

Online corporate information and audience relations of the European public broadcasters

*Información corporativa en línea de las televisiones públicas europeas y sus relaciones con la audiencia**

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Abstract

Webs 2.0 and 3.0 have led the transformation in the way to communicate and to interact socially that has meant a greater dynamism in the forms, supports and dynamic of the communication and this is forcing to the institutions to project a speech and an image in accordance with their identity and, at the same time, to try to receive a feedback of their actions, listen to improve or propose contents that interest to the users.

The present work identifies and analyses the on-line positioning and the main parameters of corporate information presents in the web of the public television companies in Spain, Portugal, France, Italy, United Kingdom and Germany. The results from the analysis of corporate and financial information, social responsibility and transparency reports, ethical codes, action guides and communication with the audiences show transparency in the form but an unidirectional communication.

Keywords

Public television; corporate communication; Europe; corporate information; Web 2.0.

Resumen

La transformación del modo de comunicar y de relacionarse socialmente que han supuesto las webs 2.0 y 3.0 ha generado un mayor dinamismo en las formas, soportes y dinámicas de la comunicación y está obligando a las instituciones a proyectar un discurso y una imagen acordes a su identidad y, a la vez, a procurar recibir un *feedback* de sus actuaciones, escuchar para mejorar o proponer contenidos que interesen a los usuarios. La presente investigación identifica y analiza el posicionamiento *online* y los principales parámetros de información corporativa incorporados a la web de las empresas públicas de televisión en España, Portugal, Francia, Italia, Reino Unido y Alemania. Los resultados de analizar la información corporativa, financiera, de responsabilidad social, transparencia, código ético, guías de actuación y los canales de comunicación con las audiencias apuntan a un discurso de transparencia en la forma, pero unidireccional.

Palabras clave

Televisión pública; comunicación corporativa; Europa; información corporativa; Web 2.0.

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1. Introduction

Regarding the function of programming and public service the main public European channels have been especially subject to study and scrutiny. The present study provides a novel point of view by focusing on interest in managing *online* corporate image. In today's context of economic crisis and the questioned need for public broadcasting, public entities must argue and persuade naysayers of the added value of communication 2.0. The present study is aimed at several strategies that eulogize transparency, or the importance of audience in terms of content, despite evidencing certain scarcity in two-way management of their relations with audiences.

2. Theoretical Framework: Public European Television and Commitment 2.0

The changes deriving from social evolution and technology, as well as the need to be held accountable to the citizenry are two of the major adjustments public television is currently faced with in Europe. In an era of post-financial crisis and the subsequent consequences suffered by all communication media, both public and private, public entities are looking to explain themselves to society. As Bronson and Escobar first intimated in 2004, it has become necessary to provide information, not limited by commercial legislation, to *stakeholders*.

The generalization of web services has forced these companies to adapt and adjust to a new medium, however the manner in which they have approached the problem has not been the same for all (Sanchez-Castillo, 2011). As Manfredi points out (2011), in Europe the audiovisual map has become increasingly complex, characterized by audience fragmentation and the breakdown of the monopoly on distribution, production, and broadcast. Given these circumstances,

The digitalization of processes, audience atomization, multiplied offers for free access via DTT and the firm consolidation of the internet and new consumer devices are leading the way to a new stage in the dynamic and scope of public television (Manfredi, 2011:51).

Today, the environment surrounding these entities is far more dynamic in form, support and communication. Under the 2.0 paradigm institutions not only project a certain image and discourse intended to reflect their respective identities, they also actively look for *feedback* on their performance; they listen to improve, and propose content of manifest interest to users (Costa-Sanchez, 2014).

Public television entities, as the organized entities they are, are also experiencing this new need, perhaps to an even more pressing degree. As public entities they must of necessity adhere to institutional missions and the public nature of service, then transfer said philosophy to the audience. All of the previous under a looming shadow years in the making, a shadow that questions their need, their management model and their performance, ultimately leading to disappearances like that of Channel 9 in Spain, or ERT in Greece in 2013. The private and political second-guessing of public funding systems has forced the respective corporations to increase the level of transparency regarding the allocation of funds, and increased the need to improve on their reputation (Fernandez & Campos, 2013).

Communication within organizations constitutes a management tool that, among other functions, helps to adapt both internally and externally. This means it contributes toward achieving organizational goals within the coordinates of a determined context.

Even though attention is still firmly on offering a public service that reaches a wide audience, the interactive communicational relationship established with the citizenry has become a fundamental part of the relative capital of organizations dubbed "the value to a company of having internal and external relations

with its respective *stakeholders*" (Tejedo, 2013:194).

Managing relative intangibles linked to corporate information leads to the assumption that television companies must disseminate information about themselves beyond the content or products they broadcast, and they must provide some form of explanation to be understood, be accessible, useful and transparent. The activities they undertake, especially given their sociocultural and political impact and consequently their delicate nature, breeds and further highlights the need for even greater transparency for the public at large (Lopez & Manfredi, 2013).

In addition to the above they must also go one step further and become flagships of their own commitment to public service in the digital arena; through their action they set their identity and condition their own image in the minds of the general public. Identity (what the organization transmits) and image (what the audience perceives) form a conceptual synthesis that begins, in line with the thoughts of Christensen Askegaard (2001), with semiotics and linguistics. From a semiotic perspective, seen from Pierce's own process of representation: the object is the organization, however its personality is presented indistinctively from the organization (*identity*) as an object unto itself, as a sign that gives another sign to those that receive it, the interpretant, or who gives it meaning (*image*). The linguistic perspective considers the signifier and the signified as parts of the sign and its referent (Saussure, 1983), and even to the uncertainty analysis of the Moles perception (1966), it associates the image to the perception as a redundancy.

Identity and image interfere and complement organizational culture, or the manner in which things are done. Assuming the identity of the organization is the set of signs it sends to society as elements that identify it (Chaves, 2005). Visual identity does not stem from provoked denotative and connotative discourse, in which what the organization says and what they wish said of them converge, rather corporate iden-

tity is more encompassing and includes how it behaves, how it relates, how and what it communicates, the symbols it uses and the features that distinguish it from other organizations. It is the character of the organization, that is why it is similarly called corporate personality. Corporate identity is the sum of behavior, communication and symbolism that defines the organization (Van Riel, 1986).

The identity put forth by television companies "transmits an institutional culture and reality built dynamically in negotiations between agents with varying interests" (Moreno, 2007:2) and can also be considered public because, among other reasons, it is a question of the identity of public institutions distributed through its own base (Moreno, 2007:3). It is evident that this type of behavior could even be diverted toward an action attitude analysis and commitment to its surroundings. That is why the level of visibility of actions taken in the sphere of Social Corporate¹ Social Responsibility (CSR) are also checked.

Acknowledging that CSR is a complex concept in which academic debate has yet to close the book, we approach its conceptualization under the assumption that Corporate Social Responsibility is a management model ultimately intended as a means to guarantee sustainability and that it is ingrained into the organizations' very reason for being (Forética, 2009). Organizational decisions therefore adapt to incorporate values, policies and moral and ethical criteria linked to transparency and accountability to society, both of which outweigh existing legal obligations (Valarezo, 2009). They seek to improve on productivity and increase profitability without compromising the social and economic welfare of employees and collaborators, nor the expectations of the community regarding economic, social and environmental development set as the very premise of responsible management (Tuñez, 2011).

However, to communicate either publicly or not, management of Corporate Social Responsibility is cause for debate, and at the very least "can be complicated" (Kotler, 2009: 753). Managing

communications around Social Responsibility can bring with it moral and ethical conflict similar to those that arise with communicating philanthropy, even if Social Responsibility is not considered philanthropic action.

What can't be seen does exist, it just isn't projected socially. The values of a company must be known, communicated, and accredited. They are the most basic reference on which policy for social responsibility is molded... (Foretica, 2009).

Socially responsible organizations aspire to sustainable growth both within their organizations as well as in the communities they interact with. 'Management' and 'intangibles' are key words in the development of corporate social responsibility. Managing responsibilities means to define the organization's behavior and attend to several fundamental parameters, always from a place of commitment and transparency: corporate citizenry, ethics, corporate governance, socially responsible investment, bonding with audiences, work climate, care for the value chain, contribution to the environment, sustainability, annual reporting and strategic communication.

As Tuñez (2016) explains, it is time to balance communicative processes and relations between an organization and its audience but not just through a symmetrical two-way model (Grünig & Hunt, 1984), but also through what we can call an interactive *symmetrical model*, in other words relationships developed between actors with independent behaviors but on an equal plain of mutual influence, in which both are capable of mass broadcasting, of taking the initiative in handling relations, and of giving individual or a group response to communications. And the aforementioned they have managed to honor through what has been defined as *commitment 2.0*, which is to say:

When participating in 2.0 environments presence is not enough, rather they are required to actively contribute, both creators and users, exchanging opinions and content in a manner in which both benefit (Tuñez & Sixto: 2001, 5).

They have not been found, however, rigorous comparative analysis of corporate content in public television, and the majority of their contributions, are centered on analyzing disclosed content, however no pause or time is taken to delve deeper into the potential of interacting with users. The singular nature of the research lies in interest in information from public television companies themselves, all in order to approach the levels of transparency, honesty and social commitment that influence their reputations as corporations.

3. Methodology

3.1. Objectives

The present study is intended as a means to draw closer to *online* positioning of Europe's main public television companies.

It is of additional interest to determine if there exists one-way communication with the public and audiences via the web, or if they have advanced toward two-way participation, especially taking into consideration that the entities analyzed herein are defined as public service providers. The possibilities of users participating first stem from the idea of creating content with their interests in mind, considering them one of the most important audiences in the organization, bearing in mind they exist because of and for taxpayers, given their funding exists for the grace of State budgets and/or direct contributions from the citizenry. In second place and regarding channels, corporate web services bring together all the different formulas for audience participation as a matrix that opens other pathways to interaction, and nurtures content on other platforms. As concluded in previous studies:

Ninguno de los tres canales desaprovecha la oportunidad de establecer una sinergia entre la página de la cadena de televisión y los fans de Facebook. Un recurso que se emplea tanto en los mensajes dirigidos a niños como jóvenes (Fernández & Díaz-Campo, 2014: 192).

As a result, the chosen objective is to study the *online* corporation as it is the face of the company or institutional persona on the internet, and is assumed to be the main corporate platform subject to the current 2.0 paradigm (Marti, Alvarez & Dominguez, 2010). Information on what television companies publish about their themselves and their medium, the nature of their service (public), their informative products, entertainment products, their financing, accounting, reviews or reports on the activities in social responsibility, their proactive attitudes in generating one-way or two-way relationships with their online audiences, the possibilities of real interaction and the formal communication on dynamics and financing and accounting control organisms.

The objective isn't so much to analyze in detail each one of these concepts but rather the use of each one as a basic element in a global context, all to determine the global discourse each television company directs toward society and determine if said discourse is centered on action of general interest (distribution of current information), tracking competition (promoting their informative offer and programming), social participation and interaction with society, or via

enhancement of public service and the benefits and obligations (control and transparency) that this entails in the communicational, social and political space in each country.

3.2. Sample and Method.

The study is novel in that it lacks a similar comparative study in Europe on which it can reflect. Although audience participation in channels founded by public television networks for that very purpose has been the focus of interest in recent studies (Sachez-Castillo, 2011; Monedero-Morales, 2013; Azurmendi, 2015), it has not been subject to transversal in depth studies, nor comparative studies of joint communicative intention of corporate web personas.

A purposive sample (therefore non-probabilistic) was chosen to effectively develop the study consisting of RTVE (Spain), France Televisions (France), RAI (Italy), BBC (Great Britain), RTP (Portugal) and ARD/ZDF (Germany).

TABLE 01. Study sample.

WEBS Y TELEVISIONES ANALIZADAS

País	Tv	Denominación	Web analizada
Alemania	ARD	Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (Consorcio de instituciones públicas de radiodifusión de la República Federal de Alemania).	http://www.ard.de
	ZDF	Zweites Deutsches Fernsehen (Segunda Televisión Alemana).	http://www.zdf.de
España	RTVE	Radiotelevisión Española.	http://www.rtve.es
Francia	FT	France Télévisions (Primer grupo audiovisual francés)	http://www.francetelevisions.fr
Gran Bretaña	BBC	British Broadcasting Corporation (Corporación Británica de Radiodifusión)	http://www.bbc.com
Italia	RAI	Radiotelevisione Italiana (Radiotelevisión Italiana)	http://www.rai.it
Portugal	RTP	Rádio e Televisão de Portugal (Radio y Televisión de Portugal)	http://www.rtp.pt

Source: Own elaboration.

To analyze the chosen corporate web pages for the period between May and September 2016, both months included, the following set of items was determined and chosen for their contribution to measuring the degree of presence and transparency of corporate information and management, accessibility of institutional content or dialogue channels, and relationship with audiences:

- Available corporate information: History, mission, vision and values, members of the administrative committee, key figures, human resources, etc.
- Information regarding Corporate Social Responsibility or available sustainability reports.
- Available financial information and balances.
- Other informative indicators: portal or separate transparency section, code of ethics, code of conduct, studies and reports on programming and audiences, etc.
- Communication channels for audiences; social networks, television audience rights defense, creation of an *online* community or other tools that convert the user in the center of activity that provide an interface through which to answer the question: is there a 2.0 commitment to audiences? Can we consider transparency 2.0 a topic we can talk about?

To measure not only planned and structured discourse on the web, but also less clear and evident communicative intentions, research also focuses on *online* positioning of said channels on Google, browsing the web using the corporation's full name, acronym, and television company plus name of country, the type of content prioritized on the company's homepage, the presence of key terms in search menus or the degree of accessibility of content on offer.

It must be noted that the present study is only an initial exploration intended as a first approach to orienting public global discourse on public television through *online* content, an approach that will be continued in later

studies to determine the image of main public television channels both in Europe and Spain.

4. Results

4.1. Analysis of *online* corporate information by network

4.1.1. ARD

Popularly known as *Das Erste* (*The First*), the ARD offers abundant corporate information in a section literally called *This is the ARD* in which the channel provides all the explanations regarding their philosophy, objectives, quality indicators, journalistic competence, culture, awards and recognition, young and adolescent viewers, integration and inclusion. On their website there is a section, *ARD inter*, which lists, among other things, financial data and annual reports.

In the media library it also includes a video² on how ARD income is used, of special interest given that in Germany citizens pay a tax for television and radio at home, a single household tax item to the sum of 17.50 euros. ARD is entitled to 12.37 euros, while the ZDF and other radio stations receive 5.13 euros. The following belong to ARD: Tagesschau24, Eins-Plus, Eins-festival, ARD-Alpha, Anteilig PHEONIX, KiKA, ARTE, 3sat as well as teletext services and *online*³ viewing.

Information on CSR is also thorough and includes stances before public entities regarding particular issues that affect the network both directly and indirectly. In the same manner the company also provides information on control mechanisms and all the relevant commissions and unions etc. all of which in their majority have their own websites. It also provides a link to audience rights defense, social networks (Facebook, Twitter, YouTube and Google+) and to a press service for accredited journalists⁴, with information on training, work opportunities, statutes and, among others,

domestic and international legal stipulations (informative only).

Within the commissions and unions the company subdivides further into Länder and delegations, in such a manner that complaints must be sent to each one of them⁵. In turn these commissions have their own websites in each case with local information regarding the channel. In addition to the previous there is also a "Spectator message"⁶. With this tool the spectator can ask questions and will be answered; questions can be asked via telephone (free call number) or via email from 9am to 11pm.

4.1.2. ZDF

The ZDF, whose homepage prioritizes entertainment, provides corporate information via a link in small font at the bottom of the website. This section has information on the company's objectives, management, it has the company's organization chart, as well as lists the participation of external parties and entities, together with their respective percentage of participation and the name of the owner/representative, the varying activities the channel/entity engages in, advertising space for sale, programming and current news/press releases.

The website also offers up a code of conduct. There is no information per se regarding funding or balances but there is a section with an organizational chart detailing those in charge of financing and legal matters etc. ZDF offers a lot more information about *merchandizing*, co-productions, and licensed products, even paid apps for download. It also has an *online* store, most of which is dedicated to the characters from *Mainzelmännchen*, a children's cartoon. It also provides links to social networks Facebook, Twitter, YouTube and Google+.

4.1.3. RTVE

All of the corporate information is accessed via the links at the bottom right of the webpage. In Rtve corporation it incorporates content about human resources, transparency, communication,

hiring and business⁷. Information on public service doesn't stand out but it does appear in the corporate section of the website, and, in revision, there was an image of a carousel (4 images of a carousel) representing Public Service in reference to quality. It is prioritized in the image but it isn't easily accessible. In the section *Who we are* nested in the section "About us" it reads "a public independent company"⁸. A Google search leads to new if they are broadcast under the banner of RTVE and to entertainment (programming) if the search is for TVE. It is a multi-media corporate webpage which overall prioritizes current news.

Information regarding Corporate Social Responsibility is also not highlighted, but nonetheless it is listed as news in the corporate section, sub-section reports: "*RTVE gives an account of their activity every year in the Public Service and Corporate Social Responsibility Report, and in the Global Compact Progress Report*". Information on control organisms is a section within the listed corporate information, with a tab referring to parliamentary control. In the transparency tab the company publishes financial information and statistics: accounts, contracts, budgets, audits, compatibility statement and 'our figures'⁹.

There is a link to the audience rights defense and buttons to share content on Facebook, Twitter and Google+. It also talks of "many spaces open to participation" and provides rules for participation¹⁰, but these spaces are not especially evident no real spaces for interaction with the audience.

4.1.4. France Télévisions

The homepage centers on entertainment and promotes programming on different channels. However, when logging on through francetv.fr it prioritizes informative programs (news) followed by entertainment, programming and culture. The site focuses more on channel content with little corporate information. Corporate information talks of the company's history, mission/vision and a summarized annual report on the balance, audiences, networks, programming,

management, creation of audiovisual content, digitization, the year's highlights. It is the most complete and informative document on the website and it can be downloaded in PDF format.

Google searches lead directly to *francetelevisions.fr*, a page structured for TV audiences. Logging on the heading immediately reads "*france telespectateurs*" and the spectator is the axis of the page menu.

In the financial section users can download the annual report¹¹. There is also a section with key figures that summarizes the most important aspects of resources, the cost of the program guide, the results, the evolution of their own capital and audiences.

For transparency and control refer to *Conseil consultatif des programmes*¹², an organism made up of spectators that evaluate programming every year and look for ways to improve it. There is little information on administrative management/council as it only provides names and positions and makes no mention of career or cv of its members.

It provides links to Facebook, Twitter, YouTube, LinkedIn, Instagram, Pinterest and Google+. Each channel has a spectator relations and services module (SRT) with a telephone number and email, as well as a spectators' club¹³. There is clear intention to involve the spectator in the creation of feedback channels. This is why the webpage in itself is intended as an exercise in transparency and concentrates all the available corporate information (not just relative to the company's identity, or its activities as a television group, but rather information about management), and lists channels with audience participation.

4.1.5. BBC

Prioritizes current news on the website and has a section called *about the BBC*: news from the BBC and about the BBC. Corporate information is also available in detail regarding policies, regulations, *accountability*, Social Res-

ponsibility¹⁴, and offered programming and BBC services all over the world¹⁵.

It is a purely informative website that even converts itself into informational media, a web portal with news about the BBC and news from the BBC as a news source. However the history, mission and values as well BBC fundamentals as a public service are also on the website¹⁶, including financial balances and salaries¹⁷. It also incorporates information on audiences¹⁸.

There are no spaces for participation on social networks however it does allow users to share site content on their profiles on Facebook and Twitter. There is also an option to view content in other languages: Russian, Spanish, Persian, Portuguese... to a total of 28 languages. The prioritized subject matters vary according to language.

4.1.6. RAI

The RAI encompasses a broad range of media services (radio, television, production centers, distribution and advertising among others). This analysis covers *rai.tv* (not *rai.it*) which is also the first unpaid link that appears in a Google search. It leads to a page with programming and channels for both TV and radio that belong to RAI. At the top of the page (and highlighted) users can access *rai noticia* directly.

The section labeled *Gruppo Rai* includes corporate information with a description of the main group and other group partnerships, the corporate mission and organization chart. There is a section for Documentation offering *Lo statuto della nuova RAI Radiotelevisione Italiana*, the service contract and code of ethics. There is also a web portal for transparency (*Rai per le trasparenta*) that although isn't integrated into the website, it has its own independent web page¹⁹. It includes aspect of governance, administrations and control, the management council, balances, investment in the audiovisual industry, quality of the offered programming, balances, anti-corruption policies, human resources and procedures for awarding contracts. Most of the information is on the

transparency web portal. Prioritizing informational services and mission on the website is limited: on rai.tv there is a streaming video of what's broadcast on the news channel, and on rai.it the site prioritizes the programming menu or live feeds (*programmi on demand or ora in onda*).

Through the web page users can access all financial statements from 2011 to 2015 and in CSR what stands out is periodic monitoring of programming quality. The site also frequently puts together a balance depicting corporate reputation in which it measures citizen opinion on: TV, radio, website, televideo, cinema. It publishes information on control mechanisms and the names and profiles of the Management Council. It also provides links to Facebook, Twitter, YouTube and Google+.

4.1.7. RTP

The website prioritizes current news. In the bottom right corner of the page users can find corporate information: history, mission, organization chart, administrative organisms, legal regulations for RTP, acquisition and production policies for programs and graphic representation of all the channels. However, a reference for public service is not apparent in itself and isn't even mentioned in the history tab, rather it is limited to the "Mission"²⁰ section. In the legal information section users can access *informação financier* although the last entry on the websites revision date (July 2016) was for 2014.

There is a *Relatorio de sustentabilidade* seemingly given every year – from 2010 to 2014²¹ – but there is no specific report for CSR. There is no yearly balance although it does reference specific campaigns within the RTP+ initiative "to raise awareness for social causes"²².

In the Legal Framework tab the website includes a corruption prevention plan, the code of ethics and an assessment of Good Governance Principles, but there is no specific tab for control mechanisms²³. Content can be linked to social networks (Facebook, Twitter, YouTu-

be, Instagram and Flickr) and there is a newsletter.

4.1.8. A Comparative Summary

In summary all the above are compared for the main items (Table 2) relevant to identity as presented on the analyzed corporate web pages, as well as the elements linked to intentional communication regarding transparency and commitment to society and audiences. The structure on these websites that hosts the aforementioned content is used as an indicator of the focus of the message. As observed in the case of RTVE, a separate website for transparency was created dependent on the RTVE Corporation, in RAI however the main corporate information is linked to a separate website that includes the Italian network's commitment to transparency. The British channel circumscribes to the 'how we work' section (philosophy or corporate values) while the Portuguese network makes it a part of the legal section of the website. The nuances lead to assumptions regarding their approach to transparency: a) complete (RAI) or complementary (the remaining channels); b) from a legal standpoint (RTP) and from the angle of identity (RTVE), from a stance based on action (France Tv and ARD) and of corporate values (BBC).

Audiences also have differing degrees of importance among the web pages analyzed in this study. The French website provides more space for audiences, more detailed information and greater commitment to audience, while for example the Italian website or Portuguese website have no specific section for audiences.

In reports and information on social responsibility it is perhaps the British website that provides the most detailed information in this regard, furthermore it is categorized and segmented according to the audiences it affects.

TABLA 02. Comparison of European Public Television Networks. Source: Own Elaboration.

	IDENTIDAD CORPORATIVA	RSC/ SOSTENIBILIDAD	TRANSPARENCIA	AUDIENCIAS
RTVE	RTVE Corporación.- Sobre nosotros	RTVE Corporación. RC. Memoria de servicio público y responsabilida d social (hasta 2013)	RTVE Corporación.- Transparencia (información institucional, económica y de relevancia jurídica)	RTVE Corporación. Transparencia. Oficina del defensor (defensor del espectador).
RTP	A RTP. Organigrama, historia y misión	Quadro legal. Relatorio de sustentabilidad e (hasta 2014)	Quadro legal. Plano de prevenção de riscos de corrupção Quadro legal. Código ético Quadro legal. Informação financeira	Ningún apartado específico
ARD	Intern.ARD.de. - Esto es la ARD	Responsabilida d Social Corporativa	Datos financieros y memorias anuales	Defensor de la audiencia
France TV	Grupo.- Historia y misión	Acciones. Responsabilida d Social y medioambienta l (informe de emisiones 2014)	Grupo. Informe anual 2015 (cuentas, cadenas, audiencias, programación, recursos humanos y gestión)	FranceTelevisions& Vous.- Es el apartado más amplio dedicado a los telespectadores (club, consejo consultivo, etc.)
BBC	About the BBC.- INside the BBC.- Who we are (valores e historia)	About the BBC. Inside the BBC. How we work.- Corporate Responsability // Sustainability	About the BBC. Inside the BBC. How we work. Accountability. BBC Annual Report and Accounts 2015/16	About the BBC.- Inside the BBC.- How we work.- Accountability.- Audience information
RAI	Rai per la transparencia.- Misión, organigrama, historia	Sin apartado específico	Toda la web bajo la etiqueta de transparencia (web independiente). Incluye apartado	Sin apartado específico.

Source: Own elaboration.

5. Discussion and Conclusions

The public television entities analyzed in the present study coincide in prioritizing current news when accessing the website and using information as a highlighted element, all of which equate to projecting identity through one of their functions, reporting/informing.

The prevailing communicative intention is therefore identifies with public news television with an intent on becoming a reference and source of information for the citizenry, both at a general news level and sports.

The exception is the BBC which promotes news about its own actions and turns them into material with which they create/reinforce a certain image. Projecting identity through current news restricts public television services to a news medium, as if their *online* persona were limited to reproducing/replicating their content from informative instances.

The research reveals the interest generated in transparency manifest as a characteristic of discourse in every network. The Italian network stands out with a specific website developed for that express purpose (www.rai.it/transparenza) in which the network includes a paragraph in the anticorruption section of the site, where it explains the measures and regulations assigned to the role of corruption prevention and launches made within the framework of the triennial corruption prevention plan 2016-2018²⁴. The Italian case is therefore one of the most aware, in terms of communicative action, of the need for rigorous action toward transparency visibly evident in communicative terms. RTVE also has a web section labeled transparency, while the BBC talks of *accountability* (nested within content on *How we work*). RTP and France Télévision are the only networks that don't use this express denomination to label information on balances and reports.

In this first approach it must be noted the almost universal coincidence of working in online environments with simulated interactive parti-

cipation with audiences. There is no real (2.0), rather directional communication (1.0).

McNamara (2010) synthesizes the implications of the Web 2.0 for Public Relations in the following: a) true two-way communication; b) the breakdown of the control paradigm; c) new skills in *engagement* in *online* conversation; d) new ways in which to monitor media; e) re-consideration of issues linked to privacy and reputation. New digital media present dialogic, interactive, relational and global properties that turn them into the perfect mechanism for the paradigm of strategic management of public relations (Grunig, 2009). But spaces on social networks in which they encounter are not communities for multiple, interactive participation between medium and followers, rather they represent a limited almost symbolic presence, in several cases facilitating instant sharing of content from their respective websites on user profiles on social networks. What happens on these networks derives from the web model. In this we agree with Diaz-Campo (2014) in saying that it is a pending task of main television network websites to provide space for user-created content, offering them a more proactive role. According to Berthon et al. (2012), the three determining elements for communications and *marketing* professionals in the XXI century are Web 2.0, *social media* and creative users. Space is missing on the platforms of Europe's main public entities for said creativity.

Participation mechanisms are notably the exception in the case of the German ARD, British BBC and the French flagship. France Télévisions is the paradigm given all their efforts at corporate communication and image are geared toward the spectator, to the extent where the group, a public entity, named their website *Francetéléspectateurs*. In addition they have created a community through the founding of a tele-spectator club, among the members of which the company chooses participants for the programming consultant council. Said council is the mediating figure through which audiences can contact each channel. The group has incorporated *gamification* dynamics

to garner public participation and encourage brand loyalty.

Concerning the flow of corporate information, detailed updated information on control mechanisms and financial statements is, for the most part, available information, but has little access and is visually little exploited. The research validates another element of interest, public service should also cover the information available on the corporate web site. If said information is not accessible or not provided from an audience perspective the intention behind providing said information becomes less clear; it must be provided transversally in every communicative arena of public television networks. In importance of the information, the models analyzed here in are irregular. Faced with options like that of the BBC where they make public knowledge out of even salaries, other like RTP only publish the balances going back two years.

The present study provides a general outline of the situation, and confirms the need to deepen research by level. The study is an initial approximation of web content and management of relations with the public and audiences. It is framed by a broad analysis project that intends to identify and analyze indicators for governance, funding, innovation and quality of public service provided by European television companies so that, once identified, they can work on creating summary indicators applicable to public television networks in Spain. The need to measure has become one of the priorities of managing online communication, all in efforts to learn to results from image, reputation and positioning. The difficulty in measuring intangibles has turned generating indicators into a useful tool to make these intangibles objective and comparable.

Notes

1. The European Council incorporated Corporate Social Responsibility into the agenda of the European Union at the meeting in Lisbon, May 2000, and soon after presented the green book as a reference to encourage CSR in European organizations. Since No-

vember 2010 Social Responsibility has been regulated in ISO 26000, a guide for the workplace that sets lines of action defined by International Organization for Standardization.

2. [http://www.daserste.de/specials/service/zuschaue-
redaktiondaserste-100.html](http://www.daserste.de/specials/service/zuschaue-
redaktiondaserste-100.html)

3. The graph with the details per section/content is available at [http://www.ard.de/home/intern/
diard/17_50_Euro_Rundfunkbeitrag/309602/index.
html](http://www.ard.de/home/intern/
diard/17_50_Euro_Rundfunkbeitrag/309602/index.
html).

4. <https://presse.daserste.de/login.aspx?check=1>

5. [http://www.ard.de/home/intern/gremien/Pro-
gram-
mkritik_und_beschwerde/679212/index.html](http://www.ard.de/home/intern/gremien/Pro-
gram-
mkritik_und_beschwerde/679212/index.html)

6. [http://www.daserste.de/specials/service/zuschaue-
redaktiondaserste-100.html](http://www.daserste.de/specials/service/zuschaue-
redaktiondaserste-100.html)

7. [http://www.rtve.es/rtve/20140707/esque-
ma-web-cor-
porativa/968460.shtml](http://www.rtve.es/rtve/20140707/esque-
ma-web-cor-
porativa/968460.shtml)

8. [http://www.rtve.es/rtve/20140512/quienes-so-
mos/937847.shtml](http://www.rtve.es/rtve/20140512/quienes-so-
mos/937847.shtml)

9. <http://www.rtve.es/corporacion/transparencia/>

10. [http://www.rtve.es/comunes/normas_parti-
cipa-
cion.shtml](http://www.rtve.es/comunes/normas_parti-
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cion.shtml)

11. [http://ftv.jnhebergement.com/sites/default/
files/
pdf/2016/07/20/RAPPORT%20ANNUEL%20FI-
NAN-
CIER%202015.pdf](http://ftv.jnhebergement.com/sites/default/
files/
pdf/2016/07/20/RAPPORT%20ANNUEL%20FI-
NAN-
CIER%202015.pdf)

12. <http://ccp.francetelevisions.fr>

13. <http://leclub.francetv.fr>

14. <http://www.bbc.co.uk/aboutthebbc/> y [http://
www.bbc.co.uk/aboutthebbc/insidethebbc/](http://
www.bbc.co.uk/aboutthebbc/insidethebbc/)

15. [http://www.bbc.co.uk/aboutthebbc/insidethe-
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whatwedo](http://www.bbc.co.uk/aboutthebbc/insidethe-
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16. [http://www.bbc.co.uk/aboutthebbc/insidethe-
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howwework/reports/ara](http://www.bbc.co.uk/aboutthebbc/insidethe-
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howwework/reports/ara)

17. [http://www.bbc.co.uk/aboutthebbc/inside-
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bbc/managementstructure](http://www.bbc.co.uk/aboutthebbc/inside-
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18. [http://www.bbc.co.uk/aboutthebbc/inside-
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thebbc/
howwework/accountability/audienceinfor-
mation/)

19. <http://www.rai.it/trasparenza/Rai-per-la-Traspa->

- renza-46397dc7-65cc-41ef-b3cb-0b76ae9a838b.html
20. <http://media.rtp.pt/institucional/rtp/missao>
21. <http://media.rtp.pt/institucional/informacao/relatorio-de-sustentabilidade-2/>
22. <http://media.rtp.pt/institucional/mais-rtp/rtp/>
23. <http://media.rtp.pt/institucional/informacao/avaliacao-dos-principios-de-bom-governo/>
24. <http://www.rai.it/trasparenza/Anticorruzione-99ea10ed-e5d7-4e64-bf5f-6406185e7c2a.html>

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