Viaje al Centro de la Radio. Design of a transmedia literacy experience to promote radio culture between young people[1]

Viaje al Centro de la Radio. *Diseño de una experiencia de alfabetización transmedia para promover la cultura radiofónica entre los jóvenes*

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This paper describes and analysis *Viaje al Centro de la Radio* (A Travel to the Core of the Radio) as a transmedia literacy proposal to promote radio culture between young people in the digital environment. We demonstrate the validity of this innovative proposal through a mixed qualitative and quantitative methodology in a sample over 120 ESO and high school students belonging to 10 schools from Salamanca (Spain).
KEYWORDS: Radio, Media Literacy, Transmedia, Educommunication, Youth.

El artículo describe y analiza la validez de Viaje al Centro de la Radio *como propuesta de alfabetización transmedia que pretende promover la cultura radiofónica entre los jóvenes en el entorno digital. Mediante una metodología mixta de corte cualitativo y cuantitativo se evidencia la eficacia de esta propuesta innovadora en una muestra de 120 estudiantes de ESO y Bachillerato de 10 centros escolares de Salamanca (España).*
PALABRAS CLAVE: *Radio, alfabetización mediática, transmedia, educomunicación, jóvenes.*

Comunicación y Sociedad, 33, September-December, 2018, pp. 163-192.

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INTRODUCTION

In a society where all the communications are interfered by technology, mediatic education is necessary at an early stage. Besides being traditional consumers, young people have become active consumers who require, by no means, a series of competences more and more complex to understand new formats, interpret new narrative structures, elaborate new audiovisual contents and share them through social networks. As in other traditional media, radio audiences are familiar with this new type of communicative scenario: Young people and adults listen to the radio more and more using mobile phones. This implies it is necessary to be familiar with screens and technology (from photography to video) until the interaction in social nets from a sound experience.

In spite of the technological evolution experienced by the radio in Spain through transmedia narratives (Peñafiel Sáiz, 2016) and multidevice consumption which attract young audience at first sight, a number of research show that it is not enough to attract young people's attention (Catalina-García, López de Ayala & Martín, 2017; López Vidales & Gómez Rubio, 2014; Perona, Barbeito Veloso & Fajula Payet, 2014). One of the reasons is related to the lack of radio content targeted toward young people. In this sense, Santos Diez and Pérez Dasilva (2016) points out that there is a separation between programmes in traditional radio and what young people prefer to listen to. As a consequence, the relationship between radio and young people is being reduced to a key situation which makes this work possible: young people in Spain do not have the habit of listening to the radio and, so, they do not know either the media content (Pérez-Maíllo & Sánchez-Serrano, 2013) or its real potential in the digital era. It is obvious that society changes and it is worth noting that technological development reflects new consumer habits. However, applied technology in radio will be only useful if it can attract new audiences, apart from improving not only the transmission but also the reception and new narrative formats. As such, young people may start listening to the radio and understand the media and its communicative up-to-date model.

In this context, the article presents and evaluates empirically *Viaje al Centro de la Radio*, a transmedia educational and communicative

project, which seeks to promote radiophonical culture among students. These being Compulsory Secondary Education among students of ESO and high school. The aim is to recognize the media and prepare young people when they consume new digital forms. It is a pioneer experience in transmedia literacy in the local area developed as an initiative of the Universidad Pontificia of Salamanca in cooperation with other local agents: radio companies, cultural institutions and educational centres in Salamanca.

RADIO AND YOUNG PEOPLE: FROM MEDIATIC LITERACY TO TRANSMEDIA LITERACY

In 2003, Buckingham proclaimed that "media are without the shadow of a doubt and by no means the main contemporary resource of cultural expression and communications: who participate actively in public life will have to use the modern media of social communication" (2003, p. 22). From this starting point, it can be stated a common idea in which the main international and national researchers coincide in this area, at pointing out communication media as an object of mediatic literacy (Buitrago, Navarro & García Matilla, 2015). From international institutions such as the UN, UNESCO, The European Parliament or the Council of Europe, the mediatic education starts as a basic right for citizenship. This takes into account, among its main objectives, the development of a critical education, active and plural among communication media (Pérez-Rodríguez, Ramírez & García-Ruiz, 2015). Young people nowadays were born in a highly technified and mediatic society and are exposed constantly to media information which is impossible to digest and interpret fully and with minimum understanding of media consumption. This is why it is necessary for media education. Aguaded Gómez and Guzmán Franco (2014) state:

> The daily consumption of media does not guarantee efficient use, that is why it is necessary a training in audiovisual and media literacy, understanding these as skills, abilities, attitudes and no professional minimum aptitudes to be able to interpret sensibly the variety of images, contents and communication applications in our daily lives (p. 39).

In the case of radio media literacy, Perona and Barbeito Veloso (2007) used to propose some iniatives led to work this media as one of the main axis for the audiovisual communication. However, as Scolari (2016) points out: "The mediatic literacy cannot be limited to the critical analysis of television contents or the production of communication school pieces inspired in the *broadcasting* model or the printed press" (p.19). In this society, hyperconnected to most communications, and which are based on the use of technologies at earlier stages in a more and more participative culture, the users –in this particular case young people in the digital area who became mediatic prosumers– make and consume content. It is precisely within this multiplatform and proactive context where mediatic literacy may be insufficient. Thus, this author prefers to talk about transmedia literacy as a more adequate proposal, which "may enrichen the traditional conception of mediatic literacy" (Scolari, 2016, p. 20).

From Jenkins' point of view (2003), transmedia narrative is defined as "a type of narration where history is displayed through multiple media and communication media and where a part of consumers assumes an active role in this expansion process" (Scolari, 2013, p. 46). Now, is it accurate to use the concept of transmedia literacy in the radio media? If we agree to a relation among transmedia, transmedia consumption and transmedia literacy, we should question if radio follows the parameters, which characterize transmedia narratives. Martínez-Costa (2015) says that "the radio has been included in understanding of communication, so there are more existing models of innovative voiced products which are integrated in several platforms, explore diversity of languages and interrupt the classical script model in the traditional radio" (p. 168).

The presence of radio in digital screens has fostered, besides, the inclusion of new strategies to spread and distribute radio programmes in order to make it part of a daily basis of media consumers with this new ecosystem (Pedrero-Esteban & Herrera-Damas, 2017). Thus, if Spanish radio makes progress towards a new communicative model based on transmedia narratives, the mediatic literacy of those who need to improve their radio skills should be transmedia.

FIGURE 1

CORRELATION AMONG TRANSMEDIA INDUSTRY/
TRANSMEDIA CONSUMPTION/ TRANSMEDIA LITERACY

Radiophonic transmedia Industry → Transmedia consummation → Mediatic transmedia literacy
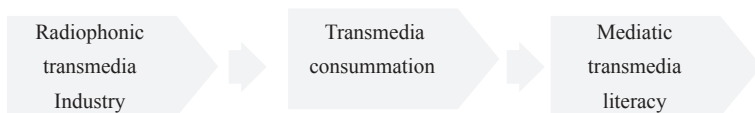
Source: Own elaboration.

From this starting point, *Viaje al Centro de la Radio* is presented as a pioneer experience, which seeks to contribute to spreading this radio programme among young people who dominates the digital era in an innovative way. It is a transmedia project which has the following characteristics: it is cooperative because it is developed by several agents; the narration is spread through multiple media and platforms –radio, theatre, television, web, nets- and consumers who participate actively in the spread of this medium.

Objectives and Hypothesis

The research has focused in tackling two basic objectives: a) design a project of transmedia literacy of educommunicative character which includes different actions for whom young people to discover, know and understand radio in the digital era; and b) validate the aforementioned project as a proposal of transmedia literacy from a sample of 120 ESO students and 10 high school centres in Salamanca (Spain) who participate in the project. On the other hand, this hypothetic case is made easier: participating students from ESO and high school from *Viaje al Centro de la Radio* better understand the media and are more prepared to consume radio in the digital era nowadays.

METHODOLOGY

As there is "an existing lack of a unified methodology to research transmedia narratives" (Scolari, 2013, p. 295), to carry out this research

an ad hoc method has been created following the aforementioned objectives. Thus, a mixed methodology regarding quantity and quality has been followed.

The quality focus includes parameters which contain the compilation of academic research about the object of the study, identification and analysis of didactic actions about the radiophonic digital era; interviews with radio businessmen, scriptwriters, directors of schools and academic and cultural institutions; the design of the transmedia project or the employment of qualitative methods such as the non- participant observation used as a technique to collect data about the first edition from *Viaje al Centro de la Radio* as the object to minimize errors in the second one.

Regarding the quantitative analysis, empirical research is conducted using three phases:

a) *Instrument.* Design and development of an ad hoc instrument design which allows data collection. It consists of two questionnaires answered by every subject before and after participating in *Viaje al Centro de la Radio (*every respondent answered both of them). It is meant to show the significant differences between pre and post answers. The instrument consists of 15 questions with five sections: personal information, consumption habits –these two are not included in the post-test because the same individual answers– radio knowledge, opinion about radio and intention to deepen in the radio. To design both questionnaires there is a scale type likert that measures the level of agreement, frequency, importance level, evaluation and probability –except the post questionnaire, for example, which has an open question–.

b) *Validation through an expert consideration.* To validate the reliability of the questionnaires, a panel of five experts from different academic backgrounds, familiar to this subject matter, will validate the questionnaires. In particular: Psychology, Psychopedagogy, Communication, Education and Digital Literacy are appealed. After their contributions and suggestions from the aforementioned experts, questionnaires are being improved.

c) *Sample*. It is made by personal surveys in situ from a sample of 120 ESO students and from 10 high school school centres in Salamanca (Spain) who participate in the experience *Viaje al Centro de la Radio*. The size of the sample was obtained from a list of people inscribed in every school before the activity started. In all 285 students distributed in 10 educational centres participated.

TABLE 1

SCHOOLS AND NUMBER OF PARTICIPANTS IN THE EXPERIENCE

School	Year/S	Group	Nb students who attended
Amor de Dios	4°A-B ESO	A 23	
		B 19	42
IES Francisco Salinas	4° A ESO	A	10
IES Fernando Rojas	1°A G.S. CF	A	30
Sgda. Familia Siervas	3°A-B ESO	A 20	40
		B 20	
IES Fray Luis de Leon	3°A-B ESO	A 25	
		B 23	48
IES Lucía de Medrano	3° A ESO	A	10
IES Martínez Uribarri	4° A ESO	A	15
La Milagrosa	3°-4° ESO	3° ESO A 27	
		4° ESO A 22	49
S. Estanislao Kostka	4°A ESO	A	8
I.E.A.	1°B G.S. CF	B	33
	Total		285

Source: Own Elaboration.

Depending on the number of schools and students, a sample of 120 students for enquiries before (pre) and (post) experience was achieved. This N of cases (120) guarantees the representation of the sample with an error range of 6.8% (precision) for a degree of confidence of 95% and expected proportion p=q=50% (maximum variability). The distribution of the sample planned for school and group was the one observed in Table 2. The sample is near 100% to the planned obtained (see Table

2). The representation was proportional to the number of assistants in every school (see Tables 1 y 2).

The sample by gender could not be shown because the schools did not facilitate this information. In the sample a slight majority of women participated (53.3%; 64) to men (46.7%; 56). Regarding age range, individuals between 13 and 26 were asked, but in the majority of cases most were between 13 and 18 years: 80%; that is 96 out of 120 participants. Some subjects over 20 participated. In spite of this, the media of the sample is 16.43 with a deviation of 2.49.

d) *Procedure*. The application of the questionnaires was carried out before and after participating in the play *Viaje al Centro de la Radio* and it was broadcast in front of the public. The survey participants were students of Journalism and Audiovisual Communication in the Faculty of Communication at the Universidad Pontificia of Salamanca (UPSA) registered in subjects linked to the radio that, after being trained as volunteers, showed interest in participating in the research. To guarantee the percentage of response foreseen in the sample, the surveys had to be completed personally before and after the experience. Given the fact that most of the respondents were underage, the correspondent permission of the teachers was requested.

e) *Statistical analysis*. To carry out the statistical analysis of the resultant data, as well as its graphic form the computer programme SPSS has been used.

DESCRIPTION OF THE TRANSMEDIA EXPERIENCE

The project *Viaje al Centro de la Radio* started in June 2015 and ended in April 2017. It constituted an experience shared with a high level of exchanges among radio enterprises, schools, cultural institutions, scriptwriters, actors, communication students, teachers, journalists, technicians, work team meetings, audiovisual productions recordings, training programmes, web management, press conferences, premières organization, extra contents production (videos, podcasts, photography) and design and survey analysis.

TABLE 2

COMPOSITION OF THE SAMPLE BY SCHOOL, COURSE AND GROUP.

(N=120 RESPONDENTS)

School	Term	Group	N Sample planned	N Sample obtained	Difference	% about the total sample
Amor de Dios	4º ESO	A	10	10	0	8.33
Amor de Dios	4º ESO	B	8	8	0	6.67
IES Fernando de Rojas	1º GS GF	A	13	13	0	10.83
IES Francisco Salinas	4º ESO	A	4	5	+1	4.17
IES Fray Luis de León	3º ESO	A	11	11	0	9.17
IES Fray Luis de León	3º ESO	B	10	9	-1	7.50
IES Lucía de Medrano	3º ESO	A	4	4	0	3.33
IES Martínez Uribarri	4º ESO	A	6	6	0	5.00
La Milagrosa	3º ESO	A	11	11	0	9.17
La Milagrosa	4º ESO	A	9	9	0	7.50
Sagrada Familia (Siervas)	3º ESO	A	8	8	0	6.67
Sagrada Familia (Siervas)	3º ESO	B	8	8	0	6.67
San Estanislao de Kostka	4º ESO	A	4	4	0	3.33
I.E.A.	1º GS GF	B	14	14	0	11.67

Source: Own Elaboration.

Viaje al Centro de la Radio was conceived from the beginning as a pioneer experience of transmedia literacy from original radio. From this, the project was carried out with this purpose:

a) *Cooperative project developed due to the implication of several requests*. From this point of view the project has been based on following "the concept of transmedia literacy understood not only as a new ensemble of competences, but also as a different vision among individual relations, TIC and educational institutions" (Scolari, 2016, p. 13). To this triple union it has to be added, as a clear conviction, the communication professionals among whom according to the work made by Gutiérrez, Dornaleteche and García Matilla (2015), "the majority are in favour of a generalized training of the population in mediatic training" (p. 53).

   In this sense, the project *Viaje al Centro de la Radio* emerges as an initiative of UPSA and it is possible thanks to the participation and cooperation of several agents– the university, radio industry, cultural institutions[3] and educational centres– who have joined to promote this new form of the audiovisual culture in general and radio in particular.

   The first edition of *Viaje al Centro de la Radio* was released on February 19th 2016 and was paid by UPSA; the second was released on February 13th 2017 with funding from the Fundación Salamanca Ciudad de Saberes (Foundation Salamanca Town of Knowledge).

b) *The spread of the narration is made through multiple media and platforms*. The narration was spread through the following media, platforms and channels: radio, web, flyers, television, printed and digital press and through the utilization of social net in order to enhance more participation levels.

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[3] We refer to La Fundación Salamanca Ciudad de Cultura y de Saberes (The Foundation Salamanca Town of Culture and Knowledge). It is an institution with a foundational judicial, with cultural and educational aims, not -For -Profit, created by the Council of Salamanca (Spain).

FIGURE 2
PLATFORMS, CHANNELS AND EXPANSION MEDIA OF
VIAJE AL CENTRO DE LA RADIO
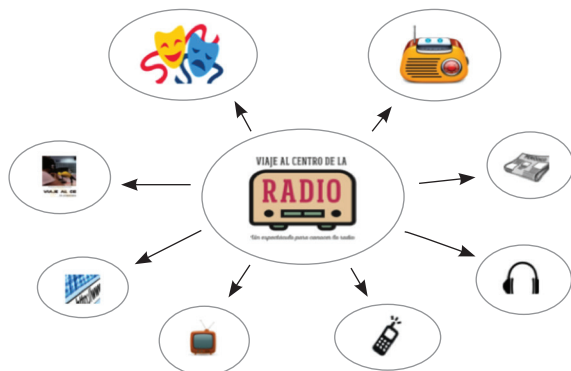
Source: Own Elaboration.

- Radio: Emission of an hour radio programme, whose content addresses the –past, present and future- of the radio. It involves a combined broadcast in front of the public from the Theatre Liceo of Salamanca, starred by local radio stations: Radio Salamanca (SER), Onda Cero Salamanca, esRadio Salamanca, Radio Intereconomía and Radio Nacional de España. A historic combined transmission produced by local radios. Before the broadcast, the participant radio stations promoted the programming as well as utilizing podcasts in their websites. This made it possible to extend the program to a wider audience. The programme was broadcasted the World's Radio Day and the listeners/ spectators/ users could interact through Twitter with the hashtag #Viajealcentrodelaradio.
- Theatre: As a prequel of the radio broadcast, a didactic audiovisual show was made that broadcast a live radio programme. This format was idoneus to expand the live radio narration among the project addresses. According to Scolari (2014), this means was also valid in the context of a transmedia experience:

> Transmedia experiences are not limited to fictional and non-fictional narrati-
> ves but are also found in other cultural areas, such as theatre or music. How
> does theatre enter transmedia narratives? For example, it can be added to
> media networks –the answer is yes, theatre is a communication medium!–
> and contribute to the expansion of stories created from cinema or television
> (p. 77).

This way students participated in a didactic masterpiece, interactive and ludic, which commemorated The Radio World's Day. Combining reality and fiction, the work –about an hour long– performed in the Theatre Liceo of Salamanca and told about the ins and outs of the radio: live interviews, news, connections, advertising, chronicles, live musical shows, presenters, sport or explanations of key concepts in the digital era, for instance, the podcast. The assistants could participate in a prize, through digital nets, whose prize was recording a podcast in the radio studios located in the Faculty of Communication of UPSA. The work was written, directed and played by professional actors, who have trained as journalists, in cooperation with students and teachers from UPSA. During the play, the public interacted with the actors and could share their experiences through the hashtag#Viajealcentrodelaradio.

- Web: The transmedia project is formed by a web site coordinated by students of UPSA where extra contents about *Viaje al Centro de la Radio program* are conducted. Examples include: videos interviews, reports, podcasts or photographs. Thanks to the web,[4] the students were able to show the audiovisual productions as additional contents that enriched the project.
- *Flyers*: An explanatory brochure was produced that listed the reasons to listen to the radio. The flyer was given to all the participants of the experience and was also spread through social networks in order to disseminate the project further.
- Television: this medium was responsible for producing and spreading audiovisual programmes in which different phases of the project were collected, as well as a report-survey that was also

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4   Source: http://fcomalcubo.wixsite.com/upsa/nuestros-podcasts

included in the play. The development of the television experience was developed thanks to the cooperation of Radio Televisión Castilla y León.

• Printed and digital press: This medium reflected the project in its different stages; The experience was designed from the beginning as a communication plan, so the spread of *Viaje al Centro de la Radio* utilized different tools such as press releases, web information, press conference and attention to the media. The work was reflected and expanded in the printed and digital press as can be seen, for example, in *La Gaceta de Salamanca* ("El show del *Viaje al Centro de la Radio*", 2016).

c) *Prosumers participate actively in the construction of the narrative world and in the expansion of the story*. Both communication students and students of baccalaureate went beyond the consumption of cultural products, increasing the narrative world with the creation of audiovisual pieces and interacting in Social Media with the hashtag #ViajeAlCentroDeLaRadio.

In view of the success, the experience accomplished two important achievements: the Salamanca City of Knowledge Foundation created a training proposal in digital Audiovisual Culture including the play, and the Castilla y León Board awarded the project with the Francisco de Cossío Award 2016 in the Radio mode.

RESULTS

In this section, the description and contrast[5] of the answers that respondents offer before and after participating in *Viaje al Centro de la Radio* is analysed. The most relevant data are presented to validate the research hypothesis:

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[5]   Regarding these contrast, in the varieties which are purely categorical a variant of the Test of McNemar known as McNemar-Bowker has been used. In the ones that are ordinal categories and their values can be numerical (quantitative) it refers to Wilcoxon test.

1. Radio Knowledge

1.1. The number of students who consider that radio tells more than political news has significantly increased. Before the experience, 46.7% answered that it does not, but 34.2% say that they do not know it. After this study, the percentage that it says *no* has increased up to 80.8%, mainly due to the 22.5% who have changed their first response, plus another 15.8% who modified their response from their initial affirmative answer. These changes are highly significant.

1.2. After attending the experience, most participants know what a podcast is. Regarding the question about whether these is a computer application for image editing, a majority 60.8% answered that they "did not know", in the first survey applied. Only 22.5% were right to say that it is not. After the experience, 89.2% answered that "it is not" (as a result of 53.3% that changes response) and to 15% (18) that had said "yes" initially. These changes are highly significant.

1.3. The majority of participants in the experience learned that one of the most important qualities to be a good reporter is curiosity. In the pre-experience situation, 42.6% of the participants said that what the reporter should be is to be fun; it is followed by 34.8% who says he/she must be curious. In the post, the rate increased to 83.5% due mainly to the 33.9% that changed from fun and to 15.7% that did it from optimistic. These changes of opinion are highly significant.

1.4. The number of attendees who recognize that Twitter is an appropriate form of participation in the current radio has increased. The results indicate that from doing the previous survey, 71.7% of participants respond *true* to this participation. After the experience, the percentage of this response has increased to 91.7%, mainly due to 21.7% (26) of respondents who changed their initial response. This change, although with less impact than the previous ones, is also highly significant.

2. Radio evaluation

2.1. Interest in radio increases after participating in the experience. The results show that in the pre-activity the subjects share the options *regular* (35.8%) and *quite* (37.5%). For these reason the ratio is 3 points. Then, the results are above all, on the answer *enough*, which has

TABLE 3

COMPARATIVE ANALYSIS PRE / POST: MCNEMAR-BOWKER.

RADIO KNOWLEDGE:

MAIN AIM OFFER POLITICAL NEWS

		Post activity			Test de McNemar-Bowker	
The main radio aim is to disseminate political news		*True* 17 (14.2%)	*False* 97 (80.8%)	*Do not know* 6 (5.0%)	Value	P
Pre activity	*True* 23 (19.2%)	3.3 % (4)	15.8 % (19)	0 % (-)	43.17	.000**
	False 56 (46.7%)	4.2 % (5)	42.5 % (51)	0 % (-)		
	Do not know 41 (34.2%)	6.7 % (8)	22.5 % (27)	5.0 % (6)		

** = Highly significant up to 1% (p < .01).

Source: Own Elaboration.

TABLE 4

COMPARATIVE ANALYSIS PRE / POST: MCNEMAR-BOWKER.

KNOWLEDGE OF THE RADIO:

PODCAST CONCEPT

Podcast is a computer programme to edit images and create videos		Post activity			Test de McNemar-Bowker	
		True 5 (5.8%)	*False* 107 (89.2%)	*Do not know* 6 (5.0%)	Value	P
Pre activity	*True* 20 (16.7%)	0.8 % (1)	15.0 % (18)	0.8 % (1)	78.94	.000**
	False 27 (22.5%)	0.8 % (1)	20.8 % (25)	0.8 % (1)		
	Do not know 73 (60.8%)	4.2 % (5)	53.3 % (64)	3.3 % (4)		

** = Highly significant up to 1% (p < .01).

Source: Own Elaboration.

TABLE 5

COMPARATIVE ANALYSIS PRE / POST: MCNEMAR-BOWKER.

RADIO KNOWLEDGE:

THE MOST IMPORTANT SKILLS OF A RADIO REPORTER

¿Which of the following skills is the most important to be a good radio speaker?		Post activity			Test de McNemar-Bowker	
		Optimistic	*Curious*	*Fun*	Value	P
		9 (7.8%)	96 (83.5%)	10 (8.7%)		
Pre activity	*Optimistic* 26 (22.6%)	5.2 % (6)	15.7 % (18)	1.7 % (2)	54.21	.000**
	Curious 40 (34.8%)	0.9 % (1)	33.9 % (39)	0 % (-)		
	Fun 49 (42.6%)	1.7 % (2)	33.9 % (39)	7.0 % (8)		

** = Highly significant up to 1% (p < .01).

Source: Own Elaboration.

TABLE 6

COMPARATIVE ANALYSIS PRE/POST: MCNEMAR-BOWKER.

RADIO KNOWLEDGE:

PARTICIPATIONS OF THE LISTENERS IN THE RADIO PROGRAMMES FROM SM

The listeners may participate frequently in radio programmes or through SM such as Twitter		Post activity			Test de McNemar-Bowker	
		True	*False*	*Do not know*	Value	P
		110 (91.7%)	2 (1.7%)	8 (6.7%)	16.03	.001**
Pre activity	*True* 86 (71.7%)	66.7 % (80)	0.8 % (1)	4.2 % (5)		
	False 4 (4.2%)	3.3 % (4)	0 % (-)	0.8 % (1)		
	Do not know 29 (24.2%)	21.7 % (26)	0.8 % (1)	1.7 % (2)		

** = Highly significant up to 1% (p < .01).

Source: Own Elaboration.

TABLE 7

COMPARATIVE ANALYSIS PRE / POST: WILCOXON.

RADIO EVALUATION:

HE/ SHE LIKES LISTENING TO THE RADIO

	Answer					Descriptive		Wilcoxon	
	Nothing	Little	Regular	Quite	Much	Median	A.I.	Value	P
Survey PRE	6.7 %	12.5 %	35.8 %	37.5 %	7.5 %	3.00	1.00	5.10	.000**
Survey POST	1.7 %	7.5 %	24.2 %	53.3 %	13.3 %	4.00	1.00		

** = Altamente significativo al 1% (p < .01).

Source: Own Elaboration.

increased to 53.3%, plus another 13.3% that says *a lot* (before it was 7.5%) so the ratio is higher (4 points). This increase in listening to the radio is statistically significant.

2.2. The students change their perception about the age at which radio is directed considering after the experience, that radio is a younger media and more appropriate to their age group, adequate for their ages. Before introducing the activity, the answers were quite equilibrated with percentages from 35.8% for older than 60 until 52.5% for those who are between 26 and 40.

Radio is appropriate for younger than 12, which is underlined by 11.7% of participants. But by the end of this study, there were highly significant increases in the three younger age bands: it increased to 21.7% for those under 12 years of age, up to 71.7% for the 12 to 18-year interval and up to 69.2% for those between 19 and 25 years old.

TABLE 8

COMPARATIVE ANALYSIS PRE / POST: MCNEMAR.

AGES IN WHICH RADIO IS AN

ADEQUATE COMMUNICATION MEDIA

Age in which radio is adequate	Survey		Test Mc Nemar
	PRE activity	POST activity	P
Younger than 12	11.7 % (14)	21.7 % (26)	.008**
From 12 to 18	40.0 % (48)	71.7 % (86)	.000**
From 19 to 25	39.2 % (47)	69.2 % (83)	.000**
From 26 to 40	52.5 % (63)	60.0 % (72)	.200 NS
From 41 to 60	40.8 % (49)	46.7 % (56)	.265 NS
Older than 60	35.8 % (43)	41.7 % (50)	.281 NS

N.S. = NON significant (p>.05) ** = Highly significant up to 1% (p < . 01).
Source: Own Elaboration.

2.3. The participants consider that radio is more entertaining after watching the show. In the previous survey, the answers reflect the options: *acceptable* (48.3%), *entertaining* (35%), and the median is 3 points. In the post survey most focus on *entertainment* (55%) with even 20.8% choosing *very entertaining*, so the median is 4 points. This increase is statistically significant.

TABLE 9

COMPARATIVE ANALYSIS PRE / POST: WILCOXON.

EVALUATION OF THE RADIO:

RADIO IS A BORING/ENTERTAINING COMMUNICATION MEDIA

	Answer					Descriptive		Wilcoxon	
	Very boring	Boring	Acceptable	Entertaining	Very entertaining	Median	A.I.	Value	P
Survey PRE	1.7 %	8.3 %	48.3%	35.0 %	6.7 %	3.00	1.00	5.68	.000**
Survey POST	0 %	1.7 %	22.5 %	55.0 %	20.8 %	4.00	0.00		

** = Highly significant up to 1% (p < .01).

Source: Own Elaboration.

TABLE 10

COMPARATIVE ANALYSIS PRE / POST: WILCOXON.

EVALUATION OF THE RADIO:

GLOBAL PUNCTUATION

	Answer					Descriptive		Wilcoxon	
	Very bad	Bad	Regular	Good	Very good	Median	A.I.	Value	P
Survey PRE	2.5 %	7.5 %	30.0 %	47.5 %	12.5 %	4.00	1.00	5.54	.000**
Survey POST	0 %	2.5 %	5.8 %	65.0 %	26.7 %	4.00	1.00		

** = Highly significant to 1% (p < .01).

Source: Own Elaboration.

2.4. The radio, as a medium, receives a higher overall score from the students after attending the show. The results indicate that at the moment prior to the activity, almost half of them give it a very good grade (47.5%), but there is a 30% that only rate it as *regular*. After the study, this increases to 65% who agree to qualify as *good*, plus another 26.7% who rate it as *very good*. This variation is once again highly significant.

3. Intention to deepen in the radio

3.1. The number of students who want to have a radio station in their school increases significantly. The question is if they would like to have a radio station in the school, in the pre-activity survey the most frequent answers are: *regular* (25.8%) and *quite* (33.3%) so the median is 3 points. In the post-activity survey, the option has considerably increased up to 36.7% and 40.8% is added, which says *a lot*; being the highest median (4 points). This increase is highly significant.

3.2. The number of students who would like to learn and participate more in activities related to the radio has increased. The results show that at the entrance, 30% said *regular* plus another 30.8% who answered that *enough*, being then the median is 3 points. On the way out, the option *quite* increased to 49.2% and the response much up to 35.8%, which is why the median is 4 points. This increase in intention is highly significant.

3.3. They would like to listen to the radio more after attending the activity. Before the show, 40% answered that their opinion is *regular* with 31.7% that said *a lot*; the median is therefore 3 points. At the end of the study, the percentage of responses of *quite* increased to 55.8%, so the value of the median rises to 4 points. However, the difference is statistically significant.

4. General evaluation of the experience

Most of the attendees of the *Viaje al Centro de la Radio* agree that they liked the activity and gave it an average score of 4.53 over 5 points with a median equal to 5 points. The second question asks if the activity has aroused their interest in listening to the radio. 51.7% answered *quite*, plus another 32.5% that says *a lot*, lead us to an average of 4.15 with a median of 4 points.

TABLE 11

COMPARATIVE ANALYSIS PRE / POST: WILCOXON.

INTENTION TO DEEPEN IN THE RADIO:

TO HAVE A RADIO STATION AT THE SCHOOL/HIGH SCHOOL

	Answer					Descriptive		Wilcoxon	
	Nothing	Little	Regular	Quite	Much	Median	A.I.	Value	P
Survey PRE	10.0 %	15.8 %	25.8 %	33.3 %	15.0 %	3.00	2.00	7.03	.000**
Survey POST	2.5 %	5.0 %	15.0 %	36.7 %	40.8 %	4.00	1.00		

** = Highly significant to 1% (p < .01).

Source: Own Elaboration.

TABLE 12

COMPARATIVE ANALYSIS PRE / POST: WILCOXON.

INTENTION TO DEEPEN IN THE RADIO:

LEARN/PARTICIPATE IN MORE ACTIVITIES RELATED TO THE RADIO

	Answer					Descriptive		Wilcoxon	
	Nothing	Little	Regular	Quite	Much	Median	A.I.	Value	P
Survey PRE	8.3 %	15.0 %	30.0 %	30.8 %	15.8 %	3.00	1.00	6.83	.000**
Survey POST	0 %	4.2 %	10.8 %	49.2 %	35.8 %	4.00	1.00		

** = Highly significant to 1% (p < .01).

Source: Own Elaboration.

TABLE 13

COMPARATIVE ANALYSIS PRE / POST: WILCOXON.

INTENTION TO DEEPEN INTO THE RADIO:

THEY WOULD LIKE LISTENING TO THE RADIO MORE FREQUENTLY

	Answer					Descriptive		Wilcoxon	
	Nothing	Little	Regular	Quite	Much	Median	A.I.	Value	P
Survey PRE	6.7 %	13.3 %	40.0 %	31.7 %	8.3 %	3.00	1.00	5.40	.000**
Survey POST	0.8 %	5.8 %	23.3 %	55.8 %	14.2 %	4.00	1.00		

** = Highly significant to 1% (p < .01).

Source: Own Elaboration.

TABLE 14

DESCRIPTIVE ANALYSIS. GENERAL EVALUATION OF THE ACTIVITY

	Answer					Descriptive	
	Nothing	Little	Regular	Quite	Much	Median	A.I.
He/She has liked the show	0 %	0.8 %	5.0 %	35.0 %	59.2 %	5.00	1.00
Her/his interest in listening to the radio has arisen	0 %	1.7 %	14.2 %	51.7 %	32.5 %	4.00	1.00

Source: Own Elaboration.

CONCLUSION

Viaje al Centro de la Radio experience is set as a transmedia literacy project designed for young people to discover, know and understand radio in the digital environment. After the results obtained in the research, we can conclude that students who participate in the experience better understand and are more prepared to listen to radio. The value of the project is also derived from these results, allowing the validation of the general hypothesis and the achievement of the objectives defined in the initial approach of the investigation. The results obtained stand out when contrasting the answers that the participants contribute before (pre-test) and after (post-test) to participate in the Journey to the Radio Center experience. This data reveals significant differences in all the questions raised. For example, students attitude about radio changed once their ideas and misconceptions that they had about the medium altered. There was a significant increase in the radio's interest after participating in the study. The participants were more willing to listen to it, to know it better and, in short, to modify and improve their perception of the radio. According to the results, the need for media literacy in young people to face the sound ecosystem on the Internet is evident. A fact is striking: almost 70% of respondents do not know what a podcast is, this being the key support for the distribution and commercialization of sound content in the digital environment. If young people do not know this component of current radio, they will hardly be able to interact in and with the medium.

The transmedia design that forms part of *Viaje al Centro de la Radio*, based on the multi-channel expansion of the story through theatre, web, flyers, radio, printed and digital press, television and social networks, offers young participants a collaborative, interactive and transmedia experience that awakens interest in radio. The opportunity to access, produce and distribute content, the ability to interact, the possibility of alternating the roles of producer and consumer, together with the collaborative nature that emerges from this proposal –multiple participants, training workshops, rehearsals and meetings– make of this didactic activity an effective and motivating alternative to traditional forms of media literacy. The results support this.

In addition to this positive analysis, the recommendations and conclusions included in Transmedia Literacy in the new ecology of the media are added: *Libro Blanco* (White Book) (Scolari, 2018a), from which, it is ratified that the pedagogical design of *Viaje al Centro de la Radio*, as a proposal for transmedia literacy, is not misguided. In this sense, if we look at the map of transmedia competences and informal learning strategies identified by the researchers of the Transmedia Literacy project (Scolari, 2018a, p. 9), we can recognize which have been well used, activated and enhanced in the transmedia activity that we present.

Firstly, *Viaje al Centro de la Radio* especially introduces a "strategy of learning through practice" (Scolari, 2018b, p. 85) based on the active participatory methodology "learning by doing". Secondly, the transmedia competences that are applied in the proposal, have to do with the design of the experience –activities that promote an intense participation of young people in a variety of media and informatics support, even involving them in the same investigation– which allows the authors of the survey and young participants collaborate together closely "... so that they feel part of the project, not as subjects 'of an experiment but as participants of an enriching experience" (Scolari, 2018b, p. 124). Some of the media competences identified and categorized by the Transmedia Literacy team (Scolari, 2018a, p. 9) are collected, they can be considered, to a certain extent, as the essence of the *Viaje al Centro de la Radio*: a) *Skills production*: Create and modify written, audiovisual, photographic and audio productions; use tools for filming and editing and photographic and editing; use audio recordings and editing tools; use software and writing applications; b) Competences performance: acting; c) Social management skills: participate in social networks; to collaborate; coordinate and lead; teach; d) Content management competences: search, select and download; manage content files; manage the dissemination of content; e) Competences with the media and technology: recognize and describe; evaluate and reflect; apply; g) Ideology and ethics competences: recognize and describe; evaluate and reflect; apply and f) Narrative and aesthetic competences: interpreting; recognize and describe; compare; evaluate and reflect; apply.

To conclude, it can be stated that *Viaje al Centro de la Radio* accomplishes the recommendation of the Transmedia Literacy project when it points out the importance of taking advantage of the high degree of useful skills many adolescents have when it comes to tackling future literacy actions of transmedia literacy. According to Scolari (2018a):

> This is important from the perspective of future actions for the development of the Transmedia Literacy: in a class there is a higher possibility to be a number of students with high useful skills than adolescents with skills related to ideology and ethics (p. 10).

And that is precisely what *Viaje al Centro de la Radio* has sought: to put into practice those productive and creative competences that are most familiar to young people with regards to the effectiveness of the didactic activity, such as planning the organization of videos, podcasts, advertising spots, editing, writing scripts, designing websites, etc. in the different media and informatics supports that make up the experience.

The experience also shows that one of the keys to the success of transmedia literacy initiatives such as the one described here lies in the involvement of different stages. Collaboration between institutions with responsible, educational, cultural and communication professionals is fundamental if they want to promote innovative strategies of media literacy that contributed to generating among students, the ability to analyse, evaluate and create messages through a wide variety of media and formats, as well as feeling more involved in the communication process. In short, this study, although evaluated in the local environment, could well be extended to other territorial areas with the same scheme. That is the intention of the authors of this article: expand the *Viaje al Centro de la Radio*.

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