Critical Book Reviews

Francés i Domènec, M; Orozco Gómez, G. (coords.) *Documentación y producción transmedia de contenidos audiovisuales.*
Madrid: Editorial Síntesis, 2019. Colección Comunicación. 350 pages.
ISBN: 978-8491713661.

By Carmen Peñafiel
Professor at the Universidad del País Vasco
carmen.penafiel@ehu.eus
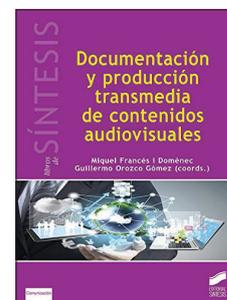
The coordinators of this work, Miquel Francés and Guillermo Orozco, place an undoubted value on documentation and transmedia production of audiovisual content in a scenario where they pose two main challenges: the first, related to rescuing traditional, analogical audiovisual content, to switch to digital formats; the other, the one posed by new transmedia production models in a post-broadcasting scenario. The 19 chapters of the book, structured in four parts, revolve around these two challenges: Documentation and regulation; Audiovisual documentation in digital production and dissemination; Documentation and new formats; and Experiences in audiovisual archive management, accessibility and dissemination. Thus, 24 authors from Argentina, Brazil, Colombia, Costa Rica, Spain and Mexico analyse relevant challenges for documentary makers and audiovisual communicators across the 350 pages of the book, offering different perspectives on audiovisual documentation criteria in a transmedia environment.

Guillermo Orozco, Professor of Audiovisual Communication at the University of Guadalajara (Mexico) and International Coordinator of the Ibero-American Television Fiction Observatory preface the work. He points out that "After reading these chapters it becomes more intelligible and possible to really imagine what obstacles need to be overcome, and how an efficient, significant, varied and accessible documentation could be achieved for current audiences in their interaction and own transmedia production" (page 22).

The book takes an optimistic and, at the same time, a prudent view through the knowledge and contributions of the large number of authors who analyse audiovisual production in the 21st century, characterised by new workflows where archive management must be networked and inserted in the transmedia contents and format production chain. The coordinators of the work consider that "Documentary treatment must preserve information, protect copyright and allow easy access to audiovisual documentation (...). Documentary collections must be conceived as centres that assume maximum democratisation and transference so that users can access them transparently

and safely" (back cover).

The first part of the book, dedicated to documentation and regulation, includes chapters on documentary archives in dissemination of science and culture; databases, algorithms and historical backdrops; the right of access to information, copyright and audiovisual production in the converging environment; and the complex legal framework. Image archiving allows for tangible preservation of the intangible. In other words, intangible cultural heritage defined by UNESCO as traditions, social practices, arts, knowledge related to nature, etc. Lorna Chacón points out that "along with conservation of materials, work must be done on dissemination, because memory must not only be protected but also known" (page 35).

The second part of the work focuses on audiovisual documentation in digital production and dissemination. This part reviews new organisational charts in the documentary flow of television newsrooms. Specifically, chapter 7 deals with the resilience of Radio Televisió Valenciana's audiovisual collection, where the information of origin is used to plan the future of the digitized collections by channelling the past. The next chapter talks about new technologies in audiovisual production and integrated archive management. Lola Bañón says that "professional profiles have diversified to cope managing huge amounts of data. Key processes in journalistic quality, such as verification, are now essential, since the participatory possibilities bring to the professional environment materials generated by citizens. The advent of the prosumer figure has caused consumers and producers of information to assume new roles derived from mobility and personalisation of content" (page 111).

The third part is entirely dedicated to documentation and new audiovisual formats and narratives. It offers numerous information on new media and journalists, media literacy, pseudo-journalists, and its situation in Spain. Another chapter also analyses new audiovisual content and archive dissemination models with the crisis of the public television model, the future of financing and the particular case of the BBC. Chapter

Quaderns del CAC 46, vol. XXIII - July 2020 (99-100)

99

11 talks about the strategic link between documentation of political leadership in the transmedia environment and managing the privacy of political stakeholders as part of the narrative. Chapter 12 deals with the transmedia project and document management as a tool in knowledge creation. The third part ends with audiovisual formats and the presence of the institutional brand in the informative contents of universities on YouTube.

Finally, the fourth part of the book gathers experiences in management, audiovisual archive accessibility and dissemination. The articles offered are related to an interconnected 4.0 network of documentation and scientific audiovisual heritage (ASESIC) and the documentary value of the "Fem tele de 9" repository. Also, the importance of creativity in generating shared academic content, based on the case of "Senyal U", where creativity plays an important role in making visible what has already been observed. Finally, the fourth part explains the struggle for human rights as the promoter in Argentina of the photo libraries network and the documentary rescue of the cinematographic viewpoint of immigrants in the Colombian Caribbean.

The epilogue of the work comes full circle with some reflections on current audiovisual content management, the IP revolution and technologies on the Internet, new standards and protocols, artificial intelligence, the user experience, social content and transmedia, as well as storage and archive technologies.

The work is a challenge with different contributions and ingredients on the new models of audiovisual content generation and its transmedia, social and multiplatform consumption. Miquel Francés and Guillermo Orozco comment that, fortunately, now the obstacles are not insurmountable for small and medium audiovisual communication projects and the results are already appreciated, multiplying optimal creative contents and projects shared by professionals who no longer have frontiers or distances in their work.

Nowadays, the compatibility and adaptability of contents with the current social networks and platforms is absolutely necessary. These networks and platforms demand them and create them at a surprisingly high speed, providing a lot of relevant data, not only on the contents in terms of information formats or conversions, but also on the corresponding information and documentation systems.

The book is written in clear and precise language and has an agile style, typical of the expertise of the people who have collaborated. This informative work is, undoubtedly, a highly recommended, essential and current reading for professionals, researchers, academics and undergraduate and graduate students in the field of Documentation, Communication and Information. It is also valuable for those who are curious to know the ins and outs of the post-broadcasting era in the management of documentary sources and the transmedia production of audiovisual content.

100

Quaderns del CAC 46, vol. XXIII - July 2020