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Lab RTVE. Transmedia Storytelling in fiction series

Lab RTVE. La narrativa transmedia en las series de ficción

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Abstract

The growing multiscreen consumption of fiction content is key in the transformation of audiovisual media. The search for non-linear communication strategies to capture the audience through multiple platforms promotes the transmedia message. Transmediality is not limited to the way of narrating, but also to the way of producing and disseminating a story. The Laboratory of Radio Televisión Española, Lab RTVE, stands out in Spain for its innovative impulse in the production of audiovisual content, experimenting and developing new narratives and formats, as well as detecting trends. Examples of this are series such as *El Caso*, *Águila Roja* or *El Ministerio del Tiempo*. This text assesses the use of the transmedia storytelling of fiction contents of Lab RTVE in 2015 and 2016. A rubric is elaborated with elements that make a product narratively transmedia. In addition, each item is analyzed qualitatively establishing the degree of transmediality of the product. It emphasizes the transmediality supported by the user's immersiveness as a strategy to disseminate fiction series and innovation in the way of telling stories. In addition, an analysis tool extrapolated to other audiovisual products is obtained.

Keywords

Fiction series; Immersiveness; Lab RTVE; transmedia narrative; TV fiction

Resumen

*El creciente consumo multipantalla de contenidos de ficción es clave en la transformación de los medios audiovisuales. La búsqueda de estrategias de comunicación no lineal para captar a la audiencia a través de múltiples plataformas fomenta el mensaje transmedia. La transmedialidad no se limita a la forma de narrar, sino también al modo de producir y difundir una historia. El Laboratorio de Radio Televisión Española, Lab RTVE, destaca en España por su impulso innovador en la producción de contenidos audiovisuales experimentando y desarrollando nuevas narrativas y formatos, así como detectando tendencias. Ejemplo de ello son series como *El Caso*, *Águila Roja* o *El Ministerio del Tiempo*. Este texto valora el uso de la narrativa transmedia de los contenidos de ficción de Lab RTVE en el 2015 y 2016. Se elabora una rúbrica con elementos que constituyen que un producto sea narrativamente transmedia. Además, cada ítem se analiza cualitativamente estableciendo el grado de transmedialidad del producto. Destaca la transmedialidad apoyada en la inmersividad del usuario como estrategia de difusión de las series de ficción y la innovación en cuanto al modo de expandir historias. Además, se obtiene una herramienta de análisis extrapolable a otros productos audiovisuales.*

Palabras clave

Ficción televisiva; Inmersividad; Lab RTVE; narrativa transmedia; series de ficción

1. Introduction

The incursion of new participants and new media in communication generates the need to new content and renewed ways of telling reality through emerging languages with which take advantage of the multiple communicative powers of the new environment, mainly hypertext, multimedia and interactive (Ivars-Nicolás, 2013: 111-121). In the audiovisual field, different terms to refer to a new model that, ultimately, affects the way of counting and consuming stories, for example, multiplatform, transmedia or crossmedia. However, sometimes, they confuse these concepts or they are used as synonyms. Transmediality, in particular, does not it is produced simply because a piece is broadcast in various media or formats, nor are they necessary technologies or social platforms.

The objective of this text is to clarify concepts, particularly transmedia narrative.

Subsequently, based on a bibliographic review on the characteristics of transmedia narratives, a rubric is established to determine if a piece is transmedia in terms of its narrative, what and at what level. This rubric has been used to analyze parts made by the innovation laboratory of Lab RTVE and find out how transmedialidad works to disseminate fiction series.

1.1 Multiplatform, transmedia and crossmedia

The multi-platform story is probably the most basic form of multimedia narrative. Consists of the narration of the same story in different media or format, adapting to language-form (Báñez, 1978) of each of them. In this sense, the multiplatform concept is linked to the adaptation. That is, the initial piece, or mother ship as defined by Rodríguez, Ortiz and Sáez (2014), is moves to another format taking advantage of its qualities but without making changes that imply variation or extension of the mentioned main piece.

As for the transmedia narrative, it occurs when the "integral elements of a fiction systematically disperse in multiple channels for the purpose of creating an experience of unified and coordinated entertainment. In theory, each media contributes uniquely to the development of history"(Jenkins, 2007). The different pieces keep narrative independence and complete sense.

But, despite the possibility of experiencing each fragment individually, they all form part of a global story. "Each media does what it does best - a story can be introduced to through a movie, expanded through television, novels, comics and your world can be explored and experienced through a video game"(Jenkins, 2006a: 101). An extension of the piece is expected principal in the other formats, although it is not always the case. In addition, the transmedia narrative submerges to the audience in a universe of innumerable entries and it is each viewer / receiver / user that it completes the pieces expanding this universe. You can even get to dialogue, interact or be content generator. In this way, stories can be constructed using a number decentralized of authors who share and create content through different media while they spread and give an impact to the story.

The crossmedia narrative goes beyond. It is an integrated narrative that is developed through diverse media, with various authors and styles, that the recipients must consume in order to experience the complete story (Davidson et al., 2010). It is imperative that the receiver experience the set of pieces to understand the meaning of each of them.

After clarifying these concepts, this text presents the qualitative analysis of the use of transmediality in the narrative that Lab RTVE performs with RTVE's fiction contents in the 2015-2016 period. To go deeper in to the subject, the Jenkins studies are taken as international reference (1992, 2006a,2006b) who defines the concept, and those of Ryan who focus on immersion, interactive narratives and the construction of fictional worlds (Ryan, 2004, 2009). In Spain, the investigations of Scolari (2009), Roig (2009), Díaz Noci (2011), Hernández Pérez and Grandío Pérez (2011) and Escolari, Jiménez y Guerrero (2012) are highlighted. Focused on specific productions or a particular channel are the studies of Águila Roja (Costa and Piñeiro, 2012; Guerrero, 2014), El Barco (Grandío and Bonaut, 2012; Deltell, Claes and Osteso, 2013; Fernández Gómez, 2013), Pulseras Rojas (Tur-Viñes and Rodríguez Ferrándiz, 2014), Compañeros, Los Protegidos, El Barco and Hispania (Mayor, 2014), on the websites of the Spanish series issued in 2011 (Rodríguez Fidalgo and Gallego Santos, 2012), Las Tres Mellizas, Serrallonga, Águila Roja, Infidels (Escolari and others, 2012) and another investigation more focused on the cross-mediation of Águila Roja and Isabel (Franquet y Villa, 2014).

1.2 Characteristics that define transmedia narration

In all transmedia narrative part of a main piece, the tentpole, which functions as a main mast narratively supporting the transmedia group (Scolari, Jiménez and Guerrero 2012: 146).

The main feature expected of a transmedia narrative is that it expands the narrative universe of organized form in different media and platforms. That is, that an extension of the piece occurs mainly in the other formats deepening the story. However, this is not always the case. In sometimes, this expansion is very limited or, instead of expanding, the story is contracted, so can find different configurations in this sense with a certain degree of elasticity (Jenkins, 2009a, 2010: 944-45).

Scolari, Jiménez and Guerrero (2012: 146) propose two ways to carry out the transmediality of a piece: strategic modality, that is, following an expansion strategy planned in advance temporally and spatially; or tactical modality, that is, without a previous strategy but in a progressive, sometimes based on external inputs to the producer.

Rodríguez (2014) makes a successful collection of features that characterize a transmedia narrative from those proposed by Gómez (2007), Jenkins (2009a), Transmedia Manifest (2011) and Scolari (2013), highlighting some basic principles:

- 1) The narrative universe is divided into multiple media and platforms.
- 2) Each media / platform does with this universe what it knows how to do best with the stories. This is, integrating the intrinsic qualities of the environment without falling into redundancies, but expanding and deepening in the universe.
- 3) The stories must stand on their own in a single media allowing the public to understand as fragments of a more comprehensive whole capable of dragging a transmedial public, more involved.
- 4) Centralized creative control is produced, sometimes even unipersonal, but at the same time...
- 5) A dispersion of the universe is produced from non-canonical stories, product of creativity unrestricted by the user.

In addition, Askwith (2007: 53 in Rodríguez, Ortiz and Sáez, 2014: 79-83) exposes 7 criteria to take into account referring to the touchpoint as the points of contact between the mother ship and its derived parts, focusing on the information or innovative content they provide. Jenkins defines it as additive comprehension, being the fundamental characteristic in the transmedia narrative (Jenkins, 2009a, 2009b, Rodríguez Ferrándiz, 2014: 20-21): "any content, activity, or strategic offering that allows the average 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 "(Askwith, 2007: 53 in Rodríguez, Ortiz and Sáez, 2014:79).

The criteria posed by Askwith contemplate in a gradual manner a wide range of possible pieces derived, some more linked to the transmedia story and others without any connection (Askwith, 2007: 53 in Rodríguez, Ortiz and Sáez, 2014: 79-83):

1) Expanded access, consists of the possibility offered to access the text television from formats that convert the flow product into an editorial product (the DVD) or that they look for a compromise between both: streaming video, video on demand, iTunes video, etc. In general, these products collect entirely, without alteration, the television broadcast.

2) Repackaged content, contemplates everything that "manipulates, reorganizes, extracts, reuses or adapts the fundamental content of the program; that is, the generation of new content based on variations on pre-existing content "(Askwith, 2007: 57). As they explain Rodríguez, Ortiz and Sáez (2014), there is no new information but the contents are interconnected to contextualize an occasional spectator or to recover a fan. These pieces can be: guides of episodes or seasons, biographies of the characters, summaries of the plots, promotional formats classics of television series, temporarily linked or not, and teasers, which advance information or they collect it. In short, impressive extracts and assemblies made from materials of the mother piece or taken on purpose with this purpose. Rodríguez, Ortiz and Sáez (2014:80) propose a temporary organization of these contents depending on whether the piece is broadcast with subsequent to the issuance of the wet nurse in order to summarize or recall, for example, the guides and biographies of characters; previously, to announce, for example, promos and advances; or simultaneously, which is carried out during the emission of the piece, usually through a second screen or device, for example, a contest through social networks.

3) Ancillary content, is the unpublished content that provides information that extends the viewer's knowledge about narrative fiction. Askwith distinguishes between:

3.1) Textual extensions, which occur when the story universe itself expands. May be: a) narrative extensions, that is, new stories, for example, sequels, prequels or spinoffs of the original series in the same format being intramedian (Harvey, 2012: 65), or in other media such as, for example, webseries, video games, novels or

comics; b) Diegetic extensions, which include content that materialize the narrative making it more realistic and consistent, for example, completing the story with diaries, photo albums, character blogs, etc.

3.2) The relevant information, which is the one that collects the details that "make up a kind of encyclopedic knowledge within fiction", for example, the protocols of forensic medicine C.S.I. or information about extraterrestrial races and their way of life in Star Trek.

3.3) And the extratextual information that, however, is the one referring to the professional environment of the piece, as can be the videos behind-the-scenes, podcasts or interviews of the shooting team, details about the casting, etc.

4) Branded products are all the promotional material with the brand of the series or the program, free or not. For example, screensavers, key chains, t-shirts, etc. or products that they can be understood as collectables, as replicas of characters or objects, playing cards, etc.

5) Related activities consist of "points of contact with the show that they require the consumer to take an active, participatory role, and not just a consumption in a certain way unidirectional, private and static". They may be:

5.1) Themed activities such as thematic games or puzzles that require interaction with the user.

5.2) Experiential activities such as video games, role-playing games in which the user must assume a role related to the narrative, recreating an episode or part of the series, or a new plot giving birth to the known. In these experiential activities, the role of the spectator it can be:

a) As a player who can even design himself; b) you can choose one of the characters of the series; c) can participate as a new character co-protagonist; d) or a character, without an identity of his own.

5.3) Productive activities which turn the viewer into the creator of content.

5.4) Challenge activities, in which the spectator has to demonstrate his skills and knowledge about the series or program to solve challenges, for example, with games of questions or strategies.

6) Social interaction promoting active fan communities through the Internet.

6.1) With a horizontal relationship between viewers through platforms created and consumed by the viewers or fans.

6.2) With a vertical relationship between the spectators and the celebrities of the show: actors, directors, screenwriters, etc.

6.3) With a diagonal relationship of interaction of the viewer with the characters.

7) Content interaction can be: acknowledged contributions, which are interventions by the user directed and controlled since they do not influence the main plot of the piece, but allow the user contribute and even that their participation is recognized or rewarded; and influential interactions, which "can determine the course of history" (Rodríguez, Ortiz and Sáez, 2014: 83).

1.3 RTVE Lab

The Spanish Radio and Television Corporation is the largest audiovisual group in Spain. In 2007, RTVE reconfigured his business strategy and created the interactive media division, which he began to promote initiatives around the digital and participatory development of the own production programs (García Aviles, 2012: 192). In 2008, the website began publishing its own content, in addition to those of the radio and TV. In this sense, RTVE has excelled in this field through the creation of its laboratory RTVE Lab.

Lab RTVE is the first laboratory of innovation of a mass media that has been implemented in Spain. It was created in 2011 and, since then, has developed an extensive production of parts innovative.

In fact, it ranks among the five most innovative media in Spain, according to the ranking of Innovation in Journalism prepared by researchers at the Miguel Hernández University (De Lara et al., 2015). In addition, the laboratory has received numerous awards, including several Lovie Awards - the most prestigious Internet awards in Europe -, the Malofiej prize for infographics, Mention of Honor at the Webbie Awards or the José Manuel Porquet Award for digital journalism 2014. Lab RTVE constituted in July 2011, led by Ricardo Villa, Ismael Recio and Miriam Hernanz, forming part of the Department of Strategy and Business Development of Interactive Media, in collaboration with the R & D department of the Corporation.

Currently, the journalist Miriam Hernanz heads the It is integrated by a multidisciplinary team of eight professionals, depending on the sub-direction of contents of RTVE.es.

2. Methodology

This work studies the transmedia pieces elaborated by Lab RTVE in 2015 and 2016 corresponding to fiction series broadcast on RTVE. The main objective is to analyze and evaluate how the RTVE Lab Works transmediality to disseminate fiction series.

The sample under study was taken from a personal interview with Miriam Hernanz, responsible for innovation of Lab RTVE, in March 2017. In this interview, Hernanz lists the pieces published by the RTVE Lab during the years 2015 and 2016. From this list the contents have been observed about fiction series and they have been analyzed to know if they suppose an extension of the series of fiction broadcast on television, considering this as the main piece or mother ship. Those who have fulfilled this requirement are those that have become part of the study sample.

From the bibliography studied (Jenkins, 2009a, 2009b, Scolari, Jiménez and Guerrero, 2012: 146; Rodríguez, 2014; and Askwith, 2007, in Rodríguez, Ortiz and Sáez, 2014) a rubric has been developed reorganizing the contributions of the authors with the finalization of obtaining an analysis tool simple and applicable to any piece to be able to establish if it is narratively transmedia, why and a what level.

The analysis tool, organized in table 1, is divided into 3 blocks: Media, Narrative Dispersion and Narrative expansion. The first focuses on the media in which the piece is disseminated, type of format and / or platform. In addition, the suitability of the media used for dissemination is observed, depending on whether in the the beneficial qualities of it are profitably used. The second block includes the relevant criteria to confirm that a dispersion occurs, that is, that the analyzed piece is derived from a main or mothership. It delves into the way in which the piece or parts are thrown derivatives, chronology, authorship, etc. The third block is where you define if the piece is transmedia which is established if narrative expansion takes place and of what type, paying special attention to the interactivity and the involvement of viewers or fans. The pieces classified in the points of contact 1, 2 and 4 are not considered as part of the transmedia universe in terms of their narrative. At touchpoint 1, the expansion simply refers to the different forms of access to the main piece, that is, other formats or media that offer the piece in addition to the planned broadcast on television.

However, no narrative expansion occurs. It is the same piece. On touchpoint 2, the content does not contribute anything narratively new, but reminds or anticipates plots and guides the viewer about what to expect. In short, it is limited to reorganizing relevant information of the main piece, to advance or summarize the information or arouse the interest of the viewer, but neither narrative expansion occurs. And the touchpoint 4, being products extracted from the universe of the series or other type of merchandising article, they do not provide new information related to the story.

Table 1. Analysis tool of the transmediality of the narrative of a derived piece

Media/Platforms	Narrative dispersión	Narrative expansion: What the piece of added value brings to be considered expansive (additive comprehension), that is, part of the transmedia universe			
<ul style="list-style-type: none"> • Type of formats, devices, etc • The qualities of the media are integrated, enhancing the piece 	<ul style="list-style-type: none"> • Follow a strategic or tactical modality (in any case, indicate if centralized creative control is pursued) • Number of pieces • Made by the official team or by the fans. • Content type: text / photo / audio / video • Order of creation of transmedia parts • Autonomy of the piece's story within its universe. 	1) Expanded Access			
		2) Repackaged content			
		3) Ancillary content	Textual extensions	Narrative extensions	
				Diegetic extensions	
			Important information		
			Extratextual information		
		4) Branded products			
		5) Related activities	<i>Themed activities</i>		
			<i>Experiential activities</i>	1 Player	
				2 Series character	
				3 Co-protagonist	
				4 Visitor	
		<i>Productive activities</i>			
		<i>Challenge activities</i>			
		6) Social interaction	Horizontal relationship		
Vertical relationship					
Diagonal relationship					
7) Interactiivity	Degree of interactiivity				
	Actors and their relationship with the reader / in the series / in the narrative				
	Inmersivity				

Source: Jenkins, 2009a, 2009b; Scolari, Jiménez and Guerrero, 2012: 146; Rodríguez, 2014; and Askwith, 2007, in Rodríguez, Ortiz and Sáez, 2014; and own elaboration, 2017.

Only the cases in which transmediality is part of a main piece that has been taken into account have been taken into account. Led to pieces with the clear intention of narrative expansion. If expansion does not occur, it is considered transmedia, but multiplatform. On the other hand, they have not been the subject of this study either, leaving for a later one, those pieces made by fans, users or other companies other than the official although they are a clear part of the transmedia universe of the main piece.

In this text refers to a derivative piece to refer to any piece made from another, the ship nurse, as long as there is an extension of the information, that is, it is necessary that the piece contributes elements that suppose an extension of information or participation of the spectator with respect to the narrative of the reference piece or main piece.

3. Results

All the pieces published by the RTVE Lab on fiction series in 2015 and 2016 are transmedia.

In 2015, they turn out to be transmedia pieces: Characters (September 7, 2015. Piece derived from the fiction series Carlos, Rey Emperador. <https://goo.gl/EFDTzY>), Pod cast Carlos de Gante, (September 7, 2015. Piece derived from the fiction series Carlos, Rey Emperador. <https://goo.gl/cLzB3k>), and The series (7 of September 2015. Piece derived from the fiction series Carlos, Rey Emperador. <https://goo.gl/18bdD2>).

In 2016 the pieces turn out: Tell me how it happened. 300 chapters (March 3, 2016. Piece derived from the fiction series Cuéntame como pasó <https://goo.gl/C11ZSm>) and Tu primer día en El Caso. Chronicle of events (April 12, 2016. Piece derived from the fiction series El Caso. Crónica de sucesos. <https://goo.gl/SBLk8W>).

At present, it has not been possible to access the content Cuéntame como pasó. 300 chapters. The piece, although it is included in the reference table and is reported on the web <https://goo.gl/BxySgq>, it is not accessible and could not be analyzed. Therefore, the study sample has focused on 4 pieces Transmedia developed by the RTVE Lab that have been published in the years 2015 and 2016 from series of RTVE fiction.

3.1. "Personajes" of "Carlos, Rey Emperador"

It is a transmedia piece derived from the fictional series "Carlos, Rey Emperador". "Carlos, Rey Emperador" is a series of TVE 1 that continues the history of Spain told in the predecessor series "Isabel", through of the story of the life of Charles of Habsburg from his arrival in Spain in 1517 until his death, in Yuste monastery in 1558. This fiction portrays the political life of Europe and the Spanish colonies of the century XVI. Carlos V is shown as one of the most powerful men in Europe at the time, governor of an empire of extraordinary proportions as its diversity. The series portrays the way in which the heir of the Germanic Empire, of Burgundy, of the Netherlands, of the Franche-Comté, Artois, Nevers and Rethel, from the territories of the Crown of Aragon and their related Italian possessions and the Castilians, North Africans and Americans of the Catholic Monarchy grows as a statesman and how It strengthens before the threats that surround it with the successes and mistakes of its advisors.

We analyze the piece "Personajes" following the parameters of the table presented in the methodology:

It is an interactive collage, since the cover is divided into several images, which provide a fragmented view of the same reality. In this case, it is the images, in vertical format, of the most prominent characters from each country that were part of the rule of Carlos de Gante, whose name is overprinted. By clicking on each character or country, you access a character map of the country, which explains the personal and family relationships between them. By clicking on the photo of each one of them, you can access a personal file in which the name of the character is read in large and, in small, the name of the actor who plays it in the series, as well as a text that summarizes the biography and years of birth and death of the character. From this slide, the user navigates in vertical scrolling to discover an interactive photo gallery of the fictional character in the series, three attributes of the character and a score (out of 5) of the qualities of his personal character (ambition, loyalty and power), which are included in all the characters. In all the characters, we find a strip of black and white images entitled "Best moments" which, in none of them, is available and, Move the mouse over them, the text appears "soon". The scroll ends suggesting to the user that Enter another character, linked to the current one.

3.1.1. Media

"Personajes" (<https://goo.gl/GNJLPP>) is broadcast exclusively on the Internet, being both on the official website of the series and on the Lab RTVE website, and can be accessed from the computer devices, tablet and mobile phone. It is based, therefore, on the main characteristics of the media such as hypertextuality, multimedia, interactivity.

3.1.2. The narrative dispersion

The main piece is broadcast in the media television framed in a planned programming. The Serie It was broadcast on Mondays in prime time, from September 7, 2015 until January 25, 2016 in TVE 1. The season consisted of 17 episodes, which obtained an average of 2,201,000 viewers and an average screen share of 11.7%, according to RTVE.

The elaboration of the transmedia piece "Personajes" has been strategically planned, since it was launched on September 7, 2015, coinciding with the day of the premiere of the series on TVE 1. It is totally autonomous and independent of the fiction series, being able to understand and consume without having seen no chapter of said series. It has been created by the RTVE LAB team, whose elaboration supposed a arduous task of historical documentation and collaboration with producer Diagonal, author of the serie.

In this case, the contents, of photographic and textual format, are based on the scenes and characters of the Serie.

3.1.3. Narrative expansion

"Personajes" is an interactive map that offers information about each of the characters, linked to the cities or countries involved in the life of the emperor, such as Flanders, England, Rome, Castile, Portugal, France and the Indies. This product offers complementary information to the series. Wide the content of the story, adds details of each character and explains the relationships between them within the historic context. Therefore, it is a content that expands the narrative of the series by supporting in interactivity and, according to the Askwith classification, it would be classified as expanded content, ancillary content, with relevant information.

Regarding interactivity, the piece shows information about all the characters in the series, being the user who, through push buttons, decides which characters he wants to know or deepen. In this sense, it simply decides its route, therefore, it is a non-linear and personalized navigation. The interaction occurs exclusively with the content and imitates navigation and activation to access to information, therefore presents a low degree of interactivity.

3.2. The series of "Carlos, Rey Emperador"

This interactive piece (<https://goo.gl/gTVEe>) can be classified as a narrative slide because it shows, through a vertical scroll, information about the series. Unlike the piece "Personajes", which focuses in broadening the plot content of the series, this broad content of technical and artistic nature. The first image links to the official website. Next, a text appears summarizing the plot of the series. Next, and through an interactive gallery of images and with automatic zoom, it is informed about the number of actors and people that make up the technical team, the dedication of their work, the characteristics of the scenarios and locations used in the shootings ... Following the scroll, we find the technical sheet with the list of the technical staff of the production of the series and the artistic record, with the names of the characters and the corresponding actors that interpret them, as well as bibliography recommended on the history of Spain narrated in the series and the link to the piece "Personajes".

The analysis in terms of media, narrative dispersion and interactivity matches the piece "Personajes".

3.2.1 Narrative expansion

Like the previous piece, it expands the information considering itself an expanded content, ancillary content, but, in this case of extratextual information, due to the type of technical and artistic information, alien to the content of the series, which predominates in the piece.

3.3. Podcast Carlos de Gante from "Carlos, Rey Emperador"

In this piece (<https://goo.gl/182j4t>) the main element is sound. It consists of 5 podcasts extracted from the series, through which the protagonist's childhood is told, Emperor Charles, from the year 1500 to 1517. Podcasts are accessed with vertical navigation, through narrative slides, which combine various types of content: text that extends the argument of the series, images, which are real paintings and historical, as well as audio, extracted from the voice-over and dialogues of the series.

Each podcast refers to a stage in your life: 1. Son of King. 1500-1506; 2. Women in power. 1507-1509; 3. Kill the father. 1509-1510; 4. Prince and knight. 1510-1515; 5. The board of Europe. 1515-1517.

While the user listens to a podcast, he can consume the rest of the contents of that stage. In each one, we have the section "Context" that includes a short text that explains the momento historical to which the podcast refers; an image related to the protagonist of that stage, "Dates" (a timeline with the dates and

outstanding events of that time period) and "Related characters", which includes the image of the real painting, which links to a brief summary of his biography.

In podcast 3, the image of Carlos's desktop is included and, when clicking on elements of the photograph, a window opens with a brief complementary text, about an anecdote or curiosity. In the podcast 4, you can see two photos of two real books by Erasmus of Rotterdam and Olivier de la Marche, which also has additional information when you hover over them. Therefore, these are interactive photographs that expand the historical content, with real anecdotes. In podcast 5, an interactive map of Europe appears in 1516, in which the cities related to the rule of Charles of Austria are marked. When clicking on them, a text with historical information of that moment appears. The user can consume these contents that accompany the podcast either through a vertical scroll or from a collage of images inserted in a banner at the top of the screen. The characteristics in terms of media, narrative dispersion and interactivity coincide with the previous pieces, except for the types of content, in which case we must add the sound.

3.3.1 Narrative expansion

This piece offers different formats, while the user listens to the sound of the podcast, it can expand the information consuming more related contents. On the one hand, podcasts (which the user can download in an mp3 file) are audio content extracted from the same series, so, according to the classification of Askwith, it is a repackaged content. But, the context, the interactive images, the timeline and the interactive map of Europe offer real historical information. By complementing the content of the series and expanding the information on the history of Spain and its characters, these elements can be classified as expanded content, ancillary content, and, specifically, provide extratextual information. In this case, the photographs do not belong to the series, but to real photographs or paintings of each person.

The vast majority of the contents of these three pieces analyzed are based on the scenes and characters of the series. Through them, and combining them with real historical images of the places and their protagonists, a part of the history of the country is told with photographic, textual and sound content.

The objective of these three analyzed pieces is to deepen in the Spanish history and to make known, through interactive tools, people and key moments of the history of the XVI century, besides promoting the series. The dissemination strategy was focused on the social networks of the RTVE Lab, RTVE.ES, the web of the series and the Lab RTVE website.

These three pieces are hosted on the Lab RTVE website, but you can also access them from the official website of the series (<https://goo.gl/qwdvXw>), another content from Carlos' transmedia universe, Rey Emperador. Although the official website is not subject to study because it is not a content developed by Lab RTVE in its entirety, it has been considered relevant to comment briefly.

In this web a diversity of contents is included, some transmedia and others not, as explained below. The website has a menu that gives access to various contents. For example, all episodes are available to view them on demand, as well as the special chapter that tells the most important moments in the life of Queen Isabel La Católica, which precedes the content of this series, under the title "De Isabel a Carlos", whose pieces, according to Askwith, would be classified as expanded access. The official website also includes "the best moments", selected in segments of videos offered also on demand, as an example of repackaged content; and pieces considered ancillary content, such as the "historical curiosities" with texts written by the historical advisers of the series, photo reports of filming in emblematic places such as the Alhambra in Granada in the section "Filming Notebook", interviews with the actors, in the section "The Empire in the street" and, even, the download of the official game of the series, suitable for any mobile device, but that must be downloaded through Internet Explorer, Firefox or Opera browsers (<http://juegocarlos.rtve.es/>) The game intends that the user revives the four decades of History of Spain, Europe and America that go from the arrival in Spain of Carlos of Austria until his death. Throughout the forty years of the reign of Emperor Charles, the user must face missions to expand his empire and agree with the characters of the series in order to manage all conquered territories. After the feats and historical challenges, the user receives points, so that it is part of a public classification.

Therefore, on its official website there are transmedia pieces of various types that extend the transmedia universe and offer a narrative expansion, since they provide different contents, which can be consumed without the need to have seen the series, conceived as a mothership of this universe.

3.4. Tu primer día en El Caso

Tu primer en El Caso is the first interactive short of a Spanish series, which was born with the intention of promoting the TVE1 El Caso series. Crónica de Sucesos (March 15, 2016). It is a transmedia piece of the universe of the main piece that is the fiction series, this interactive short being the piece of expansion that offers the viewer the possibility of introducing himself and immersing himself in the plot of the series. It is published on April 12, coinciding with the broadcast of chapter 5 of the series.

The piece, which has the collaboration of RTVE's Transmedia department, has been awarded a bronze medal at the Lovie Awards and has been recognized at the Favorite Website Awards of the CSS Design Awards. It is designed to be seen with internet access on computers or tablets and the technologies used to make the short film have been Front end HTML5, CSS3, Javascript ES6, SASS Styles, ReactJS Libraries, BabelJS and Webpack Compilation and Packaging, Back end NodeJS and Express , Sketch Design, Photoshop and Avocode.

This piece, simulating a role play, aims to connect the viewer who has never seen the series. This one, turned protagonist and user, is signed by the newspaper El Caso. On his first day in the newsroom, he has to go to the scene of a crime accompanied by Margarita Moyano, one of the most veteran journalists who acts as a guide during the story. The narrative is developed in the two main locations of the series: the newsroom, from where the viewer is contextualized in the plot of the series from the role of journalist (scholar, pen and consecrated), and the house of Laura Pontoon, where it houses one of the protagonists of the series, Clara López-Dóriga. In these two spaces the spectator must demonstrate a series of skills as a detective and journalist to advance in the narrative.

Although in this short film there are details that do not coincide with the realization of the series, for example, the last name of Clara's aunt or the location of her bedroom in the house, they do not conflict with the introductory and contextualizing intention of the plot. However, with respect to the gameplay and the three proposed roles, they all lead to the same narrative and game. There is simply an increasing difficulty of the tests but not significant. This, in our opinion, supposes a setback in the sensation of immersion acquired, disappointing the user. After the pleasant experience of going through and overcoming one of the roles or levels, the user, become a player, wants more. It has been hooked. But when you access another role or level you find practically the same being disappointed.

Next, the piece is analyzed following the parameters of the table presented in the methodology.

3.4.1 Media

The format is a playful interactive short. It could be defined as filmgaming due to its proximity to short films and interactive games. In terms of the characteristics that define it as a short film, the intention to tell something organized in a structure with an approach, development or knot and outcome stands out. On the other hand, its ludic nature prevails given that it poses a challenge and specific rules to overcome it. The short film is broadcasted exclusively on the Internet, being in the RTVE cybermedia, specifically in Lab RTVE, and can be accessed from three types of devices: smart televisions, computers and tablets. Clearly, the three main qualities of the media are applied, highlighting the piece: Hypertextuality, multimedia, interactivity.

3.4.2. The narrative dispersion

The main piece is broadcasted in the media television in a planned programming, although it can also be accessed on demand from the cybermedia. And the derivative piece is disseminated in the Internet, there is clearly a dispersion of content within the transmedia universe, occurring from the television media to the internet media. It can not be determined if the elaboration of the piece has been strategically planned in advance or has been a tactic to capture spectators but there is a globalizing control of both pieces and between them. In this case, the RTVE Lab, considered as an official producer because it is integrated into the RTVE corporation, has only published this piece and it has been subsequent to the beginning of the broadcast of the series.

The interactive short film is totally autonomous and independent of the fiction series and can be understood and consumed without having seen any episode of that series.

3.4.3. Narrative expansion

Yes, it is a content that expands the narrative of the series based on the interactivity and immersiveness that it generates in the viewer who becomes a player. The narrative does not expand itself, being true to that of the series. However, history is enhanced by turning it into a playful content that involves the viewer in order to reach the end. That is, without the user's participation, the narrative does not advance.

It is a piece that, done *exprofeso*, presents the basic information to contextualize an occasional viewer in a shocking way. It is not a summary nor an advance of episodes. It is not a new episode integrated into the plot of the series. It could be considered another chapter in another media and format, with a new partner in the writing as a protagonist, where interactivity and the participation of the viewer is fundamental for the achievement and resolution of the story. Within the touchpoints of Askwith, it would be located as an expanded content of textual extension, specifically of narrative extension. In addition, it can be classified as a related activity, in this case experiential, as a role play that requires the intervention of the user acquiring a role closely related to the functional history. In this case, a role is assumed from a menu of options, becoming a co-protagonist. Its intervention is essential and, although it participates in the generation of content such as the card or the cover, it is produced in a controlled and isolated manner, not affecting the chapter or the main plot or the experience of another user. It can also be classified as a competitive activity, since the user must demonstrate their skills with the keyboard and the mouse to overcome the challenges that arise and move forward.

In this piece the interaction with the viewer plays a fundamental role. Using a subjective plane and simulating the blinking of the eyes, you get a feeling of immersion turning the viewer into the protagonist of fiction. Although the narration is linear, this sensation increases when the viewer must interact by providing personal information (his name and a photo) to obtain the card as a member of the newspaper. This step, like the playful tests of skill that will come next, are essential to advance the story that culminates with the heroic intervention of the spectator catching the thief and getting the cover of *El Caso*. It should be noted that both the narrative and the interleaved challenges manage to capture the interest and curiosity of the viewer to reach the end. In addition, from the user experience, the protagonist obtains two personalized objects that can be printed by printing them.

Clearly there is an interaction of content activation mainly, and interaction with the content, producing recognized contributions. In addition to the obligation to activate buttons to advance or demonstrate skills with the keyboard or mouse to overcome challenges, the narrative includes two situations in which the user contributes to the story and can see their contribution recognized and rewarded. This is the case of the press card or the publication of the cover photo that the viewer has made in one of the challenges. However, these contributions do not alter or influence the narrative of the series, or the chapter, or its conclusion. It is totally controlled and independent.

On the other hand, as regards the relationship with the characters, the interaction with Margarita Moyano is rather passive, dictated by the planned narrative linearity, this co-protagonist being the one who guides and marks the interaction of the spectator on occasions.

The interactive short film *Tu piermer día en El Caso* expands the universe of the fiction series by relying mainly on interactive resources that favor the involvement of the viewer and turn it into a user and protagonist of the serie. This interactivity expands the narrative in terms of the individual experience of each user, as if it were one more chapter of the series, in which the user acquires the role of co-protagonist. Without being studied because it has not been developed by the RTVE Lab, the official website has been observed. This micro site includes several pieces that also meet some of the criteria of narrative transmediality. For example, the section *The Clues of El Caso*, which provides information from the real newspaper that has been used to develop the scripts for the series. This section allows to know what happened in reality, transporting, like the series, the viewer to the time. *O The press card*, interactive tool similar to the interactive short film to become a journalist's card. Although the interactive short film, within the narrative expansion, is the piece that presents the greatest degree of interactivity and immersiveness, it is an element of the transmedia universe of *El Caso*.

4. Discussion

The analyzed examples present a series of features that characterize the work of the RTVE Lab: 1. It is important to think about planning in terms of the design and elaboration of the transmedia universe of a production. The pieces that make up the transmedia universe may be generated by different authors, even within the same corporation, but should always be within a centralized creative control, as Rodríguez points out in his research, so that this universe is more credible and effective. In this case, the two series of fiction

analyzed are a clear example in which the Lab RTVE has produced the pieces with the collaboration of the producers of the series maintaining a narrative homogeneity and, at the same time, the autonomy of each piece.

2. These pieces fulfill the objective of the transmedia profile of expanding the information on the content of the series. The content they offer can be assessed from two perspectives. On the one hand, the content achieves the user's immersiveness in the universe of the series, since it manages to place it in the historical context of which both treat (in the sixteenth century of "Carlos, Rey Emperador" and in the post-war period of Spain) in *Cronica de sucesos*). This contextualization allows the user to be the protagonist of the events that happen in these times. And, on the other hand, the type of information offered by the pieces fulfills a social function, since it focuses on real issues of these two historical epochs of the country. Therefore, it can be said that the RTVE Lab creates transmedia pieces that provide information of general interest, provide historical value-added content, which is why they contribute to the Public Service Media function that RTVE develops, as a means of public communication.

3. All the contents have been worked enhancing the qualities of the media in which they are broadcasted and the characteristics of the pieces, trying to offer the user unusual ways of consuming information, that is, through podcasts or playing. In this way, the RTVE Lab tries to promote novel user experiences beyond those provided by linear video or images.

4. Interactivity takes on great relevance in the pieces produced. Beyond the simple navigation or activation of actions, the RTVE Lab seeks forms of immersive interaction in which the piece is not only transmedia for its narrative expansion, in terms of the extra information it provides, but transmediality is achieved with the user participation. Without their involvement, sometimes narrative expansion does not occur. The role that Lab RTVE grants the viewer by transforming it into an active user or player, corroborates its commitment to immersive strategies to capture new audiences: in *El Caso*, through a game that turns the user into a co-protagonist; in *Carlos, Rey Emperador*, alluding to the historical link of the spectator and offering historical details in different formats so that he can not escape from the story. It is obvious how each piece integrates several touchpoints at the same time, being enriched.

Regarding the purpose of the contents studied as pieces of dissemination of the series, according to conversations with the Lab RTVE team, it is difficult to verify if the release of these pieces increases the audience index of the series. The transmedia universe can be considered a set of promotional elements of the series, which follow a communication strategy to bring the series closer to new viewers or strengthen current ones, such as Internet users and social networks, being media for dissemination of information. These pieces. One step further, would be to advance in this area and investigate methods that manage to relate the diffusion of the transmedia pieces with the audience levels of the series.

The analysis tool is based on the contributions of other authors. After the study, these contributions are ratified as key elements to document the narrative transmediality of a piece.

At present, it has not been possible to access the content *Cuéntame como pasó*. 300 chapters, although it is announced on the web. A more exhaustive review of the published content and its accessibility to maintain the quality that was offered at the time of publication of the piece is recommended.

After this detailed and complemented study of an exercise of general observation of the work done by the RTVE Lab, it seems that its work does not follow production requirements based on a programming of contents that must be sold to the viewers or users for commercial needs. Rather, in most cases, it is about experimenting looking for different ways of telling something or sharing and carrying out projects in community. The RTVE Lab is discovering opportunities to which it tries to give shape to surprise and captivate the user. This is achieved well with actions of cultural or social interest, as part of a public corporation, well with contents of its programming. Perhaps it is this freedom that allows them to risk with new formats since they do not have the same pressure as other companies that these formats are profitable.

5. Conclusions

The examples studied demonstrate RTVE's commitment to audiovisual innovation and the establishment of the RTVE Lab, emphasizing the development of innovative and internationally awarded audiovisual content, becoming a benchmark for audiovisual innovation in Spain.

The elaborated analysis tool has allowed to easily and without doubt establish which pieces are transmedia and which are not, verifying the fulfillment of certain criteria, on the one hand, and deepening the quality of them, on the other hand, to justify said transmediality and establish levels. It is verified, therefore, as an effective tool, easy to use and extrapolable.

Regarding interactivity and narrative, 3 levels can be established: 1) when the possibilities of interaction offered to the user are limited to navigating or activating contents that show information, whether linear or not, intranodal or internodal; 2) when it is allowed to personalize contents, leaving some control to the user, but without affecting the narrative; 3) when strategically designed tools are offered to stimulate an active participation of the spectator. In this last case, the user is obligatorily involved in order to develop the story. This level, as Askwith points, can lead to a co-authorship, when the user's interaction can affect the narrative in a relevant way, or simply be immersive, when the user participates in the narrative but in a controlled way and without affecting to the purpose of the story or the way to conclude it.

The RTVE Lab bets on transmediality to disseminate fiction series, innovating in pieces with a high degree of immersiveness, enhancing the viewer's involvement beyond the interaction of navigation or activation. Well through strategies of gaming, or using formulas that provide added value beyond the expansion of information. In this sense, the pieces that it elaborates are located in levels of interactivity 2 and 3.

However, the importance of fulfilling the expectations generated in the user is remembered. A transmedia piece must follow the same guidelines as any audiovisual content: capture the attention, maintain it and leave a good feeling at the end to make it remembered. If expectations are forged generating a state of enchantment in the user and then are not met or reduced, the effect created by the piece goes from being good or indifferent to negative.

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