a trending topic on Twitter. Vodafone Nederland, partner of *The voice of Holland,* is also successful in the Netherlands. According to Omnicom Media Group (2011), media agency of Vodafone, partly thanks to *The voice of Holland* two of the three top operators of mobile internet lost market share in the Netherlands, while Vodafone's market share grew 6.9 percent in 2010. Vodafone Nederland is part of the Vodafone group, which is a major telecommunications company with operations in more than thirty countries. Vodafone Nederland has more than 5.3 million customers in the Netherlands (Vodafone, 2013), which is almost thirty percent of the Dutch population (Centraal Bureau voor de Statistiek, 2014).

One of the most important elements of the partnership between Vodafone, *The voice of Holland* and Omnicom Media Group is the multi-screening strategy. *The voice of Holland,* Vodafone and Omnicom Media Group tried to interact by creating multi-screening opportunities. For example, introducing the *ThuisCoach* application in season two of *The voice of Holland*. This application provides users to participate as "Coach" during the programme and is downloaded over 650.000 times according to Vodafone (2014).

Although multi-screening might have be defined in many ways, for the purpose of this thesis, multi-screening is defined as:

´´ (… we're referring) to the use of another wireless, mobile internet device at the same time as television viewing (smart phones, laptops, tablets and handheld games consoles being used in front of the box and you're there)´´ .

(Thinkbox, 2013)

Thinkbox's definition of multi-screening refers to the use of a second screen. The definition of multi-screening is elaborated in chapter two.

Manager of Digital Development at RTL Nederland Jan Willem Borsboom claims multi-screening is successful because the viewer has changed:

 ''Viewers want to communicate and participate. However, they want also to get the feeling they can influence the programme''.

(Borsboom, 2012)

This change is confirmed by a global study by Millward Brown AdReaction (2014). This study showed that one third of the viewer's use a second screen simultaneously with television.

Although a study by Stroom Mediacommunicatie B.V. (2012) reveals that the second screen creates less attention for advertisements on television, the study reveals also that the second screen creates opportunities. Indeed, it calls on action from the viewers. Therefore, advertisers waste opportunities when not using the second screen for their advertisements.

Previous studies have reported why people use a second screen and how popular multi-screening is. However, very few studies have investigated the opportunities of the second screen for advertisers in combination with a programme. This thesis has examined the role of multi-screening for advertisers during a broadcast for a television programme. In addition, much research in the field of multi-screening excludes the Dutch market, making these studies less relevant for Dutch advertisers. Furthermore, in this digital age the market around subjects like multi-screening changes very quickly. Hence, new and recent studies are important to monitor the developments around multi-screening.

The objective of this research is to find out how and why programmes, like *The voice of Holland*, use multi-screening. Having a good insight in the multi-screening concept of *The voice of Holland*, advertisers can consider if they want to use a strategy aimed at multi-screening in combination with a television programme. Furthermore, this thesis aims to contribute to a better understanding by advertisers of the benefits and possibilities of multi-screening in combination with television programmes. Besides advertisers, terms like "brands" and "marketers" are used to indicate the target group of this thesis. This thesis assumed that advertisers are the same as brands and marketers.

Main question

Season one to four of *The voice of Holland* is used as case study to accomplish the previous mentioned objective. Regarding to this case study, the following main question is formulated:

What can advertisers learn about multi-screening strategy from the Vodafone case?'

Research question

The formulation of this research question provides an answer to the main question:

What was the influence of multi-screening with regard to Vodafone´s campaigns from the beginning of The voice of Holland until season four?

Sub questions

The following four sub questions helped to answer the main question:

1. *What is the definition of multi-screening?*
2. *To what extent does multi-screening lead to certain consumer behaviour?*
3. *How did The voice of Holland in partnership with Vodafone develop their second screen campaign from season one to four?*
4. *What are the dos and don'ts regarding a multi-screening strategy?*

Reading guide

This thesis is divided into five chapters. Chapter two is the theoretical framework. In this chapter, some of the sub questions are answered by studies found in existing literature. Chapter three describes the methodology used in this thesis including a survey and interviews. The methods are linked to the sub questions. Chapter four shows the results of quantitative and qualitative research. Chapter five is the final chapter and states the conclusions and recommendations for advertisers. Moreover, chapter five contains the limitations of the study and the recommendations for advertisers.

2. Theory

This framework is divided into four sub chapters. The first sub chapter of this framework explains the meaning of the word 'multi-screening'. Several studies, for instance, like The New Multi-screen Wold Study by Google (2012) and Screen Life: The view from Sofa by Thinkbox (2012) are used for this purpose. Moreover, expert reviews are used, for example by Henry Jenkins (2006) and Kevin Roerburck (2011). The second sub chapter is focussed on studies of multi-screening behaviour. This sub chapter attempts to show the popularity of multi-screening and the reason why people use the second screen, in addition to when people multi-screen and what kinds of people do so. Besides the consumer perspective, the second sub chapter describes examples of how other brands used the second screen for their products. The third sub chapter shows opportunities and recommendations for advertisers regarding to a multi-screening strategy. The fourth sub chapter is an observation of the second screen opportunities used throughout the four seasons of *The voice of Holland*. The purpose of this sub chapter is to show the opportunities the second screen offers for advertisers.

2.1 Definition of Multi-screening

The aim of this thesis is to show the opportunities of multi-screening for advertisers. For this purpose, it needs to be clear what multi-screening is exactly. There are several definitions of the trend multi-screening. Thinkbox, an organisation who describes itself as *the marketing body for commercial TV*, defines multi-screening as:

´´ (... we're referring) to the use of another wireless, mobile internet device at the same time as television viewing (smart phones, laptops, tablets and handheld games consoles being used in front of the box and you're there)´´ .

(Thinkbox, 2013)

This same definition is used in the introduction. Thinkbox makes television the central medium. In contrast with Thinkbox, a study by Google uses a more comprehensive definition. Google (2012) defines two different kinds of multi-screening:

- *Sequential screening,* where people switch between different devices sequentially.

- *Simultaneous screening,* whereas people use multiple devices at the same time. Including: *Multi-tasking* and *complementary usage.*

Google (2012) describes multi-tasking as an unrelated activity and complementary usage as a related activity. For example, multi-tasking is watching football on television and buying a ticket for a flight on a tablet simultaneously. It is complementary usage when a commercial for an airline is on television and because of seeing the commercial, the person viewing it buys tickets with their tablet at the same time as the commercial is being screened. Other studies use different names for multi-tasking and complementary usage. According to a study by Millward Brown Adreaction (2014), meshing is looking at related content simultaneously while stacking is looking at unrelated content simultaneously. This study concludes meshing as complementary usage and stacking as multi-tasking.

In comparison with Google and Thinkbox, Microsoft Advertising Insights has a different approach. Microsoft defines three kinds of multi-screening. Microsoft defines Multi-screening as:

''U*sing more than one screen at a time—sequentially, simultaneously or separately—is increasingly the default mode of consuming content*''.

(Microsoft Advertising Insights, 2013)

Microsoft Advertising Insights uses "separately" the same way as Google uses Multi-tasking: the user switches simultaneously between devices but the content of these devices is unrelated. Besides the general definition Microsoft (2013) uses, there are four pathways for multi-screening. Those pathways will be explained in another sub chapter. Figure one shows the different definitions of multi-screening based on various explanations by these three sources in a pyramid.

Simultaneous screening
Thinkbox

Simultaneous screening
Sequential screening
Google

Simultaneous screening
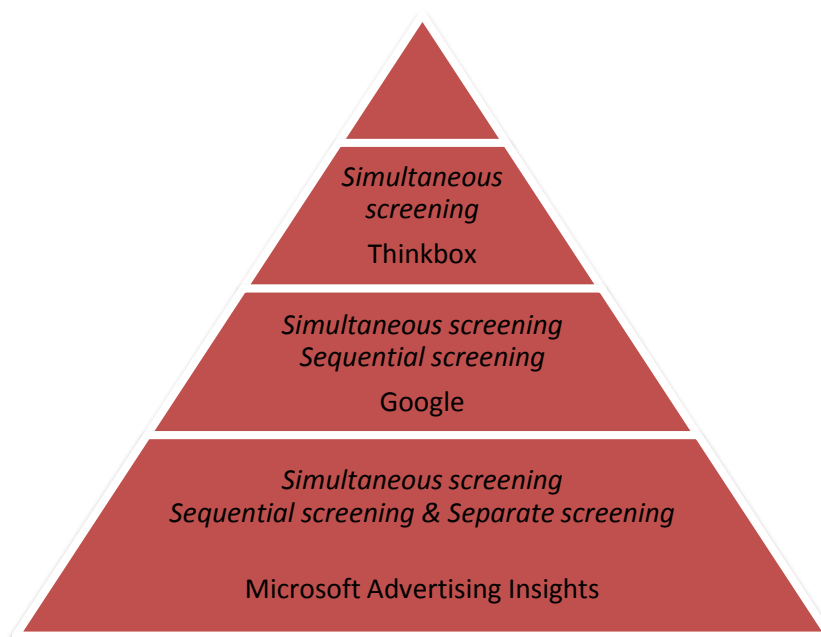*Sequential screening & Separate screening*
Microsoft Advertising Insights

Figure 1. Several definitions (Thinkbox, 2012), (Google, 2012) and (Microsoft Advertising Insights, 2013)

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Multi-screening is not the only term used when discussing switching between different media. In the field of switching between different media, various definitions are found. On this subject, to well-known terms are Transmedia and Crossmedia. According to Henry Jenkins, a famous researcher in the field of advertising, Transmedia is inextricably linked with storytelling. In one of his well-known books, *Convergence Culture, where old and new media collide,* he describes Transmedia storytelling as a story that uses multiple media platforms; each has their own contribution and together they create a complete story (Jenkins, 2006).

The definition of Crossmedia comes very close to the definition of Transmedia. "Crossmedia, a term coin by Rynaert and Dijkerman (2009) can be defined as follows:

´´(...) when there is a cross-fertilisation of different media like theatre, film, television, radio, print, internet, games, mobile devices and live events, whereas the different media communicate medium specified meanings which are part of a universal target/objective.´´

The difference between Crossmedia and Transmedia is whether or not a sequential medium adds something. With Transmedia every medium adds something unique to create a complete story. With Crossmedia every medium tells the same story. Figure 2 illustrates the difference between Transmedia and Crossmedia (Dili & Bos, 2012).

The voice of Holland is a Transmedia concept because the used media create together a complete story. For instance, people can vote using the *ThuisCoach* application on their mobiles. The results are shown on television.
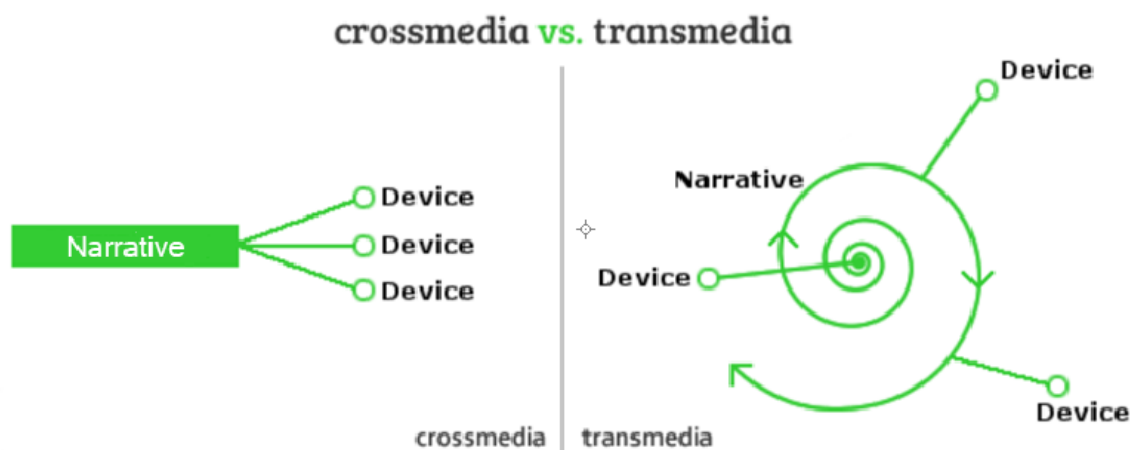

Figure 2. Crossmedia versus Transmedia (Dili & Bos, 2012)

Besides Crossmedia and Transmedia, Another common term in the field switching between different media is Social TV. In his book *Social TV: High-Impact Strategies*, Kevin Roebuck defines Social TV as follows:

" (...) a general term for technology that supports communication and social interaction in either the context of watching television, or related to TV content. It also includes the study of television-related social behavior, devices and networks.'' (2011)

Focussed on the social interaction of television including behaviour and devices, Social TV is inextricably linked with multi-screening. However, multi-screening is not always linked to Social TV. For instance, if somebody searches for the television guide on his mobile while he is watching television, multi-screening is used, but no Social TV.

2.2 Multi-screening as consumer behaviour

This sub chapter shows the popularity of multi-screening and shows which kind of people use the second screen. Moreover, this sub chapter tries to indicate when and why people multi-screening.

2.2.1 Popularity

This paragraph attempts to investigate how many people two or more screen simultaneously. Globally speaking, multi-screening is a common behaviour. Global research by Millward Brown AdReaction (2014) shows that one in every three respondents use two screens simultaneously. However, the majority of those simultaneous screeners use the second screen for unrelated content. An examination of the use of social media while watching television shows that one in six viewers' use social media while watching (The Advertising Research Foundation, 2013).

According to a study on the Dutch market by Stroom Mediacommunicatie B.V (2012)., the second screen is very popular in combination with television. Fifty-one percent respondents of this study uses internet (surfing) on a second screen while watching television. In addition, 41 percent of the respondents use social media simultaneously with television. This study also reveals that television and computer are the most common first screens.

A recent study by Gfk Intomart (2013) also focussed on the Dutch market, confirms this trend. The statistics show that the majority of the respondents are surfing online while watching television, the next largest group (43 percent using smart-phone) is using social media and the next (37 percent) e-mailing. This study differentiates chatting from social media. Of the

respondents 48 percent chats (including WhatsApp), while watching television. The study concludes that there has been a small decrease in the use of Facebook and Twitter to express reactions to television programmes.

These studies focussed on the Dutch market reveal that multi-screening is a little more popular in the Netherlands in comparison with the global market.

2.2.2 Reason for multi-screening

This paragraph attempts to explain why people use the second screen.The study by Microsoft Advertising Insights (2013), mentioned in the first sub chapter, shows four different pathways how and why people are multi-screening:

> "Why do I multi-screen? I always want to feel like I'm occupied and I'm doing things. I don't like doing one thing at one time—we're always constantly wanting to do things and feel engaged, occupy our minds…"
> *Anthony, Australia*
> (Microsoft Advertising Insights, 2013)

Content Grazing

Content Grazing, people multi-task on several devices at once to access separated or unrelated content. Content Grazing is the most common path and the main reason why it happens is habit and distraction.

Quantum

Pathway Quantum is switching from one screen to another to achieve a goal. The main reason for this behaviour is the efficiency and a better user experience thanks to switching between screens. For example, if somebody sees an advertisement about clothes on his mobile phone. It is more efficient or easy to use a computer.

Investigative Spider-Webbing

Investigative Spider-Webbing means that consumers view related content on more devices simultaneously. The main reason for Investigative Spider-Webbing is seeking detail and depth.

Social Spider-Webbing

The last pathway according to Microsoft is Social Spider-Webbing, which consist of switching between several devices to share your opinion or thoughts in communities. The main motivation for this is connecting with other people. For instance, someone shares his opinion about a commercial on television (Microsoft Advertising Insights, 2013). Figure 3 representing the

relations between the pathways, the types of multi-screening explained in the first sub chapter and the reasons of behaviour.

Pathways	Common type of Multi-screening	Reason of behaviour
Content Grazing	Separate Screening	Habit and distraction
Quantum	Sequential Screening	Efficiency and a better user experience
Investigate Spider-Webbing	Simultaneous Screening	Seeking detail and depth
Social Spider Webbing	Simultaneous Screening Sequential Screening	Connecting with other people

Figure 3. Relations between pathways.

Google's discussion of why people engage in second screen use shows similarities with Microsoft's. According to a recent study by Google (2012) people feel more efficient when using multiple screens. People can act spontaneously and get a sense of accomplishment. This gives people a feeling of ''found time''. This shows similarities with Quantum pathway.

Content Director at RTL, Matthias Scholten has a different point of view. According to Scholten (2013) people use the second screen when it is relevant.

In an interview with Fast Moving Target, Verhoef (2012) argues that the most important reason showing what is happening on the second screen on the first screen indicates to viewers that they are being taken seriously.

2.2.3 When do people use multi-screening?

Previously mentioned studies have investigated when people use the second screen. One of these studies, by Millward Brown AdReaction (2014), examined use the second screen for unrelated content. When second screen use is not related to a television programme, the main reason is to avoid commercial breaks. The same reason for using the second screen for unrelated content is reported in a study focussed on the Dutch market (Eikelboom, Mackenbach, de Stigter, & Euser, 2012).

Stichting KijkOnderzoek (2012) concludes that men use multi-screening slightly more than women. The results in this study show a higher percentage of highly educated second screen users in comparison with lesser-qualified second screen users. In general, people who live in the city use more screens than peopled from the countryside. However, the differences are small.

2.3 What are the dos and don'ts regarding a multi-screening strategy?

This sub chapter implies recommendations of experts and studies of what advertisers should do regarding to a multi-screening strategy. Moreover, a study by Bernhaupt, Pirker, & Bastien explains a classification for second screen applications. By doing so, this study indicates criteria for second screen applications. Furthermore, this sub chapter shows examples of brands who have applied a multi-screening strategy successfully.

2.3.1 Recommendation

In an interview with Fast Moving Target, Jeroen Doucet (Ex Machina) talks about opportunities of a multi-screening strategy for advertisers:

''For example, revenue models which gives you the opportunity to order automatically. Besides that, you can see the connection of a purchase combined with watching of a selected programme thanks to the second screen.''

(Doucet J. , 2013)

According to Millward Brown AdReaction (2014), brands need to deploy media plans that have a bigger mobile emphasis. Millward Brown AdReaction reveals four main principles for a successful multi-screening strategy: First, your brand experience and message should be uniform. Second, think about the second screen experiences: how can users interact with your marketing? Thirdly, consider which screen you use. Some screens are better in a particular context than others are. Finally yet importantly, use shareable content that entertains. Otherwise, people will not pay any attention. In addition, Scholten (2013) concludes that advertisers have to take into account many considerations such as the right timing of the campaign and how active the target audience is. Moreover, Doucet emphasizes that measurement of the second screen is getting more important. (2013).

2.3.2 Four applications

According to a study by Basapur et al. (2012) the experience of the second screen is only positive when the additional media is relevant in the eyes of the users and synchronises with the television. Based on this idea, a study by Bernhaupt, Pirker, & Bastien (2013) reveal a classification of four types of applications. These applications are classified based on synchronization and interactivity with content. In this context, *''a high synchronisation means having a holistic experience when using the TV screen together with a second screen application. Low level synchronization would*

describe an application that provides a TV experience only on the second screen without taking into account the main TV screen.'' (Bernhaupt, Pirker, & Bastien, 2013). Beside synchronisation, Bernhaupt et al. classify high and low interactivity in their model as follows: ''*a high level of interactivity refers to a user interface design that allows the user to seamlessly move content from the main TV screen to the second screen and vice versa. While a low or limited level of interactivity would refer to a simple selection of content on the second screen that is then displayed on the main TV screen.''* Figure 4 shows the four application model classified on high/ low synchronisation and high/ low interactivity.
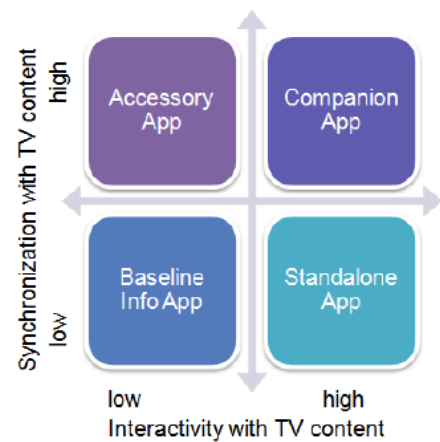
Figure 4. Classification of applications (Bernhaupt, Pirker, & Bastien, 2013).

2.3.3 Recent second screen applications of companies

SPOT[1] and Broadcast magazine organized a seminar including presentations by different companies on the subject of multi-screening, first of October 2013. Each company has his own way of using the second screen, which shows several possibilities of multi-screening strategies for advertisers.

Veronica, one of these companies, wanted to do what they started 37 years ago; create the perfect television guide for the audience. Bart de Wijs, Manager Digital Veronica, explains that thanks to the advent of new media devices, Veronica developed an application for the IPhone in 2008. The name of the application was *VeronicaTV Guide*. Optimizing the application, *VeronicaTV Guide* created in 2013 possibilities for advertising on their application. For example, advertisements around programmes like Fox Sports. Thanks to the *VeronicaTV Guide,* Fox Sports advertisements are embedded simultaneously with football matches. The aim was to enhance the user experience of watching football (De Wijs, 2013).

Another participant of the seminar organised by SPOT was Ex Machina, a specialist focussed on the production of second screen applications. This company has a large portfolio, including *The voice of Holland*, MTV and Kassa. Because Ex Machina wanted to increase viewers during the commercial break, they created an application called ''Adspotter''. Jeroen Doucet, Managing Director Ex Machina (2013), explains the aim of this so-called ''game'' is to click as quickly as

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[1] Stichting Promotie Televisiereclame is a Dutch centre for advertising on television

possible on the icon of the brand, which is shown on television. Users can play this game on their mobile phone or tablet with friends or other users. As a result, television advertisements will be more fun during the commercial breaks and gain higher engagement.

2.4. Multi-screening concept of The voice of Holland

As mentioned earlier, the main question of this thesis is: *What can advertisers learn about multi-screening strategy from the Vodafone case?'* On that account, this sub chapter is a literature review of Vodafone's multi-screening concept from season one to four of *The voice of Holland*. This includes also an attempt to describe the details of the multi-screening concept of *The Voice Kids*.

2.4.1 The voice of Holland

The first season started on September the 17th, 2010. The final of *The voice of Holland* was broadcasted January the 24th, 2011. Thanks to the rise of mobile internet, Talpa and RTL decided to engage with Vodafone and media agency Omnicom Media Group. Together they created the multi-screening concept for *The voice of Holland*. A big share of this multi-screening concept was the *Red Room*. This was a special room for interaction between the viewers and the participants of *The voice of Holland*. Everything what happened on social media was linked to the *Red Room*. For example, tweets from viewers were showed in the background of the *Red Room* (RTL, 2011). Figure 5 shows a good illustration of what was happening in the *Red Room*. Using triggering tools, for example promoting the hashtag #TVOH during the broadcast, *The voice of Holland* gained new followers on Twitter and Facebook. According to Manager Media and Marketing communication planning Vodafone Willem Albert Bol, timing is very important for this success of a multi-screening strategy. Bol (2011) explains: "*It would not have been a success two years ago*".

The second season of *The voice of Holland* started September the 21th, 2011. The last episode was October the 20th, 2012. According to RTL Nederland, season two has even more viewers in comparison with season one. During season two 26 percent of the Dutch population between 20 and 49 years watched *The voice of Holland*. The percentage of season one in the same category was 21 percent (RTL, N.D.).

Season two of *The voice of Holland* introduced the *ThuisCoach* application. The aim of this application was increasing engagement with the viewers. According to Jarco Kriek (2011), The *ThuisCoach* application enables viewers to be a coach with their own device. Ralph Cohen, CEO of IceMobile, explains that Ex Machina and IceMobile together with Vodafone, OMD and RTL

created the *ThuisCoach* application. This partnership created the opportunity to use the *ThuisCoach* application before the broadcast, while watching and after the broadcast. Ex Machina and IceMobile divided the application into the three segments of the programme: The blind auditions, the battles and the live shows (Cohen, 2011). Before and during blind audition, viewers participate as fifth coach and there was a possibility to do your own blind audition. Before and during the battles, viewers predicted who would win the upcoming battle. Finally, viewers had the possibility to vote for the best singers in the live shows. Results of the application were showed directly during the broadcast. An example is shown in figure 6 (Ex Machina, 2014).

Figure 5. Engage with Twitter using hashtag TVOH (De Mol & Van Velzen, 2012)**.**

Figure 6. Results of the *ThuisCoach* application during the broadcast (De Mol & Van Velzen, 2011)**.**

Vodafone used the *ThuisCoach* application as an instrument to stimulate mobile internet. Vodafone's red colour was embedded in the lay out of the application. Furthermore, the Vodafone logo appears frequently when using the *ThuisCoach* application. Trying to increase the attractiveness, Vodafone created a contest for players of the *ThuisCoach* application. The winner received free phone calls and free internet for two years with Vodafone as provider (Vodafone, 2014). The *ThuisCoach* application is downloaded over 500.000 times during season two (Vodafone, 2011).

In paragraph 2.3.2, it was explained that there are four kinds of applications. These applications were classified by the synchronisation with television content and interactivity with television content. The synchronisation as well as the interactivity of the *ThuisCoach* application was high with television content. Because of this, the *ThuisCoach* application is a companion application.

In the autumn of 2012, *The voice of Holland* season three started. Again, it was a success. On average the viewer ratings of season three were around 3 million every episode (InfoNu, 2012). Aiming a new interaction impulse, *The voice of Holland* introduced the *Singing Sunday*

application. This application was linked to a new show named '*The voice of Holland Singing Sunday*' and was only represented in season three. The application gives users the opportunity to sing the same songs as the participants during the broadcast. The four best video records are shown is the next episode of *The voice of Holland Singing Sunday.* According to Steven Schmitz, Marketing Online Manger at Vodafone, six thousand videos are published with more than 550.000 views. Vodafone's objective to stimulate online video was achieved (Dutch Interactive Awards, 2013).

The fourth season started again with high television ratings (Kriek, 2013). During the episodes, *The voice of Holland* refers to the second screen like the previous seasons. At the end of season four, *The voice of Holland* has more than 450.000 likes on Facebook (Facebook, N.D.) and more than 160.000 likes on Twitter (Twitter, 2014).

2.4.2 The Voice Kids

In 2012, a sing contest for children for children started named *The Voice Kids*. The aim of the application of *The Voice Kids* was increasing loyalty of the viewers. Moreover, to revive the joint family experience. *The Voice Kids* created a quiz application, which people play against each other in the living room during the show. The logo of Vodafone showed up frequently during the application (LBi International N.V., 2013).

3. Research Methodology

This chapter shows the used methods for this study and how the methods are linked to the sub questions. Moreover, this chapter explains the process of the research methods.

3.1 Methods used

Several methods are used for this study. Studies on the subject of multi-screening provide what other researchers have done. Furthermore, information from second screen experts is added to produce a comprehensive theoretical research. According to Saunder, Lewis, Thornhill, Booij & Verckens (2011): *Methoden en technieken van onderzoek* (p.247-28), advantages of desk research are the ease of traceability of sources and unexpected new insights. On the other hand, a disadvantage is that most studies and literature answer the sub questions partly. To carry out comprehensive research, field research is necessary.

To show the perspective of *The voice of Holland* viewers, a survey of 270 respondents was carried out in a period of one month. The respondents are people who watched *The voice of Holland* at least once. The advantage of using a survey as instrument was the ease of reaching people. Moreover, a survey is very accessible for people. According to Mertens (2010): *Praktijkonderzoek voor bachelors* (p.79-77), survey questions have to be clear, objective, independent, unequivocally and deliver information for the sub questions. The survey mainly uses multiple-choice questions. Consequently, the survey was analysed relatively easily.

Interviews are useful instruments to produce qualitative results. An advantage of interviews is asking supplementary questions. Experts from *The voice of Holland*, Vodafone and other related companies of *The voice of Holland* were interviewed. Mertens (2010) concludes three kinds of interviews. The first one is a complete structural interview, which contains closed-ended questions. The second one is an unstructured interview. This interview is an open conversation and often named as in-depth interview. Lastly, a half-structured interview where research questions are formulated in advance. The interviewer uses his own words to ask the questions during the interview.

3.2 Methods linked to sub questions

Sub questions	Research Methodology
What is the definition of multi-screening?	Literature research
To what extent does multi-screening lead to certain consumer behaviour	Interviews Survey among viewers of *The voice of Holland*
How did *The voice of Holland* in partnership with Vodafone develop their second screen campaign from season one to four?	Interviews Survey among viewers of *The voice of Holland*
What are the dos and don'ts regarding a multi-screening strategy?	Interviews

3.3 Survey

3.3.1 Pre-testing

Before sending out, the survey was pre-tested. Hence, the quality and the user experience were improved. A select number of people gave feedback what the good and less good elements were of the survey. The selected numbers of people were communication students and specialist. For instance, the supervisor Luc van Dijk and two well-educated relatives. Their feedback helped to create a user-friendly survey.

3.3.2 Gathering respondents

The respondents were gathered during the period from April 18 till May 2, 2014. The survey was sent out in different ways. First, the Facebook friends of the author's account were personally approached. Because most of the Facebook friends were not loyal viewers of *The voice of Holland* and the author wants to includes all kind of viewers, a request was sent to the *The voice of Holland* Facebook page to share the survey. A member of the editorial staff, called Steffan, responded:

''Hi Sander, Leuk om te horen dat je The voice of Holland als case gebruikt in jouw onderzoek. We krijgen natuurlijk vaker het verzoek om een enquête te delen op onze pagina. Het is helaas niet mogelijk dat wij zelf de enquête delen. We willen niet één iemand voortrekken hierbij. Wat je wel mag doen is zelf een post plaatsen op onze pagina en 1 promotie-comment bij een recente post. Onze trouwe Facebook-fans helpen je graag! Heel veel succes met jouw afstudeerscriptie. Als je

nog vragen hebt kan je ons altijd een berichtje sturen. Groet, Steffan Webredactie The voice of Holland."

To paraphrase:

''Hi Sander, good to hear you use The voice of Holland case for your research. We often get a request to share a survey on our page. Unfortunately, we cannot share your survey. No one should be favoured. What you could do is post a link of your survey on our page and one promotion comment at one of our recent posts. Our loyal Facebook-fans would be happy to help you. Good luck with your thesis. If you have any questions, do not hesitate to send us a message. Greetings, Steffan, website development of The voice of Holland''

Figure 8 illustrates the approach on Facebook.
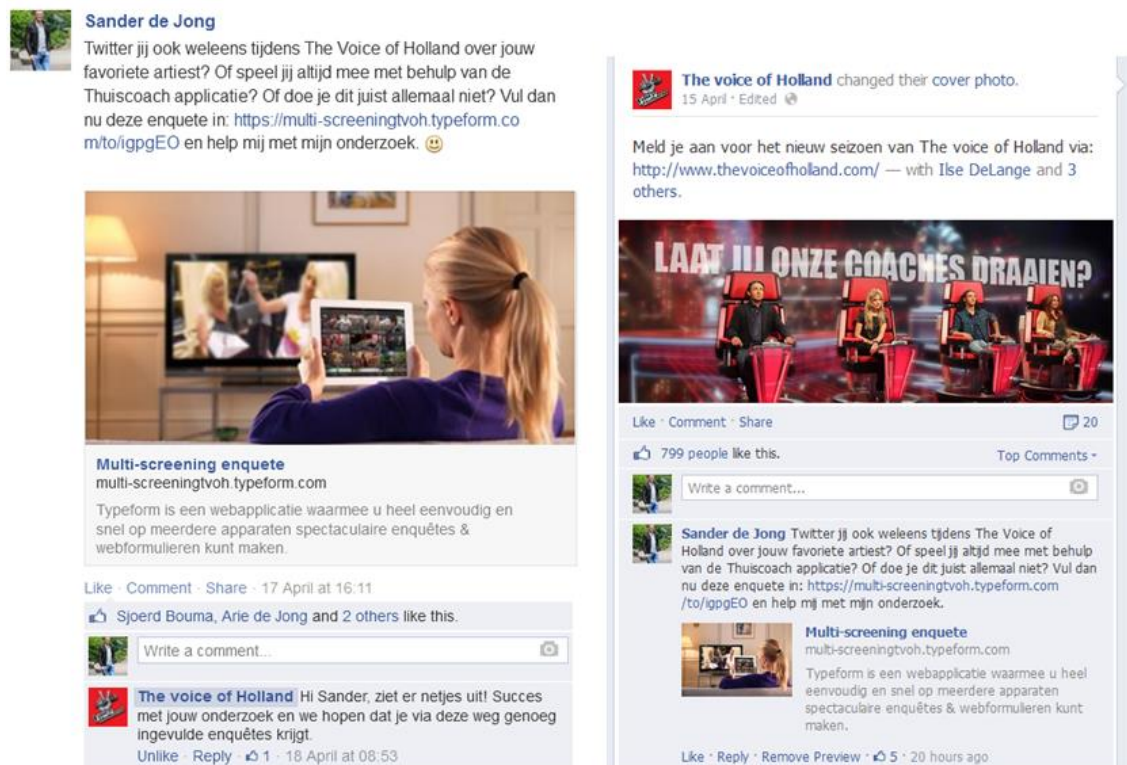
Figure 8. Attempt to reach people using Facebook.

Because most of the respondents were still the author's own Facebook friends, *The voice of Holland* agreed to retweet also a promotion tweet on Twitter. Figure 9 shows a screenshot of the promotion tweet.

Figure 9. The promotion tweet.

3.3.3 Background respondents

In all, 270 people participated the survey about multi-screening. Figure 10 reveals that 23 years old was the average age of the respondents. The youngest respondent was 12 years old and the oldest respondent was 70 years old. The most common occupation is student. Most of respondents are women (63 percent).

Figure 10. Average ages of respondents.

3.4 Interviews

3.4.1 Gathering experts

This thesis uses quantitative as well as qualitative analysis in order to gain insights into the multi-screening concept of *The voice of Holland.* Hence, interviews are used as instrument. Although the interviews cover most of the sub questions, the interviews were especially focussed on the sub questions related to *The voice of Holland*. Each expert has a unique point of view. As a result, the perspective of the creators of the *Thu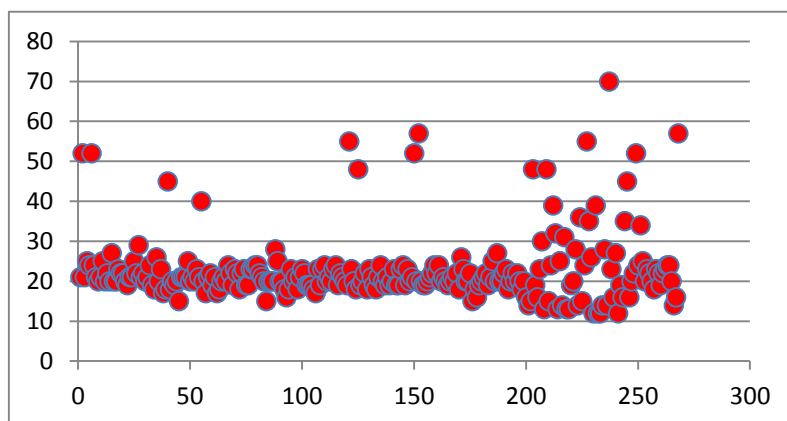isCoach* application, *The voice of Holland* and Vodafone are shown. This thesis attempts to give clear conclusions using different expert reviews. Besides experts of *The voice of Holland* case, an expert of *The Voice Kids* and other second screen experts are interviewed.

The voice of Holland and *The Voice Kids* won several (digital) awards. This information was available on internet and used as strategy to find the right experts. A case description was found on the websites of the awards including the names of the people who worked on the case. A challenge was the distance between the interviewer in Dublin and the experts in the Netherlands.

The first approach to reach second screen experts was a half-structured interview by Skype. Unfortunately, some Skype interviews never took place due to weak internet connection and because experts were not familiar with Skype. As a result, a new approach was used. First, the companies of the experts were called and asked if the experts were available. After a conversation with the experts, a list with open question was sent to the experts. However, a list with open question is not the same as an interview. To get more in depth, extra questions were sent to the experts by e-mail.

Figure 7 shows an example of sending extra question to an expert by e-mail.

Beste Natasja,

Bedankt voor het invullen van de vragenlijst.

Uiteraard heb ik nog een aantal vragen ter verduidelijking:

Wat moet een adverteerder vooral wel doen m.b.t een multi-screen concept?
Relevant partnership aangaan en samenwerken aan een gezamenlijk succes.

 Wat moet een adverteerder vooral niet doen met betrekking tot een multi-screen concept?

Deze vraag heeft u niet beantwoord. Bedoelt u als antwoord een parntership aangaan want onrelevant is, of iets anders?

Nou ja eigenlijk wel, ik kan niet voor anderen beslissen wat wel of niet werkt. Ik denk dat je verder komt als je naar gemeenschappelijke doelen kijkt en vanuit daar verder gaat kijken of je überhaupt via een digitale programma extensie of een platte sales campagne moet kiezen. Ligt aan je doel.

Hoe meet u het succes van een multi-screen concept? Wanneer is het succesvol genoeg?

Het kan altijd nog beter. De technologische ontwikkeling gaat door, mensen zitten in een nieuwe gebruikersfase. Je moet meegaan met de tijd, de kijker en aan zijn verwachtingen voldoen. In het geval van Vodafone zien we dat we tijdens TVOH hoger scoren op brand engagement rondom ons merk.

 Hoe meet u de brand engagement rondom het merk?

Via Adtractive (tool van OMD mediabureau) of via onze eigen BMS tool. Kortom...kwalitatief onderzoek.

Figure 7. Expert contact by e-mail.

3.4.2 Experts

The following experts were interviewed for this research:

Steffan Minkes

Online Producer '*The voice of Holland*' & '*The Voice Kids*'
Contains:
• *The voice of Holland 4, The voice of Holland 5*
• *The Voice Kids 3, The Voice Kids 4*

Past: Web editor - *The Voice Kids 2* & *The voice of Holland*

Experience: Integration Social Media in *Red Room* and Backstage Show, producing online content, increasing interaction via Social Media and control online instruments.

LinkedIn: http://nl.linkedin.com/pub/steffan-minkes/28/40b/136?trk=pub-pbmap

Karlijn van den Berg

Product Director IceMobile

Past:

• Associate Creative Director IceMobile
• Sr. Strategist & concept developer IceMobile

Experience: Translating customer needs into creative, strategic and innovative concepts for brands.
Van den Berg indirectly involved with the development of the *ThuisCoach* application.

LinkedIn: http://nl.linkedin.com/in/karlijnvdberg

Natasja Kok

Platform Activation Manager Vodafone

Past:

• Owner koktail
• Freelance MarCom specialist - sponsorship *The voice of Holland* season 2 Vodafone

Experience: In script sponsoring of *ThuisCoach* app, Vodafone *Red Room,* V-Reporters, branded mobile content, 3rd party branding for Samsung,- retail campaign VF stores and branded TV-promo's.

LinkedIn :http://nl.linkedin.com/in/koktail

Ivo Kleppe

Product Manager at TamTam

Past:

• Strategy & Creative Manager at SBS Broadcasting

- Creative Producer at Digitas LBi (former Lost Boys)

Experience: Responsible for the organizational part as well as the creative part of *The Voice Kids* application (as Creative Producer at Digitas Lbi).

LinkedIn: http://nl.linkedin.com/in/ivokleppe

Daniel Sytsma

Art Director at Achtung! Amsterdam

Past:
- Designer Achtung! Amsterdam
- Freelance Interactive Designer

Experience: Creative responsible for executions of projects like the second screen campaign Volkswagen & Divorce (RTL) and second screen campaign Skoda & Tour du Jour (RTL).

LinkedIn: http://nl.linkedin.com/in/danielsytsma

Marc van de Crommert

CEO at Mediasynced and CEO at Remotely.tv

Past:
- Commercial Director at UPC
- Marketing and Sales Director at Philips

Experience: Chief Executive Officer of two companies: Mediasynced, which gives the possibility to synchronise radio and TV commercials at the same time as online commercials. Remotely.tv, which offers viewers of the Netherlands background information, tweets and application of fifteen Dutch television channels.

LinkedIn:

http://nl.linkedin.com/in/markvandecrommert

Pim Hertogs

Senior Product Manager at Civolution

Past:

- Senior Director Product Manager at Trident Microsystems
- International Product Marketing Manager at NXP Semiconductors

Experience: Has worked/ Works as product manager in industries like semiconductors, television, set-top box, software, second screen software, broadcasting and advertising.

LinkdedIn: http://nl.linkedin.com/pub/pim-hertogs/1/b87/631

4.   Research results

This chapter reveals the results of the research instruments of this thesis. The whole survey and interviews can be found in the appendix. As explained in paragraph 3.2, the first sub question *'What is the definition of Multi-screening?'* is answered by literature research in chapter one. The conclusion in chapter five will come back on the answer of this sub question. The results of the remaining questions are shown in this chapter.

4.1 To what extent does multi-screening lead to certain consumer behaviour?

4.1.1 Popularity

Interviews with experts indicated that the popularity of multi-screening is growing. Minkes (2014) and van den Crommert (2014) explained the era of watching linear television is over. The figures of the survey reveal that every day, 83 percent of the respondents use two or more screens simultaneously. According to the statistics, five percent of the male respondents never use two or more screens simultaneously against two percent of the female respondents. However, the interviews reveal that the group of people that use the second screen related to a programme are the same group as the specific target group of a programme. This group of people is relative small compared to the group of people who uses a second screen non-related to a television programme.

It was hypothesized that Multi-screening is only for young people. Minkes reacts on this, using the example of the *ThuisCoach* second screen application: *"The ThuisCoach application is for young as well as older people. Family members play against each other using their own smart phones. Because the tablet is getting more accessible, the participation of the older generation is increasing"* (Appendix).

4.1.2 Why and when do people use multi-screening?

In the survey, the most important reason to use two or more screens simultaneously is by far that it is a habit for them. This survey question is about multi-screening in general. Shown in figure 11, other frequently mentioned answers are to be more effective (17 percent) and to connect with other people (11 percent). When the question is specified to use more screens while watching television, two main reasons are given for multi-screening are according to the survey and existing studies: the programme is not interesting and to avoid the commercial break. Pim Hertogs (2014) confirms this explanation:

"Results of these studies show that people use often more screens at the same time. Especially, the focus on television disappears during the commercial breaks" (Appendix).

What is the most important reason for using two or more screens simultaneously?

Question answered by 261 of the respondents

1	It's a habit	158 / **61%**
2	To be more effective	44 / **17%**
3	To get with friends/ acquaintances	30 / **11%**
4	Not applicable	11 / **4%**
5	To share something	10 / **4%**
6	Other reason	8 / **3%**

Figure 11. Most important reason to use two or more screens simultaneously.

The figures of the survey reveal that 60 percent of the respondents say that they would watch a television programme if somebody shares something about it on social media. However, 77 percent of the respondents barely or not share anything about a television programme. The survey results provide two main reasons for not sharing about a television programme. First, people do not want to bother someone. Second, it takes too much time or/ and effort. However, the survey also asked people to give a reason why they would share something using the second screen about a television programme. The most common reason for this was to share their opinion.

Quote of a participant:

'' *(…) to share my opinion and to read reactions about a TV-programme"* (Appendix).

Quote of a participant:

''Don't need to share this with a big group of people. I share hardly anything online. However, I send sometimes a private message about a very special programme'' (Appendix).

Related to a programme, many reasons have been given by experts why people use a second screen. According to Kleppe (2014) people want to have influence. They want to influence the programme. Sytsma has a different angle. According to Sytsma (2014), people want to achieve a rewarding. Because of this, a rewarding will stimulate the use of a second screen. However, van den Berg (2014) argues Sytsma explanation on the subject of rewarding; *"People know that their chances are small"* (Appendix). Van den Berg describes curiosity, fun and people want to be a

part of a group as reasons for multi-screening during a programme. According to Minkes (2014), people are more willing to use the second screen, when the television programme invites them.

4.2 How did The voice of Holland in partnership with Vodafone develop their second screen campaign from season one to four?

4.2.1 Opportunities used

According to the Minkes (2014), *The voice of Holland* triggered the fans to play the *ThuisCoach* application. As a result, *The voice of Holland* has a loyal and closely engaged fan base. An example of a trigger is *RedRoom is calling*: "*Users had the opportunity to leave their mobile phone number in the application and by doing this; they had a chance to be called back live during a broadcast*" (Appendix). Van den Berg (2014) confirms this by explaining that people are more engaged and people watch in a different way *The voice of Holland* thanks to the *ThuisCoach* application.

According to Kok (2014), *The voice of Holland* is one of the first television programmes which has an interactive platform. *The voice of Holland*, in partnership with Vodafone, educated the viewer how to use mobile internet applications in its broadest sense.

Kok (2014) explains that Vodafone anticipates on the current trend: "*The ongoing trend is that people use their mobile devices while watching television in the background. Because of this, we want The voice of Holland content on their mobiles so they still pay attention to the platform.*"

(Kok, 2014)

4.2.2 Opportunities that are not used

According to the Minkes (2014), *The voice of Holland* could trigger people better to let them switch to the second screen. Therefore, *The voice of Holland* tries to link the two screens seamless as possible. Moreover, van den Berg (2014) argues that *The voice of Holland* (season 1) could do a better job in their promotion of the *ThuisCoach* application. What *The voice of Holland* should do is more revealing the *ThuisCoach* application during the programme, according to van den Berg.

4.2.3 Measure the effectiveness

According to Minkes (2014), Talpa measures frequently the use of the *ThuisCoach* application. These measurements includes for example the percentage of simultaneous users and percentage of weekly returns. The side of the brand, Vodafone, uses a tool owned by Omnicom Media Group

called Adtractive (Kok, 2014). Unfortunately, there are no statistics to what extent the multi-screening campaign was part of the success of The voice of Holland.

There are several methods to measure the effectiveness of advertising in a second screen application. Hertogs (2014) gives an example of a way in which you can measure the click-through rate. Hertogs uses control groups to compare the click-through rates. One group is shown synchronised advertisements and another group is shown normal advertisements.

In general, interviewed experts conclude that it depends on the targets what you measure. That is why it is hard to define success in general, according to Kleppe (2014).

4.2.4 Types of brands

Not only brands like Vodafone are suitable for a multi-screening concept. According to the experts, it depends on the programme. A brand has to find a programme that fits with their targets and ideas and vice-versa. Kleppe emphasizes the relevance for the consumer. According to Kleppe (2014), it is too general to say all brands can use multi-screening. However, relevance will be an important factor. In addition ,Van de Crommert (2014) explains: *"For every type of advertiser, I can think there are ways of being relevant. Even if you not expecting it"* (Appendix).

Most of the experts agreed it is possible for every advertiser, unless it does not fit with your targets and the targets of your partners in a multi-screening concept. However, Hertogs (2014) argues that a multi-screening campaign is more suitable for particular groups of advertisers, for example, insurance companies where the consumer has the option of using a second screen to ask for more information.

4.2.5 Reaction of the viewers

According to van den Berg (2014), people were enthusiastic about season one. Natasja Kok (2014) confirms this and explains: *"When you look at the engagement you will see a strong fan base coming back every week to play, to talk on social media and to look at content"* (Appendix).

One of the questions of the survey reveals how important the interaction is for *The voice of Holland*-viewers. On a scale from 1 till 10 the average number was 4.6. Noteworthy is the high standard deviation. This means that there is a specific group of viewers stating that interaction is either very important of not important at all for them. Moreover, the majority of the respondents are familiar with the *ThuisCoach* application. However, figure 8 reveals the fact that 76 percent of the respondents never used the application.

Are you familiar with the ThuisCoach application of The voice of Holland?

Question answered by 265 of the respondents

1	Yes, but I never played	123 / 46%
2	No	80 / 30%
3	Yes, I played and for me it did not add any value	40 / 15%
4	Yes, I played and for me this added value	22 / 8%
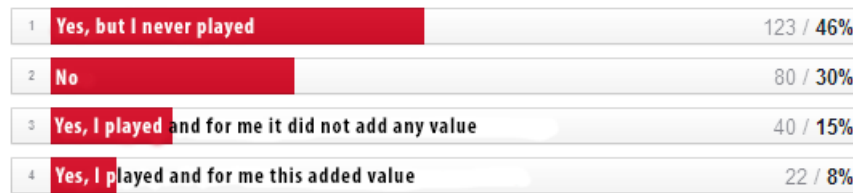
Figure 12. Are you familiar with the *ThuisCoach* application of *The voice of Holland*?

During episodes of *The voice of Holland*, the television host recommends to switch to Twitter or Facebook to engage with *The voice of Holland*. The statistics of the survey show that the majority (75 percent) does not switch, when the TV-host offers this opportunity. Moreover, the statistics of the survey reveal that the majority of the respondents do not tweet, post or share anything about *The voice of Holland* during the show.

A quote of a survey participant about why he or she does not switched when it is recommended by *The voice of Holland* during the show:

''No, because I my opinion the Red Room of Vodafone, Winston and everything surround them is annoying. After singing two minutes, there are twenty minutes of commentary. All of this happened in season two, because of this it was the last time I watched the programme'' (Appendix)

4.3 What are the dos and don'ts regarding a multi-screening strategy?

In the interviewers, experts described dos and don'ts of multi-screening for advertising. To give an understandable view a table is used to describe the recommendations of the experts.

4.3.1 Table of recommendations

	Dos	Don'ts
Steffan Minkes, Talpa Media	Try not to engage only during your programme with the consumer, but also during the commercial break. Most of the time, users have the application still running during the commercial break.	Only triggering by using a small and standard title to let people use the second screen. People get quickly used to a second screen. Experience has shown that people are disappointed when there is no second screen application next season.
Karlijn van den Berg, IceMobile	Think about all possible scenarios, opportunities and threats. Be sure what you are doing, because it is a huge investment. Find a programme that suits you.	Find a programme that does not suit you and make it feel like advertising.
Natasja Kok, Vodafone	It is important for a brand to form a relevant partnership and work together to a collective success.	A brand which not pays attention to the collective targets with your partnership, but only focus on your second screen campaign or extension.
Ivo Kleppe, TamTam	A brand has to add value to the application. It has to offer a consumer need. It is better to have a sideways notification in a great application instead of a big logo in a regular application.	Brands, which are too dominant in their advertising. It is about the experience, not about your brand.

Daniel Sytsma, Achtung!	Brands should make it rewarding and relevant for the user. Put aside your commercial objectives and first think about how to offer something for the user.	Do not choose for a second screen concept from a technological or economic perspective. If it does not add something, do not do it.
Marc van de Crommert, Remotely.tv	An advertiser should be relevant for the target group of the application. The content has to be logical and not far-fetched.	It is a bad thing as advertisers keep their customers on a distance and not become a human as brand.
Pim Hertogs, Civolution	Try to engage and entertain as much as possible your viewers. Because of this, you have better results.	Forgetting your brand objectives and focus only on a second screen application.

4.3.2 Summary

Relevance is the key

According to the experts, the keyword to success is relevance. The multi-screening campaign of the advertiser has to be relevant in two ways. First, the partnership has to be relevant. Experts confirm that relevant partner(s) are crucial for a qualitative multi-screening campaign. Second, an advertiser should be relevant for the target group (fans) of the programme. In the case of *The voice of Holland,* the *ThuisCoach* application was aimed at the fans of The voice of Holland.

Too much advertising is not appreciated

All experts agreed that advertising should not affect the user experience of second screen application in a negative way. According to the experts, this happens when the second screen application feels to much as advertising in the eyes of the user. To prevent this, experts conclude to make a second screen application that is interesting and fun for the user and put advertisements in a sideways notification.

What is the future of the second screen for advertisers and marketers?

Daniel Sytsma (2014) thinks the second screen loses his name. Everything is going to be first screen, because you can whip out your data and applications on every screen in the future. Hertogs (2014) confirms this by saying that the second screen will switch probably to a fist screen in the coming years. It is hard to tell what the future shall be of the second screen because it is a wide domain.

5. Conclusions

The aim of this thesis is a contribution to a better understanding for advertisers of the benefits and possibilities of multi-screening in combination with TV programmes.

Interviews, surveys and desk researches are used as research methods to answer the following main question:

'What can advertisers learn about multi-screening strategy from the Vodafone case?'

The following four sub questions helped to answer the main question:

1. *What is the definition of multi-screening?*
2. *To what extent does multi-screening lead to certain consumer behaviour?*
3. *How did The voice of Holland in partnership with Vodafone develop their second screen campaign from season one to four?*
4. *What are the dos and don'ts regarding a multi-screening strategy?*

What is the definition of multi-screening?

The definition of multi-screening covers a large domain. However, this thesis defines three ways of multi-screening. The first way is simultaneous screening, where people use both devices at the same time. Second is sequential screening where people switch between different devices sequentially. The content of these screens is related to each other. The third way is separate screening, where people use both devices that are not related to each other at the same time. Most of the studies used in this thesis are about simultaneous and separate screening.

To what extent does multi-screening lead to certain consumer behaviour?

Multi-screening is an established trend which changed the linear way of watching television. Related to a television programme, people use the second screen because they want to get involved into the programme. Non-related to a television programme, people use the second screen because of distraction and as a habit. This consumer behaviour occurs when the programme is not interesting or the consumer wants to avoid a commercial break. Existing studies, like Millward Brown AdReaction (2014), shows that almost everyone uses multi-screening and it is hard to define difference between the kinds of people using it. However, survey results and interviews reveal only fans of a programme generally use a second screen related to a programme.

The majority of the survey respondents does not share something on a second screen about a television programme. The most common reasons are that people do not want to bother others and it takes too much time and effort.

How did The voice of Holland in partnership with Vodafone develop their second screen campaign from season one to four?

The voice of Holland interacts during the show with their viewer's using Twitter, Facebook, Instagram, SMS-service and the *ThuisCoach* application. Vodafone Nederland was not only embedded in the broadcast of *The voice of Holland*, but also in the *ThuisCoach* application. Vodafone's aim was people getting used to mobile internet. As a result, the *ThuisCoach* application is downloaded more than 500.000 times. Moreover, the fans reactions of *ThuisCoach* application were positive.

The aim of Vodafone, to stimulate the usage of mobile internet has a broad focus. However, it was clear and there was a fit with *The voice of Holland.* In general, every brand could do a multi-screening campaign or execution. However, it has to be relevant for the target group and the targets have to fit with targets of the programme. Besides, for some brands it is more logical than for others, for example, insurance companies, where the consumer can use a second screen to ask for more information.

What are the dos and don'ts regarding a multi-screening strategy?

The uprising of the second screens offers new opportunities for advertisers. Besides the fact that more screens are usable for exposure, second screen is a good way to interact with the fan base of a programme. However, brands have to be sure this is the right investment. Think first, about what you want to achieve as advertiser with your multi-screening strategy. Moreover, think about the possible scenarios, threats and opportunities. When it is clear and understandable, find a partnership with a programme and create collective targets. As a result, the brand and the programme are working in the same direction. Consider what the right way of multi-screening behaviour is: Do you want people to do simultaneous screening or sequentially screening? Moreover, think of which screen(s) you are going to use (mobiles, tablets, laptops etc.). The devices have to fit in the context of the multi-screening strategy. Nevertheless, the consumer experience has to stay on top. Consumers do not want to feel like the application is advertising. Because of this, advertisers should use shareable content that entertains.

Figure 13 illustrates a pathway an advertiser can use regarding a multi-screening strategy.
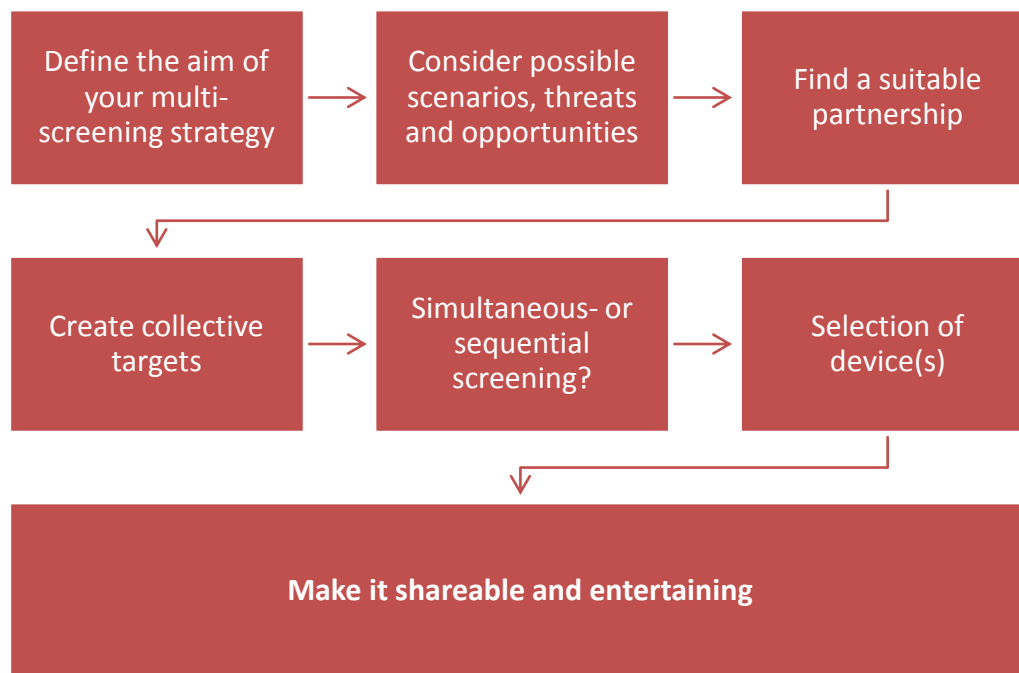
```
┌─────────────────┐     ┌─────────────────┐     ┌─────────────────┐
│ Define the aim of│     │ Consider possible│     │                 │
│   your multi-    │ ──▶ │ scenarios, threats│ ──▶ │ Find a suitable │
│ screening strategy│    │ and opportunities│     │   partnership   │
└─────────────────┘     └─────────────────┘     └─────────────────┘
        │
        ▼
┌─────────────────┐     ┌─────────────────┐     ┌─────────────────┐
│                 │     │ Simultaneous- or │     │                 │
│ Create collective│ ──▶ │   sequential    │ ──▶ │  Selection of   │
│     targets     │     │   screening?    │     │   device(s)     │
└─────────────────┘     └─────────────────┘     └─────────────────┘
                                                         │
                                                         ▼
┌───────────────────────────────────────────────────────────────┐
│                                                               │
│              Make it shareable and entertaining               │
│                                                               │
└───────────────────────────────────────────────────────────────┘
```

Figure 13. A multi-screening strategy pathway for advertisers

It is hard to tell what the future of the second screen will be, because it is a fast changing domain with many innovations and technical developments. Nowadays, there is a switch going on from mobile devices becoming first screens and televisions becoming second screens.

What was the influence of multi-screening with regard to Vodafone´s campaigns from the beginning of The voice of Holland until season four?

This study shows that, in general, staff of *The voice of Holland*, Vodafone and other partnerships are very proud of the multi-screening campaign of *The voice of Holland*. Especially the *ThuisCoach* application was often named proudly, in desk research and interviews. Vodafone was embedded in the *ThuisCoach* application from season two to four of *The voice of Holland*. The *ThuisCoach* application was used as an instrument to achieve the objective of Vodafone, which is stimulating internet on mobile devices. Nowadays, everybody uses online internet on his or her mobile device and pays less attention to the television programme. Thanks to this ongoing trend, Vodafone wants *The voice of Holland* content on mobile devices of the fans. Unfortunately, there are no statistics to what extent the multi-screening campaign contributed to the success of The voice of Holland. Experts assume *The voice of Holland* would have been also a success without

the *ThuisCoach* application. Nevertheless, the *ThuisCoach* application added extra value for the fans the (target group) of *The Voice of Holland.*

What can advertisers learn about multi-screening strategy from the Vodafone case?'

The multi-screening campaign of *The Voice of Holland* tells us that a second screen application is an addition to contemporary advertising. Nevertheless, it has to be relevant for the partners as well as the target audience. As a result, a successful and long-lasting relationship can be created between brand, programme and audience.

Limitations of research

Despites its merits, this study also has several limitations. The most important limitation lies in the fact that there is limited theory and literature available of multi-screening opportunities for advertisers. Hence, it was difficult to draw some conclusions using existing studies. In addition, due to time constraints, this study concentrates mainly on one particular programme, *The voice of Holland.* Thus, caution needs to be taken when generalizing the findings to other settings. Despite the fact that the respondents of the survey were Facebook friends and acquaintances of the author and fans of *The voice of Holland,* sub chapter 2.4 indicates that average viewer ratings is 3 million every episode of *The voice of Holland*. It could not be concluded in this thesis whether the respondents were a good representation for the whole population (the viewers of *The voice of Holland*). The results therefore could be somewhat biased.

Recommendations for further research

Studies have to be up to date. Due to the fast development of the second screen, it is important keep doing research on this subject. In the future, there will be new cases related to multi-screening. For example, the interviews reveal that there will be a multi-screening project in season five of *The voice of Holland*. In addition, the study did not investigate the financial part for an advertiser to run a multi-screen campaign. This financial part is important for advertisers when considering a multi-screen campaign. Further research should focus on this matter. Thirdly, it could have benefit to include a comparison between two cases related to multi-screening, to be able to generalize the results. It is therefore recommended to include more cases in future research.

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Appendix

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STUDENT NUMBER: 1592323
THESIS: BACHELOR THESIS
SUPER VISOR: LUC VAN DIJK
UNIVERSITY: UNIVERSTIY OF APPLIED SCIENCES UTRECHT. FACULTY OF COMMUNICATION
                    AND JOURNALISM
PLACE: UTRECHT

Table of Contents

Planning

The planning of the thesis is divided into six months. Figure 1 presents the activities each month. The names of the months are abbreviated to the first three letters.

2014	Jan	Feb	Mar	Apr	May	Jun
Thesis proposal	x					
Literature research	x	x	x	x		
Preparing researchers			x	x		
Survey				x		
Interviews				x	x	
Report writing					x	x
Presentation						x

Figure 1. Planning thesis.

Unique visitors details

unique visits ▼	responses	completion	avg. time to complete
336	268	80%	04:33

Pc's & Laptops	Tablets	Smartphones	Other
138 UNIQUE VISITS	19 UNIQUE VISITS	170 UNIQUE VISITS	9 UNIQUE VISITS
122 RESPONSES	12 RESPONSES	134 RESPONSES	0 RESPONSES
88% COMPLETION	63% COMPLETION	79% COMPLETION	0% COMPLETION
04:05 AVG. TIME TO COMPLETE	03:57 AVG. TIME TO COMPLETE	05:02 AVG. TIME TO COMPLETE	00:00 AVG. TIME TO COMPLETE

[2]

Devices vs Unique visits

Pc's & Laptops	41%
Tablets	6%
Smartphones	51%
Other	3%

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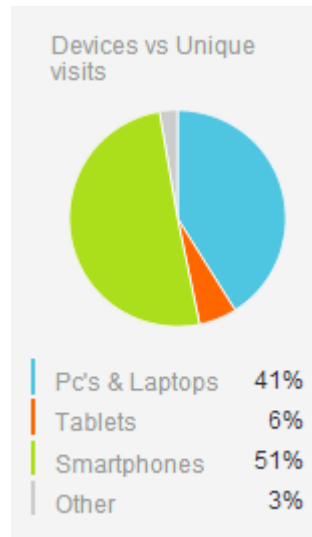
[2] The number of unique IP addresses on incoming request that a site receives determines unique visitors (PCMag, 2014)

Age of respondents
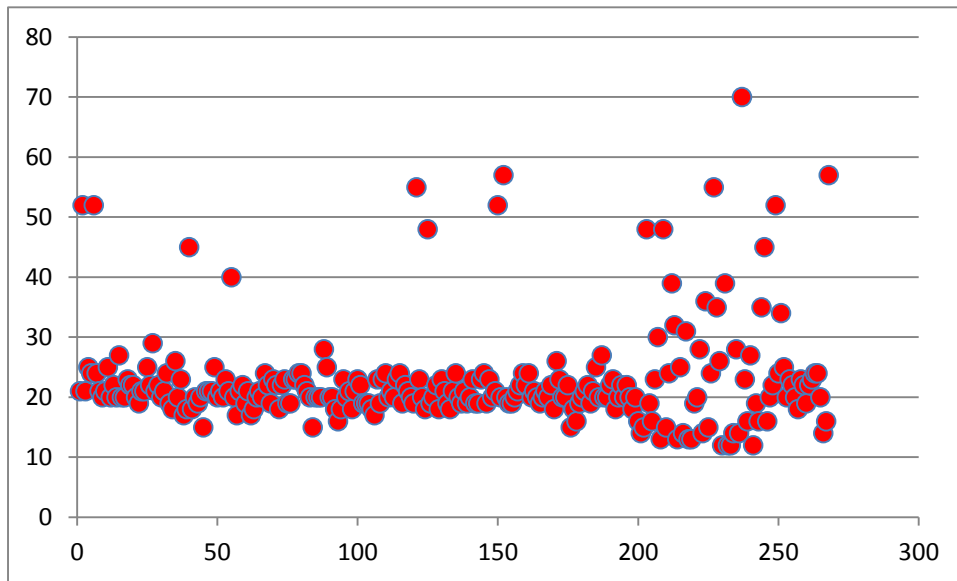
Age

Youngest Respondent: 12 years old

Oldest Respondent: 70 years old

Average age of Respondents: 23

Most Common Job: Student

Original survey

1. Wat is uw geslacht?

        Man
        Vrouw

2. Hoe oud bent u?

        10-80

3. Wat voor beroep beoefent u op dit moment?

4. Hebt u weleens *The voice of Holland* gekeken?

        Ja, ik ben een trouwe kijker
        Ja, ik kijk het soms
        Ja, één of twee keer gezien
        Nee

Multi-screening is een Engelse term waarbij mensen gebruik maken van twee of meer schermen, bijvoorbeeld televisie kijken en tegelijkertijd op de mobiel / tablet/ computer iets opzoeken.

5. Gebruikt u in het algemeen weleens twee schermen tegelijk?

        Ja, elke dag
        Ja, één of twee keer per week
        Soms, één of twee keer per maand
        Niet zo vaak, minder dan één keer per maand
        Nooit (Ga verder naar vraag zeven)

6. Wat is de belangrijkste reden voor u om twee of meer schermen tegelijk te gebruiken?

        Het is een gewoonte
        Om in contact te raken met anderen
        Om iets te delen
        Om meer effectief bezig te zijn
        Anders, namelijk…

7. Wanneer gebruikt u tijdens het tv kijken een tweede scherm? (meerdere antwoorden mogelijk)

        Wanneer er reclame op tv is
        Om meer informatie te vinden/zoeken over het onderwerp op TV
        Verveling of programma/show niet interessant
        Anders, namelijk…

8. Gaat u eerder een programma/show kijken als iem*and* op Social media (Facebook/Twitter) iets over een programma/show deelt?

      Ja, als het mij leuk/ interessant lijkt
      Ja, als het een goede vriend/ kennis het deelt
      Nee

9. Deelt u vaak iets via het tweede scherm (mobiel/tablet/pc) over een TV programma?

      Ja, elke dag
      Ja, één of twee keer per week
      Soms, één of twee keer per ma*and*
      Niet zo vaak, minder dan één keer per ma*and*
      Nooit

10. Wat is een reden voor u om via het tweede scherm (mobiel/tablet/pc) iets te delen over een TV programma/ show?

      Om mensen te informeren over een programma/show
      Om mijn mening te delen/ mij te uiten
      Om te laten zien wat ik interessant vind
      Om andere mensen te vermaken
      Om iets te winnen/ mee te doen aan een wedstrijd
      Anders, namelijk...

11. Wat is een reden om dat voor u om via het tweede scherm (mobiel/tablet/pc) iets <u>niet</u> te delen over een TV programma/show?

      Om te voorkomen dat mijn gegevens /mening op het internet komt
      Om andere mensen niet van last te willen zijn
      Kost teveel tijd en/of moeite
      Bang voor negatieve reacties/houdingen van anderen
      Anders, namelijk...

12. Hebt u weleens iets getwitterd/ gepost op Facebook/ Instagram over *The voice of Holland* tijdens de show?

      Ja, met regelmaat gedaan
      Ja, maar het was een eenmalige actie
      Nee

13. Bent u bekend met de ThuisCoach applicatie van *The voice of Holland*?

    Ja, ook gespeeld en het had een toegevoegde waarde voor mij

    Ja, ook gespeeld maar het had geen toegevoegde waarde voor mij

    Ja, maar nooit gespeeld

    Nee

14. Op een schaal van 1 tot 10, hoe belangrijk vindt u de mogelijkheden tot interactie (social media/ ThuisCoach applicatie) die *The voice of Holland* aanbiedt?

1-10

15. Bent u weleens van scherm geswitcht, omdat het programma *The voice of Holland* dat aanbood?

    (Voorbeeld: Twitter mee met hashtag TVOH)

    Ja, naar de website

    Ja, naar de Twitter-pagina

    Ja, naar de Facebook-pagina

    Ja, om te stemmen via telefoon

    Nee

    Anders, namelijk…

Survey English version

Target group survey: Dutch people who watched *The voice of Holland* at least one time. The age of the target group is between 12and 70 years, which is based on the widespread target group Vodafone has.

Objective: The reason of this survey is to add new research (from the point of view of *The voice of Holland*) to existing studies about Multi-screening. Multi-screening is described in the survey later on.

1. What is your gender?

    Male

    Female

2. What is your age?

    10-80

3. What do you do for living?

Multi-screening means watching two screen or more screens. For instance, watching televisionand searching for something on your mobile phone, tablet or laptop simultaneously.

6. Do you use two screens simultaneously in general?

       Yes, every day
       Yes, once or twice a week
       Sometimes, once or twice a month
       Not often, less than once a month
       Never (skip question 6)

6. What is the most important reason for using two or more screens simultaneously?

       It is a habit
       To get in contact with friend/acquaintances
       To share something
       To be more effective
       Other

7. When do you use the second screen while watching Television?

       During the commercial break
       During the programme, to look for more information about the subject on television
       Bored or programme/ show is not interesting
       Other
       Not applicable

8. Are you more willing to watch programme/ show if somebody shares something about the programme or show on Social media (Facebook/Twitter)?

(More answers possible)

       Yes, when it is interesting/fun
       Yes, when it is shared by a good friend
       No

9. Do you share something using a second screen (mobile phone, tablet or laptop) frequently about a TV programme or show?

       Yes, every week
       Sometimes, once or twice a month
       Hardly, less than a month
       Never

10.For what reasons do you share something using a second screen about a television programme/ show?

 (More answers possible)

       To inform people about the programme or show
       To share my opinion
       To show what I like
       To entertain other people
       To win something or be part of a contest
       Other
       Not applicable

11. For what reasons do you choose not to share anything about a television programme/ show using a second screen?

       Do not want my details and/or opinion on in the internet
       Do not want to bother other people
       Takes too much timeand/or effort
       Scared of other people negative reactionsand/or attitudes
       Other

12. Did you ever tweet on Twitter/ posted on Facebook/ Instagram about *The voice of Holland* during the show?

       Yes, regularly
       Yes, but only occasionally
       No

13. Are you familiar with the ThuisCoach application of *The voice of Holland*?

       Yes, I played and for me this added value
       Yes, I played and for me it did not add any value
       Yes, but I never played
       No

14. On a scale of 1 to 10, how important for you are the interaction opportunities (Social media, ThuisCoach application) offered by *The voice of Holland*?
10 is "very important and 1 is "not important at all.

1-10

15. Did you ever switch between screens, because it was proposed by *The voice of Holland*?

(For example: Engage by using hashtag #TVOH on Twitter)

Yes, to the website
Yes, to the Twitter- page
Yes, to the Facebook-page
Yes, to vote by phone
No
Other

Survey results

What is your gender?
Question answered by 267 of the respondents

1	Women	169 / **63%**
2	Men	98 / **37%**

Do you use two screens simultaneously in general?
Question is answered by 266 of the respondents

1	Yes, every day	222 / **83%**
2	Yes, once or twice a week	24 / **9%**
3	Sometimes, once or twice a month	6 / **2%**
4	Not often, less than once a month	5 / **2%**
5	Never	5 / **2%**
6	Never	4 / **2%**

What is the most important reason for using two or more screens simultaneously?

Question answered by 261 of the respondents

1	It's a habit	158 / **61%**
2	To be more effective	44 / **17%**
3	To get with friends/ acquaintances	30 / **11%**
4	Not applicable	11 / **4%**
5	To share something	10 / **4%**
6	Other reason	8 / **3%**

When do you use the second screen while watching television?

Question answered by 260 of the respondents

1	During the commercial break	179 / **38%**
2	Bored or programme/ show is not interesting	179 / **38%**
3	During the programme, to look for more information about the subject on television	68 / **15%**
4	Other	30 / **6%**
5	Not applicable	12 / **3%**

Are you more willing to watch a programme/ show if somebody shares something about the programme or show on social media (Facebook/Twitter)?

Question answered by 266 of the respondents

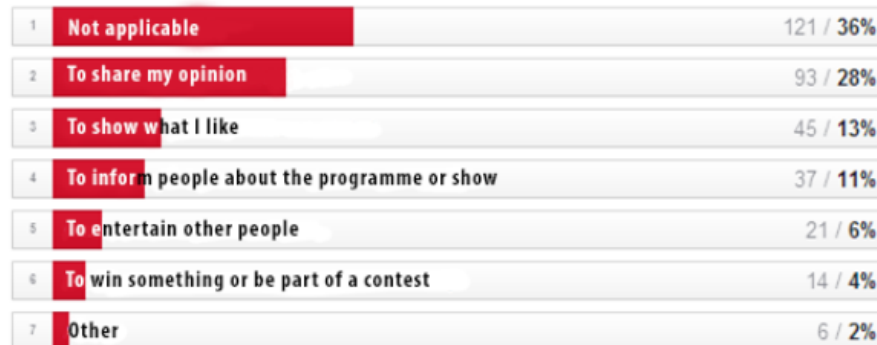|		
1	Yes, when it is interesting/ fun	134 / **47%**
2	No	113 / **40%**
3	Yes, when it is shared by a good friend	38 / **13%**

Do you share something using a second screen (mobile phone, tablet or laptop) frequently about a TV programme or show?

Question is answered by 268 of the respondents

#		
1	Never	124 / **46%**
2	Hardly, less than a month	83 / **31%**
3	Sometimes, once or twice a month	36 / **13%**
4	Yes, every week	14 / **5%**
5	Never	8 / **3%**
6	Never	3 / **1%**

For what reasons do you share something using a second screen about a television programme/ show?

Question answered by 252 of the respondents

#		
1	Not applicable	121 / **36%**
2	To share my opinion	93 / **28%**
3	To show what I like	45 / **13%**
4	To inform people about the programme or show	37 / **11%**
5	To entertain other people	21 / **6%**
6	To win something or be part of a contest	14 / **4%**
7	Other	6 / **2%**

For what reasons do you choose not to share anything about a television programme/ show using a second screen?

Question answered by 260 of the respondents

1	Do not want to bother other people	120 / **34%**
2	Takes too much time and/or effort	110 / **31%**
3	Do not want my details and/or opinion are on the internet	52 / **15%**
4	Other	36 / **10%**
5	Scared of other people negative reactions and/or attitudes	35 / **10%**

Did you ever tweet on Twitter/ posted on Facebook/ Instagram about The voice of Holland during the show?

Question answered by 262 of the respondents

1	No	186 / **71%**
2	Yes, but only occasionaly	40 / **15%**
3	Yes, regularly	36 / **14%**

Are you familiar with the ThuisCoach application of The voice of Holland?

Question answered by 265 of the respondents

1	Yes, but I never played	123 / **46%**
2	No	80 / **30%**
3	Yes, I played and for me it did not add any value	40 / **15%**
4	Yes, I played and for me this added value	22 / **8%**

On a scale of 1 to 10, how important for you are the interaction opportunities (Social media, ThuisCoach application) offered by The voice of Holland? 10 is "very important and 1 is "not important at all.

Question answered by 260 of the respondents

Average 4.63

Did you ever switch between screens, because it was proposed by The Voice of Holland?

(For example: Engage by using hashtag #TVOH on Twitter)

Question answered by 259 of the respondents

1	No	196 / 75%
2	Other	22 / 8%
3	Yes, to the Twitter-page	17 / 7%
4	Yes, to vote by phone	9 / 3%
5	Yes, to the Facebook-page	8 / 3%
6	Yes, to the website	7 / 3%

Steffan Minkes interview[3]

In this interview, multi-screening is defined as using two or more screens simultaneously.

Introduction

Who are you and what is your function?

At the moment I am Online Producer of *The voice of Holland*. I take care of all digital extensions of the programme. This includes activities like: input for the *Red Room*, production and editing of the backstage-show on our website and activation of this show through our social media accounts. The web editors turned '*The voice of Holland*' as a 24/7 connected format.

Users

Which kinds of people use a second screen in combination with The voice of Holland?

We see many different users of our second screen: whole families as well as group of friends, who are cosily watching *The voice of Holland* together. The ThuisCoach application is for young as well as older people. Family members play against each other using their own smart phones. Because the tablet is getting more accessible, the participation of the older generation is increasing.

When do people use a second screen related to television?

It is almost natural that the smartphone or tablet is within reach, when somebody is watching television. If a format invites you to join the game or collect something, for example a receipt, people will more likely grab the second screen. It has to increase the 'fun' and provide the information needed.

When do people use a second screen related to The voice of Holland?

We have two user peaks: During the show (each Friday 8:30 PM -10:30 PM) and Saturday. Our application consists of a live game and a weekly game. The weekly game gives the opportunity to listen to and judge in advance the new fragments from the coming episode. Many people start the live game at the beginning of the show. The application stimulates this behaviour by sending a push notification at around 8:00 or 8:15 PM.

Why do people use a second screen during The voice of Holland?

---

[3] Translated transcript

We notice that whole families are playing ThuisCoach on social media together. They play against each other and try to predict the results of the programme. There is a new normal way of watching television; it is no longer linear. The user uses one h*and* for the remote control and his other h*and* for a smartphone or tablet. Thanks to the ThuisCoach application, our users feel more engaged with the programme. A good example is the "*Red Room* is Calling". Users had the opportunity to leave their mobile phone number in the application and by doing this; they had a change to be called back live during a broadcast.

Multi-screening concept

To what extent was multi-screening part of the success of The voice of Holland?

The voice of Holland was one of the first programmes to use a crossmedia platform in the Netherl*and*s. After the success of our application, we noticed a huge increase in second screens. Because of the triggering of the weekly game, we created a loyal and closely engaged audience.

If a brand wants to use more screens, what are aspects an advertiser should think of?

You should only add a second screen when it has some added value for the programme. You should also find the right balance between watching television and using a device. You should not make it too hard for the viewer. Watching television will remain as a relaxing activity for people. The second screen should providing information for the user.

For which kind of advertisers is multi-screening suitable, and why?

Depending on the target of a specific br*and*, we can create our own concept and insert a second screen in our formats.

It is suitable for every brand, although the target of a specific brand matches with the second screen and the programme.

As content creators, we create content for several br*and*s. We will create the right content for a br*and* if they want to achieve a second screen target.

The second screen is not a self-contained objective, but an instrument to achieve an aim.

This depends on the context and the aim.

How do you measure the success of a brand? When is it a success?

The number of downloads is of course an important number, but we also indicate the use of the application. What percentage of users plays during the broadcast? What percentage of users responds? What percentage of users plays on a weekly basis?

What should an advertiser absolutely do if he wants to make use of multi-screening?

There are many second screen opportunities for advertisers. Most of the time, users have the application still active during the commercial break. In this way, advertisers are closer to the users with the second screen.

What should an advertiser *absolutely avoid doing if he wants to make use of multi-screening?*

The second screen concept of TVOH is at the moment indispensable. A lot of families formed teams together. We noticed during *The Voice Kids* that people were disappointed because there was no ThuisCoach application. This shows how fast people are getting used to the format. Next season we take the next multi-screening step, because we are now entering season five.

Research

Part of my research was a survey including 270 respondents who watched *The voice of Holland* once.

According to the survey most of the people are familiar with the ThuisCoach application of The voice of Holland. However, they do not use the application. Can you explain this?

The ThuisCoach application only works on mobile devices that have the latest version of Android or IOS. There are still a lot of people who do not have the right phone. Furthermore, we see *The voice of Holland* viewers as fans of TVOH rather than as a target group. This group of fans st*and*s closer to the programme compared to the average viewer. They want to be closely engaged. This particular group plays ThuisCoach a lot.

When recommended by TVOH, 25% of the respondents sometimes switched between screens. (Presenter: Engage now on Twitter with #TVOH) How do you increase this rate?

We try to link the two screens as seamlessly as possible. You should trigger people better with the television to get them online. A small and st*and*ard title, which refers to a website, is not effective any more.

Could this triggering be done any better?

It could always be better. We try to indicate what the best way of "triggering″ (TV➔online) is. Especially during the live shows we can monitor the effects live. You have to do new things to surprise people.

Karlijn van den Berg interview[4]

In this interview, Multi-screening is defined as using two or more screens simultaneously.

Introduction question

Who are you and what is your function for The voice of Holland?

My name is Karlijn van den Berg. At the moment I am a product director at IceMobile. A big part of ThuisCoach application is developed by IceMobile. Indirectly, I was involved with the development of the ThuisCoach application.

Users

Which kind of people uses a second screen during the broadcast of The voice of Holland?

I do not know any numbers. Because we created only the first version of the ThuisCoach application, I definitely do not know them. As we look at Twitter we see an extensive audience: parents, youngsters, curious people. The audience of the programme *The voice of Holland* is diverse. In general, there is a universal penetration of smartphones and tablets. Consequently, the users of the ThuisCoach application are diverse.

When do people use a second screen during The voice of Holland?

People use a second screen during the television programme. However, before the broadcast there is opportunity to play a game. After the broadcast, many people use Twitter and post on Facebook about The voice.

Why do people use the second screen during The voice of Holland? What do they want to achieve?

I think people are curious and they like to play the game. I do not think rewards are motivators to keep using it, because people know that their chances are small. It is curiosity and because it is a little effort and fun. People want to be part of an entire group.

Multi-screening campaign

To what extent was the multi-screening part of the success of The voice of Holland?

In my view, the show was equally successful without the ThuisCoach application. The television programme was a big success. (At the moment, it is less successful). I do not expect more people

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[4] Translated transcript

are going to watch because of the applications. Although, I think people watch the programme in a different way and therefore are more engaged. The experience is different and users will share that experience with others. However, Twitter has the same effect with successful television programmes: it increases the hype.

If a brand wants to use more screens, what are aspects an advertiser should think of?

It has to be meaningful and people have to be motivated to use a second screen. There has to be an element in the programme that encourages participation during the broadcast via a second screen. Watching television is lean back; most programmes want people to watch relaxed television instead of staring at their mobiles or tablets. It is meaningful if you want to have live interaction. If you not do anything with the second screen input, it is somewhat peculiar.

For which kind of advertisers is multi-screening suitable? Why?

It is only interesting when br*and*s have a good collaboration with the programme. However, the most important is the programme. The br*and* has to suite the programme. Vodafone suited with *The voice of Holland* very well.

How do you measure the success of a br*and*? *When is it a success?*

A programme is successful if people are getting more loyal to the programme (*and* maybe eventually the sponsoring br*and*). Loyalty is not only television ratings. When people pay more attention while watching television, they are also more loyal. If people are loyal to the programme, they will appreciate the programme more and encourage other people to watch.

What should an advertiser absolutely do if he wants to make use of multi-screening?

They have to think about the possible scenarios, the opportunities and threats. You are wrong when you do it because you think it is cool. It is a huge investment; especially the technical side and you know very quickly when it goes wrong. It is also important to find a good programme.

What should an advertiser *absolutely avoid doing if he wants to make use of multi-screening?*

Use a programme that does not fit with the br*and*. That will give a reverse effect. It should not feel too much like advertising.

What were the reactions of the viewers about the multi-screening campaign of The voice of Holland?

I know only the reactions of the first season. People were very enthusiastic. I have never seen the results of any study on the players of the ThuisCoach application. Because of this, I do not know precisely. I got a feeling that the programme is appreciated, because people complained very quickly when the show was shut down for a short period.

Research

I have done research focussed on the second screen. Part of this research was a survey including 270 respondents who watched The voice of Holland once.

According to the survey most of the people are familiar with the ThuisCoach application of The voice of Holland. However, they do not use the application. Could you explain this?

I only know the way in which it was promotion of the ThuisCoach application during for season one. It was alright, but The voice could do much better than that. For example, revealing during the programme is important.

When recommended by TVOH, 25% of the respondents switched sometimes between screens. How do you increase this rate?

You have to give a good reason why people should do it. It depends what motivations programmes provide for using a second screen use the second screen. If people have no clue about what is done never had any clue about what is done with their input, they would rather do nothing.

Natasja Kok interview[5]

In this interview, Multi-screening is defined as using two or more screens simultaneously.

Introduction

Who are you and what is your function for The voice of Holland?

My name is Natasja Kokand I am now the senior Marketing Communication specialist at Vodafone. For example, I am responsible for the sponsorship of *The voice of Holland*.

Users

Which kind of people uses a second screen during the broadcast of The voice of Holland?

The fans of *The voice of Holland*.

When do people use a second screen during The voice of Holland?

People use the second screen during *The voice of Holland* mainly on Friday night with the ThuisCoach application and/ or social media. During the week, when not actually watching the programme, they also use thevoiceofholl*and*.com and social media.

Why do people use the second screen during The voice of Holland? What do they want to achieve?

They want to be involved with programme, play and show that they also recognize talent just like the coaches. People use social media, the ThuisCoach application but also thevoiceofholl*and*.com for this.

Multi-screening concept

To what extent was the multi-screening campaign part of the success of The voice of Holland?

Unfortunately, there are no statistics. However, *The voice of Holland* is the first television programme which has integrated with social media (active promotion #TVOH) and added a digital extension to the format, which offers something extra for the viewers at home; that is, an interactive platform.

If a brand wants to use more screens, what elements should an advertiser take into consideration?

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[5] Translated transcript

It has to be suitable and relevant for the br*and*. With this partnership, Vodafone has educated the viewer to use mobile internet applications in their broadest sense.

For which kind of advertisers is multi-screening suitable? Why?

Multi-screening can be suitable for many advertisers so long as it is relevant. Multi-screening might accomplish engagement for your br*and*, if you use the collaboration in a natural and relevant way with a television channel/ production company. You have to create a win-win situation.

How do you measure the success of a brand? When is it a success?

There is always room for improvement. Technical development goes on and on and people are in a new user mode. You have to move with the times, the viewer and satisfy expectations. In the case of Vodafone, we see that we score higher br*and* engagement during *The voice of Holland*.

How do you measure engagement of a brand?

We have two tools. The first is Adtractive which is a tool developed by the OMD media agency. The second is our own BMS tool. In short, qualitative research.

What should an advertiser absolutely do if he wants to make use of multi-screening?

A br*and* should form a relevant partnership with a programme and work together for mutual success.

What should an advertiser *absolutely avoid doing if he wants to make use of multi-screening?*

You did not answer this question. Did you mean to say that forming an irrelevant partnership must be avoided?

To tell the truth, yes but I cannot decide for others if something works or does not work. I think you will achieve more if you focus on the collective targets and from that perspective work out whether to opt for a digital programme extension at all, or simply rely on a st*and*ard sales campaign. It depends on your target.

What were the reactions of the viewers about the Multi-screening concept of The voice of Holland?

The voice of Holland viewers do not give literal their reactions every week. However, when you look at the engagement you will see a strong fan base coming back every week to play, to talk on social mediaand to look at content (if they want to). *The voice of Holland* offers these opportunities and fans will use these opportunities. An extra layer of entertainment has been added to the programme.

Research

I have done research focussed on the second screen. Part of this research was a survey including 270 respondents who watched The voice of Holland once

According to the survey, most of the people are familiar with the ThuisCoach application of The voice of Holland. However, they do not use the application. Could you explain this?

Season three has around 2.8 million viewers each episode and the application has 370.000 downloads. During the Blind Auditions, 120 thousand people play every week the application. This will slightly decrease during progressive stages. It is meant for the fans, not for the average viewer. However, the fact that people know about it means that people in their environment probably are using the application. On the other h*and*, it could also be that it is time for something new. In season five, we start a new project.

When recommended by TVOH, 25% of the respondents switched sometimes between screens. How do you increase this rate?

Is that what we ask them to do? We inform the viewer via the television programme of the existence of the application and ask them play the game. They do not switch; they use another screen simultaneously. We do not want them to switch; we want to add something. The ongoing trend is that people use their mobile while watching television in the background. Because of this, we want *The voice of Holland* content on their mobiles so they still pay attention to the platform.

The best method is still using the programme to activate people to use the second screen.

Ivo Kleppe interview[6]

In this interview, Multi-screening is defined as using two or more screens simultaneously.

Introduction

Who are you and what exactly was your role related to The Voice kids?

I was creative producer when I worked for Lost Boysand Talpa asked us to create a new concept around the successful programme ''*The Voice Kids*''. I was responsible for the organization part as well as the creative part. Together with Talpa Media, my colleagues (Michiel de Gooijer and Hannes van Raaij and I created a concept named: *The Voice Kids* Game. My knowledge of making television (I came from that background)and my recent digital knowledge blended nicely together.

We came up with the following:

The Voice Kids Game: the first unique marriage between a TV-programme, a mobile applicationand an old-fashioned board game. It was based on the following insight:

Did you ever dream about the number 1 position and a life in the spotlights? Play The voice Kids Game at home and see how far you can get! What do you need? This application, a board game (available at thevoicekids.nl) and access to a television during the broadcast, of course. Let's get ready to rumble! You tell the application with whom and where you are playing before the broadcast starts. The only opportunity to play is between the weekly broadcasts at 8:30 PM on RTL 4. Throughout the programme, many questions are asked, which can be answered with A, B or C. Pay good attention, because a good answer takes you ahead in The voice Kids. As the broadcast ends, the game also ends. The one who ranks on top wins. You can share your score using Facebook or Twitter.

Users

Which kind of people uses a second screen during the broadcast of The Voice Kids?

We were targeting families with children and teenagers. Talpa Digital asked us to create a concept whereby families are engaged in an entertaining way with the programme throughout the evening, focusing on the whole family instead of the individual. The old-fashioned Friday night 'with wet hair on the couch', feeling has to come back. That was the starting point!

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[6] Translated transcript

When do people use a second screen during a programme?

When it adds some extra value on top of the TV-experience. We learn from experience that people are most open to a second screen during game programmes (quizzes etc.)and big live entertainment, at least, insofar as a real TV-related second screen. Besides, people are increasingly using smartphones/ tablets while watching television, spending time on Twitter/Facebook/E-mail or just on the internet (Wikipedia/Google etc.) Multi-tasking has become second nature.

When do people use the second screen during The Voice Kids?

Throughout the whole programme. If I am right, mainly during the performance. We tried to involve people throughout the TV programme with The voice Kids Game (application and physical board game). Our intention was to give people the feeling that they can be part of the programme, to engage people as an audience. People want to have influence. That is what they want, whether it is real or fake.

Why do people use the second screen during The voice of Holland? What do they want to achieve?

Well, I explained this already in the previous questions. They will only use a second screen if it adds some extra value on top of the TV-experience.

Multi-screening concept

To what extent was the multi-screening part of the success of The voice of Holland?

The Voice Kids would also have undoubtedly been a success even without the application. However, in this digital age with such an entertaining programme and such a young and open target group it is unconceivable not to provide an application. This programme needed a concept of this kind. Moreover, the Voice Kids was also successful in part due to the success of *The voice of Holland.*

If a brand wants to use more screens, what are aspects an advertisers should think of?

You have to be sure that you add some value for the br*and*, product or programme. It has to offer an extra dimension that people were waiting for. Do not develop an app simply for the sake of it. It only makes sense if it adds some real value. In the case of TV programmes, that is important not to compete with the first screen (the television). However, I have to admit I do not believe in television as first screen anymore. Nowadays, television is moving more and more to the background (especially for youngsters and teenagers). Their smartphone/tablet is their first screen, the television screen moves to second place.

For which kind of advertisers is multi-screening suitable? Why?

This is a very generic question, because every br*and* is different. I cannot give a reasonable answer to this question. Refer to my previous responses. It has to be relevant. If it is not relevant, please **do** not do it. This is the one thing, which concerns all br*and*s in every product category or branch. Be relevant. If not, do not do it.

How do you measure the success of a brand? When is it a success?

If people see a real benefit. However, it is too generic to speak for all br*and*s in general. Success depends of your own Key Performance Indicators[7], which have been set.

What should an advertiser absolutely do if he wants to make use of multi-screening?

Do not be too dominant. It is about user experience, not about you as br*and*. It is better to have a sideways notification in a great application (br*and*ing of course) instead of a big logo. Br*and*ed content and service design. That is the key.

What should an advertiser *absolutely avoid doing if he wants to make use of multi-screening?*

You should not stick logo everywhere. The consumer is spoiled and has seen or done almost everything. If you do not add value, you drop out as br*and*. You have to be sure you offer a consumer need, relevance. Otherwise, you quickly miss the mark.

What were the reactions of the viewers about the Multi-screening concept of The Voice Kids?

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[7] Or KPI's for short.

In principle, people really like the board game. It brought families literally closer together and it makes sure people are watching television together again on the couch, just like in the old days. Just as in the early days. People like the old-fashioned family nigh feeling.

Research

I have done research focussed on the second screen. Part of this research was a survey including 270 respondents who watched The voice of Holland once.

When recommended by TVOH, 25% of the respondents switched sometimes between screens. How do you increase this rate?

My answer is woven into all previous answers. You have to offer something. It is flogging a dead horse if you cannot offer something. In the case of live TV-programmes, a big mass of people ascertain that a remarkable moment becomes a water cooler moment, something everybody talks about next day. These kinds of moments create a peak, for example on Twitter or Facebook. However, things might arise which you cannot script. As I said earlier, the consumer is spoiled and is no longer impressed for any old reason.

Daniel Sytsma interview[8]

In this interview, the definition of multi-screening means using two or more screens simultaneously.

Daniel Sytsma works for Achtung! This advertising agency did "*Divorce Sleutelspel*" for Volkswagen and 'Le tour du Sofa' for Skoda during the Tour de France. Both cases make use of on the second screen.

Introduction

Who are you and how is your work related to the second screen?

My name is Daniel Sytsma and I am an art director at Achtung! As art director, I am responsible for the creative part of the execution. Creative leads is what we doing. We are a digital advertising agency that is moving towards becoming a full service agency. Our portfolio includes Vodafone, Volkswagen etc. Achtung! includes radio commercials, television campaigns, integrated campaigns etc. Second screen is one the instruments we use, for instance, for the Volkswagen campaign one and a half years ago.

Which kind of people uses a second screen during Divorce?

We did not carry out any actual research. My supposition is that a young target group uses the second screen simultaneously with the *Divorce*.

This depends on the target group of Divorce?

It is included in the target group of *Divorce*, which are women.

In my opinion, Volkswagen is not necessarily only aimed at women.

Volkswagen is a big br*and*, for men as well as women. I believe RTL's analysis suggested that men watch it too.

When do people use the second screen during a programme?

We chose to integrate the game with a programme application. We did not create a *Sleutelspel* application, but a *Divorce* application. You could find in the *Divorce* application information about the cast and the coming episodes. It was possible to watch previous shows on-dem*and*. We

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[8] Translated transcript

created a wide application for diehard fans including our *Sleutelspel*. In my opinion, this is a smart approach if you want to claim a programme.

Why do people use the second screen during Divorce? What do they want to achieve?

Because they can win a prize (a Volkswagen)and because it is fun. It does not ask too much of the viewers, but using the second screen could lead to a reward and provides entertainment through the sense of tension.

Multi-screening concept

Because of this, the second screen made an important contribution to the success of the programme?

The second screen was in particular a contribution for the sponsorship of Volkswagen. I think the advertising benefits are greater than only the game application. The biggest share of the viewers did not play the game. However, I think that people watched the show differently and were more conscious of the contribution of Volkswagen. This was because of the second screen fragments during the broadcast.

This second screen sponsoring is particularly useful for the brand.

How do you measure the success of a brand? Do you have Key Performance Indicators?

We can measure the (br*and*) interaction by the number of clicks, the number of keys grabbed etc. I like to use an inverted pyramid as an example. At the bottom of the inverted pyramid the number of test drive of Volkswagen is measured, which is a very small piece of the pyramid. Higher up the pyramid we have engagement. This is about interaction: How often does someone play the game? How often does someone grab a key? etc. These are solid and measurable KPI's. What does it do for a br*and* is on top of the pyramid? How many people do you reach simply through using this game? It is a bigger number than the number of people who only play the game.

For which kind of advertisers is multi-screening suitable? Why?

I think it has potential for every advertiser. It depends of course on your idea/plan. The approach for 'Le tour du Sofa' Skoda was for us to detect what was going wrong and come up with a way to improve this. The Tour de France takes excessively long and is mostly boring. Therefore, we had to come up with something that would keep people's attention for between four and six hours. We created a game for Skoda in which you could join a virtual peloton. By predicting a sprint, for

example, you go forward. This and other elements we added to encourage engagement in the Tour de France. The Skoda br*and* is visible everywhere in the application. In addition/Furthermore, you can use the application to drive a virtual Skoda. Finally, Skoda has created a big database thanks to the application.

What should an advertiser absolutely do if he wants to make use of multi-screening?

You have to make it rewarding. Put aside your commercial objectives and first think about how to offer something for the user. It takes much effort from the user and that is why it has to be useful in his eyes. Be sure it is relevant and rewarding for the user. The viewer has to be challenged, which in turn makes it rewarding. Some form of reward is the key for a multi-screening plan.

What should an advertiser *absolutely avoid doing if he wants to make use of multi-screening?*

Advertisers should not choose to use a second screen based on a technological or economic perspective. If it does not add something to the viewer's experience, do not do it.

How do you see the future of the second screen?

I do not think we are going to talk a lot about the second screen in the future. I think we will lose the sense of the various screens being separate entities. You have your data and applications somewhere and you can whip them out on any screen. All screens communicating with each other will be a normal thing in the future.

Marc van de Crommert interview[9]

In this interview, the definition of multi-screening means using two or more screen simultaneously.

Introduction

Who are you and how is your work related to the second screen?

My name is Marc van de Crommert. I am CEO at two companies named Mediasynced & Remotely.tv. The last mentioned, Remotely.tv, creates second screen widgets and Mediasynced synchronises television and radio commercials in combination with online campaigns.

Could you explain very briefly what these second screen widgets contain?

Of course. It is an application that shows news and background information about the programme the consumer is currently watching. The information is filtered according to relevance, *and* it has to be a little bit fun and interesting.

Users

What kind of people use a second screen during a programme?

It is better, in my view to find this out through research.

When do people use the second screen during a programme?

Same story: use research. With no research to back me up, I would be making wild guesses.

Why do people use the second screen? What do they want to achieve?

It is a combination of factors. Society has become is turned more and more a fast-paced environment. We are exposed to an increasing amount of stimulation: attractive simulation to which you can react. People get used to the fact that iPads and tablets can always entertain them or can be useful to them in some way. People do not want to feel useless. Just watching something for entertainment is slowly disappearing. There is a constant sense of urgency for some people. When television shows something that is not interesting, they will grab their second device.

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[9] Translated transcript

What can you say about related multi-screening?

You have also programmes who consciously add another dimension with the second screen. It fills the gap when a programme is not interesting. To make the programme more interesting and to stimulate the use multi-screening, you kill two birds with one stone. First, people do not get distracted any more. Second, people are more connected with the programme and have a richer experience. That is when you can show relevant advertising. Advertisers are increasingly making that smart investment.

Multi-screening concept

Because of this, the second screen makes an important contribution to the success of a programme?

Absolutely. In the future, more and more programmes will integrate the opportunities of the second screen during the production or creative phase. Not only as an add-on, but also as an integral part of the programme. Because many producers only think of broadcasts, there is a long way to go. On the other h*and*, enough producers use it as an integral element (also because of the source of profit). However, when the urgency is high, the producer does not have a choice anymore and has to make integral use of the second screen. Otherwise, the production will come to an end.

For which kind of advertisers is multi-screening suitable, and why?

In general, it is suitable for every advertiser/br*and*. Relevant and native advertising are common terms these days being used in the field of digital marketing. Almost every brand can use multi-screening. However, it has to be relevant and intertwined content. The content has to be logical and not far-fetched. For every type of advertiser, I can think there are ways of being relevant. Even if you are not relevant, for example Vodafone and *The voice of Holland*. At first blush, you do not think this combination is relevant. You would sooner expect a fashion br*and*, like Sony, or something similar to be related to *The voice of Holland*. It is more shoulder rubbing, which means two brands reinforcing each other, instead of a symbiosis of content through which real relevance starts. However, I think it was a good idea of Vodafone to spend all this money on multi-screening, but I still see many untapped opportunities.

In short, it has to be relevant enough.

Yes, that is the crux of the matter. It has to be relevant for the viewer of the show and relevant for the advertiser of the show. I believe you have a winning concept, when you have a target group which is relevant for you br*and*, and provides a target group which is relevant for your brand, and your message is interesting or fun.

What are the absolute dos and don'ts of advertising via multi-screening?

Back to what I said earlier; if you have think about relevance, you have to take risks. You have to engage with your programme and your target group. This means a high level of exposure. Many marketers on Twitter or Facebook ensure their presence in the market by creating a Facebook/Twitter page and sponsoring a second screen application. However, these marketers are still keeping the customers at a distance. This is still the classic way of advertising: Here I am, here is my logo and click on it to order something. If you want to be relevant for your target groupand show that you take your target group seriously, you must almost become human as a brand. Showing your human side is something of which many brands are still afraid. In short, they should not be keeping the customers at a distance.

The last named marketers focussed on multi-screening, and *missed out on opportunities for interaction* and *transpiration*?

Yes, interaction, transpiration and engagement. If you continue on to classic advertising, it will never be relevant because it is too cold.

How do you measure the success of a multi-screening campaign?

We do not measure that. We only measure how many tweets there are in connection with a particular programme. Second screen creators or production companies measure the success.

What were the reactions of the viewers to the multi-screening campaign to The voice of Holland?

The users of the second screen application were enthusiastic. However, it takes time before people are familiar with second screen or a second screen application. Most of the time, we facilitate the use of second screens for another brand. For example, if you watch XSALL you can turn on our Remotely Control, which makes it possible to see background information. What you are seeing is that curious people click on it and normal people do not click on it. That is why you have to educate people.

Therefore, it has to be difficult for them.

It should not be too difficult; you have to explain it is easy and you have to repeat that process. We are talking about changing consumer behaviour, which takes a lot of time and effort. Thanks to society, behaviour changes and our company play only a very small role in that.

What is the future of the second screen?

I see a switch from linear watching to on-demand watching. There will be more concepts enrich on-demand watching. I see the development of a trend towards this and a trend. Another possibility in the future is to be able to control your television with a second screen and see a half overlay on your television. However, the future of the second screen is wide open. Because of this, it is difficult to give a good answer to your question.

Pim Hertogs interview[10]

In this interview, the definition of multi-screening means using two or more screens simultaneously.

Introduction

Who are you and how is your work related to the second screen?

My name is Pim Hertogs and I work as a product manager at Civolution. As product manager, I specialise in products based on fingerprinting technology products. They are used for identifying content, which is possible in many ways. One of these many ways is the second screen. This means that you can recognise what somebody is watching in a second screen application. Next, you can link actions into this second screen application.

We have two products that are relevant for advertisers. The first one is second screen synchronisation where we deliver a piece of software for an application builder. Because of this, a builder has the opportunity to recognise when an advertisement is on television. Next, they add an advertisement in their application (on-devices synchronised).

In addition, there are TV-synchronised advertisements. We know when an advertisement is playing on a television. We send a real-time message to a real-time bonding system. Finally, online advertisements (banners) can be synchronised with what is happening on television.

How do you measure these types of concepts?

You measure the click-through rate of the advertisements. One way in which you can measure the click-through rate is to create a control group to compare the rates of a group shown synchronised advertisements and a group shown normal advertisements.

Users

Which brands are your clients?

I cannot mention specific names, but our target group are broadcasters like RTL and NPO. We have also customers in France, Italy and Spain. We deliver our technology and they work together with an intern or third party to integrate our software. Besides broadcasters, we also target second screen application companies that are not working for broadcasters. For example, Zeebox in the

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[10] Translated transcript

United Kingdom. Our third target group is content producers, which are people who develop specific formats for shows and films and want to add a second screen.

Civolution is only a technology supplier. We do not produce any commercial applications.

Why do your target clients want to use the second screen?

The second screen was a fad two or three years ago. Many broadcasters were searching for a way to enrich their content. The second screen is a good instrument for this. In fact, television is a hands off experience. However, if you want participation in your programme or you want to make information readily available for people when they need it, the second screen is perfect. Hence, important reasons for which companies opt to use the second screen are to enrich media and to let people participate by engaging them in the programme.

Why do consumers use the second screen?

I think it varies. There are many studies done on why people use the second screen. For example, a study by Nielsen. Results of these studies show that people are increasingly using more than one screen at a time. In particular, the focus on television disappears during the commercial breaks. The most important activities on the second screen are sharing content on social media and looking for content related to the programme they just watched.

Multi-screening campaign

Because of this, the second screen makes an important contribution to the success of a programme?

In my opinion, it depends on the format of the programme. Some kinds of content are better suited to a second screen than others. Our customers tell us that second screen adds value for live shows. In the past, we supplied the technology for Weet ik veel (RTL). The aim was to engage people in the game and synchronise the question perfectly with what is happening on the television screen. The ultimate goal is more viewers, which increases the revenues thanks to advertisers. The more you can engage and entertain your viewers, the better the results. This is possible for many formats with help from second screen synchronisation.

What opportunities can you create for an advertiser who wants to use the second screen?

The client depends how much room remains for advertising on an application. However, for advertisers many ways are possible to use the second screen. For example, the advertiser has the

possibility to sponsor an application. We have customers who have a selected space in the application for advertising and we have customers who want a full overlay over the second screen application. For our company, what the advertiser chooses to use is not relevant, as we simply supply the tools and possibilities to synchronise what happens on television. For instance, if there is a Coca Cola advertisement, it is possible to show it simultaneously on a second screen application.

For which kind of advertisers is multi-screening suitable? Why?

I think it suits for some better than others. What we are seeing is that some groups of advertisers use second screen options more than others. For example, automotive companies use the second screen a lot. It is also suitable for companies where the consumer's next step is to request information, such as insurance companies.

To what extent is multi-screening suitable for a brand?

It depends on the brand's objective. A common objective of multi-screening is increasing reach. If you want to create brand awareness, you want to reach as many people as possible. If you only use television for this purpose, you will reach less people. Thanks to multi-screening, you reach more people at different times. I believe this is the benefit of a multi-screen campaign. The next step is whether it is synchronised or not. However, you have to think of the first step first.

What should a brand absolutely do related to a multi-screening concept?

I cannot give a clear answer for this question. It would be better to ask that of an advertising agency.

How do you see the future of the second screen?

I think the hype of two or three years ago is gone, but the second screen will remain. In the coming years, the second screen will probably switch places with the first screen. Mobile phones and tablets are going to be the first screen (because of sharing things) and television will be the second screen. That is the future. The second screen will remain for now, but advertisers will focus on specific formats that add value.

To sum up, advertising will still focus on use of the second screen in the future.

Yes, I think the second screen is going to be an integral part of advertising campaigns.