



# YouTube and Transmedia Storytelling on Educational Marketing of a Business School in Perú

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**Abstract.** The convergence of digital technology and media technology has led to the emergence of new media and a new way of distributing content: transmedia storytelling. This research analyses transmedia content in social networks by a Business School in Perú. The methodology used is qualitative and addresses three dimensions: audiovisual content, transmedia strategy and media competence. At the first level, it was found that the contents are of an advertising nature and seek to promote the brand in order to achieve enrollment. At the second level, three thematic lines are observed: quality education, institutional prestige and academic degree. At the third level, it is shown that the audience receives the message of the brand, has original content and uses technology efficiently. In conclusion, the contents fulfill the function of reaching the largest number of users; however, they do not to consolidate a transmedia strategy because they do not generate interaction between the brand and its followers.

**Keywords:** Media convergence · Transmedia Storytelling · Media competence · Digital Technology · Media Technology

## 1 Introduction

With the arrival of the digital era, the “traditional or old media”, such as radio and television, were forced to coexist with the contents of the “new media”, such as the Internet. In this context, the so-called “new media technologies”, such as digitization, mean that content is distributed through different channels. As a result, more meaningful content can be accessed more easily and quickly by consumers. We are currently in an era in which the incorporation of social networks, considered new media, enrich and enhance the new media scenario [1, 2].

In this sense, the contents developed and applied in different media, called “trans-media storytelling” or “multiplatform” mean that content is distributed through multiple channels and attract different niche markets [3]. Likewise, it is essential to mention the importance of marketing to carry out a correct strategy to reach more consumers. For this reason, brands should mainly propose innovative strategies and proposals, adjusted to the needs of the market [4, 5].

For example, in Latin America, enrollment in Higher Education (HE) has reached close to 30% [6]. On the other hand, in Perú (2013) many students prefer to study in universities (960,000) instead of institutes (363,245) [7]. Due to this problem, it is necessary to implement “marketing” in education, which helps to get and ensure the commercialization of the service [8]. This requires the creation of content strategies or “content marketing” to strengthen communication with the public. In order to be relevant to the audience, get a good position in the market, develop prestige, retain students and attract new applicants [9, 10].

Within this framework, it is necessary to generate “transmedia content” that diversify messages in different media (online and offline) that can connect and engage the audience in order to create a connection with the brand [11, 12]. Therefore, an analysis of the contents of the first Business School in Perú with more than 50 years of experience in the field is carried out.

#### General Objective:

To analyze the audiovisual storytelling and transmedia strategies in the content published on digital platforms generated by the School of Business in the period of 2020 and 2021.

#### Specific Objectives:

- To analyze the contents published on digital platforms in terms of audiovisual storytelling and language.
- To examine the transmedia strategies used in digital platforms.
- To identify the media competence evidenced in the contents shared on digital platforms.

## 2 Methodology

For the research, a socio-constructivist interpretative framework [13] is conducted, in order to answer the research question through different points of view and including personal experiences. The type of methodology employed has been the qualitative approach [13, 14], as it focuses on inquiring between facts, data collection and analysis, interpretation and results to adjust the research question. Therefore, the research technique used is content analysis [15], since it is based on a method of data analysis to formulate and infer. This analysis has as instruments the information collected from documents (books, articles, blogs, scientific journals), photographs, designs, videos, among others [16]. The sample is based on the public videos of the YouTube channel of the Peru Business School, considering the number of views for their selection as shown in Table 1.

Three categories were used for the analysis, based on the objectives of the study. The analysis of audiovisual content is divided into: audiovisual language based on [17–23] and audiovisual storytelling based on [20, 21]. In the analysis of transmedia strategies [11, 12, 24–26] were taken. Finally, in the analysis of media competence with 17 indicators for the study [26, 27] (Table 2).

**Table 1.** Most publicly viewed videos

Content	Date	Duration	Views
Video 1	05/07/2020	0:18	3,124,541
Video 2	12/14/2020	0:20	1,877,537
Video 3	01/22/2020	0:15	1,530,824
Video 4	05/31/2021	0:15	1,724,674
Video 5	05/31/2021	0:16	2,002,021

**Table 2.** Methodology analysis sheet. Source: Own elaboration (2022).

Category	Indicators	Description
Audiovisual Content	Audiovisual Storytelling	<u>Genre</u> : Style or tone, time, setting, audience. <u>Narrator</u> : Omniscient which can be classified as neutral, editorial, inherent, selective, multiselective. <u>Plot</u> : Idea, theme, message and type. <u>Characters</u> : Subjective, objective, destiny, helping factor and opponent <u>Actions</u> : Intention, purpose, reason for acting, motive, attitudes. <u>Structure</u> : Introduction, body and ending.
	Audiovisual Language	<u>Image</u> : Format, shots, angles, camera movement, lighting, color, composition, art. <u>Sound</u> : Voice, music and silence. <u>Editing</u> : Editing, effects, transitions and overlays.
Transmedia Strategy	Description	<u>Description</u> : It shows the context, theme, plot and conceptualization of the audiovisual contents shown. <u>Storytelling</u> : The synopsis and classification of the contents are shown.
	Transmedia Universe	<u>Content map</u> : It shows the classification of content. <u>Media map</u> : It shows the expansion of contents in digital platforms. <u>Map of the transmedia universe</u> : It shows the elements transmedia storytelling is constituted.
	Transmedia Structure	<u>Macro-story</u> : Medium in which the storytelling of the transmedia universe is developed. <u>Macro-story extensions of the transmedia storytelling</u> : Parts or elements of the transmedia storytelling created in an official way such as: YouTube videos, comics, blogs, etc. <u>Timeline of the evolution of the transmedia universe</u> : Show the evolution of how the extensions are generated from the macro-story.

(continued)

**Table 2.** (continued)

Category	Indicators	Description
	Transmedia Strategy	<p><u>Storytelling elements that define the strategy:</u> Explain the parts of the transmedia universe to analyze the narratological relationship.</p> <p><u>Types of users involved:</u> Observer, discursive, disseminator, interpreter and creator.</p> <p><u>Use of social networks:</u> Platforms where content is hosted.</p>
Media Competence	Language Technology Interaction Processes Production and dissemination Ideology and values Aesthetics	17 dimensions that are structured around two areas of work: the production of own messages and the interaction with other people's messages.

### 3 Results

#### 3.1 Audiovisual Content Published on Digital Platforms of the School of Business in Perú

##### 3.1.1 Audiovisual Storytelling

It is identified that the genre of the 5 videos is of advertising nature and with a mainly young audience. They have a “structure” that starts by showing the objective of the brand (sale), in second instance, they highlight all the attributes of the brand and close with a call to action such as “Enroll today”. Therefore, the plot, for the 5 videos is to show the benefits of the brand to reach through a sales message (enrollment or virtual start). In this way, the main theme is promotion.

They have an omniscient narrator with 3 kinds: editorial (making comments and reflections), multi-selective (different points of view of different characters) and inherent (first person narration). The main characters are students or graduates who have personal drives and want to become professionals. Their actions they perform is to convince the viewers that, in order to achieve their goals, the institution is the best option, from a testimonial point of view.

##### 3.1.2 Audiovisual Language

The image identifies the spot format (15 to 20 s) as having a persuasive purpose. The shots used in all videos are medium shots. Additionally, the following shots are used: details (highlighting an element), close-ups (emotionality in the characters), American shot (kinesic language) and wide shot (description of the place). Normal angles were

used to put the characters at the same height as the viewers, creating empathy. However, we can also see high, low and zenithal angles creating shots and angles that give relevance to an element and get the message across creatively.

The most used camera movements are: panning (describing objects according to the characters), static (perfect composition), handheld camera (following characters), tilt up (generating interest), tilt down (transition to other shots), and zoom (proximity between character and viewer).

Regarding the composition, it is observed that the objects and characters are arranged within a frame, applying the rule of thirds and with depth of field. This is to generate more attractive compositions, placing the character as the main focus and attracting the viewer's attention.

As for the artificial "lighting" we see that it creates an effect of natural and soft light, achieving an interesting and more uniform climate. Regarding color, all the videos use warm tones such as red (representative of the brand), which are colors that transmit a lot of energy and joy. For the art, we see that they use the institution's headquarters as the main location. In other videos, they recreate a minimalist home with the brand's colors so that viewers remember it. The costumes, makeup and hairstyles of all the characters are casual and youthful to create identification.

As regards sound, a diegetic "voice" off is heard outside camera. In other cases, a voice in is heard, generating closeness between characters and spectators. Regarding music, it is an element that accompanies the image. In one of the videos, it has the function of sublimation (it generates emotionality) and in another it is a counterpoint (it complements the characters).

In editing, the editing is linear and narrative, as it follows a single action in chronological order. In addition, there is expressive (fast-paced) and parallel (chronologically independent scenes) editing. The transitions are used by cutting and in the closings, blurring or sliding is observed. In relation to the overprints, they are written in relation to the voice-over narration.

### **3.2 Transmedia Strategies in the Contents Published on Digital Platforms of the School of Business in Perú**

It is divided into 4 dimensions: description, universe, structure and transmedia strategy.

#### **3.2.1 Description**

The School starts from a positive premise (attributes and benefits) to highlight the institution. It creates an enthusiastic and confident plot that provides confidence to viewers. The composition of its content on digital platforms, mainly YouTube, is mostly advertising. It allows us to mention that the general synopsis is to show a projection of a professional future. Based on this, they were recorded in 5 classes of content that the brand handles:

By campaign: Advertising videos that present the semester campaign, with the objective of highlighting the differential advantages of the brand and why it is the best option to study in the institution, showing the campaign slogan and the call to action (enrollment). They can be divided into the following formats: (1) mothers (25 to 35 s without digital

advertising); (2) in-stream advertisement (15 to 16 s) and (3) bumper advertisement (5 to 6 s).

**By product:** Videos that fulfill three functions: introduction, explanation and promotion of the brand’s products. For this reason, in some cases they have an advertising purpose (with advertising) and in others they are more informative (presentation of the products). They can be divided into the following formats: (1) races (2 to 2:24 min and in-stream ads); (2) courses (mothers and bumpers) and (3) diploma courses (mothers and in-stream).

**By benefits:** Videos that show the attributes. They have three types of objectives: (1) to promote the brand (between 16 to 45 s) where the advantages of each benefit are shown; (2) sale of enrollments (between 6 to 7 s that are bumpers) where the brand and the call to action are directly mentioned; and (3) informative where the benefits are presented in a unitary way (between 2 to 3 min) such as virtual tours to the headquarters, explanation of the employability program, among others.

**Testimonials:** Videos that highlight students or graduates that reflect one of the benefits of the brand such as scholarships, bachelor’s degrees, diplomas.

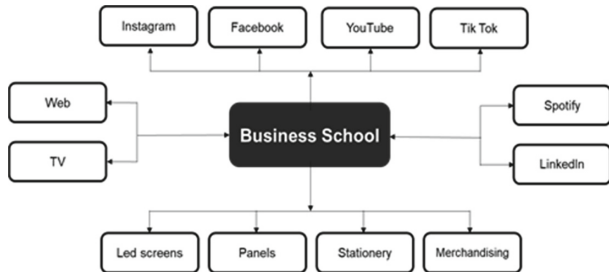
These success stories express their opinion, their preference for the institution and their satisfaction with the brand. They have a duration between 25 s to 1:07 min.

**Video podcast:** Content that has as its main purpose, to put the brand as a brand that forges and supports entrepreneurship, showing in a subtle way the main attribute that is to be the first business school in the country. Providing various interviews with experts, influencers and success stories of students of the institution to talk about different topics related to entrepreneurship in different areas. They have a duration of between 9 to 20 min.

**3.2.2 Transmedia Universe**

Figure 1 shows graphically all the elements that constitute the narrative of the contents studied, presented in a media map. The digital media used for the strategy are: (1) social networks, (2) web, (3) television, (4) merchandising, (5) led screens, (6) panels and (7) stationery.

In Fig. 2, we can see that the YouTube channel stands out for only having audiovisual content with a total of 120 videos. Additionally, in order to generate community, the brand has made some publications with designs (images) accompanied by text (copy).



**Fig. 1.** Media map. Source: Own elaboration (2022) based on [26].

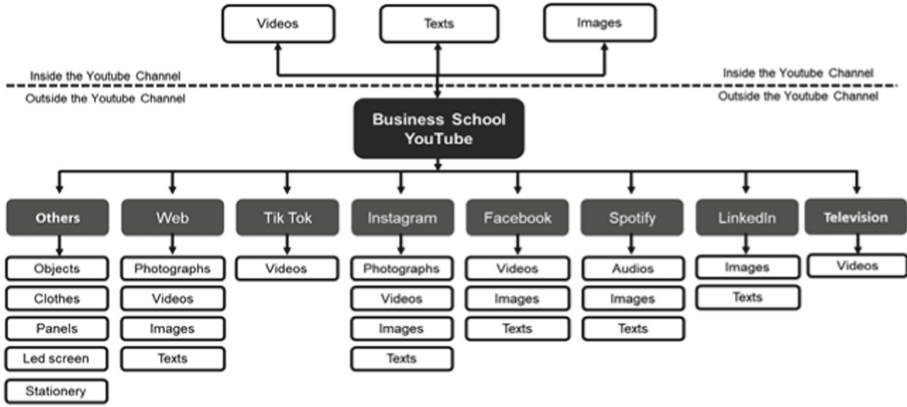


Fig. 2. Content map. Source: Own elaboration (2022) based on [24].

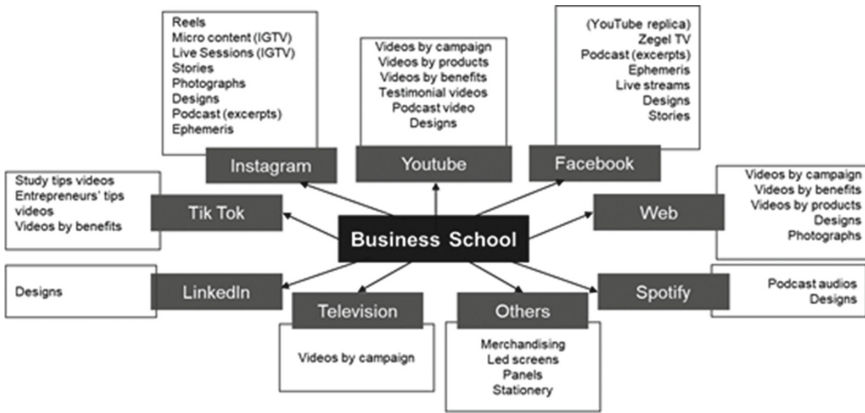


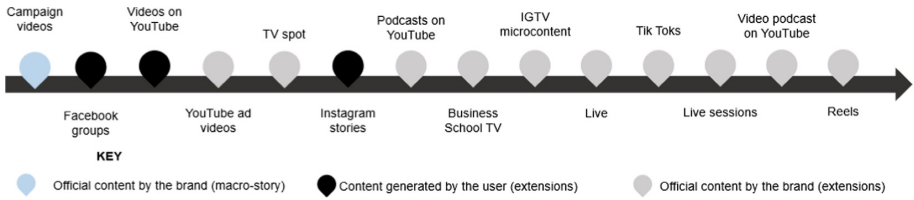
Fig. 3. Map of the transmedia universe. Source: Own elaboration (2022) based on [12].

The brand is also present in other social networks such as: Instagram (photographs, videos, designs and text), Facebook (video, designs and text), Tik Tok (videos), LinkedIn (design and text) and Spotify (audio, design and text).

Other digital platforms are found on the web (photography, design, text, video), television (video), and leaving aside the virtual world, merchandising, panels, Led screens and stationery.

In Fig. 3, we see reflected that audiovisual projects are carried out in these media of the transmedia universe, as in the case of Facebook with “Business School Tv” and the “Live”. Both on Instagram and Facebook there are videos of excerpts of the Podcast episodes.

On Instagram there are “Reels”, “IGTVs” and “Live”. Tik Tok has sections such as “study tips”, “tips for entrepreneurs” and “informative”. On Spotify the podcast episodes are highlighted and the Youtube channel videos can be found on the web. LinkedIn only



**Fig. 4.** Timeline of the transmedia universe. Own elaboration (2022) based on [25].

shows institutional content with designs. In the case of television, led screens, panels and others, campaign content is shown.

**3.2.3 Transmedia Structure**

The macro-story starts with the YouTube channel containing the mother videos by campaign that are focused on the products, in this case study those of Carrera. The theme, which marks the brand’s category, is the higher education sector with a focus on schools or institutes. It has a target audience between 16 and 25 years old that arrives with the sales message (enrollment) showing the attributes of the brand.

Regarding the extensions of the macro-story, it has 8 contents: videos by campaign, video for TV; contents for social networks (Facebook, Instagram, Tik Tok, LinkedIn, Spotify, YouTube), videos for led screens, panels, merchandising; stationery and content made by followers or fans on YouTube, Facebook or Instagram such as: questions about careers, videoblogs, stories and experiences of studying at the institution.

The main function of these contents is to complement and reinforce the original story that is the mother video of the campaign. For example, the contents generated by the brand’s followers or fans are characterized by being preliminary stories (questions related to careers or the institution in Facebook groups or Instagram stories) and sequels (videoblogs, stories and publications about experiences of studying at the institution on YouTube, Facebook and Instagram).

As shown in Fig. 4, the timeline starts with campaign videos and then gives way to the content made by the user and then content created by the brand. The stories do not have a precise time frame but mostly focus on the medium of the TV spots and the podcast publications.

**3.2.4 Transmedia Strategy**

For the elements, the videos analyzed are part of the campaign “Sacar ventaja con más de 50 años formando gente que vale” (Get a head start with more than 50 years training people of value). Five types of users are distinguished [12, 25]: observer, discursive, disseminator, interpreter and creator.

- Observer: Audience that participates silently.
- Discursive: Audience that comments and talks about the content.
- Disseminator: Audience that spreads or shares the content.



- Interpreter: Audience that groups with other fans in communities and exchanges opinions.
- Creator: Audience that generates new content that incorporates to the transmedia universe.

Users perform 5 steps to access to see the content such as: viewing the content (which influences the number of views), giving likes, leaving comments (in smaller quantity), sharing and additionally, with some followers, getting to make their own content with participation to the transmedia universe with: videoblogs, posts, stories, videos and more. As shown in Table 3, the 4 main social networks that show the 5 types of users are: YouTube, Facebook, Instagram and Tik Tok. In the case of LinkedIn, it is only observed up to the fourth type of user, as it does not end up generating so much interest to its followers as to create content. In Spotify, the same is perceived, as it only has observant and discursive users, since it has limited interaction due to the platform. In the content generated for the web, TV, print media, led screens and merchandising, there is no interaction or user participation. They have a passive user being only an observer, accessing the content, influencing the number of people viewing or consuming the videos or printed media. Finally, there are the followers or fans of the brand who are creators, where users create new content that expand the universe and aim to help publicize the brand among their own followers.

In this sense, the use of the YouTube social network plays a special role when it comes to deploying the transmedia universe, since it is the key piece that generates the possibility for users to reach the message and persuade. As shown in Table 4, it can be observed that many of its videos do not precisely seek to generate interaction or participation. Although the number of views exceeds one million and impressions are more than one thousand, it shows that the main objective of the brand is to reach as many users as possible in order to convince and make a sale. For this reason, the number of comments is very low or null. That is, it seeks to have greater reach, either to visualize the content or to access and generate impressions as shown in the table with the metrics of the analyzed videos.

In the case of the Instagram account the treatment is different. The brand seeks to publicize its products with various performing entertaining content that generate interaction with users, such as: reels, stories, IGTVs, live broadcasts, still images and more. In addition, the videos found within this social network, generate additional content to reinforce the message, so that users can view them, give “likes”, comment and share on other social networks and even replicating in this way the information regardless of its release date. We can say that these contents reinforce the communication of the brand’s message and seek to build an opinion that differentiates itself from competing brands and stand out from the rest, achieving brand branding and performance. As we can see in Table 5, the 5 most outstanding contents are displayed, where the amount of interaction increases notably and more user participation can be seen.

**Table 3.** Types of users according to the media. Source: Own elaboration (2022)

Media	Type of users
YouTube	Observer interpreter, discursive, disseminator, creator
Facebook	Observer, interpreter, discursive, disseminator, creator
Instagram	Observer, interpreter, discursive, disseminator, creator
Tik Tok	Observer, interpreter, discursive, disseminator, creator
Spotify	Observer, discursive
LinkedIn	Observer, interpreter, discursive, disseminator
Web	Observer
TV	Observer
Printed Media	Observer
Led screens	Observer
Merchandising	Observer
External Content	Observer

**Table 4.** Metrics of analyzed YouTube videos. Source: Own elaboration (2022).

Content	Date	Number of views	Total number of “likes”	Total number of “Comments”	Total number of “Shared”	Total number of “Impressions”
Video 1	05/07/2020	3,124,541	66.7%	24	0	7,740
Video 2	12/14/2020	1,877,537	75%	48	2	9,605
Video 3	01/22/2020	1,530,824	50%	158	0	4,537
Video 4	05/31/2021	1,724,674	100%	15	0	7,622
Video 5	05/31/2021	2,002,021	100%	9	3	14,017

### 3.3 Media Competence Used on Digital Platforms of the School of Business in Perú

It is divided into 6 dimensions [27] as shown in Fig. 5: (1) language, (2) technology, (3) interaction processes, (4) production and dissemination, (5) ideology and values, and (6) aesthetics, which are divided into 17 indicators.

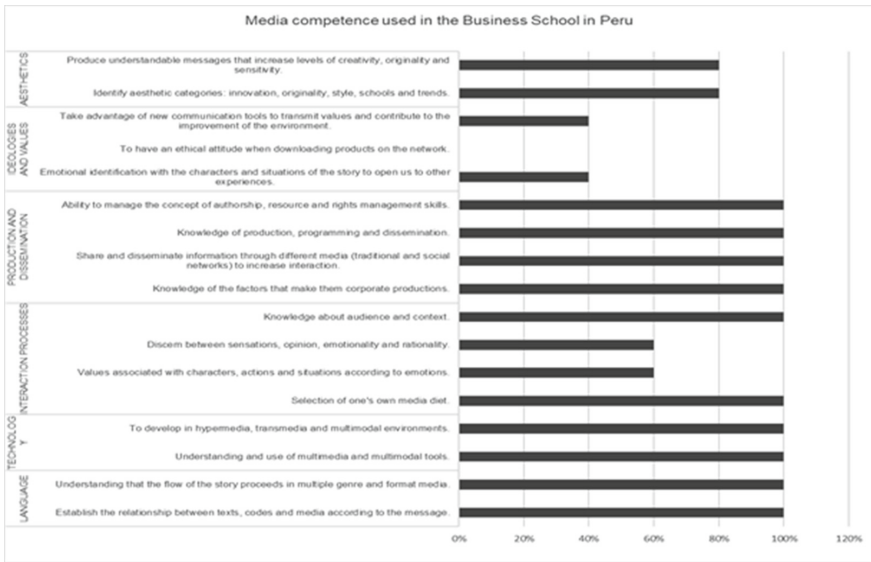
**Table 5.** Metrics of the content with the most views on Instagram. Source: Own elaboration (2022)

Content	Date	Type	Number of views	Total number of “likes”	Total number of “Shared”	Total number of “Comments”	Total number of “times it was saved”
5 keys to identify business ideas	12/23/2021	Micro Content	1,019	42	5	1	30
How to become an entrepreneur doing what you like the most?	10/08/2021	Podcast	1,257	73	3	0	6
Let’s talk	06/02/2020	Live Stream	2,804	138	4	7	19
5 basic Excel formulas every account must master	01/21/2022	Reel	5,249	89	11	6	48
Story of a Business School student	08/03/2021	Photo sequence	10,296	344	7	6	30

It is evident that all videos regarding language and technology, handle the story in multiple media, different formats and with a relationship between texts, codes and digital media. It has multimedia and multimodal tools, developing in hypermedia and transmedia environments.

However, in the interaction processes only 3 videos interact with the characters to understand sensations and opinions. In the remaining ones, only one character is seen performing actions in a single situation.

Regarding production and dissemination, all videos are characterized by being corporate productions and are shared in different media (traditional and social networks) to increase their reach, making their dissemination more concrete. Additionally, they perform a correct management of copyrights, as they have music without copyright.



**Fig. 5.** Media competence of the Peru Business School videos. Source: Own elaboration (2022) based on [27].

Regarding ideology and values, only 2 videos manage to present the characters in an emotional way through the situations of the story. Likewise, it transmits values and contributes to the improvement of the environment with the message that high schools can provide quality education just like a university.

Finally, in the dimension of aesthetics, 4 videos are identified by innovation, originality and style in the shots presented as the production of understandable messages that increase the levels of creativity, originality and sensitivity.

## 4 Conclusions

In the analysis of the audiovisual content, we see that the videos use a promotional language and narrative, highlighting the attributes and benefits of the brand. Therefore, the videos are advertising videos presented in a spot format. Therefore, we can say that they have a correct handling of elements such as: the use of shots with intention, appropriate and royalty-free music, warm color to evoke warmth and empathy, correct movements and angles to project security, justified and purposeful characters and actions.

It has been evidenced, through metrics, that users do not want to see purely advertising content, since this kind of content does not have interaction. For this reason, the analyzed content does not contribute to a transmedia strategy.

In the analysis of the transmedia strategy, it is observed that all contents have 3 themes in common: quality education, institutional prestige and academic degree. Due to this, they handle different types of videos: by campaign, by product, by benefit, etc. and create a universe present in different media and platforms, mainly on YouTube and Instagram.

The opposite happens when we look at metrics for other types of content (reels, Igtv, etc.) where we see that interaction is growing. We also found, to a lesser extent, creator users. These users generate their own content and expand the universe. With this finding we can say that there is an indication of transmedia strategy, since there is a percentage of users who consume, interact and create content related to the brand. Therefore, we can affirm that these contents reinforce the communication of the brand's message, achieving performance but not interaction.

The analysis of the media competition has an audience that, when receiving the message because it has videos, aesthetically speaking, innovative, original and stylish, and the proposed shots generate understandable messages. Finally, this research is the starting point for further studies on the applications that transmedia storytelling can have within the advertising context and the importance of using a content strategy for the success of an educational brand.

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