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Go!azen transmedia serie. Education in Values and Coverage of the Diversity from an Educommunicative Perspective

Serie transmedia Go!azen. Educación en valores y tratamiento de la diversidad desde una perspectiva educomunicativa

Abstract

A study of the transmedia series Go!azen analysing, from an educommunicative perspective, the education in values and its coverage of diversity. To this end, an analysis of the content and transmedia narrative of Go!azen was conducted through research based on self-observation and documentary analysis. The research instruments were the notebook and a self-made observation log based on Cuestionario Valores y Televisión: Val-TV (Palacios, Medrano y Aierbe, 2006; Medrano, Cortés y Palacios, 2007). The study shows Go!azen to be a series with an extensive transmedia narrative which performs an adequate coverage of moral values and diversity. This educational approach of Go!azen renders it a suitable educational resource for educational intervention in formal contexts.

Keywords

Diversity; educommunication; transmedia narratives; values; series

Resumen

Estudio de la serie transmedia Go!azen analizando, desde una perspectiva educomunicativa, la educación en valores y tratamiento de la diversidad que en ella se dan. Para ello, se realiza un análisis del contenido de Go!azen y de su universo transmedia fundamentado en una investigación basada en la observación propia y en el análisis documental. Los instrumentos de investigación son el cuaderno de notas y un registro de observación de elaboración propia a partir del Cuestionario Valores y Televisión: Val-TV (Palacios, Medrano y Aierbe, 2006; Medrano, Cortés y Palacios, 2007). Los resultados del estudio ponen de manifiesto que Go!azen es una serie con un amplio universo transmedia, que hace un adecuado tratamiento de los valores morales y de la diversidad. Este enfoque educativo de Go!azen lo convierte en un recurso educativo adecuado para la intervención en contextos formales.

Palabras clave

Diversidad; educomunicación; narrativas transmedia; series ; valores

1. Introduction

The aim of this research is to analyse education in values and how diversity is addressed from the *Go!azen* children´s-teenager´s transmedia series (ETB1, 2009; ETB1, 2016-), broadcast by Basque Public Television (EITB) and produced by *Pausoka*.

Go!azen is a musical series which constitutes the first comprehensive transmedia experience from EITB (Agirreazkuenaga, Larrondo and Peña, 2020), and Basque is the main language used in the series and in its transmedia universe. It revolves around the lives of a group of teenagers at *Basakabi* summer camp in which the music, choreography and songs take centre stage.

Go!azen arose as a musical, *Go!azen 1.0* (Elortegi and Aranguren, 2008) which was shown across cinemas in the Basque Country. In 2009, it was shown on the Basque channel, EITB (ETB1), and became the most watched film in its history (Sofres, 2009, as cited by Agirreazkuenaga, Larrondo and Peña, 2020). In the same year it was adapted as a series: *Go!azen 2.0* (EITB, 2009). In 2016 the *Go!azen* project was reintroduced (EITB, 2016-) from a transmedia perspective with a series which broadcast weekly: *Go!azen 3.0, 4.0, 5.0, 6.0, 7.0, 8.0* and *Go!azen 9.0* has been confirmed. Gradually, other transmedia experiences were added: concerts, apps for mobile phones, extra content, books, audiobooks in podcast format, merchandising shop, a musical contest in which the winner becomes part of the cast, a dancing contest, magazine, questions and answers with fans, social networks, a playlist on Youtube, *Go!azen Etxean* (at home) during lockdown, *Go!azen Gabonetan* (at Christmas), special programmes on New Year´s Eve, web, etc. All of this makes up the *Go!azen* transmedia universe. (Figure 1).

Figure 1: Go!azen transmedia universe

Source: Produced by the author

The target market for *Go!azen* is 6-12-year olds in the Basque country and adjoining areas (EITB, 2022a). That is, the audience belongs to generation alpha *(*McCrindleyFell, 2014), which grew up with technology used for talking and touching, where the screen is not only a medium through they watch, but also a medium they watch (Larrañaga, 2020). These children spend a large amount of time on different digital devices and consuming multimedia contents (Gil-Quintana and López, 2021), which is important for constructing their identity (Nazario and Paredes, 2020).

Go!azen lies within the contemporary context of the postdigital society, "a term which describes human relationships linked to the technologies we experience individually and as a group" (Escaño, 2019: 52), and *netmodernity* (Osuna-Acedo, 2010) associated with it. This has democratised cyberspace by encouraging involvement, horizontal communication and enabling a culture of participation (Jenkins, 2008). Aparici and Osuna-Acedo (2013: 138) state that "this participative culture applied to educational contexts has provided learning opportunities and led to more diversification on social media giving the public more of a voice as digital users".

In this postdigital society, mobile applications have gone from being considered as new resources to being new media in themselves (Silva-Rodríguez et al., 2016), "this has caused audio-visual producers to promote transmedia formulas and products" (Agirreazkuenaga, Larrondo and Peña, 2020: 1446).

Transmedia narratives are defined as stories told by means of different media and platforms (Gil-Quintana and Osuna-Acedo, 2020; Jenkins, 2003, as cited by Jenkins, 2007), so that they spread from "one end of the media ecosystem to the other, covering old and new media" (Scolari, 2014b: 73), and may include cultural or social activities. In these narratives, the audience are *prosumers* (Toffler, 1980), *EMIREC* (Cloutier, 1973; as cited by Aparici and García-Marín, 2018) and *webactors* (Pisani and Piotet, 2009). That is, the audience may intervene and provide contents, so they do not merely consume the cultural product but they actively participate in spreading it around the world by creating new content (Scolari, 2014b). These narratives empower audiences, granting them the potential capacity to add critical discourse, help peers keep in touch and choose when, what, how, etc. to receive the contents (Aparici and García-Marín, 2018). Its communicative model encourages participation, selecting

contents and making critical interpretations of meanings, so audiences can take on an active role in the whole communicative process (Laiglesia and Marta-Lazo, 2013).

As a result, transmedia narratives are very attractive to the youngest audiences (Agirreazkuenaga, Larrondo and Peña, 2020), since "young consumers have become hunters and gatherers of information, they like delving into the stories, reconstructing the past of the characters and connecting them with other texts within the same franchise" (Scolari, 2013: 24). Likewise, these new narratives have led to the creation of new communication codes in which the narrative is the medium that new generations use for learning and communicating (Gil-Quintana, 2016). As a result of this context, "television must change its discourse to adapt to the new media ecosystem and attract new generations, or enter into partnerships with other media (old or new) and structure new formats for narratives" (Scolari, 2014a: 25).

Moreover, television, is an element which has an important influence on shaping identity, since it is a socialising agent and one of the inventions which has most influenced people (Falieres, 2006, as cited by Jiménez, 2012). This influence is patent for young people due to the greater permeability observed in other real or symbolic people. It is common for young people and children to imitate the way the characters in the television series dress, wall, talk and behave, etc (Jiménez, 2012). Therefore, audiovisual media has an important role in adopting ethical values as their own ones, by instilling patterns for behaviour, values and rules and providing role models which embody certain values (Perinat, s.f.). Among audiovisual media, the series influence the youngest children in terms of acquiring and developing values based on the positive and negative behaviour they are shown (Sanz, 2019).

Regarding education in values, this is more needed than ever due to the complexity and plurality of society today, since it nurtures social cohesion (Parra Ortiz, 2003). However, anti-values clash with these since they are negative and unsuitable for developing human beings (Coelho, s.f.).

Schwartz (1992) puts forward a universal theory on the meaning and content of human values, which are defined as "beliefs about the states or desirable end behaviour, which transcend specific situations, that guide the selection or evaluation of behaviour and events and are ordered according to their relative importance" (Abella, Lezcano and Casado, 2017: 126).Schwartz bases the system on ten basic, generic and universal values which encompass the main motivational goals human have(Bilsky, Janik and Schwartz, 2011; Davidov, 2010; as cited by Abella, Lezcano and Casado, 2017): achievement, benevolence, power, universalism, individuality, hedonism, tradition, security, conformity and stimulation. In the vast majority of cultures studied "benevolence, universalism and self-direction appear at the top of the hierarchy and the values of power, tradition and stimulation appear at the bottom" (Schwartz, 2012: 17).

According to the system of values by Schwartz (1992), the actions carried out by a person on seeking a value has social, psychological and practical consequences, which may be compatible with some of their other values, but also clash with others (Jorge, 2016). When this occurs, a cognitive imbalance arises which is followed by cognitive restructuring takes that restores the balance. This occurs either by taking in the problem or by adapting the thought to another problem, as the moral development of the individual develops. (Kohlberg, 1975).

As for diversity, this means "recognising and highlighting the whole and plurality of differences, accepting them and paying attention to them" (Jiménez and Román, 2019:50), as well as recognising human dignity understood as "a basic fundamental sensitivity to our peers. That is, to what is common and constant in all plurality of states" (Jiménez and Román, 2019:51). In this way, diversity "increases exposition to different situations and expands their cultural knowledge and as a result, the number of strategies and skills people gain increases" (Aguado et al., 2010:27).

Likewise, it must be stressed that when working on gender equality by means of educational projects with school age minors they might focus on: avoiding stereotypes when choosing occupations, promoting kindness, preventing bullying and cyber bullying, encouraging emotional bonding and joint responsibility in household chores, nurturing communication as a means for settling conflicts, raising one´s self-esteem and fostering appropriate use of Information Technologies and Communication (ITC) and social networks to avoid hazardous situations (Trillo, 2019).

Lastly, the two-way relationship between society and communication media should be mentioned. Firstly, communication has become "a basic tool for developing societies by helping to create/conserve heritage from a participative culture and the democratic construction of citizenship" (Rabadán, Bruzón and Montaño, 2015: 49). Secondly, a society which stimulates and promotes:

> reflection, creativity and agreement, based on the values of human dignity, solidarity and social justice helps find solutions to social problems and to construct individual life projects which are viable, realistic and which have the best chance of fitting in with the projects from the group lives (D'Angelo, 1994, as cited by D´Angelo, 1999: 149).

In light of this and bearing in mind that "the school in the 21st century has new challenges and needs new responses" (Aparici and Osuna-Acedo, 2013: 143), it is appropriate to analyse the potential *Go!azen* has as a teaching resource.

The starting point for the research springs was these two questions:

- *Could Go!azen* be used as a teaching resource in the classroom?

- What does *Go!azen* contribute as a teaching resource?

To answer these, a contents analysis was carried out from:

- A note book.

- A documentary analysis of the transmedia world of *Go!azen*.

- Registry of observations carried out by the author adapted from the *Questionnaire on Values and Television: Val-TV* (Medrano, Palacios and Aierbe, 2006; Medrano, Cortés and Palacios, 2007). See Table 1.

Table 1. Observation registry from the ten values from Schwartz

Value	Character	Scene in which it is highlighted
Self-direction Choosing one´s own goals independently and freely; guided in life by curiosity and creativity.		
Stimulation Daring to lead a varied and exciting life.		
Hedonism Leading (having) a life of pleasure.		
Achievement Setting demanding goals (ambitious) in life and being clever enough to reach them (being successful).		
Power Being recognised socially, having authority, being rich and having social influence.		
Security. Feeling accepted in society, that there is order in society and security both in one´s nation and in the family.		
Conformity Respecting parents and elderly people, having cordial relationships between people, respecting rules and knowing how to behave oneself.		
Tradition Respecting traditions and being prudent not conceited (arrogant).		
Benevolence Friendship and capacity for forgiveness, sincerity and being true to one´s word, responsibility.		
Universalism Being wise and having Inner peace, open to others, showing respect to the environment, having a sense of equality and fairness.		

Source: Made by the author from the Questionnaire *on Values and Television. Val-TV* (Medrano, Palacios and Aierbe, 2006; Medrano, Cortés and Palacios, 2007).

2.1. Methodological strategies

The research was carried out from a qualitative approach based on a systematic observation (observation registry adapted from the *Questionnaire on Values and Television. Val-TV 0.2* [Medrano, Palacios and Aierbe, 2006; Medrano, Cortés and Palacios, 2007]) and an unsystematic one (note book and documentary analysis). From this methodological approach an analysis was carried out of the media contents in *Go!azen*.

The main objective and the specific ones in the research were:

- • To value how ideal *Go!azen* is as a teaching tool:

    - ☐ To identify the different types of diversity seen in *Go!azen*.

    - ☐ To identify the presence of the values from the Schwartz theory (1992) in *Go!azen*.

    - ☐ To analyse the characters and plots in *Go!azen* as educational models.

    - ☐ To analyse the transmedia narrative in *Go!azen*.

From these objectives, the following hypothesis was set:

- • *Go!azen* may be a suitable teaching resource for children aged between 6 and 12 years old.

- • *Go!azen* highlights values and diversity in contemporary society.

- • The characters and plots in *Go!azen* highlight diversity and convey values.

- • The contents conveyed in *Go!azen* reach children by different means and at different depths.

2.2. Instruments for data collection

The qualitative data collection process was carried out by means of:

- • An observation Registry (Table 1) adapted from the *Questionnaire on Values and Television: Val-TV* (Medrano, Palacios and Aierbe, 2006; Medrano, Cortés and Palacios, 2007). This was based on the ten values from Schwartz and registered the scenes in which each value was identified as well as the character who embodied it.

- • Note book. Significant observations were included for research which were not envisaged in the observation registry.

- • Documentary analysis. The educommunicative approach from the *Go!azen* transmedia universe was analysed.

2.3. Research process

Go!azen consists in a film and seven series made up of episodes 1 hour long each.

The research on values was based on the last series broadcast, *Go!azen* 8.0, which is the one most viewed out of those broadcast to date (EITB, 2022a and 2022b).

The analysis of addressing diversity was carried out on the film, the seven series and the rest of the transmedia universe.

The research process wqs based on:

- • A documentary analysis. From an educommunicative point of view the following was analysed: the books and official magazines from the series; the contents from the app: the contents from the [1] *Go!azen* website, from where the whole Go!azen transmedia universe can be accessed; and the social networks.

- • *Go!azen 8.0*. Viewing the 10 episodes from the series (see Table 2). How diversity is addressed and the values identified by Schwartz are analysed.

Table 2: Episodes from the series Go!azen 8.0

Episode	Abbreviation in the research	Link
Go!azen 8.0. Episode 1.	S8C1	https://cutt.ly/AF38erL
Go!azen 8.0. Episode 2.	S8C2	https://cutt.ly/zF38ciL
Go!azen 8.0. Episode 3.	S8C3	https://cutt.ly/EF38bdr
Go!azen 8.0. Episode 4.	S8C4	https://cutt.ly/7F34BEx
Go!azen 8.0. Episode 5.	S8C5	https://cutt.ly/fF33MlZ
Go!azen 8.0. Episode 6.	S8C6	https://cutt.ly/aF34TKn
Go!azen 8.0. Episode 7.	S8C7	https://cutt.ly/KF34tKv
Go!azen 8.0. Episode 8.	S8C8	https://cutt.ly/sF38Kwv
Go!azen 8.0. Episode 9.	S8C9	https://cutt.ly/EF37PPk
Go!azen 8.0. Episode 10.	S8C10	https://cutt.ly/8F33HsG

- Film. View of the film *Go!azen 1.0* (Elortegi and Aranguren, 2008), available on the EITB website and on the à la carte television from EITB and on the app. There is an analysis on how diversity is addressed.

- Plays (*Go!azen Antzerkia*). Each play is related to one of the series (*Go!azen 6.0 and Antzerkia 2020, Go!azen 5.0 and Antzerkia 2019, Go!azen 4.0 and Antzerkia 2018* and the play entitled *Go!azen* which is linked to the film). They are all available on the app, website and EITB à la carte television. There is an analysis on how diversity is addressed.

- Videos linked to the plots for some of the *Go!azen characters*. See Table 3. There is an analysis on how diversity is addressed.

Table 3: Characters and series in which they appear

| Character	Series in which they appear
Aitor	*Go!azen 7.0*
Amaia (adult character)	*Go!azen 5.0, 6.0, 7.0* and *8.0*
Ander	*Go!azen 5.0*
Enara	*Go!azen 7.0* and *8.0*
Gabo	*Go!azen 6.0*
Garazi	*Go!azen 7.0* and *8.0*
Gari	*Go!azen 3.0, 4.0* and *5.0*
Igor	Go!azen 6.0 and 7.0
Jontxu	*Go!azen 3.0, 4.0* and *5.0*
Sara	*Go!azen 5.0*
Zuri	*Go!azen 5.0, 6.0, 7.0* and *8.0*
Zuzen[2](adult character)	Film and *Go!azen 2.0, 3.0, 4.0* and *5.0*

3. Analysis of results

3.1. Series Go!azen 8.0: values

In *Go!azen 8*.0, the main characters are young, with six girls (Zuri, Enara, Maddi, Iraia, Garazi and June) and four boys (Luken, Ibai, Unax and Koldo). The supporting characters are adults: the head teacher (Amaia), the new teacher (Edorta), the non-teaching staff who work at *Basakabi* (Begoña and Markel), as well as Garazi´s father (Andoni) and Edorta´s accomplice (Jokin).

In order to analyse the values herein, the observation registry drawn up by the authors has been used (Table 1) adapted from the *Questionnaire on Values and Television: Val-TV* (Medrano, Palacios and Aierbe, 2006; Medrano, Cortés and Palacios, 2007).

All the values identified by Schwartz are shown in the series for the young characters, except for power. As observed in Figure 2, this presence is not uniform for all values. That is, some values are embodied by all or many characters, and others by fewer.

Figure 2: Young people from *Go!azen 8.0* and the ten values from Schwartz
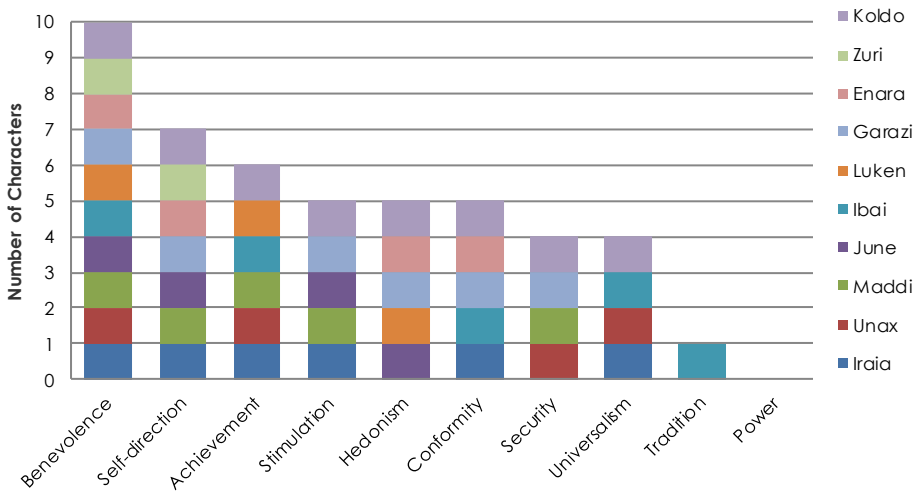
Note. Created by the author, stating at least one behaviour shown by the character related to the value indicated.

Below, the situations are described in which the values defined by Schwartz are ordered according to their presence in *Go!azen 8.0*.

3.1.1. Benevolence

This is related to friendship, the capacity to forgive, sincerity and being true to one´s word.

This is the most salient value, since it is embodied by all characters, both in group situations (eg.: supporting Maddi, Unax, Zuri and Garazi when they are going through rough times) and in individual situations (e.g. helping others overcome their problems or finding solutions).

Therefore, it is a value all characters embody, predominantly in Iraia and Ibai.

In the plots a great deal of importance is given both to sincerity in romantic relationships (Maddi and Unax, Zuri and Enara, Garazi and Luken, June and Ibai), as well as the capacity to forgive (eg.: Maddi forgives Unax, Zuri forgives Enara, Garazi forgives Luken, and group forgiveness for Unax after betraying Maddi).

Benevolence creates internal conflicts in some characters such as Unax, clashing with values such as achievement (eg.: the producer tells Unax to audition for the song that he wrote with Maddi, but she is left out of it, in minute 50´35´´ of S8C8). There are also conflicts between the characters since the value is not universally embodied in all characters (eg.: everyone gets angry with Unax for having betrayed Madi by presenting his song at an audition without her, in minute 42´00´´ of S8C10).

3.1.2. Self-direction

This is linked to choosing one´s own goals independently and freely and being guided in life by curiosity and creativity.

It is the second most prevalent value in the series.

It appears in the main plots in the series: Maddi is driven by her dream to become a musician; June decides to create a psychologist´s consultancy; Iraia strives to have a normal life although she has hearing problems; Garazi wants to have a good family life; Koldo wants to unmask Edorta; Enara works on accepting her sexual identity; Zuri knows what type of romantic relationship she wants with Enara.

3.1.3. Achievement

This is related to ambition, success, capacity and influence.

It is the third most prevalent value in the series.

It appears in the different main plots. Maddi and Unax win the audition for their song; Koldo and Iraia expose Edorta; Ibai and Luken overcome their respective mental blocks (Luken in the exams; Ibai on aversion to touching and being touched); and Iraia, to leading a normal life despite her hearing problem.

3.1.4. Stimulation

This is linked to daring and to leading an exciting and varied life.

This value takes fourth place and is on par with hedonism and conformity.

This may be observed in the daring shown by Maddi by presenting her song for a musical concert which is one of the main plots in the series. It is also frequently embodied both in June´s character, who lives everything intensely, and in Koldo, who spends the whole series attempting to unmask Edorta. Iraia joins Koldo´s crusade from S8C5, as can be seen in the scene in minute 35´00´´ from S8C8.

3.1.5. Hedonism

This is linked to pleasure, having a fun life, self-indulgence.

It ranks fourth place, along with stimulation and conformity.

Koldo is the character who most expresses hedonism (e.g. minute 42´04´´ from S8C1), although there are many scenes throughout the series where the characters have fun both as a group (e.g. minute 41´40´´ of S8C7), and as individuals: June (eg.: minute 8´23´´ from S8C3), Garazi (e.g. minute 13´21´´ from S8C8), Luken (eg.: minute 21´29´´ from S8C2), Enara (e.g. minute 28´20´´ from S8C5).

3.1.6. Conformity

This is related to self-discipline, education, respect for one´s parents and the elderly, and obedience.

Their presence in the series is on par with the values of stimulation and hedonism.

This value is patently expressed when Amaia´s authority is recognised by Iraia (eg.: minute 6´17´´ S8C9) and Koldo (e.g.: minute 50´34´´ from S8C2), although the latter, occasionally, has a conflict with this value on interacting with Edorta, with whom he clashes repeatedly.

It was also embodied in the characters of Garazi (e.g.: minute 56´00´´ in S8C4, on accepting to live with her biological parent to protect Amaia, her foster mother), Enara (eg.: minute 63´07´´from S8C10: on needing her family to accept her relationship) and Ibai (eg.: minute 34´36´´ from S8C4, on explaining the importance of rules and laws).

3.1.7. Security

This is related to family stability, national security, social order and doing favours for one another.

Along with universalism it takes seventh position.

It is prevalent in the main plots both with Garazi, who seeks family stability throughout the whole series after her father appears, and Unax, who has not had the chance to integrate into the group, but at the

same time wishes to be part of it and to feel their support. Also, this was embodied in Ibai´s character, who is characterised by rationality and the value he attributes to social order (e.g. 34´35´´ from S8C4), and in Maddi on reflecting, in minute 54´25´´ of S8C3, about her past in which her insecurity makes her behave in a way that distances her from the group.

3.1.8. Universalism

This is related to equality, social justice, wisdom, being open-minded, protecting the environment, being at one with nature and desiring to live in a beautiful world.

This, together with security, takes seventh place.

It is embodied in Iraia, who is always willing to help the neediest against injustice (e.g.: the expulsion of Koldo, in minute 35´39´´ of S8C4); Koldo (eg.: minute 42´00´´ of S8C10, when the importance of admitting one´s mistakes is stressed. This means Unax has a second chance); with Ibai, impartiality, not prejudging people and justice are fundamental elements of his character; and it is implicitly embodied in Unax, when in two episodes: S8C1 (minute 11´54´´) and S8C7 (minute 3´25´´), he wears a t-shirt with the slogan "Inorez da ilegala" (nobody is illegal).

This value is highlighted in the main plots and in the justice perceived at recognising Maddi as being the author of their song in the competition and with the second chance given to Unax after displaying a bad attitude and betraying his songwriting partner.

3.1.9. Tradition

Related to devotion, respect for tradition, moderation and humility.

This is only embodied in Ibai, for whom moderation and humility are very important in the series due to his rational brain.

3.1.10. Power

Linked to authority, social power, wealth and reputation.

This is not embodied in any of the young characters, but in one of the adults, Amai. Amaia, as head teacher, is the one who the children come to when they have a problem (eg.: minute 50´34´´ from S8E2; and minute 6´17´´ from S8C9), apart from exercising her power when she has to (eg.: expelling Koldo after Edorta accuses him of assaulting him in minute 4´33´´ of S8C7).

Amaia also embodies values such as universalism and benevolence (eg.: admits she made a mistake when she unfairly expelled Koldo (who is allowed to come back), supports Maddi in her musical venture, takes in Garazi despite the problems her biological father causes her, etc.).

3.2. Anti-values in Go!azen 8.0

Antivalues are embodied in the adult characters of Markel and Edorta:

- Edorta. Embodies dishonesty (eg.: using his job at *Basakabi* to find some hidden jewels), abuses his power (e.g.: threatens Koldo, Luken and Garazi in various scenes in the series) and lies (e.g.: falsifies his curriculum vitae). The series ends with Edorta being unmasked and arrested.

- Markel. Shows little effort, laziness, irresponsibility, immaturity and instant gratification for his desires without thinking of the consequences. Also, he puts his own interests before his duties and responsibilities. The consequences of Markel´s behaviour harm him, so there is a negative outcome when someone is guided by anti-values. Also, he ends up atoning for his deeds at the request of Amaia and Begoña. The character of Begoña usually highlights and expresses every anti-value Markel embodies, showing their negative consequences.

Some young characters also display some anti-values such as being insincere, as seen in the plots with the romantic relationships between Enara and Zuri, Maddi and Unax, and Garazi and Luken, or Unax´s betrayal in chapters S8C9 and S8C10). These plots evolve in such a way that they are resolved by means of asserting oneself, sincerity, seeking forgiveness and atoning.

3.3. Addressing diversity in Go!azen

Go!azen, by means of the plots for the different characters, displays and normalises diversity throughout the series, such as that included in the notebook used in this research.

3.3.1. Family diversity

This is clearly seen in the character of Garazi (*Go!azen 7.0 and 8.0*). In the last chapters of *Go!azen 7.0*, she is taken in by the family of the head teacher at *Basakabi*, Amaia. In *Go!azen 8.0*, one of the plots revolves around the Garazitras family situation, when her father comes out of prison and custody is returned to him. At the end of the series, Garazi and her father agree that it would be best for her to stay with her foster family.

Another adult character, Amaia (*Go!azen 5.0, 6.0, 7.0 and 8*.0), has a regrouped type of family. She lives with her daughter Zuri, her current husband Paul and their daughter, Ander, and Paul´s daughter, Eli (*Go!azen 3.0, 4.0 and 5.0*); and Garazi´s foster family (*Go!azen 7.0 and 8.0*).

3.3.2. Functional diversity

3.3.2.1 Down´s syndrome

Aitor, an adult character with Down´s Syndrome in *Go!azen 7.0,* is the caretaker and gardener. He is cheerful, pleasant and has a great sense of humour.

3.3.2.2 Hearing disability

Sensory function diversity embodied by Iraia´s hearing impairment is shown in every episode of *Go!azen 8.0*. In the first episode (S8C1), Iraia and her twin brother, Unax, naturally explain that Iraia has a hearing impairment and so has to lipread, use sign language and must be warned when one wishes to talk to her. In the following episodes her classmates internalise and normalise the situation. Therefore, whenever they speak to her they tap her on the arm, place themselves opposite her and include her in conversations. They even attempt sign language. Iraia, is seen as a far cry from someone with a disability, and is one of the characters who unmasks Edorta using her ability to lipread.

3.3.2.3 Asperger´s Syndrome

In *Go!azen 8.0* Ibai is a character with Asperger´s syndrome characterised by his difficulty in understanding phrases with double meaning, uses highly technical vocabulary, knows a lot about psychology and science, loves dinosaurs and is so averse to being touched that he repeats "*ukitu gabe*" (don´t touch) as if it were a mantra. As the series progresses, his knowledge and objectivity makes him a role model for these two values for the others. Likewise, his fear of being touched prevents him from forming a romantic relationship with June. Therefore, he strives to overcome this fear and does so with the help of June. June describes him not as someone weird but rather as original and different as well as being intelligent, pleasant, fun, kind to others, who never picks on anybody and does not judge people without knowing them (minute 24´27´´ from S8C7).

3.3.3. *Diversity romantic-sexual*

3.3.3.1 Transgender characters

In *Go!azen 6.0* one of the characters, Gabo, played by Kimetz Renteria, is transgender[3]. The character has to defend himself against some of his transphobic classmates throughout the plots and episodes in the series *Go!azen 6.0.*

3.3.3.2 Homosexuality

In *Go!azen 5.0* Ander arrives at Basakabi. He makes it clear from the start that he is homosexual and that this is nothing to be ashamed of. There, he meets a former classmate, Gari, who used to bully him when he was young as a result of his sexual orientation. This relationship constitutes one of the main plots in the series which culminates in Gari asking forgiveness for the suffering he caused.

In *Go!azen 7.0*, the character of Zuri gradually discovers her identity and sexual orientation when she is attracted to Enara, who becomes the first romantic relationship in her life. This plot continues in *Go!azen 8.0*.

3.3.3.3 Bisexuality

In *Go!azen 7.0*, Enara has a romantic relationship with a boy, Igor. When they split up, a girl, Zuri, shows she is attracted to her. This makes Enara reassess her identity and sexual orientation and both begin a relationship which lasts throughout *Go!azen 8.0*.

3.3.3.4 Relationships between people of the same sex

One of the main plots in *Go!azen 7.0 and 8.0* is the romantic relationship between two girls: Enara and Zuri. In *Go!azen 5.0* a relationship between two boys, Ander and Jontxu, is highlighted.

In these two situations different aspects of relationships between people of the same sex are highlighted such as acceptance of identity and sexual orientation, fear of being accepted socially or fear of telling one´s parents. This is normalised in *Go!azen 8.0*, when the relationship between Zuri and Enara is shown to be no different to the other romantic relationships.

3.3.4. Cultural and religious diversity

The character Sara appears in *Go!azen 6.0*, where she works as a kitchen porter. Sara is a young girl from Morocco whose family have lived in the Basque country for many years. Sara wears a *hijab* because she is proud of her culture and so decided to wear it willingly. Throughout the series, Sara is in a relationship with one of the boys, Aimar. Both face resistance from Sara´s father and Aimar´s mother. Sara also suffers racism from her classmate, Igor.

3.3.5. Chronological differences

The character of Joxe, known as Zuzen, appears in the film, *Go!azen 1.0*, and in *Go!azen 2.0, 3.0, 4.0 and 5.0*. He is a monk and head teacher at *Basakabi* and has an authoritarian teaching style, based on discipline and catholic morality. He has a great deal of rules and is reticent about innovation. Over time in the series, Zuzen becomes less authoritarian and traditional and more flexible in terms of morality. This draws him closer to the young characters and earns their affection and recognition.

One of the characters who has most experience in *Go!azen* is Begoña, since she has appeared in all the series since *Go!azen 3.0*. She is in charge of cleaning at *Basakabi* and is the oldest character in the series since *6.0* (until then it was Zuzen). She has great rapport with the young characters throughout the series. In *Go!azen 7.0 and 8.0,* she is the one who sets Markel straight. Apart from that, she embodies the change in generation in terms of the other adults and young characters, and uses words such as *streaming*, *Tinder*, etc in her vocabulary.

3.3.6. Gender equality

From the premiere of the film *Go!azen 1.0* in 2008 until broadcasting the last series *Go!azen 8.0*, there has been a quantitative and qualitative evolution in addressing gender equality.

In terms of quantitative data, none of the main adult characters (two men Joxe and Mikel) or supporting ones who had a teaching role were women, since it was a camp run by monks. As for the young roles, there were six boys and three girls. Over fourteen years up until *Go!azen 8.0* changes were made and thus from *Go!azen 3.0* onwards the number of young female characters surpassed that of their young male counterparts, including a transgender character in *Go!azen 6.0, Gabo*. This quantitative change can be seen in Figure 3.

Figure 3: *Presence of characters according to the gender variable*
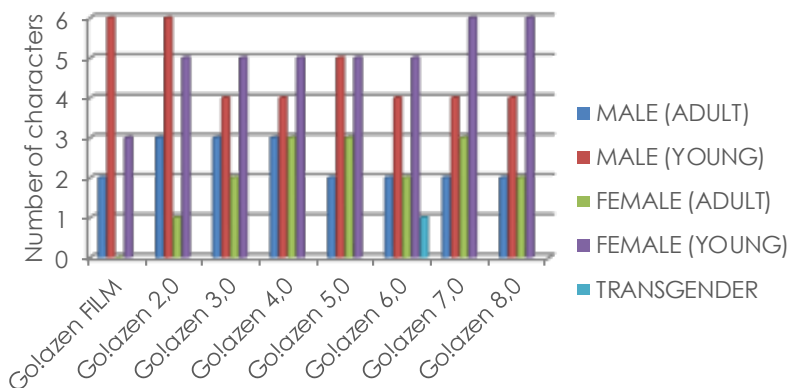
Note. Created by the author from the data from *Go!azen (telesaila)* (2022).

In terms of qualitative data, gender-related plots are included, (e.g.: a transgender character, Gabo, in *Go!azen 6.0*), female head teachers (eg.: Amaia has been the head teacher at the camp since *Go!azen 6.0*), sexist abuse (e.g.: story of Ander in *Go!azen 5.0)*, women in Islamic culture (Sara in *Go!azen 6.0*), etc.

3.4. Go!azen transmedia universe

All the episodes from Go!azen, as well as the film and plays are available on the EITB website, on the à la carte television platform (EITB Nahieran) and on the app.

From the app and the website extra content, the karaoke, songs, video tutorials for the choreography, the calendar, and an analysis of some of the songs and news can also be accessed.

On the EITB channel on Youtube are the episodes of Go!azen 8.0, as well as the karaokes from all the songs in Go!azen, including those which are used in the stories to display values or diversity.

Each of the three plays (Go!azen Antzerkia 2018, 2019 and 2020) are linked to one of the series (Go!azen 4.0, 5.0 and 6.0 respectively), and include the main plots in them. In Go! azen Antzerkia 2019, the plot is added for Ander´s homosexuality and the sexist abuse he suffers as a result. There is a fourth play called Go!azen linked to the film.

Apart from the plays, Go!azen carries out other live performancess such as concerts, previews and participative karaokes with fans.

Go!azen works with the provincial government of Guipúzcoa at its camp Denok Zu (you are everybody), to highlight issues such as sexual diversity and sexual abuse. The campaign has a promotional music video clip with the same name and which is performed by the Go!azen cast (Donostitik, 2017). The song was added to the Go!azen 5.0 plots and the corresponding play, Go!azen Antzerkia 2019.

The actor Kimetz Rentería, who plays Gabo in Go!azen 6.0, wanted to raise awareness about his situation by participating in the third edition of the singing competition Bago!az for which the prize was to receive a role in Go!azen 6.0. Although he didn´t win, at Go!azen it was decided he could join the cast for the series.

In the book Maddiren amona influencerra (the grandmother influencer by Maddi) (2020), the coprotagonist is Maddi´s grandmother. The book highlights chronological differences by turning the argument about the grandmother-granddaughter relationship on its head during the general lockdown in the year 2020. The story is also available on the corresponding audio-book, which can be accessed at the EITB podcast section[4].

Go!azen has a presence on Twitter, Instagram, TikTok and Facebook. To legally use these social networks users must be older than the target audience ages. However, they can be used from an educational point of view, since among their contents are activities for raising awareness and creating digital contents.

Lastly, in 2022 Go!azen launched an activity for cocreating the summer song from contributions made by the audience. To do so, it provided instructions by means of an explicative video and a musical and rhymic base. In July 2022 the song, Bizi-Alai (cheerful life) was performed from the contributions made by over 500 young people (EITB, 2022c).

4. Discussion

Go!azen is a musical series that is highly popular among child and teenage audiences in the Basque Country and adjoining areas: Go!azen 8.0 is the most viewed edition with a 6.0% share, a 14.4% quota of screen time among Basque speakers, 98,000 televiewers for the audience accumulated for each episode, and absolute leader (32.9% quota) among the youngest audience (EITB, 2022b). These figures are very high if we bear in mind the quota of screen time for the national television channels in the Basque Country: Channel 1, 8.8%; channel 2, 3.3%; Antena3, 10.8%; Cuatro, 5.7%; Telecinco, 14%; and La Sexta, 7% (Statista, 2022).

In relation to the potential influence the series has, bearing in mind that Go!azen is produced in Basque and its target market, this had an influence on spectators between 6 and 12 years old who are bilingual (according to data from EUSTAT-Basque Institute of Statistics in 2019, it surpassed 83% at that age range, and 17% of the remainder and 10% are passive bilingual population).

After viewing, observing and analysing the media contents of Go!azen, and although it is a fictional entertainment series, it could be said that Go!azen encourages its contents to be used for educational purposes to highlight values, address diversity and nurture critical thinking and audience participation (Medrano, 2006). That is, the characteristics of the Go!azen contents encourage using them as an educational tool since displaying values and diversity can be used by educators for solving problems or tackling situations, using the characters and situations in the series.

The visibility *Go!azen* has given to these issues has had a positive effect on the construction of the identity of the audience, due to the permeability of this age group and the influence television has as a socialising agent (Falieres, 2006, as cited by Jiménez, 2012). This enables the audience to adopt the behaviour of the characters (Jiménez, 2012).

As for the evolution of *Go!azen* throughout the eighteen years it has run, it began as a film musical in which plots from a children´s film were shown (romantic relationships, rivalries, etc.). When the film became a series, especially from *Go!azen 3.0*, that is, when it became transmedia, the plots began to tackle diversity, which became a fundamental feature of *Go!azen* from series to series (Audiovisual451, 2020). This trend is also embodied in its head teacher, Zuzen, which, in turn, means the outlook of the camp gradually becomes more open-minded bearing in mind diversity and the most active teaching-learning methodologies. These changes are established from *Go!azen 6.0* onwards since when Zuzen retires Amaia takes over who has a comprehensive and positive outlook in keeping with the post digital society (Jandric et al., 2018) and is a female head teacher. The appointment of Amaia marks the end of the process for including women in the adult cast, one that began with the film in which they were missing, until they gained parity with men in the last series broadcast, *Go!azen 8.0*.

Gender equality, therefore, is addressed by *Go!azen* both from a quantitative point of view (adding more female, adult and young characters, and from a qualitative perspective, that is adding gender-related plots: women as head teachers, sexist abuse, toxic relationships, women in Islamic culture, romantic relationships dependent relationships, idealisation of romantic love, etc. Gender equality is covered according to the age of the audience: it promotes kindness, preventing gender and/or sex-related bullying, romantic relationships, nurturing communication as way of settling conflicts, self-esteem and suitable use of Technologies for Relationships, Information and Communication (TRIC) (Marta-Lazo, Gabelas and Marfil-Carmona,2019), and social networks in order to avoid hazardous situations (Trillo, 2019). The series presents different values from the perspective of the Relational Factor (Marta-Lazo and Gabelas, 2016) as referred to in the "R" in the acronym TRIC.

Go!azen highlights and normalises diversity which is covered alongside equality. That is, it shows not only the differences but also the similarities between different characters. This exposure to diversity and the approach to it helps the audience become more open-minded to other ways of living. It also gives them the opportunity to learn and increase the number of strategies and skills they have (Aguado et al., 2010). Likewise, normalization and displays of diversity helps the audience to overcome stereotypes and prejudices.

As for the characters, both their features and the situations and plots in the series provide the audience with models and values which enable them to interiorise both behaviour and attitudes, and thus they broaden the amount of experiences they might have (Sahudillo, 2007). To be specific, the potential the characters have to help young people construct and accept one´s identity can be seen in so far as different identities are shown both in terms of romantic-sexual, family relationships, functional diversity and those linked to tastes, features and personal abilities.

The analysis of *Go!azen 8.0* in terms of the moral values embodied in the young characters show all those identified by Schwartz (1992), apart from power. Their order of prevalence is similar to that observed by Schwartz (2012). That is, benevolence and self-direction are embodied in all the young characters and prevail over the other ones. Conversely, power is not seen and there are few displays of tradition. The stories put stimulation to the forefront, which usually has a lower rank, and detracts from universalism, which usually has a higher position (Schwartz, 2012). Likewise, the prevalence of benevolence entails the absence of one of the values it clashes with: power. The prevalence of the latter (as it is not embodied in all characters in unison) gives rise to conflictive situations among the characters, as well as internal conflicts when another clashing value is shown, such as for example, achievement (Jorge, 2016). The second most prevalent value in *Go!azen 8.0* is self-direction which is embodied in seven of the characters, and which may explain the lower presence of conflicting values: tradition, security and conformity (Jorge, 2016).

The display of moral values in *Go!azen 8.0* may nurture the moral development of the children in so far as conflicts in values transcend the screen and pass between the characters and viewers. This gives rise to an imbalance in their mindset after which their cognitive-moral scaffolding has to be restructured. This results in a more developed sense of morality (Kohlberg, 1975).

Go!azen, therefore educates "for" and "from" the show, transcending the divide between the school and the television by educating audiences to be more critical and reflexive (Ferrés, 1995).

As for representing the anti-values in *Go!azen 8.0*, the young characters show they can overcome these by means of displaying different skills: admitting mistakes, accepting responsibility, asserting oneself, empathy, etc. As for anti-values in adults, the characters embodying them are ridiculed or penalised as

their deeds have negative outcomes, such as with Markel, or characters embodying these anti-values are portrayed as villains, as can be seen with Edorta.

Treating diversity and the values shown in the series transcends the screen and reaches the audience due to the transmedia approach (Gil-Quintana and Osuna-Acedo, 2020; Jenkins, 2003 as cited by Jenkins, 2007). This method, apart from fostering dissemination within the confines of the series and the reality the audience has (eg.: participating in the series through the competitions *DantzanGo!* and *Bago!az*; live experiences, the chance to interact with the actors), encourages audience interaction (Castells, 1998, as cited by Osuna-Acedo, 2010), and they are given the capacity to create their own contents in the digital space and their own communicative style , as well as to develop dynamic channels of communication.

The extent of the *Go!azen* transmedia universe with over twenty elements and their different languages (written, audiovisual, theatre, digital, musical and sound) guides the audience to finding the option which best fits their tastes, preferences and abilities. At the same time, the interconnection between the different spaces in the universe helps the audience try out old and new media (Scolari, 2014b) Therefore, they might become hooked on them and carry on exploring them.

As for the social networks, they are used not just for promoting *Go!azen*, but also to highlight commitments to social reality (eg.: 8th of March in the stories on the social networks) and to create links between elements of the transmedia universe (Gil-Quintana and Osuna-Acedo, 2020).

The activity launched in summer 2022 in which the audience was invited to co-create a song merits special attention. This activity concurs with the features of the audience which *Go!azen* targets in contemporary postdigital society (Jandric et al., 2018), where the audience is EMIREC, prosumer and webactor (Gil-Quintana, 2016). This co-creative initiative adapts to the features of postdigital society and enables it to be used as an educational tool for working on music, language, values, creativity, partnership, team work, learning to face challenges, etc., so that in this participative culture learning opportunities can be created and these youngest audiences can be empowered as digital users (Aparici and Osuna-Acedo, 2013). That is, it promotes the construction of an audience that are no longer mere passive consumers to being the main contributors for the contents (Escaño, 2019).

Lastly, it must be stressed that the significance of an institution such as the Chartered Regional Government of Guipúzcoa is aware of the potential it has to imbue values in the general public, as well as the influence the television has on people and education through the mass media. Therefore, *Go!azen* is used to promote the *Denok Zu* campaign for raising awareness.

5. Conclusions

Starting from the premise that no media product is reality but a depiction of one, having viewed, observed and analysed Go!azen we can state the hypothesis have been validated:

- *Go!azen* is a suitable teaching resource for children aged between 6 and 12 years old.

- *Go!azen* shows values and diversity in contemporary society.

- The characters in *Go!azen* highlight diversity and convey values.

- The contents conveyed in *Go!azen* reach children by different means and at different depths.

The drive by EITB for a transmedia series in Basque which targets very young viewers, as well as the institutional support received show how important institutions deem it to be to promote both education from the mass media, and to nurture the use of Basque among children, spread values, highlight and normalise diversity and stimulate reflection and creativity.

The transmedia experience of *Go!azen* has become a social phenomenon for child and teenage audiences, while highlighting moral values and addressing diversity in a suitable manner. Moreover, *Go!azen* uses narrative language and carries out initiatives which are typical of postdigital society by promoting the joint creation of contents and the construction of audiences that are not only passive consumers, but also leading players in terms of producing the contents and who can access them with different media and languages.

The educational approach to the *Go!azen* contents helps find solutions to social problems and nurtures the construction of individual life projects which are in harmony with group ones. It also provides alternative projects for social life and for the nation which maintain the sense of connection between the personal and group identity and that of the national culture (D'Angelo, 1994, as cited by D'Angelo,

1999). This educational approach and the transmedia one accompanying it makes it more likely the audience will be influenced due to a greater connection between the contents and the audience.

Therefore, accepting the two-way relationship between the media and society, *Go!azen* is a useful classroom tool for conveying social values, highlighting the inherent, natural and irrevocable diversity there is in contemporary society (Jiménez-Fernández, 2005, 2010, 2011, as cited by Jiménez and Román, 2019), and helps shape identity and the ethical values for children and teenagers which they gradually accept as being their own ones (Perinat, s.f.).

Future lines of research may explore how other significant social issues are addressed and which are shown on *Go!azen* such as the environment, gender equality, etc.

6. Contributions

Contributions	Authors
Research design	Author 1, Author 2
Documentary search	Author 1, Author 2
Data collection	Author 1, Author 2
Critical data analysis and interpretation	Author 1, Author 2
Review and approval of versions	Author 1, Author 2

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Notas al final

1. https://www.eitb.eus/eu/telebista/programak/goazen/

2. Diminutive of zuzendaria (headmaster).

3. Transgender is used since Kimetz as Gabo, at the time *Go!azen 6.0* was broadcast had not made any changes to his anatomy, although Kimetz defines himself as transexual (Kimetz Rentería, 2020).

4. https://cutt.ly/JLbvlRO