

Chapter 6: Redefining media consumption: How data is reshaping content delivery and viewer behavior

6.1. Introduction

With the moving away from the traditional linear programming and the rapid growth of time-shifted and cross-platform viewing the way people are watching video media content is changing drastically. No longer are people sitting down to watch a television show as it is being broadcasted. They are instead scheduling their viewing to fit their schedules. Viewers now have the ability to consume content, specifically television series, in large chunks instead of week-by-week episodes, or without any episodes to watch for months, even years, due to unscheduled cancellations and delays. Viewers are not only controlling the when, but also how they want to watch their content. People now routinely watch media content on their mobile phones, tablets and laptops instead of only on their television sets (Cisco, 2020; Accenture, 2021; Deloitte Insights, 2023).

The methods in which people consume media content are changing with every new piece of technology that is created. Data is changing who gets to see content and how it is delivered, with recommendations, targeted advertisements, and external factors connected to data usage allowing people to curate viewing experiences on an individual basis. What used to be a shared experience is now defined on an individual basis; one genre or niche that a group of people are interested in is pulled apart to create many different tailored media experiences (Nielsen, 2022; PwC, 2023). These experiences are shaped through viewer behaviors defined by individualized data, viewer preferences such as ad-skipping, and tailored recommendations that can create echo chambers causing viewer fragmentation. The big question on everybody's mind is "What are the effects of these industry changes?"

6.1.1. Background and Significance

Since the advent of cable and satellite television, media consumption has undergone a radical change. With new privately-owned networks superseding publicly-funded offerings, popular programming is now available to as many people as can afford it. More recently, advances in broadband telecommunications and digital video recording technologies have allowed viewers even greater control over the programs they watch and when they watch them, resulting in increasingly fragmented content consumption. Over such a brief time, the emergence of specialized media outlets has resulted in the predominance of niche content. Moreover, the ability to create, share and publish content anywhere on the Internet has led to a so-called “democratization” of media, wherein ordinary citizens are able to capture and disseminate their opinions or artistic content to global audiences. In the rapidly evolving media ecosystem, consumers are no longer passive recipients; they are active participants in sculpting the media landscape while the media themselves are rapidly evolving. Such extreme shifts in behavior require not only an explanation of the factors that drive these effects but of the overall ramifications. Studies that explore these topics provide us with valuable insight into the nature of long-term behavioral change in the media consumption domain. This information can potentially contribute to and enable the successful prediction of such change and provide support for the communication of important topics in difficult economic or political times, such as immigration policy and climate change.

6.2. The Evolution of Media Consumption

A commonsense understanding of media consumption is likely to view it as a long-standing and continuous process. The viewing of media certainly takes considerable time, spanning nearly all periods of the day, either solitarily or in the company of others. In terms of formal study and inquiry, however, the immediate presence of media has attracted unwarranted attention. It is the new and novel that delights and intrigues both layperson and scholar alike. In many ways, our studies of media are not unlike studies of fashion: the constant turnover of styles and markers demanding so much attention is perhaps the only dissatisfaction we share in this endlessly rich field.

While not an outright critique of prior inquiries into media-fueled shapes along demographic lines, I resent the dominant emphasis on the moment and the desire to draw conclusions from the most immediate data or, worse, mere speculation. Here the sociological perspective offers a much more structured and coherent examination, one in which study across time and sample becomes both possible and necessary. By employing a simple yet communicable model of layered influences on consumption, we will draw from existing data sets, scholarly investigations, and media histories to sketch

the broad contours of how consumption has changed, and re-formed, in response to the seismic shifts that have shaken society, market, and industry.

The composition of the media consumed is constantly changing. In the earliest eras of specialized programmable entertainment, all viewing – if not all experience – was of TV sets transmitting small selections of program loops. Later, in the early 1980s, the addition of new channels expanded the amount of programming available. The introduction of cable and satellite technology added specialty and pay channels. Then, near the end of the century, the move to digital changeover allowed for a boom in the sheer number of broadcast offerings. With the proliferation of formats and distribution systems, the composition of programming consumed has continued to reshape and refine the margin of demography and marketing.

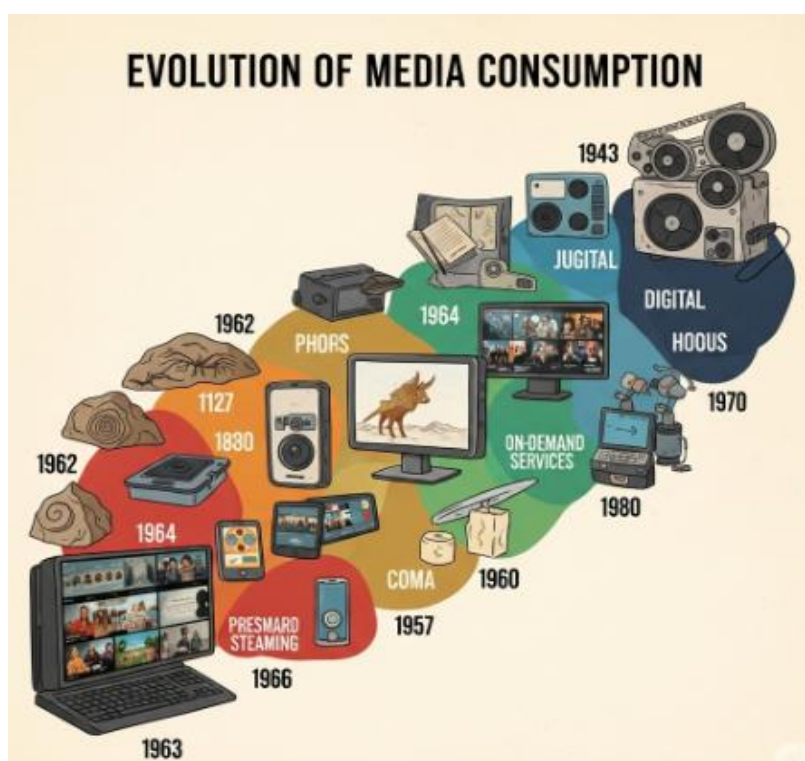


Fig 6.1 : The Evolution of Media Consumption.

6.2.1. Historical Context

The endpoint of the trajectory from the early radio days through the introduction of cable technology is what was suggested was the “general interests model”: mass audiences, demographic segmentation, national advertising, early purchase/usage respondent targeting, and general advertising and programming designed to get rating points. This model was critiqued by many sociologists, both for its explanation of normative behavior

for television subscribers and also for its deterministic trajectory of historical events. Both theqs of explanation and trajectory were, I believe, scientifically approach. What needs to be understood about the “general interests model” is that while perhaps an appropriate descriptive model of advertising, viewing, and programming behavior in the early 1970s, it certainly is not appropriate either as explanation or description two decades later.

The early 1990s witnessed a number of turning points in media consumption that, I believe, shattered the traditional media consumption framework. The first was the confluence of advertising and media use whereby the highly visible, high investment magazine advertising selling expensive, often luxury items, was no longer effective on its own in capturing the attention of a small group of advertisers. The solution came in the purchase of audiences by reach and frequency, and planners’ introduction of the cable networks’ daypart rotation approach into the magazine advertising market in order to sell “cost-efficient” coverage within the larger audience of expensive magazine advertising. As a result, the coalition of magazine advertising and subscription revenues which formed the basis of American magazine publishing was broken. Newsweek and Time pulled out of the magazine co-op business, only to see their economic models based on wealthy subscribers and newsstand purchases go down the drain as their subscribers switched to the more entertaining TV news magazines.

6.2.2. Technological Advancements

The developments in technology represent another strong ally of data and a strong enabler for changes in content consumption. From the initial black-and-white box to the smart screen attached to the wall, consumption has witnessed significant change. A mix of key factors has enabled these developments: a continuous evolution of display technology in terms of dimension and resolution; a dramatic decrease in transport, storage, and processing costs; and a new ecosystem of cloud-based services, apps, and platforms.

For over 30 years, TV consumption has remained stable in duration and seasonal patterns. Watching habits had become established as part of family and national rituals with no major changes. However, with the arrival of the new millennium, major changes affected the industry. Key innovations in terms of technology and new market players had come to disrupt the traditional process: a miniaturization and an expansion of High-Definition screens; the introduction of inexpensive cable and satellite options; interactive system improvements on viewer services; new advertising delivery technologies; and, as Internet penetration grew, the arrival of new players and offerings disrupting the traditional model.

These players and the services offered included Video on Demand by the cable or satellite operators, sharing content and advertising placement according to viewer profile and behavior; catch-up TV services, letting viewers in certain markets watch current and past TV programs on their PC screens; for instant access to a broad library of TV episodes and films streamed on an Internet-enabled TV; or TV advertisements placed on video or music clips on video-mobile platforms. These new models hardly fit with the old TV consumption model. The cable and satellite players were worried about the cannibalization of revenue from Pay TV services. However, with the growth of tablets and other mobile new devices, the concern turned into hype, and later despair.

6.3. Data Analytics in Media

From the emergence of Web 2.0, a significant amount of user-generated data has been made publicly available. This data is usually not curated or verified for the authenticity, truthfulness, and quality of its content. However, in the information economy, data can still be a great enhancer of information diffusion. Technologies such as data analytics, machine learning, and artificial intelligence allow today's companies to fast and automatically gather, sort, understand, and utilize large amounts of data. Corporations are increasingly combining data analytics with empirical surveys to create successful communication routes and promote products with the help of influencers and users in general. In this chapter, we will show some selected aspects and results of the interdisciplinary field of empirical data analytics in the media. The focus will lie on data usage by media companies, whose work depends directly on data generation and its interpretation: journalism, PR, marketing, and advertising.

Today's mass media companies use data analytics in substantially different ways. Datasets vary dramatically in size, structure, content, and purpose. Many journalistic organizations use social media data to optimize their communication and marketing efforts. Application areas for social media data usage in the journalistic workflow include story discovery and validation, story selection, article production, audience reach and engagement, influence evaluation, and media performance. Story detection and validation are among the main purposes of social media data use in the journalism production process. Special focus is placed on the unique timeliness of user-generated content on social media. News analytics can also support in shaping the user's media experience by search and recommendation strategies.

6.3.1. Types of Data Used

Data analytics has found application in various industries for better decision making, and the media and entertainment domain is no exception. Data analytics helps media and

entertainment companies to identify customer preferences, content delivery traits, and predict future behavior. Subsequently, this helps them personalize user engagement. However, there are many distinctive features of data analytics from the media and entertainment perspective. In this section, we explore some of these features.

To stay ahead in the media and entertainment business, it is essential to deliver relevant content at an appropriate time and appropriate location. Media and entertainment corporations, both traditional and new, employ data analytics to improve business productivity and customer retention. Researchers have identified three levels of data mapping for media and entertainment — content-driven exploratory persistence methods, entertainment process-driven persistence methods, and user behavior-driven predictive methods. They focused on content-driven data analytics, which mostly used text data in the form of video transcripts, descriptions, and reviews. Content-driven data analytics helps in content management processes, like understanding viewer preferences for better content creation, production, and delivery. Process-driven data analytics includes data from third-party services for understanding user preferences and optimizing business decision-making. This section mostly employs user behavior-driven data analytics using access logs, which has numerous classifications such as browsing behavior, viewing behavior, purchase behavior, and audience behavior modeling. This behavioral data falls into two major categories: explicit and implicit data. The data-driven media and entertainment process differs from conventional data analytics, where the data is post-analyzed for processing improvement. For media and entertainment, the data-driven approach proactively influences the user experience.

6.3.2. Data Collection Methods

A great variety of data collection methods are available today ranging from traditional consumer surveys to open group discussions to the collection of application log files by providers. All of these methods have their pros and cons and the selection of specific data collection tools will depend on the specific question, specific available resources, and specific availability of required data. Oftentimes a full picture of the questions asked can seldom be painted using just one data collection method. Hence, a combination of diverse methods is often applied as triangle approaches are preferred to singularity of views. Another point to mention is that the objective key results of any given advertising campaign will dictate which media metrics must be looked at for answers. Data collection is then designed to focus on those media metric variables.

Data from traditional surveys can be used to shed some light on the type of data analyzed. But surveys say mostly something about the present view on the media and may actually miss out on the heavy users, who likely avoid being surveyed. It may also comprise some recall biases when dealing with media metrics like viewing or reading to media

consumption since these type of consumption activities mostly happened in the past. Time diaries are very costly and cause severe response burdens in just trying to correctly recall media consumption activities in order to derive some metrics from that. Others avoid surveying media consumption activities completely and focus instead on responses or behavioral attributes like attitudes, criteria and parsimonious typologies. Similarly, ethnographic approaches are resource demanding and allow just for a few respondents at very high costs. Propagation models analyzing exposure data to a given media content are too time-consuming to be a viable collection method.

6.4. Impact of Data on Content Delivery

When asked about who has shed light on the media consumption models, it was noted that "Data has given new meaning to transparency in media," referring not only to audience measurement using engagement data during the content consumption stage of the consumer journey but also to the way data has reshaped content delivery. Whereas advertisers and media vendors have both utilized data to estimate reach, brands to some extent have come to resemble advertisers, given that they now produce content to establish a personalized dialogue with their consumers, which data helps them tailor, and guide them along the conversion funnel - engagement and, ultimately, sales.

What companies have in common is the ability to offer both advertisers and audience a near perfect matchmaking process, selecting the right moment to deliver ads to the user. For brands this offers the appeal of precise targeting; for media publishers, digital platforms allow their content to be better discovered and thus possibly enhance media revenues; and for consumers, due to the wide variety of relevant ads displayed to them at no cost, advertising becomes less disruptive and has the potential to better fit their needs. Through further data analysis, brands can understand consumer preferences, habits, and purchasing journeys, and develop behavioral targeting strategies to reach consumers more effectively and increase their likelihood of response.

6.4.1. Personalization of Content

The media and entertainment industry has evolved in terms of content creation and consumption. Although the creative process remains an important driver of an organization's growth, deployment across Omnichannels, media, content, and geography, with dedicated resources for creating channel- and geo-specific combinations, expanding intellectual property ownership, and improving monetization through existing partnerships are equally important change drivers. The rise of social media has changed how consumers create, curate and store content, and how advertisers spend their budgets. All the participants in the industry process value this data,

irrespective of their place in the value chain. In addition to advertisers, the use of data to create sponsored search and contextual advertising solutions has helped media organizations build additional revenue streams thanks to their user base information. These moves have left even traditional media organizations to tailor the experience to the user through better programming. The proliferation of technology and newer media companies has pushed traditional media organizations to invest in digitization or push for transformation developed based on product, service, and experience. Media organizations are projected to reduce their traditional media investments significantly. These investments are projected to be channeled toward digital transformation efforts, in addition to enhancements in cloud computing and data analytics platforms.

The personalization that consumers have come to expect from businesses in other areas is penetrating other media segments. Native social media platforms are evolving suggestions based on their experiences. Other video on demand service providers claim to invest a significant proportion of their budgets to achieve the personalization quotient at scale. Investment in technology is pushing these organizations to achieve the next level of identity-based personalization, where more data on their users is processed before specific recommendations are made. Personalization of content is creating its set of stakeholders. It should benefit the advertisers, businesses, and private sector social media irrespective of media types, even while the focus should be on consumer reaction, experience, and sentiment. Technology is helping organizations reduce delays and inefficiencies in audience segmentation. Audience segment buying efficiency, usually a discount structure, is being used by advertisers to encourage media organizations to implement the right strategy. However, the industry has still not achieved the outcome-based model that it aspired for.

6.4.2. Recommendation Systems

Recommendation systems, sometimes called recommender systems or recommendation engines, are an innovative segment of machine learning or artificial intelligence and are among the most critical tools for driving viewer engagement. Over the past two decades, popular social media platforms as well as content delivery and consumption services have implemented highly successful recommender engines. They have proved to be an effective means of predicting the preferences of users and readers.

A recommender system typically analyzes past user behaviors or preferences and uses this data to predict a user's potential future preferences. Recommender systems employ one or a combination of collaborative, content-based, demographic, composite, or knowledge-based filtering. Recommender engines are now heavily relied upon by virtually all companies with web-based applications. Around 90% of users' activity on streaming services is driven by the company's recommender system. The company has

invested heavily in its recommender engine, saying that the way people think about content and the way it is delivered has changed. To save bandwidth, streaming services serve content according to the estimated probability of an end user selecting it. Engaging an end user reflects the effective implementation of recommenders in today’s vast and user-rich media environments.

6.5. Viewer Behavior and Engagement

Viewer engagement with media content has transformed remarkably in the recent past with new communication technologies and devices. Both media formats and distribution channels have witnessed radical changes along the lines of viewer tastes and opinions. Audiences can now access thousands of videos with just a few clicks, either on-demand or live streamed from different locations. Apart from dynamic content consumption, engagement with content too has become disjointed. Audiences no longer just consume the content; they rate, review, criticize, or laud the content, all in real-time. It is now possible for a viewer to comment on or applaud a moment in a live-streamed event, be it a team’s winning shot in an international match or a judge’s comment in a funnel of a competition.



Fig 6.2 : Viewer Behavior and Engagement.

Audiences have also started using social media when navigated by a shared hashtag. Content appearances too have changed. Audiences can create their own versions of

popular video segments and share them, or react to the video impressions, through nicknames or avatars. With multiple viewing platforms available, audiences can choose the optimal one at the ideal moment. There are dedicated social media for up-to-the-moment live content monitoring, access, and sharing. Presently there are limitless options related to user-generated content that augment or restrain content-related activities or viewer participation. Viewer behavior and engagement, therefore, no longer revolve only around the passive act of viewing. The connection is facilitated by linking the viewer with the content and its original source and through data-oriented dynamic interaction and messaging.

Because of the multitude of choices available, media consumption is undergoing phenomenon shifts. The audience can now use multiple media in several ways compared to fans of old who used to wait impatiently to watch their preferred shows for a limited time over weekends. As long as a movie meets the minimum conditions to be classified under a particular genre and earns a sizable gross, audiences will discuss, analyze, and provide their reactions about it, repeatedly. Today it seems as if the only limiter to the increasing popularity of binge-watching is the duration of the content itself. Would you still take a break if you are watching seasons of your favorite show in an uninterrupted strain? Or are you, a sleep-deprived viewer, simply going to finish it?

6.5.1. Changing Viewing Habits

The very idea of ‘what is content’ is slowly changing; content can today take the form of news, a video, a song, a movie, or a gaming experience designed as a means of escape. It is no longer a domain left exclusive to giant broadcasters and universal studios. Small, medium, and large players are coming together on platforms, streets, your cool friend’s loft, or media houses. The amount of monetizable content available across media platforms has exploded, and you can find something new to watch on just about every corner of the street of every given hour of a given day.

Long format has become ubiquitous. In what seemed like a no-brainer move, all the media giants have decided to invest in long format video, which till recently was the darling of cable more like the red-headed stepchild of the digital advertising world. The reasons behind this migration are simple: the average viewership for long-form video is steadily increasing as devices become more portable and broadband increasingly cheap and ubiquitous. We now spend two-thirds more time viewing long-form videos than we did just three years ago. Surprisingly, it is not just Millennials and Gen X, but also Boomers who have discovered the appeal of long-form viewing, especially on smaller screens. While television is where the long-form ad dollars are (by a factor of ten), digital is catching up fast, which is not surprising, considering the growth in overall digital ad spend. The boom in digital spend is, however, not being shared equally by existing

demand-side players but is more likely directed at companies who also produce long-form video content in-house. This could only be good for the viewing audience as players engage in price and content wars in a mad scramble for eyeballs.

Television is starting to make the impossible jump towards interactivity; remember the 'choose the elimination' gimmick? The budding adoption of e-commerce video seems to hint at a willingness to experiment from both advertisers and content players. The digital world has always prided itself on being experimental. In fact, it is this spirit that contributed to its rapid growth and adoption. Less than ten years on, television, for all its grandstanding, seems to be finally standing up to its parents, hopping on the experimental digital train.

6.5.2. Binge-Watching Phenomenon

With the rapid development and massive adoption of over-the-top content distribution in the early 2010s as well as VOD content creation and distribution democratization, viewers have gained unprecedented convenience and flexibility in how they consume content. At the same time, the availability of dozens and often hundreds of shows and movies for immediate viewing has led some instead to overwhelm and stress. The emergence of new terms in popular lexicon, such as binge-watching, exemplifies the growing attention this aspect of viewer behavior has been generating. Binge-watching can be succinctly described as the act of watching multiple consecutive episodes of a given TV show or series. While some definitions have noted it as undertaking at least three consecutive episodes in a single sitting, logs and interviews with dedicated viewers pointed out that the act of glazing through an entire season consisting of between eight and fourteen hour-long episodes in a single weekend may have become more customary. The very few qualitative studies yet looking into viewers' motivation for binge-watching shows reveal that this participation may fulfill a need for fantasy and escapism, a desire for entertainment and thrill, or the sentiment of being part of a community.

The study of viewer behavior is of unprecedented relevance to the media industry today. As audiences increasingly shift to the consumption of VOD services as the cornerstone of their media consumption, showrunners and media executives are forced to radically rethink the questions and strategies that will ultimately guide their firms' critical decisions regarding the creation and production, and the distribution and exhibition of their firms' showcases. Newcomers that have recently joined the established leaders in content creation and distribution have placed great bets in reshaping viewer habits, both by experimenting with the development of new genres more suited for audience engagement and the way a story is told across episodes, as by radically altering the release schedule for which viewers have long been accustomed.

6.6. The Role of Social Media

Apart from popular streaming services, another aspect that has redefined media consumption is user behavior on social media. Destined to be an integrated part of a consumer's online life, social media bridged the long-existing gap between a multinational brand and the end-user. User comments and reviews about products played an indirect role in persuading a consumer to buy a product and helped companies enhance their focus on consumer needs, thus collectively leading to branding through word-of-mouth. Consequently, social media have become an important channel for millennials to discover content. Social media act as an extensive resource for various forms of content, thereby influencing choices regarding content consumption. In addition to content discovery, social media continue to disrupt traditional media by incorporating user-generated content. Social media allows audiences to participate in content creation and share it online. Such platforms not only allow individuals to post and publish their own opinions on matters, events, occasions, etc., but also criticize or support any content already made public. As a result, audiences participating in user-generated content are engaged at two levels: one, the level of consuming the content that is already published; and two, the level of generating new content that can either support or oppose/criticize the content that is already made public by some other individual or group of individuals.

6.6.1. Influence on Content Discovery

The discovery of new content is at the foundation of every media strategy. When talking about content discovery, it is essential to differentiate between content being pushed to the user by algorithms versus content that is actively searched for. The goal of search engines is to leverage intent data and return the most relevant links for what the user is searching for. In social media, users share any type of content that resonates with them, hoping to reach people who are interested in that content even if they are not searching for it. However, advancements in data science have enabled social-media platforms to determine user intent more accurately. By utilizing data generated from the user's interactions, the platform can push relevant content to the user.

People are increasingly reliant on social media to discover new content. As TV networks are struggling with the long-term growth of audience engagement, investing talent and money into building a social media presence becomes imperative. Unlocking the social traffic challenge can lead to both optimizing ad spend across social media platforms and exploring partnerships with influencers to lean on their audiences in a cost-effective manner.

The boom of shareable media content concept has changed the way traditional media companies, brands, and influencers interact with their audiences. Creating content on

trendy topics, organizing content co-creation with micro-influencers, and sparking conversations with audience members has become essential. Traditional marketing tactics are on a slippery slope, with pay-to-play tactics being relevant only for large media companies willing to allocate substantial budgets to promote content on social media. Non-communication is no longer tolerated; on the contrary, it could lead to discussion redirection, with an adverse impact on brand reputation.

6.6.2. User-Generated Content

The proclivity of individuals to perpetually document their affairs and share their extensive collection of experiences on diverse social media platforms yields copious amounts of user-generated content, which is progressively commandeering a pivotal role in the functioning of the video content ecosystem. The burgeoning predominance of social media behemoths has engendered a monumental transformation, enabling user-generated content to rival orchestrated edits produced by media companies and studios. Conclusively, the burgeoning demographic for mobile-derived viewing of bite-sized video snippets, condensed from longer programming, divulges profound modifications to the conventional approaches of passive television viewership we have long been accustomed to. Improbable as it may seem, public engagement indexes are now being attributed their due credit for influencing the mass promotional campaigns funneling money into mainstream video programming. Over time, organizations have awakened to the crucial marketing leverage of user-generated content and its consequential sway over the viewing decisions of others. The industry has made the move towards extensive diversification, balancing covert and overt native advertising, wherein disparate stimuli influence audiences throughout every facet of the three-stage viewing process: before, during, and after content viewership.

Concurrent with the digital assimilation of the video viewing process, an inclination toward creating online personalities by both users and brands has naturally emerged, becoming synonymous with the digital age itself. The virtual user and brand identities have become indispensable players in swaying how largely these advertising drives define entertainment video consumption within today's social media landscape. Brands are perceptibly deploying user-generated content facilitators in diverse areas of their customer experience framework across all sectors for curating a virtual representation of their business that is real-time-based, cost-effective, and economical visually. Ultimately, the objective of adopting user-generated content for brands lies in the marketing juices that persuasive user stories produce, and how sincerely they are imbued with the essence of authenticity.

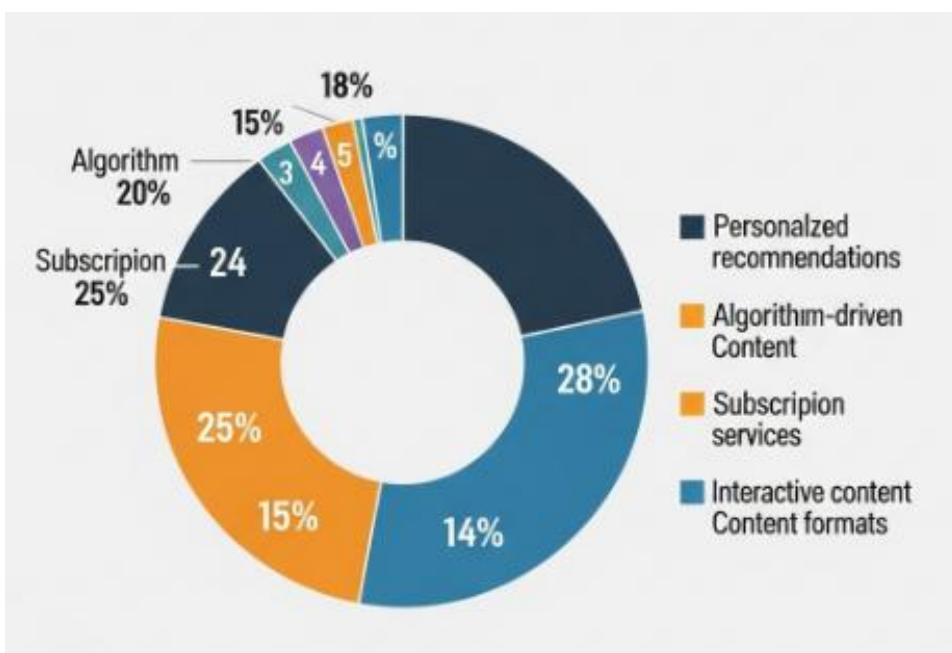


Fig : Redefining Media Consumption: How Data is Reshaping Content Delivery and Viewer Behavior.

6.7. Conclusion

Data-driven recommendation engines create media consumption “filter bubbles,” stripping audiences of serendipitous encounters with content outside their explicit interests and undermining the open channels of communication central to the public service media mission. It is ironic that online social media use has been critiqued as circuits of reification, bounded by narrow audience interests. Yet empirical studies of recommendation engines demonstrate the same phenomenon in the curation of traditional media. Filter bubbles not only narrow audience experience, but shield them from transformative moments associated with social cohesion and newsworthiness, or the potential for collective agency. Our media ecosystems increasingly define us as audiences to be either managed through surveillance and audience targeting or entertainment-seeking consumers within entertainment silos, while the notion of the public remains an abstraction. It is no coincidence therefore that actors within the public service domain advocate for a rethinking of the role of data in audience engagement and media consumption strategies.

Reorienting media consumption to better serve the public good is especially important at a time of social media distrust. The audience agency of legacy media in the information ecosystem of networked media is framed less around the potential for shared

experience inherently tied to linear content delivery, but rather the challenges of investing quality of service and editorial integrity in content discovery. Bias concerns associated with algorithmic curation have become a usual part of mainstream sociopolitical discourse since the rise of social media. Returning us to the beginning of this essay, attention must be solar-plexus directed. People have an innate need to belong, to recognize themselves as part of something greater than both their individual stories and the stories that connect those individuals, but the algorithmic organisation of media consumption might be better at telling the stories of macro data patterns rather than rekindling the magic of stories as messy social connectors within society.

6.7.1. Future Trends

As new mobile technologies appear, the quantity of data available is increasing continually, feeding back into every step of the advertising processes. This contributes to a far more efficient communications process that allows great personalization chances. In yesterday's mobile advertising space, real-time user interaction was absent while dealing with a demographic profile or location. Nowadays, with more mobile devices per human than humans on the planet, the infrastructure and tools are available to allow each advertisement to be an interactive and enriched brand experience. The most important question today is how brands utilize this opportunity. Within the number of mobile advertisements offered today, only a handful are rich, personalizing, and new interactive formats. Could 2014 finally see an evolution of the creativity in that area based on consumer commitment rather than aiming purely on branding objectives? By addressing the above questions, the success of mobile could move to its next phase: enhancing mobile media consumption while at the same time creating stronger brand-consumer relationships.

Self-regulation and regulations provided by mobile device operating systems and owners are key factors to ensure a positive mobile brand experience and enhance the credibility and trust of the mobile device. Moreover, besides consumer convenience, security, and privacy, the advertisement quality is the second essential key to ensure a positive mobile brand experience. Mobile advertising has to be welcome, accepted, and embraced by consumers but also the ads shouldn't go outside bounds as stated previously. Thus, the success of mobile could move to its next phase: enhancing mobile media consumption while at the same time create stronger brand-consumer relationships.

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