

Exploring Transmedia Journalism in the Digital Age

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Chapter 1

Journalism in the Twenty– First Century: To Be or Not to Be Transmedia?

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ABSTRACT

Transmedia content has been the subject of several studies in the field of fiction, sustaining relative unanimity about the characteristics that this kind of content should have. In the field of journalism, the situation is fairly different due to its particular specificities. Multimedia, intermedia, or cross-media are often wrongly used as synonymous of transmedia, although there are important differences between all these concepts. In part, this misunderstanding is motivated by the fact that all of them relate to convergence processes in journalism, but a more detailed analysis allows us to find differences, highlighting transmedia as the most complete concept. This chapter proposes a framework that can support journalists in the production of transmedia contents that conveniently explore the characteristics of the involved media, using formats and languages that better fit the story, and enabling the user to engage in the interpretation, change, and distribution of these contents.

INTRODUCTION

The exhibition of highly successful series and movies has aroused the attention of the scientific community to transmedia contents and has contributed to an extensive discussion, which has helped to explain this concept when applied to fiction (Scolari, 2009, 2014; Gosciola, 2012; Bona & Souza, 2013). In journalism, the situation is quite different due to the field's specificities. Notions as intermedia (Rajewsky, 2002), multimedia (Salaverría, 2005) or cross-media (Veglis, 2012) are often confused with transmedia given their similarities, though they have important differences.

In the first part of this chapter, the author will present a detailed analysis to allow finding differences between diverse concepts about transmedia, emphasizing the difficulty to apply transmedia to journalism due to the complexity of its application in an activity where short-term periodicity is paramount. As a

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starting point, the author uses the considerations about transmedia storytelling initially discussed by Jenkins (2003, 2006) because their simplicity help to transpose them into the field of journalism. To the author, a story can be considered transmedia when: 1) It is expanded through different media, formats and languages; 2) each of the story contents is autonomous, has a proper meaning and can be used as an entry point into the narrative; and 3) the audience participates in the story through the aggregation of elements and their sharing.

Jenkins compiled in his blog in 2009 what he has called the core principles of transmedia storytelling, which have been updated/improved over time. Those principles are: Spreadability vs. Drillability, Continuity vs. Multiplicity, Immersion vs. Extractability, World building, Seriality, Subjectivity and Performance. The simultaneous verification of all these conditions in a journalistic environment can be difficult due to their intrinsic characteristics, constraints related to production time, and a lack of human resources in the newsrooms. In the second part of the paper, the author explores those same principles in Moloney's (2011) perspective when applied to journalism.

In the third part, the chapter focuses on an example of a successful Portuguese transmedia journalism product called "E Se Fosse Consigo?" [What if it Were You?], a TV show expanded to a second TV channel, press, sites and social networks. Lastly, the paper delineates an indicative framework that can support the producers of transmedia contents in the elaboration of products that conveniently explore the characteristics of the involved media, using the formats and languages that better fit the story and enable the user to engage in the interpretation, change and distribution of these contents.

Having explained the approach to the concept of transmedia, and its transposition from fiction to the journalism field, the relation between journalism and the future remains to be understood, as mentioned in the title of this work. That is, why is there this link between transmedia journalism and journalism in the XXI century?

Recent studies show journalism trends for the next few years and among them are some that fit perfectly into transmedia journalism. The increasing consumption of online news has been reported every year by the Reuters Institute Digital News Report (Reuters Institute, 2017), which also confirms the increase in accesses to Internet through mobile devices (Rosenstiel & Mitchell, 2012). The use of these platforms facilitates the personalization of consumption (Lorenz, 2014) and the participation of users (Kammer, 2012), allowing the passage "from the monarchy of content to the republic of users" (Aguado & Güere, 2013, p.64). Other phenomena linked to transmedia journalism, such as the use of news gamification (Ferrer Conill & Karlsson, 2015), confirm that the future of journalism could undergo a transmedia process.

MANAGING CONCEPTS AROUND TRANSMEDIA

Updating a previous compilation (Canavilhas, 2013), it is worthwhile to approach the concept of transmedia to better isolate the characteristics that distinguish transmedia from other similar concepts, and try to integrate the discussion into the field of journalism.

The starting point is the concept of *multimedia* because it is the simplest and the most associated with journalism. According to Salaverría (2005), multimedia is "the ability, granted by the digital support, to combine in a single message at least two of the three following elements: text, image and sound"

(p.32). In 2014, Salaverría simplified the definition, not because the previous one was too complex, but because he considered that the constituent elements of a multimedia product are now more than the ones initially enunciated (text, image and sound) and that in the future many more will appear, associating the concept of multimedia with human senses. Keeping in mind that the current elements of text, photography, graphics and videos appeal to vision, just as sound appeals to hearing and vibration appeals to the touch. In the future, it is predictable that temperature and shape may also rise associated with touch, and aromas associated with smell, and taste will be associated with the palate. In this sense, Salaverría (2014) proposes a simplified definition: To be multimedia, content must “combine at least two types of language into one message” (p. 39), but in this larger context of elements. The author stresses that, in fact, this simple combination is a very common feature, even in the pre-digital media, but it has become more visible with the emergence of the Internet because this is a medium clearly understood as the combination of contents previously distributed by massive mainstream media. It seems obvious that there is no possibility of confusing multimedia with transmedia.

The second concept analyzed is *cross-media*; which could be defined as “the production of any content (news, music, text, and images) for more than one media platform (for example print, web, and TV) within the same media organization” (Veglis, 2012, p.210). Salaverría (2014) calls that a kind of “multimedia as a platform” (p.27), referring to the logistic combination of several media. Boumans (2004) adds that the content must be delivered to a range of devices and “the use of more than one medium needs to support one theme/story/one purpose/one goal/one message” (p.4). Thus, a cross-media story uses several devices to deliver multimedia content that complement the purpose of empowering the story, but audiences do not necessarily participate in the spreading process, and that is why the concept cannot fit with the definition proposed by Jenkins.

Other possibility is the concept of *intermedia*, understood by Rajewsky (2005) in two dimensions: As a medial transposition, i.e. “the transformation of a given media product (a text, a film, etc.) or of its substratum into another medium” (p.52) or as a media combination, which is “the result or the very process of combining at least two conventionally distinct media or medial forms of articulation” (p. 52). The concept falls in line of previous ones, ignoring the audiences and the complementarity between elements of a certain story.

Finally, the concept of *transmedia* brings together some of the characteristics set out in a single formula: “stories that unfold across multiple media platforms, with each medium making distinctive contributions to our understanding of the world, a more integrated approach to franchise development than models based on urtexts and ancillary products” (Jenkins, 2006, p.334). As noted by Veglis (2012),

Transmedia is not just about multiple stories, but about creating a rich in-between space, an archive of shared meaning in-between different parts of the story. By using different media, it attempts to create “entry points” through which users can become immersed in a story world. (p.315)

Thus, adapting this concept to journalism becomes more complex than in cases of fiction, because the journalistic contents are always related to real events, which causes problems to create multiple entry points, but also because of the current reduced newsrooms and the fact that cycles of production in journalism are quite different from those in the fiction industry.

TRANSMEDIA JOURNALISM

The considerations about the transmedia phenomenon jumped from fiction to journalism, prompting several discussions due to the previously mentioned difficulty in adapting the concept to an activity marked by the periodicity of the publications, the short cycles of production, and to the use of a raw material difficult to handle: The unpredictability of society's daily reality.

As expected, in the early years, authors sought to label what defines transmedia journalism, focusing initially on two essential fields: 1) Narrative, namely the relation between content and media (Moloney, 2011; Renó & Flores, 2012; Alzamora & Tárca, 2012), and 2) the user's participation in the contents (Davis, 2013). In addition to these fields, other authors have dealt with some particularities of transmedia journalism, such as the possible formats (Canavilhas, 2013), the factors that affect production (Hayes, 2011), and the design (Serrano Telleria, 2016), to name just a few examples, which will not be analyzed in this chapter.

Concerning the definition of transmedia journalism, Renó & Flores (2012) agree with Jenkin's definition, when they say that a narrative must use more than one medium and mention the obligation of the user's participation. The authors highlight the role of mobile devices in the process. Although they consider them a mere intervention by the users, it is enough to fulfill this requirement because it is not mandatory that their participation change the narrative. However, Scolari (2013), referring specifically to non-fictional transmedia, reinforces the significance of the user's interventions, which can change the narrative, to be considered as transmedia content: Therefore, this possibility must be considered in journalism. In fact, this is one of the greatest difficulties of journalistic content and the one that most divides researchers in the area: Whether the role of users can be limited to a low involvement participation (e.g. comment) or the participation must necessarily influence the development of the reported story. Livingstone (2004) notes that, the activity of viewing "is converging with reading, shopping, voting, playing, researching, writing, and chatting. Media are now used anyhow, anyplace, anytime" (p.76). This ubiquitous communication has created a media ecosystem where audiences are compelled to participate. The massification of smartphones with Internet connectivity, as well as the exponential growth of social networks, have created the conditions for the shift from a one-to-many system to a many-to-many system, requiring people's participation. That is why audience participation is crucial for the content to be considered transmedia, transforming the previous passive audience into a complex tangle of opinions and proposals that change and enrich the content.

If the issue of user's participation is important for the discussion, the relationship between media and content is equally fundamental. Keep in mind that news stories can be expanded through independent information nodes with their own meaning and that the nodes can be of three different types, each with its own significance. Therefore, according to Rost, Bernardi and Bergero (2017), "*expansion* is when each message adds inputs that expand and enrich the original story through information, opinions or inspiring ideas, ranging from the addition of sametime location data or space, into links, images, among others" (p.16). On the other hand, "*adaptation* is when you bring the same content to another medium or platform, adapting it to the narrative possibilities of the new support but without adding inputs. Story does not expand, it only adapts itself to another environment" (p.16). Lastly, "*tipped over* is when exactly the same content is replicated in another medium or platform, without respecting its own language" (p.16). This classification will be used in the analysis of the contents offered by the TV show "E Se Fosse Consigo."

Journalism in the Twenty-First Century

One of the most comprehensive approaches to transmedia journalism, and the one that will be used here, emerges from a master thesis: Moloney (2011) revisits Jenkin's principles, adapting them to in-depth journalistic formats (features and documentary) because "daily journalism, with its time-constrained brevity, is not a viable option. Transmedia must be designed carefully and developed with a lengthy lead time to be effective" (p.12). Moloney (2011) "revisit[s] these principles, albeit in a new arrangement" (p.62):

Spreadability is about content dissemination. To be spreadable, the content must include the Internet in its dissemination strategy, whether in its own website, using aggregators, e-mail, newsletters or, the most popular way, through social networks. This feature is present today in almost all news, which facilitates its sharing by providing an icon of several social networks at the end of the content.

Drillability seems to be a strange concept to journalism because reporters aspire to tell the whole story. However, powered by the Internet, news is now faster, which forces journalists to leave reading tracks expanding the developments of the subject, linking to databases or more accurate information offered by other media. This is a very common feature in online news, which, in addition to the intext links, offers information related to the topic of the news, and background of the event itself, provided by the characteristic databases of this generation of journalism.

Continuity is something that, within journalism, may be visible in the editorial approach and in the style the media uses to address the issues. In a multiplatform story with different kinds of contents, and independently of the journalists that participate in it, the final work is cohesive and meets a set of common requirements.

Diverse and Personal in Viewpoint is a fundamental characteristic of journalism because objectivity depends on the selection of different voices in the story. In this case, it is about double diversity because it works on two levels: The different perspectives on the subject of the story but also the diversity in the authorship, i.e. the connection with other works that can add other points of view. In this case, user's participation can be seen as an important contribution to the diversity of views, since it introduces elements with the potential to open new paths to the news.

Immersion is another transmedia principle that challenges journalism. The author suggests the gamification as a way to reach the user's immersion in news contents. Another possibility is to be able to transport the reader to the place of the event, which can be done with multimedia contents and life stories with which people can identify themselves. This kind of "sense of being there" can still be achieved with the use of immersive technologies that explore virtual reality.

Extractability is about the things that users can do with the knowledge absorbed from the news. Contents must include enough information to help the users in their daily life and allow them to understand the world where they live. In fact, this is one of the principles of journalism, so it warrants to be enumerated to distinguish journalistic content from entertainment, something very important because transmedia initially ascended associated with this field.

Built in real worlds is one of the easiest principles to put into practice because the goal of a feature is exactly to transmit the local environment in the most helpful way and as close as possible to reality, which can be done using sound, for example.

The corollary of Jenkins' principles adapted by Moloney (2011) is *Inspiring to action*. "If journalists enter the profession hoping to inspire change and engage the public in democracy, facilitating a way for the public to act on information is a significant goal" (p.91). Combining this principle with extractability, it is possible to say that transmedia journalism keeps one of the essential journalism missions, even when using principles from fiction.

This is fundamental because one of the basic objectives of journalism, and especially long-form genres, is to inform users with accuracy. Helping citizens to perceive the world in which they live and, thus, help them to make decisions in electoral moments, is fundamental for the functioning of democracies. The recent phenomenon of fake news, and its possible influence in American elections, is a living example of what can happen in a context where information is insufficient or not diverse: The absence of a multitude of sources and the non-participation of users opens the field for phenomena, such as the so called “post-truth” with unforeseeable consequences.

The fulfillment of this objective—the provision of independent, varied, accurate, reliable information inserted in a meaningful context—depends on the proper function of the trilogy “media support » content architecture » user participation” in a media environment characterized by diversity and the emergence of bidirectional, interactive and personalized media that allows users to have a more effective role in the news process. Transmedia journalism could be one of the ways to offer this to the user, although only in long format contents due to the complexity of production, which includes eventual developments resulting from the participation of users.

E SE FOSSE CONSIGO? AN EXAMPLE OF TRANSMEDIA JOURNALISM IN PORTUGAL

Considering all that has been mentioned previously, for this research a Portuguese journalistic production that fulfills all the transmedia requirements was chosen, although one of the items only meets the minimum. To select an example was not a simple mission because of the demands it entailed. The TV show “E Se Fosse Consigo?” [What if it Were You?], broadcasted on the SIC channel in 2016, may be one of the few examples of transmedia content. Produced by Impresa, one of the largest Portuguese media groups, the program involved the national television channel SIC (Sociedade Independente de Televisão) [Television Independent Society] and the cable channel SIC Notícias as central elements. The narrative was complemented with the works published in the two most widely read press titles in its segments—Expresso (weekly newspaper) and Visão (news magazine)—and in online social networks.

The main show, broadcasted simultaneously by SIC (prime time) and SIC Notícias, was developed around situations in which actors staged cases of prejudice and social intolerance in public places. The reactions of anonymous citizens around the location where the staging took place were recorded through hidden cameras, seeking to analyze their ability to intervene in defense of fundamental values of society. This central element was contextualized with interviews conducted previously and interviews with the citizens recorded immediately after the staging had ended.

In the presentation of the show, Ricardo Costa, Impresa’s general-director of information at the time, described it as a social experimentation program. SIC Notícias website stated that the show “tests the Portuguese’s capacity of intervention in defense of others, departing from fictional situations” (SIC Notícias, 2016a) and asked: “To what extent do we say no to intolerance, prejudice, and violence?” (SIC Notícias, 2016a). Eight episodes have addressed topics such as racism, homophobia, domestic violence, dating violence, youth and alcohol, bullying, obesity, and elderly abuse.

The transmediality of the format occurs through developments on other platforms. At SIC Notícias, the show was followed by a studio debate led by the anchor, Conceição Lino, where experts and victims of the situations covered in the episodes participated. Issues and comments made by the audience on the show’s Facebook page appeared on the ticker during the debate. Although the first television program

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was broadcasted on April 18, 2016, the show began its public debut on April 7, 2016, with the creation of the Facebook page and the publication of the first post on the 8th.

Welcome to the “E Se Fosse Consigo” page on Facebook. Here you can access more contents, besides those which you will see on SIC information program. I hope you enjoy the page, and join us and use your power to share it. This page was created to be even closer to our viewers. So please do not hesitate to send us comments, suggestions, criticisms or compliments. We value intelligent and well-informed contributions that can enrich our work and represent different points of view. We reserve the right not to accept inappropriate comments with offensive or commercial purposes. If you notice any of these situations, please be sure to let us know. (E Se Fosse Consigo?, 2016a)

In this first message, it is possible to find two features of transmediality: On the one hand, the use of a second platform; on the other, the opening of the show to the audience’s participation. Moreover, on this day, the first promos of some themes to be addressed in the program were released as well as the show’s jingle and the hashtag that was going to be used in various social networks: #esefossecontigo. The following day posts were dedicated to the introduction of the show to the press, to the video clip of the music used in the beginning and to the presence of the presenter in other information channels to talk about the program. Small reports about the first theme—racism—started to be published and will be analyzed. In parallel, two journalistic publications belonging to the same group—Visão and Expresso—published weekly pieces on the show’s themes. Likewise, opinion polls and texts were published. In the online industry, “E Se Fosse Consigo” used the SIC Notícias website, the Expresso website and the Snapshot of this publication, and followed the Twitter publications that used the hashtag #esefossecontigo. In order to better understand the transmediality of the program, the first show will be analyzed: *Theme: Racism; Date of issue: April 18, 2016; SIC audience: 1.2 million viewers.*

Television

On April 16, 2016, two days before the show’s debut, SIC and SIC Notícias news programs included a survey on racism, advertising that the subject would be the theme of “E Se Fosse Consigo?”

Most Portuguese do not consider themselves racist, however, as for accepting someone black in the family, the answer is different. These are the results of a Eurosondagem opinion study for SIC. Get to know the results of an opinion study on racism in Portugal. What do you have to say about these numbers? (SIC Notícias, 2016b)

The next day, April 17, 2016, the host of the show was interviewed during SIC’s Evening News. On the 18th, after Jornal da Noite, the first program was shown on SIC, and this is the central element of the transmedia story. The content of this first program is summarized below.

After a small block of contextualization images, the first scene occurs: On a café’s esplanade, a young woman presents her black boyfriend to her father. The father, surprised, does not greet the boy and tells his daughter that she has disappointed him by choosing a person of that color. He emphasizes that they have a different set of values and culture and, before leaving the place, tells her to find another boyfriend. From this moment on, the show continues with diverse contents on the subject, namely interviews (couples living in a similar situation, such as a member of Parliament (British)/a Represen-

tative (American), whose children felt victim of racism; a black judge who recounts some stories that happened in court; a businessman who talks about episodes that occurred in his business; social activists; and a musician). The program also included the repetition of an experience with black and white children where skin color preferences were analyzed, a video that explains how the scene used in this episode was rehearsed, and a fundamental part in the program—interviews with citizens who witnessed the staging and who had different reactions, ranging from complete ignorance in relation to the scene to those who directly intervened.

On the 19th, the day after the first episode was aired, the two channels broadcasted news about the program's premiere, using images and reactions on social media networks. SIC Notícias broadcasted, after the program, which was broadcasted simultaneously with SIC, a debate moderated by Conceição Lino, where a social psychologist, a writer, and a musician participated. In the opening of the debate, the journalist calls for the participation of viewers via Facebook. During the program, the phrases the viewers published on the social media network about the theme were presented on the ticker.

Printed Press

The weekly newspaper Expresso also participated in this transmedia content: In the paper edition of the 16th, a text entitled “More than 16% of the Portuguese say they are racist” (Expresso, 2016a) was published, using the poll results that were also broadcasted by SIC. Still in the group's written press, the news magazine Visão published a report named “Our subtle racism” (Carvalho 2016) on the 14th.

Online Media

The online versions of Expresso, Visão and SIC Notícias were also part of the transmedia process, disseminating some of the works published in traditional media, but also adding some personal contents. The first video on the theme of the first show—racism—was published on the Sic Notícias website on April 15, 2016, three days before the show's premiere on television. The text that accompanied the video was as follows:

The debate came in force on social media networks, opinions either overlap or are divided, as in all subjects not well studied and discussed. There is a belief that the Portuguese consider themselves tolerant and inclusive people. But is it really like that? In social relationships, when it comes to getting a job or making a list of deputies, does not the skin color weigh on criteria, choices, decisions? (Sic Notícias, 2016b)

In addition, on this day, a second video was published, this time with a group of 11th grade students discussing the theme in the classroom (SIC Notícias, 2016b). The next day, April 16, 2016, a video was published with the survey on racism, a content produced for the television channels and used on the program. On the 17th, a new video with testimonials that were to be used in the show the next day was published. Likewise, on the same day, they published the video with the children's experience, launched with the question: “To what extent are children influenced or aware of what racism is? See the responses of our respondents aged 6 to 8” (SIC Notícias, 2016c). On the 18th, before the program was broadcasted, excerpts of videos to be included in the program were published on the website. That same day, after the TV show aired, the program was fully available on the website. The debate was also made available.

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In the following days, the website offered the expanded interviews of some statements that appeared in the program, prolonging the discussion on the subject.

The online version of *Expresso* presented two contents on the subject during this period. On April 18, 2016, the report “I am not racist, I even have a friend...” (*Expresso*, 2016b), which included text and video excerpts, was presented. In the following day, an opinion article by Henrique Monteiro (2016) named “The racism of soft Portuguese,” was published.

Social Media

Facebook (E Se Fosse Consigo?, n.d.): On April 15, 2016, the video published on the SIC Notícias website was shared with the 11th grade student group, generating several comments. The next day, another video was published, reversing the order used on the Sic Notícias website. The previously mentioned survey was also published on Facebook and the post was highly commented and shared. On the 17th and 18th, several posts with videos that would later be broadcasted on the program and commenting on *Expresso*’s article were published. Conceição Lino’s interview with SIC’s *Jornal da Noite* was published as well. On April 18, 2016, in an exclusive video for Facebook, Conceição Lino called for citizen participation on Facebook to express their opinion on the topic and intervene in the debate. A day after the show’s premiere, the debate continued on social media networks, adding interviews with reactions and other contents that pursued to extend the media effect of the program.

Snapchat: Among other contents, there is a video made for Snap-Expresso (name of Snapchat’s *Expresso* channel) by Iryna Shev (E Se Fosse Consigo?, 2016) in which the journalist begins by presenting the theme and interviews with the reactions of youngsters after watching a video of the program on their mobile phones.

Twitter: The program did not officially use this social media network, but the reactions that just used the hashtag #esefosseconsigo were followed and used in some content produced for the other media in the group.

In a first approach, all the principles enunciated by Moloney (2011) have been fulfilled in this program, although in some cases their presence is minimal. Studying the show, it is possible to confirm the *spreadability* because they used the websites of SIC Notícias, Facebook and Snapchat to engage people and spread the content on different platforms and attract users. Hence, the hybrid media strategy followed by *Impresa* resulted in thousands of content shares on Facebook and Twitter. *Drillability* is confirmed in the connection between online news and other media contents about the subject of the show that results from journalistic research. The connection between contents is quite visible and confirms a web of knowledge about racism and the way Portuguese society is dealing with this issue. The *Continuity* of the contents is easily achieved because this is a transmedia story from the same media group and the presence of an editorial orientation and cohesion of the whole content is clearly observed.

The *Diverse and Personal in Viewpoint* is partially guaranteed in the studio interviews and in the content, when the journalist talks with different people placed around the scene. However, this content would need to deepen the audience’s point of view: Although the debate organized by SIC Notícias showed some user’s opinions in the ticker, which allows it to meet the basic criteria, this participation did not change the content because the journalist did not introduce these questions or observations in the discussion between experts.

Immersion is another difficult characteristic to identify in this product. Nevertheless, it is in the personal stories about white/black couples, children, artists, activists, and a huge variety of actors with

which audiences can identify themselves because of its diversity. The immersion can be inferred due to the use of the hidden camera during the filming of the scenes, since this transports the user to the situation. Another more effective way to create immersion would have been to develop an online game to measure participants' racism, something that would be closer to what is done in fiction.

The last three principles are in the matrix of the content: *Extractability* is one of the goals of the program because they want to sensitize people to a social problem called racism using a situation from the *real world* (racism) and *Inspiring to action*, i.e., encouraging people to react against all forms of racial discrimination.

Lastly, looking at the type of content used by the classification proposed by Rost, Bernardi and Bergero (2017), it can be concluded that all types were used. The "expansion" is materialized in the survey, articles published in the press (Expresso and Visão) and the work produced for Snapchat, since they are contents that add inputs that enrich and expand the story. In the case of "adaptation", its presence is mainly visible on the Internet, albeit on a reduced scale because it has been limited in some cases to the reduced edition of some content used in television: It is the same content, on another platform, but without adding information to the story. Finally, "tipped over" was the type of content most used, especially on social networks, which simply reproduced the videos and news received from the sites or the newspapers.

CONCLUSION

The transmedialization of journalistic content is not a simple process. The examples of transmedia journalism that fulfill all the core principles of transmedia storytelling are scarce and, as a rule, imply the existence of a set of human resources unusual in actual newsrooms, which are experiencing a time of crisis. Therefore, this research proposes a simplification of the above-mentioned principles, in a formulation close to that advanced by other authors (Renó & Flores, 2012; Rost, Bernardi & Bergero, 2017). Thus, to be considered transmedia, a journalistic content should meet three conditions: 1) Full integration between content and platforms. The content should be multiplatform, since the effectiveness of each type of content depends on its use in the specific platform for which it was initially created, i.e., using expansive or adapted contents, including immersive contents, ranging from the simplicity of 360° images to the use of augmented reality and virtual reality. The use of the Internet is mandatory. 2) Each story must be composed by independent chunks of information and they should be sufficiently meaningful to be used as an entry point into the narrative. These chunks should have links to more than one chunk of the same story, to allow multiple reading paths and, consequently, enable a personalized navigation for each user. 3) The user should be able to contribute to the story by adding elements that can change the content. This participation may vary between low complexity (comments in the news or posts) and high complexity (joining contents that change and/or expand the course of the narrative).

Taking into consideration the three rules previously mentioned, and in line with what was mentioned by Renó and Flores (2012), there is a media platform that can contribute strongly to improve a transmedia journalistic narrative: Mobile media. Being a stable and user-friendly technology, an object for personal use and having Internet connection, the smartphone can be exploited in two ways: As a consumption platform and as participation interface.

As a consumer platform, the smartphone is an everyday life object that accompanies its owner permanently. It became, therefore, an extension of the senses in a personal level. For these reasons,

the smartphone allows the maximum degree of news personalization, which can happen by consumer drive (preferences declared voluntarily), by their habits of consumption (cookies in browsers) or by the location of the consumer powered by the Global Positioning System (GPS). As a platform for receiving content, smartphones have another important advantage in the context of transmedia journalism because they facilitate one of the most difficult strands to be achieved: Immersive contents. This occurs because these devices allow an easy adaptation to virtual reality glasses and because they are already a gaming platform (gamification of information). In terms of user participation interface, the smartphone facilitates the whole process of contributing to the story, since its multimedia recording capacity (photo, video, and sound) and its easiness to send content or comments is an incentive for a greater engagement of users in the expansion of transmedia products. By fulfilling the three conditions previously stated, and using smartphones as a fundamental part of the system, all the fundamental rules of transmedia journalism are fulfilled.

Applying the three rules to the content studied in this chapter, it can be said that “E Se Fosse Con-sigo?” is a transmedia production, although the perfect integration between content and platforms does not always occur. Actually, the shovelware occurs in many situations, with the replication of the same content in diverse platforms, but sometimes with small adaptations, such as reducing the duration of the videos. The connection between story chunks exists and the user could start reading from several contents and platforms without problems to understand the subject of the program. The contribution of the user can occur through the participation in the television show itself, but also via the websites and online social media network comments, which were referred by the newspapers, giving rise to new content about the subject. The role of smartphones was not measured in this chapter, but could be analyzed in the new season of the program scheduled for 2017.

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KEY TERMS AND DEFINITIONS

Journalistic Convergence: A phenomenon characterized by the disappearance of frontiers and/or integration of different mass media that can occur in the fields of content, production processes, professional activities, and business models.

Journalistic Shovelware: Republication of journalistic contents without the necessary adaptation to the characteristics of the new media.

Long-Form Journalism Contents: Extensive digital journalistic formats that require an in-depth research and production process and should also include extensive multimedia resources.

Media Ecosystem: Set of different media and its relations with environments, structures, contents, and audiences.

Portable Devices: Portable and personal communication devices capable of receiving online news, such as smartphones and tablets.

Post-Truth: Related to circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief.

Ubiquitous Journalism: Journalism developed from anywhere and intended for users holding mobile reception devices.