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## Transmedia contents created around Spanish television series in 2013: typology, analysis, overview and trends

**Abstract**

**This article analyses the transmedia contents created around 33 Spanish television series broadcast in 2013 by national and regional TV networks. The article reviews the TV series' official websites, in which the transmedia contents are made available, and organises the wide variety of transmedia formats created around the sample of TV series, based on the different touchpoint categories, which refer to any content or strategy that allow viewers to engage with a television brand through other media and platforms. The results indicate that there is an overwhelming presence of TV contents that are repackaged or adapted to the new medium or platform and that there is still a lack of transmedia expansion through contents that are actually new, differentiated across media, and narratively relevant.**

**Keywords**

**Transmedia storytelling, transmedia contents, transmedia formats, Spanish TV series, touchpoints, mothership**

### **1. Transmedia and Transmedia Narratives**

For Henry Jenkins, Transmedia Storytelling (TS) is a cultural phenomenon characteristic of the "era of convergence". In essence, it consists of the systematic dissemination of important elements of a fictional narrative through various media, in order to promote a unified and coordinated entertainment experience across all of these channels. Ideally, each medium makes an exclusive, distinctive and valuable contribution to the construction of the story, i.e., it does not make a mere adaptation, transposition or intersemiotic translation (Jenkins, 2006, 2007, 2009a, 2009b, 2011; Scolari, 2009: 589). Each medium provides a text or product that offers something new, while the whole narrative is enriched and expanded by those contributions.

Some lists of features have been proposed to characterise TS (Gomez, 2007; Jenkins, 2009a; *Transmedia Manifest*, 2011; Scolari, 2013), but they emphasise different aspects. In any case, it is possible to point out some basic principles: 1) the multiple media and platforms which disseminate the narrative universe; 2) the need for each medium or platform to do what it does best in this narrative universe, expanding it and deepening it without being redundant; 3)

the calculated balance between stories that are capable of being independent and satisfactory by themselves in a single medium (to be comprehensible and attractive to casual audiences) and stories that are fragments of a more comprehensive whole and are capable of attracting a more involved transmedia audience; 4) the need for a centralised creative control that sometimes has to be exercised by a single person; and 5) the inevitable expansion of the universe based on non-canonical stories that are the result of the unlimited creativity of the user (Rodríguez Ferrándiz, 2014).

As Jenkins (2009a, 2010: 944-45) points out, the phenomenon of transmediality is more general than TS. In other words, not all transmediality is narrative, although it has the potential to be so. There are textual and media phenomena that are very similar to TS and may overlap with them (transmedia branding, transmedia performance and transmedia activism). However, in order to achieve the status of *transmedia storytelling*, it is necessary for the narrative universe to expand, in a coordinated manner, throughout different media and platforms, to develop further the story and to encourage amateur contributions.

Not all the transmedia products of a TV series are relevant to this narrative expansion. Some products have a promotional or advertising dimension in the more classic and limited sense (promos that recap an episode, a plot or a season, in a dramatic way: Gray, 2010). Others products have a transmedia character, undoubtedly, but are limited to giving access to the television product, its literalness, from another medium (which favours on-demand and second-screen consumption, but does not add anything new to the story). Some other products are adaptations that transpose the story to other media, and often involve modifications required by the new medium (novelisations, comic books, video games).

This article shows, and this is one of the anticipated conclusions, that the Spanish Television series broadcast in 2013 reflect considerable transmedia diversity, but also a very limited transmedia *narrative* expansion, at least on the part of the media corporation.

## 2. Spanish television series broadcast in 2013

The first examples of TS analysed by Jenkins (2006) were mainly cinematographic productions (*The Matrix*, *The Blair Witch Project*), being the film or the movie saga the centre of the universe in transmedia expansion. However, the reflections on the possibilities of television to become the mothership of a complex transmedia universe (Mittell, 2006, 2010) were confirmed with very obvious examples like the cases of *Lost* (Askwith, 2007: 117-149; Smith, 2009: 70-105; Pearson, 2009; Maguregui, Piscitelli & Scolari, 2010); *Doctor Who* (Perryman, 2008); *24* (Scolari, 2009); *True Blood* (Hardy, 2011; Rodríguez Ferrándiz, 2012) and *Fringe* (Álvarez Berciano, 2012; Belsunces, 2012), among others.

Narrative transmediality in Spanish TV series has also been addressed, but almost never from a general perspective, and instead focused on specific productions, such as *Águila Roja* (Costa & Piñeiro, 2012; Guerrero, 2014) and *El Barco* (Grandío & Bonaut, 2012). Occasionally, the study of one production has been combined with the study of a transmedia strategy that was representative of that production (such as *El Barco* and Twitter, in Deltell, Claes Osteso, 2013 & Fernández Gómez, 2013; and *Pulseras Rojas* and Facebook, in Tur-Viñes & Rodríguez Ferrándiz, 2014). Mayor's study (2014) of the narrative transmediality of the TV series produced by the Spanish network Antena 3 addressed the series *Compañeros*, *Los protegidos*, *El Barco* and *Hispania*.

The work of Rosario Lacalle for the OBITEL Yearbook is a more ambitious work that year after year offers a comprehensive overview of the Spanish TV series premiered in both national and regional networks, taking into account the transmedia reception (the last published work is Lacalle, Castro & Sánchez, 2014). There is another study that specifically examines the websites of the Spanish primetime series broadcast in 2011 as a resource of narrative transmediality (Rodríguez Fidalgo & Gallegos Santos, 2012).

Nonetheless, so far the most comprehensive study on truly narrative transmediality in television has been carried out by Scolari et alia, who analyse the transmedia phenomenon in 2010–2011 in TV programmes produced in Catalonia (in Catalan or Spanish language), within the genre of fiction (*Las tres mellizas*, *Serrallonga*, *Águila Roja*, *Infidels*, 2012a) and outside of it (the previous productions plus *Operación Triunfo*, *BuenaFuente*, *Polònia*, 2012b). There are also very valuable analyses of the possibilities and challenges of transmedia expansion via the Internet for Spanish television in the work coordinated by León (2012).

This study focuses on the Spanish TV series broadcast in 2013 by any of the regional and national DTT networks. The sample is composed of a total of 33 TV productions. The following table describes the sample of TV series by broadcast network, including its premiere year and the season aired in 2013.

**Table 1.** Spanish TV series broadcast in 2013 by networks

La 1	ANTENA 3	TELE 5	TVG
1 <i>Cuéntame</i> (2001-, 14 <sup>a</sup> )	6 <i>Amar es para siempre</i> (2013-, 1 <sup>a</sup> y 2 <sup>a</sup> )	16 <i>Aída</i> (2005-, 10 <sup>a</sup> )	25 <i>Padre Casares</i> (2008- 12 <sup>a</sup> )
2 <i>Gran Reserva</i> (2010-, 3 <sup>a</sup> )	7 <i>El Barco</i> (2011-2013, 3 <sup>a</sup> )	17 <i>La que se avecina</i> (2007-, 6 <sup>a</sup> y 7 <sup>a</sup> )	26 <i>Matalobos</i> (2009-13 5 <sup>a</sup> )
3 <i>Gran Reserva. El origen</i> (2013)	8 <i>El secreto de Puente Viejo</i> (2011-, 2 <sup>a</sup> y 3 <sup>a</sup> )	18 <i>Frágiles</i> (2012-2013, 2 <sup>a</sup> )	27 <i>Era Visto</i> (2011-, 5 <sup>a</sup> y 6 <sup>a</sup> )
4 <i>Isabel</i> (2012-, 2 <sup>a</sup> )	9 <i>Fenómenos</i> (2012-13)	19 <i>Familia</i> (2013)	28 <i>Libro de familia</i> (2005-13, 10 <sup>a</sup> )
5 <i>Aguila Roja</i> (2009-, 5 <sup>a</sup> )	10 <i>Con el culo al aire</i> (2012-, 2 <sup>a</sup> )	20 <i>Tierra de lobos</i> (2010- 3 <sup>a</sup> )	29 <i>Escoba</i> (2013- , 3 <sup>a</sup> y 4 <sup>a</sup> )
	11 <i>Bandolera</i> (2011-13, 2 <sup>a</sup> )	21 <i>El don de Alba</i> (2013)	ETB
	12 <i>Luna, el misterio de Calenda</i> (2012-13, 2 <sup>a</sup> )	TV3	30 <i>Goenkale</i> (1994-, 20 <sup>a</sup> )
	13 <i>Vive cantando</i> (2013-, 1 <sup>a</sup> )	22 <i>La Riera</i> (2010-, 4 <sup>a</sup> y 5 <sup>a</sup> )	31 <i>DBH</i> (2012-, 2 <sup>a</sup> )
	14 <i>El tiempo entre costuras</i> (2013-14)	23 <i>Kubala, Moreno i Manchón</i> (2012-, 2 <sup>a</sup> )	CANAL SUR
	15 <i>Gran Hotel</i> (2011-13, 3 <sup>a</sup> )	24 <i>Polseres Vermelles</i> (2011-, 2 <sup>a</sup> )	32 <i>Arrayán</i> (2001-13, 13 <sup>a</sup> )
			33 <i>Flaman</i> (2013)

Source: OBITEL

As we can see, the sample includes productions that are popularly known as “series”, but can be classified according to their formal and thematic features. For example, the sample includes series, which are composed of self-contained episodes (*Aída*, *La que se avecina*) as well as serials, which are composed of several inter-episode plots that maintain the suspense (*Gran Reserva*; *Luna, el misterio de Calenda*). The sample also includes weekly primetime productions (*Isabel*, *Polseres vermelles*) as well as daily soap operas (*Bandolera*, *Amar es para siempre*, *La riera*), dramas and comedies, original TV scripts and TV adaptations of novels (*El tiempo entre costuras* and, more loosely, *Polseres Vermelles*, based on the book by Albert Espinosa, *El mundo amarillo*). In terms of length, the sample includes long-running series and serials (*Cuéntame*, *Aída*), series conceived to last one season (*El tiempo entre costuras*), and series conceived to last several seasons but cancelled prematurely after the first season due to low ratings (*Familia*, *El don de Alba*, *Fenómenos*). In other words, the sample includes TV series that premiered long time ago and may have been conceived without a transmedia strategy (but may have implemented one later) and series that premiered recently, at a time when the phenomenon was already more mature (but still had opportunities of expansion) and invested in transmedia strategies.

The series format may lend itself more or less to transmedia dissemination and, within the range of possibilities, to some formats more than others. Moreover, each network has its own way of managing the expansion of its narrative through other means (on Antena 3, García Mirón, 2012; Mayor, 2014). The objective is, therefore, to produce a very recent overview of the Spanish television series landscape and their more or less narrative transmediality.

### 3. Objectives and method

The analysis of the narrative universes of the previously described sample of TV series aims:

- 1) To establish a full list of the different transmedia contents and formats created around the TV series, which are in this case the mothership, i.e. the content of reference that contains the core narrative. This list will allow us to establish the most common contents and formats in the national TV production of 2013.
- 2) To organise these formats within the main “touchpoint” categories (Askwith, 2007), i.e. the points of contact between the viewer and the transmedia universe. This typology also based on the narrative “novelty” of the transmedia product with respect to the core TV text, and users’ degree of interaction with the plot or the TV company.
- 3) To identify the formats that contribute to the transmedia expansion of the narrative universe of the TV series, detecting the most narratively transmedia productions, and taking into account whether this transmediality is due more to the activities of the TV series’ corporative strategies or the productive activity of fans.
- 4) To assess the transmedia dimension of the Spanish fiction television series of 2013, and to detect future trends.

In order to analyse the transmedia products of the Spanish TV series broadcast in 2013, we distinguished between the official “corporate” productions and user generated contents (hence UGC), in order to show the specificities of each case.

#### 3.1. Method to analyse official products

To analyse the official productions we combined two strategies. An inductive strategy, which involved the identification and collection of the variety of formats used in the transmedia expansion of the TV narratives, and a deductive strategy, which involved the classification of these transmedia expansion formats according to academic classifications developed by other researchers (Askwith, 2007), based on the inductive analysis of the

transmedia narratives of American TV series. Both strategies were combined: the inductive classification that was based on the Spanish examples (which provided a great variety of formats, many of which were given both old and innovative, and sometimes wrong, names by the TV companies) was reorganised according to the academic classification developed Askwith (which is more concise and based on consistent criteria). Both classifications turned out to be perfectly compatible: the deductive typology provides general types, within which we distributed the specific formats.

The first step to identify corporate official material was to review the websites of the TV networks in question and, in particular, the TV series' websites located within their respective networks' websites. We reviewed the different sections of these websites and selected representative examples for each identified format. These platforms provide much of the promotional material of the series and, therefore, this review allowed us to make a catalogue of contents that very closely reflects the total number of promotional activities generated around the series.

After extracting the relevant information contained in the different websites of the series, we continued the search in three of the main online video platforms: YouTube, Dailymotion and Vimeo. This choice is based on the Top 20 list of online videos in Spain according to unique viewers<sup>1</sup>. The highest position in the list is occupied by YouTube, which is owned by Google since 2006. Dailymotion and Vimeo occupy the 13<sup>th</sup> and 14<sup>th</sup> positions on the list, but were selected for the study over other video platforms in higher top positions (like VEVO) because the both platforms offer a greater amount of videos related to the topic of our research.

We visited the previously mentioned online video platforms and checked whether the television networks had their own channels in these platforms. We reviewed the videos available in the identified channels and selected those that were different from the ones already identified in the official websites previously examined.

The following step was to input the relevant keywords in the search engines of the websites to track the material uploaded by users not related to the TV companies. Here it is important to note that we tried to identify the origin of the videos, to make sure we only selected non-official materials. To this end, we examined some of the characteristics of corporate videos (duration of the video, editing, sound, characters, integration of corporate elements like logo bugs and banners), the descriptive information of the videos, and the information included in the comments section.

After completing the search in the video platforms, we searched for other types of corporate products on the web (with the Google search engine) and checked the presence of the TV series on social networks (Facebook and Twitter).

Once the examples were collected, we classified them according to their features and the descriptions found in the different corporate websites. The result was a total of 50 different, mostly corporate or official, formats, which contained elements of the TV series that were not included in the content originally broadcast by the networks:

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<sup>1</sup> Source: <http://blog.hollybyte.com/2013/02/los-datos-del-video-online-enero-2/captura-de-pantalla-2013-02-05-a-las-14-23-51/>

**Table 2.** Transmedia formats in Spanish TV series

Web access	Character bios and chapter guides	TV programmes spinning off the TV series	Outtakes/Bloopers	Wikis
DVD	Soundtrack	Spin off	Cast & Crew interviews	Creative works
Mobile Access	Trading cards	Special episodes	News	Opinion sharing platforms
Promo for single chapters	Books	Film	Special programmes	Interactive game (Blog)
Pomo for new season or premiere	Photos	Narratively productive blogs	Actors bios	Social networks (Facebook, Twitter, and YouTube)
Promo for the whole series	Web-exclusive sequences	Television film	Reverse product placement	Trivia games and contests
Sneak peeks	Webisodes	Theatre play	Board games	Official forums
Second screen	Twittersodes	Merchandising	Puzzles	Blogs without new narrative content
Recaps	Video blogs	Relevant information	Video games	Meetings with viewers
Best moments	Comics	Making of	Karaoke	Character profiles on Twitter

Source: Authors' own creation.

After the searching for examples and formats was completed, and in order to reorganise this great variety of formats, we classified the Spanish TV series according to a research-based transmedia product classification system developed in the USA. This typology of transmedia products, which in our view is more comprehensive when the mothership is the medium of television and, in particular, TV series, was developed by Ivan Askwith in a thesis co-supervised by Henry Jenkins and presented to obtain a Master of Science in Comparative Media Studies at MIT (2007: 51-99).

The advantage of this typology is that it leaves in the background classification criteria that are perhaps too obvious, such as the material platforms of the transmedia content. This typology neither takes into account very fragile and somewhat little relevant distinctions: like whether the product under analysis is formally labelled as “content” or “promotion”, or whether it is free or not. The main criterion is the new information or content that these products provide to the mothership around which they orbit, and therefore uses a criterion related to the “additive comprehension” that Jenkins considers as a fundamental characteristic of TS, in opposition to the well-known adaptations and transpositions (2009a, 2009b, Rodríguez Ferrándiz, 2014: 20-21).

Askwith uses the term “touchpoints” to refer to “any content, activity, or strategic offering that allows the media consumer to engage with a television ‘brand’ in any manner other than watching the core program content through real-time or time-shifted (DVR) viewing” (2007: 53). The creation of the touchpoints and the typologies to analyse them was prompted by the agents interested in measuring audiences and selling these measurements to advertisers. However, Askwith has highlighted the inconsistencies of the criteria used by media professionals: they do not pay attention to truly narrative considerations (the novelty of the new product in relation to what is already known of the story) nor the “expansive ‘unauthorized’ activities of fans”, which are not measured or evaluated.

Askwith speaks of an increasingly clear and comprehensive “expanded television text”, which allows consumers to access the contents of the television narrative in ways that largely exceed the viewing on the TV screen, at the time scheduled by the network and according to the broadcast rhythm decided by programmers. Excluding the core television

text (which we can call “product o”), Askwith identifies seven different categories of products related to these TV texts, ranging from those products that show a quasi-identity to the TV series those linked in a more flexible way: more additive, more creative, less subject to the norm, more participatory.

1) *Expanded access*. Refers to the formats that transform the flowing TV product into a physical published product (DVD) or combine both types of products, resulting in such formats as streaming video, video on demand, iTunes video, etc. All of this is undoubtedly linked to new devices and screens in which the TV programme can be watched (desktop computers, laptops, mobile phones, tablets). In general, these products offer the full television broadcast product, without alterations<sup>2</sup>.

2) *Repackaged content*. Refers to everything that “manipulates, re-organises, excerpts, replicates, reuses, repurposes or adapts a show’s core content (i.e. the original televised episodes), thus generating new content through variations of pre-existing content” (57). In general, such products do not provide new information, but interconnect and systematise the available information. And this is in order to guide the casual, not loyal, viewer and revive the interest of the fan, by affording them the pleasure of recognition. Examples of repackaged content are episode or season guides, characters bios and recaps, which are usually available on the official websites of the series.

Although Askwith does not point it out, this category could perfectly include all the classic promotional formats of television series. There is entire a paratextual apparatus that surrounds the television text for promotional purposes (Gray, 2010). This category would fit contents temporarily detached from the episode itself, such as promos, which advance more or less defined products (promos of the episode, the season or the entire series that will be broadcast) and are disseminated on television and on the Internet. Moreover, the category would also fit paratexts *attached* to the episode: the teasers or cold openings that advance the content of the episode we are about to watch, or compile excerpts of what has been shown to ensure continuity (“previously on” is announced at the start of many American series), or conclude the episode with previews of the next episode. They are usually powerful pieces and montages of audiovisual materials extracted from the recording, or taken *ex profeso* during the broadcast. They do not provide new narrative elements, but remind or anticipate plots and tell the viewer what they can expect.

While guides and character bios tend to be written texts with an anaphoric function (refer to what has already been seen or known, summarise it, and never anticipate content), promos and previews are audiovisual formats with a cataphoric function (announce the things that are about to come). A third, relatively novel, type of content is the second screen (tablet, mobile phones) applications, which become active and show content during the television broadcast of the episode. Based on the previous, in order to sort out the variety of repackaged content it is useful, in our view, to take into account the temporal dimension: before, during and after the broadcast of the corresponding television mothership.

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<sup>2</sup> Although the DVD format is available since the 1980s, it was in 2000 when a television series was published for the first time on DVD (the first season of the *X-files*, FOX). With regards to the Internet, it was in 2005 when an agreement between Apple and ABC allowed people to access certain ABC programmes online the day after their broadcast. In the USA the access can be free (the streaming video contained advertising) or paid-for (downloads through Apple’s iTunes Video Store, Microsoft’s XBOX Live, and Amazon’s Unbox). In Spain, Antena 3 was a pioneer already in 2007, offering the episodes of *El Internado* through its website. In 2008 Antena 3 offered previews of *Los hombres de Paco* on its website. With regards to access to TV content from mobile devices, Antena 3 also acted before the other networks, by making live programs available on mobile devices in 2008, as well as television channels exclusively available for mobile devices and second screen applications in 2012 (García Mirón, 2012; Fernández Gómez, 2013).

3) *Ancillary or expanded content*<sup>3</sup>. Refers to all types of content that provide information or materials that are not and will not found in the broadcast TV series and, thus, increase the knowledge of the audience about the fictional narrative. Askwith differentiates between “textual extensions” (3.1), “relevant information” (3.2) and “extra-textual information” (3.3). The first category involves the expansion of the universe of the story and is divided into “narrative extensions” (3.1.1) and “diegetic extensions” (3.1.2). The first subcategory refers to new stories, delivered as such in the typical formats of commercial narratives and labelled as such. Without leaving the medium of television, they can be sequels, prequels or spin-off of the original series, i.e. strictly speaking they are not transmedia but intra-media contents (Harvey, 2012: 65). However, the textual extensions can be substantiated in other media and platforms of expression, such as novels, comics, and more recent formulas, such as webisodes, online miniseries or web series, and video games. This category is, therefore, the one that fits much of the products typically considered in the study of TN.

Askwith warns us that, in the past, that commercial exploitation of television franchises neglected creative aspects, in a way that there was no control over the narrative of those cultural products, which were often the responsibility of authors or screenwriters not involved in the original series. Now these narrative extensions are more subject to control, and are conceived as a decisive added value for viewer’s engagement with the franchise.

For its part, the second subcategory (“diegetic extensions”, 3.1.2) is composed by artefacts that furnish and make the narrative consistent (newspapers, photo albums, e-mails, websites or weblogs of the fictional characters, institutions and events of the narrative), but are not limited to the narrative and but somehow overflow it. And this way they are inserted as objects in the real world, as if they were crossing that threshold and materialising as part of our experience and our everyday practices.

Ancillary or expanded content also includes *relevant information* (3.2) that underpins the fictional universe with details that make up a sort of encyclopaedic knowledge within the fiction genre: from data about the protocols of forensic medicine in the police procedural subgenre (*C.S.I.* and *Bones*, for example) to information about rare diseases, their symptoms and treatments in medical dramas (like *House*), and even information about alien races, their culture and customs in science fiction series (*Star Trek*). Finally, this type of content also includes *extra-textual information* (3.3), which may be professional character (data on the production team, short behind-the-scenes videos and podcasts by screenwriters, directors and producers; details about the film locations or the casting of actors, event ratings reports), or about the celebrities involved in the series.

4) *Branded products*. These are objects related to the series, not because they have been extracted from the fictional universe (see “diegetic extensions” [3.1.2]), but because they carry and show very clearly the brand of the television show: merchandising of the series with the logo printed on<sup>4</sup>. Sometimes these promotional items are free (computer screensavers and wallpapers, mobile ringtones, etc.) and sometimes are up for sale (posters, key chains, t-shirts with images or memorable phrases, etc.). Some of these objects would fall into the category of collectible items: character-based toys, replicas of ships or

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<sup>3</sup> The term “ancillary content”, which has been coined by Askwith, seems to be too restrictive, because it seems to suggest an absolute subordination to the TV mothership despite the fact that the best examples of transmedia storytelling indicate that a characteristic feature of this phenomenon is precisely the expansion of the narrative universe through new contents that may work autonomously. In other words, the narrative expansion of a TV series through a comic book, a novel or a videogame undoubtedly provoke an inter-textual reference to the original TV series but also could and should work as independent and satisfactory narratives by themselves. For this reason, we have decided to rename this touchpoint proposed by Askwith as “expanded content”.

<sup>4</sup> For a rigorous classification of merchandising based on a television series, see C. Johnson (2007), who distinguishes between diegetic merchandising, pseudo-diegetic merchandising and extra-diegetic merchandising (pp. 15-16).



scenarios characteristic of the series, cards with the characters and their information. These television branded products play several roles: they serve as memorabilia of the series and as portals to access the fictional universe, and publicly indicate the affiliation of the holder to that narrative universe.

5) *Related activities*. There are touchpoints that require the consumer to adopt an active, participatory role, and not only a somewhat static, one-way, and private consumption. Askwith speaks of four possibilities: themed activities (5.1), for example, themed games and puzzles. Unlike the touchpoint 4 (branded products), which are more inert, narratively speaking (such as screen savers, key chains, t-shirts or ringtones for mobile phones), these activities allow and even demand user interaction.

In the case of experiential activities (5.2), users are asked to play a role related to the fictional story (video games, role-playing games), of which a particular incident that occurred in an episode or series of episodes is recreated. More rare -but more interesting in the real of TN- is when new narrative plots are created based on what is already known or assumed, but are novel because they have not been previously presented in the TV show (in this sense, these activities are similar to the textual extensions (3.1.1)). Users can generally play four different roles: 1) as themselves, or original characters of their own design, whose features can be selected from a menu of configuration options (as in the *Desperate Housewives* videogame, in which the player assumes the role of a new housewife who moves onto Wisteria Lane; 2) as recognisable characters from the TV series (as in the 24 videogame and the 2003 *Buffy The Vampire Slayer: Chaos Bleeds videogame*); 3) as a new token character (a new detective in the *CSI* game, or an emergency doctor in *ER*); and 4) as an unspecified agent that navigates the fictional universe as a visitor rather than a character.

We also have productive activities (5.3), which put the viewer, either individually or groups, in the position of content creators, which ranges from participating in the writing of the Wikipedia page or other specific wikis to participating in the programme's websites and online fan communities, and in even more complex and elaborate ways of generating content (with editing tools) with varying degrees of originality with respect to the raw material.

Finally, there are challenge activities (5.4), which allow players demonstrate their competencies, skills and knowledge in relation to the show by overcoming challenges: quizzes about the show, for example (Askwith, 2007: 51-99).

6) *Social interaction*. Increasingly, TV broadcasters try to exploit the mobilisation of fan communities on the Internet. In the opinion of Askwith, this occurs in several ways. First by favouring a *horizontal connection* (6.1) between viewers across purpose-created platforms in which the show is discussed, praised or criticised, and possible interpretations and emotional responses are shared. It is an activity that Genette (1989) would call *metatextual*, but is not signed by professional critics, but by ordinary spectators. There is an interesting dialectic between the interaction channels provided by the television brand (websites of the show, official profiles in social networks such as Facebook, Myspace or YouTube) and the platforms that are created by and for the fans and are not related at all with the corporation that produces the show. The first group of channels tend to be more general and regulated, while the latter are designed by the fans, are more hardcore, and give more independence and freedom to express opinions (Rodríguez Ferrándiz, 2012: 75-76; Tur-Vines and Rodríguez Ferrándiz, 2014).

Second, by favouring a *vertical connection* (6.2) between the show's viewers and celebrities. Here it is important to note that the term celebrities no longer applies only to the actors and actresses that are part of the show, but also to the production team, which relatively recently have been given a very remarkable recognition as authors: writers, producers, directors (Abrams, Sorkin, Chase, Kelley, Simon Ball...).

And third, by favouring a *vertizontal connection* (6.3), which halfway between the previous types of relationships, and consists of the interaction with the show's characters. This category is linked with the diegetic extensions (3.1.2) and experiential activities (5.2), but provides the opportunity of interaction with the characters: for example, the ARG and blogs, where viewers often have the possibility of (supposedly) interact with the characters, behind which there are, obviously, screenwriters familiar with the dramatic roles they assume.

7) *Interactivity*. In this final category, Askwith points out that there are several types of interactivity with a TV show, for example: “mechanical interaction” which is characteristic of remote control use and channel selection, and “content activation”, which is what video game players do when selecting an action that provokes reactions that have been pre-designed the video game's programmer. Askwith is interested here in the so-called “content interaction” subcategory (and not only with “content activation”) and divides it into “acknowledged contributions” and “influential interactions”.

The first type of interactivity occurs in those touchpoints that foresee and provide a structured, planned occasion for users to contribute and see this contribution acknowledged and even rewarded (surveys, SMS messages or tweets that are displayed on the screen, gifts or prizes). This can happen during the broadcast of the programme, and through other platforms associated to it, such as the series' website or its profile on the social networks. However, this contribution, although recognised, lacks the ability to alter or influence the direction of the events that take place in the programme or its conclusion.

Instead, “influential interactions” can determine the course of the story and they take the form of interactive endings (which means that creators have to write and shoot several endings, knowing that not all of them will be broadcast), the winners of reality talent shows like *American Idol*, and any creative fan work that has an effect on the narrative (in the upcoming scriptwriting, dialogues, the setting, props, etc.).

### 3.2. Method to analyse the activity of fans

The method used to obtain the UGC is very similar to that used to identify the official content, but it is worth noting some differences. The first step was to search for examples of the different formats of UGC, starting with the video format. Two peculiar features of the UGC realm, in comparison to the official content, made more difficult the task of collecting examples of the former: the absence of a unifying and coordinating content platform (like the corporate websites of the series) and the multiplicity of potential creators. The difficulty produced by the second feature of UGC was alleviated by the unifying power of YouTube, as the other two online video platforms hardly had any remarkable activity of users.

The selection of videos paid greater attention to those proposing more than the simple fragment of a certain episode and involved a more creative participation from users. An outstanding example of this is a video found on YouTube about *Cuéntame cómo pasó*. The video in question is titled “*¿jugárselo a lo Alcántara?*” (“Playing Alcántara style”) and is about a card game in which the protagonist of the series, Antonio Alcántara, puts the deed of his house as a guarantee to receive a 250,000 pesetas loan. However, the user modified the scene so that the outcome of the game was different from the original narrative, being another character, Don Pablo, the one who leaves Antonio Alcántara without money. This type of video deserves greater attention because it involves a series of tasks and more active participation from the user (reinterpretation of the scene, review of material, selection and editing), in contrast to the simple amateur jump cuts, assembly of trailers or recaps.

After searching for UGC in YouTube, we searched on the web for another types of formats. We input keywords in Google's search engine, and paid attention to social networks (Facebook and Twitter), fanfiction activity, blogs, wikis and any innovative

formats. A preliminary analysis of the UGC shows that the dispersion of formats is even greater in the case of corporate productions: users add original creations to the replicas of the classic formats coined by the industry, and the new creations in turn get notoriety and are replicated. In order to avoid oversizing the table of formats, we included the creations of fans in Askwith's productive activities (5.3) generic category, being aware that these creations could very well be distributed in other categories if we look more to their semiotic and textual nature and less to their origin.

**Table 3.** Touchpoints and transmedia formats by TV network and series, with links and percentages with respect to the total sample

FORMAT / DEVICE	DESCRIPTION	CHANNEL	EXAMPLES	%
<b>1 EXPANDED ACCESS</b>				
Web access	Ability to watch the episodes online through the website of the series.	ALL	<a href="#">Gran Reserva. El origen</a> <a href="#">El tiempo entre costuras</a> ; <a href="#">Frágiles</a> ; <a href="#">La Riera</a> , <a href="#">Era visto</a> ; <a href="#">DBH</a> , <a href="#">Arrayán</a>	100% (33/33)
DVD	Marketing of the series on DVD format.	TVE1:1,2,4,5,A3:9,10,12,15; T5:16,17,18,20 TV3:24; CS:32	<a href="#">Con el culo al aire</a> <a href="#">Frágiles</a> ; <a href="#">Gran Reserva</a> <a href="#">Polseres vermelles</a>	42.4 % (14/33)
Mobile Access	Mobile device applications that allow users to watch the series' episodes, either directly or through on-demand service.	ALL	<a href="#">TVE1</a> ; <a href="#">Antena3</a> ; <a href="#">Tele5</a> ; <a href="#">TV3</a> ; <a href="#">TVG</a> ; <a href="#">ETB1</a> ;; <a href="#">CanalSur</a>	100% (33/33)
<b>2 ADAPTED CONTENT</b>				
<b>CONTENT DISSEMINATED PRIOR TO THE PREMIERE OF THE EPISODE</b>				
Promo for single episodes	Traditional advertising formats that promote individual chapters	TVE1:1-5 A3:7,9,10,11,12,15 T5:16-21 TV3:22,23,24 TVG:25,26,29 ETB1:30,31 CS:32,33	<a href="#">Águila roja</a> ; <a href="#">El don de Alba</a> ; <a href="#">Con el culo al aire</a> <a href="#">Polseres vermelles</a> ; <a href="#">Padre Casares</a> ; <a href="#">Arrayán</a>	81.8% (27/33)
Promo for new season or season premiere	Traditional advertising formats that promote a new season or premiere.	ALL OF THEM EXCEPT TVG: 27,29	<a href="#">Gran Reserva. El origen</a> <a href="#">Familia</a> ; <a href="#">Luna</a> ; <a href="#">Kubala</a> <a href="#">DBH</a> ; <a href="#">Flaman</a>	93.9% (31/33)
Promo for the whole series	Traditional advertising formats that promote the series as a whole, without highlighting specific aspects.	TVE1:1-5; A3:6-15 T5:16-21; TV3:22,23,24; TVG:25,26; ETB1:30 CS:32,33	<a href="#">Isabel</a> ; <a href="#">Amar es para siempre</a> y <a href="#">El secreto de Puente Viejo</a> ; <a href="#">La que se avecina</a> ; <a href="#">La Riera</a> ; <a href="#">Goenkale</a> ;	87.8% (29/33)
Sneak peeks	A preview of an episode not yet broadcast	TVE1:1-5; A3:6-15 T5:16-21; TV3:22-24; TVG:26; ETB1:30	<a href="#">Gran Hotel</a> ; <a href="#">Vive cantando</a> ; <a href="#">Familia</a> ; <a href="#">Kubala</a> ; <a href="#">Matalobos</a> ; <a href="#">Goenkale</a>	79.4% (27/34)

CONTENT DISSEMINATED DURING THE PREMIERE OF THE EPISODE				
Second screen	Mobile device applications that offer viewers content during the broadcast of the episode.	TVE1:1,4,5 A3:7,9,10,12,13,15	<a href="#">+TVE</a> <a href="#">ANT 3.0</a> <a href="#">Atresmedia Conecta</a>	27.2% (9/33)
CONTENT DISSEMINATED AFTER THE PREMIERE OF THE EPISODE				
Recaps	Videos that summarise periods of the series (episode, season, specific story).	TVE1:1-5; A3:8,11,15; T5:16,20; TV3:24 TVG:26; ETB1:30	<a href="#">Tierra de lobos</a> ; <a href="#">Gran Reserva</a> ; <a href="#">Matalobos</a> <a href="#">Gran Hotel</a>	39.4% (13/33)
Best moments	Selection of the most outstanding moments of an episode.	TVE1:1-5; A3:6-15 T5:16-21; TV3:24 TVG:25 ETB1:30,31; CS:33	<a href="#">Familia</a> ; <a href="#">Bandolera</a> <a href="#">Padre Casares</a> ; <a href="#">DBH</a> ; <a href="#">Flaman</a>	78.8% (26/33)
Character bios and episode guides	Biographies and guides based on pre-existing material. They can be descriptions of the characters, summaries of the episodes or brief synopsis of the story.	ALL OF THEM EXCEPT TVE: 3 TVG: 27,28 CS: 32	<a href="#">Isabel</a> ; <a href="#">Gran Hotel</a> ; <a href="#">El don de Alba</a> <a href="#">Escoba</a> ; <a href="#">DBH</a> ; <a href="#">Flaman</a>	87.9% (29/33)
Soundtrack	The music accompanying the series, which can be sold or provided free of charge.	TVE1:1-5; A3:13; TV3:24	<a href="#">Isabel</a> ; <a href="#">Águila Roja</a> ; <a href="#">Vive cantando</a> ; <a href="#">Polseres vermelles</a>	21.2% (7/33)
Trading cards	Digital cards containing videos, images and multimedia content.	A3:7; TV3:24	<a href="#">El Barco</a> ; <a href="#">Polseres vermelles</a>	6% (2/33)
Books (adaptations)	Books that narrate essentially the same story presented in the TV series.	TVE1:4; A3:7,12,13 T5:21; TV3:24	<a href="#">Isabel</a> ; <a href="#">El barco</a> ; <a href="#">Luna</a> ; <a href="#">Vive cantando</a> ; <a href="#">El don de Alba</a> ; <a href="#">Polseres Vermelles</a>	18.1% (6/33)
Photos	Images of the fictional characters acting their role.	ALL OF THEM EXCEPT TV3:23; CS:33	<a href="#">Isabel</a> <a href="#">El tiempo entre costuras</a> <a href="#">Familia</a> ; <a href="#">La Riera</a> <a href="#">Era visto</a> ; <a href="#">DBH</a> ; <a href="#">Arrayán</a>	93.9% (31/33)
3 EXPANDED CONTENT				
3.1 TEXTUAL EXTENSIONS				
3.1.1 NARRATIVE EXTENSIONS				
Web exclusive sequences	Scenes that are not broadcast on TV and allow a better understanding of the story.	A3:15	<a href="#">Gran Hotel</a>	3% (1/33)
Weblsodes	Web-exclusive episodes that take place in the narrative universe of the TV series.	TVE1:1	<a href="#">Cuéntame</a> ( <i>El diario de San Genaro</i> )	3% (1/33)
Twittersodes	Unpublished contents that are part of plots and are narrated by the characters through Twitter.	A3:7	<a href="#">El Barco</a>	3% (1/33)

Videoblogs	Videos in which a character advances aspects briefly shown in the TV series.	A3:13	<a href="#">Vive cantando 1</a> <a href="#">Vive cantando 2</a>	3% (1/33)
Books (expansion)	Books that make some kind of narrative contribution to the story, by developing unfinished or half-explored aspects of the series or developing the storylines of minor characters.	TVE1:.,2,5; A3:6,8,15 TV3:22	<a href="#">Gran Reserva</a> ; <a href="#">Luna Amar es para siempre</a> ; <a href="#">La Riera</a>	18.1% (6/33)
Comics	Comics based on TV series, sometimes focusing on peripheral stories and secondary characters, interstitial stories, etc.	TVE1:5	<a href="#">Águila Roja</a>	3% (1/33)
TV shows based on previous TV series	Television formats (reality and talent shows, for instance) based on previous TV series.	TVE1:1; A3:7	<a href="#">Cuéntame</a> ; <a href="#">El Barco</a>	6% (2/33)
Spin off	TV series that contain one or more characters from a previous TV series.	ETB1:30	<a href="#">Goenkale</a>	3% (1/33)
Special episodes	Extension of the series, are halfway between the continuation of the story and the spin-off.	TVE1:2	<a href="#">Gran Reserva</a> (El pago de los Cortázar)	3% (1/33)
Film	Based on the series but with narrative expansion, and released in movie theatres.	TVE1:5	<a href="#">Águila Roja</a>	3% (1/33)
Narratively productive blogs	Blogs carrying some kind of narrative contribution to history.	A3:7,10,12	<a href="#">Con el culo al aire</a> <a href="#">El Barco</a>	9% (3/33)
Television film	Based on the TV series but with narrative expansion, created by the network and broadcast on television.	TVG:25; ETB1:30	<a href="#">Padre Casares</a> <a href="#">Goenkale</a>	6% (2/33)
Theatre play	Theatre production based on a television series.	ETB1:30	<a href="#">Goenkale</a>	3% (1/33)
Video games	Products that expand the narrative universe of the TV series: characters, settings and storylines	TVE1:5; A3:7; T5:16	<a href="#">El Barco</a> ; <a href="#">Aida</a> ; <a href="#">Águila roja</a>	9% (3/33)
<b>3.1.2 DIEGETIC EXTENSIONS</b>				
Reverse Product Placement	Artefacts extracted from the TV narrative and inserted into the real world (without declaring or labelling their membership to the TV show or the network). In other words, these artefacts belong to the television fiction diegetic universe, but materialise out of it.	TV3:22	<a href="#">Restaurant Can Riera</a> <a href="#">Las Estrellas de Sant Climent</a>	3.0% (1/33)

3.2 RELEVANT INFORMATION				
Relevant information	Information that expands the specific knowledge of each series: historical reviews.	TVE1:1,3,4; A3:6	<a href="#">Cuéntame cómo pasó</a> <a href="#">Isabel</a> <a href="#">Gran Reserva. El origen</a> <a href="#">Amar es para siempre</a>	12.1% (4/33)
3.3 EXTRATEXTUAL INFORMATION				
Making of	Videos showing the production and post-production of a TV series and interventions of the its director, actors, screenwriters, etc.	TVE1: 1,2,4,5; A3:6-15 T5: 16,17,20; TV3:22,23; ETB1:30	<a href="#">Luna</a> ; <a href="#">Bandolera</a> <a href="#">Águila Roja</a> ; <a href="#">Kubala</a> ; <a href="#">Goenkale</a>	57.5% (19/33)
Bloopers / Outtakes	Short sequences from a TV series containing mistakes made by members of the cast or crew for comic relief.	TVE1:1; A3:6,9,10 T5:16,17; TV3:22	<a href="#">Cuéntame</a> ; <a href="#">Amar es para siempre</a> ; <a href="#">La que se acerca</a> ; <a href="#">La Riera</a>	21.2% (7/33)
Cast and crew interviews	Interviews with members of the cast and crew	TVE1:1-5; A3:6-15 T5:16-21; TV3:22-24; ETB:30; CS:33	<a href="#">El tiempo entre costuras</a> <a href="#">Bandolera</a> ; <a href="#">Polseres vermelles</a> ; <a href="#">Goenkale</a> ; <a href="#">Flaman</a>	78.7% (26/33)
News	News stories related to the TV series (audiences, cast and crew).	TVE1:1-5; A3:6-15 T5:16-21; TV3:24 ETB1:30	<a href="#">Cuéntame</a> ; <a href="#">Frágiles</a> <a href="#">El tiempo entre costuras</a> <a href="#">Polseres vermelles</a>	69.6% (23/33)
Special programmes	Television programmes related to the TV series, in a way that binds the fictional story and the metafictional comment, and has a strong self-referential and self-promotional component (programmatic synergies with the TV network or the media group).	T5:17	<a href="#">La que se acerca</a> ( <i>Shaking off</i> )	3.0% (1/33)
Books	Books that do not adapt the narrative nor make a narrative contribution, and instead focus on the extra-textual information of the TV series.	TVE1:1; T5:16,17; TV3:22	<a href="#">Cuéntame</a> ; <a href="#">Aída</a> <a href="#">La que se acerca</a>	12.1% (4/33)
Cast bios and series guides	Brief descriptions of the actors' career and personal life and information on the technical aspects of the TV series.	TVE1:1,2,3,5 A3:6,7,9,11,12 TV3:22,23,24	<a href="#">Águila roja</a> ; <a href="#">Amar es para siempre</a> ; <a href="#">El barco</a> ; <a href="#">La Riera</a>	36.3% (12/33)

4 BRANDED PRODUCTS				
Branded products	Products that make references to the TV series, not from within the fictional universe (diegetic extensions, 3.1.2), but from outside of it, carrying logos that reflect their affiliation to the TV show and network. This is what is usually known as merchandising.	TVE1:1,2,5 A3:6,7,8,10,12,15 T5:16,17; TV3:22,24 TVG:25,26	<a href="#">Cuéntame</a> (tono de móvil); <a href="#">Águila Roja</a> (posters) <a href="#">La que se avecina</a> (felpudo, delantales y camisetas); <a href="#">La Riera</a> (Libro de recetas)	45.4% (15/33)
5 RELATED ACTIVITIES				
5.1 THEMED ACTIVITIES				
Board Games	Board and card games	TVE1:1,5	<a href="#">Cuéntame</a> ; <a href="#">Águila Roja</a>	6.0% (2/33)
Puzzles	Puzzle type app with games inspired by the series.	TVE1:5	<a href="#">Águila Roja</a>	3.0% (1/33)
5.2 EXPERIENTIAL ACTIVITIES				
Video games	Products that allow fans to navigate and explore a world inspired by the narrative universe of the TV series.	TVE1:5; A3:7; T5:16	<a href="#">El Barco</a> ; <a href="#">Aída</a> ; <a href="#">Águila roja</a>	9.0% (3/33)
Karaoke	Karaoke version of the songs included in the soundtrack of the TV series	TV3:24	<a href="#">Polseres vermelles</a>	3.0% (1/33)
5.3 PRODUCTIVE ACTIVITIES				
Wikis	Web applications or platforms that allow users to create and organise knowledge about the TV series.	ALL OF THEM EXCEPT TVG:29; ETB:31; CS:32	<a href="#">Águila Roja</a> ; <a href="#">Con el culo al aire</a> ; <a href="#">Aída</a> ; <a href="#">Kubala</a> <a href="#">Padre Casares</a> ; <a href="#">Goenkale</a> <a href="#">Arrayán</a>	90.9% (30/33)
Creative works	Materials produced and distributed by fans, containing original text, images and video and/or remixed content from the TV series: fanvids, fanfiction, webisodes, recaps and trailers.	TVE1:1-5; A3:6-15 T5:16,17,20,21 TV3:22,24 TVG:25,26,28; ETB1:30 CS:32,33	<a href="#">Cuéntame</a> ; <a href="#">Bandolera</a> <a href="#">Tierra de Lobos</a> ; <a href="#">Polseres Vermelles</a> ; <a href="#">Padre Casares</a> <a href="#">Goenkale</a> ; <a href="#">Flaman</a>	75.7% (25/33)
Opinion and expression platforms	Websites, forums, blogs and all those platforms that allow the formation of online communities and the sharing of opinions, interpretations, preferences and theories around a TV series.	ALL OF THEM EXCEPT TV3:23; ETB:30,31	<a href="#">Isabel</a> ; <a href="#">El Barco</a> ; <a href="#">El Don de Alba</a> ; <a href="#">La Riera</a> ; <a href="#">Matalobos</a> <a href="#">Arrayán</a>	87.8% (29/33)
5.4 CHALLENGE ACTIVITIES				
Interactive game (Blog)	Competitive interactive blog-based TV series-inspired game for fans.	A3:12	<a href="#">Luna</a> (zona de investigación)	3.0% (1/33)

Trivia games	Online quiz games about the TV series. They provide rankings or encourage fans to compete for prizes.	TVE1:1,2,5; A3:7 TV3: 24	<a href="#">Cuéntame</a> ; <a href="#">Águila Roja</a> <a href="#">Polseres vermelles</a>	15.1% (5/33)
Video games (online multiplayer)	Multiplayer online video games that focus on the achievement of objectives or missions.	TVE1:5; A3:7; T5:16	<a href="#">El Barco</a> ; <a href="#">Aída</a> ; <a href="#">Águila roja</a>	9.0% (3/33)
<b>6 SOCIAL INTERACTION</b>				
<b>6.1 HORIZONTAL: AUDIENCE COMMUNITIES</b>				
Social networks (Facebook, Twitter, and YouTube)	TV series with presence in at least one social network.	ALL OF THEM EXCEPT TVG:26; ETB:31	<a href="#">Águila Roja</a> ; <a href="#">El Barco</a> <a href="#">El secreto de puente viejo</a> ; <a href="#">Tierra de lobos</a> ; <a href="#">Polseres vermelles</a> ; <a href="#">Libro de familia</a> ; <a href="#">Goenkale</a> ; <a href="#">Flaman</a>	93.9% (31/33)
Official forums	Accessible from the corporate website.	TVE1:2,5	<a href="#">Gran Reserva</a> ; <a href="#">Águila Roja</a>	6.0% (2/33)
Blogs without new narrative content	Used as platforms to offer content and reach users.	TVE1:2; TV3:24 TVG:25,26,29	<a href="#">Gran Reserva</a> ; <a href="#">Polseres Vermelles</a> ; <a href="#">Escoba</a> ; <a href="#">Padre Casares</a>	15.1% (5/33)
<b>6.2 VERTICAL: CELEBRITY ACCESS</b>				
Meetings with viewers	The cast respond to fans' questions through chat or video chat applications.	TVE1:1-5; A3:6-15 T5:17,21; TV3:24 CS:33	<a href="#">Isabel</a> ; <a href="#">Fenómenos</a> <a href="#">El don de Alba</a> ; <a href="#">Polseres vermelles</a> ; <a href="#">Flaman</a>	57.5% (19/33)
<b>6.3 VERTIZONTAL: DIEGETIC INTERACTION</b>				
Characters' Twitter profiles	Twitter profiles are launched for the TV series' characters to interact with fans, to promote other online contents and spaces (fictional characters' blogs).	A3:7	<a href="#">El Barco 1</a> <a href="#">El Barco 2</a> <a href="#">El Barco 3</a>	3.0% (1/33)
<b>7 INTERACTIVITY</b>				
<b>7.1 ACKNOWLEDGED CONTRIBUTIONS</b>				
Platforms to interact with the broadcast through social networks	User interaction via Facebook and Twitter from the series' website, during the broadcast of the episode.	TVE1:1,2,3,4,5	<a href="#">Cuéntame</a> ; <a href="#">Gran Reserva</a> <a href="#">Gran Reserva. El origen</a> <a href="#">Isabel</a> ; <a href="#">Águila Roja</a>	15.1 (5/33)
Contests	User interactions in which participation is rewarded with some kind of prize.	TVE1:1-5 A3:6,7,8,9,10,11,14,15; T5:16,17,20 TV3:22,24	<a href="#">Isabel</a> ; <a href="#">Águila Roja</a> <a href="#">El secreto de Puente viejo</a> ; <a href="#">La que se avecina</a> <a href="#">La Riera</a>	51.5% (17/33)
Second screen application	Allow users to participate by playing quizzes about the episode and answering surveys about the series and rewards them for their	TVE1: 1,4,5 A3:7,9,10,12,13,15	<a href="#">+TVE</a> <a href="#">ANT 3.0</a> <a href="#">Atresmedia Conecta</a>	27.2% (9/33)



	participation (with giveaways and prizes).			
7.2 INFLUENTIAL INTERACTIONS				
Amateur productions that get to be shown on TV or in corporate websites	Cases in which the creations of some fans get picked up by official corporate productions.	TVE1:5; TV3:24	<a href="#">Dibujos de Joan Pons</a> <a href="#">Diseño carta Águila Roja</a>	6.0% (2/33)

Source: Authors' own creation based on own research and data from Askwith (2007).

#### 4. Results

Table 3 shows the integration of the transmedia formats seen in table 1 with Askwith's seven major touchpoints. This table shows: 1) general touchpoint and specific format within it; 2) list of series in which that format is present or offered, by network; 3) brief description of the format; 4) a selection of examples with their corresponding links; and 5) percentage of presence in series with respect to the total sample.

It should be noted that the general touchpoints and specific formats use very differentiated classification criteria, so sometimes some formats appear in more than one touchpoint. A paradigmatic case is that of books: the same material platform may contain: 1) *repackaged content*, as it is the case of novelisations. For example, the books *No estamos solos* and *Una de fantasmas* (Jordi Solé, Planeta, 2013) which narrate the second season of *El barco*; 2) *Ancillary or expanded content* in the form of narrative textual extensions, as in the case of prequels, sequels or interstitial or parallel stories. For example, the book *La viña vieja* (Temas de Hoy, 2011), written by one of the writers of the TV series *Gran Reserva*, Eligio R. Montero, is a prequel that takes place ten years before the story that is narrated in the TV series, while *Águila Roja. La profecía de Lucrecia* (Espasa, 2010) introduces the past of some of the characters from the TV series *Águila Roja*; and 3) *extra-textual information*, as in the case of *Cuéntame: ficción y realidad*, which is an illustrated book written by Sol Alonso and Teresa Peyri (RBA, 2013) about the production of the series, but more entertaining and complex than chapters and characters guide.

Similarly, video games can incorporate *expanded narrative content*, but at the same time are undoubtedly *experiential* and *competitive activities* of first order. Moreover, the online activity of fans (included as mentioned in the *productive activities* [5.3] category), could in fact be classified more precisely within some of the other categories: *expanded access*, as it facilitates it through cooperative peer-to-peer exchanges; *ancillary or expanded content*, in any of the formats available to users, either narrative, diegetic (fanvids, fanfiction, parodies) and extra-diegetic (wikis, reviews or critical commentary); *repackaged content* (like home-made trailers or recaps, collection of scenes by character or theme); and even *physical products*, which can include the series' characteristic elements, parodies or cartoons.

#### 5. Conclusions

The data obtained about the presence and frequency of the different formats and their distribution within the broad content categories, according to their relationship to the core text and the modalities of user access and interaction, allow us to draw the following conclusions:

1) *Expanded access* shows that the DVD format –which is not even available for half of the sample of TV series– is being abandoned in favour of resources to allow access to

episodes in other screens (computer or mobile: 100% of the TV series are available in both cases). However, and this is something on which we agree with other studies (Videla and Costa, 2012: 108), the web seems to be still subsidiary of television contents, and mobile phones of the web: there is usually no clear strategy to differentiate the contents and promote the nomadism of fans between different platforms, but an extensive and intensive exploitation of the same or similar contents in all of them.

2) TV networks still concentrate their efforts on *repackaged content*, especially the classic advertising formats (promos and derivatives: sneak peeks), with percentages close to 100% of the sample. To a lesser extent, there are new formats, which disguise their advertising nature because they are more retrospective (best moments, recaps) than prospective. Social networks, as large repositories of the contents about the TV series, deletes in fact the difference between retrospective that prospective contents and keeps indefinitely the promotional products along with the new products that serve as reminders.

A novelty in this area are the second screens (Antena 3 with *Gran Hotel*, for instance), but not because they offer different repackaged contents. The particularity is that they force the viewing of the episode on TV, because they interact in simultaneity and closely coordinated with the contents of the conventional broadcast. In general, they do not provide anything new. They are somewhat conservative strategies: they promote the loyalty of the spectator not so much with the universe of the series (understood in transmedia terms) but with its television broadcast. This aims to ensure advertising impacts of various types. Second screen users are induced to pay attention to the advertisements presented in the commercial breaks of the TV broadcast to discover clues that allow them to interact with their second screen and win prizes or identify brands included in the series. In turn, the TV network and its media group, as advertisers of their own services and products, use that second screen profusely to promote their programmes and the products associated with their programmes.

3) *Ancillary or expanded content*, and in particular the *textual narrative extensions* (3.1.1), have minimal presence (in an average of 5% of the sample, i.e., in less than two series out of 33, for the 14 different formats). TVE and Antena 3 stand out for their bet on these contents, and to a lesser extent, TV3. This fact is relevant because this is the category where we can most undeniable speak of authentic transmedia narratives in the sense given by Jenkins, if we stick to the corporate, official production: exclusive sequences, webisodes, webseries, videoblogs, books, comics, video games, all of which make narrative contributions that expand or deepen (Mittell, 2009) the original narrative universe. The production of these innovative contents requires an investment in talent and money that the networks do not seem to be willing to assume, and in any case respond to strategies that seem to be implemented in the heat of the success instead of being planned from the very conception of the narrative universe.

The presence of *textual diegetic extensions* (3.1.2) is minimal. Only a fictional website of *La riera* restaurant represents a fictional institution as if it were from the real world, without mentioning TV3. Restaurants from the Maresme region, where this series is set, sell the cakes that are shown on the series. There are no more forms of reverse product placement, i.e., of fictional products and brands becoming real products for sale on the market.

4) The presence of not truly narrative extensions reaches slightly higher percentages: relevant information (historical data, when the series lends itself to this: 12%) and clearly *extra-diegetic information*. In this category, the most classic formats (making of, bloopers/outtakes, cast and crew interviews, filming news, cast bios) appear in more than 50% of the series, in average.

5) *Branded products* move ostensibly from material to digital products, which are shared or sold online, but even among these products there is an almost total lack of diegetic

products, as we have seen in the previous section. All these products declare their membership to the fictional universe, i.e., they are overtly promotional extra-diegetic merchandising (Johnson).

6) *Related activities*, either thematic, experiential or competitive, are in an embryonic state (5% on average). In contrast the *productive* activities reach an extraordinary level (85% on average), but they are autonomous initiatives of fans (UGC), not encouraged nor rewarded in some way by the TV networks. There is a remarkable dysfunction between the participatory and creative initiatives of fans and the almost absolute lack of effort from TV networks to take advantage of the current of interest in the narrative universe to enhance viewers' engagement.

7) *Social interaction*, as expected, descends as we move from horizontal to vertical and to diagonal interactions. The presence of the latter type is minimal, in *El Barco*, which is a remarkable example of the integration of the TV, the website and the social network Twitter. The overwhelming dominance of horizontal types of interaction, which merely duplicate the information posted on TV networks' websites in the social network, seems to respond only to the mere urgency to be present on the web: the 2011 study shows that the three mainstream networks (TVE, Antena 3, T5) have zero interest in responding to their Facebook and Twitter followers, even if they are hundreds of thousands of followers (García Mirón, 2012: 70-74)<sup>5</sup>.

8) *Interactivity* is growing in terms of recognised contributions, but is almost negligible, very casual, in terms of influential interactions. This latter category would require a detailed study that we cannot carry out here: it refers to the exciting possibility of making the official, corporate production to adopt some of the contributions of fans to the expansion of the narrative, in a very interesting feedback.

In short, all the TV series analyzed are typical of a post-network era in which television show acts as a mothership with orbiting transmedia satellites. These satellites operate as nodes that divert attention from one another and the mothership. However, the centripetal force exerted by that ship grips in many cases the possibility of autonomous content, inhibits the differentiation through platforms in orbit with unique narrative material and thwart the expansion (not to mention deepening) in the narrative itself and the appropriate management of the engagement with transmedia audiences. Rather it strengthens the link with other productions of the network and its media group, with the actors as brands rather than the characters, beyond the fictional world of the series: more transmedia branding than transmedia storytelling, in a word.

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<sup>5</sup> In October 2011, Telecinco's Facebook page had 414,983 followers and a weekly average of 99 posts, but zero responses to users' doubts and questions. Antena 3's Facebook page had 3,221,658 followers and an average of 84 posts and one response per week. The Facebook page of La 1 TVE had 78,043 followers, and an average of 30 posts and two responses per week. The Twitter accounts of the TV networks show disappointingly similar figures (García Mirón, 2012: 72-73).

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