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The digital era and regional TV: a comparative study of the web platforms, mobile apps and social networks of TV3 and BBC One

Abstract

This research proposes, through a case study of TV3 and BBC TV channels, to evaluate the adaptation of these channels to the Social TV model through an analysis of their web platforms, mobile apps and social networks. To fulfil this goal, we apply a content analysis that combines quantitative and qualitative variables and categories in three original matrixes. The corpus comprises 101 web platforms of both channels, 4 mobile apps in Android and iOS systems and 6 official social network accounts that they share on Facebook, Twitter and Instagram. The results show a weak adaptation of these channels into the Social TV model, with a minimum presence of participatory tools on their web platforms and mobile apps for the possibility to create communities or communication between users. Instead, the presence and use of social network profiles reaches a major level of integration in the social TV environment. Ultimately, TV3 and BBC One are oriented to a *consumer* audience profile that implies low interactivity and online environments with a broadcasting-oriented structure rather than a digital one.

Keywords

TV3, BBC One, television, web, mobile app, social networks, content analysis

1. Introduction

Digitization and technological convergence have generated important changes in the production and consumption of TV content (Nissen, 2006). Regional public television corporations face a double transformation. The first affects the distribution chain, which has extended and diversified, adding new channels and platforms on the web, social networks and mobile apps (Enli, 2008). The second one affects the consumption habits and transformation of the audience, conceived as passive subjects in the recent past, to interactive participants in the communication process with their respective regional media (Meso, Agirreazkuenaga & Larrondo, 2015).

This article has been prepared under the Industrial PhD project framework "Modalitats i preferències d'ús i consum dels mitjans de la Corporació Catalana de Mitjans Audiovisuals (CCMA). Noves tendències i Audiències" conducted by Pablo Gómez-Domínguez. It is funded by the CCMA, the Universitat Pompeu Fabra (UPF), the Agència de Gestió de les Ajudes Universitàries i d'Investigació (AGAUR) and the European Social Fund (ESF)

In this context, the Corporació Catalana de Mitjans Audiovisuals (CCMA – Catalan Public Broadcaster) with its TV3 is a key case study in the regional framework. This is because of its capacity of adaptation to and anticipation of technological changes (Bonet et al., 2012), its role in the establishment of regional public media in Spain (Gifreu, 2009) and its high audience ratings in the regional scenario. On the other hand, we propose a comparison with a global and European public media standard such as the British Broadcasting Corporation (BBC) and its main channel, BBC One. The BBC can be considered the first public corporation that established strategies to adapt its TV channels to the digital era from 2004. Also, these strategies aimed for quality standards that took into account the user experience in the new platforms and a renewal of the content focused on 2.0 TV (BBC, 2004; Tunstall, 2010).

Finally, new media and active or participatory audiences (García Avilés, 2012) could be considered one of the most important challenges that public television corporations, both regional and national, have faced in their history. How does it change the TV stations' offer and their mid and long-term strategies? What consumption trends can we expect in public TV stations? Is it possible to reconcile public service missions with the new media ecosystem? These and other questions will be posed around public TV and, specifically, this research has the aim to advance the development and application of an effective tool to measure the adaptation of CCMA and BBC to the digital environment.

2. Theoretical framework

This research is linked to the reviewing of three key concepts: new media, digital convergence and participatory audience. The first two are related to each other, as major or minor levels of development of new platforms or online environments require a more or less developed digital convergence by the media. In this area, we will be addressing the challenges presented to public television stations. Moreover, we will look into how new ICT can transform the audience and their relationship with the media.

The concept of new media is broad and 'polysemic', having diverse dimensions and may refer to a large number of areas inside the communication environment. Nissen (2006: 7) defines the new media from "four determining factors (...): new technology, changes in the market, the influence of parliaments and governments and user behaviour". He considers the new media as an ecosystem where, in addition to technology, different actors are involved to configure it and make it sustainable. Prado and Fernández (2006) consider that there are four determinant factors to evaluate the level of convergence and transformation of traditional media into new media:

1. Digitization, affects the broadcast and dynamics of content production.
2. Interactivity in the development and range of products.
3. The bandwidth or the extending of coverage to a broader audience.
4. The infrastructures.

As Prado and Fernandez (2006) maintain, the creation of new media depends on the process of convergence. Salaverría, García Avilés and Masip (2010) consider that there does not exist a single definition applicable to 'convergence', as in the case of the concept of 'new media'; but it is possible to classify the areas involved in the process of digital convergence:

1. Technological sphere refers to the transformation of media industries into digital media industries because of the arrival of new technologies – ICT (understood as infrastructures).
2. Business sphere, related to the structural changes in communication companies who profit from technological changes to combine efforts and create media conglomerates that take advantage of economies of scale (the long-tail model).

3. Professional sphere refers to a journalistic convergence; centred on the workflows, the changes in professional routines and the technological resources available.

From these authors, we can define as ‘new media’ those that have emerged from a convergence process combining technologies, business and professional routines, contents and users in a new media scenario related, also, to traditional media (Suau Martínez, 2015). According to Cesar and Geerts (2009: 98), this is an environment of a “convergence of domains such as IPTV, the web, and the Mobile world (...)”. Bredl et al. (2014: 196) clarify that the convergence process, generator of new media based on technology, does not create an antagonistic relationship between linear and digital, but rather:

The so-called ‘new’ and ‘old’ media should not be seen as antagonists, since a wide range of people receive mass media content via Web platforms, reading newspapers online, watching streams of TV stations and listening to the podcasts of the favorite radio shows indicate an ongoing process of convergence.

Siapera (2004: 169) states, on the subject of the relationship between operators and online media, that “even with the possibility (...) [TV] successfully colonizes the internet, the result will be a merger or convergence, not only of modes of delivery (as in the industry’s vision)” but also of new types of audience. Debrett (2009) asserts that there are three technological changes that we have to address when we talk about new media and convergence: DTT, Web 2.0 and mobile apps. For this author, technology has represented a great leap from the traditional media to those integrated in the digital ecosystem. A leap that extends and improves the offer for the audience, generating a bilateral communication environment between them and the corporations.

With all this, regarding public media corporations, Harrison and Wessels (2005) acknowledge that the antecedents of monopoly have allowed public media to feel at the head of technological innovation, even with the arrival of commercial competition. This situation has clear consequences in the convergence process and the migration to multiplatform formats. In the Catalan case, Prado and Fernández (2006: 55) consider that convergence is an opportunity for regional media like the CCMA. The proximity, language and identity factors are fundamental to the creation and configuration of strategies aimed at maintaining the audience and efficiently fulfilling the public service missions in the digital environment (Gifreu, 2009). Specifically, Bonet et al. (2012) detail that CCMA’s technological innovations have been focused in three major dimensions:

1. The digitization of broadcasting with special emphasis on audio and video standards.
2. The increase in sound and image quality with the goal of high-definition contents.
3. The expansion to the *digital world* or the multiplatform that guarantee free access to large amounts of information.

In the British case, the BBC qualifies the convergence process as an opportunity to develop high-quality content and to achieve a more effective diffusion to the audience. At the professional level, this implies an optimization of tools to improve the production capacity of their workers, increasing the final quality of the product (Tunstall, 2010; Medina & Ojer, 2011; Anderson & Egglestone, 2012). Indeed, the report *New BBC – Building Public Value. Renewing the BBC for a Digital World* (2004) reflects on the influence of new ICT for attracting new audiences. This report concludes that new audiences need new kinds of media and that the BBC has to adapt its offer to public preferences and to new consumption habits.

The toughest problem in this context of public media and convergence relates to finding a specific formula to integrate these traditional media into online environments such as web platforms or mobile apps. Bonet *et al.* (2012) realize that, in the case of CCMA,

this integration goes through a phase of innovation where human capital is the most complex area when it comes to modifying processes. Suárez Candel (2012) states that there is a key point in the discussion around technological innovations, where CCMA and the BBC are found, considering new media as improving the benefits to the public and not as an obstacle in the fulfilment of their duties; this author considers that this adaptation is essential to maintain the public communication model in Europe.

The convergence and new media also entail some challenges that we have to consider. Aslama (2009: 91) following Nissen (2006) sets out the specific challenges of this integration in the content and the audience of public service media:

- Challenge: similarity between new and old media in relation to their programming.
-Strategy: make use of new technologies to guarantee plural contents that are adapted to the new fragmented audience.
- Challenge: globalization translated into homogenous contents in the offer of public and commercial media.
-Strategy: respect the cultural diversity of the European regions encouraging their own production centred on the promotion of citizens' identities where the public media guarantee distinct programming.
- Challenge: oversupply of commercial programming.
-Strategy: create content that can be widely shared on different platforms offering a public and attractive alternative to the audience.

Beyond these challenges, the strategies towards the 'new media' centre around a participatory and fragmented audience that nurture themselves with elements like interaction, second-screens, the personalized use of content without time or spatial restrictions, access to multiplatform environments, the increase in channels or the new VOD services (García Avilés, 2012). The public media strategies to adapt the offer to these new audiences have to go through, according to Enli (2008: 115), "*combine tradition and renewal*" without neglecting public service missions and obligations that the BBC and CCMA share. In the face of these challenges, it is necessary to take into account some of the public media's advantages to increase the audience such as, for example, 'public provision' or the free supply of large amounts of information; that adds value to the integration of their contents into the virtual world and it is a useful tool to attract the public.

Lastly, it is necessary to deal with the concept of participation that arises from the new tools that the digital environment makes available to the public media. Franquet, Villa and Bergillós (2011: 225) define participation tools as: "[...] any service, content or application through which a communication connection is established between the broadcaster and the audience. This concept covers all the ways the public has the opportunity to participate [...]". The technology promotes a bilateral relationship that responds to behavioural changes in the audience; consumption increases from online platforms and the public configures their own programming regardless of what traditional channels establish (Harrison & Wessels, 2005; Franquet et al., 2011). Tíscar (2005) maintains that technology "[...] opens new multidirectional vías (of participation) against the classic and unidirectional model of mass-audience TV [...] and adds new digital tools into a Social TV model where the audience is characterized by the interactivity". This model generates new consumption habits on the public and creates the necessity that the public media has a digital presence to satisfy them (Iosifidis, 2010).

Concretely, Franquet et al. (2011) consider that the relationship between the producers and the audience/consumer has begun to rebalance due to the 'new media'. The distinctions between both actors are becoming increasingly blurred and this situation opens the door to

a new structure in the public media and their programming. Aslama (2009: 92–99) affirms that the audience classification is now focused on how different kinds of public participate in different ways around content, channels and platforms; and states that:

The concept of participation can refer to specific platforms or contents. In industry parlance, ‘participation media’ frequently references cross-media or multimedia content production and products as well as interactive possibilities for consumers to take part in production.

Siapera (2004) declares that the new media environment allows us to promote the creation of audience communities with common interests as well as to increase the loyalty of these publics towards the corporations, the channels or the programmes. This new kind of audience, according to authors like Syvertsen (2002), Meijer (2005) and García Avilés (2012) can be split up into multiple profiles; from the classic *consumers* and *players* to the *activists* and *cybernauts*. These profiles respond to an increase in participation tools or environments such as, for example, social networks. This participation allows the media to offer their audience new uses and gratifications with tools that add new possibilities to traditional content production (Shao, 2009).

To conclude, Ayerdi et al. (2010: 9) consider that studies on the digital convergence of Spanish media are limited and, at the same time, indispensable. Our research contributes to add evidence on the answer to the technological changes and the transformation of the consumption habits of the public of corporations like CCMA and the BBC. In fact, these authors assert that the Spanish media ecosystem is currently a ‘testing lab’ in constant change that needs to be explored.

3. Goals and methodology

The theoretical framework allows us to establish, through a case study of TV3 and BBC One, the general goal of analysing the level of integration of these channels in the Social TV model and to the new audience profiles. This goal is specified by the following sub-goals:

1. To identify the web platforms for the programmes of both channels to detect the level of integration of their contents to the digital environment and the participation tools that these webpages offer to the user.
2. To detect the mobile apps developed by each channel to determine their level of penetration in this market through parameters like the number of downloads, the ratings or the services offered.
3. To analyze the social networks shared by both channels to evaluate the level of activity from elements such as the number of followers, the actualization of the account or the presence of multimedia content.

In order to fulfil these goals, we propose a mixed content analysis that codifies quantitative and qualitative variables on the digital offer of TV3 and BBC One. This analysis has a comparative character that is useful to observe how two corporations with different budgets, size and audience ratings such as the CCMA and the BBC, are facing the common challenge to adapt their offer to the digital environment through tools like the web, mobile apps and social networks. On the other hand, the analysis has been applied in a random period between 7 and 14 September 2015.

The analysis of these tools required the creation of three matrixes that combine variables and categories from authors like Cesar & Geerts (2011), Miguel de Bustos and Casado del Río (2012) and Freixa, Ribas and Codina (2015) with our own. In the first place, we present the matrix of web platforms and participatory tools, that propose a total of four dimensions, three of them focused on the type of platform and user to which it is addressed

and the last one on the analysis of participatory tools. Regarding this last dimension, we adapt the Social TV categories proposed by Cesar and Geerts (99-100):

- Content selection and sharing: tools that allow content sending through simple links or specific applications to suggest or invite other users to listen, watch or read the content.
- Direct communication: connection tools by sound, video or via text (i.e. chats) to comment on the content in real-time.
- Community: tools to create or participate in communities around a specific channel or the programme's webpage.
- Synchronization and status update: real-time visualization of the most watched content and synchronization of users' consumption through their social networks.

Moreover, this matrix analyzes the total number of webpages for the programmes broadcast by TV3 and BBC One. This adds up to 49 webpages for TV3 and 52 for BBC One. TV3's data is extracted from the programming webpage¹ and BBC One's data is selected from the programming webpage for the London area. The BBC's filter modifies some programmes as a function of the region, therefore, we chose the broadcasting area that we considered most representative of the total volume of the BBC's audience for the United Kingdom. We need to clarify that this analysis has been carried out on the home page of the web platforms, understood as a reflection of all the webpages. However, we have taken into account all the sections of the site map to determine the participatory tools.

Table 1. Web platforms and participatory tools matrix. Compiled from own data

| Dimension | Variable | Categories |
|-----------------------|------------------------|---|
| Classification | Unit | Analysis general unit |
| | Corporation | 1=BBC 2=CCMA |
| | Media | 1=Television 2=Internet |
| | Channel | Specifies the analyzed channel |
| | Programme ² | Specifies the analyzed programme |
| | Web address | Insert the webpage address |
| | Screenshot | Insert the home page screenshot |
| | Emission | Last webpage actualization date (dd/mm/yyyy) |
| Audience | Time period | Dates between which the analysis has been carried out (dd/mm/yyyy) |
| | Target | 1=Child 2=Young 3=Adult 4=Older adults 5=All audiences |
| | Audience/user profile | 1=Consumers 2=Players 3=Fans 4=Commentators 5=Citizens 6=Benefactors 7=Activists 8=Collaborators 9=Educational audience 10=Cybernauts 11=All profiles |

¹ See: <http://www.ccma.cat/tv3/programes>

² This analysis only takes into account the channel's main mobile app and not the programmes' apps.

| | | |
|--------------------------|--|--|
| Structure | Sections | Write the webpage's sections according to the site map |
| | Composition | Insert the webpage's composition scheme |
| | Visual elements | 1=Image 2=Video |
| | Textual elements | Describe the webpage's textual elements |
| Web participation | Commercials | 1=YES 2=NO |
| | Content sharing | 1=YES 2=NO |
| | Content sharing (II) | Describe the tools that allow content sharing |
| | Direct communication | 1=YES 2=NO |
| | Direct communication (II) | Describe the tools that allow direct communication between users inside the webpage |
| | Community | 1=YES 2=NO |
| | Community (II) | Describe the tools that allow participation or create a users' community |
| | Synchronization and status update | 1=YES 2=NO |
| | Synchronization and status update (II) | Describe the tools that allow direct visualization, in other platforms, of those watched by the user |

In the second place, the mobile apps' matrix pays special attention to aspects like the number of downloads, the available operating systems, or the users' ratings. The sample is composed of official mobile apps, in the Android and iOS systems, of TV3 and BBC One, which adds up to 4 apps. As we can observe in the following table, the matrix maintains the 'classification' dimension, present in the webpages' matrix. This allows for the more effective management of data in each analysis, and will be useful for future statistics.

Table 2. Mobile apps matrix. Compiled from own data and the adaptation of categories, designed by Freixa, Ribas & Codina (2015)

| Dimension | Variables | Categories |
|-----------------------|------------------------|---|
| Classification | Unit | Analysis general unit |
| | Corporation | 1=BBC 2=CCMA |
| | Media | 1=Television 2=Internet |
| | Channel | Specifies the analyzed channel |
| | Programme ³ | Specifies the analyzed programme |
| APP | App | Insert the app's name |
| | Operating system | 1=iOS 2=Android 3=Both |
| | Cost | 1=Free 2=Payment |
| | Registration | Previous registration needed 1=YES 2=NO |
| | Registration (II) | Allows registration with: 1=Facebook // 2=Twitter 3=Google + // 4=Other |
| | Downloads ⁴ | Number of app downloads in each operating system |

³ This analysis only takes into account the channel's main mobile app and not the programme's apps.

⁴ The APP Store of iTunes does not offer data about downloads. Whether this information is shown depends upon the developers of each application.

| | | |
|----------------------|-----------------------------------|--|
| | Size | App's size in .MB |
| | Languages | Available languages in the app |
| | App map | Insert the app's map |
| | Commercials | 1=Own 2=Private |
| Content | Type | 1= Game 2= Visualization 3= Information |
| | Elements | Predominant elements in the app: 1=Text 2=Image 3=Video 4=Multimedia |
| Users | Rating | Insert the average users' rating |
| | Rating (II) | Insert the number of positive and negative comments |
| | Target | 1=Child 2=Young 3=Adult 4=Older adults 5= All audiences |
| Interactivity | Synchronization and status update | 1=YES 2=NO |
| | Participation | The app allows the participation between users: 1=YES 2=NO |

Finally, the social networks' matrix measures the use that each channel makes of its profiles. We observe the relationship between the user and the channel through variables like the actualization, the presence of multimedia content and the number of followers. The sample is composed of the official profiles, shared by TV3 and BBC One, which adds up to 6 profiles in Facebook, Twitter and Instagram.

Table 2. Social network matrix. Compiled from own data

| Dimension | Variables | Categories | |
|-----------------------|------------------|---|---|
| | Unit | Analysis general unit | |
| | Corporation | 1= BBC 2= CCMA | |
| | Media | 1= Television 2= Internet | |
| | Channel | Specifies the analyzed channel | |
| | Programme* | Specifies the analyzed programme | |
| Classification | Social networks | Mark all available social networks 1=Facebook 2=Twitter 3=Google + 5=YouTube 6=Spotify 7=Pinterest 8=Delicious 9=Linkedin 10=Other | |
| | Data | Dates between which the analysis has been carried out (dd/mm/yyyy) | |
| | Direction | Insert the link for each analyzed social network | |
| | Creation | Insert the account's creation date for each social network (dd/mm/yyyy) | |
| | Profile | Insert the profile description for each social network | |
| | Screenshot | Insert the screenshot of the profile page for each social network | |
| | Users | Number | Number of followers/users in the networks |

| | | |
|-----------------|--------------------|--|
| Comments | Own ⁵ | Number of posted comments for each social network |
| | Use | Number of average daily comments posted by the channel's account since its creation, for each social network |
| | Files ⁶ | Number of added images and videos |

4. Results

4.1. The web platforms of TV3 and BBC One

The webpages of each TV3 and BBC One programmes are a channel for their audiences; to enable the latter to connect and manage the content they want (e.g. VOD). In this sense, the webpages present similarities at the level of design, textual elements and participatory tools, while it is also possible to detect important differences among them. At this point, we will also focus on the users' participation possibilities through the different sections and web elements such as the presence of social network elements on the programme's webpage.

The web platforms' design is very similar in TV3 and BBC One in relation to the distribution of elements and the navigation scheme. The following illustration shows a screenshot of the homepages of the newscast programmes *Telenotícies* (TV3) and *One Breakfast* (BBC One), respectively. These are the prototypical platforms that we can find in the whole sample (with a few exceptions) of TV3 and BBC One programmes.

Illustration 1. Home page screenshot of TV3 – Telenotícies (top) and BBC One – One Breakfast (bottom). Compiled from the original webpages



⁵ If it is available in the functions of the social network studied.

⁶ If it is possible to count them.



The illustration shows how the black upper menu is common to both pages. This menu identifies the corporation and gives users links to other channels and a web browser (left margin). The programme title occupies the same position on both webpages, as well as the recent content in images and videos. This content is accompanied (under the video/image) by the date, title, a brief description and links to social networks. The right margin shows how the two pages indicate the programme's schedule and the upcoming emissions. However, a striking difference is the presence of commercials in the upper, left and right margins of TV3's webpage.

Likewise, the participatory tools are limited on most of the analysed webpages. We also detect similarities in the use of a social networks complement that allow the user to share a specific content in multiple social networks. This complement is inserted in every publication (image or video) or on every webpage section. The complement also allows synchronization and tracking of the content consumed by users in their selected social networks.

These participatory tools include those that allow direct communication between users on the web and participation in an online community about the content. The number of webpages that have elements of participation contained in the variables of *Content sharing*, *Direct communication*, *Community* and *Synchronization and status update* can be observed in the following table:

Table 4. Distribution of participatory tools on the web platforms of TV3 and BBC One programmes. Compiled from own data

| | TV3 | | BBC One | | |
|---------------|--|----|---------|----|----|
| | YES | NO | YES | NO | |
| Participation | Content sharing | 48 | 1 | 52 | 0 |
| | Communication | 0 | 49 | 0 | 52 |
| | Synchronization and status update | 47 | 2 | 35 | 17 |
| | Community | 2 | 47 | 0 | 52 |

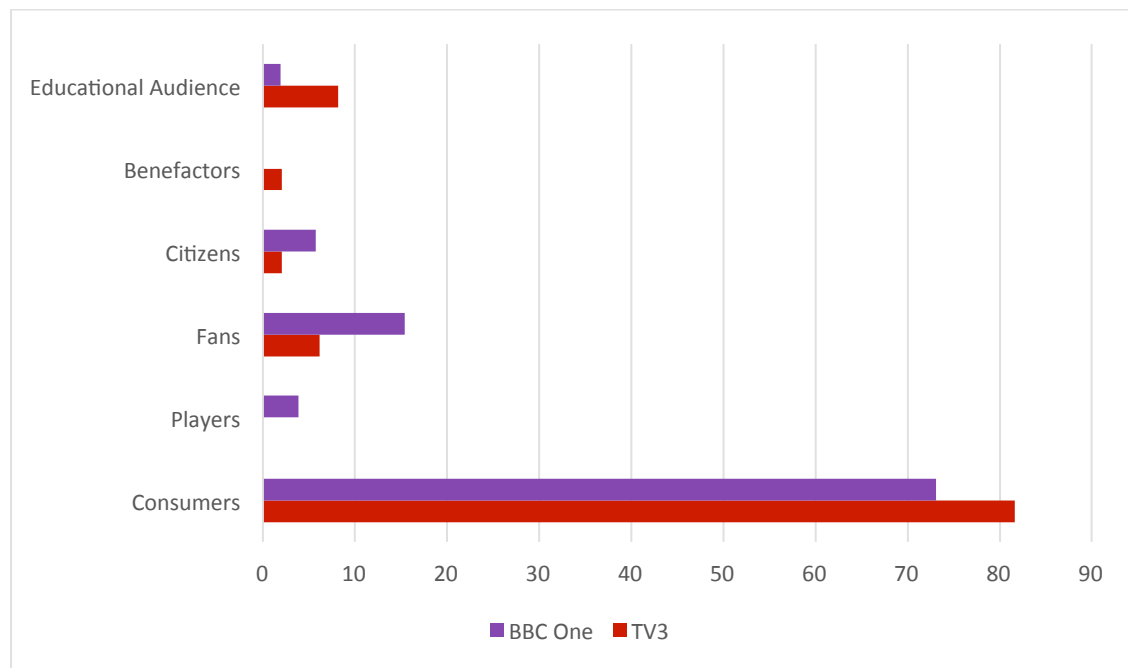
As we can see in Table 4, there are similarities in the use of a complement to share content (Content sharing) and to update, through social networks, the content consumed by users (Synchronization). In contrast, the options that allow direct communication (Communication) between users through, for example, chats, and the creation of

communities (Community) are limited or non-existent. In the case of the creation of communities, we can only identify two platforms in TV3 that offer this tool. It is the case of the programme *Cuines*, where the users can form part of a community to share information about gastronomy. This is also the case of the well-known Catalan programme *La Marató de TV3* where it is possible to be a part of the charity foundation's community and participate with donations through the webpage.

In addition to these tools grouped in the four analysis variables, we explore other participation forms. We found some platforms of both channels using entertainment as a resource to attract and cultivate the loyalty of the audience. This resource is given in the form of games or as a Questions and Answers (Q&A) section. Two examples are the international legal-drama broadcast by TV3 *Danys i perjudicis* (Damages) or the craft programme *Ja t'ho faràs*. In BBC One's case, a clear example is the programme *Bargain Hunt*. Other resources employed by the channels to involve the audience and encourage their participation are the interview or questions on live sections. This is the case of two TV3 programmes, the romantic drama *Cites* and *Cites 2.0*; and the BBC One programmes *Rip off Britain* and *One Panorama*. These four programmes invite their webpage users to establish a dialogue with the programme or with their characters.

The possibilities of participation also determine which kind of audience profile is targeted by the webpage. Our analysis has detected only 6 out of 10 profiles contained in the analysis matrix. Its distribution, according to channel and audience profile, can be observed in the following graphic.

Graphic 1. Target audience profiles (%) in function of the channel. Compiled from own data











The audience profiles in Graph 1 match with the results for participatory tools. On the one hand, the webpages of both TV channels showed a large majority in the *Consumers* profile. This is considered the most passive profile, and groups the webpages with the least participatory options. Secondly, TV3 and BBC One are both represented in the *Fans* profile, with a higher percentage in the British webpages. This kind of audience or user is one of the most participatory and, in general, is present around fiction content. The webpages of *Cites*

(TV3) or *EastEnders* (BBC One) are examples of this category. Thirdly, the *Educational audiences* profile is more represented in TV3 with programmes like *Ja t'ho faràs* or *Tocats de l'ala*. The content in this profile is characterized by its didactic character; indeed, participation in these TV3 programmes is related to learning craft skills and birdwatching, in each case.

Fourthly, the *Citizens* profile is more represented on BBC One with programmes like *One Panorama* or *Question Time*. This profile is related to news content and participation is channelled by discussion spaces or live-comments (used then by the programmes for specific sections). Lastly, the profiles of *Benefactors* and *Players* only have representation on TV3 and BBC One, respectively. *Benefactor* users are present in the webpage of *La Marató de TV3* where participation is related to making charity donations. Moreover, *Players* users are related to a specific content and participation through, for example, TV contests, represented in the BBC One programme *The National Lottery: In It to Win*.

In addition, social networks linked from webpages are another useful resource for attracting and generating participation in the users. For that reason, the analysis has taken into account the presence of each programme on these networks⁷. The results show important differences between TV3 and BBC One in relation to the hierarchy of certain social networks; while the Catalan corporation's programmes have a similar number of Facebook and Twitter accounts, the British corporation prefers Twitter profiles. On the other hand, Instagram is, after these two, the social network with major penetration in the sample. This network is followed by YouTube and Spotify and, with a minimal representation, Google + and Pinterest. In any case, the following table shows, in detail, the social networks' distribution in function of the programme and the channel/corporation:

Table 5. Distribution of social networks in function of the corporation and programme.
Compiled from own data


| |  |  |  |  |  |  |  |
|---|---|---|---|--|---|---|---|
| .CAT | | | | | | | |
| TV3  | | | | | | | |
| 30 minuts | | • | | | | | |
| Amb C majúscula | | | | | | | |
| APM? | • | • | • | | | | |
| Blues a l'estudi | | | | | | | |
| Chuck | | | | | | | |
| Cinema 3 | • | • | | | | | |
| Cites | • | • | | | | | • |
| Cites 2.0 | | | | | | | |
| Com som? | • | • | | | | | |
| Crackòvia | • | • | | • | | | |
| Cuines | • | • | | | | | |

⁷ We take into account only the programme's official and verified accounts on Facebook, Twitter, Instagram, YouTube, Google +, Pinterest and Spotify.

Gómez-Domínguez, P.
The digital era and regional TV:
a comparative study of the web platforms, mobile apps and social networks of TV3 and BBC One

| | | | | |
|----------------------------|---|---|---|---|
| Danys i perjudicis | | | | |
| Diades castelleres | | | | |
| Diari de vampirs | | | | |
| Divendres | • | • | • | • |
| El Convidat | • | • | | • |
| El Crac | • | • | | |
| El Faro, cruïlla de camins | | | | |
| El Gran Dictat | • | • | | |
| El Mur | • | • | • | |
| Els Matins | • | • | | |
| Espai terra | • | • | | • |
| Fusió i swing a l'estudi | | | | |
| Ja t'ho faràs | • | • | | • |
| Jazz a l'estudi | | | | |
| Kubala, Moreno i Manchón | • | | | • |
| La fórmula | | | • | • |
| La Marató de TV3 | • | • | | |
| Merlí | • | • | | |
| Molt amics, molt coneguts | | | | |
| Néixer de nou | | | | |
| Oh happy day! | • | • | • | • |
| Parlament | | • | | |
| Pel·lícules al TV3alacarta | | | | |
| Pere i Júlia | • | | | |
| Polònia | • | • | | • |
| Polseres vermelles | • | • | | • |
| Salpem! | | | | |
| Sense ficció | • | • | | |
| Signes del temps | • | • | | |
| Telenotícies | • | • | | • |
| Telenotícies comarques | | | | |
| Tocats de l'ala | | | | |
| Valor afegit | • | • | | • |
| Vendelplà | • | | | |
| Veterinaris | • | | | • |
| Via llibre | • | • | • | • |
| Zona champions | | | | |



| | | | | | |
|---|----------------------------------|---|---|---|---|
| BBC One  | A Question of Sport | | | • | |
| | All change at Longleat | | | | |
| | Antiques Road Trip | | | | • |
| | Antiques Roadshow | • | | • | |
| | Bargain hunt | | | • | |
| | BBC London News | | | | |
| | BBC News at One | | | | |
| | BBC News at Six | | | | |
| | BBC News at Ten | | | | |
| | BBC Weekend News | | | | |
| | Break-in Britain - The crackdown | | | | |
| | Casualty | • | | • | |
| | Countrylife | | | • | |
| | Decimate | • | | • | |
| | Doctor Foster | | | | • |
| | Doctor Who | | | • | • |
| | Doctors | • | | • | • |
| | East Enders | • | | • | |
| | Eat Well for Less | • | | | |
| | Final Score | | | | • |
| Football Focus | | | | • | |
| Holby City | • | | • | | |
| Homes Under the Hammer | | | | | |
| Inside Out London | | | | | |
| Joins BBC News | | | | | |
| Live at the Apollo | | | | • | |
| Money for nothing | | | • | | |
| Mountain Goats | | | | • | |
| New Tricks | • | | • | | |
| One Breakfast | | | | | |
| One Panorama | | | • | • | |

| | | | |
|---------------------------------------|---|---|---|
| One Show | | • | • |
| Pointless | • | • | |
| Points of View | | • | |
| Pound Shop War | | | |
| Question Time | • | • | |
| Rip off Britain | | | |
| Ripper Street | • | • | |
| Room 101 | | | |
| Saints and Scroungers | | | |
| Saturday Kitchen | | | |
| Saturday Sportsday | | | |
| Songs of Praise | | | |
| Still Open All Hourse | | | |
| Sunday Morning Live | | | |
| Sunday Politics London | | • | |
| Terry and Mason's Great Food Trip | | | • |
| The Andrew Marr Show | | • | |
| The Great British Bake Off | • | | |
| The National Lottery: In It to Win It | | | |
| Who Do You Think You Are? | | | |
| Would I Lie to You? | • | | |

Table 5 shows certain trends that we can associate with the origin of the programmes and with their content. On one side, for programmes with music as an essential element, we can find the Spotify profile; this is the case for TV3's programmes *Cites*, *Divendres* and *El Convidat*. These accounts have playlists with the soundtrack for different emissions or series. On the other side, the use of Pinterest comes down to TV3's programme *Ja t'ho faràs* that takes advantage of this creative network to show its handicrafts. Lastly, the only profile detected in Google + corresponds to the newscast of TV3 *Telenotícies*, the use of this account is based on the status update with current affairs.

Overall, this comparison detects that neither channel offers a great number of participatory tools. The presence of the status-update complement is the only option that TV3 and BBC One have implemented on each of their platforms to guarantee sharing activity. The options for users to communicate with each other or to create/participate in a community are limited to a very few examples. Yet, the analysis of the programmes' use of social networks reveals that there are a large number of accounts on Facebook and Twitter; leaving the other networks isolated to a minimal number of profiles.

4.2. Mobile apps

The use of mobile apps to consume online TV content is widespread among some population segments and increasing among others. In fact, online video consumption in Spain reaches, at present, 17.8 million users; and Internet consumption through mobile apps or tablets near to 22 million users⁸. The figures are similar in the United Kingdom where there is a digital population of 48 million users, of those more than 34 million consume Internet via PC, mobiles or tablets⁹. This data allows us to extend our interest to studying the mobile apps developed by TV3 and BBC One, and also to analyse its characteristics and user ratings. This point examines the most significant results that we have obtained from the analysis of both channels' mobile apps.

The BBC, given the number of channels, does not have a specific app for its main channel, as in the case of TV3. However, the BBC iPlayer app unites all the corporation's offers and allows the users to synchronize them with their web browser. In this sense, every programme that the user watches through the mobile web, could be reproduced in the app.

None of the analyzed apps requires the users to register to access the services, although BBC iPlayer makes an IP address check. This is due to the broadcasting system of the BBC that is limited to certain geographical areas, which is not the case for the open system of TV3. In any case, the following table sums up the main characteristics of both applications:

Table 6. Characteristics for TV3 and BBC apps according to operating system.
Compiled from own data

| | App | | | App | |
|-------------------|---------------|---------------|-------------------|---------------|---------------|
| | TV3 | BBC iPlayer | | TV3 | BBC iPlayer |
| System | iOS | iOS | System | Android | Android |
| Cost | Free | Free | Cost | Free | Free |
| Register | NO | NO | Register | NO | NO |
| Downloads | - | - | Downloads | >500,000 | >50,000,000 |
| Size | 13.2MB | 28.1MB | Size | 2.32MB | 25MB |
| Commercial | Private | Own | Commercial | Private | Own |
| Typology | Visualization | Visualization | Typology | Visualization | Visualization |
| Elements | Video | Multimedia | Elements | Video | Multimedia |

The data compiled in Table 6 shows that there are no significant differences between both channels' apps regarding cost, registration requirements and the visualization typology. Instead, the number of downloads varies considerably between TV3 and BBC iPlayer users in the Android System. The British app accumulates more than 50 million downloads, a number that can be explained by the volume of the target public (United Kingdom's population). On the other hand, the presence of commercials in TV3's apps for iOS and Android comes from private advertisers while in the case of the BBC's apps comes from the corporation itself; these commercials are based on self-promotions in small banners that accompany the user during the session. Another element is the apps' size that varies between TV3 and BBC iPlayer, with up to 20MB of difference between the Catalan and

⁸ According to the report *Futuro Digital España 2015* published by ComScore. See: <http://www.comscore.com/esl/Request/Presentations/2015/2015-Spain-Digital-Future-in-Focus>

⁹ According to the report *Digital Future in Focus 2015 UK* published by ComScore. See: <http://www.comscore.com/esl/Request/Presentations/2015/2015-UK-Digital-Future-in-Focus>

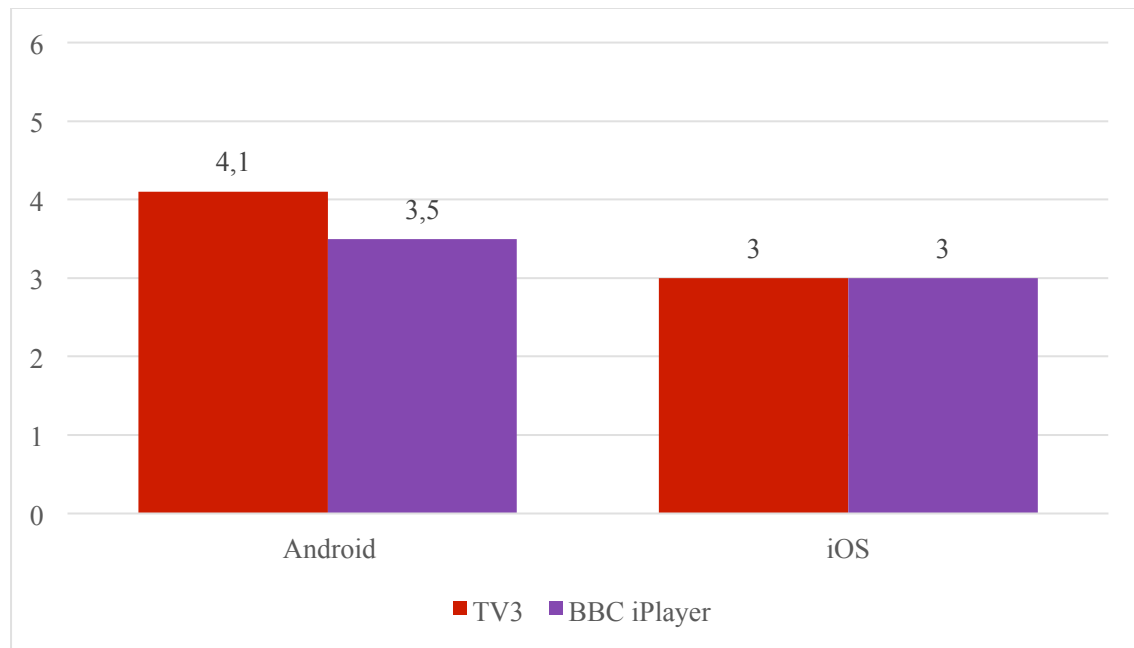
British apps. Lastly, the predominant elements in TV3 are video files while the BBC iPlayer presents a combination of images and videos.

In the same way, both corporations present similar navigation schemes for guiding the user through the app. BBC iPlayer's scheme is more complex than that of TV3. This application allows the user to navigate through all the channels and, within them, through all the programmes. In this sense, TV3's scheme is simpler, with a main menu that remains on all the screens and a single access to the programmes selected by the user.

The users' experience was analysed through the comparison between the Android and iOS ratings. These ratings show similarities between the users of TV3 and BBC iPlayer. On the one hand, TV3's users in Android are satisfied with the app, with 84.23% positive comments as opposed to 15.77% negative ones; the users of the latest iOS version are, in general, dissatisfied as a consequence of technical problems during the visualization, with more than half of all comments being negative from a total of 78 ratings¹⁰. On the other hand, the BBC iPlayer ratings achieve a similar average as in TV3. This is reflected in the percentage of positive comments of 70% compared to 28% negative comments. If we turn to the average rating of BBC iPlayer in iOS, this is similar to those of TV3's app. In addition, looking carefully at the comments, we find that users mention technical problems during the screenings when they are rating the whole BBC iPlayer's output.

The following graphic shows the average ratings in the Android and iOS systems. The Android rating has a total of 5 points, while the iOS has a total of 6 points/stars.

Graphic 2. TV3 and BBC iPlayer ratings in the Android and iOS systems.
Compiled from data available in Google Play and iTunes markets



To conclude, if we look at the participatory tools in these applications there is an option to synchronize and/or to share via social networks, as in the analyzed web platforms. BBC

¹⁰ These ratings are made for each of the versions or actualizations of the app. The average rating, from the 2,904 users' comments, is 3 out of the 6 stars available in the iOS rating system.

iPlayer also has an option that allows the users to save their favourite programmes and another to check which other users have saved the same content.

4.3. *The use of social networks*

The presence of BBC One and TV3 on social networks is useful to these channels to gain visibility and to create an open communication channel with their audience. These audiences, understood also as users, can make use of social networks to interact with the channel and the programmes. Its utility lies in multiple factors that we will analyze at this point; from the number of social networks and their age, to the number of followers and the kind of activity carried out by the channels.

The use of Facebook and Twitter, as we observed in the analysis of web platforms, is widespread in the programmes of both channels. However, here we are analysing the specific use of the corporation profiles of TV3 and BBC One, as channels, on the three social networks shared by them, Facebook, Twitter and Instagram. In the following table, we summarize the data captured on these social network accounts:

Table 7. Data on the use of Facebook, Twitter and Instagram in function of the channel. Compiled from own data

| | | | TV3 | BBC One |
|------------------------|------------------|-----------------|---------------|----------------|
| Social networks | Facebook | <i>Creation</i> | 26/11/2009 | 15/05/2004 |
| | | <i>Users</i> | 398,866 | 1,256,760 |
| | | <i>Activity</i> | - | - |
| | | <i>Files</i> | >2,000 images | >4,000 images |
| | Twitter | <i>Creation</i> | 14/04/2009 | 23/11/2012 |
| | | <i>Users</i> | 305,000 | 820,000 |
| | | <i>Activity</i> | 2TW/day | 3TW/day |
| | | <i>Files</i> | >3,000 | >8,000 |
| | Instagram | <i>Creation</i> | 22/04/2015 | 14/10/2014 |
| | | <i>Users</i> | 1,368 | 72,100 |
| | | <i>Activity</i> | 1IT/day | >1IT/day |
| | | <i>Files</i> | 86 | 902 |

Table 7 shows, firstly, that there is a 5-year difference between the creation of TV3's Facebook profile and that of BBC One. This coincides with the implementation of convergence strategies by the BBC in 2004 (BBC, 2004). However, the creation of TV3's profile on Twitter occurs 3 years earlier than BBC One's account. For this reason, we can deduce that BBC One concentrated its activity on Facebook. Also, both corporations coincide in the creation of their Instagram profiles with just a year of difference between TV3 and BBC One.

Secondly, the number of users is higher in BBC One's profiles. The most illustrative example is Facebook, where there is a difference of almost one million users. This trend continues in the other profiles with many more BBC users than TV3 users in Twitter and Instagram.

This situation could be explained in terms of the target audience being much greater in the United Kingdom, as by the age, in the case of the Facebook accounts; but also in terms of the average daily use of each social network profile. This calculation takes into account the total number of participations, in the form of Tweets or Instagram posts, and the number of days of use since the creation of each profile. We obtain similar figures for both channels, in Twitter the difference was only 1 daily tweet between TV3 and BBC One; in Instagram slightly more than 1 daily post. These figures show a similar use of social networks by both channels.

Finally, we analyze which kinds of files had been prioritized by the channels in their social networks, although in some of them, like Instagram, the files are defined by the nature of the network (a visual network in this case). As is shown in Table 7, most of the files uploaded to Facebook and Twitter were images¹¹. BBC One shows a major use of this resource, with more than 8,000 images published in its Twitter profile and more than 4,000 on Facebook. These figures contrast with those of TV3, which has published around 2,000 images on Facebook and approximately 3,000 on Twitter. In addition to these images, it is possible to observe video or audio files in the profiles, but to a lesser extent. This is due to the channels' practice of inserting this kind of file through external links on their web platforms instead of using the social networks' uploading system.

In conclusion, the presence of both TV channels in the three social networks examined is a positive indicator of integration in the *social* environment. The maintenance of these networks through the content actualization that requires investment and professional teams is demonstrated in these channels, with an average daily use that reaches up to two publications in function of the network. It is necessary to clarify that this analysis does not take into account the interaction process with the public like the use of *hashtags* (Twitter) or the exchange of public/private messages (Facebook) and, for this reason, this is an important element for future research.

5. Conclusion

This exploratory study allows us to arrive at a number of conclusions about the integration of TV3's and BBC One's channels in the Social TV model. These conclusions are intended to be a reflection of our results as well as a proposal of the necessary elements to improve and extend this study in future research.

Firstly, the web platforms are designed to reach a *Consumer* audience profile and offer a limited range of interactive tools to the user. We refer to the absence, in most of the web pages analysed, of tools to create/participate in a community or for users to communicate within the same webpages. Secondly, the mobile apps are more a system of passive content visualization (VOD) than a tool with multiple options to interact and consume the content, with a few exceptions in BBC iPlayer. Thirdly, the presence of the programmes in the social networks is wide; a specific analysis of the corporation profiles in the networks they share reveals an uninterrupted daily average use and the presence of a great number of visual resources.

These results, according to each of the applied matrixes, show a low integration of both channels in the Social TV model. The minimal offer of tools on web platforms and mobile apps that allow the users to develop their profiles of participatory audience is a clear fact. Nonetheless, the presence of programmes on the social networks and the use of corporation profiles by TV3 and BBC One indicate a positive starting point for the future integration of these channels. Despite this, the aim of these public corporations must be wide and include

¹¹ These data are approximate for Facebook and have been obtained through a manual count.

the development of tools that increase users' interactivity and improve their online experience. Beyond providing content only in the form of VOD, webpages and apps, there should be an extension of the channel's offer, as added value to the linear programming.

In relation to the methodology, future research should extend the analysis variables. This is required to meet the constant actualization of the digital environment, which adds new applications and forces us to a continuous revision of the analysis categories. In this sense, the social networks analysis should include the users' response (interactivity) and the specific strategies applied by the channels to interact with them (e.g. use of *hashtags*). For this, it will be necessary to go beyond content analysis and apply new quantitative and qualitative techniques at statistical level (development indicators or KPI) and at discourse level, respectively. Lastly, it will be useful to create a new and unified evaluation table to determine, rapidly, the level of integration of any corporation in the Social TV model.

Finally, this study adds new information about multiple elements that combines the digital environment of TV3 and BBC One with the aim to evaluate the usefulness of the proposed methodology, to add a comparative and international dimension to the study of Spanish regional TV stations and to provide updated information. It will be useful to extend the sample and include private corporations as a new comparative element, which could give us interesting results about the digital production chain and the convergence process in these media.

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