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This analysis synthesises the results of a wider research study carried out in the framework of the project 'Audiencias activas y periodismo. Análisis de la calidad y la regulación de los contenidos elaborados por los usuarios' (CSO2012-39518-C04-03), funded by the Spanish Ministry of Economy and Competitiveness. The work also forms part of the scientific production of the Consolidated Group GIU13/13 of the University of the Basque Country (UPV/EHU) and the educational innovation project 'Glasgow Kulturlab. Laboratorio Pedagógico Transmedia' (UPV/EHU).

The advance of autonomous public televisions in the convergent scenario: analysis of transmedia journalistic experiences in EITB and CCMA

Abstract

As occurred with the multipurpose terms 'interactive' or 'digital' in their day, new interpretations have arisen recently, for example neologisms ending in '-media' (*hypermedia*, *multimedia*, *cross-media*, *transmedia* – the fashionable word *par excellence*) and other expressions such as *multiscreen*, *multiplatform*, *integration* or *prosumer*. All of them serve to reflect the current effervescence in the audio-visual field and mark out a new stage associated with the phenomena of *multimedia convergence* and *active audiences*. In this scenario dominated by the 'mantra' of innovation, the autonomous public televisions in Spain are striving to maintain their leading position or to survive, depending on the case. In addition to implementing processes of digitalisation and adjusting infrastructures, these corporations have reinforced their online assets, implementing multiplatform strategies that aim to extend their public service beyond television. More recently, some of these corporations have shown their interest in taking a further step towards strategies of a transmedia type. Employing a qualitative methodology based on content analysis and in-depth interviews, this article examines the transmedia audio-visual productions of two of the leading autonomous public broadcasters, *Corporació Catalana de Mitjans Audiovisuals* (CCMA) and *Euskal Irrati Telebista* (EITB). There are multiple ways of approaching this type of audio-visual productions, which are symptomatic of the advance towards a new stage in which quality is measured using other criteria.

Keywords

Television, Spain, convergence, content, transmedia, audiences

1. Introduction

To date different autonomous televisions in Spain have opted for the strategy of convergence and for a coexistence that is no longer harmonious but instead synergic between their infrastructures, work spaces and productive routines and those of the other media belonging

to the same group (press and/or radio and Web). Although technology is not the only factor in play in this strategy or process of confluence, it has proved to be the main facilitating element. In fact, since the 1990s digital technology, with the WWW as the main factor, has clearly energised the processes of innovation in the field of public broadcasting corporations throughout Spain (Trappel, 2008).

Although managers and editors define convergence associated with the idea of multimedia as a process that owes its origin to technological change or digitalisation, their vision has become increasingly less technical and nowadays they understand that it is a question of adaptation whose consequences are especially noticeable in the area of content (López & Pereira, 2011; Legorburu, 2013). At the management level convergence is associated with an image of modernity, quality and better service, while at the newsroom level it is perceived as a somewhat difficult process that requires more coordinated or cross-media work. It is also a process that requires time as it involves the creation of a new communication and work culture with content for multiplatform and active audiences.

In this context, the current processes of change and evolution, related to the phenomenon that is known as *media convergence* or *multimedia*, are of the highest importance at both the professional and academic levels, due to the opportunities and challenges involved. In this respect, beyond the creative advantages involved, some authors have drawn attention to cost reduction (Doyle, 2010), which is especially significant for the case that concerns us here, that of public televisions in the autonomous field. These have seen a fall in public funding, while at the same time they show a limited capacity for cost reduction without penalising content quality (FORTA, 2012). In this respect, the reform of the General Law of Audio-visual Communication (Law 7/2010 of 31st March), by encouraging the application of more synergic production standards, has also contributed to fomenting a greater convergence between the audio-visual media and the Web of the autonomous public groups in Spain. This is in keeping with the experiences of the sector in Europe (Álvarez, 2000; Manfredi, 2011) and with the tendency to reduce and optimise production and distribution costs as much as possible.

The main public and regional televisions in Europe in fact share the general unease generated around these issues (Ferrell & Hujanen, 2003; Bardool & D'Haenens, 2008; Miguel, Galindo & Casado, 2010). Moreover, those corporations with their own minority language face the challenge of promoting media confluence in the framework of their activity or role with respect to linguistic normalisation. Such is the case of the Scottish *BBC Alba*, the Welsh S4C and the Irish TG4, and in the autonomous communities in Spain, the Basque Country (EITB *Euskal Irratia Telebista*), Catalonia (CCMA *Corporació Catalana de Mitjans Audiovisuals*), Galicia (CRTVG *Compañía de Radio e televisión de Galicia*) and the Balearic Islands (*IB3 Radio i Televisió de les Illes Balears*) (Azurmendi, 2014: 376).

To date, *a la carte* online television platforms have proved to be one of the simplest strategies that illustrate this interest in making the most of the organisation's resources, in line with the 'second screen' phenomenon. However, in line with the establishment of the Web as a medium in itself, the multiplatform strategy has advanced towards more complex developments that make it possible to promote transversal or cross-media content for radio, television and the Web, which already implies a different and unitary type of production for all formats. More recently, it has become possible to observe actions that go beyond the coordination of content for several formats. These involve a transmedia type of production, in which the different media and platforms participate by contributing additional value to the final content that reaches the public, which is moreover given an especially active or participatory role.

This movement responds to the drive and advantages of confluence amongst media, as well as to the growing importance of the role of audiences, due to the phenomenon of social platforms –with Twitter and Facebook at the head– and the spread of news and

entertainment consumption through mobile applications, characterised by their greater interactive potential (Meso et al., 2014).

Commitment to transmedia, although still hesitant, is certainly symptomatic and revealing of the interest of autonomous broadcasting corporations in Spain to position themselves at the leading edge. However, they are conditioned by the fact of being a public service and, in a very particular way, this obliges them to confront decisive challenges of a business and professional type, and consequently of a productive and creative type as well. It is not surprising that amongst other conditioning factors (investment, resources, time, etc.), transmedia production requires creators with a much more open mentality and receivers who are more predisposed, which without doubt poses a real challenge for the majority of the public televisions, distinguished by their monolithic character.

To be precise, the interest in developing actions of coordinated and transversal production with the participation of several media has to date been one of the main impacts of convergence on every type of company, although it is televisions where synergic operations have proved to be especially difficult (García et al., 2004). Amongst other reasons, for example, not all public televisions recognise openly and on paper that they are immersed in a process of convergence, and thus of professional reconversion, although allusions to technological or instrumental reconversion are much more usual.

Convergent content, albeit in its simplest expression –using television content on the Web, *a la carte* television, etc.– or in a more advanced expression –multiplatform coverage with coordinated planning, transmedia coverage or projects, etc.– increasingly points towards profiles based on interactive, transversal work, with skills in audio-visual narrative, multimedia and the ability to manage digital devices and applications. These tendencies require a certain degree of adaptation by the staff and even a destabilisation of roles (loss of the traditional power of television professionals facing those of the Web, reduction in number of posts and changes in working conditions, need for professional recycling, etc.)

In sum, the questions that concern this article –relating to the results obtained to date by autonomous public broadcasting corporations arising from their commitment to transmedia content– are of considerable interest in the debate generated in recent years on the present and future of these organisations, as shown by the CICOM 2015 and other forums of similar relevance.

2. Goals and methodology

As noted above, the momentum of the phenomenon of media convergence, together with the use made of social communication 2.0, is leading some autonomous public televisions in Spain to take a further step and promote complex journalistic projects of a transmedia type. As Asensi (2013: 159) indicates, European public televisions are trying to move jointly in the direction of transmedia, and appear to be especially comfortable with those projects that have a social and/or educational character. In this scenario, the present article seeks to analyse and make known distinctive experiences carried out with the participation of the two leading autonomous public televisions in Spain *Televisió de Catalunya*, TV3 (*Corporació Catalana de Mitjans Audiovisuals*, CCMA) and *Euskal Telebista*, ETB (*Euskal Irrati Telebista*, EITB).

Both public organisations have a long experience, due to their pioneering character, and their goals include serving the normalisation of the languages of their respective autonomous communities, Catalonia and the Basque Country. But what is perhaps most notable is the fact that both organisations have started processes of confluence or convergence at different levels (technological, newsrooms, professional and business) and their products have sufficient research interest as to merit a case study.

The main hypothesis suggests that transmedia experimentation in the non-fiction field presents certain distinctive particularities in the context of public broadcasting companies, in response to two concrete realities:

- a) On one side, the experience acquired in exploiting cross-media or multiplatform content, the positive reaction to its advantages (improvement of profitability, brand strengthening, transfer of public between media, etc.) and the interest in taking a further step.
- b) On the other, the increase in competition and the need to respond to audiences that are more demanding and skilled or, which is the same thing, audiences that have been adopting an increasingly active role, such as young people.

The sample of projects examined makes it possible to recognise different possibilities for experimenting with transmedia narrative in the field of television with an informative and documentary purpose. In this sense, distinctive projects were selected according to diverse criteria (in-house production or coproduction, type of primary product, social or educational purpose, etc.). The journalistic transmedia project *3xl.cat* (TV3) was selected because of its representativeness as a transversal brand extending beyond the television screen with the goal of reaching a young public. The same holds for *Guernica, pintura de guerra* (Guernica, war painting) (TV3), which was chosen because of its representativeness since, like other products of this type, it presents a narrative axis centred on an interactive webdoc and not necessarily a product for traditional television. *Ibil2d* (EITB) was chosen because of the possibility it offers users of experiencing the content of the program. For its part, *Korrika 18 (Korritrans)* (EITB) involved collaboration with external organisations, like AEK (Basque language teaching organisation) or the University of the Basque Country (UPV/EHU) through its Master's Degree in Multimedia Communication (*Multimedia Komunikazioa Masterra EITB-UPV/EHU*), which is a reminder of the present and medium-term educational implications of the communication formulas emerging under the shelter of convergence.

In order to carry out the analysis a methodology of a qualitative type was employed, based on two complementary techniques of analysis: content analysis and the in-depth interview. The first technique was focused on the level of use of multiplatform components and the type of integration of these components, as well as on the use of resources linked to Web 2.0 and interactive multimedia resources. This technique was also used to examine in greater depth the narrative, stylistic and rhetorical features that differentiate transmedia projects on the Web in particular, which is the convergence medium *par excellence*. For that purpose a procedure of online content analysis was applied (Díaz Noci & Salaverría, 2003; Domínguez, 2013; etc.), focused on those distinctive hypertextual, multimedia and interactive features of these transmedia on the Web, above all the relation to regional productions and those with similar interfaces, such as Web-only specials reports (Salaverría, 2005; Larrondo, 2007; Freixa, 2015).

The results obtained from the content analysis were complemented with semi-structured in-depth interviews conducted with professionals responsible for implementing transmedia projects in the two public televisions: Ferran Clavell, in charge of innovation and future media at CCMA (CCRTV Interactiva, the company that manages the interactive services of TV3 and Catalunya Ràdio) and Iñako Gurrutxaga, a manager at ETB-3, entertainment content editor of *Eitb.eus* and a member of Edukilab, EITB's laboratory of new content. The interviews revolved around three main thematic blocks: a) strategic positioning (internal and management motivations for developing the project; advantages); b) practical development of projects (type of planning, characteristics of the team, difficulties, relation with the audience, etc.); c) vision of the future of transmedia.

With the aim of providing greater methodological delimitation, the following section reviews the current meaning of the transmedia concept and its most usual formulas in the non-fiction field.

3. The transmedia formula

As noted in the introduction, in the current multiplatform scenario special importance is held by the search for new strategies for presenting content to the audience, which is resulting in a growing convergence between the traditional and digital worlds. Specifically, strategies can be perceived that tend towards:

- a) The diversification of content offer, which is drawing away from its traditional confinement to a specific model of medium or distribution (print, television, radio, cinema screen, Web, etc.); this enables multiplatform consumption that can even be simultaneous (López & Pereira, 2011).
- b) The convergence of codes, languages, styles and narrations, as occurs on the Web in a simple way through hypermedia, or in a complex way through multimedia (Salaverría, 2005).
- c) The development of a new model of relationship with audiences, based on the encouragement of the public's direct and intensive participation, and especially the viralisation of content.

Technological convergence-divergence (multiplatform distribution), narrative (confluence of content in different languages, formats and genres) and the existence of active audiences make it necessary to establish productive formulas that involve the different media and ensure multiple entry points to the same story or news item (Smith 2009: 12). The transmedia formula is characteristic of this context, which is marked by new styles of production and distribution designed to provide the public with experiences of participatory, global and more creative consumption. This is possible thanks to the combination of ingredients such as the intensive use of digital tools, creativity and marketing proposals (Martínez, 2012).

There is thus a new creative context that has become a breeding ground for innovative journalistic and entertainment projects, based on the participation of more than one medium, including the Web, and the latter's social and interactive quality. In fact, the coincidence of the new technological, market and consumption conditions described above has meant that old definitions are proving insufficient and it is necessary to develop a new terminology adapted to the new possibilities of content. As a result, we find ourselves facing a type of 'conceptual galaxy' (Scolari, 2013: 25), with terms that are on occasion used as synonyms, although they refer to different realities within a convergent context.

The term *transmedia*, formed by the preposition 'trans-' (*through, to move from one side to another*) and the noun 'media' (*set of means of communication, format, channel, platform*), is used in the majority of cases as an adjective, in increasingly familiar expressions such as *transmedia narrative*.

Since the scholar Henry Jenkins (2003) employed the term *transmedia storytelling* in his now famous article in the *MIT Technology Review*, transmedia has enjoyed a great success. Although the world of entertainment was and is the breeding ground *par excellence* for transmedia narratives, these have also begun to show a particular idiosyncrasy in the field of journalism and non-fiction, where transmedia narrative strategy emerges as a response to the need for opening up new paths to information (Fagundes, Cecília & Crispim, 2012). In other words, transmedia has emerged to contribute added value, thanks to its differentiating component, which is narrative and participatory, which enables it to go beyond the possibilities of multiple distribution provided by technology, the meaning with

which journalism usually employs the labels multiplatform, multi-format, multiscreen or cross-media (Salaverría, 2010: 32).

While cross-media narratives take the same story or product to different platforms, transmedia narratives employ these platforms to tell a single story or issue that has moreover been designed to generate experiences for the public, experiences that are useful for motivating the latter and making it participate and assume an active role in the process of expanding the narrative (Scolari 2013: 46). In other words, in cross-media projects the presence of multiple media does not necessarily mean that each of them contributes additional value to the narrative or alters its original structure, something that does occur in transmedia projects. It can thus be understood that coordination between teams and platforms is one of the most important and complex aspects of this type of productions (Jenkins, 2003).

It is also worth distinguishing hypermedia and cross-media narratives, which are exclusive to the Web, from transmedia narratives, which have a more global character. On one side, the former –using logics of relation and integration respectively– employ different media formats, combined in a single medium: a website. On the other, transmedia employ different codes or channels (television, Web, blog, radio, etc.), but to deal with different aspects of the story, as already indicated, trying to exploit the particular expressive potential offered by each medium.

In short, the transmedia formula seeks to adapt content for distribution on different media, but it necessarily provides complementarity or interrelation amongst them, which requires synergies of coordination and a change of mentality at the cultural and organisational level.

Nowadays, the expression *transmedia journalism* is employed as an umbrella term that is useful for designating those narratives that expand from one medium to another (Web, RSS, blogs, online newspaper, radio, television, printed press, etc.) in search of participation by *prosumers*, which serves to enrich the story. That enables the existence in the non-fiction narrative of different types of narratives that fit into the transmedia formula, such as newsgames and infographics (O'Flynn, 2012). The idea of the transmedia documentary is also gaining ground, thanks to the spread of webdocs and i-docs, that is, Web documentaries that exploit the discursive characteristics of the online medium (hypertextuality, multimediality and participatory interactivity). This adds the advantages provided by the ability to extend the documentary beyond the Web, thanks to the intervention of other media and the role of the receiver, who becomes an interactor, producer and contributor to the work itself (Gifreu, 2012: 551 and ff.). Besides the videogame aesthetic, this type of webdocs is also influenced by diverse audio-visual techniques like stop motion, time lapse, the slideshow and kinetic typology, while at the same time a greater role is given to augmented reality, webcams, geolocalisation and social media channels to achieve the spectator's total immersion (Comar, 2013).

In relation to the production of webdocs and non-fiction transmedia actions, it is especially worth highlighting the work of certain European public broadcasting organisations. In autumn 2008, *BBC Scotland* set up a multiplatform production with a transmedia character (*A History of Scotland*). This was based on a series of television documentary programs (*Scotland History*), complemented with radio programs, as well as a specific website on the *BBC Scotland* website, where the audience could access complementary fragments of audio and video, as well as images and other resources. This initiative gave special importance to interactivity and participation by the public so that they could make contributions. It was also amplified beyond the media through live concerts of the BBC Scotland Symphony Orchestra at key historical locations. Similarly, the project received support from institutions external to the BBC, such as the Open University or Visit Scotland, amongst others (Larrondo, 2014).

For its part, in 2010 Spanish broadcasting corporation (*Radio Televisión Española – RTVE*) set up its *Laboratorio de Innovación Audiovisual* (Laboratory of Audiovisual Innovation)¹, with the aim of experimenting with new languages and narrations. The strategy of the public broadcasting corporation was based on a double format: linear for television and interactive for the laboratory. In this way, the works realised can be classified according to key patterns in content creation of recent years: webdoc (*Fracking*, *¿FK sombras de un magnicidio*), interactive (*Estafeta 1*), data journalism (*Muro de Berlín*), live events, treatment of news on social media, eye-candy, gamifying, and transmedia actions (*MonteLab*).

4. Transmedia experiences in autonomous public broadcasting corporations. The case of CCMA and EITB

4.1. CCMA

The public radio and television corporation of Catalonia, *Corporació Catalana de Mitjans Audiovisuals* (CCMA), emerged in the year 1983. As a result of changes in the media panorama brought about by convergence, around the year 2007 it began to implement a project to coordinate content and, consequently, its media divisions, especially the news area (Masdue, 2008). As a result of this interest, the corporation's portal, *CCMA.cat*, was relaunched and different projects were implemented that had a transversal, cross-media and even – in pioneering fashion – transmedia character. Such was the case of the youth brand *3xl*, developed in the year 2001 on the basis of a television program and a website (*3xl.net* and, from 2007 onwards, *3xl.cat*), characterised from its launch by its promoting participation by the younger public. As Villa (2011: 230) observes, at the start of the new century *dot coms* were spreading and youngsters were starting to adopt the Web as a medium for entertainment, since there was little content for this target audience on the public channels in Spain.

3xl.cat presented a great variety of its own content that went beyond the content offered by television, such as Anime cartoon series and a videogame. To participate in the latter users had to be on the lookout for certain information broadcast via the television program and its forums. There was also a version of the game for the mobile devices of that time which offered points for playing the online version later. The reciprocity and complementariness amongst all these actions was more than evident.

As Ferran Clavell explains, this initial project and others with similar characteristics, like *Loops!* or *Ritmes.clips*, served as a rehearsal for setting up another type of multiplatform initiatives aimed at providing the audience with additional value. Around the year 2006 a work commission was created to promote transmedia productions in the documentary field. One of these outstanding projects was *Guernica, pintura de Guerra*, developed in the year 2007 and nominated for the International Interactive Emmy Awards. The CCMA's division for interactive media and television collaborated on this project. It consisted in an audiovisual documentary for the star program of *Televisió de Catalunya* (TV3) '30 minuts', and an interactive documentary (image 1) housed on the same program's website, as well as different types of activities via social media. Both products, the traditional audio-visual and the digital documentary, served equally as entries to the content.

This Web documentary (or webdoc), which has an interactive (i-doc) and multimedia character, was an innovative and creative narrative option, in comparison with the documentary forms to which the corporation was accustomed. It departs from the tradition

¹ <http://lab.rtve.es/webdoc> <<http://www.rtve.es/documentales/webdocs/>

of the audio-visual documentary and employs the Web as a broadcasting platform that encourages interactivity through spaces for participation, as well as interfaces and user experiences of an immersive type. The documentary also serves as a platform for accessing the parts that form the transmedia story based on other media, giving access to TV3's *a la carte* television service for viewing the documentary in its linear audio-visual version.

The hypertextual architecture employed in this webdoc results in its being thematically organised around four sections that are formed of texts, photographs and videos (interviews and reportages), based on a very dynamic and visual interface. In fact, the objective, beyond strictly informative aims, is to enable users to interact in different ways, for example, through an interactive timeline or through actions of simulation that lead registered users to simulate being painters in order to provide their own version of the famous picture. The webdoc also contains a gallery of the works created by Internet users.

This documentary is notable for its combined use of different mechanisms: besides presenting a totally reticular hypertextual structure, it offers a large multimedia load and employs discursive techniques like the integration of languages and formats. Similarly, it makes use of techniques from videogames that enable the user to enter the concrete situation, such as recreating the painting. In this sense, it is also a collaborative documentary, which the public can access in order to contribute something different to the theme.



Image 1. Interactive, transmedia documentary Guernica
<http://www.tv3.cat/30minuts/guernica/home/home.htm>

Also in the year 2008, the project *Els diaris de Pascal* (Pascal's Diaries) was started, which was midway between fiction and reality. This was based on a fiction series about Catalonia in the 1930s made for digital terrestrial television, a website (Eldiarisdepascal.cat) and content for mobile phones. The Web enabled the public to access content offered by television, additional content promoted on television, a blog with additional real content (Pascal's memoirs) and the real documentary content that inspired the series (photographs, interviews with real people, etc.) The public's participation was encouraged through a specific section on the website.

Since then the line of work with content on TV3 has aimed to follow this direction, in accordance with the styles and rhythms marked by the new times. At the present time precisely, this philosophy continues to acquire much more concrete shape and it is expected to continue doing so in the short or medium term, based on a plan on paper with specific actions that are already underway, according to the explanations of CCMA. Similarly, they recognise that transmedia journalism is one of their major commitments in the field of multimedia content convergence. In line with these novelties, at the end of 2014 CCMA launched an open call for interactive, transmedia documentaries in order to work in

collaboration with local producers, with the aim of supporting and advancing experiments in this field. It is worth mentioning that CCMA already has some experience in this respect, such as the coproduction of the interactive version of the documentary *La lista Falciani* (The Falciani List),² from 2015.

4.2. EITB

Following an ambitious process of digital reconversion (*Digibat*), carried out between the years 2000 and 2007, the Basque public broadcasting corporation *Euskal Irrati Telebista* (EITB) entered a phase marked by a new strategic plan and the creation of a single brand for the group on the medium with the greatest projection at the time, the Web (*Eitb.com*, today *Eitb.eus*). These and other deep changes were motivated by the adoption of a modern business and work philosophy of a convergent type, shared by successive managements, that was to be consolidated in the following years. EITB thus established contact with the people in charge of the multiplatform strategy of public broadcasting groups like *Radio Televisión Española* (RTVE), *Televisión de Cataluña* (TV3) and the *British Broadcasting Corporation* (BBC).

For the first time, the 2010/2013 Strategic Plan confirmed that EITB was a “multimedia communication group” with a public service mission that occupied a competitive position with referential programs and content in its three media. However, this evolution was proposed taking particular account of the leading role of the Web medium as a second screen, due to the exponential growth of online video consumption and direct access by users to audio-visual and EITB content through the main Web 2.0 platforms – Twitter and Facebook. Account was also taken of the convenience of *Eitb.com*’s content – especially current affairs – having an audio-visual medium, an element that differentiated EITB from other quality news references on the Web.

The 2010/2013 Strategic Plan included diverse goals to make this vision a reality, such as strengthening the transversal brands (*EITB Kultura*, *Gaztea*) and encouraging transmedia conceptions that would enrich the content of the more innovative and newly created programs. With this goal, the group reinforced the ‘Edukilab’ project. This initiative, coordinated by the creativity section and linked to television, emerged in 2008 with the aim of detecting tendencies and opportunities related to new content, as well as serving as a stimulus for developing novel program formats. ‘Edukilab’ promoted ideas amongst workers for programs based on EITB’s need to have a presence not only on television and radio but also on Internet, and it thus functioned as a laboratory for generating cross-media content.

These goals soon produced results in the form of pioneering initiatives, such as *Ibilzd*. This project on country trails took as its main axis the program of the same name that had been broadcast until May 2011 on the television channel ETB-1. This space of cultural entertainment symbolised the strategic goal of EITB to play a role as a public audio-visual company striving to respond to the needs of twenty-first century audiences. In this sense, the project sought to answer a characteristic cultural aspect that was specific to the region – enthusiasm for trekking– but giving it a different and renovated treatment.

The audio-visual program has a differentiated space on the group’s website – *Blogseitb.net/ibilbide* (image 2)– where content is promoted that adds value to what had already been offered by the television program, including virtual information on trails based on Augmented Reality (*Blogseitb.net/ibilbide/gps-arrastoa/errealitate-areagotua*).

² <http://www.ccma.cat/tv3/sense-ficcio/interactiu-falcioni/fitxa/108260>

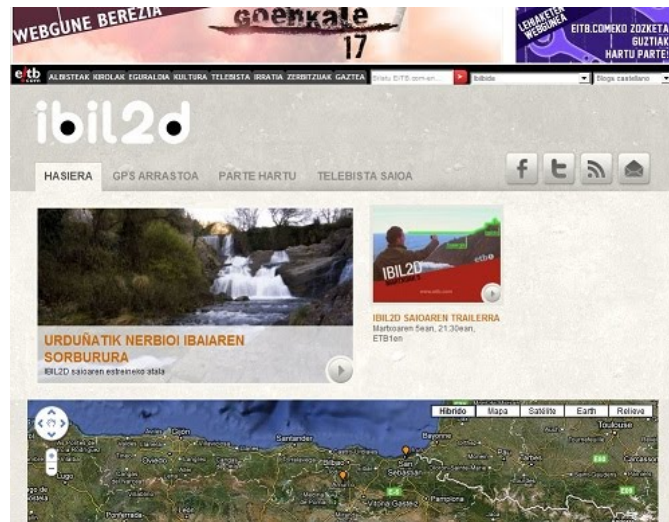


Image 2

Blogseitb.net/ibilbide

Augmented Reality technology makes use of the GPS, a compass and an Internet connection so that the user can see a map on his or her mobile phone with access to images that show in detail parts of the trails and places of interest not included in the program. To access this augmented reality content users should use the *Layar* mobile application (Android, Iphone). Together with the recording of each program, the team responsible for making the program recorded the whole trail with the GPS and then uploaded it onto the Web, together with the video of the program and the other possibilities mentioned above. *Ibil2d* thus enabled television viewers to access data and content on the trails via television, but it also provided additional value to those who connected to the program's website by giving them access to the scenario with the GPS and the possibility of experiencing the trail themselves. This was a further step in bringing together entertainment formulas and service information in a coherent way. *Wikiloc.com*, the community for sharing outdoor trails, was used to access the maps and the GPS track of the trails shown on TV. Amongst its functionalities of an interactive type –something that is usually characteristic in transmedia projects– *Ibil2d* enabled users to participate by contributing comments on the project's blog as well as comments on social media (image 2) (Twitter and Facebook). Similarly, they were provided with the option of becoming *prosumers*, by proposing trails.

In the year 2013, the EITB group participated in a transmedia project with educational goals, promoted by the Master's Degree in Communication (*Komunikazioa Masterra EITB-UPV/EHU*), of the Faculty of Social and Communication Sciences of the University of the Basque Country. This project was framed within the activities of the pedagogical laboratory of the Master's Degree (MMLab), focused on acquiring practice in communication skills of a multiplatform and multimedia type. In the 2012/2013 academic year, the MMLab focused on covering the 18th edition of the *Korrika*.³ Organised by AEK, this annual relay race is held for eleven consecutive days in order to encourage the use of the Basque language, Euskera, which has the condition of a minority language.

With the involvement of different media from the Basque public broadcasting corporation and the collaboration of the company's professionals, students from the Master's Degree carried out a transmedia coverage of the *Korrika*, using different types of media: Internet (Youtube and Twitter), television (programs and reportages) and radio (program). On the basis of these media five types of product were created:

³ The website *Transbideak.com* provides detailed information on the development of the project.

a) The viral video '18=18' (Youtube and social media). Also broadcast as a spot on the television channel ETB-3.

b) The reportage '11 egun, 11 istorio' (eleven television reportages for the channels ETB-1 and ETB-3, focusing on 11 participants with different experiences of Euskera).

c) Twittersodes (#korrikatxioka) (narratives via Twitter with material from the television reportages that could not be broadcast on TV). The hashtag #korrikatxioka enabled users to follow the Twittersodes and comments made by users.

d) The television program "Korrika 2013" (ETB-1), broadcast in 25-minute slots during the eleven days that the *Korrika* lasted.

e) Collaboration on two radio programs for the youth radio station *Gaztea*.

The use of different types of media and associated products made possible multiple points of access to the event, designed with different types of audience in mind, although the majority of them were designed in the first instance for the younger public. Apart from the autonomy and informative coherence of each of the abovementioned products, their confluence made it possible to provide the audience with a much broader and richer perspective. The direct involvement of the public also contributed to giving them a much deeper and more accurate vision of the event.

As an activity, the *Korrika* lent itself to transmedia treatment for different reasons: on one side, it presented its own communication idiosyncrasy (promotional activities, competitions, merchandising, etc.); on the other, it was an event with numerous parallel activities, developed in different locations. Similarly, it involved a lot of people and had an emotional component. The professionals involved in the project defined it as showing the importance of advancing in media complementariness and achieving greater audience involvement in unison, considering the two elements to be inseparable. Interest in the project has recently led to the creation of a grant that seeks to give it continuity. Thus, for example, in 2016 the experience will be repeated for the transmedia coverage of the European Music School Festival (*Emusik* 2016), based on a collaboration agreement involving EITB, the University of the Basque Country and the Donostia/San Sebastián 2016 Foundation.

Recently, other similar projects with a multiplatform character have also been carried out, based on close collaboration amongst the television medium, the group's website and social media. This was the case of the *Grupetto* project on urban cycling, launched in the summer of 2015 by EITB and the Campus Group. As well as four programs for the television channel ETB-2, the project consisted in a website, an online shop and a mobile phone application with content about the program and the game 'Ride the city'. This project was the winner of the Eiken prize (*Innova Basque Audiovisual*).

From a more general point of view, EITB is committed to a transmedia work philosophy in developing its *Gaztea* brand, which is responsible for grouping together all the content generated by the group for the younger public, in any of the group's media. According to the explanation given by Iñako Gurrutxaga, *Gaztea* is leading EITB to develop its transmedia strategy in a different way, as a constant rather than a one-off undertaking, which represents a real challenge at the level of daily work.

5. Conclusions

From a general point of view, it is a fact that television formats are advancing towards new developments that increasingly influence their interactive character (interactive series, interactive documentaries, etc.). The fact that these formats share the space of the traditional screen with other screens and media (Web, Youtube, radio, etc.) is a further step in the multiplatform strategy. In some cases, as we have seen, this strategy goes further, on the basis of concrete strategic and working premises.

According to the main hypothesis of analysis, transmedia non-fiction in the field of the autonomous public televisions analysed shows distinctive characteristics. The creative ontology that defines transmedia means that its development on the practical and media levels offers multiple formulations. These can involve more or less media or give a bigger or smaller role to the Web medium, because of its inherent novelty and interactivity, as well as approaching the frontier between entertainment and current affairs to a greater or less extent. Thus, it is possible for the television medium to provide entertainment, while the Web provides information (*Els diaris de Pascal*), or vice versa (*El Guernica, Korrika*), or for both media to satisfy both facets (*Ibilzd, Gaztea*), always with the support of social media.

What is certain is that today's transmedia projects in the field of news and journalism tend especially to encourage complementariness between the television medium and the Web medium. In the case of the latter, they exploit the possibilities provided by websites (program blogs and webdocs) and social media platforms (viral videos, Twittersodes, etc.).

The fact of being a public service makes the autonomous broadcasting corporations especially attentive to the best formulas for satisfying the needs of their audience, which involves bearing the linguistic factor in mind in this type of productions, as shown in the products examined.

Securing audience loyalty is another of the main motivations that drive this type of productions. The transmedia products examined provide a good occasion for multiplying the presence of the EITB television and TV3 brands, associating them with interesting products and an idea of modernity that is especially useful when it comes to attracting the younger public. In fact, both corporations have tried to apply the transmedia philosophy for content production through brands aimed at the younger public, such as *3x1* (CCMA) and *Gaztea* (EITB).

They can also serve for recovering the feeling of closeness and sensitivity towards the needs of citizens that have traditionally distinguished the autonomous public televisions from other audio-visual offers. Both CCMA and EITB coincide in their commitment to introducing traditional non-fiction narratives in their offer, which are capable of: a) informing and entertaining at the same time; b) recovering values like human interest and creativity; and c) balancing the reductionist model that guides many of the activities of the mass media, including the public broadcasting corporations.

The two corporations differ, however, over their vision of journalistic transmedia. To date, the formula applied by EITB has proved to be more orthodox. It thus opts in its journalistic transmedia productions for a combined and balanced use of offline media (radio and television) and online media (the online medium and social media), as well as of genres and formats (reportages, magazines, viral videos, news stories, etc.). For its part, CCMA opts for a journalistic transmedia that has as its central discursive axes the interactive multimedia narrative of the Web and social media. In this sense, the cases analysed can serve to encourage reflection on what type of events are suitable for developing transmedia journalism; they can help to delimit the type of combinations of media that are most suitable for putting it into practice, taking account of the particular context of the model of the autonomous public televisions. Similarly, both cases can serve to symbolise and confirm the advances that autonomous public televisions are slowly but steadily making in terms of organisation, productive strategy and professional mentality.

In sum, the study realised makes it possible to conclude that the technological element continues to be important, but only insofar as it enables and energises processes of improvement that affect the way content is understood and journalism is practiced in the field of public televisions. Audio-visual productions employing the transmedia philosophy are symptomatic of the advance towards a new stage in which quality is measured using other criteria and in which it is important to attract audiences, above all young people, increasing the engagement of the public that is less attached to the traditional media.

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