

“En tu casa o en la mía’: the interview as infotainment

“En tu casa o en la mía”: la entrevista como infoentretenimiento

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Abstract:

The fight for viewers has led to a spectacular range of television content on offer where boundaries of genres have disappeared giving rise to new formats of hybrid television programmes. This has given a new lease of life to interviews as a genre of infotainment. The present article analyses the programme ‘En tu casa o en la mía’, a new type of interview of famous personalities which combines information and entertainment with elements that are very similar to the info-show. We shall embark on a study of this media product, its narrative, treatment, structure and the technique used so as to describe the elements that make it an example of gender hybridization in today’s television programmes.

Keywords:

Television, interview, infotainment, hyper-genre, information

Resumen:

La lucha por la audiencia ha provocado una oferta de contenidos espectacular donde las fronteras de los géneros se han difuminado, dando lugar a nuevos formatos televisivos híbridos que han revitalizado la entrevista como un género de infoentretenimiento. A lo largo de este artículo analizamos el programa “En tu casa o en la mía”, un nuevo formato de entrevista de personalidad que aúna información y entretenimiento con claros elementos cercanos al infoshow. Estudiamos el producto mediático atendiendo a la narrativa, el tratamiento, la estructura y la técnica empleada con el fin de describir los elementos que hacen de este espacio un ejemplo de hibridación de géneros en el contexto televisivo actual.

Palabras clave:

Televisión, entrevista, infoentretenimiento, hipergénero, información

1. Introduction

The television is the communication medium par excellence, so affirms Fernandez Torres (2005) that as sight is the sense that offers the most direct experience, the television gives the sensation that what is seen on it is the reality and therefore it contributes powerfully towards the shaping of public opinion.

Images dominate thought and override whatever is not on the screen. It seems that it is not possible to imagine our world without the television; it is the most powerful broadcast media for audio-visual messages so far and the easiest and most comfortable way to distribute content.

Last year Spaniards watched television for 3 hours and 54 minutes per day (five minutes less than the previous year) according to statistics from Kantarmedia (2015). By months the highest recording amount of time spent before the television was in January and February, with an average of 263 minutes per day.

Telecinco channel was the most watched for the fourth consecutive year with 14.8% of the audience share beating *Antenna 3* (13.5%) while the Atresmedia and Mediaset companies made up for 58% of the total audience registered and received 86% of the total advertising fees. On the other extreme TVE La 1 registered a historical minimum (9.8%), having been the leading news broadcaster in past years.

The foregoing data gives an idea of the broadcasting strength that the television has among other mass media in Spain, this is due to the power of images but also its supply of non-stop entertainment.

Television programming has gone through a spectacular change in the last decade. The arrival of private television channels in the 80s marked a turning point in the audio-visual sphere in Spain as dominion of public television gave way to a phase characterised by the increase of supply and demand.

In this context new content came up that was closer to the social reality of viewers and gave rise to hyper-television in which reality programmes became the essence of television reality television. This phenomenon is characterised by extreme hybridization of generic elements due to a “breakdown of programme boundaries with the dispersion of elements of novel formatting in the television guide due to the convergence of the television with other communication media” (Gordillo y Ramirez, 2013:24).

We therefore witnessed a spectacular evolution of the audio-visual format towards what experts call hyper-television or info-show, whose origins can be traced to the end of the 80s decade in the United States. (Orza, 2002).

This convergence of mass media is what Scolari (2009:18) identifies as “*crossmedia, multiple platforms, intertextual commodity, transmedial worlds, transmedial interactions, multimodality and overflow*”. i.e. the emergence of a new

narrative that spreads across various systems of expression (verbal, iconic, audio-visual, interactive, etc.) and of media (cinema, comic books, television, videogames, theatre, etc.) giving rise to a hybridization of formats and content.

1.1. The hybridization of genres

The reality of multiplatform context, the fragmentation of television programmes and the economic crisis compels television channels to try to surprise viewers, and the result of this mix of audio-visual ingredients is infotainment, “a hybridization of genres that turns everything on television into entertainment, even the news” (García Horcajo, 2011: 44).

Hybridization, understood as the mixture of ideas and formats has been a basic tool for the creation and innovation in all spheres, that is the reason why it cannot be exempt in television, an essential public service whose objective as stipulated in article 128 of the Spanish Constitution, ought to be “to satisfy the interests of the citizens and to contribute to information pluralism, to the moulding of free public opinion and for cultural promotion”.

In the era of infotainment the three basic functions of the television: to inform, to entertain and to educate (Bobo, 2005) have been mixed up giving rise to new narratives and audio-visual styles that transcend traditional narratives.

Private stories are expanded, television narratives multiply and visual styles adapt themselves to the hybridization of genres which has led to new formats that enrich traditional formats and which strive to surprise viewers with innovative combinations.

If genre is a concept that permits for the organization of narration from a series of conventions, criteria and norms that mark similarities and differences so as to group television programmes into various categories marked by mechanisms of textual coherence; the hyper-genre is a big thematic container that has reclassified television genres (Gordillo, 2009) and which has led to the disappearance of classical boundaries between information and entertainment, this new Journalism is therefore characterised by:

“the arrangement of themes by function of entertainment criteria; to heighten the show of the private lives of personalities; to exploit dramatization; to create a dynamic setting; and to modify the presenter’s role towards that of interpreter and guide for viewers” (García, 2004:37)

In Spain, the origins of these new formats are to be found in the “The Puppet News”, in *Canal +*; and in “Caiga quien caiga” (whoever has to fall will fall) on *Telecinco* TV channel. Both for the first time told the news from a different point of view, a more irreverent one made up of political satire with a great amount of humour.

These were followed by other hybrid formats that Gordillo (2009) calls docusoap - investigative journalism, magazines and reality shows which in the guise of current news are actually real life stories, stories on current affairs and a reconstruction of events.

Television audiences are no longer passive viewers to whom the messages are merely directed at. The new television panorama gives them key importance in the commercial process; success is therefore measured by the capacity to garner the highest number of viewers as that translates into more economic gain through income from advertising.

The support of the audience size as a way to legitimize the survival of television products goes hand in hand with the importance and the prominence of televised discourse.

“A discourse which, on television, principally takes on a socialization function on potential audiences, to attract and charm due to the emotionality of the stories, from an essentially seductive point of view, to the viewer who tries to get into contact for the first time with a given media.” (Gallego et al., 2010:3).

A change is emerging in the content format in the role played by various macro genres within television programming. There are definitely “new formulas, strategies, and in conception of editorial lines that pursue high competitiveness or in some cases, mere subsistence” (Prado, 1999:12).

The invasion of fiction by reality television, the ‘spectacle’ of information and commercialization of feelings has led to the dissolution of boundaries between genres and the fusion of content that has generated changes in television discourse which has moved away from the reproductive model to get closer to a model that produces reality television.

We therefore now have a news hyper-genre, one that combines entertainment, variety and fiction and among them the info-show and infotainment stand out, the main differences between them is that in the first one entertainment takes precedence while in the second one, information is given priority (Luzon and Ferrer, 2008).

Riera (2015) says that the main difference between them lies in relation to journalistic discourse, even if it coincides in the characteristics that go from thematic elements and narrative resources and that Berrocal *et al.* (2014) identify as; thematic, narrative, treatment and technique.

Being a hybrid genre, the content of infotainment adapts itself to the present and that is the reason why it opts for themes with impact and social interest such as events, disasters, curiosities and celebrities.

1.2. The interview on television

Interviews are one of the most versatile information genres that exist. Martínez Albertos defines them as “news told to viewers by the protagonist, with all the transcendence that can be derived from it” (1997:248).

The first rule for carrying out an interview has nothing to do with journalistic technique and is summarized by the question “who will be interviewed and for what reason?” (Moreno, 2003:272). It is therefore conceived as a meeting convened between two or more people to deal with an issue, to inform the public, etc. When applied to Journalism, the interview “is

a dialogue between a journalist and someone whose opinions and confidentialities may be of public interest” (Lazarro Carreter, 1998:195).

Enrique Toran highlights the importance of televised interviews because the words of the interviewee are:

“reflected accurately (it is very difficult to manipulate them) along with the intonations, manner of saying them, doubts and intentional silences. Images offer a visual description of the personality and additionally, register his/her non-verbal communication such as gestures, way of looking, hand movements and body posture which are all very significant as personality indicators” (Toran, 1982:68).

Mariano Cebrian (1992) expresses himself in the same terms when he affirms that interviews are a reflection of the personality interviewed without a change of codes due to what is expressed, except for the modifications introduced by the interview technique. The interviewee appears with the personal features of his/her voice and his/her body language.

In this hybridization context, Gordillo says that the televised interview fits well in the news hyper-genre which also encompasses “news bulletins, news features, documentaries, debates, live coverage and thematic news etc.” (2009: 126).

The interview is conditioned by dialogue, the presenter and the rules of the game. Dialogue here is the essential piece in the genre as it is the main source of information and the element that allows for its development. However the interviewer is the essential figure that designs, conducts and finds out about what he/she needs to obtain from the interviewee. Finally, norms are the structural base of interviews; they are immovable like the distribution of roles, the time slot and duration of the interview, the typology of questions and technical issues such as the images, visual plans, camera angles and settings.

As Gordillo (2009:141) states, televised interviews are characterized by three fundamental factors:

- The importance of the interviewer, an essential figure whose role is to design, direct, ask, dialogue, incite and inquire about the interviewee.
- The dialogue as the engine of the narrative, since it is the principal source of information and the element that permits for the expansion of the narrative starting from the development of anecdotes and other issues.
- Normative elements as an unmoveable distributor of roles such as the positions of the interviewer and the interviewee are not interchangeable as well as the strict organization of time, the type of questions posed, the themes that are admissible or censored, prohibited frames etc.

Interviews can be grouped into various formats: current affairs, in-depth interviews, monographs and the magazine although an interview can encompass the entire television content and not merely a part of it as is the case with the programme that we are concerned with - “At your place or mine” which is a sort of “catch-all” in which we can find the defining elements of various formats that we will now proceed to detail.

The current affairs interview looks for answers and information directly from information sources in relation to recent occurrences reason for which the personalities interviewed allow us to know more about the events, get more information and obtain more elements to reflect on.

When this current affairs interview lasts more than 10 minutes it becomes an in-depth interview and if it is restricted thematically it is a monographic interview, which is oriented towards the treatment of a given issue in a multi-faceted and exhaustive manner.

For its part, the magazine interview is a hybrid that mixes questions about current events with personal issues of the interviewee. Its objective is to entertain the public with the person being interviewed but also the chief presenter and the questions that he/she poses.

This type of dialogue aims to portray an image that is as close as possible to the personality of the person interviewed through less well known aspects. The personality and his life is the centre of interest, the what and how of his/her life but above all to try and discover aspects that are not related to what he/she is mostly known for. It is an interview whose aim is to show the individuality of the interviewee from his/her emotions and human manifestation, his/her creative aptitudes, hobbies and deepest desires.

At an audio-visual level, in this kind of interview the interviewee is the absolute protagonist as what is important is his image and what he says, his manner of expression and his character which is observable in his answers.

It is a deep portrayal of him or her where he/she expounds his/her life, principles, philosophy and worldview.

“The interviewer should behave like the portrait artist who documents, studies and analyses the figure of the interviewee in a critical and thorough manner. Mutual understanding is arrived at whereby the interviewer’s role is that of initiator of the questions while the interviewee’s role is to open himself up, to lay himself open to discovery in order to portray his profundity to the public” (Cebrian, 1992; 268).

As a televised subgenre this magazine interview contains elements that proceed from other genres such as *talk-show*, given that the protagonists talk about their lives since the magazine presenter lends continuity to different emissions of the programme and to different content in the same programme and to hidden camera formats.

2. Objective, hypothesis and methodology

The objective of the present work is to analyse a new format of the personality interview that has clear elements that are very close to infotainment and to the magazine interview. The programme in question is “At your place or mine?” that is emitted by Channel 1 (*La 1*) of the Spanish Television on Wednesday from 22.00 to 23.30 hrs approximately.

The parting premise of this study is that “At your place or mine” represents a change of format within television discourse that is more oriented towards the hybridization of information and entertainment. From this hypothesis we want to describe the programme in terms of format, to detail the elements of that make up the programme and to describe them as a meta-language.

For a proper longitudinal study of the format we have chosen as a sample of nine programmes that make up the first season and in which Pablo Alboran, Jesulin de Ubrique, Lolita Flores, Pablo Motos, Carmen Martínez-Bordiu, Marilo Montero, Carlos Herrera, Jorge and Cesar Cadaval and Adolfo Suarez Illana participate. These interviews were emitted between 9th September and 4th November 2015.

The methodology of work will be done under sociological technique from the study of the case and we shall therefore proceed with the analysis of the programme. We have used the principles of pragmatism as a theoretical pattern, this is understood as a study of the manner in which context influences interpretation of meaning.

The context will therefore be the key element in analysing how the content is presented. The message varies depending on the context transmitted, that is the reason why we will take into account all the extra linguistic factors that determine the use of language; infographic, iconic, interpretative and musical elements that accompany each of the messages staged.

For the analysis of the programme in terms of format, we will base ourselves on the characteristics that Berrocal *et al* (2014) identify in infotainment as a basis of its narrative, treatment, structure and technique employed, in order to detail the elements that make up the programme an example of hybridization of genres in the current television.

At a narrative level we will study aspects relative to:

- De-contextualization of information. The stories are treated from a momentary and isolated point of view, without bringing in antecedents.
- Personification of stories. The themes dealt with are based on concrete individuals in such a way that the social content focuses on private stories.
- Viewer sentimentalism: there is an inquiry into the private life and experience of the protagonists. Their personal lives become an item of public interest.
- Dramatization of content: the stories have a fictional structure with an introduction, body and ending. The use of fictional narrative tools such as serialization, with previews that put forward spectacular or striking information or the crossing of two different informative plots, leaving one of them in abeyance.

- Humour in the themes: Content is analysed and critiqued from a humorous perspective. Humour appears by way of satire and mockery that also incorporates elements of irony and caricature.
- Writing and style: It does away with formal expression so as to get closer to the viewer.

As for treatment we shall establish the role that the interviewer plays as ‘coprotagonist’, if he is implicated in the news and incorporates his personality through gestures and comments, if a process of identification is created with the journalist-cum-personality.

At the thematic level we will see if being a hybrid genre that adapts itself to current content it opts for themes that have social impact and interest such as events, curiosities, celebrities etc.

Finally, at a technical level we will analyse if the following resources are employed:

- Hand held camera; it offers a higher sensation of proximity and a more realistic and dynamic impression which leads to the elevation of the viewer’s emotions.
- Live programming: The use of live television programmes and the incorporation of a feeling of immediacy.
- Dramatic function of music; It lends rhythm and comicalness to the message and makes the visual impact more powerful.
- Setting: The rhythm is usually quick and dynamic to transmit higher tension even managing to emulate the video. The resource of edition in slow motion produces the elongation of action and serves to highlight the importance of the images in the context of narration. Fast images increase effects such as anguish and funniness.
- Close-ups and portrayal of detail: The use of expressive details that underline the emotiveness of the individual or reveal his reactions. A detailed close up serves to emphasize mood and physical circumstance while on a subjective level the camera takes on the point of view of the personality with the objective of making the viewer experiment the same sensations.
- Post-production effects: There is a profusion of transitions and effects in order to achieve pieces that are visually more attractive. Posters that are key to the interpretation to images and testimonials and that often serve to maximize them. The manipulation of images by introducing elements of humour and parody is also a postproduction resource.
- Content propaganda; Previews of images or content of the programme whose emission is then delayed putting off gratification as a way to generate expectation from viewers.

3.1. Results

“At your place or mine” is a programme that vouches for interviews themed on personalities where the level of prominence of the presenter is so high to such a point that the points of the themes make reference as much to the personal and professional life of the interviewee as to that of the interviewer.

It is an innovative format that is modelled on “Travelling with Chester” and which stands out due to the setting in which it takes place - in the residence of the interviewer or interviewee where both have a relaxed chat, without fanfare and in camaraderie as most of the programme guests are acquaintances of the singer.

Due to the success of the first season, which had up to 20.5% share of the audience (almost 4 million viewers) when he interviewed Los Morancos; (two comedians brothers), the format signed up for 18 more programmes, in addition to the first batch. Guests on the programme have included Mariano Rajoy, the Spanish Prime Minister, Pedro Sanchez, the leader of the opposition and artists of high standing in music and theatre such as Alejandro Sanz and Paco Leon.

The same format has now been acquired by Mediaset where an initial season of interviews has been emitted under the title “My place is yours”, the new name of the programme.

3.2. Structure

The main body of the format is a conversation in which all types of issues of interest to viewers, both private and professional, are dealt with.

The structure of the nine programmes analysed is the same and adheres to the model of interviews of personalities formulated by Moreno (2010: 61). It is articulated around an introduction, the development or body of the interview and its closure by way of an epilogue, three blocks that in themselves are part of a thematic unity.

The introduction takes approximately a minute and a half and starts a voice over by the presenter. The programme plot, which we will proceed to detail, is only presented in this first chapter in this book of interviews. It was emitted on 9th September 2015;

“I have met all types of people and I have had opportunity to ask them whatever I wanted. However, in spite of that some questions always linger, as well as personalities to meet or to get to know better, whether they be friends or strangers, close to me or mere acquaintances, they may be similar to me or very unlike myself. We all have something to tell. At last I have the opportunity to not have anything go unasked; to open the door of my house to whoever wants to come in or to get into the abode of whomever invites me. Today the great day is here at last. Today we start “At your place or mine”.

Through this introduction Bertin Osborne presents the person he is about to interview. The piece includes about 4 or 5 videotapes of the interview and which alternate in the narration as a summary of the most interesting things that the interviewee says during the session.

This structure of the plot is similar to bait advertising, a term that is given to videos that announce part of the content through the most impacting images, the most exclusive things said and the most unnerving music. The aim of the bait is to hold the attention of the audience from the beginning to the end of the emission.

In the case of the first interview with Pablo Alboran, the following was the introduction:

“Today a real genius is coming to my house, a young man who at 26 has sold over two million albums, a lad who started singing in bars until he got them packed to capacity, a lad whose voice and physique are resoundingly successful. Who would have thought that to get where he is he would need to emigrate?”

(Videotape 1)

What he has not lost is his bearings, neither, it should be noted, his head. At least up to now.

(Videotape 2 Song)

He tried to study philosophy then advertising, but university was not his thing. He was interested notes, but not those with which one is graded but those that reverberate in the heart.

(Videotape 3)

How unjust is fame. Mine, I mean. We are not here to talk about myself but about Pablo, are you going to sing to me or recount things to me?

(Videotape 4 Song)

No, no, of course I will have you talk, that is the reason why you are in my house which today is yours as well”.

After the introduction the programme begins and the interviewee is welcomed. The host and his guest are joined by two other pals at the entrance of the house and they chat as they walk towards the spot where the interview will take place.

The interview usually takes place in various parts of the house and is complemented with things that the protagonists do together – they have lunch, they prepare a meal, they play a game etc. The programme is enriched with images from the guest’s album and / or from the *TVE* archive, which illustrate some things said in the conversation. It also incorporates brief interventions from the guest’s circle or from other people which contributes to better knowledge of him by viewers.

The ending or epilogue takes one minute and in it Bertin Osborne draws a literal and metaphorical portrait of the interviewee by voice-over. Following the precepts of the interview, a summary of the fundamental aspects of the interviewee

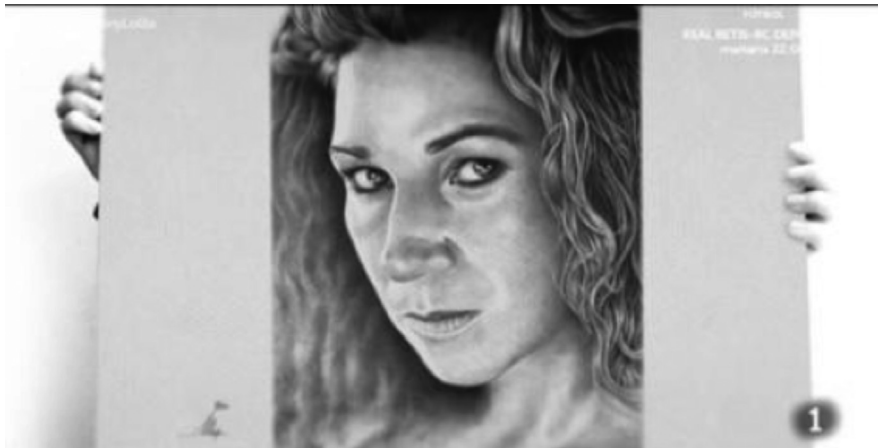
is done as garnered from the interview, and at the same time it highlights the most important aspects obtained. We hereby reprint the epilogue of the interview with Lolita (see picture 1):

“I thought that I knew everything about my hostess, but I was wrong. I had no idea that I owed her 1,000 pesetas. Neither did I suspect that the brightness of her eyes was due to having wept, neither that she believes that she has the same smell of flowers as her mother the most prominent of the Flores (flowers) family, from which she has inherited so much.

What has not become clear to me is if she had an affair or no with the bullfighter of the fine art, I hope that the question did not seem out of place, I had to ask for the sake of Carmina o I would have exploded.

Lola, Lolita, Elena, precious offshoot of Gypsies who leaves a smile on my lips, in my soul, I am certain about two things – that in this house all the three of them live and that they will always make me feel at home wherever they are”.

Image 1: Final portrait in interview with Lolita.



Source: At your place or mine (TVE)

So as to lend dynamism to the format, each interview introduces novelties that make the audience to continue to be keen on the programmes. It is the case with the game with Pablo Motos, the billiard game between Jesulin de Ubrique and Los Morancos and the culinary demonstration by Carlos Herrera. This way over and above the magazine interview the interviewees show the individual behind the personality – their creative aptitudes, hobbies and deepest desires.

3.1. *The Narrative*

The content of the interview adapts itself to the present moment. That is the reason why it often opts for striking issues and of social interest such as events, anecdotes and curiosities of interviewees in order to entertain and promote the visual aspect.

The programme uses the following narrative pattern:

- It shows the daily life of the interview participants.

It not only shows human nature and emotions but also fosters the role of the television as a window display. We see the interviewer having a shower, shaving, coming down the stairs to the sitting room, getting out through the door to receive the guest. Given that there is no studio the atmosphere is calm and friendly, it is a special setting which gives viewers the sensation of watching something different.

Through this formula the audience is permitted to round out the edges in the interviewee’s profile, to see how he is when he is in relaxed mode, how he behaves in daily situations, if he is competitive at games, if he is fun to be with, etc.

- False inclusion of the viewer in the television programme

The programmes has recourse to two or three symbolic myths around which, according to Gerard Imbert (2003), the new television is constructed; the myths of transparency and closeness.

The transparency myth is the sensation of false everydayness. It is a simulation of reality as the chat between the friends is conditioned by the camera, setting, operators and a script. We therefore are presented with an interview that is set in reality television.

For its part, the nearness myth allows for the recreation of intimacy, familiarity is depicted - we are witnessing a chat between friends and it seems that we are seated with them in their sitting room, cooking etc.; we see the interior of the home through the peephole that is the television. In Imbert’s words (2003:208): “the voyeuristic charm of the images complements the attraction felt by the audience”, as it creates in them the sensation of watching totally authentic behaviour, of watching things happening in reality.

A good example of this is the interview of Los Morancos on October 28th. We visit Bertin Osborne’s farm in Seville in the company of Jorge Cadaval and his husband Ken. Both actors invite us on a walk all over the place. They give special attention to the decoration, portraits and photographs that cover the walls of the musician’s house. The intrusion into his privacy is such that we even get into his dressing room. (see image 2).

Image 2: Los Morancos in Bertin Osborne's dressing room.



Source: At your place or mine (TVE)

- It resorts to the formula of the reality television

It is a hybrid format that as Garcia Martinez (2009) affirms, renegotiates the relationship between depiction and reference, the notion of simulation is taken to the extreme and new performance structures are put in place.

In this sense the viewer is invited to get into Bertin's or the interviewee's house and be privy to a chat between friends thereby activating the most instinctive of human passions and curiosity when presented with the possibility of seeing real situations from the comfort and anonymity of the sofa, to get to know each corner of the house of the famous, how they live, where they sleep, what their bathrooms look like etc.

The barrier between what is private and what is public is broken by a renouncement of private conversation that facilitates empathy between the protagonists and the viewers.

- Simulation of spontaneity.

Part of the programme's success resides in the spontaneity and bonhomie of the interviewer, however, between 80% and 90% of the interview is planned and scripted.

According to Elidrissi's records, the script is written by four people (two men and two women). They write the prologue, the epilogue and even prior interviews with the personality and people of his circle in order to create the script in includes

the beginning, the questions and the ending to such a point that they think of not only what Bertin will ask but also sometimes even his reply to what we know that the interviewee will reply¹.

- Personification of stories

The themes dealt with are about concrete individuals in such a way that the content is focused on the private story of the interviewee but also of the interviewer who converts himself into a personality in each programme. He shows his house, his family and talks of any private theme without hindrance.

From the very first programme his whole family is seen, he deals with such private issues as the illness of his son Kike and talks about the Bertin Osborne Foundation that raises funds for treatments and therapy for the development of movement, cognitive and sensory skills of children that suffer from brain damage (see picture 3).

Image 3: Bertin Osborne and his family together with Pablo Alboran, musician.



Source: At your place or mine (TVE)

Change of roles is also frequent during the interviews. An example of this is to be found in Marilo Montero's interview on 14th October, she assumes the role of informer for a little over 15 minutes, which permits us to know Bertin more deeply.

Another formula employed in this sense is the introduction of new personalities in the interview. Friends and family come to enrich the profile of the interviewer by contributing their point of view thus complementing his/her biography, in such a way that it is frequent to hold the interview during a meal among friends full of anecdotes and funny stories.

¹ “Bertin Osborne's spontaneity is included in the script. Available in <http://www.elmundo.es/television/2016/03/16/56e86de7268e3ec6578b4687.html>

That is the case in five out of nine interviews: with Pablo Alboran, Jesulin de Ubrique, Lolita, Carlos Herrera and Los Morancos.

In the interview with Pablo Alboran, the invited guest is Dani Garcia, a chef from Malaga and a friend of the musician, he is also charged with making the meal. In the second part it is Bertin Osborne's wife, Fabiola, who joins the conversation while they take tea. She even takes up the role of interviewer. The programme ends with a third phase in the garden where Bertin's entire family is present and everyone takes part in the conversation.

In the interview of Jesulin de Ubrique, Bertin's daughter, Alejandra, is present and also Victor Janeiro, Jesulin's stepbrother. (See picture 4)

Image 4: Relaxed chat between Jesulin, his brother and Bertin Osborne



Source: At your place or mine (TVE)

For his part, in Lolita's house, Bertin profits to interview his daughter, Elena Furiase, for a while and a little later to have a conversation of three people.

Fabiola is added on as hostess and friend during the interview with Carlos Herrera. Almost a third of the interview is held during the meal and afterwards in the garden where they snack cured meat and have a chat full of anecdotes and stories unknown to most of the public.

The biggest group of people comes together in the interview of Los Morancos. It is a double interview – to each of the two brothers and therefore, Ken, Jorge Cadaval's husband, is present as well as Cesar's son. The interviews are done with each person separately and with the presence of the respective husband and son. At the end of both everyone comes together for a meal full of laughter and fun more proper of private meetings with friends and family.

- Viewer sentimentality

Inquiry is made into private stories and the lives of the protagonists and therefore their private lives have become public interest.

Being well known people many anecdotes are already known to the public, however, there is an emphasis on the use of heretofore unknown angles on the protagonists, who make striking revelations that they would only divulge to friends. They chat about things, situations and personalities that are unknown to the audience but that belong to the common past of the interviewer and interviewee.

We therefore get to know that Bertin owes 1,000 pesetas to Lolita from when both were 16 years old and he needed money to go and see a girlfriend and that he used to belong to the circle of Carmen Martínez Bordinu and Isabel Presley.

- Dramatization of content

The interviews are articulated around thematic blocks that are introduced through the use of break bumpers elaborated on the basis of photographs that belong to the guest's private album and usable visuals of the interview and carefully selected music.

Every bumper acts as a separator of thematic blocks and sometimes functions as a preview with spectacular or striking statements in order to hold the attention of the audience until the end of the programme.

3.3. Treatment

Humour, simplicity and closeness are key features of “At your place or mine”, a programme that discards formal expression as a way of getting closer to the viewer.

The real personality of the interviewer flows which lends him spontaneity in order to capture the complicity of the viewers. This enables Bertin Osborne to assume a relevant role as a “co-protagonist”, it is implied in the interview and incorporates his personality through his gestures and comments, this way a process of identification with the journalist-cum-personality is created. In this process colloquial expressions like “tío, tú te acuerdas” (guy, you do remember) or, even foul language such as “fuck, that was”, in reference to someone known to both.

3.4. *Technique*

- Planes

At a technical level for the most part the median plane is used which encapsulates both the interviewer and interviewee and close-ups during replies in which confessions are made as the plane is expressive and underlines the emotiveness of the individual which serves to emphasize his the emotionality.

The general planes are relegated to the scenes of welcome and the bidding goodbye to the interviewee as well as to frame the different blocks in which the interview is structured. Just before or after the separation bumpers there is a general plane which takes us to the spot in the house where the interview will take place. This way we also get to see the various rooms of the residences that serve as improvised studios each week.

The recording of the programme is done in long shots. According to Seli Martinez, the producer, it is a work which she describes as ‘choreography’ as from when the guest makes his entrance until he leaves they don’t stop recording so that the interviewer and interviewee do not become “very conscious of the presence of cameras so as to obtain a more natural result”².

- Content propaganda

From the very introduction previews of images and content from the interview are included as a way of generating expectation among viewers.

- Setting as a key item

The setting in which the interview takes place also becomes important as it contributes to increase the sensation of privacy, of watching a private encounter. The change of scene allows for visual agility of the setting as well as to get to know the private dimension of the personality, to see how he behaves in his day to day affairs, if he knows how to cook or how natural he is in his interaction with the singer’s children for instance.

The different settings also serve as points of transition in the conversation. By function of where they are in the house, they talk about professional or personal issues or anecdotes that correspond to the most private ambience of the interviewee but of the interviewer as well.

This change of scene also brings more realism and dynamism to the conversation, contributes to visual agility and serves as a stimulus to viewers who are interested in seeing the different parts of the house.

² “The soundtrack of the conversations with Bertin”. Is available in http://cultura.elpais.com/cultura/2015/11/10/television/1447178685_932087.html

Whereas the interview of Pablo Alboran takes place in four scenarios – the sitting room, the kitchen, the small sitting room where they take tea and the garden outside of the house. Adolfo Suarez Illana’s interview is done mainly in the sitting room however, on upto three occasions we see scenes of the chat they have in the kitchen while they both take coffee. The same happens with Carmen Martinez Bordiu; the difference is that we get to see the main rooms of the house in the company of this hostess as well as the photographs and objects that she loves most.

The interviews of Lolita and Pablo Motos have a similar structure, the first one takes place on the porch, in the sitting room and in the terrace where her daughter is interviewed. In the case of the Antena 3 presenter the interview takes place in the kitchen and in the garden where Osborne and Motos have an interesting competition (see picture 5).

Image 5: sports competition between Bertin Osborne and Pablo Motos.



Source: At your place or mine (TVE)

Thanks to the interviews of Marilo Montero and Carlos Herrera we get to see the upstairs of Bertin Osborne’s house. Although the first interview mostly takes place in the sitting room, Bertin acting as the host shows her his bedroom where part of the interview takes place, it then ends in the garden.

On the other hand Carlos Herrera’s interview takes place in the sitting room and kitchen where he even prepares a dish from Almeria. Halfway through Fabiola takes over as the interviewer. The chat between the two takes place in her bedroom and in her children’s bedroom (see picture 6). The last part of the programme takes place during lunch in the garden as we mentioned earlier.

Picture 6: Fabiola interviews Carlos Herrera



Source: At your place or mine (TVE)

The interviews of Jesulin de Ubrique and Los Morancos are more dynamic. The first one is done simultaneously in Bertin Osborne's farm and in "Ambiciones" (Jesulin's home) and finally in the billiard room of Bertin's house in Sevilla.

The one of Los Morancos take place in the presenter's house in Seville principally in one of the interior living rooms, the dining room where all of them have lunch, and then in the billiards room. However, as we have pointed out before, due to the improvised visit by Jorge Cadaval and his husband, we get to know each and every corner of the property - the bathroom, the bedrooms and the musician's dressing room. (see image picture 7).

Picture 7: The presenter playing billiards with Los Morancos



Source: At your place or mine (TVE)

- Music

Music plays an important role in the programme as it has an unquestionable dramatic function as it lends rhythm and heightens the emotionality of the images that act as bumper breaks. Moreover, it serves to liven up the programme's transitions.

For the introduction and the epilogue they opt for the song “*The Echo & the Shadow*”, of the group The Well Pennies while for the interlude soft music is chosen accompanied by slower shots, that is the reason why they opt for *cover*, versions of songs that are sometimes better than the originals.

If the interviewee is a musician, like in the case of Pablo Alboran, they have recourse to live performance of his most popular songs. The production team makes sure that in the improvised studio there is everything from the grand piano up to a guitar on which Pablo Motos can show us his musical skills.

- Postproduction

The programme counts on very well done postproduction. It is a setting of slow rhythm, paused, which permits to highlight the importance of images in the context of narration.

The use of signs that contribute to a key to the interpretation of the testimonies is frequent. They serve to have the viewer know who is the personality that is being talked about or to contextualize a given deed.

Generally the signs appear on the lower part of the screen, on a white strip, they have a maximum size of two lines and the text is in black and in capital letters (see image 8).

Image 8: Examples of superimposed information signs



Source: At your place or mine (TVE)

In the nine programmes that we analysed a different type of sign only appeared once. It happens in the interview with Adolfo Suarez Illana and it appears superimposed on a piece of furniture of a chalk-grey colour that is next to the sofa where the interview is going on. The signs are small, with three or four words maximum that contextualize the theme of the block that is to begin. (see picture 9).

Image 9: Example of a sign that gives context to the theme.



Source: At your place or mine (TVE)

In order to enrich the interview one can also resort to the introduction of pieces through the use of a tablet or television (in the case of the interview with Suarez Illana). The videos are related to life, family and the professional trajectory of the interviewee and they give rise to concrete questions on aspects of interest about the personality.

Therefore in the interview of Carlos Herrera this format is utilized to remind viewers how the news of the coup attempt by the terrorist gang was given in *TVE*. In Lolita’s case, instances of her wedding and of her mother, Lola Flores, are shown, saying to the crowd that had come to the church entrance the phrase that has since become famous; “if you love me, please go away”. In the Pablo Alboran’s interview it serves to project one of its first performances (see picture 10).

Picture 10. Pablo Alboran performing in a bar before getting famous.



Source: At your place or mine (TVE)

The tablet is also the format chosen to intersperse a videotape with the statements of famous personalities that are related to the interviewee and who corroborate, broaden and enrich some of his statements and anecdotes. This resource is incorporated as from the third programme (see picture 11).

Picture 11: Luis de Olmo talking about the Pablo Motos early days.



Source: At your place or mine (TVE)

Therefore Antonio Carmona and Juan y Medio are invited as virtual guests to Lolita's interview. Julia Otero, Baltasar Montaner and Luis del Olmo recall Pablo Moto's early days on radio, Boris Izaguirre and Jose Apezarena round up Carmen Martinez Bordiu's story, Jose Manual Soto, Jesus Vazquez and Maite Cadaval contribute their points of view to Los Moranco's interview while Alfonso Guerra and Manuel Perez Barriopedro recount things about Adolfo Suarez among others.

4. Conclusion

The programme has a number of innovations aimed at the spectacle of information which facilitates the dissolution of classic frontiers between genres, that provokes a change in the televised discourse that is more oriented to hybridization between information and entertainment.

"At your place or mine", is a programme that vouches for interviews with themes of a personal character and where the level of the prominence of the presenter is elevated to the point that the themes make reference to both personal and professional spheres of the interviewer and interviewee and where the exchange of roles is frequent.

Humour, simplicity and cosiness are key in "At your place or mine", a programme that permits the real personality of the interviewer to flow in order to lend to the format an air of carefully crafted spontaneity and to capture the complicity of the viewers. To achieve the role of the presenter as co-protagonist who through his gestures and comments sets off an identification process with the journalist-cum-personality.

At the narrative level the programme strengthens the role of television as a display window reason for which recourse is made to false everydayness in which privacy is recreated from a chat between friends for viewers to have a sensation of watching totally authentic behaviour as if they were seeing the real world.

Through the reality show formula barriers are broken between the public and private in such a way that the intimacy of a private conversation is done away with which facilitates empathy between the protagonists and the viewers.

At the technical level there are also common elements to infotainment such as the use of close-ups to underline the emotive nature of the interviewees and to emphasize their emotional circumstances. The inclusion of previews of images or content of the interview, as a way of generating expectation in the viewers, and carefully selected music of unquestionable dramatic value as it increases the emotionality of the images of the bumper and at the same time livens up the transitions in the programme.

At a postproduction level emphasis is put on a slow setting, which facilitates the possibility of highlighting the importance of the images in the narration context and which also make use of new technologies for the inclusion of videotapes that permit us to know the personalities more deeply.

It is definitely an innovative format that is modelled on ‘Viajando con Chester’ (travelling with Chester) and where the main difference is that the interview takes place in various scenarios of the house (the interviewer’s or the interviewee’s), which lends more realism and dynamism to the conversations and visual agility at the same time. It serves as stimulus to viewers who desire to see the different parts of the house.

The conversation is also complemented with lunch or the preparation of a meal or a game etc. which constructs a formula similar to a reality show which permits the audience to obtain a more complete image of the interviewee they see how he is when he is in relaxed mode, how he behaves in daily situations, if he is competitive in games or fun to be with.

This combination allows for the construction of a visual experience that leaves the viewers satisfied as can be inferred from the audience size, as it combines the voyeuristic experience of being able to peer into to somebody else’s privacy and be able to reflect on it and critique it.

Despite being a programme that is oriented towards the entertainment of the viewer, “At your place or mine” is clearly oriented towards informing, the use of a different approaches and aesthetics lends the television interview genre new momentum to the point of breaking the record of viewers and being able to beat nationally consolidated reality shows and series.

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