

STUDY OF THE USE OF SOCIAL MEDIA BY THE ROYAL HOUSES OF SPAIN AND THE UNITED KINGDOM FOR DIPLOMATIC PURPOSES

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Abstract

As means of communication and citizen participation, social networks are undoubtedly also today a way for the exercise of diplomacy. Therefore, we undertake this research with the aim of verifying how the highest diplomatic institutions in Spain and the United Kingdom are integrating the use of new technologies and, specifically, social platforms to connect with society, transmit transparency and proximity, manage their reputation, and exercise their role as national and international representatives of these States. Specifically, we compare the Spanish case with the British Royal Family, because it is the most popular reigning European monarchy among netizens. To do so, we analyse the adoption and use of social media by both royal houses. We identify the official profiles linked to them. We catalogue and study the content published by each institution. And we compare the practices carried out by them, finding that, although both institutions release institutional messages and leave a record of their diplomatic actions, the British Royal Family has been able to give a more personal, affable, and relaxed tone, acquiring a style more in tune with the participants of the networks.

Keywords

Diplomacy, Royal House, Spain, social media, United Kingdom.

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1. Introduction

1.1. Diplomacy today: public, digital and social

There are many definitions of the concept of diplomacy by renowned authors such as Cahier, Martens, Pradier-Fodéré, Rivier, Satow and Vilariño, among others. Although each of them expresses differentiating nuances, by keeping their similarities in mind and framing them in today's reality, we can define diplomacy as the activity of representation and negotiation between subjects of international law who look after their interests, while establishing and maintaining prosperous relations among themselves, through peaceful negotiations.

We speak of subjects of international law because, as Professor Rubio (2014) explains at length, we find ourselves in a context in which power is no longer the exclusive preserve of states - to whom diplomatic practice was traditionally confined. On the contrary, new actors have appeared, both groups and individuals, with authority and political influence, both national and supranational.

In sum, states are not the only players on the chessboard. They lead foreign policy actions, but they are not the most important ones. Other actors have begun to participate in the international arena by developing an intense foreign policy, whether or not this is the usual term. Regional governments, multinationals, NGOs, lobbies, cities and individuals participate in and influence decisions affecting international policy. They make moves to defend their own interests in the international arena. (Rubio, 2014: 13).

Diplomacy has existed for as long as there have been relations between organised human groups. However, we have been talking about modern diplomacy since the Treaty of Westphalia was signed in 1648. Nevertheless, diplomacy is undergoing a real revolution

¹ Article translated by Cristina López García.



due to the progress of ICTs, which requires the practice of public and digital diplomacy. Hocking and Melissen (2015) reflect on this issue, explaining how the DNA of diplomatic practice has changed, in terms of both its processes and its structures. In the current hybrid environment - marked by the blurring of the boundaries between the digital and physical ecosystems - diplomacy is exercised in a network, involving many more stakeholders who maintain horizontal relations with each other. In this regard, Casado (2017) notes that "this is the most important transformation of diplomacy since the Second World War". Communication being an indispensable tool for the exercise of foreign policy, as the author points out, the current context demands higher levels of dialogue, interaction, and reciprocity, as well as transparency, flexibility, and immediacy. The web has increased the dissemination of all kinds of messages, including those that concern us in this research. Contact between the official source and the citizen is now possible and convenient. However, the content must be relevant.

In order for the public to follow our websites and social networks, we must provide them with added value: quality, clear, rigorous, careful and interesting information. It is not enough to communicate corporate content: most current government information is limited to conveying official positions or points of view. We need to get out of the "bureaucratic bubble" and interact intelligently on current issues. Our obligation is to be aware of society's concerns, as an antidote to irrelevance. We must strive to listen, converse and engage people in the business of governing the public, which is their business. We have to design an attractive, fast, close, flexible and visual communication. Informing, but also exciting. A digital communication that is "popular", but not "populist". (Casado, 2017: 3).

Social networks are an excellent two-way communication tool through which to combat citizens' disaffection with the institutions. However, this demands the implementation of a truly integrated communication policy adapted to social uses. In other words, it is not enough to use them as a simple means of dissemination. On the contrary, it is imperative to adapt the narrative to their tone, codes, forms, and formats, in order not only to transmit information, but also to engage in reciprocal, enriching and strategically oriented conversations.

The digital and diplomatic reality requires a qualitative leap, a true digital transformation. "Diplomacy 3.0" requires more than just informing. It is necessary to interact and converse with citizens. It is necessary to weave alliances and complicities with governments and civil societies through the Web. This requires accommodating structures under a basic premise: integrating digital diplomacy into the diplomat's work. Countries that better train their diplomats in the subtle art of digital diplomacy will more easily achieve their foreign policy objectives. (Casado, 2017: 5).

Indeed, today, e-diplomacy must be part of the daily work of all diplomatic agents. All of them and their cabinets must master the use of social networks and integrate them into their communication to achieve their objectives.



1.2. The language of networks: eminently visual.

"Social networks have become referents for access to audiovisual content" (Ramos and Ortega-Mohedano, 2017: 707). And, in this sense, as the evidence shows, the language used in them is eminently visual, perhaps due to its implicit quality of immediacy. "In human behaviour it is not difficult to detect a propensity for visual information. We seek visual support for our knowledge for many reasons, but above all because of the directness of the information and its proximity to actual experience" (Dondis, 1976: 14).

We must be aware that the audiovisual messages published by the institutions we are going to analyse on their networks are intentionally composed. They are not casual. On the contrary, they are completely planned, from the styling of the protagonists to the symbols that appear in the image, the lighting, the framing, the type of shot, etc. And all of this is repeated in the transmission of meaning. "Content is fundamentally what is being expressed, directly or indirectly; it is the character of the information, the message. But in visual communication, content is never separated from form" (Dondis, 1976: 123).

This makes it absolutely relevant to study not only the textual content of social publications, but also the composition and realisation of the accompanying still and moving images.

1.3. Heads of State in Spain and the United Kingdom

The highest diplomatic institutions in Spain and the United Kingdom are the Heads of State of both countries. Although, we are aware that the Head of State is normally a unipersonal body exercised, in this case, by King Felipe VI in Spain and Queen Elizabeth II in the United Kingdom, we have analysed the diplomatic work of all the members of both royal families present in their official social communication, due to the functions they exercise as representatives of their respective States and the impact and influence they can have on the generation of engagement and the management of the reputation of both nations.

Thus, as indicated on the royal.uk website, the members of the British Royal Family, in addition to Queen Elizabeth II, are the Duke of Edinburgh, the Prince of Wales, the Duchess of Cornwall, the Duke and Duchess of Cambridge, the Duke and Duchess of Sussex, the Duke of York, the Duke and Duchess of Wessex, the Princess Royal, the Duke and Duchess of Gloucester, the Duke of Kent and Princess Alexandra.

According to information published by Ibbetson (2020) based on YouGov² data, the five most popular members of the British Royal Family are: Prince William or Duke of Cambridge (75%), Queen Elizabeth II (73%), the Duchess of Cambridge (67%), Princess Anne (50%) and Prince Philip or Duke of Edinburgh (49%). These popularity ratings are also evident in the question posed by the same platform, in October 2020, about the continuity of the monarchy. Two thirds of Britons are in favour of it. And 68% of those

² International company dedicated to market research and data analysis of the Internet, to extract information about the habits and opinions of Internet users.



polled consider that the couple formed by the Duke and Duchess of Cambridge will be the most influential in the coming years.

For its part, the Spanish royal family is currently made up of King Felipe VI, Queen Letizia, the Princess of Asturias, the Infanta Sofía and the emeritus kings Don Juan Carlos and Doña Sofía.

As for the opinion of citizens, even though no questions have been asked about the monarchy in CIS surveys since 2015, according to information gathered by the social research and market research institute IMOP Insights in 2019, only half of those interviewed would support this model of State. And among all the members of the Royal Family, Doña Sofía would be the highest rated (6.7), followed by Don Felipe (6.3), Don Juan Carlos (4.9) and Doña Letizia (4.8). However, due to recent events, these ratings may have undergone changes in the present day.

Beyond popular acceptance, it should be noted that, although both are constitutional monarchies with parliamentary governments, the British monarchy is much older than the Spanish one. Moreover, Elizabeth II has been in office since February 1952, making her the longest-reigning queen in Europe, while Felipe VI was proclaimed king 62 years later, on 19 June 2014. And, in general terms, the British royal house has always been more inclined to incorporate new media and technologies into its communication, as was evidenced by George V's first radio Christmas speech (1932), the speech made by a young Princess Elizabeth during the Second World War (1940) or the first televised Christmas message in which she starred as Queen in 1957.

2. Design and Method

Retrospective, exploratory, descriptive, and explanatory research, based on the analysis of the publications issued on the official social profiles linked from the websites of the Spanish (www.casareal.es) and British (www.royal.uk) royal houses.

Objectives:

- O1. To verify the degree of digital socialisation achieved by the royal houses studied, by comparing the social networks in which they are present.
- O2. To verify whether they publish content related to diplomatic actions on their social profiles.
- O3. Carry out a comparative analysis of the use that both royal houses make of social platforms to communicate their diplomatic actions.

To achieve the aforementioned objectives, we resorted to a qualitative research method commonly used in the social sciences, specifically, content analysis. In this way, we collected, studied, and interpreted the communicative messages constructed and issued by the entities under study. Subsequently, we proceed to compare the data obtained from the two royal houses, considering three aspects: (1) construction of their social profiles, (2) use and performance of these for diplomatic purposes, (3) typology of still and dynamic images disseminated through these social accounts.



3. Fieldwork and data analysis

To undertake this study, we first reviewed the social accounts linked from the websites www.casareal.es and www.royal.uk, checking which social profiles were linked from the websites of both institutions. In this way, we saw that the Spanish royal house centralises all its activity in a single profile and two social networks (YouTube and Twitter), while the British royal house has three groups of agents with representative functions of the State - The Royal Family, Clarence House and Kensington Royal - active on four digital platforms (Facebook, YouTube, Twitter and Instagram).

Table 1. Social profiles of the Spanish and British royal houses

Casa Real	YouTube	https://www.youtube.com/user/casarealtv
	Twitter	https://twitter.com/casareal
The Royal Family	Facebook	https://www.facebook.com/TheBritishMonarchy
	YouTube	https://www.youtube.com/user/TheRoyalChannel
	Twitter	https://twitter.com/RoyalFamily
	Instagram	https://www.instagram.com/theroyalfamily/
Clarence House	Twitter	https://twitter.com/ClarenceHouse
	Instagram	https://www.instagram.com/ClarenceHouse/
Kensington Royal	Twitter	https://twitter.com/KensingtonRoyal
	Instagram	https://www.instagram.com/kensingtonroyal/

Source: Own elaboration.

Below, we compile all the publications disseminated on the profiles between the first of October and the 31st of December 2020, totalling 1,418 publications.

Table 2. Quantification of publications issued by the official social profiles linked from the websites of the Spanish Royal Family and the British Royal Family

Network	Casa Real	The Royal Family	Clarence House	Kensington Royal	Total
Facebook	-	78	-	-	78
YouTube	120	22	-	-	142
Twitter	277	299	263	144	983
Instagram	-	66	81	68	215
Totals	397	465	344	212	1.418

Source: Own elaboration.

As can be seen in the table above, all the subjects studied have a Twitter profile and make intensive use of the network, with Kensington Royal being the account with the lowest number of accumulated tweets during the period analysed. Regarding Instagram, the only entity that is not present on this network is the Casa Real. However, it does have a YouTube channel, with many videos (120). The Royal Family is also on the platform, but with a much smaller amount of content (22). Finally, it should be noted that only The Royal Family has a Facebook profile.



Among all these contents, we selected those related to diplomatic issues, verifying that, of the 397 total publications of the Spanish royal house, 26% deal with diplomatic issues. Meanwhile, of the 1,021 social profiles associated with the British Royal Family, only 10% deal with this type of issues. To conclude, we studied this selection from the point of view of the use given to each social platform by both heads of state, as well as the performance achieved on each of them, and the syntax of the image, both still and moving, that they disseminate on these profiles.

4. Results

4.1. General information on the social profiles of the Spanish and British royal houses. Analysis of their profile and cover images

The starting point for this analysis is the websites of both institutions. Although we are not going to analyse them in detail, we must say that both sites are adapted to the size of the screens of the devices from which they are viewed. In terms of design, royal.uk is a more modern and dynamic site, thanks to the proportion of images-text, as well as the quality, size, and colour of the images. Moreover, in terms of the subject that concerns us, the British site shows the links to the social profiles in a preferential place: they are anchored to the left margin of the page, so that, even when scrolling, they are always present on the screen, increasing their accessibility. On the other hand, to find the links to Casa Real social profiles, it is necessary to navigate to the middle-bottom area of the website. The texts on casareal.es are abundant and are written in reduced font sizes. On the other hand, the photographs offered on this site are entirely institutional, while on the British royal website the more formal images are intermingled with more endearing and apparently more spontaneous ones.

As for the profile and cover images of their social networks, those related to the British Royal Family have been sharing the same cover image since 12 November 2019. This features hundreds of citizens with state flags, celebrating an event, such as Remembrance Day. The profile pictures also share similarities. In all of them, the members of each family are dressed in shades of blue, a colour traditionally associated with royalty because of its meaning related to honour and nobility. However, the cover image of the Spanish royal family's Twitter account is a photograph of the Zarzuela Palace. And that of the YouTube channel is the computer graphic composition shown below:

Image 1. Header of Casa Real YouTube channel



Source: <https://www.youtube.com/user/casarealtv>



Moreover, the profile picture on both networks only shows the coat of arms of King Felipe VI on his usual crimson red background.

Finally, before analysing the use of social networks for diplomatic purposes, it seems important to point out the main data concerning these profiles. According to the date of creation of each network, we summarise below the most important information about the accounts of both royal houses on them:

The Facebook page @TheBritishMonarchy was created on 10 September 2010, and currently has a community of over five million followers. As we have seen in the tables above, Casa Real has no presence on this network.

Continuing with YouTube, the @casarealtv channel was created on 26 October 2011 and today has 109,000 subscribers and more than 55 million views. The @TheRoyalFamilyChannel, which dates to 5 October 2007, has 704,000 subscribers and more than 177 million views.

As for Twitter, the only platform on which we found profiles of all the royal representatives analysed, @RoyalFamily has been present since April 2009 and has more than four million followers. The next highest number of followers is @KensingtonRoyal, with two million. However, the account was not created until five years later, in September 2014. @KensingtonRoyal has one million fans. It also joined the network in 2014, during the month of May. And, finally, we find @ClarenceHouse with its almost nine hundred and forty thousand followers. Although it is true that it was the last profile by date of creation (November 2014).

We end this first part with Instagram, a network on which the Spanish royal family does not have an account. But @theroyalfamily has been publishing content on it since March 2014, accumulating 8.6 million followers. Although the first account related to the Windsor Household was @ClarenceHouse (October 2012), which today has 1.3 million followers. However, the most popular is @KensingtonRoyal, with 12.3 million like-minded internet users, who have been following the profile since its creation in January 2015.

4.2. Analysis of the use and performance of social platforms by the Spanish and British royal houses for diplomatic purposes

Comparing the percentage of content related to diplomatic issues indicated in section 3, the Casa Real uses its social profiles more frequently to disseminate its actions in this regard. On YouTube, during the period analysed, more than 40 videos have been published that bear witness to the King and Queen's international trips, the King's speeches at various summits, the presentation of credentials by various ambassadors and bilateral meetings with presidents of other nations, among others. The average length of the videos is four minutes and ten seconds, although there are some really long videos (up to 18 minutes) in which Don Felipe's complete speeches are reproduced. Practically all of them are accompanied by long descriptions explaining each of the acts they include and highlighting some of the King's or Queen's words.

On Twitter, they also publish many messages on these issues. All of them include some kind of audiovisual content, with the most popular option being the publication of several



images (80%), compared to 15% of videos and 5% of single images. They do not use emoticons or hashtags, but they do mention other accounts. The average number of likes obtained is around 1,100. And the language of publication is always Spanish.

When we analyse the social presence of the accounts associated with the British Head of State, we see that they publish less diplomatic content. On Facebook, we find messages of condolences, videos, and images of virtual audiences of the Queen with multiple ambassadors, remembrance of historic days and dissemination of activities carried out by other members of the Royal Family, especially by the Prince of Wales. They use hashtags and incorporate links to other websites and YouTube videos, a platform they do not emphasise, but on which they achieve a good number of average views (around 20,000). Twitter, however, is a preferred network for all the families linked to the British royal family. In this case, it should be noted that they use emoticons to reinforce their messages. Regarding the subject matter in question, the incorporation of the miniature of the flags of the countries to which they refer stands out. On the other hand, they also use other emoticons such as cameras or video cameras to indicate the authorship of the images published or arrows to highlight links. They also use hashtags and, on specific occasions, mention other accounts.

On Instagram, @theroyalfamily account often posts carousels of images beginning with a snapshot of the Queen. Clarence House uses the network to highlight the Prince of Wales, who is often shown in a relaxed and friendly manner. Although condolences and formal acts are also published. In addition to using English, this profile does include messages in other languages such as German and nods to other cultures, for example, by congratulating him when the Hindu festival known as Diwali. Carousels of images predominate, followed by videos.

The Kensington Royal profiles are the ones with the fewest publications on diplomatic issues, but they also issue some messages of this type, following the style of the other accounts associated with the British head of state.

Finally, it should be noted that the accounts of The Royal Family disseminate content from both Clarence House and Kensington Royal, although more emphasis is placed on Clarence House. And, in general terms, the accounts that achieve the greatest number of positive reactions are those of The Royal Family and Kensington Royal.

4.3. Analysis of the still and moving images disseminated by the Spanish and British royal houses on their social media profiles for diplomatic purposes

After studying the audiovisual production of the selected social publications, we must say that, in general terms, the profiles with the best production are those of Kensington Royal and Clarence House. These are followed by those of The Royal Family. And, finally, we find those of the Casa Real.

When analysing the treatment of the image, two totally different styles are evident:

Casa Real is dominated by a journalistic language, typical of reportage, a consequence of the recording of videos with a shoulder-mounted camera without a stabiliser or post-



production stabilisation, as well as the capture of images typical of photojournalism. On the other hand, cut or fade-in editing is used. They often use a type of video edition to make spatial or temporal ellipses. But it is sometimes misapplied because it does not change space or time. The lighting is of a naturalistic type, as no artificial light source is added for reinforcement, resulting in overexposed or underexposed shots and photos, for example, excessively bright or dark images. And the lenses used are wide-angle or normal lenses. Moreover, in many shots, the focus is imperfect, and, in others, the framing could be improved. On several occasions, only the foreshortening of the queen is visible, while another person is framed. Or there is an overuse of the slightly overlapping shot, the result of the use of the shoulder camera by operators who do not bend down to take the frontal shots that would be appropriate. As for the type of shot, most of them are open shots. The medium shot is rarely used, but there are American shots, as well as long general shots, some of them slightly aberrated, which is unusual and even inappropriate because this causes a sensation of instability in the scene. Occasionally, the king is given medium shots with more neutral lighting, but the framing is not correct because he is not in the centre but is displaced to the left of the viewer.

As for the UK, the photographs and videos are more careful, both in terms of lighting and framing. In fact, most of them respect the law of thirds and are very well composed. They use a wider variety of lenses (normal, wide angle and telephoto) and play with depth of field, achieving more striking and attractive images. Also, they use cameras with more dynamic range, on tripod and/or with stabiliser. Although some videos are more journalistic and testimonial (recorded with a hand-held camera), in these cases, they try not to move the device and only use one or two shots. The lighting is always equalised, so we infer that in photographs they use flashes and post-production. And in the recording of the videos, they have screens that do the filling. The lights are soft and diffuse. Short shots predominate, especially medium-short shots, with frontal or contrapposto angles. In terms of composition, it should be noted that in all their photographs and videos they make it clear that the protagonist is the member of the Royal Family who appears; this is achieved through the choice of the frame. In contrast, in the images of the Spanish royal family, the framing conveys a lack of planning. Thus, on many occasions, we see Queen Letizia foreshortened, and it is even difficult to recognise her. On other occasions, she appears in a large general shot, where her figure is seen in very small dimensions, surrounded by other people, among whom she is somewhat lost, and she even appears at the edges of the image, not in the centre, and out of focus.

On the other hand, in the videos in which they make a video call, in the case of the Queen of England the multi-screen is shown, allowing all the participants to be seen, while in the cases in which this occurs in Spain, only the King is seen. Continuing with the differences, the Casa Real videos never contain subtitles, even if they are spoken in another language. However, many of the videos of the British Royal Family do include subtitles, even though they are in English.

With regard to the length and editing of the videos, those of the Spanish royal family are considerably longer, while those of the British royal family are much shorter. Although the transitions used are the same in both cases, the use they make of them is notably different. In Spain, the ellipsis through the chained fade-out is often misused, because,



as we have said before, they remain at the same time or space. In the United Kingdom, on the other hand, although they also resort to cutting or chain fade, they do it to move to blocks of images (which are usually made up of photographs in which a slight zoom in, zoom out or sweep movement is used) in order to avoid the jump cut³. Although not entirely orthodox, the result is much more aesthetically pleasing than in the case of the Spanish royal house videos.

Table 3. Comparative table of the use of audiovisual resources in social media publications related to diplomatic actions of the Spanish and British royal houses

	Spain	UK
Value of the plane	Generale plane.	Medium shot.
Angulation	Lightly chopped.	Frontal or counter-dive.
Lighting	Naturalist (without artificial lighting).	Indirect, diffuse and equalised.
Lens	Angular and normal.	Wide, normal and telephoto.
Camera	To the shoulder (of reportage).	Wide dynamic range with stabiliser.
Mounting	Cut and fade chained (to make temporal or spatial ellipses).	A chained cut and fade (to move to resource blocks and avoid jump cuts).
Duration	Medium and long.	Briefs and media.
Subtitles	Never.	Occasionally.

Source: Own elaboration.

5. Conclusions and Discussion

As we have seen, in the United Kingdom, in addition to the official social accounts associated with the head of state and the publications featuring Queen Elizabeth II, there are also those of the families of her direct heirs: Clarence House, headed by the Prince of Wales, and Kensington Royal, headed by Prince William. In contrast, in Spain, there is only one social profile through which the Head of State and the other members of the Royal Family communicate. Therefore, the Spanish Royal Family has far fewer diplomatic representatives than the British Royal Family and the Spanish Head of State before the abdication of King Juan Carlos I in 2014. This decline, due to the events related to different members of the Royal Family, has undoubtedly affected its general communication and also its diplomatic action. Although, in the case of the British Household, we have seen how this work is carried out by three family groups (Royal Family -comprising Queen Elizabeth II and the Duke of Edinburgh-, Clarence House -with the Prince of Wales and the Duchess of Cornwall-, and Kensington Royal -comprising the Duke and Duchess of Cambridge and their children-), in Spain, only King Felipe VI, Queen Letizia, Princess Leonor and the Infanta Sofía have an official presence on the social networks, under the same profile of a markedly institutional nature, which is evident from the choice of profile and cover images on the different networks. While the British networks contain personal images, Casa Real accounts feature State symbols such as the

³ Film editing technique that consists of eliminating a part of the footage, generating a time jump effect.



Coat of Arms or the Zarzuela Palace. This aspect results in a more distant communication, which makes it difficult to generate empathy among Internet users.

If we look at the usernames, we see that those of the accounts belonging to The Royal Family are the most different from each other, especially the Facebook page ("TheBritishMonarchy"). This can be explained by the dates of creation of the different profiles. However, despite these discrepancies, the name used in all the accounts is The Royal Family. Casa Real incorporates the abbreviation for television (tv) into the name of its YouTube channel: "casarealtv". Clarence House and Kensington Royal show no disparity.

On the other hand, we find it significant that the Casa Real has only a Twitter account and a YouTube channel. We believe that its incorporation into a more visual network frequented by young audiences, such as Instagram, could be beneficial for its communication. We also believe that it would be favourable for them to adapt to the codes of the networks, in terms of the use of emoticons, hashtags and concise messages, to be more attractive, dynamic and generate higher levels of engagement.

As for the use of their social profiles for diplomatic purposes, we conclude that the publications of both institutions have an eminently testimonial character. They serve as a reflection of the ceremonies undertaken, like an album of memories or an audiovisual diary that testifies to the daily activity of their members. However, they do not delve into the underlying diplomatic issue, nor are they used as tools for effective negotiation. They are used as platforms to record the tasks undertaken by the members of the royal houses, from a more aesthetic, protocol and ceremonial point of view.

From the point of view of the semantics of the image, we consider the Windsors' use of the shots to be much more coherent, since, as opposed to the slightly sharply angled shots, common in images of Casa Real, which transmit inferiority or weakness, the close-ups typical of the British Royal Household exalt the figure and power; and to these are added the frontal shots to communicate closeness to the spectator. Continuing with these issues, we can affirm that the technical deployment made with the British royal house is greater. This can be seen in the cameras, the choice of lenses, the use of stabilisers, etc. It is evident that the staging is more careful, but this is counterbalanced by a correct angulation and correct shot values, which transmit closeness. In this way, they achieve aesthetically beautiful, carefully planned images, but with a correct shot meaning. Whereas, in the Spanish case, we could consider that they seek to transmit naturalism, verisimilitude and the absence of manipulation of the content, but the shot values and framing go against their message.

For all these reasons, and taking into account the objectives of the research, we conclude that both royal houses have a presence in social media. Although, the British one stands out above the Spanish one, both for the number and variety of networks in which it is present (Facebook, YouTube, Twitter and Instagram), and for the profiles associated with the representation of the monarchy (three groups of representatives -The Royal Family, Clarence House and Kensington Royal- as opposed to one -Casa Real-). Meanwhile the Spanish royal house uses its networks more assiduously for diplomatic purposes, its communications are not adapted to the language of social platforms. In addition, their messages are too institutional and tend to generate coldness.



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