

## **À Punt brand creation and management. Limitations and challenges for corporate communication in the new Valencian public media**

*Creació i gestió de la marca À Punt. Limitacions  
i reptes de la comunicació corporativa dels nous mitjans  
públics valencians*

*Creación y gestión de la marca À Punt. Limitaciones  
y retos de la comunicación corporativa  
de los nuevos medios públicos valencianos*

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**ABSTRACT:**

Following the abrupt closure of RTVV (the former Valencian public radio and television corporation) in 2013, the Regional Government of Valencia set about creating the Valencian Media Corporation (Corporació Valenciana de Mitjans de Comunicació, CVMC) and its company, À Punt. Before the multimedia platform and the radio and television broadcasts were launched, between December 2017 and June 2018, it was necessary to set out a communication strategy to define the new public media's visual identity and brand. This article gives an analysis of the main characteristics of the process of creating and managing the new brand À Punt by studying its creation process and analysing the channel's visual identity, feedback from those who took part in this process and assessments by some experts. The limitations and challenges faced by À Punt's corporate communication are also dealt with.

**KEYWORDS:**

corporate communication, branding, RTVV, À Punt, public service media, local radio and television.



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**RESUM:**

Després de l'abrupte tancament de la Radiotelevisió Valenciana (RTVV) el 2013, el Govern valencià del 2015 va impulsar la creació de la Corporació Valenciana de Mitjans de Comunicació i de la seva societat mercantil À Punt. Abans de la posada en marxa de la plataforma multimèdia i de les emissions de ràdio i televisió, entre desembre del 2017 i juny del 2018, va ser necessari desplegar una estratègia comunicativa per a definir la identitat visual i la marca dels nous mitjans públics. El present article presenta una anàlisi de les principals característiques del procés de creació i gestió de la nova marca À Punt, a través de l'estudi del procés de creació, l'anàlisi de la identitat visual de la cadena, el testimoni dels participants en aquest procés i les valoracions d'una selecció d'experts.

Així mateix, s'identifiquen les limitacions i els reptes als quals s'enfronta la comunicació corporativa d'À Punt.

**PARAULES CLAU:**

comunicació corporativa, branding, RTVV, À Punt, mitjans de comunicació públics, ràdio i televisió de proximitat.



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**RESUMEN:**

Tras el abrupto cierre de Radiotelevisión Valenciana (RTVV) en 2013, el Gobierno valenciano de 2015 impulsó la creación de la Corporación Valenciana de Medios de Comunicación y de su sociedad mercantil À Punt. Antes de la puesta en marcha de la plataforma multimedia y de las emisiones de radio y televisión, entre diciembre de 2017 y junio de 2018, fue necesario desplegar una estrategia comunicativa para definir la identidad visual y la marca de los nuevos medios públicos. El presente artículo presenta un análisis de las principales características del proceso de creación y gestión de la nueva marca À Punt, a través del estudio del proceso de creación, el análisis de la identidad visual de la cadena, el testimonio de los participantes en este proceso y las valoraciones de algunos expertos. Asimismo, se identifican las limitaciones y los retos a los que se enfrenta la comunicación corporativa de À Punt.

**PALABRAS CLAVE:**

comunicación corporativa, *branding*, RTVV, À Punt, medios de comunicación públicos, radio y televisión de proximidad.

## 1. Introduction

### 1.1. Identity, brand and reputation: strategic intangibles of corporate communication

There is fairly unanimous agreement today in considering that corporate identity is much more than the “corporate style and other forms of symbolism used by an organization” (Riel, 1997: 29). In reality, corporate identity reflects the values, beliefs and principles that govern every action within an organization; in other words, it expresses how the company itself is defined, how it conceives its essence and what differentiates it from other companies. To sum up, corporate identity defines “the company’s being, its essence” (Villafañe, 1999: 17). Thus, the concept of corporate identity refers to both the design of the company’s visual image and its organisational side, which includes all the aspects that define the organisation’s personality, i.e. its culture and philosophy. And as Villafañe explains, corporate identity “can only be fully understood through a dynamic conception”, which arises from the interaction of three aspects: the organisation’s history, its business strategy and its corporate culture (Villafañe, 1999: 18).

Whereas corporate identity originates from within the company itself, made up of its intrinsic values and attributes, corporate image is “a phenomenon of both perceptions and experiences by the public; of communications, relationships and interactions between them and the company” (Costa, 2001: 55). Corporate image materialises in the brand, which is defined as “an intangible fundamentally aimed at customers through what a product, service or company promises them and the value this promise has for them” (Carrió, 2013: 34). The fundamentals of the brand, in other words the “bases of branding”, are rooted within the soul of the brand, in the idea that is to be found at its origins and which defines “what the central node of its innovation will be like, its uniqueness, its strategy and the strategic and identity culture of its strong points” (Costa, 2013: 35).

Moreover, it cannot be forgotten that in a global capitalist economy the image of organisations is vital for their positioning in the market, and for accumulating one of the most prized values today: reputational capital (Teece, Pisana, Shuen, 1997; Helfat, Raubitschek, 2000; Costa, 2001). To sum up, reputation is “one of the most valuable intangible resources for generating value and differentiating the company [...] it is a strategic asset for the business world” (García-Santamaría, 2019: 201) of which the media are very aware.

### 1.2. Brands and the media

Indeed, we live immersed in a universe of images that make up the very reality we know, in which the media occupy a central place in a globalised world. In the new media ecosystem, with an ever more fragmented audience and a range of radio and television that is increasingly hypertrophied due to the appearance of new

media platforms (Netflix, Filmin, Amazon Prime, Disney, Apple, Atresmedia Premium, etc.), radio and television stations are striving to achieve good audience numbers to show their advertisers and shareholders, since they understand that “the communicative function of graphic design is to be used in self-promotion, identification, continuity, graphism and marketing” (González-Oñate, 2008: 39).

In the context of public media, brand development is heavily conditioned by at least four factors:

1. The explosion of “media convergence” (Jenkins, 2008) has altered our understanding of the very nature of mass media (press, cinema, radio and television), marked by constant discursive hybridisations and miscegenation of languages (Marzal-Felici, 2013).

2. Radio and television are no longer one-way: interaction from the audience and public participation are increasingly more common not only in many programmes but in the very governance of public service media (PSM).

3. The end of one-way media has been marked by the appearance of the social networks, which public corporations are obliged to address in the current digital scenario (Livingstone, 1999; Justel-Vázquez, 2012: 26).

4. The economic crisis of 2008, which was also a crisis in terms of policy and reputation for PSM, has made it extremely difficult for them to adapt to today's highly competitive digital scenario. In the Valencian Community in particular, the crisis in PSM must also be related to the exhaustion of their highly politicised management model and to political corruption, with very serious consequences in terms of reputation for public media.

### 1.3. The bumpy history of public media in the Valencian Community

RTVV began broadcasting in October 1989, although it had officially been born with Law 7/1984 of the Valencian Regional Government (Generalitat), with unanimous backing from all the political groups. However, scandals and controversy accompanied it from the outset. In the first stage of RTVV (1989-1995), its management methods saw some backlash due to: a lack of commitment in promoting the Valencian language and culture (a mandate included in the Law on the Creation of RTVV in 1984); the prohibition imposed on journalists on using 543 terms and expressions in Canal 9 that were considered “excessively Catalanist”; and the fact that it ignored the relevance of great figures from Valencian culture such as Ovidi Montllor, Raimon, Joan Fuster, Enric Valor, Sanchis Guarner, etc.

The 1995 political change ushered in Popular Party governments until 2015. At the time, RTVV had a workforce of 650 employees and an accumulated debt of 30 million euros, but by 2013, when it closed, the workforce had grown to nearly 1,700 employees, with over 1.2 billion euros in accumulated debt. On 5 November 2013, the Superior Court of Justice of the Valencian Community (TSJCV) ruled RTVV's lay-offs null and void in its sentence, underlining that they were based on “ambiguous, subjective and generalised criteria”. Faced with the prospect of read-

mitting all of the employees laid off at an estimated cost of 80 million euros, the president of the Valencian Community, Alberto Fabra, announced the suppression of the public radio and television service a few hours after the TSJCV's pronouncement. This was an unprecedented decision. The closure was justified by appealing to the need to protect other public services such as healthcare and education. The liquidation process for the two companies (RTVV, S.A. and RTVV, S.A.U.), which culminated in September 2018, reached the scandalous cost of 250 million euros.

Indeed, over its years of existence RTVV earned a negative reputation that also affected the image of the Valencian Community. Some of the more notable corruption scandals that accompanied the history of RTVV include the reporting of the visit by Pope Benedict XVI to Valencia; the way the Valencia metro train accident was covered in 2006; the America's Cup held in 2007 and the Formula 1 race in 2008, whose judicial effects have been felt up to today [mid-2020]; the case of the rent paid to occupy the land for RTVV's head offices in Alicante; the overruns and deficient management of The City of Light (La Ciutat de la Llum); the payment for the rights to broadcast football matches with Valencian teams; etc.

Without a doubt, the story of RTVV's closure and the recovery of public media can be considered one of the most complex and controversial in the history of media both in Spain and internationally. Until the change of regional government in 2015, it was not possible to work on the project of recovery. With votes in favour from PSPV-PSOE, Compromís, Podem/Podemos and Ciudadanos, and the abstention of PP, the Valencian Parliament (Corts) approved the new Law 6/2016, of 15 July, for the Public Radio and Television Broadcasting Service of the autonomous region, owned by the Generalitat. According to this law, the new public entity is known as the Valencian Media Corporation (Corporació Valenciana de Mitjans de Comunicació), a name that emphasises its nature as a multimedia platform to respond to today's digital society. On 26 October 2016, the entity's Governing Board was incorporated, and in March 2017 the company À Punt.

Among other questions, the new general management at À Punt had to take on renovation and construction work on the building, update the technology of infrastructures, review the DTT relay stations, hire a new workforce, etc. In much of the Valencian and Spanish press it was common to see news and opinions that were not very favourable towards recovering the Valencian public media. Its re-opening meant strong competition for private media groups that had expanded with the closure of RTVV, and they addressed the topic with a great deal of sensationalism (Marzal-Felici and Soler-Campillo, 2017). Finally, radio broadcasts began on 11 December 2017, the multimedia platform was presented on 18 December 2017 and regular television broadcasts began on 10 July 2018. More than four and a half years had elapsed since broadcasts by the old RTVV had ceased.

## 2. Aims and method

This study's main aims are as follows:

- To learn about the process for creating the À Punt brand.
- To analyse the way the brand is managed via different media (website, radio, television and social networks) and the brand's digital marketing strategies.
- To determine the brand's limitations and the challenges it faces in today's panorama, two years after the television broadcasts began (June 2020).

To do so, different research methods have been combined:

- A bibliographic review of the most relevant literature on branding and corporate communication.

— An analysis of the documents available on brand creation, the documents created by the advertising agency Aftershare València and a selection of radio and television continuity pieces.

— Interviews with the main persons in charge of managing the À Punt brand, whom we list in table 1 and whom Van Audenhove and Donders (2019) identify as "elite interviewees", i.e. people who may provide more biased perspectives and who are or who have been in charge to a differing degree of departments related to the creation and management of this brand within the organisation itself.

Furthermore, we also believed it was relevant to select professionals who work outside the organisation in communication agencies and consultancies, as well as academic experts in Valencian universities, whose assessment we deem relevant in order to identify the limitations and challenges for the future of the brand. We list them in table 2.

The nine experts chosen have a long proven professional track record, in addition to having teaching and research experience (they all are university professors), so they can be considered to be authoritative voices in the Habermasian public sphere (Bulck, Puppis, Donders and Audenhove, 2019).

Name	Post	Interview date
Josep Moreno	Deputy director of À Punt's Communication and Advertising Department (2018-2019)	06-2019
Albert Vicent	Head of Social Projection at À Punt	06-2019
Anna Penya	Head of Digital Content Services at À Punt	06-2019
Benjamín Marín	Director of À Punt's Communication and Advertising Department (2018-2019)	05-2020
Josep Rochera	Head of the Commercial Service at À Punt	06-2020

**Table 1. Professional experts at À Punt**

*Source: The authors.*

Name	Post	Interview date
José Ramón Vicente Cansino	External professional. Communication consultant	06-2020
Daniel Zomeño Jiménez	External professional. Communication consultant	06-2020
Alejandro Rubio Navalón	External professional. Director of Strategy in the agency Twelfthundred	06-2020
Miquel Vicent Boix Domingo	External professional. Head at the Official Association of Advertisers and Public Relations of the Valencian Community	06-2020
José Martínez Sáez	Academic professional. CEU Cardenal Herrera University	06-2020
Lorena López Font	Academic professional. Jaume I University, Castellón	06-2020
Rocío Blay Arráez	Academic professional. Jaume I University, Castellón	06-2020
Victoria Tur Viñes	Academic professional. University of Alicante	06-2020
Fernando Olivares	Academic professional. University of Alicante	06-2020

**Table 2.** External professional and academic experts

*Source: The authors.*

### 3. Discussion

#### 3.1. Creation of the À Punt brand

As we have seen, the last period of RTVV was marked by continual complaints “about economic manipulation, inefficiency and a lack of impartiality in the news content, which were constants at the heart of the company and in the criticisms from civil society” (Andrés, 2015: 132). Without a doubt, RTVV’s negative reputation had a decisive influence on the way the Valencian Community’s new radio and television public service was set up. Firstly, the law that allowed for its creation indicates both the principles for its activity (Article 2) and its general principles (Article 5), which can be seen in figure 1.

To create the new brand, the Governing Board proposed a tender to choose the new name and brand for the public platforms, which was open for individuals and companies to bid. The winning proposal was to be rewarded with 5,000 euros and each candidate was able to present up to five. They had to show their viability, as well as “availability of the domain name and a rationale” (ruling by the CVMC Governing Board, 25 January 2017) (figure 2).

Out of the 82 proposals presented, the winner was the advertising agency Aftershare València, whose clients include renowned brands such as Atresmedia, Bankia, Verti, Skittles, Tous and El Corte Inglés. Afterwards, there was a process open to advertising, consultancy and communication agencies and design studios to present credentials. Out of the 34 that made a bid, three companies were chosen (Estudio Menta, Dídac Ballester and Aftershare), which were entrusted with the





**Figure 1.** Summary of the general provisions of Law 6/2016

*Source: The authors.*

project to visually develop À Punt's new brand in return for 5,000 euros. Finally, the same agency Aftershare was selected, which in return for 35,000 euros developed the brand's visual identity from the graphic and audiovisual point of view and also for its promotion in traditional and digital advertising spaces. On 12 September 2017, Aftershare presented the project in a ceremony held at the Botanical Gardens of the University of Valencia, with the main authorities from the professional and political world of the Valencian Community attending.

### 3.2. À Punt's visual identity

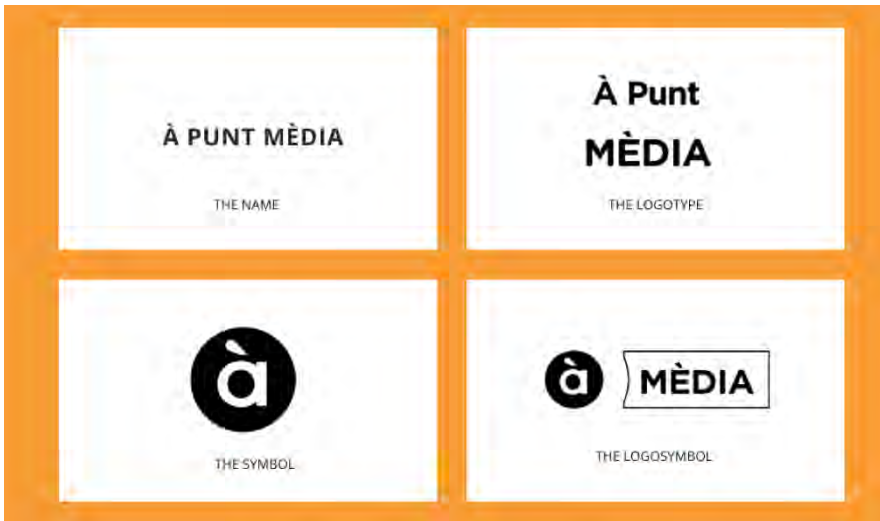
À Punt was the name chosen to represent the new Valencian radio and television corporation. The agency explained the choice of this proposal with various reasons, the first of which was that the letter "a" is found in the name of the provinces that make up the region: **C**astellón, **V**alencia and **A**licante. Furthermore, "a" is the first letter of the alphabet; it is the beginning, starting from scratch, inaugurating something new. Also, with "the criterion of [channel] numbers exhausted, the first letter has been chosen". In addition, "the grave accent, the stressed Valencian 'à', is a characteristic of our language", the agency Aftershare pointed out. The choice of



black and white conveys “cleanliness and transparency”, which is associated with the public nature of the new media. Thus, the name, logotype, isotype and imagotype (combination) (Bassat, 1999: 83-84) were finally as shown in figure 3.

The agency Aftershare València explains in the publication *Presentem la imatge d'À Punt* (We present the image of À Punt) (2017) that the point (*punt*) is the round element, which represents “the ability that À Punt will have to bring together thousands of Valencians at the same time and talk to them in their language”. Also, the logo is made up of an “a” that is “fun, creative, youthful and dynamic to convey the ability to entertain through interesting content”. Indeed, the accent is taken from the Clarendon font – a classic in creating posters – and is “a tribute to journalism and a symbol of meticulousness with information”. Lastly, they affirm that black and white are the basic colours they have chosen as an “indication of the transparency that must be demanded of any public service” (Aftershare’s video presentation, 2017).

The point is without a doubt the representative visual symbol of the new brand. On the website of the Valencian Media Corporation (Corporació Valenciana de Mitjans de Comunicació, CVMC) one can find the *Llibre d'identitat corporativa d'À Punt* (À Punt’s Corporate Identity Book) in its three versions: graphic, for broadcasting (on air) and not for broadcasting (off air). As stated in the *À Punt. Manual Corporatiu. Gràfic* (À Punt Graphic Manual) written by Aftershare València, “the



**Figure 3.** APM's visual identity

*Source: The authors based on the book Llibre d'identitat corporativa d'À Punt.*

point represents a coming together, a meeting point. Valencians always gather around a circular object: a table, a plaza or a paella. It is inspired by the round shapes in the Valencia region (the traditional ball [*pilota*], a glass of *horchata*, an orange, musical notes) and the audiovisual world (like a lens or microphone) while making them its own». (À Punt, 2017a: 7).

### 3.3. Mission and vision

A company's mission has to do with its *raison d'être*; in other words, it establishes what it is doing and the short-term intentions. Its vision is concerned with the goals the company wishes to achieve in the long term. The head of the Valencian Media Corporation or CVMC's social projection area, Albert Vicent Moreno, explains that À Punt's mission and vision are not written down explicitly. The reason, according to Vicent, is that it works within the context of "Law 6/2016, by which both the CVMC and the Media Public Limited Company (Societat Anònima de Mitjans de Comunicació, SAMC) were created". À Punt is part of a public corporation, which means that unlike private companies "that need to define themselves for citizens" the station is defined by the articles in Title I of the aforementioned law, "above all by Articles 1 and 5".

### 3.4. Business values

The values followed by the CVMC are also those governing the À Punt brand and they are explained in the *Llibre d'estil de la Corporació Valenciana de Comunicació* (Valencia Corporation's Communication Style Book), a fundamental point of reference

for professionals who have to draw up content for both news programmes and entertainment broadcast by any of the platform's media (CVMC, 2017b: 21).

Citizens' participation is one of the corporation's pillars, so much so that even to write the style book a public period was granted for amendments and proposals "to make citizens' participation a reality and particularly to give a voice to all of the public institutions, third sector entities and all kinds of associations and professional organisations" (CVMC, 2017b: 25).

The first part of the style book (CVMC, 2017b: 31-33), entitled "Deontologia i pràctica periodística en la Corporació Valenciana de Mitjans de Comunicació" (Good journalistic practices in the CVMC) presents the general principles stipulated in Article 5 of the law that created À Punt. Territorial proximity stands out, which must address linguistic diversity and the importance of equality between men and women. Moreover, the CVMC places great importance on children's content, for which reason a charter of values for children's and juvenile content has been drawn up, establishing its fundamental principles: mutual tolerance and respect, as well as promoting diversity; critical sense; education and knowledge; a healthy life; equality; the Valencian language and culture; and innovation and new technologies.

Lastly, there are values directly related to the practice of journalism, ethics and professional best practices, which are described in the second section of the *Llibre d'estil* (2017b), notable among which are impartiality, independence, truthfulness, the promotion of the Valencian language and culture, meticulousness, plurality, etc.

### 3.5. À Punt brand management

À Punt's communication strategies were drawn up by the Communication and Advertising Department. Josep Moreno pointed out in an interview held in 2019 that it is probably "the smallest communication department in Europe; we are two people and a technical team". For Moreno, À Punt's corporate communication strategy was initially based on two fundamental principles: proximity and independence.

On the one hand, the proclamation "Estem on tu" ("We are where you are") was a marketing strategy "based precisely on emphasising the idea that we are the only broadcaster in the Valencian Community that is where the people live, gathering proximity information that is not dealt with in the other general stations in Spain", Josep Moreno explains. On the other hand, he underlines the principle of independence, since À Punt is a public television, a "passive object of political discourse, since we are a television that everybody talks about" which, faced with frequent negative comments and criticisms, must "not reply to or give counterarguments to stances that are merely political".

For this reason, the À Punt brand was presented with a powerful and clear proclamation announcing the nature of the new channel: "L'espai públic de comunicació valenciana" (The Valencian public communication space). In this vein, Anna

Penya, head of the digital content and social networks area, explained in an interview held in 2019 that initially the corporate communications strategy's "fundamental basis was the creation of a brand and generation of audiences, since the level of awareness of the brand was zero". All of the details about the brand's communication rules can be found in *À Punt. Manual corporatiu. Fora d'antena* (À Punt Corporate Non-Broadcast Manual) (APM, 2017c).

The budget limitations have led to low investment in communication and marketing campaigns, as recognised by the people in charge of À Punt and the CVMC. To make up for this structural difficulty, very modest exterior advertising campaigns (advertising hoardings and posters at bus stops) were combined with marketing activities to raise awareness about the channel, as well as giving out thousands of leaflets at football matches with Levante UD, Valencia CF, Vila-real CF, Hèrcules CF, etc. for supporters to cheer on local teams, where one could read in Valencian "À Punt. Your feelings, your team, when and where you want. Your website, your radio and your public television", as well as informative pamphlets during the international paella contest in Sueca, the Concentaina Fair, etc.

Furthermore, À Punt's website acts as a digital medium in which the visual elements signal the company's identity and values, following an intentional strategy carried out through the institution, based on creating experiences among the audience. To do so, an adaptable design was developed that can be seen on any mobile device (figure 4).

It is also common to use promotional cards on the website to advertise the content of the radio and television schedules, which are mostly hosted on the platform. As can be seen, the images follow the same graphic model, helping to reinforce the corporate image (figure 5).

It should be noted that it is a website with a traditional structure which has a tab for "corporate information" that is not active and lacks content, although in the footer there are links to "Call for projects", "Citizens' Council", "Charter of Values" and the "Style Book" (figure 6).

As regards the use of the brand on TV, the so-called DOG (digital on-screen graphic) is a very significant visual element that reinforces the company's identity with the aim of reducing the feeling of fragmentation, since it connects all of the audiovisual products in the schedule with the station's brand (APM, 2017b: 8) (figure 7).

It is also worth mentioning the pre-roll ads, which are messages that roll out from the DOG. These help "keep the screen clear and highlight the brand"



Figure 4. Screenshot from À Punt's website (2020)



Figure 5. Screenshots from À Punt's website (2020)



Figure 6. Screenshot from À Punt's website (2020)

(APM, 2017b: 33). Figure 8 shows the steps followed to properly roll out a pre-roll animation.



**Figure 7.** Placement of À Punt's DOG

*Source:* Screenshot from À Punt's Manual corporatiu: En antena (Corporate manual for broadcasting) (2017b: 33).

The elements seen on television must follow some rules in order to maintain coherence at all times and highlight the continuity of the content. The banners are also subject to some unchangeable characteristics, following "...steps and rules to ensure coherence of the brand while broadcasting" (APM, 2017b: 12).

As for the audiovisual graphic content such as promotions or news previews, À Punt has created a series of elements with its own identity "to maintain a coherent focus, noteworthy among which is the concept of the circle and logotype" (APM, 2017b: 136) (figure 9).

Another key feature is the channel's self-promotions, which according to Josep Moreno, deputy director of the Advertising and Communication Department, are dealt with so as to follow the same patterns as any other advertising. A second version of the logo (isotype) is used for such self-promotions, designed "to be placed over an image of round objects culturally related to the Valencian Community... [using] any colour in À Punt's palette best suited to the image and the composition" (APM, 2017b: 25) (figure 10).

It is also worth mentioning that the way the brand is handled on radio is coherent in terms of sound and narrative, enabling listeners to identify the programme they are listening to. The signature tune is an essential audio element made up of a musical composition with no vocals that is used at the start and end of each programme. Some examples of this are shown in figure 11.

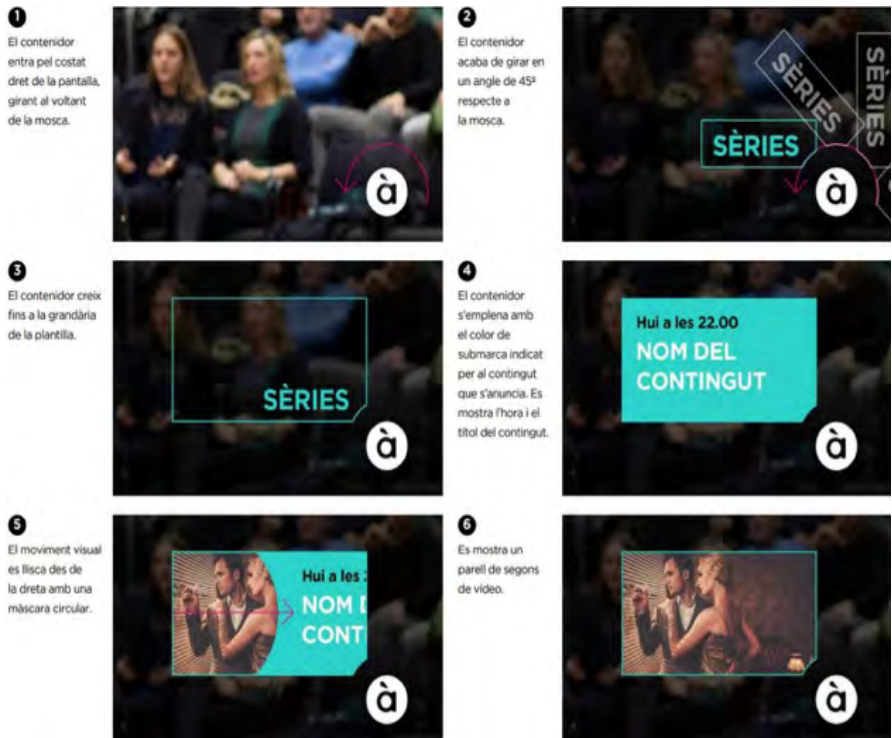


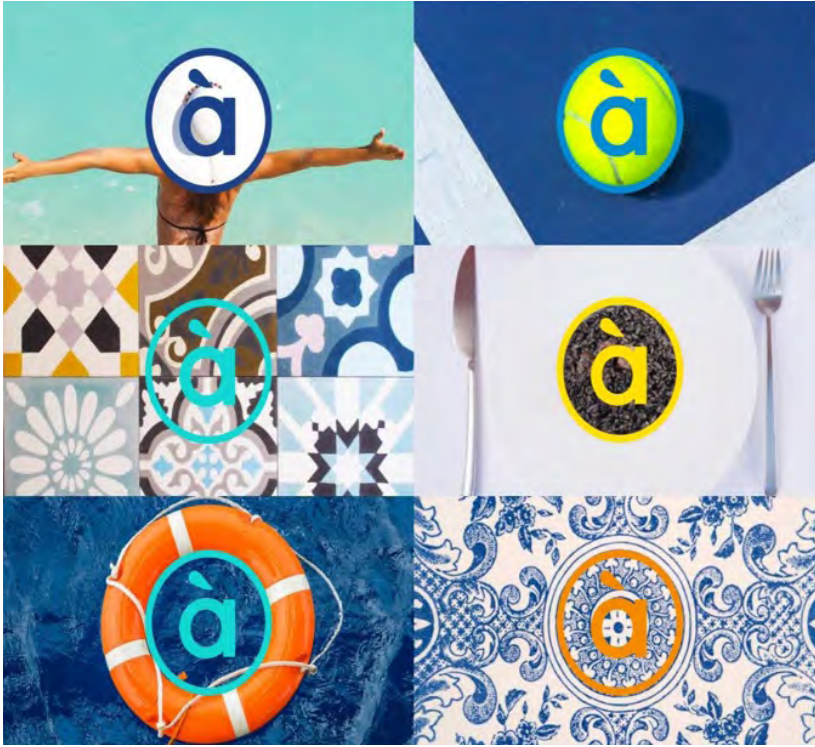
Figure 8. Screenshot from À Punt's *Manual corporatiu: En antena* (Corporate manual for broadcasting) (2017b: 33)



Figure 9. Example of a programme preview with mesh overlay and columns

Source: Screenshot from À Punt's *Manual corporatiu: En antena* (Corporate manual for broadcasting) (2017b: 18).





**Figure 10.** Example using the second version of À Punt's logo

*Source:* Screenshot from À Punt's Manual corporatiu: En antena (Corporate manual for broadcasting) (2017b: 18).

It is important to underline how the brand is handled in the social networks. À Punt has a specific department dedicated to developing strategies for them. It has active accounts in Twitter, Facebook, Instagram and YouTube with profiles that are consistent with the brand. Whereas in Twitter and Facebook they share the same messages and posts, for Instagram they make video clips about current news and include promotions from the corporation's other profiles and projects.

Using the Twitter account @APunt\_Media, they retweet from the different profiles that form the group, as shown in figure 12. There is also a parallel profile, @PuntNoticies, which is used to announce all the news posted on the website. The message accompanying the posts from this profile is the lead news item, whose purpose is merely informative, like an announcement of the latest news items created for the website [www.apuntmedia.es](http://www.apuntmedia.es) and a container for all the other profiles (figure 13).

The messages created for tweets are simple, fun and creative, using emojis to catch the audience's eye. The social networks are thus used as an attractive boost for the brand to foster the company's values (figure 14).

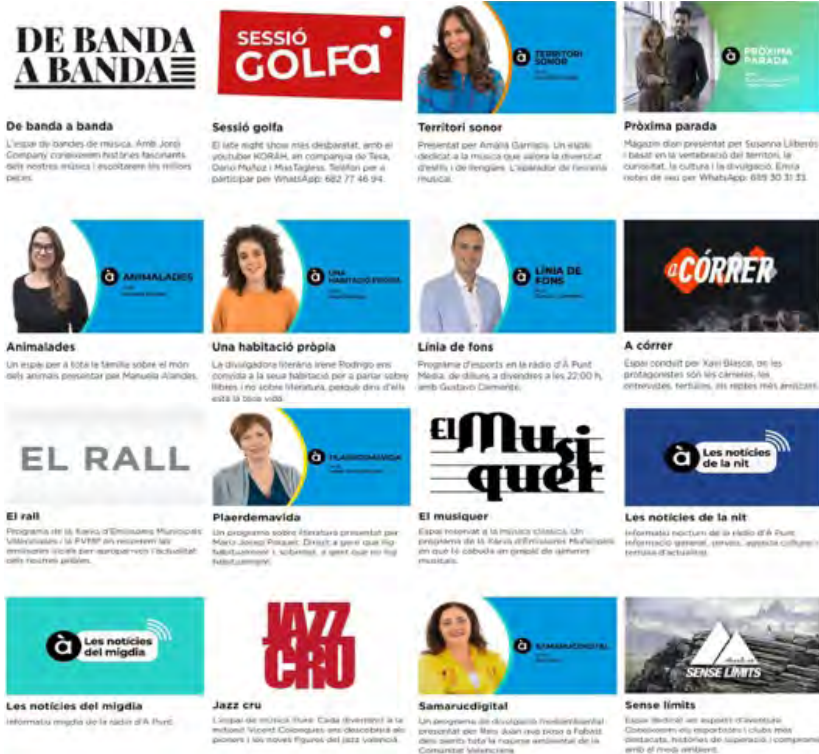


Figure 11. Some radio programmes from À Punt's early stage

Source: Screenshot from the "Escollat en la ràdio" (Heard on the Radio) section of APM's website.



Figure 12. Some radio programmes from À Punt's early stage

Source: Screenshot from the "Escollat en la ràdio" (Heard on the Radio) section of APM's website.

Finally, coinciding with the first anniversary of regular television broadcasts (June 2019), À Punt ran a campaign based on videos showing how the network prepared its news programmes. From the early hours of the morning, @APunt\_Media's Twitter account posted the times at which the different steps involved would be shown in a new video (figure 15).

In addition to the videos created for the special day, the @APunt\_Media Twitter account echoed all of the posts from followers congratulating the channel for its first year of broadcasting. Also, the programmes *Assumptes interns*, *Trau la llengua*, *Pròxima parada*, *À Punt directe*, *Valentes À Punt* and *Atrapa'm si pots* created content to celebrate the first anniversary. The campaign's educational tone was used to seek coherence with À Punt's calling as a public service.



Figure 13. Screenshot of the @APuntNoticies Twitter profile



Figure 14. Promotion of the programme *Terra Viva* in @APunt\_Media's Twitter network (20 June 2019)



**Figure 15.** Steps and times of videos in #UnAnydÀPunt's social networks. Twitter @APunt\_Media (10 June 2019)

Source: The authors.

The last campaign that has just been launched is called “À Punt al 9”, which aims to take advantage of the change of frequencies for TV channels with the release of the second digital dividend (freeing up more digital frequencies) so that people will tune in to À Punt using the number 9 on their remote controls. Hence, the re-tuning of televisions has become a chance to reconnect the new radio and television audience with the old RTVV, which still holds a lot of weight in the minds of Valencians. A campaign was planned to be rolled out in the second half of July 2020 at a cost of 200,000 euros. In the first quarter of 2020, À Punt's turnover in advertising increased by 10.33% over the same period in 2019 despite the campaigns lost due to the cancellation of Las Fallas and La Magdalena festivities due to the COVID-19 pandemic.

To sum up, one could state that À Punt uses its visual identity as a strategic element by which the brand is identified, with designs intended to reflect and materialise the channel's values.

### 3.6. Reactions to the creation of the brand from the professional sphere of design and the media

Two days after the presentation of the À Punt brand, the digital publication *Gràffica* (a newspaper devoted to the world of graphic design, creativity and visual culture) gave the opinions of some of the most prominent designers in Spain. Josep Maria Mir from the agency Summa said that the visual brand “is a lost opportunity, because it is strictly analogue and has nothing to do with the digital world”. Bruno Sellés (Vasava) considered that the “literal execution of an ‘à’ inside a point could be a wise choice if it were not done so poorly”, and considered it a “lack of audacity in the way of connecting with the Valencian audience”. Ricardo Fernández

(Movistar+) affirmed that the new “logo is very simple and has elements that are very good and refer to Valencian society, such as the accent”, though formally it also seems poor to him and the naming to be of dubious effectiveness. Raúl Vicent and Cristina Alonso (Fase Studio) stress the lack of “a quality graphic job that one would expect when it is put forward in a closed tender”. Mario Eskenazi (designer) states that “it could be a clothes brand, a perfume; it’s all the same” and the brand seems to him to be “graphically ugly” and does not refer to “what is Valencian... [because] it is lacking in cheerfulness on all sides”. Daniel Rodríguez (designer) points out serious problems in the graphic design of the logo. Marian Arroyo (Todaunadama), on the other hand, emphasises the “cleanness and clarity” of the brand, the desire to “represent all Valencians”, “the connection with simplicity that Valencian people want in the wake of the political mismanagement in recent times”, and that the new brand is an improvement on previous ones, representing “that idea of newness, openness and clarity”, with elements that could be improved graphically such as the use of the accent.

It can be seen that most of the assessments are rather negative, albeit with arguments that ignore the briefing and the detailed reasonings given by the agency Aftershare. On the other hand, it can also be noted that there was poor, distant coverage of the presentation of the brand in the Valencian press, which could be related to the local private media’s historic disaffection with the new Valencian public radio and television, seen as competition in terms of audience and advertising share (Marzal-Felici, Soler-Campillo, 2017). Whereas much of the Valencian press (*Levante*, *Mediterráneo*, *Las Provincias*, *Valencia Plaza*) echoed the complaints from some designers and experts in branding and from the political parties PP and Ciudadanos about the coincidence of the company’s name with the slogan of the association Òmnium Cultural, an entity linked with the Catalan independence movement, some experts such as Eugenio Viñas have highlighted the versatility and timelessness of À Punt’s brand, which are attributes that multiply the possibilities for its visual development in future, and which the governing board has related to the desire for it to last many years.

### 3.7. Evaluations from professional experts and academics on the creation and management of the À Punt brand

1. The experts agree that RTVV’s bad reputation made À Punt’s launch very difficult, which is seen with mistrust by much of Valencian society. The Valencian radio and television company RTVV, and by extension the new À Punt, was associated with the instrumentalisation of political power and with corruption. This opinion extends to a lesser extent to public media in general in Spain. The new À Punt gives notable indications of change in this sense, but prejudices and media noise make it difficult to see. In this vein, there is clear unanimity in the opinion that the new brand À Punt has not achieved its aim of showing a notable difference compared to the old RTVV.

2. The nine experts coincide in underlining that for advertisers, communication professionals and audiences, À Punt's corporate identity is not recognisable. Such a goal can only be reached after many years of work. Some say that À Punt does not appear to be aware of the need to address Spanish-speaking zones and other social groups such as communities of foreigners. Others recognise the efforts made to differentiate itself from the old RTVV. They emphasise the need to internally build a corporate culture that is consistent with the institutional project, which will have an effect on the company's future outward projection.

3. The experts point out that the new À Punt brand has an empathetic capacity and a versatile design with the potential for positive development, though it has not achieved the visibility sought. They indicate some notable problems, such as precipitation in the process of creating the brand (due to political pressures), a very conventional launch strategy with no groundbreaking ideas, and the lack of an adequate budget. Some interviewees openly state that the agency chosen was perhaps not the right one, since it is an advertising agency specialising in content but not in branding, so that the creativity of the launch campaign, though correct, was not sufficiently memorable or impressive. The experts coincide in stating that the advertising and marketing campaigns carried out were not suitable.

4. As regards possible improvements on communicating the essence of the brand, there have been differing replies. On the one hand, some experts have stressed the quality and good practices in the process for choosing the name and in developing À Punt's visual identity, which is "exemplary" in its transparency and openness towards society and the professional advertising sector, something it has not been able to communicate to Valencian society, however. Other experts say that it is essential to communicate the independence of the new public corporation from political power and to get all kinds of audiences to feel represented by the new public radio and television corporation, compensating the digital strategy with traditional windows to reach all interest groups. There are also experts who say it is necessary to invest more resources into promoting the brand, and that bolstering À Punt's Communication and Marketing Department is essential. Some highlight the need to draw up a good map of audiences, brand perception studies and audience studies, and carry out a SWOT analysis to implement communication strategies suited to today's shifting, complex reality. It is also mentioned that À Punt's relationship with universities could be of significant help in improving the communication of the brand's essence.

In the end, all of the observations we have gathered could be summed up in a reflection given by one of the experts consulted: "the future belongs to those innovators who, in addition to doing things and doing them well, know how to communicate them".

#### 4. **Some conclusions: limitations and challenges for a new kind of corporate communication in À Punt**

On beginning this study, it was mentioned that an organisation's corporate identity arises from the interaction of three bases: the organisation's history, its business strategy and its corporate culture. This apparently simple formula raises a series of questions, reflections and recommendations.

1. As for the organisation's history, when did À Punt's history begin? Was it with the creation of the old RTVV (1989) or with the beginning of the multimedia platform (2017)? There was a legal restriction that required the two public companies to be separated as a consequence of RTVV's lay-offs. As pointed out by some crisis communication specialists, the first mistake an organisation can make is to hide its own history. It should accept the past, recognise mistakes and successes that have marked its history and identify its strengths and weaknesses. This is a task of self-criticism that is essential for any company that aspires to project itself towards the future.

2. In terms of À Punt's business strategy, are different attributes such as vision and strategic mission recognisable? In our judgement, À Punt has a clear strategic vision, mission and a corporate project, which are stated in the law that created it, though it is clear that they have not been sufficiently disseminated among its various types of potential audience. We believe it is necessary for these principles (which could be summed up in concepts such as independence, innovation, public service, governance, credibility and participation) to be disseminated more powerfully among all kinds of people. The brand finds difficulties to become identified with the company and the company's activity.

3. As regards the existence of a business project that we can link to the concept of business culture, this is a task that is still pending for À Punt, yet which is fundamental for bolstering its own corporate identity. It is seen that there is no strategic planning in À Punt, whether on a general level or in its departments and services. The reality is that tools have not been created to manage the corporate identity, nor procedures to analyse and periodically assess the management of this corporate identity. À Punt's current Communication and Advertising director, Benjamín Marín, recognises that the organisation's corporate culture is yet to be developed and can only be created with the collaboration of the organisation's employees, not only projecting quality communication outwardly, but also by developing quality internal communication (Marín-Pérez, 2019).

4. When the radio broadcasts began in December 2017, only three relay stations were operational within a network of twenty, so the signal only reached the three provincial capitals. The network of FM and DTT relay stations, which used to be managed by Retevisión/Abertis and were later maintained by the

Valencian Regional Government (Generalitat), were in a dreadful state. Even at the time of writing (mid-2020), they still have serious problems. It is clear that the state of the broadcasting network is essential to ensure that the radio and television signals can reach all corners of the Valencian Community. For this reason, it should be no surprise that the audience numbers have been so poor since À Punt began broadcasting.

5. In relation to this, a new system for measuring audiences should be urgently developed. In the case of the Valencian Community, Kantar Media has admitted that 65% of the people meters are in Spanish-speaking zones, 73% are in households with no children, and that there are too few of them to provide reliable data. Hence, it should be no surprise that À Punt has small audience, although despite everything it is gradually improving (rising from 2.4% in October 2018 to 3.3% in April 2020). All too often, it is forgotten that À Punt provides a public service of an “essential” nature, providing proximity news and entertainment not offered by other channels. The health crisis of 2020 has highlighted Valencian radio and television’s role as a point of reference in times of uncertainty.

6. The urgency to recover this public service and the major economic restrictions at the time this occurred had an unquestionable effect on the naming process and the brand’s visual development, reducing the necessary launch investment. The procedure followed in creating the brand was exceptional and exemplary, ensuring criteria of advertising, transparency and equality, and very much tightening up the economic costs of the process, which were far below the usual ones. It should be recognised that the brand created is very versatile, which opens up a very broad horizon for future developments.

We must reiterate the need to give À Punt sufficient economic resources to develop quality corporate communication capable of garnering loyalty among its audiences. If we have learned anything over the years of Valencian public media silence, it is that public communication media are a basic necessity in any land due to their importance in creating an audiovisual industry around them, in strengthening local creative and cultural industries, in bolstering regional self-government and, in our case, in building the identity of the Valencians.

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