
RESEARCH

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FACEBOOK LIVE AND SOCIAL TELEVISION: THE USE OF STREAMING IN ANTENA 3 AND LASEXTA

Facebook live y la television social: el uso del straming en Antena 3 y laSexta

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ABSTRACT

Digital technology provides narrative and interaction possibilities with the audience that have already begun to be exploited by televisions. One of the most recent is Facebook Live, which allows us, through Facebook, to broadcast live or *streaming* from a mobile device. The Atresmedia group adopted this tool in late 2016, both in Antena 3 and laSexta, incorporating it to certain profiles of these TV channels in the referred social network. These live broadcasts seek direct contact with the followers of the different television spaces and are part of a broader digital strategy, in which the social and the traditional audiences appear related. This piece of research focuses on analyzing how Atresmedia uses these live connections and if there is a strategy with some defined guidelines and objectives in the analyzed Facebook accounts, both in Antena 3 and laSexta.

KEY WORDS: Facebook Live - Facebook - streaming - engagement - social audience - social networks - transmedia storytelling - crossmedia storytelling - interaction.

RESUMEN

La tecnología digital proporciona posibilidades narrativas y de interacción con la audiencia que han comenzado ya a ser aprovechadas por las televisiones. Una de las

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más recientes es Facebook Live, por la que a través de Facebook se pueden realizar emisiones en directo o *streaming* desde un dispositivo móvil. El grupo Atresmedia adoptó esta herramienta a finales de 2016, tanto en Antena 3 como en laSexta, incorporándola a determinados perfiles de estas cadenas en la mencionada red social. Estos directos buscan un contacto estrecho con los seguidores de los distintos espacios televisivos y forman parte de una estrategia digital más amplia, en la que la audiencia social y la tradicional aparecen relacionadas. La presente investigación se centra en analizar cómo utiliza Atresmedia estas conexiones en directo y si existe una estrategia con unas pautas y objetivos definidos en las cuentas de Facebook analizadas, tanto en Antena 3 como en laSexta.

PALABRAS CLAVE: Facebook Live - Facebook - streaming - engagement - audiencia social - redes sociales - narrativa transmedia - narrativa crossmedia - interacción.

FACEBOOK LIVE E A TELEVISÃO SOCIAL: O USO DO STREAMING EM ANTENA 3 E LASEXTA

RESUME

A tecnologia digital proporciona possibilidades narrativas e de interação com a audiência que começaram a ser aproveitadas pelas televisões. Uma das mais recentes é Facebook Live, pela que através de Facebook pode realizar emissões em direto ou *streaming* desde um aparelho celular. O grupo Atresmedia adotou esta ferramenta ao final de 2016, tanto em Antena 3 como na laSexta, incorporando-as a determinados perfis desses canais na mencionada rede social. Estes diretos buscam um contato estreito com os seguidores dos distintos espaços televisivos e formam parte de uma estratégia digital mais ampla, na qual a audiência social e a tradicional aparecem relacionadas. A presente investigação centra-se em analisar como utiliza Atresmedia estas conexões em direto e se existe uma estratégia com umas pautas e objetivos definidos nas contas de Facebook analisadas, tanto em Antena 3 como na laSexta.

PALAVRAS CHAVE: Facebook Live - Facebook - streaming - engagement - Audiência social - redes sociais - narrativa transmedia - narrativa crossmedia - interação.

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1. INTRODUCTION

The formulas of production and consumption of television content have been transformed. The digital environment provides innovative ways to attract new audiences and strengthen ties with existing ones. Social networks play a leading role in this context, as a tool to increase the social audience, attract more viewers by improving the traditional, obtain more data on the opinion of followers and increase the fan phenomenon on certain content (Arrojo, 2013). In 2016, Facebook Live (FBLive) emerged, a new Facebook tool to broadcast in *streaming* from any mobile device. In a few months it was adopted by Antena 3 and laSexta, maintaining the pioneering nature of Atresmedia in the incorporation of social networks to its *engagement* strategy (Herrero 2016). The live broadcast keeps intact its power to capture the interest of the viewer and remains the liveliest way to make television. Combining it with the potential for network interaction allows a new experience for the user who “feels an active part of the communicative process” (Mancebo, 2016: 345).

In the environment of the so-called “hyper-television” (Scolari, 2008), fiction gains ground, the live report covers new formats (such as series) and programs are disseminated through different windows, which promote user participation. The user collaborates in the online distribution of content, which is spread across the different platforms, within the so-called “transmedia narrative” (Jenkins, 2003). Hyper-television has a fragmented, ubiquitous and asynchronous audience that tries to capture a large number of users increasingly accustomed to hypertext and interactivity.

This alternative is not exclusive to fiction. Information can also be narrated through different environments, so that the content of a piece of news is deliberately divided. As Scolari says, journalism has always been transmedia (2013), but digital technology has increased these possibilities, presenting the news in attractive and interactive formats.

This piece of research focuses on the use of FBLive in the profiles of Antena 3, Antena 3 Noticias, laSexta and laSexta Noticias. The aim is to analyze how *streaming* is exploited and also for what purposes. The final purpose is to try to elucidate if there is a defined strategy in relation to the foregoing and to assess the extent to which it fits into the transmedia narrative formulated by Jenkins.

2. OBJECTIVES

1. Compare the use of FBLive in the profiles of Antena 3, Antena 3 Noticias, la Sexta and laSexta Noticias.
2. Analyze the content of these live broadcasts, assessing the topics addressed and their treatment.
3. Examine the formal criteria, taking as reference the usual audiovisual narratives of live reports to use.

4. Assess the impact of live reports on the four Facebook profiles we considered, in terms of social audience.
5. Find out if there is a clearly defined strategy in these streamings and delimit its fundamental points.

3. METHODOLOGY

3.1. Data related to Facebook Live

The data collected for this piece of research come from the *streamings* made in the four profiles of Atresmedia, the object of study in June 1 through July 1, 2017. We seek, through comparative analysis, to detect common and divergent patterns between both. These accounts seem representative because they include, on the one hand, the institutional image of both channels and, on the other, a fundamental part of their programming, such as news programs. The data on the number of followers are as follows: Antena 3: 1,859,836; Antena 3 Noticias: 1,169,673; laSexta: 409,551; laSexta Noticias: 838,862. (Accessed on 08/24/2017).

For these live broadcasts we contemplate issues related to the number of FBLive and its respective duration.

We have also quantified the diffusion of *streaming* on Facebook, thanks to the data that Atresmedia has provided us with for the writing of this paper. We focus on those related to: impressions, unique user, reactions ("I like it", etc.), comments and shared.

The above is complemented by a qualitative study, which again covers the characteristics of the live show plus its repercussion in terms of social audience. The parameters for this analysis are: subject, location, structure of the writing (inverted pyramid / spiral)², content treatment (interview, *stand up*, resources) and certain aspects related to the audiovisual narrative: type of shot (we manage five categories: short, medium, integer, general, detail), vertical / horizontal format and movements (fixed shot, pan and zoom). The guidelines for analyzing the impact on Facebook, from a qualitative point of view, focus on the comments.

3.2. In-depth interviews

Qualitative research covers the in-depth interview. This tool has been useful to gather information about the main work dynamics around *live* reports on Facebook. An

² In contrast to the classic inverted pyramid as a structure that exposes the main aspects of a journalistic information, going from the fundamental data to the secondary data and responding to the famous six "W", *streaming* can present a less sequential content organization that includes repetitions. Not all followers are connected from the beginning so it uses reminders and details abound.

extensive questionnaire was elaborated with a series of common and specific questions, depending on the professional position of our interviewees. They are:

- Antonio Baena, editor of the Antena 3 news programs that is usually carried out by the FBLive for Antena 3 Noticias.
- Sebastián Ibáñez, journalist in laSexta Digital.
- Joana San Román, journalist in *Social Media* at Atresmedia.

These interviews, made in writing, were completed by emails and telephone conversations, providing additional information.

4. DISCUSSION OF THE DATA

4.1. Facebook Live in the Antena 3 profiles

4.1.1. Topics covered

This table brings the issues in which the *streaming* profile on Facebook chain engages:

Table 1. Topics covered in the FBLive of Antena 3, June 2017 and July 1, 2017.

FBLive Antena 3			
Date	Duration	Topic	Location
June 2	2m 25s	Final TCNMST, interview to the six finalists of the program Program promotion	Room on the set of the program
June 2	12m 16s	Final TCNMST, interview with dancers and preparations before the live Program promotion	Plato program
June 2	02m 38s	Final TCNMST, interview with the jury M. Nadal, M. Naranjo and À. Llàcer Program promotion	Plato program
June 2	56s	Final TCNMST, interview with finalist F. Valenzuela. The finalists Keunam, P. Aguilar and C. Garrido also appear Program promotion	Plato program
June 3	04h 07s	Previous final match Champions League: Juventus-R. Madrid. Vote who will be the winner SPORTS (Soccer). Match promotion	It is a graphism
June 6	05m 48s	Previous chapter "The paper house". Interview with one of its protagonists, the actress E. Acebo Promotion series	Atresmedia Room
June 6	20m 53s	Previous chapter "The paper house". Continuation of the interview with the actress	Atresmedia Room

		E. Acebo Promotion series	
June 15	13m 48s	Previous straight season final "There Down". Interview with the protagonists in special program shooting break Promotion series	Local where the recording of the program is made (outside Madrid)
June 15	15m 17s	Previous final straight "There Down" Interviews actors G. Aguinagalde and I. Galartza in break of special program filming Promotion series	Local where the recording is made (outskirts of Madrid)
June 15	04m 58s	Previous final straight "There Down". Interview actors N. Ruiz and D. Arnaiz in break of special program filming. The actress MP Sayago also appears Promotion series	Local where the recording of the program is made (outside Madrid)
June 19	15m 24s	Series "The Secret of Old Bridge". Interview with M. Bouzas and C. Galán Promotion series	Atresmedia Room
June 19	11m 25s	Program "El Hormiguero". Daddy Melquiades interview Program and artist promotion	Room 7 and action, producer of "El Hormiguero"
June 21	29m 43s	Interview with the singer L. Gómez Artist promotion	Atresmedia Room
June 27	39m 48s	Previous chapter "The paper house". Interview with one of its protagonists, P. Alonso Promotion series	Atresmedia Room

Source: Own elaboration.

Most *live* reports on June are dedicated to the promotion of series and programs broadcast by Antena 3 (12 of 14). In this month the final gala of the TCNMST program and the series "The paper house" and "Down There" are mainly promoted, although there are also other live reports on "The secret of Old Bridge" or "The Anthill".

During the end of the TCNMST program, connections are made from the set of the program by interviewing finalists, juries and dancers both during the afternoon and in the previous minutes as well as in the advertising breaks, seeking to bring the viewer closer.

Those *live* reports that are dedicated to the promotion of the series "The paper house" are interviews to its protagonists during the afternoon of the days in which the series is broadcast, about 17.00 approximately. In these talks, interviewees tell curiosities of the series and give clues about the next chapters.

Taking advantage of filming where many actors meet, live connections are also made. This is the case of the *live* reports with the protagonists of the series "Down There",

which were made in the breaks of the recording of a special program. In them, one or more protagonists respond to the questions of the followers.

Besides this, FBLive is also made to promote the new plots of “The Secret of Old Bridge”, with two of its protagonists, or with Daddy Melquiades, the “reggaeton-dancing grandfather” of the “The Anthill” program, in an interview format.

The duration of these connections is variable but, in general, they are extensive, lasting in some cases almost forty minutes, so that fans can join the talk. In others, they last a few minutes, because they are made during shooting breaks.

The location is usually an Atresmedia room in which the protagonists are placed, although sometimes they are carried out from the places where the recordings or live reports are being made, with the aim of involving the viewer more.

Outside of the above, a *live* report is broadcast in which users can vote which game they believe will win the Champions League final (rebroadcast by Antena 3 on television), which aims to engage the viewer in the hours prior to the broadcast of the game that lasts for four hours. This connection is a fixed graphism in which the votes of the users are reflected numerically.

In the Facebook of the news the *live* ones are the following:

Table 2. Topics covered in the FBLive of Antena 3 Noticias, June 2017 and July 1, 2017.

FBLive Antena 3 Noticias			
Date	Duration	News / Topic	Location
June 3	04h 07s	Previous final match Champions League: Juventus-R. Madrid. Vote who will be the winner (Shared Antena FB 3) SPORTS (Soccer). Match promotion	It is a graphism
June 6	12m 05s	Tasting and interview with Pepe Solla and tour of his restaurant SOCIETY-CULTURE (Gastronomy)	Restaurant “Atlántico” (Madrid)
June 6	09m 41s	Continuation tasting and interview with Pepe Solla and tour of his restaurant SOCIETY-CULTURE (Gastronomy)	Restaurant “Atlántico” (Madrid)
June 15	04m 53s	Presentation and tasting of the best patatas bravas with Raúl Cabrera SOCIETY-CULTURE (Gastronomy)	Tavern “Docamar” (Madrid)
June 26	09m 01s	Hosting European basketball champions SPORTS (Basketball)	Madrid airport arrivals area - Barajas

Source: Own elaboration.

During June, the most dealt with topic in the *live* reports on Antena 3 Noticias is gastronomy (three of five) followed by sports.

Those related to gastronomy are made by a journalist who is responsible for this section, Antonio Baena, and maintains a common way of presenting the content: the editor enters restaurants and tells the viewer anecdotes or curiosities about the food served there, he teaches it and talks to the responsible cook, something that cannot be done in live television because of lack of time.

The sports *live* report on the arrival of the European basketball champions shows this moment while the journalist narrates what happens and the sensations that are being experienced. The great connection with the present is the main hook.

The duration varies, but it is quite similar in all analyzed cases: from five to ten minutes.

The location is variable since it depends on the place of the news or event to be covered.

In addition to the above, the *live* report published by Antena 3 is also shared, in which users vote which team they think will win the final of the *Champions League*.

4.1.2. Analysis of formal criteria

We now analyze the predominant formal guidelines in the *live* accounts of the two Antena 3 accounts we analyzed, taking as reference the classic scheme of live reports in television news. We defined some parameters collected in the following tables to articulate a basic format and we have made a qualitative and detailed observation of that information, which we explain after each table.

These are the audiovisual characteristics of the FBLive in the generic profile of the chain:

Table 3. Formal criteria in the FBLive of Antena 3, June 2017 and July 1, 2017.

Facebook Antena 3					
FBLive	Structure drafting	Customize journalist	Type of Plane	Format	Movements
Final TCNMST, interview the finalists. Previous final gala	Spiral	Do not	Medium shot	Horizontal	No. Fixed plane
Final TCNMST, interview to dancers	Spiral	Do not	Medium plane and	Horizontal	Yes. Paneos for resources. Plano

and environment. Previous final gala			general plan		follows dancers behind the set until they reach the stage where the action is centered
Final TCNMST, interviews to the jury. Pause advertising	Spiral	Do not	Medium plane and general plan	Horizontal	Yes. Paneos for resources. Plano follows one of the members of the jury, M. Nadal, who speaks and asks the others
Final TCNMST, interview with F. Valenzuela and finalists. Pause advertising	Spiral	Do not	Medium shot	Horizontal	I pan, but very little
Final Champions League. Previous Juventus-R. Madrid	Does not apply	Does not apply	Does not apply	Does not apply	Does not apply
Previous series "The paper house". Interview star actress E. Acebo	Spiral	Do not	American plane	Horizontal	No. Fixed plane
Previous series "The paper house". Continuation interview leading actress E. Acebo	Spiral	Do not	American plane	Horizontal	No. Fixed plane
Previous final straight "There Down". Interview protagonists	Spiral	Do not	Medium shot	Horizontal	Yes. Paneos for resources. Plano follows the actor or actress who holds the microphone and talks to others
Previous final straight "There Down". Interview actors G. Aguinagalde and I. Galartza	Spiral	Do not	American plane	Horizontal	No. Fixed plane
Previous final straight "There Down". Interview actors N. Ruíz and D. Arnaiz	Spiral	Do not	Medium plane and general plan	Horizontal	Yes. Plano follows actress N. Ruíz
Series "The Secret of Old Bridge". Interview with M. Bouzas and C. Galán	Spiral	Do not	American plane	Horizontal	No. Fixed plane
Program "El	Spiral	Do not	Medium	Horizontal	I pan, but very little

Hormiguero". Daddy Melquiades interview			shot		
Interview with the singer L. Gómez	Spiral	Do not	American plane	Horizontal	No. Fixed plane
Previous series "The paper house". Interview with leading actor P. Alonso	Spiral	Do not	American plane	Horizontal	No. Fixed plane

Source: Own elaboration.

The *live* reports we analyzed have similar formal aspects and follow a common line, with certain differences. They are divided mainly into two groups: those that take place *in situ* during a shoot and the longest interviews, always in the same room.

These are the common patterns in all of them:

- The content is organized in a spiral, focusing on a theme and repeating different aspects about it, always looking for an entertaining side. The interview predominates.
- The editor does not appear in the shot. One or two journalists from the *Social Media team* record with their mobile phones while they ask the questions (which are barely audible) to guide the live report. Indications are given to the interviewee to repeat the questions and thus the viewer can hear clearly.
- The format is horizontal (with one exception) and one of the reasons for its use is that, in the majority of cases, pieces of that *live* report, which is more extensive, are used to make small pieces on the web.
- The comments of the fans are transmitted to the interviewees.
- In general, the average shot and the American shot are used.

In the *live* reports that are made during the filming or live reports there are usually camera movements, showing more general shots and resources. The protagonists also participate, but usually one of them leads the dialogue/interview with the rest, as in the case of "Down There" or TCNMST. They are brief connections, due to the difficulty involved in filming.

Those who have an interview format do not have camera movements and maintain a fixed medium or American shot, without any movement. Its duration is longer, since they are shot for the protagonist to reserve his time exclusively for that. They are located in an Atresmedia room. In these FBLive a close and relaxed tone is sought. To do this, the interviewee is asked, for example, to telephone someone else participating in the program, or to sing something requested by the audience in their comments. It is about

generating fun and compensating for the absence of a striking production or a colorful location.

The *live* report on the *Champions League* is not susceptible to this analysis, because it is a fixed graphism.

Regarding the live connections from the Antena 3 Noticias profile, we synthesized the main results in this table:

Table 4. Formal criteria FBLive of Antena 3 Noticias, June 2017 and July 1, 2017.

Facebook Antena 3 Noticias					
FBLive	Structure drafting	Customize journalist	Type of Plane	Format	Movements
Final Champions League. Previous Juventus-R. Madrid (shared)	Does not apply	Does not apply	Does not apply	Does not apply	Does not apply
Tasting and interview with Pepe Solla and tour of his restaurant	Spiral	Yes	Medium plane and resources	Vertical	Yes. Paneos for resources. Plano follows the editor or interviewee
Continuation tasting and interview with Pepe Solla and tour of his restaurant	Spiral	Yes	Medium plane and resources	Vertical	Yes. Paneos for resources. Plano follows the editor or interviewee
Presentation and tasting of the best patatas bravas with Raúl Cabrera	Pyramid inverted	Yes	Medium plane and resources	Vertical	Yes. Paneos for resources. Plano follows the editor or interviewee
Hosting European basketball champions	Pyramid inverted	Do not	Resources	Vertical	Yes. Paneos for resources. Plano follows the athletes

Source: Own elaboration.

These *live* reports are divided into two groups: those in which the journalist appears and those in which he does not.

Those in which the journalist appears are in this case the gastronomic, and they show us a close connection where this is the protagonist and guides the viewer by telling the information, and those in which the journalist does not appear, in this case is the sports, in which resources of what is happening while the journalist narrates it are shown.

In both cases it is the journalist himself who is responsible for handling the mobile and they are made with a vertical orientation.

Antonio Baena, editor of Antena 3 Noticias, comments that they are made and prepared “as if it were a *live* connection for the news, but knowing that you will use more data in live reports. This will help the story to be fluid and enjoyable”.

There are more camera movements so that the most interesting content can be observed at each moment and the inverted pyramid structure is followed.

In these cases, the location changes according to the information that is going to be told, bringing the viewer closer to the news that is happening at that moment.

4.1.3. Broadcasting *streaming* on Facebook

The following table summarizes the main social audience data obtained by the live reports in Antena 3.

Table 5. Social hearing of the FBLive of Antena 3, June 2017 and July 1, 2017.

FBLive Antena 3					
Facebook Live	Impressions	Unique user	Reactions	Comments	Shared
Final TCNMST, interview the finalists. Previous final gala	73,473	57,853	525	134	twenty
Final TCNMST, interview to dancers and environment. Previous final gala	267,319	211,389	1.130	199	31
Final TCNMST, interviews to the jury. Pause advertising	205,518	152.129	1,768	276	46
Final TCNMST, interview with F. Valenzuela and finalists. Pause advertising	189.214	141,094	733	74	25
Final Champions League. Previous Juventus-R. Madrid	2,344,790	1,614,162	98,490	4.513	1,386
Previous series “The paper house”. Interview star actress E. Acebo	80,707	64,279	387	69	9
Previous series “The paper house”. Continuation interview leading actress E. Acebo	133,673	101,535	674	127	13
Previous final straight “There Down”. Interview protagonists	522,738	380,390	5,932	1.003	162
Previous final straight “There Down”. Interview	280,255	218,569	3.049	1.056	76

actors G. Aguinagalde and I. Galartza					
Previous final straight "There Down". Interview actors N. Ruíz and D. Arnaiz	266.301	196,744	1,397	182	42
Series "The Secret of Old Bridge". Interview with M. Bouzas and C. Galán	553,738	396,618	6.695	1,554	212
Program "El Hormiguero". Daddy Melquiades interview	814,351	581,900	10,687	1,409	587
Interview with the singer L. Gómez	275,040	217,605	1,604	386	25
Previous series "The paper house". Interview with leading actor P. Alonso	329.013	262,291	2,624	640	32

Source: Own elaboration.

We can see that the FBLive of the Antena 3 profile have a large following and that in all of them it is true that, after the impressions and unique users, the highest data are the reactions ("I like it", "I love it", etc.), followed by the comments and the shared ones, in that order. This is so because, to the user, the simplest thing is to react, while adding a comment supposes a greater effort and, to share it, the user has to be very in agreement with the content.

Among the live reports of this month, the one that better data has obtained is the previous one to the end of the Champions League and this is due to several reasons: it corresponds right to the day of the final, hours before, and it is an event of great importance, which always generates a lot of repercussion and debate. For the user, it is easy to "vote" in this survey in FBLive format and also to comment, and, according to the topic, the comments generate others from friends, etc., achieving a great virality on Facebook.

The *live* series and programs also gain a large following and we found out that those who have worked best are the closest to broadcast television, providing the user with complete experience, who can consume more content of his favorite program or series. In TCNMST, the audience can follow what happens just before this space starts or during publicity. The *streaming* of "Down There" also had a large number of actors, virtually all the cast, generating great interest in the fans.

We can highlight the FBLive with Daddy Melquiades, the grandfather of "The Anthill", just after the program was broadcast on television, in which program he told how his encounter with Daddy Yankee had been along said program.

The comments in these live reports are very positive in general, users show their interest in knowing more information and send greetings and congratulations.

The work of the editor who is transmitting the questions is to filter the comments and questions and transmit to the interviewee the most appropriate questions at all times, always maintaining a relaxed and comfortable environment.

Below we present the main data of social repercussion obtained by the *streaming* in the Antena 3 Noticias account.

Table 6. Social hearing of the FBLive of Antena 3 Noticias, June 2017 and July 1, 2017.

FBLive Antena 3 Noticias					
Facebook Live	Impressions	Unique user	Reactions	Comments	Shared
Final Champions League. Previous Juventus-R. Madrid (shared)	670,726	477,138	115	13,657	1,282
Tasting and interview with Pepe Solla and tour of his restaurant	187,039	156,088	364	33	44
Continuation tasting and interview with Pepe Solla and tour of his restaurant	75,165	62,098	219	26	30
Presentation and tasting of the best patatas bravas with Raúl Cabrera	267,631	183.207	2,631	564	513
Hosting European basketball champions	718,230	504.030	16.801	565	1,752

Source: Own elaboration.

The *live* reports in Antena 3 Noticias also achieve a great impact, although less than the one obtained by the generic profile of the chain. The visualizations and reactions show the highest scores, following the same pattern as the Antena 3 account. But the live report with the greatest repercussion, the one dedicated to the basketball champions, stands out for the number of shares, which is higher than that of comments, something unusual.

The success of the aforementioned live report and the amount of shared is due to the excitement generated by the sports victory and the impression of the users of living this triumph with the players upon their arrival. This motivation, coming from sport and competition, is also present in the *streaming* on the Champions, the second with better results and also with a number of shares above the average. The gastronomic *live* reports

do not have the emotional factor. Their data are positive in visualizations and reactions and discrete in comments and shared.

4.1.4. Strategy in the use of streaming on Facebook

The introduction of *live* reports in the two Antena 3 accounts we analyzed aims to promote spaces in the chain and complement certain news, bringing the user of social networks closer to the place where it is happening.

Self-promotion is the main purpose of the *streaming* in the chain account, in which connections are usually made live so that viewers have the opportunity to chat with their idols by sending questions.

With the same objective, *live* reports are broadcast before, after, or in the advertising breaks of the programs or series, but never during them. It is sought that, at that time, the main window of the viewer is television, although a hashtag appears on screen that invites the audience to interact in social networks, where content is published (phrases, images, GIFs), but not live connections.

It seeks to increase the possibilities of participation of the audience, so when possible, they have an extensive duration, which can reach forty minutes.

In the case of *live* reports in Antena 3 Noticias, one can observe that they complement the television broadcast because they allot more time (about 10 minutes) to certain news or issues of reports than the one usually spent on television.

Another objective that all the live connections have in common is to increase the *engagement* of the Facebook pages, which in turn causes an increase in the page publications, which means more traffic in the websites derived from this social network, all being part of a joint digital strategy. In fact, *live* reports always include a link to the website of the respective program or series, so that the user can access it and find more information.

Due to all this, we observed that the realization of *live* reports, besides serving as a gift for the followers of the series and programs, is a means to promote television broadcasts and increase traffic in the digital environment, both in social networks and in the webs of the Atresmedia group.

4.2. Facebook Live in the profiles of laSexta

4.2.1. Covered topics

These are the themes collected in the *streaming* of laSexta's Facebook profile:

Table 7. Topics covered in the FBLive of laSexta, March 2017 and July 1, 2017.

FBLive laSexta			
Date	Duration	Topic	Location
June 3	4 h.	Final of the <i>Champions League</i> , previous match Sports (soccer)	It is a graphism
June 7	32 m	“La Isla”, previous program, interview participants Cuco and Fernando Program promotion	Atresmedia Room
June 21	33m 46s	“La Isla”, previous program, interview participants Juanma and David Isaac Program promotion	Atresmedia Room
June 28	28m 23s	“La Isla”, previous program, interview participants Juan and David Program promotion	Atresmedia Room

Source: Own elaboration.

As you can see, practically all of the FBLive of June is dedicated to the *reality show* “The Island”³, (three out of four). The broadcast of the program every Wednesday is preceded by a streaming that starts at 5:00 pm and lasts about thirty minutes. It takes place at the Atresmedia facilities. Two participants of the program take part in the interview format, telling the followers of this space numerous anecdotes and curiosities about their experience in the *reality show*.

Out of the above, a *live* report related to the final of the *Champions League* is broadcast, which works as prior to the game (broadcast by Antena 3) and as a link to the special program of laSexta scheduled for that afternoon. It is a fixed graphism that lasts for four hours and encourages fans to vote for the soccer team they believe will win this competition (in this case R. Madrid CF or Juventus). Actually it is a shared of laSexta Noticias, which is broadcast simultaneously in both profiles.

In the Facebook of the news the *live ones* are the following:

Table 8. Temas tratados en los FBLive de laSexta Noticias, marzo 2017 y 1 julio 2017.

FBLive laSexta Noticias			
Date	Duration	News / Topic	Location
June 3	04 h	Previous final <i>Champions League</i> Sports (Soccer)	It is a graphism

³ This space presents the challenge of surviving on an island in the Pacific to which fourteen men arrive without luggage. They have three knives, three machetes, some fishing instruments and water for a day. Within the group there are four camera operators that record the experience. They are accompanied by Pedro García Aguado, Olympic Waterpolo champion in 1996, who has previously presented televisión entertainment programs.

July 1	3 m. 30 sec.	Previous <i>World Pride</i> Madrid Parade Society	C / Atocha
July 1	10 m 10 sec	Parade <i>World Pride</i> Madrid 1 Society	Road to Pza. Colón
July 1	4 m 06 sec.	Parade <i>World Pride</i> Madrid 2 Society	Road to Pza. Colón
July 1	46 sec.	Parade <i>World Pride</i> Madrid 3 Society	Pza. Colón

Source: Own elaboration.

The predominant theme is the celebration of *World Pride*, on which four of the five *streaming* of June focus, corresponding also to the same date. laSexta turns to this international event that takes place in Madrid from June 23 to July 2, 2017 and dedicates the mentioned FBLive to the parade on Saturday. In all of them, the party atmosphere that is breathed on those days in the capital is reflected and the program tries to make the followers of this profile on Facebook participate in it.

The duration is variable and goes from 46 seconds (it must be mentioned that this connection seems to be cut) to 10 minutes and 10 seconds.

The location is the place where the event takes place, that is, different points of the *World Pride* parade.

About the *live* report dedicated to the *Champions League*, remember that it is a fixed graphism that is broadcast during the four hours prior to the game and is generated in laSexta Noticias, being shared by laSexta account.

4.2.2. Analysis of the formal criteria

We now address the predominant formal guidelines in the FBLive of the two laSexta accounts we analyzed, taking as a model the scheme of live reports in television news. The same parameters collected in this regard in the previous tables are maintained:

Table 9. Formal criteria in the FBLive of laSexta, June 2017 and July 1, 2017.

Facebook laSexta					
FBLive	Structure drafting	Customize journalist	Type of Plane	Format	Movements
Previous final <i>Champions League</i>	Does not apply	Does not apply	Does not apply	Does not apply	Does not apply
Previous "The Island", interview participants 1	Spiral	Do not	Medium shot, sitting, handheld micro	Horizontal	No. Fixed plane.
Previous "The Island", interview participants 2	Spiral	Do not	Medium shot, sitting, handheld micro	Horizontal	No. Fixed plane.

Previous “The Island”, interview participants 3	Spiral	Do not	Medium shot, sitting, handheld micro	Horizontal	No. Fixed plane.
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Source: Own elaboration.

The analyzed *live* reports have fairly uniform criteria. Those dedicated to “The Island” can be summarized in the following points:

- The content is organized in a spiral, so that it passes from one topic to another and, at the same time, it returns to aspects of a previously mentioned subject on which details are added, often looking for the anecdote. Always in an interview format and bringing together two participants in this *reality show*.
- The editor does not appear in the shot. One or two *Social Media* journalists record with the mobile phone and ask questions (at almost always low volume), but they do not appear in the shot.
- The middle shot is always used. The two interviewees are seated and one of them has a handheld microphone that he places or passes to his partner when he speaks. The microphone is connected to the mobile by a wire and an adapter.
- The format is horizontal, since it is better suited to the shot that collects the two interviewees.
- There are no movements, the shot is fixed. For this, a tripod is used on the mobile phone.

In these interviews, the participants in the *reality show* answer the questions of the journalist, passing the only handheld micro they have. They usually recreate the questions they are asked because the audio of the questions is barely heard (the only connected microphone is the handheld one). As Antonio García reveals to us, “indications are given so that, when we ask a question, he repeats it at the beginning of his answer”.

The FBLive on the *Champions League* is not susceptible to this analysis, because it is a fixed graphism.

About the live connections from the laSexta Noticias profile on Facebook, these are the main results:

Table 10. FBLive formal criteria of laSexta Noticias, June 2017 and July 1, 2017.

Facebook laSexta Noticias					
FBLive	Structure drafting	Customize journalist	Type of Plane	Format	Movements

Previous final <i>Champions League</i>	Does not apply	Does not apply	Does not apply	FBLive	Structure drafting
Previous <i>World Pride</i> parade	Inverted pyramid	Yes. <i>Stand up</i> and move	Whole plan, detail plan	Vertical	Panning for resources, follow the editor
<i>World Pride</i> Parade 1	Does not apply	Do not	General plane	Horizontal	Panning for resources.
<i>World Pride</i> Parade 2	Does not apply	Do not	General plane	Horizontal	Panning for resources
<i>World Pride</i> Parade 3	Spiral	Yes. It moves	Short plane, general plan	Horizontal	Panning for resources, follow the editor

Source: Own elaboration.

These *streaming* are basically divided into two categories, depending on whether or not there is a journalist's presence.

To the first belong the connection prior to the parade and the one made at the arrival of the floats to the Plaza de Colón (*World Pride* Parade 3).

The live report before the event reminds us a lot of what we usually see on television, specifically in news programs like “Spain Live”. It is about offering live information from the news site with the editor's movement and showing relevant images to the viewer. In this case, details about the laSexta bus that will take part in the parade. The content is presented following the inverted pyramid structure.

The editor begins his narration next to the float and then goes inside to teach it to us. The movement predominates, the path taken by the journalist is followed and the panes are used to show resources in detail. The rest of the shots are complete, especially in the exterior images, and therefore the format is vertical, since it is better suited to the type of shot that is offered. The telephone is handled by laSexta Digital journalist Sebastián Ibáñez, whom we interviewed in the course of this piece of research.

The live report from the Plaza de Colón, when the parade comes to an end, coincides in many points with the previous one. It differs from the previous *live* report in the type of shots, since it is based on a short shot of the editor and general shot, the latter to show resources of the mass participation of the public in the parade. Also in the format, in this case horizontal, because it fits the image sought to be shown. The narration also changes, since the content is structured in a spiral, which is typical of the rebroadcast of an event. This connection, shorter than the previous one, is interrupted abruptly.

In the second category we place the other two *streaming*, very similar, made during the parade, without any presence of the editor, neither in a shot nor by voice-over , and

consisting of a general shot on which light panes are made to show resources of the large number of people who follow the celebration. The horizontal format is used and the objective of these *live* reports is to present the vision that someone would have while standing on the roof of the laSexta float. Practically the only difference between both is the duration, the first being longer.

Outside of the *World Pride* focused broadcasts, we have to mention the FBLive on the *Champions League*, which again is not susceptible to this analysis.

4.2.3. Broadcast streaming on Facebook

Below is a summary of the data on Facebook's dissemination of the two profiles of laSexta we analyzed. We start with the chain account:

Table 11. Social hearing of the FBLive de laSexta, June 2017 and July 1, 2017.

FBLive laSexta					
Facebook Live	Impressions	Unique user	Reactions	Comments	Shared
Previous final <i>Champions League</i>	217,313	152,525	4.826	47	719
Previous "The Island", interview participants 1	105,621	85,828	409	169	33
Previous "The Island", interview participants 2	61,028	51,468	170	90	10
Previous "The Island", interview participants 3	73,861	61,500	592	114	twenty-one

Source: Own elaboration.

The balance of these data is positive, especially in impressions, unique user and reactions. The most successful *live* report is that corresponding to the *Champions League*, which practically doubles the second live report with the greatest echo: the joint interview with Cuco and Fernando, participants of "The Island".

These results correspond with a fairly common pattern, by which comments and shares tend to record lower scores than the rest of the parameters, due to the identification and commitment they may require. That barrier is broken in issues such as soccer, which precisely affects in the opposite way and provokes an emotion and competitiveness that pushes to comment and share, (although, in this case, this activity is much greater in the profile that the *live* report, the laSexta Noticias).

We stressed the importance of the comments for the interviews, as tools channeling the participation of the audience. Remember that, in general, these actions are carried out by two journalists and, one of them, according to the editor of *Social Media*, Joana Sanromán, is waiting to convey what the audience expresses to the interviewee. The large number of fans who follow these connections from outside Spain is surprising.

In the case of the news, the results are equally positive, achieving even greater impact than the generic profile of the chain:

Table 12. Social hearing of the FBLive of laSexta Noticias, June 2017 and July 1, 2017.

FBLive laSexta Noticias					
Facebook Live	Impressions	Unique user	Reactions	Comments	Shared
Previous final <i>Champions League</i>	1,798,897	1,411,547	87,498	3.955	777
Previous <i>World Pride</i> parade	346,955	241,005	2.717	293	165
<i>World Pride</i> Parade 1	401.602	291,475	4.536	437	264
<i>World Pride</i> Parade 2	364,298	248,944	4.147	416	286
<i>World Pride</i> Parade 3	101,438	77,503	703	49	65

Source: Own elaboration.

It is noteworthy that the live report on the *Champions League* obtains a fairly greater diffusion in this account, with almost 1,800,000 impressions, near one and a half million users and 87,498 reactions. The duration of this action, the ease to participate in it and the passion unleashed by soccer would explain these figures.

The *streaming* on the *World Pride* are also very efficient, very high reproductions and reactions. The one having less impact is the last one, probably because it is cut just a few seconds after starting. The coverage of this event is accurate and the actions through FBLive complete the global strategy of the chain, focused on this celebration.

4.2.4. Strategy on the use of streaming on Facebook

The introduction of *live* reports in the two analyzed accounts is aimed at the self-promotion of certain spaces in the chain.

This purpose is clearly seen in the profile of laSexta, focused on the *reality show* “The Island”. Its broadcast on Wednesdays is preceded by an FBLive that afternoon at around

5:00 pm, which includes an interview with two of its participants. It seeks to connect with the followers of the program, telling curious and controversial aspects of the program. It also tries to generate expectation about the different plots that will be revealed in the next installment. The journalist responsible for the *streaming* transmits to the interviewees the comments that appear on Facebook, seeking maximum interaction.

These broadcasts constitute a prize for fans of “The Island”, as they provide additional content and allow direct contact with the protagonists of the program. All with the aim of generating the coveted *engagement*.

There is no visual support outside the fixed medium shot of the two interviewees, who appear seated in a fairly nondescript location with a single handheld microphone. The priority is not to show something visually attractive in terms of realization, but to present the participants occupying the whole shot (hence the horizontal format) as if they were chatting with their fans. The visual aridity is compensated with the possibility of “talking” with the protagonists of “The Island”, asking them questions, playing jokes, expressing admiration, etc.

Live reports last thirty minutes approximately, so as to allow the maximum number of followers to connect.

The organization of the human team and the technical means follows protocols established in the laSexta *streaming*, with two journalists normally in charge of the connections, one of them awaiting comments, to promote interaction. The technical means used are: mobile phone (high range Iphone), tripod, microphone adapter and handheld micro with its corresponding wire.

There is no *streaming* during the program, for example, in the advertising breaks, and there is no reference to Facebook (there is an overprint with the hashtag “The Island”).

The *live* report before the final of the *Champions League* also seeks to warm the atmosphere before the game (as happening in the profile of Antena 3) and to capture audience for the special program offered by laSexta since 15:45. It is important to remember its long duration (four hours), which allows a high number of visualizations. It also gives rise to all kinds of fracasas in the comments.

The FBLive of the generic profile of the chain follow a clear organization in terms of periodicity, so that they are used prior to certain programs. The publication of a cardboard to encourage a soccer team has also been used in previous months at other times in the *Champions League*, such as semifinals, etc. As for “The Island”, the guideline is weekly, with one exception: on June 14 there is no *streaming* before the program, (since none of the participants is available in Madrid).

In the account of laSexta Noticias⁴, the *streaming* related to the *World Pride* aims to support the special programming around the celebration on which this television focuses, especially in the parade on July 1.

The intention to live the event from the location where it occurs predominates, as compared to the purely informative coverage. In fact, of the four *live* reports on that day, only one corresponds with the narrative logic of an informative live report (the one before the parade that shows the laSexta's float), while the rest hardly provides information and, in fact, in two of them there is no presence of the journalist, not even as *voice-over*. In the last of the connections on that day, we see an attempt of the editor to support the images with his narration but, due to the crowd and the great background noise, the *live* report ends suddenly.

The duration of these broadcasts is variable, but the two that last the longest (around ten and four minutes respectively) are those that simply show the audience following the parade. The general shot is almost the same all the time, with light panes, and advancing as the float moves. The horizontal format is the one that best suits to achieve the above.

It should be noted that all the attention of the news account is concentrated on the two events already discussed and that this resource is not used to provide coverage on Facebook of other relevant news during the analyzed period. In a preliminary way and for the analyzed period, it could be deduced that the *live* reports are used to approach and involve the followers of certain events rather than to provide the breaking news on a day-to-day basis.

The guidelines in terms of periodicity seem less marked on the Facebook of laSexta Noticias. After almost a month without activity, four *live* reports are dedicated to the same topic and also on the same date. The efforts are focused on those events of a certain spectacular nature, especially visual. Informatively decisive matters but with a more serious visual development, such as the motion of censure of June 14, do not seem likely to be the subject of an FBLive.

In the connections for the News profile, it is sent abroad and this can hinder transmission. The means are minimal, only the mobile to which a hand-held microphone is connected by means of an adapter. The phone is usually handled by an editor of laSexta Digital (in this case, Sebastián Ibáñez) that does not appear on the screen. In the analyzed *streamings*, the journalist who appears in two of them was making the live coverage of the use for the news of the chain and he participated as much as possible in the Facebook Live, according to Ibáñez himself.

⁴ On the *live* of the *Champions League*, the strategy has already been indicated above.

The purpose of attracting an audience for the programs of the chain is to add traffic to the websites of laSexta and laSexta Noticias. The FBLive provide a link that refers to them, so we can say that they are part of a global strategy to optimize the scope of the digital environment of the chain.

This strategy is close to the transmedia concept in the profile of the chain, where interaction is enhanced and specific contents are generated for certain platforms, specifically the social network Facebook that includes the *live* reports. In the news account, the strategy is less profiled and the participation of the audience is limited by the disappearance of the editor in three of its five FBLive. These live reports reproduce to a large extent the one of the television to the use, the reason why it seems that we are before an adaptation of a means to another and therefore before a context nearer the concept of crossmedia.

5. CONCLUSIONS

The *streaming* has been incorporated into the Facebook profiles of Antena 3 and laSexta, (in both the generic and the news accounts) as a tool to promote certain spaces in the chain. These broadcasts are a prize for fans of programs such as “Your Face Does Not Look Familiar Yet” or “The Island”, as they provide additional content and allow direct contact with their protagonists. In the News account FBLive focuses on content considered attractive to the audience, not necessarily related to the most relevant issues of political and economic news. The data analyzed in this paper (June 1-July 1, 2017) show the prominence of events such as the *World Pride* or the *Champions League*.

The criteria for the realization of these live reports are basic. They are more defined in the generic profile, where the horizontal format and the fixed shot predominate. The priority is not to show something visually attractive in terms of production, but to present the interviewed characters occupying the whole shot (hence the horizontal format) to achieve closeness with their fans in the interaction that arises through the *live* report. In these broadcasts, the profile News offers more varied shots and, in general, the panes abound. In any case, it is not sought to emit careful images, but to catch the moment, to bring Facebook followers close to a certain event, in order to give them the feeling of being present in it.

There is a loss of prominence of the journalist in what his presence before the camera is concerned, especially in the interviews, where the intention is that the followers of the FBLive have the feeling of direct exchange with the interviewees (the participants in TCNMST, the protagonists of “The Island”, or the actors of a certain series). In most of the *streaming* of laSexta Noticias the editor is absent and what is offered is a live image, without personalization and without *voice-over*. In the Antena 3 Noticias, the guideline is the same in sports, but it changes in gastronomy, where it is briefly personalized.

Repetitions and reminders predominate in the narration, since the followers of the *live* report come and go throughout the broadcast minutes. The inverted pyramid structure typical of journalistic information does not fit most of these connections, as they are not informative. The same is detected in the live shows of laSexta Noticias, due to its nature as an event relay.

The FBLive tend to lengthen more minutes (up to thirty) than the classical live ones, to allow for the maximum number of followers to be connected. The above is part of its strategy to attract a broad social audience. In this sense, the data are positive, especially in the profiles of laSexta Noticias and Antena 3, since *live* reports have a great impact on Facebook, especially in terms of impressions, unique user and reactions. The comments are also numerous and serve as an interaction channel for users, especially in the interviews.

This implies an expansion from the traditional television screen to other devices, especially the mobile phone. It can also be inferred from these results that the social audience reinforces and extends the traditional one, by providing FBLive with extra content for the fans and supporting certain coverages made by the news.

FBLive is located within a narrative where diverse platforms converge and interaction with users is promoted. The actions of laSexta and Antena 3 accounts are fairly close to the transmedia concept whereby fans access content specifically made for a particular platform and participate through comments in interviews with the protagonists of their favorite programs. In the News profiles of both chains, the strategy seems less elaborate and, rather than focusing on the latest breaking news, they deal with the coverage of major events. In this case, the narrative seems more an adaptation of what we know for a television live report (with some differences, for example, providing more details about the content, since more time is available) and participation is in some cases limited, as a single journalist assumes all aspects of the live report (as in Antena 3 Noticias with *live* reports on gastronomy) or there is no personalization or *voice-over* by the editor. It would therefore be a crossmedia narrative, where the story does not expand to the same extent through followers.

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Links to the Antena 3 Facebook Live:

Final TCNMST, entrevista a los finalistas. Previo gala final
<https://www.facebook.com/antena3/videos/10154770441896298/>
Final TCNMST, entrevista a bailarines y ambiente. Previo gala final
<https://www.facebook.com/antena3/videos/10154771468426298/>
Final TCNMST, entrevistas al jurado. Pausa publicidad
<https://www.facebook.com/antena3/videos/10154771650856298/>
Final TCNMST, entrevista a F. Valenzuela y finalistas. Pausa publicidad
<https://www.facebook.com/antena3/videos/10154771738091298/>
Final Champions League. Previo Juventus-R. Madrid
<https://www.facebook.com/antena3/videos/10154772889436298/>
Previo serie "La casa de papel". Entrevista actriz protagonista E. Acebo
<https://www.facebook.com/antena3/videos/10154783082526298/>
Previo serie "La casa de papel". Continuación entrevista actriz protagonista E. Acebo
<https://www.facebook.com/antena3/videos/10154783131386298/>
Previo recta final "Allí Abajo". Entrevista protagonistas
<https://www.facebook.com/antena3/videos/10154809251961298/>
Previo recta final "Allí Abajo". Entrevista actores G. Aguinagalde e I. Galartza
<https://www.facebook.com/antena3/videos/10154809529391298/>
Previo recta final "Allí Abajo". Entrevista actores N. Ruíz y D. Arnaiz
<https://www.facebook.com/antena3/videos/10154809578641298/>
Serie "El secreto de Puente Viejo". Entrevista actrices M. Bouzas y C. Galán
<https://www.facebook.com/antena3/videos/10154821779066298/>
Programa "El Hormiguero". Entrevista Daddy Melquiades
<https://www.facebook.com/antena3/videos/10154823299896298/>

Entrevista a la cantante L. Gómez

<https://www.facebook.com/antena3/videos/10154828108131298/>

Previo serie "La casa de papel". Entrevista actor protagonista P. Alonso

<https://www.facebook.com/antena3/videos/10154846904671298/>

Live links to Facebook Antena 3 Noticias:

Final Champions League. Previo Juventus-R. Madrid (compartido)

<https://www.facebook.com/antena3noticias/posts/10155535332999427>

Degustación y entrevista con Pepe Solla y recorrido por su restaurante

<https://www.facebook.com/antena3noticias/videos/10155545854874427/>

Continuación degustación y entrevista con Pepe Solla y recorrido por su restaurante

<https://www.facebook.com/antena3noticias/videos/10155545878879427/>

Presentación y degustación de las mejores patatas bravas con Raúl Cabrera

<https://www.facebook.com/antena3noticias/videos/10155577976539427/>

Recibimiento campeonas de Europa de baloncesto

<https://www.facebook.com/antena3noticias/videos/10155615567864427/>

Live links to Facebook laSexta:

Quién ganará la final de la Champions

<https://www.facebook.com/laSexta/posts/10155319880499919>

Previo "La Isla" 1, entrevista participantes

<www.facebook.com/laSexta/videos/10155334086279919/>

Previo "La Isla" 2, entrevista participantes

<www.facebook.com/laSexta/videos/10155382407464919/>

Previo "La Isla" 3, entrevista participantes

<www.facebook.com/laSexta/videos/10155407640639919/>

Live links to Facebook laSexta Noticias:

Quién ganará la final de la Champions

<www.facebook.com/lasextanoticias/videos/10155517308698755/>

Previo desfile WP

<www.facebook.com/lasextanoticias/videos/10155624283748755/>

Desfile WP, bus laSexta 1

<www.facebook.com/lasextanoticias/videos/10155625250533755/>

Desfile WP, bus laSexta 2

<www.facebook.com/lasextanoticias/videos/10155625336488755/>

Desfile WP, bus laSexta 3

<www.facebook.com/lasextanoticias/videos/10155625615278755/>

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