



THE CASE OF TVG AND TV3 ON INSTAGRAM AND FACEBOOK Exploiting its Fiction Series as *Transmedia* Content

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ABSTRACT

Stemming from the crisis of the public service system across all domains, particularly in the case of television, and based on the premise of identifying the shortcomings and opportunities that must be addressed in the process of societal digitalisation and the consumption of audiovisual content, this study will analyse the Spanish regional television channels TVG and TV3 in terms of their exploitation of fiction series, with a particular focus on the transmedia strategies employed through their social networks, namely Facebook and Instagram.

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1. Introduction

Strategies of regional television channels in social networks. The case of TVG and TV3 on Instagram and Facebook. Their content transmedia.

As a result of the need for convergence and digitalisation in television, there have been significant changes in the way content is consumed (Nissen, 2006).

Through the current research, focused on two of the most important regional television channels in Spain; TVG and TV3, we proceed to a comparative case study derived from the principle of proximity television, paying special attention to the exploitation of content. transmedia

From the beginning of the production of proximity content to the current model derived from the development of new technologies applied to content (Francés and Orozco, 2017), there has been a change in consumption.

The study will highlight the double problem faced by regional channels: firstly, that which affects the content distribution chain derived from the expansion of their channels and/or platforms (Enli, 2008). And secondly, that which analyses the consumption habits of the current audience and the interactivity to which they are subjected (Meso et al, 2015).

Despite the differences, the conclusions in both cases are presented as models of low exploitation of content in their transmedia model.

In this case, we will focus on the two main regional channels because of the main premises considered in the study, the success and survival of their content and the production of serialised fictional content as the main successful programme in terms of viewership. Another of the characteristics that have motivated us to select them is related to the use of their own language, Catalan and Galician, differentiating and key elements for the treatment of content from the perspective of local content and especially serialised fiction.

2. Regional Broadcasters and Transmedia Exploitation

2.1. Public Service of Regional Television in Spain

It was in 1978 that the Statute of Autonomy was approved in Spain as a fundamental part of the current legal system of the State. And after that, and under its umbrella, came the autonomous television channels (Sinde, 2017).

Since the European articulation of public television, both national and regional, as a public monopoly, Spain has been no exception, and whether from budgetary point of view, because of its huge technological investments or because of its propaganda capacity, it would remain under this model for decades.

In Europe, the difference between countries such as France or Italy and the Spanish model was the vision of the need to create a third regional channel in the different geographical areas of each country, in order to satisfy a consumer demand for content that had not been offered until then, the so-called proximity content (Herreros, 2014),

After the approval of the Statute of Autonomy following the Constitution of 1978, it did not seem possible at the beginning of the 1980s that TVE would have the capacity to organise these third autonomous channels, in some cases with their own language, in the different Autonomous Regions of Spain, (Azpillaga, 2000), especially given the differences in quality and programming between TVE's two main channels, TVE1 and the one still called "Cadenilla", which still seemed to be more of a technological experiment for UHF, the main reason for its creation, than a channel in its own right.

Finally, in December 1983, the Congress of Deputies approved the law on the third television channel, although EITB, Euskal Irrati Televista, the Basque television channel, which had previously been approved by a prerogative of the Statute of Autonomy, and TV 3, the Catalan television channel, had been created months earlier (in May 1982 and May 1983 respectively).

In any case, regional public channels began to appear throughout the 1980s, and in 1989 they were grouped together in the Federation of Autonomous Radio and Television Organisations (FORTA). The chronology of the creation of the channels is as follows:

Table 1. Start of first community TV emissions in Spain (2025)

CHANNEL	START OF EMISSIONS	COMMUNITY
EITB	<i>December 1982</i>	Basque Country
TV3	<i>January 1984</i>	Catalonia
TVG	<i>July 1985</i>	Galicia
Canal Sur	<i>October 1988</i>	Andalusia
Telemadrid	<i>May 1989</i>	Madrid
Canal Nou	<i>August 1989</i>	Valencian Community

Source: Own elaboration based on FORTA, 2025

And with their arrival, it has become clear that viewers are undoubtedly demanding local content, especially in the case of television fiction and documentaries or informative programmes. Successes such as *Pratos Combinados* and *Luar* on TVG, *Plats Bruts* and *Caçador de Bolets* on TV3, and *Benta Berri* and *Vaya semanita* on ETB are proof of this.

2.2. From Consumer to Prosumer

There is no doubt that since the initial conceptualisation of the "prosumer" by McLuhan and Nevitt (1972) in their book *Take Today*, primarily associated with the realm of electronic technology, and later expanded by Toffler (1980) in *The Third Wave*, the roles of audiences engaging with content—in this case, audiovisual content—have significantly diverged from those of the traditional consumer. Toffler identified the necessity for such a shift in a market saturated to the point of hyper-fragmentation, a phenomenon now evident with the rise of digital platforms, culminating in an exponential diversification of content consumption.

From the inception of the term—a fusion of "producer" and "consumer"—the focus should not be confined solely to the opportunities that new technologies have afforded for content creation and production, driven by the popularisation and democratisation of affordable devices essential for such activities. While these tools have undeniably opened a new universe of possibilities, a classical interpretation of the prosumer concept often overlooks the interaction and creativity that prosumers exhibit from an analogue perspective. Their active role in content consumption extends beyond merely producing audiovisual material.

The prosumer's status as a key actor in both economic and social spheres does not restrict them to creating content solely for personal use. Rather, they must be afforded opportunities to produce content for consumption by their peers, a process during which the critical act of transmediation—specifically, in this context, transfiction—occurs, building upon the original content. From the DIY ("Do It Yourself") ethos that emerged in the 1980s within a rebellious society—often tied to countercultural movements such as punk music, anti-capitalist ideologies, or revolutionary philosophical currents—to the present day, the transformation of the audiovisual landscape reflects this evolution.

The drive to participate in the creation or production process has become a constant, often serving as a determinant of success in the dissemination of serialised fiction content. This stems from prosumers' need to engage actively in the creative development of content provided by programmers or producers. Such engagement is vividly illustrated by the advent of collaborative technologies, as exemplified by the recent emergence of the Chinese open-source AI tool DeepSeek. Unlike its American closed-source counterparts, DeepSeek has triggered unprecedented market investment, reportedly resulting in losses of approximately 600 billion dollars for the U.S.-based closed-source programmes.

In the contemporary context, the prosumer emerges as a facilitated creator, contributing valuable and distinctive additions to the universe of the original narrative. This expansion of the story enhances its profitability by rendering it more engaging (Long, 2007). Through transmediation, we can delineate a set of characteristics that define the modern prosumer. They are typically young individuals possessing both individual and organisational knowledge and skills in the production and development of digital content. Motivated by a desire to share their achievements and innovations, as well as by a need for continuous action and change—hallmarks of the "liquid generation" as conceptualised by Z.

Bauman (2018)—they represent a dynamic force. These individuals, encompassing both genders, also exhibit a clear drive for empowerment within contemporary society.

2.3. *Transmedia Narrative. Transfiction*

The development of the transmedia concept is neither unique nor exclusive to the concept of fictional content production in television consumption. It is a fact that since its exploitation in this universe, it has been more relevant in the case of entertainment content, be it reality shows or other live broadcast genres, where the interaction with the audience and their formation as prosumers is more natural. In our case, we focused our interest on serialised fictional content, be it TV series, miniseries or sitcoms, given the interest they have shown us since their creation and on the premise that in many cases, especially those in which local fiction with its own language has been studied as a key to audience success and the loyalty of media-autonomous audiences (Sinde et al, 2023).

Starting from the premises proposed by Jenkins (2003, 2006), in which he highlights the three main processes that must take place in the transmediation process:

- a) The expansion of the story through different platforms, in this case it would be clear that the development of a story from a TV channel as a source to exploit it on RRSS or other platforms that allow its development and amplification, promoting a parallel or different narrative to the original one with added value.
- b) Such expansion should be complemented by fan contributions through these digital platforms or consumption spaces that highlight alternatives to storytelling with content created for that purpose.
- c) And finally, the principle of self-sufficiency or autonomy that must prevail in the fictional universe created, approached from each of the different windows of exploitation of the dramatic narrative, with the aim of attracting different types of users to consume and interact with the original narrative.

As we will see, we are offered different types of possibilities for the transmediation of this content, each with its own nomenclature proposed by different authors, either before or after Jenkins' proposals; from the concept of cross-media (Bechman Petersen 2006), perhaps one of the first and already highly developed in serialised fiction since its analogue broadcast, to *transmedia intertextuality* (Kinder, 1991), *intermedia* (Higgins, 1965), *hybrid media* (Baumans, 2004) or *transmedial narrative* (Ryan 2005), among many others.

What seems to have been produced and generalised as normal is the practice extension that the transmedia extension generated must be able to be produced as something independent within this transfiction process, despite the fact that in most cases where this process is contemplated in national or international content, it is limited to extending the main story-plot without offering a large extension of its own content created ad hoc for this purpose.

From a holistic perspective of the transmedia/transfiction process, a classification of the different possibilities offered by the phenomenon, from its main story to the incorporation and development of the figure of the prosumer in it, among which is obligatory in order to get to the bottom of the most relevant question, we have highlighted the following:

- a) The ability to delve deeper into the original narrative universe.
- b) Turning a finite narrative universe into an infinite one.
- c) The ability to multiply the ways in which content can be received through different channels.
- d) The ability to justify or immerse oneself in the main story and its *raison d'être*.
- e) Transformation of an original fictional narrative into alternative narratives.

In short, we could highlight the possibility offered to the viewer, who has become a prosumer, to create content, at least from a literary point of view.

Fan fiction, as a key concept in the transmediation of serialised fiction that motivates this study, is a phenomenon that has not been much studied, far from its origins in the 1930s as part of a movement linked to literary science fiction. Undoubtedly, its origin and expansion must be traced in the content developed from the 1970s onwards, in the further transmission of science fiction content in different media, and as an extension and reinterpretation of the original idea.

From the 21st century we understand the process by which the prosumer establishes a relationship with a literary, graphic, cinematographic, audiovisual text... from which he appropriates and rewrites to create an alternative text of something that already exists, in which a new vision is exposed or the current one is developed under hypotheses and reinterpretations (Viñes & Ferrandiz, 2014; Scolari, 2013; Nuñez, 2006).

Some of the cases will be empirically seen later in successful historical content, mainly international, many of which offered a major transmediation process before the arrival of the digital universe and exploitation. The aim of opening up reflection and discussion on the possibilities that will arise in the future in this exploitation, especially in view of the current quantitative leap and the qualitative leap that can be foreseen in the use and number of applications of AI and its production and audiovisual content of any kind, is absolutely necessary at this moment in the history of audiovisual content.

3. Methodology

The process of collecting and analysing data to obtain the desired results was initially planned on the basis of selecting four of the most successful series from each of the selected channels.

This selection was made on the basis of the highest audience ratings and the greatest success in terms of awards received. Since the analysis was carried out under transmediation on two platforms, Facebook, created in 2004, and Instagram, created in 2010, all the selected series were broadcast after 2011.

First, traditional linear consumption audience data was analysed for each series broadcast over the last 13 years.

Secondly, a Facebook and Instagram page was created for each of the series. Finally, in cases where the answer was positive, data on key performance indicators (KPIs) was obtained through the *Fanpage Karma* application. An attempt was also made to identify user communities (Ortega & Aguillo, 2008), in order to establish bases for mediating interactivity with the publications. The theory of the academic Carlos A. Scolari (2009), which emphasises the semiological-narrative analytical perspective of approaching a text in order to contribute to the process of interpretation and creation, led us to analyse each of the last 20 publications in order to identify the nature and form of interaction, and to identify shortcomings and future possibilities that could improve this process and allow greater interaction and consumption with the audience.

4. Objectives

From the perspective underlying the research presented here, which is none other than the search for and defence of public service television in Spain, both national and regional in the case that will be discussed below, we try to clarify through a series of objectives that this public service model, key and guarantor of a free, democratic and objective public opinion, must offer as an obligation for its survival in a model that is increasingly fragmented in terms of supply.

Starting from the maxim that the consumption of serialised fiction is the key to the success of the regional television channels TV3 and TVG (Sinde, 2023), and regardless of the fact that the survival of the public model can never be simply or directly linked to the number of viewers, it is undeniable that a public model without viewer consumption is difficult to justify and would be doomed to disappear.

For this reason, we have set ourselves the following objectives for the study

- To analyse the use of the Facebook and Instagram platforms by the channels as an amplifier of their content, especially that which is framed within fiction.
- To analyse the influence of the use of the social networks Instagram and Facebook in the process of amplifying the original message transmitted by the free-to-air broadcast of fictional content. Verification of their follow-up and engagement rates.
- To analyse the profiles of consumers of serialised fiction content on TV3 and TVG and translate them to potential consumers in the case of social networks.
- Determine whether there is a transmediation strategy by the regional public broadcasters TV3 and TVG regarding the exploitation of their serialised fiction content.

- Determine whether the possible messages developed in the transmediation process are being used correctly.

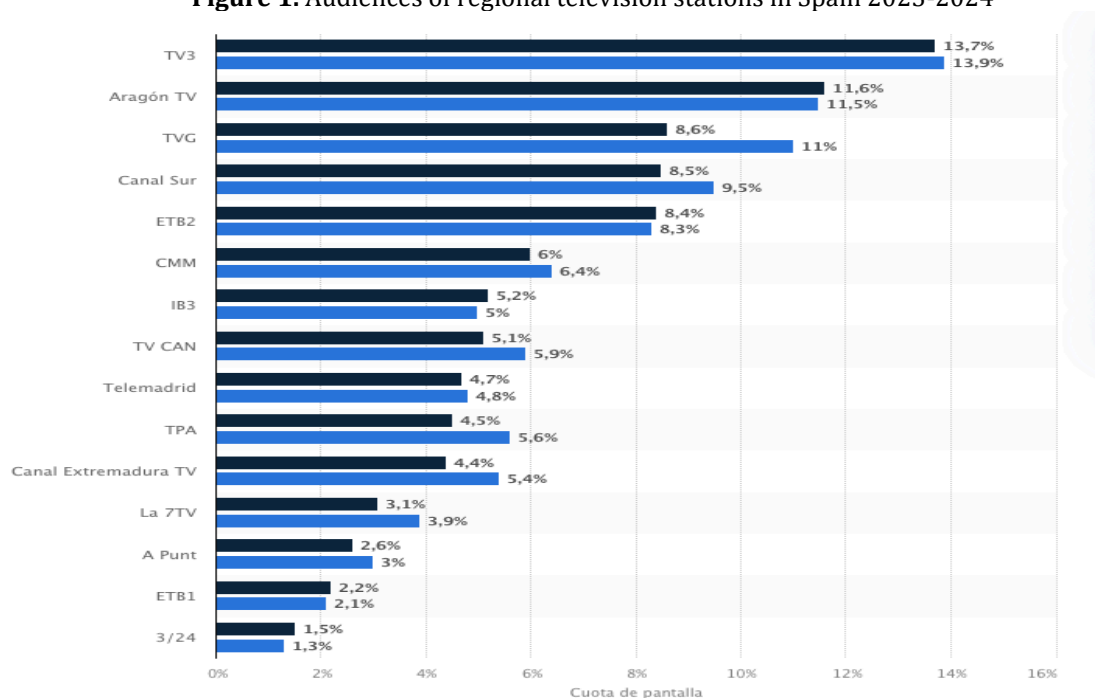
5. Analysis

Firstly, it is necessary to analyse the profile of the initial consumer of each of the channels in the study, which, although not very different, have their own characteristics.

In both cases, as in the group of regional television channels in Spain, the highest percentage of consumers, according to data from Barlovento Comunicación, is in the over-64 age group. For both channels, the main difference is that TV3 has a much higher percentage of consumers aged 45-64 than TVG, with a difference of 28 percentage points in both cases. On the other hand, in the case of TV3, we see that the majority of consumption is located in cities with more than 150,000 inhabitants, while in the case of TVG it is located in cities with less than 50,000 inhabitants (Barloventocomunicación).

As we can see, over the last two years, both TV3 and TVG have continued to be the most consumed regional channels:

Figure 1. Audiences of regional television stations in Spain 2023-2024



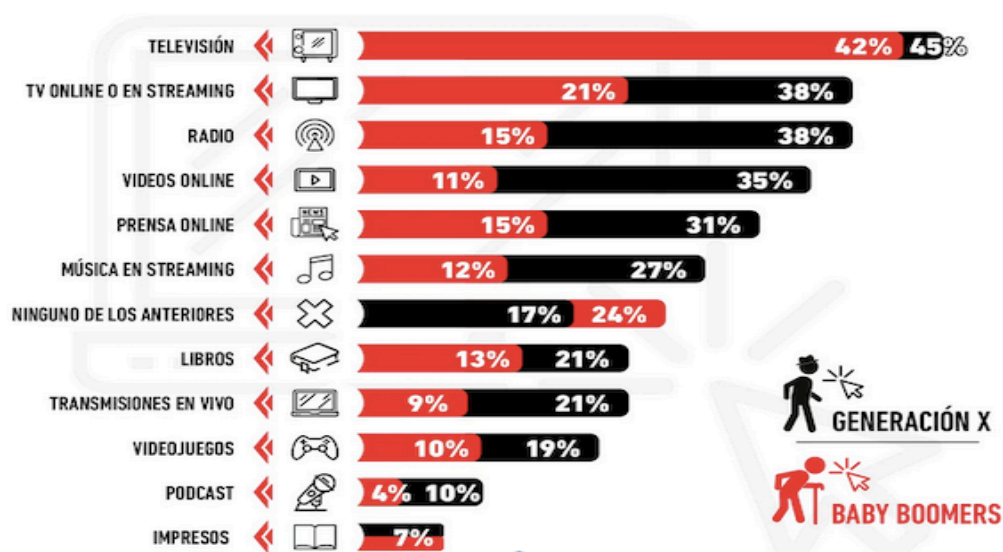
Source: Statista. 2025

Apart from the Aragonese channel, which does not broadcast its own serials, we find the two studio channels at the top of the ranking.

Their use of social networks, within the group with the greatest presence in the audience of regional television, the silent generation and the baby boomers, corresponds to the following percentages for the baby boomers.

Ignoring the data on the silent generation, as they are a residual in terms of social networking, the data shows that 82.3% of baby boomers are members of at least one social networking site and 78% are Facebook users. On average, baby boomers spend 13 hours a week on social networking sites.

And more broadly, we find the following consumption of mainstream media:

Figure 2. Main means of consumption by *generation x* and *baby boomers*

Source: Merca2.0. 2024

In terms of the series selected for the study, and based on the aforementioned premises of the highest number of viewers and audience share, as well as success in the various regional and national awards, the series analysed were the following:

- TV3: *Benvinguts a la família*, *Merlí*, *Cites* and *Crims*.
- TVG: *Padre Casares*, *O sabor das Margaridas*, *Serra Moura* and *Saúde de ti*.

The data relevant to the average audience per season and to the social networks under study are as follows:

Table 2. Audiences and network consumption

BENVINGUTS A LA FAMILIA		
SEASONS	Spectators	Share
Season 1	482.000	16,50%
Season 2	361.000	13,20%
Average audience	421500	14,8%

Source: Barloventcommunication. Author: Own. 2025

Table 2.1. Network consumption, Benbinguts a la Familia show (2025)

	Followers	Comments	Likes	Medium Engagement
Facebook	1.600	19,00%	315	5,01%
Instagram	4.658	61,00%	2.390	3,20%

Source: Instagram, Facebook. Author: Own. 2025

Table 3. Audiences and network consumption

CITES		
SEASONS	Spectators	Share
Season 1	482.000	16,50%
Season 2	361.000	13,20%

Season 3	421500	14,8%
Average audience	391250	14,8%

Source: Barloventcommunication. Author: Own. 2025

Table 3.1. Audiences Cites show (2025)

	Followers	Comments	Likes	Medium Engagement
Facebook	21.000	315,00%	3196	1,60%
Instagram	4.750	461,00%	23.292	9,80%

Source: Instagram, Facebook. Author: Own. 2025

Table 4. Audiences and network consumption

CRIMS		
SEASONS	Spectators	Share
Season 1	482.000	16,50%
Season 2	361.000	13,20%
Season 3	421500	14,8%
Season 4	391250	14,8%
Average audience	406375	14,8%

Source: Barloventcommunication. Author: Own. 2025

Table 4.1. Audiences show Crims (2025)

	Followers	Comments	Likes	Medium Engagement
Facebook	NO			
Instagram	91.700	271,00%	31.027	3,40%

Source: Instagram, Facebook. Author: Own. 2025

Table 5. Audiences and network consumption

MERLI		
SEASONS	Spectators	Share
Season 1	482.000	16,50%
Season 2	361.000	13,20%
Season 3	421500	14,8%
Average audience	391250	14,8%

Source: Barloventcommunication. Author: Own. 2025

Table 5.1. Network consumption show Merli. (2025)

	Followers	Comments	Likes	Medium Engagement
Facebook	199.000	1.952	12.984	7,51%
Instagram	53.900	1.868	10.718	2,02%

Source: Instagram, Facebook. Author: Own. 2025

Table 6. Audiences and network consumption

O SABOR DAS MARGARIDAS				
Season 1	482.000	16,50%		
Season 2	361.000	13,20%		
Average audience	421500	14,8%		
	Followers	Comments	Likes	Medium Engagement
Facebook	4.900	314	2.118	4,90%
Instagram	4.803	182	5.587	1,20%

Source: Instagram, Facebook. Author: Own. 2025

Table 7. Audiences and network consumption

PADRE CASARES				
SEASONS	Spectators	Share		
Season 1	221.000	16,50%		
Season 2	265.000	13,20%		
Season 3	291.000	14,8%		
Season 4	284.000	14,8%		
Season 5	230.000	14,8%		
Season 6	253.000	16,50%		
Season 7	234.000	13,20%		
Season 8	234.000	14,8%		
Season 9	185.000	14,8%		
Season 10	205.000	14,8%		
Season 11	174.000	14,8%		
Season 12	168.000	14,1%		
Average audience	228.667	14,8%		
	Followers	Comments	Likes	Medium Engagement
Facebook	691	183	690	7,00%
Instagram				

Source: Instagram, Facebook. Author: Own. 2025

Table 8. Audiences and network consumption

SAUDADE DE TI				
SEASONS	Spectators	Share		
Season 1	150.000	16,50%		
Season 2	114.000	13,80%		
Season 3	98.000	11,20%		
Average audience	120.667	13,8%		
	Followers	Comments	Likes	Medium Engagement
Facebook	1.100	44	398	4,01%
Instagram	900	47	1.907	2,17%

Source: Instagram, Facebook. Author: Own. 2025

Table 9. Audiences and network consumption

SERRA MOURA				
SEASONS	Spectators	Share		
Season 1	181.000	15,00%		
Season 2	167.000	15,20%		
Season 3	132.000	12,30%		
Season 4	181.000	17,4%		
Season 5	118.000	11,80%		
Season 6	124.000	12,20%		
Season 7	112.000	11,50%		
Season 8	118.000	11,8%		
Season 9	103.000	11,10%		
Season 10	98.000	10,80%		
Season 11	89.000	10,6%		
Average audience	69.630	8,0%		
	Followers	Comments	Likes	Medium Engagement
Facebook	1.100	44	398	4,01%
Instagram	900	47	1.907	2,17%

Source: Instagram, Facebook. Author: Own. 2025

We also analysed the behaviour of other successful series, in the case of *Polseres Vermelles* on TV3 and *Motel Valkiria* on TVG, in terms of audience interest and social networking.

Finally, it has been decided to analyse the type of publication in each of the cases, differentiating them into 4 different modalities, with the aim of developing further the analysis of the current study of the possibilities of exploitation and trans fiction on the margins of social networks, or within them, with an innovative character or from a revolutionary perspective. This section is presented as publications of; SERIES PROMOTION, CONTENT ADVANCE, EXTRA CONTENT and OTHERS. In the case of OTHERS, they are shown from scenes of making up to comments and participation of actors outside the diegetic narration.

The results are as follows for the percentage of publications.

Table 10. Type of publication in social networks TV3

SERIES	SOCIAL NETWORKS							
	Facebook				Instagram			
	1	2	3	4	1	2	3	4
BENVINGUTS TO THE FAMILY	69%	18%	6%	7%	82%	11%	5%	2%
CITES	71%	20%	6%	3%	70%	9%	12%	9%
CRIMS	78%	14%	8%	0%	65%	17%	7%	11%
MERLI	84%	9%	3%	4%	78%	12%	6%	4%

Legend: 1.- SERIES PROMOTION
2.- ADVANCE OF CONTENTS
3.- EXTRA CONTENTS
4.- OTHER

Source: Instagram, Facebook. Author: Own. 2025

Table 11. Type of publication in social networks TVG

SERIES	SOCIAL NETWORKS							
	Facebook				Instagram			
	1	2	3	4	1	2	3	4
FATHER CASARES	63%	7%	8%	12%	91%	6%	0%	3%
O SABOR DAS MARGARIDAS	87%	10%	1%	2%	86%	2%	7%	5%
SERRAMOURA	78%	14%	5%	3%	83%	11%	4%	2%
SAUDADE TI	65%	16%	12%	7%	74%	13%	12%	1%

Legend: 1.- SERIES PROMOTION
2.- ADVANCE OF CONTENTS
3.- EXTRA CONTENTS
4.- OTHER

Source: Instagram, Facebook. Author: Own. 2025

6. Results

The data provided by the analysis reveals a number of remarkable characteristics.

Firstly, we confirm the exploitation of their content on both social networks, Instagram and Facebook, in all the most recent series, regardless of the consumption patterns of the generations that predominate in the consumption of regional channels, the baby boomers and the silent generation. The only case that does not present an exploitation on the social network Instagram, which is more typical of younger age groups, is the TVG series *Padre Casares*, due to the fact that the beginning of its broadcasts was before 2010, the year in which the social network began to operate at the Spanish level, and in the case of the Catalan series *Crims*, which, on the contrary, has no place on Facebook. The main reason for this is the profile of its consumers, in terms of the type of content and the topicality of the series, which is far removed from the profiles of older viewers.

In all cases, we find a greater number of followers on Facebook than on Instagram, except in the case of the TV3 series *Benvinguts a la Família*.

In terms of interactions, we can see that in all cases the publications are mainly related to the content and do not deal with crossovers or amplification of the original content. Publications related to awards, opportunities to consume the finished product and elements related to the production process are the most common in the case of anything other than promotion or content previews.

The rate of engagement offered in almost all cases, regardless of the premise of the potential audience for these by consumer profile of regional television, is not completely negative, although in many cases it is far from the 6%-8% that we would consider optimal. The rates ranged from 2 to 7%, reaching in some cases 9.01%, which, according to marketing indicators, represents a low number of followers, less than 10,000, as in this case (Ballesteros, 2018).

We would like to highlight the case of the TVG series *Motel Valkirias*, which, apart from its low ratings, which do not exceed double digits, and without being a successful series, is very diverse. It has its own Instagram page, where the series is exploited and its engagement is very positive, with an average rate of 7.2%, and an exploitation within the Facebook page of the TVG channel itself, where content and alternative actions to the series itself are promoted.

7. Conclusions/Discussion

We can conclude that the data reflecting the use of transmedia in the series confirms that, apart from the lack of more innovative content, both regional channels present a classic use, without innovation and far removed from previous examples, especially those offered in American TV series.

In Spain and Europe, we are far from the enormous possibilities of transmedia that have existed in the USA for decades. Even before the arrival of digital television and platforms. Take the case of the series *Twin Peaks*, where fans tried to solve the main plot, the mystery of who killed Laura Palmer, by creating platforms outside the content creators, when the producers made different invitations to interact with the aim of going deeper into the main story (Jenkins, 2010). The case of the series *Lost*, which, as Ross (2018) pointed out, became the perfect marriage of new technologies and classic television storytelling, trying to get the audience to unravel the different plots that made up each episode. Thanks to the participation of the creators and producers in this game of transmedia communication, in which different contents and theories are offered, an atmosphere of absolute interaction has been created for years.

Guides to plots, characters and storylines have even been offered to help viewers understand each season. Other successful cases such as *Mad Men*, in which we were offered confidential data such as the contracts signed by the protagonists, recipes and complete guides to the drinks consumed by the characters, are some of the examples that have continued to be produced in numerous cases such as *The Walking Dead*, *Battlestar Galactica* or *Seinfeld*.

Among the premises of the public television service to inform, educate and entertain, in the case we have addressed, that of entertainment is perhaps one of the most forgotten, given its nature, and in many cases forced to submit to the principles of a more "noble" character, such as information and education. From Minow's famous speech in 1961 on his appointment as chairman of the FCC to the present day, much has changed in audiovisual content and its exploitation. The reality is that the process in which the whole of society is immersed as a result of digitisation is not alien to Spanish regional channels, even if the largest percentage of their consumers are unaware of their main consumption platforms.

On the contrary, it should be a wake-up call to programmers, content creators and, ultimately, to those responsible for the maintenance and representation of society in this public service and the offer it makes to consumers as the guarantor of its existence.

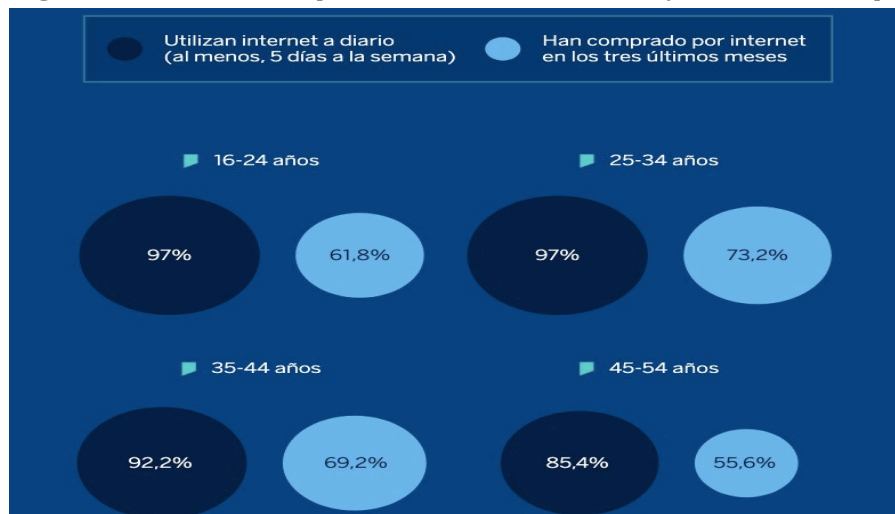
According to the latest statistics published in the United States in 2024 in the Audience Project, a series of data are provided that should be taken into account in the future exploitation of content from a perspective trans fiction. These data show that the baby boomers are the audience with the highest percentage consumption of regional fiction; approximately 71 million Americans are baby boomers; they control 51% of all wealth in the United States. They control \$2.6 trillion and account for over 70% of disposable income in the United States. They are 15% more likely to rebrand than Generation X. 69% of Baby Boomers prefer brands to communicate with them by email. They spend 1 hour and 48 minutes a day on Facebook and Instagram. 82.3% use at least one social networking site. By 2021, 90% claim to have shopped online in the last 12 months or that 96% use search engines and 95% use email.

It is proposed that a series of interactions be carried out with this generation of consumers. Assuming that, due to the similarity of the consumption and behaviour of this generation in our country, these data will be extrapolated, it is confirmed that the possibilities presented in terms of interaction formulas are currently unknown and little exploited.

A particularly noteworthy finding pertains to the future of content production, namely transmedia, as highlighted in the relevant data offered by the study. This is in accordance with the report of the European Commission and the main banking operators in Europe, which demonstrates that, in addition to the older generations, the 'snowball generation' and the baby boomers are the ones... It is evident that the internet is becoming increasingly utilised, with the Silent Generation and the Baby Boomers, who are the least inclined to use the internet, now displaying a marked increase in its use. According to the

report by the European Commission and the primary banking institutions in Europe, there has been an average annual increase of 6% from 2019 to 2023.

Figure 3. Internet consumption *Silent Generation* and *baby boomers* in Europe



Source: BVA, INE, European Commission, Bank of America, Labelgrup Networks, CB Insights, 2024

The significance of this data lies in its emphasis on these generations, who are the primary consumers of regional television in Spain, as prospective consumers of transmedia content that extends beyond the scope of simple social networks. This should encourage the development of novel digital strategies for interacting with these consumers, extending beyond the utilisation of social networks, where their presence is limited.

It is also imperative to emphasise that the transmediation of content should transcend the mere transfer of content to the already well-established social networks. While the present study concentrates on two such networks, namely Facebook and Instagram, its findings should lead to the development of new consumption models, perhaps even in scenarios where analogue exploitation is being revisited, or in alternative consumption contexts outside the social media realm, where different generations can coexist and share, particularly those who are least engaged with current established networks.

A paradigm shift in the supply and production of audiovisual content within the autonomous public sector should be of utmost importance. Local content and local fiction should be present on the agenda of those responsible for the media, not only as a guarantor and justification of their existence, but also as necessary vehicles in a globalised society to promote different perspectives and cultures. These perspectives and cultures are vehicles for the identification of different peoples through the expression of idiosyncrasy, language, folklore, art, and gastronomy in future generations, signifying identity and diversity in many countries, especially Spain as a whole.

The potential for television channels to consume all their content online through their websites is a reality that has been confirmed in both cases of the regional channels studied. This trend, which began to become popular in the USA at the beginning of the century (Galán and Herrero, 2011), is part of the current consumption system. The capacity for increased consumption and interaction, evidenced by notable cases such as the broadcasting of the first episode of the series *Física y Química* by Antena 3 in February 2008, and the verification that the broadcast on Vodafone's mobile terminals produced This finding suggests a strong audience loyalty to the content, with no discernible impact on conventional television audience figures (Galán and Herrero, 2011). These observations underscore the necessity to explore avenues for the expansion of channels dedicated to the exploitation and transmediation of free-to-air television programming.

The case of TVE's 2017 series *Si Fuera Tu*, the first transmedia and interactive series, suggested a novel future with multiple possibilities. However, this did not result in the creation of new formats along these lines, and it appears that both public and private television channels have currently abandoned new formulas that are deemed essential for the future of free-to-air television. This tendency may be influenced by the limited utilisation of trans fiction content on digital platforms, which, it should be

noted, are the predominant providers of serialised fiction globally. Consequently, free-to-air television has adopted a similar approach to content exploitation. However, it is evident that there are significant disparities in consumption habits and interaction opportunities between these two media forms. A notable recent example is the Netflix series *The Squid Game*, which premiered its second season at the end of 2024. What great possibilities for transmedia storytelling might a free-to-air television channel offer? It is also crucial to emphasise that transmedia storytelling should be opened up beyond the simple transfer of content to well-known social networks. While this research focuses on two specific platforms, Facebook and Instagram, its implications should extend beyond these boundaries, leading to the development of novel formulas, channels, and consumption models. This may even include a return to analogue exploitation or channels of consumption outside the social network realm, where different generations can coexist and share, particularly those least engaged with current networks.

A paradigm shift in the supply and production of audiovisual content within the regional public sector should be of the utmost importance. Proximity content and proximity fiction must be present on the agenda of those responsible for the media, not only as a guarantor and justification of its existence, but also as the vehicles necessary in a globalised society to the promotion of diverse perspectives and cultures is pivotal in facilitating the identification of different peoples through the expression of idiosyncrasy, language, folklore, art and gastronomy in future generations. This will serve as a sign of identity and diversity of many countries and especially of Spain as a whole.

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