SHAPING THE FUTURE OF NEWS MEDIA

The International Conference on Integrated Journalism Education, Research and Innovation

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EDITORS

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INTRODUCTION

“Shaping the Future of News Media” aims at covering new perspectives of media ecosystems and promoting interaction and discussion among academics, professionals and educators interested in fostering quality and innovation in the field of journalism as well as expanding research networks among scholars working in the field of digital journalism, media education and journalistic praxis.

The journalistic profession is facing a time of change, experimentation and restructuring. One of the principal driving forces behind the changes in newsrooms today is media convergence. European universities face the challenge of adapting their curriculum to fit the new educational, economic and professional environments. Higher education institutions should actively research and promote new dynamics and innovation in newsrooms in order to train a generation of “integrated journalists”. How are universities anticipating the changes that media convergence is bringing? What is the profile of the young trainee journalist? Is it the same one the industry is demanding?

Young versatile journalists should be competent to work cross-platform, to control production processes, to carry out news coverage with any tool carried in a backpack, and to edit material choosing the most appropriate language for each kind of information. They must have knowledge of how to address the audience, data visualisation and statistics and all without forgetting the basic principles of journalism. With this in mind, this conference aims to discuss the challenges that the profession is facing due to innovative practices and how these are transferred to journalism education.

This conference includes papers on these following thematic areas:

**Challenges on new practices of news production**

- Integrated newsroom: potentialities and experimentations.
- The socio-economic stakes linked to media convergence.
- Successful partnerships between journalism and IT.
- Ethical and deontological issues in digital news environment.
- The evolution of journalistic principles brought by technological change.
- Open source journalism, citizen journalism, participatory journalism... When the audience becomes active.

**Challenges in new formats**

- Transmedia and crossmedia reporting.
- Data analysis, storytelling and new genres in digital media.
- Social media as news platform.
- Software showcase: the latest tools and software in development.
- Methods and techniques for the study of new media.
- Best features using new formats.
Challenges on J-Education

- Schools as media labs.
- How universities face the challenge of the changing media market.
- J-Education trends and best practices.
- Social media in journalism education.
- Teaching with smartphones.
- Internationalization: programs and examples.
A project funded by the EU, ERASMUS LLP (528057-LLP-1-ES-ERASMUS-FEXI), is linked to changes in the European higher education curriculum and global media changes. In the ever-evolving media landscape, universities should carry out research into and encourage the adoption of new dynamics and innovative techniques in the newsrooms, in order to train a new generation of versatile journalists. A consortium set up by five European member universities (Pompeu Fabra University, Université Paris 8, Danish School of Media and Journalism, Babes-Bolyai University and Linnaeus University) is cooperating to promote four key cornerstones in journalism education today: (1) innovation in media convergence; (2) collaborative ties between universities and media organizations; (3) professional simulation in classrooms; and (4) internationalization of teaching. The long-term goal of the project is to create an innovative methodology of journalism integration that establishes what media companies expect nowadays from future journalists. This demand and the move toward greater media convergence serve to adapt the teaching systems in our universities to these expectations.

Bearing this core goal in mind, IJIE’s fundamental objectives are: (1) the development of methods for the convergence of media; (2) the creation of a Journalism Student Correspondent Network; (3) the provision of proposals for simulation training at college; (4) the proposal of different integrated journalism models for diverse universities and companies; (5) the greater involvement of media organizations at university level; (6) the development of a pedagogical methodology that enhances new skills for journalists; (7) the design of educational materials to promote the integrated newsroom model and (8) the promotion and maintenance of a network of European universities.

The IJIE project has already developed a series of relevant outputs. These include a database, a guidebook and an interactive online map of European universities that provide training in journalism. In addition to the preparation of different national reports on the academic and professional situation of integrated journalism, based on the review of the scientific literature available and 60 interviews with key-holders. Further steps included the drawing up of a ten-tip guide with recommendations and a model courses guide. Additionally, the consortium finished the development of EUROMAIN, an online platform that could be used as the system for the future European Network of Journalism Student Correspondents, which will allow for the cross-border collaboration between European students in the design of journalistic contents. All these
outputs were tested during a Multimedia and Integrated International Week” held at Pompeu Fabra University in March 2015.

Beyond the project’s lifespan, the IJIE team will continue to work to transfer the results and benefits to longer-term target groups, including 39 partners’ teaching staff and researchers, 324 universities and 1,200 scholars and researchers, university students, media organizations, journalists, audiences and professional associations in several countries within the framework of the European Higher Education Area (EHEA).
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SHAPING THE FUTURE OF NEWS MEDIA

The International Conference on Integrated Journalism Education, Research and Innovation
La formación digital en los planes de estudio de periodismo en España

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1. Introducción epistemológica y definición del problema

La incorporación de materias con contenidos en formación digital a la enseñanza periodística conforma un nuevo paradigma de una realidad comunicativa cambiante y compleja. Integrar los novedades comunicativas en los programas de estudio implica asumir, de manera transversal, nuevas perspectivas formativas que van más allá de la instrumentación técnica.

El reto al que se enfrentan las facultades de Periodismo en la actualidad supone el mayor cambio que se ha producido en esta titulación desde que accediera a la Universidad española en 1971 (Salaverría, 2011) y esta nueva etapa formativa no implica únicamente centrar la instrucción en herramientas técnicas, sino responder al reto de propiciar una formación integral que permita a los futuros periodistas desenvolverse en un nuevo mercado polivalente, cambiante y multimedia. Las facultades de Periodismo se encuentran ahora «ante la tesitura qué aprender para ser o, en otros términos, cómo formar para un entorno mutable como el de la industria mediática» (Sierra, 2011: 12).


La progresiva implantación de las últimas tecnologías en los planes de estudio cuenta con dos fases claves: su incorporación inicial en los programas antiguos de Licenciatura y el cambio de modelo educativo más relevante con la
adaptación al Espacio Europeo de Educación Superior (EEES) en los nuevos Grados.

En los planes de estudio de Licenciatura aparecen las primeras materias de Tecnologías de la Información y de la Comunicación, como asignaturas troncales. El interés por éstas se incrementó en la década de los 70, en una época marcada por la renovación tecnológica de la prensa a nivel mundial, donde se hacía inevitable la aparición de la denominación Tecnología de la Información (Martín, 1978). Esta asignatura tenía una gran vertiente práctica, en un momento de gran transformación tecnológica en los diarios. La mayoría de facultades fueron adaptando los contenidos de esta asignatura para incorporar conocimientos sobre los nuevos sistemas de transmisión de la información.

En la adaptación de los estudios de Periodismo al EEES, las asignaturas relacionadas con las tecnologías digitales en el Grado en Periodismo encuentra una oferta muy dispar tanto en su denominación, como en la cantidad de asignaturas impartidas sobre esta materia y también en su contenido. El cambio de modelo educativo representa, así, una nueva cuestión epistemológica con una doble consecuencia: la apertura del debate sobre la enseñanza instrumental o integral de estas materias en los programas educativos y la oferta de contenidos dispares entre universidades.

En primer lugar, el debate formativo al respecto recoge el desafío actual de dirigir la elección entre dos modelos diferenciados en la enseñanza digital: uno es la formación de periodistas para medios digitales con refuerzo de la capacitación instrumental; y el otro, formar periodistas polivalentes y con capacidad multimedia integrando la tecnología en la labor periodística y no al revés. Y el resultado, al menos de momento, es que el modelo predominante de la enseñanza del Periodismo digital parece dedicado a «entrenar al profesional pero no formar al hombre» (Tejedor, 2007: 407) frente a la visión integral de una formación que permite asumir diferentes roles en el desempeño de una tarea periodística.

Y, como segunda consecuencia, surgen diferencias epistemológicas que afectan a la denominación de materias tecnológicas y que denotan diferencias de contenido formativo. Como ya se constataba en un trabajo previo (Campos-Domínguez, 2012) se pueden distinguir cuatro tipos de ofertas formativas: la de varias asignaturas que diferencian entre las tecnologías escritas, las digitales y/o las audiovisuales; una asignatura que incluye tanto las tecnologías tradicionales como las digitales; la oferta de materias de tecnologías digitales, olvidando así las previas en su denominación; y la diferencia entre asignaturas de Tecnologías tradicionales y materias del ámbito digital como ciberperiodismo, el periodismo digital o la contenidos en Internet.
2. Estudio de caso

El objetivo de esta investigación es contribuir a otros análisis previos en el estudio de cómo los planes de estudio adaptados al EEES han incorporado las nuevas tecnologías en la titulación de Periodismo en España, comparando la oferta de los antiguos planes de Licenciatura con los nuevos Grados.

Se parte de la hipótesis de que la incorporación de la enseñanza digital en la formación de los periodistas en España está siendo lenta, aunque el proceso de convergencia educativa europea sí es aprovechado por las universidades para actualizar e incrementar la preparación de los periodistas en el nuevo entorno mediático.

La metodología utilizada en la presente investigación es la del análisis de contenido cuantitativo descriptivo (Wimmer & Dominick, 1996) que permite mostrar de manera objetiva los resultados de los planes de estudio que se someten a observación. El estudio propuesto, que parte de una investigación más amplia (Sánchez-García, 2014), ofrece un análisis comparativo entre las titulaciones de Licenciatura y Grado que permite conocer mejor el efecto del EEES en la formación digital y la respuesta de las universidades ante el cambio del sector. Pretende conformar, así, un diagnóstico de partida para el debate abierto sobre la adaptación formativa al nuevo entorno mediático que se encuentra en fase de transición y experimentación.

La muestra está conformada por 31 planes de Licenciatura en Periodismo y 35 planes de Grado1. La selección incluye el último plan de estudios de Licenciatura de Periodismo de cada universidad (regulados por la normativa ministerial de 1991 y que se extinguen en 2015) y el primero implantado en la titulación de Grado (entre 2008 y 2010). En cuanto a las asignaturas objeto de estudio, se seleccionan las troncales/formación básica y obligatorias, excluyendo las optativas porque no contribuyen a establecer el perfil formativo básico, al depender de la elección de cada alumno.

En el diseño de la plantilla de observación se tienen en cuenta las diferencias epistemológicas, anteriormente señaladas, que incluye cinco variables:

1. La presencia y cuantificación de materias de nuevas tecnologías en la Licenciatura y el Grado.
2. El nivel de continuidad o variación con el EEES.
3. La media de asignaturas en los programas y su distribución por cursos.
4. Denominación de las materias relacionadas con nuevas tecnologías.

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1 En el cambio de titulación tras el EEES surgen cuatro nuevas facultades. La muestra incluye todas las universidades que, a fecha de 2014, imparten la titulación de Grado en Periodismo en España (seleccionadas a partir de la base de datos de la Aneca y del Ministerio de Educación), sin contar los dobles Grado ni centros adscritos.
Ante la variedad de denominaciones de las asignaturas objeto de estudio, la plantilla de análisis se aplica sobre disciplinas en las que su denominación haga referencia expresa a las nuevas tecnologías con acepciones como «Tecnología de la información», «multimedia», «digital», «Internet» o «Ciberperiodismo», entre las principales, y sin considerar el contenido de las materias. De esta forma, la denominación de disciplinas como «Tecnología de la Información» más propias de la Licenciatura se considera que tienen continuidad en el Grado.

3. La oferta formativa en tecnologías antes y después del EEES

El desarrollo de la presente investigación ha permitido recopilar toda la oferta formativa en últimas tecnologías digitales de las facultades españolas con titulación de Periodismo a través de las asignaturas obligatorias que han variado en el traspaso de la Licenciatura al Grado en Periodismo. En la exposición de resultados, se ha optado por presentar la plantilla resultante de esta oferta por considerar el posible interés que pueda tener como base de datos para futuras investigaciones.

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<th>Grado</th>
<th>Variación EEES</th>
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| San Jorge | (Plan de estudios de 2005)  
- Periodismo Electrónico (6 cr., 3º, T.) | (Plan de estudios de 2008, modificado en 2013-14)  
- CiberPeriodismo (6 cr., 3º)  
- Diseño Gráfico Multimedia (6 cr., 3º)  
- Redacción periodística en medios digitales (6 cr., 4º) | En el Grado aumenta de 1 a 3 asignaturas de N.T. de un total de 35 materias en 4 años. |
| San Pablo | (Plan de 2001, modificado en 2004)  
- Tecn. de la Información (4 cr., 4º, T.)  
- Tecn. de la Edición y de la Producción (6 cr., 5º, T.) | (Plan de estudios vigente de 2009)  
- Tecnología y Nuevos Medios (6 cr., 3º, O.) | En el Grado reduce de 2 a 1 las asignaturas de N.T. de un total de 39 materias en 4 años. |
| Santiago de Compostela | (Plan de estudios de 1999) | (Plan de estudios de 2009)  
- Técnicas y Tecn. para medios de Com. (6 cr., 1º, O)  
- Multimedia: Técnica y Aplicaciones (6 cr., 3º, O)  
- Nuevos Soportes y Arquitectura de Infor. (6 cr., 4º, O) | En el Grado estrena 3 asignaturas de N.T. de un total de 34 materias en 4 años. |
| Sevilla | (Plan de estudios de 2002)  
- Tecn. de la Infor. Escrita (6 cr., 1º, T.)  
- Tecn. de la Infor. Periodística Cibernética (6 cr., 4º, T.)  
- Configuración Tecnológica de los Procesos Periodísticos (4,5 cr., 4º, T) | (Plan de estudios de 2010)  
- Tecn. y Diseño de la Inform. Escrita (6 cr., 2º, O)  
- Cibercultura (6 cr., 4º, O) | En el Grado reduce de 3 a 2 las asignaturas de N.T. de un total de 31 materias en 4 años. |
| Udima | (Sin Licenciatura) | (Plan de estudios de 2009)  
- Aprendizaje y Tecn. del Infor. y C. (6 cr., 1º, F.B.)  
- Investigación en Medios Digitales (6 cr., 2º, O)  
- Periodismo Digital (6 cr., 4º, O) | Estrena el Grado con 3 asignaturas de N.T. de un total de 36 materias en 4 años. |
| Valencia | (Plan de estudios de 2000)  
- Tª y Tecn. de Com. Escrita (9 cr., 1º, T.)  
- Incidencia Social de las Tecnologías Comunicativas (4,5 cr., 2º, O.)  
- Internet para Comunicad. (4,5 cr., 3º, T.)  
- Tª y Práct. del Hipertexto (4,5 cr., 3º, O.)  
- Organización, Diseño y Prod. de Diarios y Revistas (papel y electrónico) (9 cr., 4º T)  
- Period. Digital (4,5 cr., 5º, T.) | (Plan de estudios vigente de 2009)  
- Tecnologías de la Comunicación I (6 cr., 1º, O.)  
- Periodismo digital (6 cr., 2º, O.)  
- Tecnologías de la Comunicación II (6 cr., 2º, O.) | En el Grado reduce de 6 a 3 las asignaturas de N.T. de un total de 35 materias en 4 años. |
| Valladolid | (Plan de estudios de 2003)  
- Producción Period. en N.T. (6 cr., 3º, O) | (Plan de estudios vigente de 2010)  
- N.T. aplicadas al Periodismo (6 cr., 1º, O.)  
- CiberPeriodismo (6 cr., 3º, O.) | En el Grado mantiene 2 asignaturas de N.T. de un total de 35 materias en 4 años. |
La lectura de los planes de estudio expuestos que ofrecen las facultades de Periodismo, antes y después del EEES, permite extraer datos comparativos cuantificables que se explican a continuación agrupados según las 5 variables aplicadas a los 31 planes de Licenciatura y a los 35 de Grado.

### 3.1. Cuantificación de asignaturas y su media en los programas

La cuantificación de las asignaturas en las dos titulaciones refleja que, en el caso de los planes antiguos, el 81% cuenta con materias obligatorias de nuevas tecnologías, mientras que el Grado, están presentes en todos los planes de estudio de las 35 facultades con nueva titulación.

Al cambiar de una titulación a otra, el 55% de las facultades aumenta el contenido tecnológico, mientras que el 22,5% mantiene el mismo número de asignaturas obligatorias y el 22,5% las reduce; una bajada que se explica porque las facultades con 2 años de Licenciatura (segundo ciclo) pasan a 4 en el Grado y aumentan otras materias más teóricas. Los datos reflejan que la nueva titulación incrementa la formación digital pero de manera contenida porque un 45% de programas opta por mantener o reducir sus materias obligatorias de nuevas tecnologías.

En cuanto a la media de asignaturas tecnológicas, en los programas de la Licenciatura el 19% no ofrece ninguna asignatura; un 32% ofrece una asignatura, el 26% dos asignaturas, el 13% tres asignaturas; y un 3% entre 4 y 6 materias. La horquilla que predomina (58%) es de 1 a 2 asignaturas obligatorias. Esta media aumenta al cambiar a los planes de Grado donde un 17% ofrece una materia; un 37% ofrece dos materias, un 43% incluye tres materias en sus planes de estudio y un 3% ofrece cuatro materias de tecnología. En conjunto, la nueva titulación refleja una horquilla mayor en los nuevos planes de estudio con una media mayoritaria de entre 2 y 3 materias en el 80% de las facultades. Un dato que debe contextualizarse teniendo en cuenta que la media de asignaturas obligatorias de cada facultad con Grado en Periodismo oscila entre las 35 y 40 materias en los cuatro años.
3.2. La formación por cursos y tipo de materias

El análisis de las asignaturas por cursos evidencia que, tanto en el Grado como en la Licenciatura, el grueso de las materias relacionadas con nuevas tecnologías predomina en 3º y 4º curso. En esta variable se debe tener en cuenta que en el caso de la Licenciatura hay 5 cursos (distribuidos en dos ciclos) y en el Grado se ofrecen 4 cursos (en un primer ciclo).

En el caso de la Licenciatura el resultado indica que el mayor número de asignaturas tecnológicas se concentra en 3º curso (26,4%) y en 4º curso (35,8%), mientras que en el Grado también predominan en 3º curso (38%) y en 4º (22%). Sin embargo, se detecta un cambio de tendencia al comprobar que en la nueva titulación aumentan en todos los cursos, especialmente en 2º (22%) que iguala a 4º curso y en 1º (20%), que en número de asignaturas casi duplica a las de Licenciatura. Unos datos que reflejan que en el Grado adquieren más presencia en todos los cursos excepto en 4º que se reducen y cuya explicación se encuentra en que en el último tramo de Grado las facultades optan por reducir asignaturas obligatorias al incluir las prácticas externas y los Trabajos de Fin de Grado (TFG).

Respecto a la categoría o tipo de materias se tiene en cuenta la diferencia de las asignaturas troncales (Licenciatura) y de formación básica (en el Grado), que establece el Ministerio de Educación; frente a las materias obligatorias que establece la propia universidad y que muestran su autonomía en la elaboración de los programas. En esta variable de análisis se observa que se produce un cambio de tendencia, puesto que en la Licenciatura, el 68% de materias tecnológicas son troncales, frente al 32% de obligatorias. En cambio, en el Grado un 92% son asignaturas obligatorias y un 8% de formación básica, lo que muestra mayor capacidad de decisión y autonomía de las universidades al incrementar las disciplinas de nuevas tecnologías en los nuevos planes de estudio.

3.3. Las denominaciones de las asignaturas de tecnología

En cuanto a las diferencias en la denominación de las materias, la diversidad es tan amplia que se ha optado por dividir esta variable en dos unidades de análisis, al agrupar por un lado las materias cuya denominación se refiere de forma genérica a «Tecnologías de la Información» (con variedades como «Tecnología de la Comunicación», «Fundamentos de la Tecnología», «Nuevas Tecnologías aplicadas al Periodismo», entre otras); y las denominaciones más específicas con acepciones como «Ciberperiodismo», «digital», «electrónica», «cibernético», «Internet», «Red», «interactiva», etc.

Los datos muestran que, en el caso de la Licenciatura, abundan las denominaciones genéricas referidas a «Tecnologías» (un 58%) frente a las
específicas (42%). Un resultado que experimenta un cambio de tendencia en el Grado con la preponderancia de materias con denominación específica (76%) frente a las genéricas (24%). En el caso de las denominaciones específicas, en las dos titulaciones predominan tres acepciones: «electrónico», «digital» y «multimedia».


4. Discusión de los resultados

El análisis permite confirmar que el cambio de la Licenciatura al Grado en Periodismo implica, en efecto, una mayor presencia delas disciplinas relacionadas con las nuevas tecnologías en todas las facultades con titulación de Periodismo, aunque la media de materias obligatorias resulta moderada. Así, el estudio confirma la primera parte de la hipótesis sobre la lenta incorporación de la enseñanza tecnológica y digital en la formación de los periodistas en su oferta obligatoria desmiestre, en parte que la modificación del Espacio Europeo de Educación Superior (EEES) es aprovechada por las universidades para actualizar e incrementar la preparación de los periodistas en el nuevo entorno mediático. La razón es que el incremento resulta moderado tanto en porcentaje como respecto a la media de materias obligatorias ofrecidas en los cuatro años del Grado con una media mayoritaria de entre 2 y 3 asignaturas obligatorias de nuevas tecnologías en programas que oscilan entre las 35 y 40 materias en 4 años.

Igualmente, el comparativo refleja que las universidades aprovechan la mayor autonomía de programación que permite el Espacio Europeo de Educación Superior (EEES) para aumentar las disciplinas relacionadas con nuevas tecnologías con la categoría de obligatorias, que designa cada universidad, frente a las troncales (Licenciatura) y de formación básica (Grado) establecidas por el Ministerio. Además, la especialización de los alumnos en estas materias se concentra, especialmente, en los dos últimos años de ambas titulaciones, pero en el caso del Grado, se aprecia mayor presencia en todos los cursos.

El estudio confirma también las discrepancias epistemológicas relativas a la formación tecnológica ante la amplia variedad de denominaciones detectadas en los diferentes planes de estudio que conforman la muestra, sin entrar a analizar sus contenidos. Los antiguos planes de estudio se decantaban
por una terminología genérica referida a «Tecnologías», mientras que en el Grado las materias adquieren denominaciones específicas especialmente ligadas a acepciones como «electrónico», «multimedia» y «digital», entre otras. Las diferentes denominaciones reflejan, de alguna forma, diferencias de contenido de manera que el Grado tiende a una mayor especialización formativa en nuevas tecnologías. Además, ha de considerarse, igualmente, que puedan existir en muchas facultades una ya casi inevitable formación transversal difícilmente cuantificable, es decir asignaturas tradicionales de la enseñanza del Periodismo en las que sus profesores sí optan por mencionar los correspondientes cambios multimedia aunque no aparezca de forma expresa en su denominación.

Los resultados del análisis permiten deducir que las universidades con Grado en Periodismo optan por dejar a la elección de los propios alumnos la formación y especialización en materias de nuevas tecnologías mediante la concentración de su oferta en asignaturas optativas o itinerarios especializados, de manera que aún no se considera formación obligatoria prioritaria.

Por último, esta investigación puede considerarse como un estudio exploratorio que no pretende ser concluyente, sino que se trata de una radiografía, un análisis de partida del cambio de la Licenciatura al Grado, puesto que el Plan Bolonia permite a las universidades mayor autonomía para modificar sus planes de estudio de manera progresiva. Por este motivo, serán necesarias futuras investigaciones que recojan las modificaciones curriculares ajustadas a los nuevos perfiles profesionales multimedia de los periodistas y adaptadas a los futuros cambios normativos de los Grados en España.

Referencias


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1. Introduction and theoretical framework

Young people are pioneers in incorporating technological innovations related to digitalization to the point they are called digital natives or interactive generation members. Their condition of early users makes them become an object of study for exploring primary changes resulting from impact of the digital age. The Internet and the latest communication technologies have had an enormous impact on the news media industry. The production of contents, work routines, media and distribution strategies and business models are undergoing major changes (Yadamsuren, 2010). News consumption patterns of youth are also leaving transformations that are changing traditional dynamics (Yadamsuren, 2010). To this end, this article focuses on the analysis of local information consumption of a specific segment of the population, that is to say young people.

The advent of the Internet some years ago has been a catalyst for change (Castells, 2009) and is having an impact on the way youth consume news. At the beginning of the 21st century, when it was becoming more and more clear that journalism was facing huge changes, Ramonet (2005) mentioned three reasons to explain the crisis within the conventional press: the advent of free newspapers, the lack of credibility of conventional media and the emergence of the Internet.

In fact, the Internet itself was at this time the main reference to explain the tendency towards changes in frequency and amount of news consumption. It has democratized the possibility of sending messages in any medium through text, video and/or audio and brought about a new form of journalism in which the distances between the producers of information and those who use them, journalists and audiences are blurred, the new phenomena known as liquid journalism (Bauman, 2007).

The Internet is, furthermore, transforming platform news consumption habits and media consumption especially among the young, who have stopped seeing
Internet as a technological breakthrough and started to consider it as a support in their daily lives (Yadamsuren, 2010). While regional television news viewers and local newspaper readership were skewed towards older age groups, the young were leading the take-up of local media online. It is not just that young people are not reading traditional print newspapers but that there is also increased competition for their readership from non-newspaper internet platforms (NUJ, 2009). Gil de Zúñiga and Valenzuela (2011) conclude that when the internet is used as a tool for gathering information or having discussions about local, public or political affairs, it tends to have positive effects on civic engagement.

In any case, media convergence enhanced by the Internet is more than simply technological shift. Convergence alters the relationship between existing technologies, industries, markets, genres and audiences. Slogans like One content, all media, for example, became more and more popular, and professional media managers started looking for multimedia journalists (Aranzabal & Zuberogoitia, 2006). This change in profile has also had an effect on the educational competence map for journalism, as reflected in the European Journalism Training Association’s (EJTA) Tartu Declaration.¹

There have also been developments in relation to youth attitudes to consumption patterns, credibility and mainstream media. With reference to this change in youth consumption patterns one of the main research topics is whether there has been a shift from information to entertainment (Yadamsuren, 2010; López, González and Medina, 2011; Van Cauwenberge, D’Haenens, Beentjes, 2010; Sabigan, 2007). The lack of credibility of traditional media for young people is another important research topic (Phinney, 2012; Maxwell, 2012; Mehrabi, Abu Hassan, Sham Shahkat, 2009; Birt, 2009; Leigh, 2008; Sabigan, 2007; Stockwell, 2006; Swann, 2004). There have been attempts to explain students’ low interest in mainstream media and to note if media provision matches their interests. Some research has shown that there is a mismatch of criteria: youth interests and media criteria are not the same. According to Merino (2010) it is critical to meet changes in audience consumption habits, in order to assess the extent and impact of digital convergence and future prospects.

Young people’s media consumption has also become multimedia, due to their technological socialization (Merino, 2010) and their consumption pattern seems not to be a passive one (OCENDI, 2012). The characterization and socialization of today’s youth and adolescence are closely related to new media and digital networks, and the literature maintains that we should analyze the influence of

¹ http://www.ejta.eu/index.php/website/projects/. The 7 B competence, for instance, talks about the ability to “be able to make information visual, for example in the form of images or graphics, and to present it in all kinds of combinations of words, sounds and images”. MORE INFORMATION ABOUT THE DEVELOPMENT OF THE COMPETENCE MAP PROPOSED IN TARTU.
them on this population (Rubio, 2010). In fact, there have been many attempts to understand youth media consumption patterns: the Adolescent Identity, Media & Sociocognitive Schema (AIMSS), for instance, offers a theoretical understanding of adolescent consumption and cognitive processing of media entertainment (Lloyd, 2002).

In addition, the literature has confirmed a decline in readership among young people, a tendency that began in the nineties (Lauf, 2001). In the research carried out in Spain by AEDE (2010) the percentage of young people between 18 and 25 who consume print media has dropped to 25.7%. The reasons given to explain the decline in young people’s newspaper consumption are lack of time, preference for other media, and their diminishing interest in the content (Huang, 2009; Bernal, 2009).

The seeming irrelevance of news to the lives of young people and the lack of a connection to their personal experiences and interests are key factors in the new profile of young consumers of news (Qayyum et al., 2010; Túñez, 2009). According to Domingo (2005), Kotilainen (2009) and Túñez (2009), young people feel that they are marginal to mainstream media’s agenda setting, and studies are concluding that young people are often negatively represented in the news (Faucher, 2009; Bernier, 2011). Qayyum et al., (2010) and Huang (2009) believe young people’s news consumption is conditioned by their age, as people get older they consume more news. Those who are more educated, are older, and have a higher income are more likely to use local news media (Hoffman, Eveland, 2010).

Due to the proliferation of information and news on the Internet, the issue of credibility, trustworthiness and believability is especially critical (Rahman, et al., 2009). Generally, credibility refers to the objective and subjective components of the believability of a source or message. News credibility has traditionally been considered a multidimensional construct. Along with believability, the most common components of media credibility emerging from past studies are accuracy, fairness, lack of bias, completeness, depth, and trustworthiness (Maxwell, 2012; Rahman, et al., 2009; Birt, 2009; Christopher, 2007; Sabigan, 2007).

In this context, knowing the changes in the consumption habits of the audience is critical to assess the extent and impact of digital convergence and its future prospects (López, González and Medina, 2011; Yadamsuren, 2010). However, the media industry has few reliable data on consumption habits in news and current affairs (Yadamsuren, 2010).

Research indicates that local news media facilitates the processes of community building and civic participation. Local news is said to emphasize values and interests on which there is a high level of consensus, interpreting relevant external events through the lens of the local community (Hoffman,
Eveland, 2010). Rothenbuhler et al. (1996) found that in relation to community attachment, newspaper reading contributed significantly whereas television news use made no significant contribution. If we turn now to examine more closely the situation in the Basque Country, although studies on patterns of Basque youth culture are constantly being carried out, little information is available on the consumption habits of news among young people. It is largely unknown through which channels they prefer to get news, how often they do this and for what purposes. The importance of knowing these consumption habits is key to the future development of the Basque news industry (Gabinete de prospección sociológica, 2012; Zarandona, et al., 2008; Medrano, Palacios, Aierbe, 2007).

According to recent findings from a Basque government research institute (Gabinete de prospección sociológica, 2012) television is still the preferred media among the Basques for information and entertainment. This study maintains that radio and print media consumption has been reduced, and only 3 out of 10 Basques say they read a printed newspaper, although this trend is been balanced by the consumption of digital newspapers. The radio is used by 47% of the population, preferably at home, and for general interest or company. Meanwhile, more than half of the people (53%) who use Internet do so on a social network: the vast majority have used Facebook (83%), and Tuenti (46%) (Gabinete de prospección sociológica, 2012).

Taking this changing context into account, the aim of this research is to study university students’ local media consumption patterns. These are our research questions:

- What are the students’ perceptions of local media?
- How do university students get local news? Are they interested in local media? What local issues are most interesting for them?
- Is local media provision adapted to the new consumption patterns?
- Are local media reliable for the students?

2. Methodology

Quantitative and qualitative methodologies were used in the research design. Simultaneous triangulation of methods (questionnaires and focus groups) and triangulation of data (Rodríguez Ruiz, 2005) were also used to enhance the validity of the results. A total of 92 students filled in the questionnaire: 32 were first year students, 37 second years, 16 third years and 7 fourth years. Also taken into account were the questionnaires used in research by Maxwell (2012), Birt (2009), Mehrabi, Abu Hassan, Sham Shahkat (2009), Leigh (2008), Stockwell (2006), Sabigan (2007), Christopher (2007) and Swann (2004).

Twenty two students took part in the four focus groups. All of them were
students of the Media Studies Bachelor’s degree course in the 2012/2013 academic year, in the Faculty of Humanities and Education at Mondragon University, Eskoriatza (Basque Country, Spain). Data collection took place between February 2013 and March 2013.

Focus groups were held to gather information about the students’ social discourse, feelings, experiences and concerns about their local news and media consumption. In total, four focus groups were convened, two with students from Gipuzkoa province, one with students from Bizkaia province and one with students from Araba province. All years of the bachelor degree were represented in each group. The focus groups were designed and analysed following Murillo and Mena (2006) and Suárez (2005).

3. Results

3.1. Quantitative data

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local news is well covered</td>
<td>3,80</td>
</tr>
<tr>
<td>It is interesting</td>
<td>3,68</td>
</tr>
<tr>
<td>It helps create community</td>
<td>3,60</td>
</tr>
<tr>
<td>It has a future</td>
<td>3,33</td>
</tr>
<tr>
<td>It appeals to modern society</td>
<td>3,33</td>
</tr>
<tr>
<td>It promotes participation</td>
<td>3,31</td>
</tr>
<tr>
<td>It takes into account all sections of the public</td>
<td>3,29</td>
</tr>
<tr>
<td>General news is well covered</td>
<td>3,24</td>
</tr>
<tr>
<td>It is directed to young people</td>
<td>3,00</td>
</tr>
</tbody>
</table>

(Scale:1-5)
### Table 2. Contents young people would like available

<table>
<thead>
<tr>
<th>What should local media offer young people?</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Youth movements</td>
<td>4.17</td>
</tr>
<tr>
<td>Music</td>
<td>4.14</td>
</tr>
<tr>
<td>Basque language</td>
<td>4.13</td>
</tr>
<tr>
<td>Employment</td>
<td>4.02</td>
</tr>
<tr>
<td>Cinema</td>
<td>3.99</td>
</tr>
<tr>
<td>Travelling</td>
<td>3.90</td>
</tr>
<tr>
<td>Youth centers</td>
<td>3.88</td>
</tr>
<tr>
<td>Festivals</td>
<td>3.86</td>
</tr>
<tr>
<td>Theatre</td>
<td>3.79</td>
</tr>
<tr>
<td>Hiking</td>
<td>3.74</td>
</tr>
<tr>
<td>Environment</td>
<td>3.73</td>
</tr>
<tr>
<td>Sex</td>
<td>3.68</td>
</tr>
<tr>
<td>Sports</td>
<td>3.65</td>
</tr>
<tr>
<td>Drugs</td>
<td>3.56</td>
</tr>
<tr>
<td>University life</td>
<td>3.44</td>
</tr>
<tr>
<td>General information (not local)</td>
<td>3.43</td>
</tr>
<tr>
<td>Fashion</td>
<td>3.37</td>
</tr>
<tr>
<td>Foreign policy</td>
<td>3.26</td>
</tr>
<tr>
<td>Videogames</td>
<td>3.05</td>
</tr>
</tbody>
</table>

*(Scale: 1-5)*

### Table 3. Things to improve by local media for young people, apart from contents

<table>
<thead>
<tr>
<th>Which other things would improve local media for young people?</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promote participation</td>
<td>4.23</td>
</tr>
<tr>
<td>Give voice to the young</td>
<td>4.20</td>
</tr>
<tr>
<td>More multimedia</td>
<td>4.17</td>
</tr>
<tr>
<td>Sections for youth</td>
<td>4.05</td>
</tr>
<tr>
<td>Media format</td>
<td>4.04</td>
</tr>
</tbody>
</table>

*(Scale: 1-5)*
3.2. Qualitative data

This part describes what students feel and think about the local media and local news. The groups from the province of Western Gipuzkoa, where local media are most frequently found, have a good opinion about their local media. They like it, they do not criticize it and their local media are often the first point of reference for them (in print and on the Internet). This also happens in some parts of eastern Gipuzkoa, as we can see in the following quotation:

“[Talking about how they get the news]. Me, from the articles I receive from the social nets; I only read the general press on weekends, and I read the local press daily.”

But for the students from the provinces of Araba and Bizkaia the local media is
not so interesting and they hardly follow it. The illustrative examples are as follows:

“If you want to be informed, you are not going to a local newspaper. If I want that I will go to the main sources not to a village newspaper. For news about the Basque Country I will take Berria or Gara, the ones I read, or Naiz on Internet. And for outside of here there will be El País or El Mundo”.

“What happens with this local media is that their news they give is very very local, as for example the Vitoria Television. They are parochial, with things like the murder of a pig But hey, for example during this week there were several young people in one church trying to do a kind of memorial about what happened on March 3, and they (the local media) did not provide any information about that event, which was probably the most important thing that happen in Vitoria in months”

Local televisions are the least attractive among local media. Students think local televisions cannot compete with big television channels:

“But we know they cannot compete with other television channels, they are many, and with big resources”.

“I have being doing work experience in Hamaika Telebista and now I watch this station more often but probably just to see my friend Iker or because I know the presenters, now I have more interest but not much. In fact, I think this kind of televisions sometimes are quite heavy going. They make the daily news programmes quite dynamic but the rest of the programmes… I do not if is lack of aesthetics or what... It is true that they have few resources... For example, take the programme Eskapa, maybe the format is Ok but then when you watch it is like I can’t believe what I’m seeing”

“We are so accustomed to seeing 500 shots in 10 minutes, when they put 50, it is too slow for us”.

Students also think local televisions are not well prepared for the entertainment that they want, especially at night when they watch television:

“I watch television at night, and at this time I do not want serious political programs or interviews, I want entertainment and I can’t find entertainment on local television”.

When media students were asked what they thought should be prioritised in times of economic crisis, they did not approve the removal of the local magazines or newspaper, and they would prefer to keep the magazines and newspapers instead of the local televisions:
“I prefer to remove the local television instead of the local magazine”.

Most of the students think that participating in their town local media would be very interesting, but in practice only one student collaborates in a radio station. They do not use the social media to collaborate with their local newspaper, magazine or television.

“I use Twitter for getting the news but not for sending information to local media”.

They do not buy with their own money any local press and they do not see themselves paying for getting news and information from local media:

“When the local news website Mondraberrí was closed and they started a campaign asking for money I did not give them money even though I follow their website very often”.

They would like also to have information not only about their town but also about their area, especially in the events calendar:

“I’d like them to have a broader cultural agenda. Not only with information from Galdakao. I mean, I’m from Galdakao but I may be interested to know that there are concerts and festivals in the surrounding towns, and now I have to find this out in the local media from different towns. That may be of interest to young people, as young people not only stay in our town, and we like to visit other towns and things. I mean, if there is a festival of Txakoli in Zornotza, I would like to know about it in my local media”.

But it seems that students see some differences in the case of television:

“I think the difference is more evident in the television in Basque, for example between the national television in Basque, ETB1, and the local television Hamaika. There is quite big difference”.

Some students say they are critical of the mainstream media, they feel that manipulation is one of the main features of mainstream media, especially on the television. In the case of local information they have greater confidence in the local media than in mainstream media. Local media seems to be more believable since proving the falsity of the information is easier in a local environment:

“I believe the news I get from the local media. In principle, one has to believe them, I mean, that it is not a lie”.

“And perhaps the local media is closer and it is more believable”.
But they understand local information is not as complex and deep as national or international information:

“Local media is not so exaggerated and the issues are not so complex”

Students also they want entertainment especially when they watch television and it seems that this is key to keep them watching the programme or channel, and local television is not providing them with entertainment:

“Most evenings I watch television but I do not want to watch serious programmes. I am tired and I like to be on the sofa watching TV series or movies. At night, I watch TV entertainment, not information, and the local television does not offer entertainment”.

4. Findings and discussion

Our findings suggest that students with frequent access to local news in the towns they live in all obtain local information and it seems that they have a good opinion of local media. It seems that the more urban the students are, the less contact with local media they have, the less consumption of local media they have, and the more negative idea of local media they have. Students with little access to local media tend to see the local news as too local and parochial. Local media is not the main news source for the students in the study, except in the areas of Debagoiena and Urola Kosta, both in the province of Gipuzkoa, where the local media is important and widespread.

It seems that the news consumption of these students is also driven by entertainment needs, especially in the case of television, which young people also watch to escape from daily routine (Van Cauwenberge, D’Haenens, Beentjies, 2010). For entertainment, they see clearly that mainstream television channels offer better products than local televisions and that local televisions cannot compete with general television channels with this kind of products. This study shows that local televisions are the least popular of the local media; and that students they do not see a clear role for local television. Unlike Gilliam and Lyengar (2000) this study finds that local television news is not the primary source of public affairs information for these students.

Local media seems to have a better credibility when the issues are local, and the credibility of major news organizations seems to be low, in line with the studies by Pew Research (2012).

References


Introducción

La continua evolución tecnológica y sus efectos en los medios de comunicación y la sociedad siguen captando la atención de numerosos investigadores y académicos. Sin embargo, algunos aspectos y ámbitos afectados por este desarrollo aún no han sido investigados. Uno de ellos es el de los géneros periodísticos y su adaptación a la nueva cultura digital. Al margen de la escasez de estudios específicos al respecto, el género entrevista ha estado presente en los medios digitales desde sus orígenes, y ha adoptado diferentes modalidades a lo largo del tiempo, desarrollando nuevos tipos de comunicación dialógica en los que la audiencia adopta un papel activo en el proceso de recepción y producción del género.

La comunicación periodística ha evolucionado desde la unidireccionalidad y bidireccional, hasta la multidireccionalidad, tal y como se puede apreciar en una de las formas más originales y recientes del género entrevista: el encuentro digital. A éste le sucederán, fórmulas similares reinventadas y enriquecidas por las posibilidades que prestan las nuevas aplicaciones móviles a la audiencia activa para participar en directo, en la retransmisión de las entrevistas desde los lugares más insospechados.

Algunos ejemplos de la tendencia masiva a seguir en directo, intervenir y compartir los hechos noticiosos en el momento en que se producen, con la posibilidad de interrogar a los protagonistas de la historia, los encontramos en acontecimientos recientes de relevancia informativa. En abril de 2015, la audiencia pudo seguir en directo las protestas de Baltimore, Nueva York, Washington y Boston en las que se pedía justicia por Freddie Gray (Woolf et al., 2015 y Vultaggio, 2015). Pocos días después, la audiencia norteamericana siguió en directo e intervino en otro evento relevante pero de carácter deportivo: un esperado torneo de boxeo celebrado en La Vegas el 3 mayo de 2015 (Snider, 2015).

Aplicaciones móviles como Meerkat o Periscope no son las únicas que permiten transmitir en directo, a través de las redes, acontecimientos de gran...
interés para la audiencia como los ya comentados. Junto con tecnologías similares, estas nuevas aplicaciones permiten compartir con grupos selectos o abiertos la transmisión de videos, así como opinar o escribir sobre los mismos mientras se producen. La inmediatez y la participación se han convertido así, en nuevos valores definidores del género entrevista, en concreto, en sus modalidades más recientes.

Imagen 1. Transmisión de vídeo en directo con Periscope con comentarios de la audiencia durante el torneo de boxeo

Las investigaciones llevadas a cabo en los últimos años desde el grupo Infotendencias, especializado en la evolución de los medios de comunicación desde la aparición de Internet en España¹, han demostrado cómo cada nueva tecnología incorporada a los medios de comunicación, precisa de un tiempo prudencial para ser valorada en su justa medida. Por tanto, si aún es pronto para sopesar los efectos de las aplicaciones móviles en los géneros desde su empleo para la cobertura de eventos en tiempo real y de forma participativa, no lo es tanto para analizar las prácticas periodísticas ya consolidadas, una vez pasados veinte años desde la generalización del uso de Internet. Entre ellas, se encuentra nuestro objeto de estudio, centrado en el género entrevista y sus variaciones en los medios de comunicación digital españoles.

Esta investigación pretende aportar nuevos conocimientos mediante el estudio en profundidad de cómo la entrevista se ha adaptado en mayor o menor

¹ El grupo Infotendencias está formado por medio centenar de investigadores en Comunicación de diversas universidades españolas, que desde 2002 estudian la evolución del periodismo y los nuevos medios de comunicación. Actualmente, trabajan en el proyecto coordinado de I+D+i “Innovación y desarrollo de los cibermedios en España” (Ref. CSO2012-38467-C03) bajo la dirección de M.Angelas Cabrera, profesora de la Universidad de Málaga.
medida al nuevo medio digital y sus características intrínsecas, tratando de descubrir las variaciones sufridas en este género periodístico y las tendencias futuras que su evolución permite apuntar. Los resultados obtenidos muestran hasta qué punto las nuevas tecnologías han redefinido las relaciones comunicativas entre los profesionales de la comunicación, las fuentes de información y la audiencia; y cómo esa nueva relación afecta de forma directa a los géneros periodísticos y, en particular a la entrevista, cuya capacidad de adaptación ha generado nuevos formatos y áreas temáticas (secciones) en los cibermedios, como se expondrá más adelante.

2. Planteamiento metodológico

Para la realización del trabajo se ha partido de la siguiente hipótesis principal o general: El género periodístico entrevista está presente en los medios de comunicación digital con características propias y adaptadas a los cibermedios.

Con el fin de abarcar los diferentes aspectos de esta hipótesis principal, se formulan otras hipótesis específicas intrínsecamente conectadas con ella:

1. Las secciones tradicionales (o áreas temáticas) de los cibermedios se complementan con la creación de nuevas áreas o secciones en la Red donde dar cabida al género entrevista.

2. La entrevista tradicional evoluciona hacia nuevas formas de entrevista, que afectan a la clasificación que hasta ahora se hacía de ésta.

3. Se establece una distinción entre la entrevista tradicional y la de los cibermedios en sus características generales.

4. El tipo de entrevistado que se maneja en las entrevistas publicadas en los cibermedios es similar al de los medios de comunicación tradicionales.

5. La adaptación de la entrevista a los cibermedios supone un cambio en el papel del entrevistador debido, no sólo a las características del cibermedio, sino también a la presencia de un nuevo actor comunicativo participante: la audiencia.

6. Tanto el espacio como la forma de realización de la entrevista actual en los cibermedios han experimentado un cambio gracias a las nuevas tecnologías existentes en nuestra sociedad.

7. La evolución de la entrevista en los cibermedios conlleva la inserción de elementos interactivos característicos de la Red, que procuran hacerla diferente de la entrevista en los medios de comunicación tradicionales.
8. La entrevista en los cibermedios introduce tímida pero otra de las características de Internet, la multimedialidad.

Las hipótesis específicas que se acaban de enumerar surgen de la formulación previa de preguntas realizadas durante la observación y reflexión en torno al tema objeto de estudio. En concreto, las siguientes: ¿en qué secciones o áreas temáticas se integra la entrevista en los cibermedios?, ¿cómo ha evolucionado la entrevista tradicional en los cibermedios y cómo afecta a la clasificación que hasta ahora se venía haciendo de ésta?, ¿existen diferencias significativas entre la entrevista tradicional y la de los cibermedios en sus características generales?, ¿cuál es el papel del entrevistado en los cibermedios frente al de la entrevista tradicional?, ¿cómo afecta la participación de la audiencia en la entrevista digital al género y al entrevistador?, ¿cómo y en qué lugar se realizan las entrevistas que se publican en los cibermedios?, ¿qué características propias de la red –como la interactividad, la multimedialidad– incorpora la entrevista en los cibermedios como rasgos propios y diferenciadores de la entrevista tradicional?

2.1. Objetivos de la investigación

Con el fin de obtener respuestas válidas a estas preguntas, esta tesis se propone como objetivo general alcanzar un conocimiento actualizado del género periodístico entrevista en los cibermedios españoles con el fin de cubrir por primera vez una laguna en el tema objeto de estudio. Esta meta aparece interconectada con otros objetivos más específicos, que vemos a continuación:

1. Constatar la permanencia en los cibermedios de las tradicionales secciones en las que se publica la entrevista, y/o conocer la creación de nuevas áreas temáticas elaboradas para tal fin.

2. Examinar los tipos de entrevista más frecuentes publicados en los cibermedios, percatándose de la existencia o inexistencia de nuevos tipos de entrevista.

3. Identificar las características generales de la entrevista actual en los cibermedios, apreciando sus similitudes y/o diferencias con la entrevista publicada en los medios de comunicación anteriores a Internet. Esto es, constancia o inexistencia de las partes tradicionales de la entrevista (presentación, cuerpo textual y cierre).

4. Comprobar si entre la identidad de las personas entrevistadas, existe un nuevo tipo de entrevistado.
5. Averiguar la identidad del entrevistador actual, conociendo la existencia o no de otros entrevistadores diferentes al periodista que puedan cambiar el papel de este último.

6. Apreciar las similitudes y/o diferencias del lugar y modo de realización en que tiene lugar la entrevista en los cibermedios, con respecto al lugar y modo de realización en los medios de comunicación tradicionales.

7. Vislumbrar la utilización o no de los elementos interactivos que puedan aparecer en la entrevista, de acuerdo con la característica esencial de interactividad que presentan los cibermedios.

8. Conocer el grado de multimedialidad que alcanza la entrevista en los cibermedios.

2.2. Estrategias metodológicas y fases de la investigación

Con respecto al marco metodológico, se ha diseñado una investigación diacrónica en su parte teórica y sincrónica en su fase empírica. En la primera se profundiza en la definición y la evolución de las características del género entrevista a lo largo del tiempo, mientras que en la segunda se estudia el género entrevista en un período temporal. En concreto, en el de su adaptación al cibermedio en los inicios del siglo XXI.

Para ello se emplea una estrategia metodológica basada en el estudio de casos, a partir de la selección de las entrevistas publicadas (632 en total) en una muestra significativa y relevante de cibermedios (6 de relevancia nacional) para su posterior comparación. Este análisis se fundamenta en un estudio previo de carácter documental y bibliográfico que ha permitido establecer un marco teórico de referencia sobre el que se apoya toda la investigación.

Los datos registrados durante el estudio aportan a la investigación un carácter tanto cualitativo como cuantitativo ya que, además de analizar de forma interpretativa los resultados obtenidos que dan lugar al conocimiento de la realidad actual sobre el género entrevista, se emplea la estadística para el análisis de los aspectos más característicos del género periodístico estudiado.

Con respecto a la población utilizada, y como acabamos de señalar, ha realizado una observación previa de carácter exploratorio de 15 cibermedios de origen español que coincide con parte de la muestra estudiada por el grupo de investigación Infotendencias en su proyecto de I+D+i sobre la Innovación y desarrollo de los cibermedios en España. Éstos responden a dos categorías diferentes: los nativos digitales por un lado: elconfidencial.com, eldiario.es, infolibre.es, vozpopuli.com y granadaimedia.com; y por otro, elmundo.es, diariodenavarra.es, diariosur.es, elpais.com, rtve.es, cadenasur.es,
ondacero.com, hola.com, lavanguardia.es y lavozdegalicia.es, los cuales se consideran mixtos, por tratarse de diarios digitales con homólogos impresos y/o audiovisuales.

Tras esta primera indagación, se escogen para la muestra final 6 de estos medios, atendiendo a su nivel de difusión y relevancia, así como a la categoría a la que pertenecen, con lo que se logra una muestra representativa de la población actual. Por tanto, tres de ellos tienen sus raíces en los medios de comunicación tradicionales -prensa escrita, radio y televisión- y son elpais.com, elmundo.es, lavanguardia.es. Otros dos nacen en el seno del periodismo digital: elconfidencial.com y eldiario.es. Y uno de ellos tiene su matriz en la radiotelevisión española: rtve.es.

La muestra de entrevistas publicadas en esos medios se ha tomado a lo largo de dos meses, divididos en cuatro periodos de tiempo de siete días de duración cada uno, entre los meses de agosto y septiembre de 2014. Los periodos muestrales, como se puede apreciar en la tabla, son los siguientes: del 1 al 7 de agosto, la primera semana; del 15 al 21 de agosto, la segunda; del 1 al 7 de septiembre, la tercera; y la cuarta semana, del 15 al 21 de septiembre. Finalmente, la muestra total recogida asciende a 632 entrevistas.

**Tabla 1. Periodo muestral**

<table>
<thead>
<tr>
<th>Cibermedio</th>
<th>Semana 1: del 1 al 7 de agosto de 2014</th>
<th>Semana 2: del 15 al 21 de agosto</th>
<th>Semana 3: del 1 al 7 de septiembre de 2014</th>
<th>Semana 4: del 15 al 21 de septiembre de 2014</th>
<th>Número Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elconfidencial.com</td>
<td>14 10 3 1 4 0 0 32</td>
<td>9 3 0 2 2 2 2 20</td>
<td>2 2 2 2 3 3 2 0</td>
<td>13 5 7 1 3 2 1 2 19</td>
<td>54</td>
</tr>
<tr>
<td>El Diablo.es</td>
<td>13 5 6 3 7 2 2 72</td>
<td>11 4 5 0 3 4 1 28</td>
<td>5 1 4 5 0 2 1 18</td>
<td>12 8 4 4 2 3 0 33</td>
<td>151</td>
</tr>
<tr>
<td>El País.com</td>
<td>21 4 6 5 6 1 4 47</td>
<td>3 2 6 3 5 2 2 23</td>
<td>3 3 6 3 4 1 1 21</td>
<td>7 1 3 3 0 2 1 17</td>
<td>108</td>
</tr>
<tr>
<td>Lavanguardia.es</td>
<td>15 3 3 4 4 4 4 45</td>
<td>4 3 1 3 3 4 1 19</td>
<td>2 2 2 0 3 0 1 10</td>
<td>0 0 3 1 0 0 7</td>
<td>81</td>
</tr>
<tr>
<td>El Mundo.es</td>
<td>14 2 12 7 6 3 5 49</td>
<td>8 3 3 2 2 3 3 24</td>
<td>8 6 3 5 2 3 3 30</td>
<td>5 5 8 4 4 1 4 31</td>
<td>134</td>
</tr>
<tr>
<td>RTVE.es</td>
<td>4 2 4 6 4 5 2 27</td>
<td>4 0 1 3 3 4 0 17</td>
<td>3 2 2 1 4 1 0 13</td>
<td>4 3 5 0 3 2 0 17</td>
<td>74</td>
</tr>
<tr>
<td>Total de cada cibermedio</td>
<td>101 47 51 30 24 55 14 272</td>
<td>79 15 16 15 18 19 9 23</td>
<td>15 16 19 16 19 9 0 105</td>
<td>31 24 17 12 9 7 124</td>
<td>652</td>
</tr>
</tbody>
</table>

En cuanto a los instrumentos de recogida de información para el estudio y análisis de datos, se han empleado dos: las citas bibliográficas a través de las cuales hemos podido revisar la literatura existente sobre el tema; y la ficha de análisis de contenido diseñada ad hoc, y que hemos elaborado de acuerdo a los objetivos perseguidos en la investigación tras la observación previa llevada a cabo sobre los cibermedios. La ficha de análisis permite recoger los datos a partir de tres categorías:

- La primera contempla los datos identificativos del cibermedio.
- La segunda recoge las características genéricas de la entrevista, es decir,
aquellos elementos con los que tradicionalmente ha contado este género (como la estructura textual y las identidades de entrevistador y entrevistado).

- Y la tercera permite observar las características propias de la entrevista en el cibermedio, es decir, aquellos nuevos elementos que surgen con Internet, como la interactividad y la multimedialidad.

La investigación se ha llevado a cabo en las siguientes 4 fases:

- Una primera fase para el desarrollo conceptual de la investigación, es decir, la composición de un marco teórico y de carácter documental. Para ello se emplearon las técnicas de recopilación documental y revisión de la literatura existente.

- Una segunda fase para el diseño de la investigación a través de una metodología no experimental que permitiera la observación del género entrevista tal y como sucede en su contexto natural. En esta fase se diseñó la ficha de análisis mediante un estudio previo de carácter exploratorio de 15 cibermedios de origen español a lo largo de dos semanas.

- La tercera fase consistió en la recogida empírica de los datos de la muestra seleccionada en una continuidad de días, a horas similares, mediante su registro en la ficha de análisis previamente diseñada y testada para comprobar su idoneidad.

- La cuarta y última fase de análisis e interpretación de los datos obtenidos (expuestos en tablas y gráficos realizados específicamente para tal fin) permitió comparar y discutir los resultados sobre los que se basan las conclusiones finales de esta investigación.

3. Resultados de la investigación

3.1. Fundamentos teóricos sobre la entrevista

Tras el estudio documental sobre las características de Internet, se observan un número de desventajas (como las estructuras complicadas, el tiempo de espera o el coste para el receptor), que resulta menor que el número de ventajas que presenta el nuevo medio, tales como: la interactividad, la personalización de contenidos, la hipertextualidad, la documentación sin límite, la posibilidad de actualización continua, la multimedialidad, el empleo de un nuevo lenguaje, la existencia de una hemeroteca en línea, la ubicuidad, la accesibilidad, la gratuidad, y la participación de la audiencia; las cuales ejercen una repercusión positiva en los géneros periodísticos, al abrir paso a nuevas variantes y, en concreto, dentro del género entrevista.
Dicho esto, y teniendo en cuenta el origen de la entrevista, recordamos cómo la mayor parte de los autores expertos en este género sellan su inicio a finales del siglo XIX, coincidiendo con el desarrollo del periodismo informativo y siempre, muy ligada a las informaciones de sucesos, crímenes y tribunales. Aunque, hay quienes como López Hidalgo (1997) se remontan a 4000 años atrás y lo sitúan en Egipto, o incluso en los diálogos de Platón, como Hornmoen y Steensen (2014). De sus estudios se deduce la relevancia histórica de la entrevista y su independencia como género autónomo, descartando así la idea de algunos académicos, como Gutiérrez Palacio (1984) y Rodríguez Jiménez (1991), entre otros, que le restaban importancia al incluirla como subgénero del reportaje. Durante el siglo XX se comprueba cómo éste género se ha ido adaptando a los diferentes medios de comunicación conforme han ido surgiendo; primero la radio y después la televisión, hasta llegar a nuestros días, en los que continúa evolucionando en los cibermedios. Si en algo coinciden todos los teóricos es en que la estructura de la entrevista es inamovible hasta el momento, y permanece dividida en las siguientes partes: entrada, en la que se presenta al entrevistado, cuerpo, basado en la estructura de pregunta-respuesta, y conclusión. O lo que es lo mismo: titular, entradilla, cuerpo textual y cierre.

En lo que se refiere al concepto de entrevista como género periodístico, observamos cómo el 71,4% de los autores estudiados lo considera un género informativo, mientras que el 27%, lo trata como un género interpretativo y ninguno lo clasifica como género de opinión. Asimismo, con la inclusión de los cibermedios en el Periodismo, ya a partir del año 2002, académicos como López Hidalgo (2002), Salaverría (2003) y Cantalapiedra (2004), entre otros, señalan el surgimiento de géneros periodísticos denominados hipertextuales o híbridos de los tradicionales, entre los que se encuentra la denominada en un primer momento “entrevista en línea”, y que en parte, correspondería a lo que actualmente denominamos “encuentro digital”.

Hasta el nacimiento de los cibermedios, a mediados de los años noventa del siglo XX, la entrevista ha conferido al periodista el papel exclusivo de entrevistador. Desde entonces, el profesional de la información periodística ha ampliado tanto sus roles como su denominación, con términos como periodista digital o periodista polivalente. Los cambios en el paradigma comunicativo han propiciado que la audiencia pase a formar parte activa del medio digital. Esto confiere al periodista un nuevo papel de mediador, entendido como un “facilitador de encuentros” según García de Torres y Pou (2003), que pone en contacto al entrevistado con los usuarios encargados de preguntar. Esto, lejos de restar importancia a la figura del periodista, añade a sus funciones tradicionales, otras como: la de profesional polivalente, convertido más que nunca en cribador informativo debido a la superabundancia de información y fuentes; se realza también su función documental, al tener la posibilidad de enlazar un mayor número de elementos
contextualizadores de la pieza periodística principal; y como ya hemos comentado, se añade a todo esto la función de mediador entre entrevistado y audiencia.


Por otro lado, se encuentra a quienes abogan por la entrevista como información, dejando de lado su faceta dialógica. De esta opinión son, entre otros, Quesada (1984, 1994 y 2008), Pérez Cotten (2007) y Martínez Vallvey (1995, 1996 y 1999). Y por último, hallamos el grupo de quienes conceptualizan la entrevista únicamente como técnica periodística. Es el caso de Acosta Montoro (1973) y Martínez de Sousa (1981), por ejemplo. Así pues concluimos que las definiciones más numerosas son las que incluyen el diálogo como característica esencial de la entrevista. Por ello, y sin perder de vista la importancia de su función informativa y periodística, entendemos que por entrevista nos referimos al género dialógico-informativo: dialógico por estar sustentado en la base del diálogo, e informativo porque ésta es su principal finalidad; esto es, dar a conocer hechos y opiniones de una persona que por su profesión o situación ante los hechos es relevante desde el punto de vista periodístico.

Como decíamos, no vamos acercando progresivamente a un concepto de entrevista que está cambiando a medida que evoluciona la comunicación digital. Así pues, ésta no puede considerarse como una definición cerrada, sino abierta y flexible a los posibles cambios que se puedan producir a lo largo de la evolución de los cibermedios. De la misma manera, señalamos que aunque ahora se puedan concretar en nuestro análisis una serie de tipos de entrevista, éstos pueden verse con el tiempo incrementados, modificados o sustituidos por otros más actuales y evolucionados que los ahora existentes.

Así pues, de entre todas las categorías recogidas por los diferentes autores, consideramos que las más utilizadas son las que clasifican las entrevistas según su finalidad; nos referimos a las entrevistas de declaraciones, las de personalidad y las de fórmulas establecidas; sin que por ello, menospreciamos aquellas sujetas a muy diversos criterios, como los que atienden a la persona entrevistada, al tipo de entrevistador, a la actitud adoptada por el
entrevistador hacia el entrevistado, al tema abordado, a su estructura y al lugar de ejecución, entre otros.

A todas ellas, añadimos un nuevo tipo de entrevista que surge con la aparición de los cibermedios y a la que denominamos “encuentro digital”, basado en el envío de preguntas por parte de la audiencia hacia el entrevistado y mediadas en la mayoría de los casos por un periodista. Por su carácter abierto, este tipo de encuentros podrían tener sus raíces o antecedentes en el chat, como apunta Yus (2004). El encuentro digital ha logrado hacerse con características propias que reproducimos más detalladamente en el análisis empírico de los resultados obtenidos de la muestra objeto de nuestro estudio.

3.2. La entrevista en los medios digitales españoles

Con respecto a la fase empírica de la investigación, exponemos los principales resultados siguiendo el orden de las categorías detalladas en la ficha de análisis.

En cuanto a los datos de identificación, se observa que, tal y como se muestra en la tabla 3, las áreas temáticas con mayor número de entrevistas publicadas, de mayor a menor, son el área de Cultura, Sociedad, Política, Deportes, Otros (que recordamos, se refiere a aquellas áreas que únicamente son posibles en los cibermedios debido a las propias características que los definen), Economía y por último, Ciencia y Tecnología. Comprobamos que la participación de la audiencia ha supuesto la creación de áreas de participación exclusivas de los usuarios en las que se dan los encuentros digitales, y que adelantan en a las áreas de Economía y Ciencia y Tecnología. Con respecto a los tipos de entrevista, la más numerosa es la de tipo informativo, seguida de la de personalidad y la de expertos. Resulta significativo que el encuentro digital se sitúa por encima de las entrevistas de tipo semblanza y perfil, lo que supone una tendencia al nuevo tipo de entrevista específico para el cibermedio.
El estudio de los casos hallados de encuentro digital demuestra la existencia de unas pautas comunes a todos ellos. En concreto, se caracterizan todos los encuentros por: su anuncio en portada unos días antes de su realización, la desaparición del subtítulo, la función dialógica de la audiencia bajo un esquema de pregunta-respuesta y el rol mediador del periodista, el cierre de la entrevista llevado a cabo por el entrevistado en lugar de por el entrevistador, el tipo de entrevistado coincide normalmente con el de un personaje famoso, y la realización del encuentro en el interior del cibermedio.

La aparición de los elementos multimedia aún ha de madurar, ya que hasta el momento siguen resultando escasos en este tipo de entrevistas. Como caso peculiar encontrado destaca el de lavanguardia.es, con su Chat.tv como el único ejemplo de lo que podemos definir como encuentro digital realizado de forma audiovisual.

Respecto a la categoría de análisis de las características genéricas de la entrevista, fundamentamos en los resultados la presencia de una estructura textual tradicional basada en presentación, cuerpo y cierre. En esa estructura destaca la desaparición de la entrada en el 47% de los casos, lo que se

Tabla 2. Aparición de la entrevista por áreas temáticas

<table>
<thead>
<tr>
<th>Áreas Cibermedio</th>
<th>Área 1</th>
<th>Área 2</th>
<th>Área 3</th>
<th>Área 4</th>
<th>Área 5</th>
<th>Área 6</th>
<th>Área 7</th>
<th>En más de un área</th>
<th>Total de entrevistas</th>
<th>En portada</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elconfidencial.com</td>
<td>3</td>
<td>3</td>
<td>5</td>
<td>17</td>
<td>31</td>
<td>20</td>
<td>3</td>
<td>2 (*) (ambas en las secciones 6 y 7)</td>
<td>84</td>
<td>43</td>
</tr>
<tr>
<td>Eldiario.es</td>
<td>56</td>
<td>8</td>
<td>14</td>
<td>39</td>
<td>32</td>
<td>2 (*)</td>
<td>0</td>
<td>0</td>
<td>151</td>
<td>82</td>
</tr>
<tr>
<td>Lavanguardia.es</td>
<td>13</td>
<td>4</td>
<td>1</td>
<td>13</td>
<td>27</td>
<td>12</td>
<td>11</td>
<td>0</td>
<td>81</td>
<td>34</td>
</tr>
<tr>
<td>Elpais.com</td>
<td>12</td>
<td>7</td>
<td>0</td>
<td>40</td>
<td>23</td>
<td>23</td>
<td>3</td>
<td>0</td>
<td>108</td>
<td>48 (**)</td>
</tr>
<tr>
<td>Elmundo.es</td>
<td>24</td>
<td>4</td>
<td>6</td>
<td>39</td>
<td>37</td>
<td>17</td>
<td>7</td>
<td>0</td>
<td>134</td>
<td>66</td>
</tr>
<tr>
<td>Rte.es</td>
<td>8</td>
<td>6</td>
<td>0</td>
<td>16</td>
<td>3</td>
<td>18</td>
<td>23</td>
<td>0</td>
<td>74</td>
<td>23 (***).</td>
</tr>
<tr>
<td>Total</td>
<td>116</td>
<td>32</td>
<td>26</td>
<td>164</td>
<td>153</td>
<td>92</td>
<td>47</td>
<td>2</td>
<td>632</td>
<td>296</td>
</tr>
</tbody>
</table>

(*) De las dos piezas encontradas en esta temática, una de ellas es un encuentro digital (que no situamos en el área 7 por la inexistencia de este espacio en eldiario.es.

(**) Uno de los casos aparece en portada y queda recogido en la hemeroteca, que no llega a ser propiamente un área temática.

(***) Dos de los casos están en portada y enlazan al archivo del cibermedio.

2 El área 1 abarca la política, el área 2 recoge los temas económicos, el área 3 se enfoca hacia la tecnología y ciencia, el área 4 engloba los temas culturales, en el área 5 se encuentran todos aquellos contenidos referentes a la sociedad, el área 6 se refiere a deportes y el área 7 (denominada “otros”) explica aquellas áreas que únicamente son posibles en los cibermedios debido a las propias características que los definen.
podría entender por la concisión con que la audiencia espera ser informada a través de los medios digitales. Asimismo, el formato pregunta-respuesta continúa siendo el más utilizado, lo que se contribuye a crear la sensación de inmediatez en el usuario. Como ya apuntábamos al principio, el papel activo de los usuarios ha supuesto que la relación entre los interlocutores cambie en muchas de las entrevistas, y que ésta ya no sea una relación exclusiva periodista-entrevistado, sino periodista-audiencia-entrevistado y audiencia-entrevistado. En cuanto al cierre, éste sigue estando en manos o del entrevistado o del periodista.

El resultado en lo que se refiere a la identidad de los interlocutores muestra que el periodista sigue siendo el principal entrevistador, tanto de forma exclusiva como en su papel de mediador. Y los entrevistados responden de mayor a menor número de casos aparecidos, a famosos, expertos y otros, entre los que se incluyen los cargos públicos, políticos y presidentes o directores de asociaciones nacionales. Y por último, aparecen aunque en menor medida, los desconocidos para la audiencia, que dan un sentido más humano al cibermedio.

Por otro lado, sorprende que el lugar de realización de la entrevista no se explicité en algo más de la mitad de la muestra. Cuesta entender la ausencia de este dato si tenemos presente que uno de los objetivos del cibermedio debería ser ganar credibilidad para fidelizar audiencia. De entre las entrevistas que sí especifican dónde se han hecho, el espacio exterior sigue siendo el más utilizado. No obstante, se demuestra una tendencia a llevarlas a cabo dentro del propio medio de comunicación, sobre todo para la práctica de los llamados encuentros digitales.

Asimismo, el modo de realización de la entrevista también es el tradicional en la mayoría de los casos, pero, al igual que ocurre con el lugar de realización, las nuevas tecnologías han propiciado la aparición de otras formas de realización basadas en el uso de la telefonía móvil, el correo electrónico y la videoconferencia.

Dentro de la categoría de análisis de las características propias de la entrevista, analizamos los niveles de interactividad y multimedialidad hallados. En cuanto a la interactividad aparecida, predominan los ítems o elementos de selección, seguidos de los de documentación, participación (donde destacamos el incremento del papel de las redes sociales en la difusión de las entrevistas) y por último, los que facilitan la producción. Por otro lado, los ítems multimedia analizados quedan en nuestros resultados lejos numéricamente del número de ítems interactivos. Destaca la inserción de la fotografía, al igual que en los medios de comunicación tradicionales, y el hecho de que progresivamente van apareciendo como nuevos elementos: las galerías de fotos, las galerías de video, los audios y los vídeos. En este último caso,
conviene aclarar que éstos aparecen tanto como complemento del texto como elementos principal de la entrevista (obviando, por tanto, la forma escrita).

4. Discusión

La falta de estudios específicos sobre las características del género entrevista en los cibermedios y la creencia por parte de algunos académicos como Martín Vivaldi (1987, 1989 y 2002), Gutiérrez Palacio (1984) o Martínez Albertos (1992) de la inexistencia de la entrevista como género independiente contribuye a que los resultados de esta investigación dedicada a la entrevista puedan ser considerados como una fuente de conocimiento inédita y necesaria para el área de las Ciencias de la Comunicación y la profesión periodística.

Tras la revisión de la literatura sobre este tema y el estudio previo de campo hemos detectado la necesidad de completar la teoría hasta ahora conocida con la inclusión de nuevos tipos de entrevista, como el encuentro digital, surgido en los nuevos medios. El conocimiento previo del entorno digital, de Internet y su idiosincrasia aplicado a la necesaria actualización del género investigado nos ha permitido reconocer las nuevas características de interactividad, participación y multimedialidad de la entrevista periodística en los cibermedios. Por tanto, nuestra hipótesis sobre la evolución de la entrevista en los nuevos medios de comunicación digital ha quedado demostrada tras el análisis empírico de una muestra de 632 entrevistas, publicadas durante 4 semanas de análisis en 6 cibermedios españoles.

Como ocurriera con la entrevista en los medios televisivo y radiofónico, hemos podido comprobar cómo la entrevista en Internet precisa de un lenguaje propio y elementos específicos en los cibermedios. Nuestro estudio ha detectado en este sentido tendencias como: la desaparición de la entradilla de la entrevista en los cibermedios; el empleo de un lenguaje más corto, directo y coloquial o desenfadado; la sustitución del cierre por parte del periodista por el cierre o despedida del entrevistado; la inclusión de nuevos elementos como los enlaces, la interactividad, los comentarios y participación de los usuarios, y la multimedialidad.

Entre las ventajas que Internet aporta al género entrevista destacamos la mayor cercanía de los usuarios con el entrevistado y el entrevistador, mediante el empleo de los recursos de participación, y en concreto, el poder hacer preguntas e intervenir en su realización. El incremento de poder de los usuarios que ahora pueden opinar y escribir comentarios, así como aumentar el impacto de la entrevista compartiéndola entre sus contactos de las redes sociales. También, la posibilidad de realizar la entrevista en directo, de forma
inmediata y publicarla como vídeo, audio, texto o todos esos formatos a la vez, además de los enlaces desde la entrevista a otros documentos de interés relacionados con el entrevistado o el tema sobre el que se habla.

Entre las desventajas detectadas se encuentra la necesidad de un mayor conocimiento técnico-informático por parte del colectivo entrevistador-entrevistado-usuario con el fin de lograr el máximo aprovechamiento de los recursos que ofrece la Red; la aparición de publicidad invasiva en las entrevistas; la dificultad para el entrevistador de asumir el rol de mediador cuando intervienen los usuarios en el curso de la entrevista; el riesgo de la emisión en directo y de los problemas parejos y éticos que ésta puede acarrear, incrementados por la dependencia de tecnologías adecuadas.

Pese a todo, son más los pros de Internet para el género entrevista que los contras detectados.

Nuestro trabajo ha contribuido con estos resultados a reducir los interrogantes en torno a las hipótesis que nos planteábamos, y ha permitido alcanzar los objetivos que nos proponíamos. Por último, creemos interesante resumir otras ideas principales a las que hemos podido llegar empíricamente y desde la rigurosidad de nuestro estudio:

La entrevista en Internet adquiere nuevas formas de difusión (redes sociales,...) y eficacia. Su contenido puede ser publicado en forma de video, texto y/o audio, y enlazar a otros documentos relacionados. La entrevista puede publicarse una vez realizada o emitirse en directo, con o sin la inclusión de las preguntas de la audiencia. También puede incorporar comentarios y opiniones de los usuarios y ser compartida por éstos con sus contactos. El entrevistador cuenta para realizar su trabajo y contactar con el entrevistado con nuevas vías como el correo electrónico, la video-conferencia, el chat, o las llamadas desde móviles. El entrevistado adquiere un nuevo protagonismo durante la entrevista llegando incluso a sustituir al entrevistador en el cierre del encuentro.

La entrevista digital tal y como la hemos podido llegar a conocer en este estudio responde a una nueva cultura de participación ciudadana, donde los usuarios intervienen en la construcción de este género periodístico, acortando las distancias existentes en las otras formas de entrevista en la relación periodista-entrevistado-audiencia.

5. Conclusiones

Tal y como se planteaba en nuestra hipótesis de partida, se comprueba que el género periodístico entrevista ha evolucionado en los medios de
comunicación digital, incorporando características nuevas como la interactividad, la participación y la multimedialidad.

Con respecto a las demás hipótesis planteadas nuestro estudio permite llegar a las siguientes conclusiones:

1. Surge una nueva área temática o sección en los cibermedios donde se agrupan las nuevas formas que la entrevista adopta en la Red. Este área permanece en constante evolución, y recibe diferentes nombres como: Encuentros digitales, Participación y Comunidad. Se constata la continuidad de la sección de Cultura en los medios de comunicación digital como aquella en la que se insertan un mayor número de entrevistas, y con mayor frecuencia que en cualquier otra sección. Casi la mitad de las entrevistas publicadas en los cibermedios (47%) tienen su lugar destacado en la página de inicio o portada.

2. La entrevista con características tradicionales tiene una importante presencia en los cibermedios, donde prevalecen los tipos de entrevista informativa, de personalidad y de expertos u opinativa. Junto con éstos, existen nuevos tipos de entrevista entre los que destaca el “encuentro digital”, cuya presencia es ya mayor que las entrevistas del tipo fórmulas establecidas, semblanza y perfil. El encuentro digital presenta unas características distintivas y propias de los cibermedios, tales como: la inclusión de nuevos actores comunicativos, el lugar y el modo de realización de la entrevista.

3. Existe una parte amplia de entrevistas que se han adaptado al medio digital incorporando la interactividad sin modificar su estructura textual. Otro número importante de éstas ha cambiado algunas de sus características, como la concreción y concisión textual, para adaptarse así a los nuevos tiempos y requerimientos de la audiencia. Por esta razón, aspectos formales como la entradilla se eliminan cada vez con mayor frecuencia. La información que antaño abarcaba este elemento aparece ahora en el subtítulo o a lo largo del cuerpo textual. Otras veces, se sustituye el formato textual por el audiovisual, acompañado por un titular y un subtítulo. La aparición de la audiencia como participante lleva a la publicación de dos nuevas formas de este género: las que incorporan periodista-audiencia-entrevistado, y las que ponen en contacto directo a la audiencia con el entrevistado. Ambas se observan en el encuentro digital. Por tanto, sí existe una clara distinción entre la entrevista tradicional y la de los cibermedios en sus características generales.

4. El tipo de personas a las que se les da cobertura en este género periodístico dentro de los cibermedios es similar al de los medios de comunicación tradicionales. Se constata que son más visibles en el panorama de la entrevista digital los personajes famosos, políticos, cargos públicos y expertos. Además destacan, aunque no cuantitativamente, la presencia de entrevistas a
personas desconocidas para la audiencia que, a través de sus testimonios, dan un sentido más humano al género periodístico y al propio medio digital.

5. Las características del cibermedio hacen del periodista un profesional de la comunicación polivalente y con nuevos roles en la entrevista digital, como el de mediador entre entrevistado y audiencia. No obstante, su papel como artífice de la entrevista sigue siendo el que predomina frente al que adopta cuando es la audiencia la que participa activamente en el “encuentro digital”.

6. El lugar de realización de la entrevista continúa siendo el espacio exterior al medio (ya sea en la casa del entrevistado, en una cafetería conocida por ambos interlocutores o en una zona pública como puede ser un parque). Aunque también se comprueba una tendencia al alza del desplazamiento del entrevistado a la redacción, en concreto, para responder a las preguntas de la audiencia en el “encuentro digital” o para ser entrevistado en el estudio o plató del cibermedio.

La entrevista cara a cara, convive con otras fórmulas derivadas del uso de la telefonía, el correo electrónico, la videoconferencia, las redes sociales o el contacto directo con la audiencia.

7. La evolución de la entrevista en los cibermedios trae consigo la utilización de elementos interactivos de selección, documentación, participación y producción característicos de la Red. Predominan los ítems interactivos de selección, al igual que en los otros géneros periodísticos presentes en los cibermedios. Les siguen los elementos documentales, que contextualizan el tema tratado a través de hiperenlaces. En cuanto a producción y participación, éstos ítems aparecen mayoritariamente en el “encuentro digital”, permitiendo a la audiencia colaborar en la realización de la entrevista.

8. La entrevista en los cibermedios incluye la multimedialidad, que favorece la proximidad entre entrevistado y audiencia, aunque todavía de forma tímida. La fotografía continúa siendo el elemento visual que más acompaña a la entrevista, incluso con mayor presencia que en el medio analógico. A ella se unen las galerías de fotos, recurso inexistente en los otros medios de comunicación, así como los audios y vídeos, implantables en el caso de los periódicos de papel. Con respecto al vídeo, se concluye que éste cada vez se hace más visible como parte principal de la entrevista. Por último, la videoconferencia como elemento multimedia -aún sin implantar por la mayoría de los cibermedios-, favorecería la proximidad entre usuarios y entrevistado, tal y como hemos podido comprobar en los resultados del análisis.
Para terminar y como se apuntaba en la introducción, la entrevista en los cibermedios, adquiere un nuevo valor e interés como género periodístico, pero su previsible evolución en los próximos años sugiere la necesidad de apuntar nuevas líneas de investigación que irían desde la actualización de los datos de nuestro estudio sobre la evolución de los distintos tipos de entrevistas en los cibermedios a lo largo del tiempo hasta: el estudio sobre el consumo de entrevistas en los cibermedios por parte de la audiencia, el papel del periodista como mediador del encuentro digital y la entrevista participada por la audiencia, el rol de la audiencia como entrevistadora, y dilemas éticos que plantea la entrevista en los medios de comunicación digital (tales como la desinhibición de los usuarios-entrevistadores mediante el anonimato, la emisión en directo de los eventos –catástrofes, conciertos, encuentros deportivos…- con o sin permiso de trasmisión, entre otros).

Referencias


Actor-network theory, journalism and hacker culture: for beyond the black boxes of digital artifacts in the journalism process

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1. Introduction

The changes in the way people communicate, caused mainly by the development of new technological devices, are one of the most important issues to be studied in this twentieth century. The development of nanotechnology led to the increasing miniaturization of digital devices, and these, from the rise of the Internet, began to communicate with each other in ways never before possible - including talk without direct human interference, the so-called "Internet of things. The result is that was not only a transformation in the way they communicate as whom communicates, and "smart" objects become even more seen as also part of this communication process.

This fact has been accompanied in recent years of a resumption of thinking about the role of materiality in communication processes. Felinto (2013, p.15) says that is the convergence of observation modes that come to rethink the role of artifacts in the apprehension of reality communication. A "non human turning point" (Felinto, 2014, online) that has its roots in the thinking of theorists used by the communication as Walter Benjamin, Martin Heidegger and Marshall McLuhan that has been updated today by prospects such as the materiality of communication, and setting up a paradigm non-hermeneutic (GUMBRECHT, 2004), new forms of materialism (BENNET, 2010) the restructuring of the agency notion (LATOUR, 2012) - this last, one part of the ontological contributions that the Actor-Network Theory (ANT) brings to the understanding of reality.

The Actor-network theory contributions provide an important repertoire for the reconfiguration of agent in a communicative action and also for the understanding of mediation today. To bring the idea that one can not understand the communication process without taking into account the materiality and non-human objects (CALLON, 2008), the ANT can also help us understand the role of objects in journalistic mediation, a notion that has been
set aside in journalism studies by an adoption a deterministic perspective of what journalism should be, and not what reality shows that it is (PRIMO & ZAGO, 2015). The result is that these studies turn out to ignore the multiple mediations that has crossed the journalistic mediation (ARCE, ALZAMORA, SALGADO, 2014), especially with the advent of the internet and the active role that non-human objects can have in the production of the news, from the objects used in the editing of newspaper (KEITH, 2015) to the content management systems (RODGERS, 2015) and the objects used by a muckraking investigations called 'annotative journalism' (GRAVES, 2015).

We believe, along with Couldry (2004), Plesner (2009), Holanda and Lemos (2013), Arce, Alzamora and Salgado (2014) and Primo and Zago (2015), among others, that journalism is not produced "solely by the 'social relations' among editors, journalists and sources, but also by non-human actants (such as e-mail) which participate in the process, transforming it". We concluded bringing the hacker ethic (HIMANEN, 2002) to dialogue with the role of objects in journalistic mediation and a possible contribution of free software and hacker culture philosophy to the permanent opening of the black boxes.

2. Technology and journalism: a brief historic revision

The history of journalism is closely linked to the development of technology. Even before the existence of journalism as it is known today, the task of reporting information to varied audiences was related to technical objects non-humans, since the official notes of the Roman Empire carved into the stone until the invention of the press by Gutenberg (1447), landmark of human history which allowed printing on an industrial scale which, in turn, would allow, in the seventeenth century, the emergence of the first newspapers giving rise to what we now call journalism (MARQUES DE MELO, 2003; TRAQUINA, 2005). Technologies such as rotary press, the telegraph, the camera, telephone, radio, television, computers, the Internet and smartphones, among others, would, in that order, co-responsible for the transformation of journalism throughout its four centuries of existence, from the first pre-industrial setting to the connected journalism and post-industrial (ANDERSON, BELL, SHIRKY, 2013) today. We rescue here, for now briefly, some points of that relationship with journalism and technology by a historical division into four periods made by Marcondes Filho (2009). We emphasize that, rather than stipulating a fixed date, these periods divided by technological inventions shows changes in society and are used here more to to organize our thought than to establish rigid divisions.

The First journalism appointed by the author begins from the French Revolution (1789) until the period of the expansion of the printing presses, wherein the more ability to print pages per minute favors the expansion of journalism as a

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1 This historical relationship will be more detailed in ongoing doctoral research of Leonardo Feltrin Foletto, to be completed in 2016.
business (1830-1850). It is the “lighting journalism”, direct heir to the ideal of transparency arising from the French Revolution, the period in which the printed pages has the function of a “speaker” for political and literature ideas. It is the time in which printing machines, in the hands of an intellectual and political elite, propagating ideas with educational and policy formation without commitment to be faithful to a truth of the facts.

The early nineteenth century sees various of changes caused by the bourgeois revolution and its ideals of freedom. The industrial revolution enables the development of printing technologies, which to produce more pages per minute will foster the development of journalism as a capitalist enterprise - or would be the biggest capacity of printing machine a demand of newspapers competing with each other by attraction the reader? The truth is that technological developments facilitate the expansion of the newspaper as a medium of mass, and this is a mark from beginning of the Second journalism, says Marcondes Filho (2009). The machine of Koenig in 1814 brings important changes regarding from the press of Gutenberg: two cylinders rotary running with power steam (and not only mechanical, like the previous one), which allowed the 1100 pages/hour printing, against the 500 pages/hour from the first press machine. The rotating of Marinoni in 1871 increases this capacity to 95,000 pages/hour, establishing the era of large print runs. The telegraph (1844) enables the transmission of news over long distances, first among the countries of Europe and the United States in the 1850s and 1860s, and then between Europe and China, Japan and South America (TRAQUINA, 2005). The photogravure (1851), photography and, later, the phone (1876) will definitely help transform journalism into a professional business that should be self-sustaining and make a profit by selling advertising space (MARCONDES FILHO, 2009, p.21).

Under the influence of the paradigm of modernity, in this period it is defined the characteristics still today identified with journalism: the news, the search for truth, independence, impartiality, the notion of public service and especially the idea of objectivity. Under this vision, the idea of that technical objects share responsibility for journalism production become obscured by the pursuit of the ideal of objectivity; is the prevalence of neutrality of the technique, the thought that the objects do not interfere in the action of making news - they are only instruments for production of news as faithful as possible to reality.

The idea of neutrality of the technique also remains on the Third journalism (1900-1960), when newspapers become media groups, absorbing various media and publications. In this period shows the radio (1920) and television (1925), that during and after the II World War, respectively, popularized and established a new relationship between news organizations and their audiences, with the invention of broadcast journalism (PRIMO & ZAGO, 2015). It is in this period that also develops the advertising industry and public relations
as new forms of communication that go to compete with journalism (MARCONDES FILHO, 2009).

The last period of the division by Marcondes Filho, the Fourth Journalism, occurs from the invention of computers and the development of digital technology, in 1970 and 1980, to today. There are two main moments of these transformations: the first from the 1970s, when computers are now used not only in information storage -as occurred in some cases since 1952 (COX, 2000 cited PRIMO & ZAGO, 2015)- but in newsrooms, replacing the typewriter (SMITH, 19800; BALDESSAR, 2003). And the second is in the mid-1990s, with the rise of the commercial Internet, which causes the mediamorphosis, “a transformation of the media, usually caused by the complex interweaving of perceived needs, policies and competitive pressures and social and technological innovations” (FIDLER, 1997). This occurs when the computer has a central role in the four stages that characterize digital journalism (MACHADO, 2006): newsgathering, production, circulation and consumption. We argue that in this period it is more necessary than never to question the dominant perspective on the journalism studies about what would be the mediation and the role of objects in this process, the two themes of the next section.

3. The objects and the journalistic mediation

A brief historical recovery we made in the previous section explains some of the important objects in the history of journalism. It also helps us to understand why they have been little remembered as actors directly involved in journalistic mediation, either within journalism studies and within the newsroom. There are several explanations for this decrease in the importance of the objects, but perhaps the most obvious clue is the predominant bias used in defining what is mediation in journalism. From the perspective of Mirror Theory, predominant perspective influenced by the positivism in the late nineteenth century, that sees journalist as a disinterested mediator who makes known the world as it presents itself, undistorted, to the gatekeeping, since the 1950s saying where the journalist is the one who selects and ranks the news, the prevailing view has been that focused on human action, which leads to consider the objects as accessories that little or nothing interfere in professional practice.

That perspective comes from the fact that journalism is a legitimate child of modernity of the nineteenth and twentieth century. As Marcondes Filho (2009) says,

"Journalism is a synthesis of the modern spirit: the reason (the" truth ", transparency) imposing itself against the obscurantism tradition, the questioning of all authorities, criticism of the policy and the unrestricted confidence in progress, the continuous improvement of species”(MARCONDES FILHO, 2009, p.17).
The characteristic ideals of modernity are the ideals found in journalism established in the late nineteenth century and early twentieth century: the search for truth, impartiality and - specially - the objectivity. The objectivity was established initially as a business strategy for the professionalization of journalism, in opposition to partisan newspapers of the “First journalism” (SCHILLER, 1981; DEMENECK, 2009). It is the objectivity that will direct the journalistic activity throughout the twentieth century and guide the understanding of what constitutes mediation in journalism.

In this period, Walter Lippmann, in Public Opinion (1922), defends the use of procedures near of the scientific method in journalistic practice in looking for a method that aims at ensuring objectivity in journalism. Because this, it will be initiated, especially in the United States of the 1930s, an era of professionalization of journalism, which established the editorial policy of institutionalization organizational as an attempt to "approach to the objective fact" (SCHUDSON, 1978, p. 152).

The journalistic mediation that derives from this perspective is one that the produce of news must be as close as possible to the fact. In it, both the journalist, -now professionalized and trained at the University- and the newspaper company, a structured business enterprise, become privileged mediators, selecting what must or must not be a news, like in theory of gatekeeping. Or become state apparatus in building a consensual and standardized reality, as is the case of the media in structuralist approaches such as Stuart Hall (cited TRAQUINA, 2005). In the constructionist theory, especially in Berger and Luckmann (2008), the news is not mirrors of reality, but built on a reflective movement that recognizes the existence of different mediations in the journalistic mediation process. Although it is an approach that recognizes the existence of different elements in the production of news, from the language to the organizational structures of newspaper companies, the central position of journalism in the mediation continues to predominate in this understanding (ARCE, ALZAMORA, SALGADO, 2014).

Interactionist theories proposed by Tuchman (1973) and Moloch and Lester (1974 cited in TRAQUINA, 2005), among others, complexified the understanding of the journalistic mediation to say that the news are the result of "processes of perception, selection and processing of events by relatively autonomous professionals, guided by a common culture, but under pressure of the time factor"(ARCE, ALZAMORA, SALGADO, 2014). Moloch and Lester (1974) say that there are three types of subjects in interaction (news promoters, journalists and news consumers) - and here we have a another understanding that disregards objects and the technology as one of participants in the mediation that produces the news.

With the development and popularization of the Internet in the 1990s, all the people with an access to the internet and minimal capacities to use the
computer can produce and publish information. It enhances the intersection of another forms of mediation with the journalistic mediation and question the idea of typically modern and purifying mediation, opening way to consider mediation as a hybrid process, unstable and consists of several elements set out in a network of meanings (LATOUR, 1994a).

This is the time that we return to the question we asked at the beginning of this article: in a society increasingly mediated by the action of non-human objects, would not be the time to bring them into the discussion of journalistic mediation? We believe it is from this point that ANT can contribute to the reconfiguration of journalistic mediation and (re) making the importance of technical objects in this process, what we will explain below.

4. The actor-network perspective to discuss the journalism

Originated in studies of the sociology of science and technology, the Actor-Network Theory (ANT) arises in the 1980s as alternative perspective to the structuralist and functional conceptions of science. These offer social explanations, based on simplistic relations of causes and effects caused by the isolated social “phenomenon” to be analyzed, or essentialist explanations, centered on the phenomenon to be analyzed without considering its social, economic, cultural, etc. In opposition to these conceptions, researchers like Bruno Latour, Michel Callon, Madeleine Akrich and John Law, among others, began to defend the idea that the scientific and technical innovations must not be thought separately from the context in which they operate and from the actors involved in its production. So, the ANT authors proposes a “sociology of mobility”, where the explanations of social phenomena starts to occur in the flow on the network in circulation among the actors involved, be they human or nonhuman.

For Lemos (2013), the ANT proposes that the social sciences should devote attention to “to the dynamics of the formation of associations, movements of assemblages, distribution of action between different actors, human and nonhuman, from a symmetry widespread” (LEMOS, 2013, p.37). It is a perspective that seeks to question the social as something stable, which can be explained through fixed analyzes that separate the elements involved - the social as something different from the scientific, the place as different from the context of a laboratory where the action occurs, as exemplified Latour in one of his first work, “The life of laboratory: the production of scientific facts”. When the ANT investigates the phenomenons like movements, it will be interested by

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2 This note and others from Lemos is a translation from portuguese made by us.
3 Written with Steve Woolgar, the book is a resulted from a ethnography of two years in the laboratory from Roger Guillemin, La Jolla, California. For more information about the book: http://www.bruno-latour.fr/node/218
all actors involved in this action, and thus will leave to analyze only the results of an isolated science. As explained by Latour (2000),

"We will not try to analyze the final products, a computer, a nuclear plant, a cosmology theory, the shape of a double helix, a box of contraceptive pills, a model of economy; instead we will follow scientists and engineers at the times and the places where they plan a nuclear plant, undo a cosmological theory, modify the structure of the hormone for contraception, or disaggregate figures used in a new model of economy. We go from final products to production, from 'cold' stable objects to 'warmer' and unstable ones" (LATOUR, 2000, p.21).

For conception a theory that want to analyze the movements of the actors, the network idea becomes essential. According to Lemos (2013, p.35), "Network is the association in movement, the social in movement"; the actor is the network, the association is the network, and is on the look for the traces left by these networks with a thousand actors that the ANT will analyze the phenomena and propose their understanding. The social is not only the explanation for a given phenomenon, but what emerges from the associations of networked actors, the between for various expanded points seen in a continuous movement perspective where everything should be considered - and here’s the way from the idea of "sociology of mobility"; it is only in space and time of action and interaction in movement that the society happens. How explains Latour (1994b): “Society itself is constructed only through such quotidian interactions. However advanced, differentiated, and disciplined society becomes, we still repair the social fabric out of our town, immanent knowledge and methods" (LATOUR, 1994b, p.60).

From the anthropological observation of networks which are the scientific discoveries, for example, the ANT goes to emphasize the role of materiality in the production of an action: the production of scientific knowledge can not be understood without the technical objects. So "the action and knowledge are not located in the human brain, but are distributed in non-human material devices" (CALLON, 2008, p. 303). In this point where it enters one of the most controversial issues when talking in ANT, because it looks for the objects in association with humans to saying they act - and his action is that perhaps we can better understand the extent of their associations in society.

Here is presented the principle of symmetry (or flat ontology), the idea that subjects and objects have the same importance. In this question, according to Lemos (2013, p.52), which ANT distinguishes from other studies of science and technology. As explained by Callon (2008, online), the idea of giving the same importance to both come as opposed to a distinction historically marked with

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4 In times of hyperconnection, it's necessary differentiate the network idea presented by Latour from the social networks, telecommunication networks; "It's not where things pass, but what that forms in the relationship" as writes Lemos (2013, p. 54).
the modernity, "the conviction according to which there are two categories of entities in the cosmos, humans and other "(CALLON, 2008, online). The ANT option for "inclusion" of objects on a par with humans in the analysis calls attention to the discussion of the two issues we are working on this article: mediation and the technical objects in the journalism. In proposing the analysis of all the actors in the network of a given phenomenon, the TAR - and particularly Latour (1994b) - emphasizes mediation as a "action program": "the series of goals and steps and intentions, that an agent can describe "(LATOUR, 1994 b, p.31).

When we bring this conception of mediation from ANT for (re) configuration of journalistic mediation, it is clear why the inclusion of technical objects in the analysis. They, like humans, are all currently participating in multiple and unstable mediations occurring in society and also in journalism. A fenced world of technical "smart" objects as today, in that the digital technology is a reality in all processes of news production (MACHADO, 2006), they aren't a accessories mediators for a privileged journalist. Study them from this point of view is reveal the complexity rendered invisible because the digital objects are now "as naturalized in newsrooms as the taxi is to taxi driver" (PLESNER, 2009).

Is in this way, to opening the black boxes and display of multiple and unstable mediations that cross and form the journalistic mediation on the internet today, that we go to our conclusion, searching for a relation with this conception of ANT to a digital journalistic practices influenced by the hacker culture originated with the internet.

5. Black boxes and na aproximación con cultura hacker

In "Hackers - Heroes of the computer revolution" (1984), Steven Levy was the first to examines the period from 1958 to 1984 and say that the first hackers have emerged from the 1950s, in the Massachusetts Institute of Technology (MIT), and then in California, where teachers and students began using the term to describe people with great technical skills in computer science, who learned by doing, through practice, and became excellent programmers and system developers, but often bad students in the university. These early hackers determine the establishment of an ethical hacker (HIMANEN, 2002), whose precepts are "all information should be free, information sharing is positive, free access to all software codes and everyone has access to information and technological resources "(HIMANEN, 2002; CHRISTOFOLETTI, 2008).

With the popularization of the Internet in the early 1990s, the hacker becomes an important character in the digital world, identified by Manuel Castells as one of the four layers of the culture of the Internet - the other three would be the scientists (the techno-meritocratic), the virtual community and the business (CASTELLS, 2002, p. 34-35). The hacker culture will begins the free software
movement\(^5\), a key player in the ideology of freedom widely circulated on the Internet, and will approach of journalistic practice, especially in the datajournalism (TRÄSEL, 2013).

To open the "production code" and defend the idea of transparency in information sharing, what the hacker ethic generates is an understanding of how these traces are left and how they may (or may not) be processed and shared. It facilitates the technical knowledge of these trails to show them how they are made - which are the command lines and programming languages used in the specific case of software- and ensures that others also have this access, which further strengthens the understanding collective about running applications in the case of software, actions and also of non-human objects, when philosophy is employed in the construction of objects such as a smartphone or a tablet.

Opening the source code of a software allows creating more disputes to stabilization in black boxes, that is one of the goals when ANT shows what is invisible and your weave of meanings possible. They will further enhance the movement and the look about the mediations - that which produces action, translation, circulation (LEMOS, 2013, p.64). As Latour says (1994b): "essence is existence and existence is action" (LATOUR, 1994b, p.33).

The approach of the ethical hacker in journalism can, in our view, help to open the black boxes of journalistic mediation, "safely protected by sacred conceptions, such as ideology, truth, objectivity. In particular, it helps in the understanding of how the technical objects used in the production of news. By opening this "black box" and scrutinize the details of its operation, which is observed, as well as ANT postulates, is that "the social" is as technical, as "the technical" is social (COULDRY, 2004). For the journalism means that it’s not a tag may be attributed to some texts, images, videos and audios. Instead, it is a momentary process that happens while specific associations are maintained. Journalism is not only what journalists do, but happens in moments from the joint and temporary mediation - of human and non-human.

References


\(^{5}\) The free movement was created by Stallman in order to obtain and guarantee certain freedoms for software users, namely: the freedom to run the software, to study and modify the software, and to redistribute copies with or without changes. Although based on traditions and philosophies among members of the 1970s hacker culture, Richard Stallman formally founded the movement in 1983, with the launch of the GNU Project - which, years later, It was a basis for foundation of Linux, today the most widely used free operating system. In 1985, Stallman created the Free Software Foundation (http://www.fsf.org/) to support the movement and defend freedom in the network.


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“Media Flow – flows of content as the core in converged newsrooms

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The digital and mobile transformation of the media and commercial communication is unfolding at a rate of knots. Real time and seconds make an important difference. More and more people are constantly online via desktop, laptop, tablets, smartphones, smart screens, and Smart TV, and in the imminent future, via portable devices such as iWatch.

In a number of areas, crucial change is taking place in these years in the print media houses and in other types of editorial and journalistic circles: “Although journalism has always been vulnerable to technology, it is currently in a state of flux, as it is undergoing rapid and dramatic structural changes, affecting it as a practice, as a product and as a profession” (Spyridou, 2013).

This survey will contribute to mapping and a discussion of the root and branch changes which the news media and the digital, mobile, and social journalism is undergoing in these years. The article will characterize the ‘media flow’, the ‘media flux’, and the ‘hybridity’, which media research articulates. (‘Flux’ is from Latin ‘fluxus’, meaning fluid or flowing). Many media researchers also employ the terminology ‘integrated journalism’ and an ‘integrated approach’ on the way online, mobile, multimedia content is produced today. This should be seen in relation to the fragmented and platform targeted way which magazine publishers and radio and TV stations earlier employed when creating newspapers, and web, TV and radio news.

Other IKT and media researchers (Lindgren, 2013) employ terms such as "hybrid media" and "the online/offline nexus" (‘nexus’ means link, hub, connection), when they wish to describe and delineate media integration and so on. Simon Lindgren defines, for example, “hybridity” thus in the book: "Hybrid Media Culture – Sensing Place in a World of Flows": "The concept should be generally understood as representing the coming together of online and offline, media and matter, or, more dynamically, as the interplay between the online and offline dimensions. But, more specifically, it could also be viewed in terms of interaction between old and new media”.

In more practical oriented materials about how to manage the constantly giving amounts of content you will find COPE used as a term. COPE means:

The subsequent analysis has a normative method aim: What is happening? What should be done? In which ways?

The article and the supporting surveys have been worked out against a thesis that content flows will be in the center in the future. And that the terms flow and flow thinking are now absolutely central in understanding what this new media system is, and which journalistic methods and editorial production forms are on their way to becoming the dominant. Everything to do with content in the center is about creating distinctiveness on the many diverse media platforms, but based on the same outset – the story.

Earlier, there was almost a total focus on the media, for example, the newspapers, or the TV news, while later; a lot of effort was focused on the platform, which could be a tablet magazine, for example. Now, to an increasing degree, it is about stories and media flows in many disparate ways - flows of news and other forms of journalistic material – small everyday events as well as major agenda-setting revelations – stories from 140 characters to major digital multimedia narratives. Also flows of content spread across the various publication platforms by third party distributors, you can’t control. Content that flows through communication networks in real-time, 24/7, 365 days a year. News engines that cut the collected news and versions intended for several platforms up into fragments and gather them in processes. User generated content, which are constantly being developed and inserted into the media coverage. Aggregated and moderated media with flows of others’ content. New working processes, new workflows.

The outset of the article is that it makes good sense to use flow as a kind of overarching term to understand and describe what is happening that is new and significant in these years.

Media flow and flow thinking - ‘media flux’ – will be mapped and discussed with the weight on the editorial and methodical, not the commercial. The study methods used in the survey are: In depth analyses of media text, systematic observations and research interviews. Quite simple questions, such as those below, will be illuminated:

- What do these media flows consist of?
- How are the stories and content flows, directed particularly towards digital and mobile platforms, produced?
- With what journalistic and editorial methods and thinking?
- What significance does content flows and platform versions have for journalistic roles and organization forms?
1.1. Four cases from newsrooms

In order to study the changes in 'media flow' and 'flow thinking' eight Danish, one American and two English and multimedia cases have been selected for deeper studies from the period 2013 – 2015. In this (short) article the results of four of these studies will be presented in a short form, one British and three Danish. The ending 10 ways of characterizing flow development are based on all the 11 case studies.

The aim is normative – how can we understand the flow development? How can we define and describe the methods behind flow publishing?

1) A journalistic theme as a multimedia production

On the 13th of May 2013, The Guardian published the multimedia production, “America’s first climate refugees”, in the online edition at: www.theguardian.com.uk. The homepage of this British media house is one of the most visited news sites in the world.

The publication was linked to a current event. The production’s news anchor was that, ”The Arctic Council is gathering in Sweden today. But climate change refugees are not high on their agenda, and Obama administration officials told reporters on Friday there would be no additional money to help communities in the firing line”.

Prior to the spring 2013 publication, The Guardian had sent a team of two reporters, Susanne Goldenberg, text and interview, and Richard Sprenger, video, to a small indigenous community, Newtok, on the west coast of northwest Alaska. There were no dramatic events or sudden changes that led to deploying the team to Newtok. Consequently, these have no place in the story.

This village, was (is) together with 180 similar communities in Alaska, threatened by climate change, with global warming melting the permafrost, increasing erosion, and triggering flooding which threatens to sweep the village away every summer when the water overflows the rivers and the sea eats the coast away.

"America’s first climate refugees" is a journalistic theme in the same tradition as those which print and online newspapers have published for decades. What is new is that the story is a digital multimedia production, with text, facts, infographics, still photos, audio, and video. The theme is built up over five sections/sub-stories. Three are journalistic reportage from Newtok; one is background and interview from Anchorage, while another provides the facts necessary to understand the situation in Newtok.

The story is built up on a matrix model in three dimensions with the classic use of swiping from sub-story to sub-story and deeper into the material via scrolling.
Navigation is very simple, like leafing back and forth through a book. The videos awaken interest through the location of headings, entries and pop-ups relevant to the text.

The multimedia theme builds upon rough material created through basic journalistic methods: observation, interview and people research, background and fact. The story is in many ways a major journalistic reportage supported by background information and visual instruments.

The Guardian reporter in the text is a neutral third party narrator, and in the videos an explicit, interviewing journalist. Use is made of experience, opinion, and expert sources, in the process of gathering the material.

The theme has been produced as a case that illustrates a general issue. Classic instruments from the actiantal model are employed, in the form of a threat spanning negative consequences (flooding, increased poverty, and migration to the cities) and positive solutions (village moved, better housing), if...

It takes around two hours to read, see, and hear all the text, video, and graphics in the multimedia production.

The videos are generally, of a medium to high, professional standard. For example, The Guardian has accepted distorted sound quality because of wind noise in the microphone, shaky pictures, and unfocused editing of the long video sequences. However, the impact video is brief (52 seconds), concise, and is effectively supported by atmospheric music, still photos and brief statements from the people under threat.

A significant journalistic effort has been put into the impact video.

In relation to the text and video there is a great deal of redundancy, i.e. the same statements and background information appear in the texts and in the video clips. The info graphics and maps are particularly illustrative and informative. The Guardian editorial team has, more or less, decided against the option of interactivity. Instead, the central info graphics provide clear information on the causes and effects of the deterioration of the permafrost, and they function optimally in enabling understanding of the kind of changes in the natural conditions, which have so badly impacted the Newtok community.

The Guardian is not least well known in a media context for having a broad interface with its hundreds of thousands of readers, users, and customers. This reach is created in a multitude of ways, for example, via social media integration, comments columns linked to the individual digital stories and crowdsourcing. As a sixth possibility among the story elements, the readers of ‘America’s first climate refugees’, were given the option of commenting on the theme under, ”Join the Debate”. Six months after publication on 15 October 2013, there were 228 who had done just that, 1054 had shared the story on Facebook, but only 129 had tweeted it on Twitter. Two years after the
publication 1 May 2015 the amounts of comments was 228, sharing on Facebook was 1077 and tweets was 131 - around the same as in October 2013.

Whether this is few or many social interactions depend on the criteria put forward. The multimedia story from Alaska created interactions the first six months after it’s publication, but it didn’t get a long tail life later on.

2) Process behind the round-the-clock flow of business stories

Berlingske Business is one of Denmark’s largest business editorial departments, and provides all of Berlingske Media’s publishing platforms with news and in-depth journalistic content. The business editorial desk functions, among other things, as a news motor for Berlingske’s news agency, BNB, which does not itself have any journalists or editors who are specialists in business and finance. Berlingske and the business editorial desk collaborate also with TV 2 Finans and they continuously provide material out of house to the TV channels, TV2, TV2 News, and their newstickers.

Berlingske’s editorial strategy is "digital first", and its starting point is that "users don’t care about platforms. They want content in a form and at a place which they themselves define – a Berlinske which suits you", as digital editor Jens Jørgen Madsen expresses it.

The central editorial desk is the command centre in the daily flow of minor and major stories; news, backgrounds, photos, videos, info graphics, and business commentary etc. From here, the coverage is planned in a dialogue between the news editor, the news writers, and technical staff. However, the division of labour is not always well defined and sometimes, according to journalist Vibeke Lyngklip Svansø, the specialized subject area journalist becomes a flow manager when, first thing in the morning, the major stories from the copy editor’s area need to be processed and versioned into a chain of news and articles throughout the day. It is the copy editor who possesses the necessary knowledge to develop the stories and who knows the sources.

Without being strictly formalised or explicitly mentioned to the staff by the management, there is nonetheless a form of management of content flows. Planning of work routines is continuously undertaken where the online editor and news editors ensure that there is always enough copy for all the platforms and for the editorial staff when they start their shift. Management tries to ensure that the production process is evened out so not too many stories are only ready in the early evening, which is customary in a workflow intended for morning newspaper production.

A central tool, in the coordination of the daily flow of copy, is a list of the items the editorial staff are working on, and their deadlines. It is about the editorial staff being able to produce a continuous stream of content and an on-going development of stories already from the morning, so the stories can be used, re-
used, and distributed to the various publication platforms, at the required times, in the best formats achievable.

Even though everything (or a great deal) is fluid throughout the day and the evening, and a number of the stories are published almost simultaneously with their occurring, and thereafter quickly further developed, there are nonetheless, fixed deadlines in the 24-hour process – 8 am, noon, 5 pm, and 10.30 pm.

These deadlines for new and important copy, which it has been possible to briefly keep back from the news spirals, for a more in-depth journalistic treatment, are principally defined by user behaviour. Many readers and clickers use the news media in the morning and around lunchtime, and here they are looking for something new. In the late afternoon, the editorial staffs needs to be able to provide topical content, aimed, amongst other things, at Berlingske’s iPad newspaper - Berlingske Aften. In the evening, after the focus of readers and viewers on news has abated, then the first elements of tomorrow’s major stories often break – and then there is a public for it.

Throughout the evening, the material is edited and finished for the morning newspaper, “in this way, the paper edition is a by-product from the previous hours’ digital production work”, as, stated by Jens Jørgen Madsen, but it is also”an out-dated and refined product”. In the division of labour between the many social and digital platforms, the print edition has become more and more a “Newszin – news and magazine”, a kind of daily weekend newspaper, without however, the traditional supplements and pull-outs, which have been moved to the weekend’s large print editions.

Already at 10.30 pm, where it appears as a browsable e-newspaper in 1:1-format, the following morning’s newspaper is published, and many of the leading stories are mentioned in the online newspapers, business.dk and b.dk. Often the following morning’s flow is set in motion the previous evening. Berlingske Business is working determinedly towards positioning itself in the next day’s news spirals and chain of quotes as early as possible.

The day-to-day production process at Berlingske Business seems to stretch between relatively chaotic content streams and a number of fixed deadlines. Everything (or a great deal) is in flow with regular publications on the web and social media, with fluid interactive processes. At the same time however, four regular deadlines have been established throughout the day’s 16 working hours.

A planned production flow to many digital publication channels can (or must) apparently contain both elements in order to obtain the steady stream and level of news and other content for publication that is necessary.
3) Journalism with the potential for going viral

In March 2014, a fairly long journalism article by Steffen Stubager from the national daily Jyllands-Posten’s business desk, gained significant attention and a very high click rate on jp.dk. The article, “My name is Lars Juhl, and I have completely fucked up my life”, was a well written rendition of businessman Lars Juhl’s honest and moral story of the upturns and downturns which went with building up a business worth over a billion kroner in a short period of time. The article was first published on the front page of the business supplement of Jyllands-Posten on 19 March 2014. Simultaneously, it was published in the online newspaper, jp.dk, behind the pay wall, as part of the premium content.

Shortly after publication it was however clear to the journalist and the editors of jp.dk that this was a story with major sharing potential on the social media. Via Steffen Stubager’s own Facebook page, among other places, the story spread like lightning and just over a week later, on 27 March, it had been shared 3,000 times, on his page alone.

The heavy traffic from the social media caused Jyllands-Posten to make the article freely available on the online newspaper, and a week after publication the article was still the most read article on jp.dk. In periods during the day, there were constantly 1,000 readers of the article, 92 per cent of who came from the social media. A month later the number of viewings of the article on Facebook was 679,241 unique users, and 67,269 clicks - a viral hit had been created.

What characterises this article and the way it is written? What about the photographs with which it is illustrated? How significant is the message? Where does its ‘share ability’ lie?

"My name is Lars Juhl, and I have completely fucked my life up" is a striking quote from a businessman, who is simultaneously illustrated with a portrait photograph of a smart, self-assured, younger man in an expensive suit. What is at play? It seems that the interest of the reader is being awoken through the contrast between the heading and the photograph.

The article then gives the floor to Lars Juhl. In the first person, the former director narrates and reflects on how he and a partner built up an international shipping company from nothing to a turnover over a billion in a relatively short period. How the travelling and the long working days pushed his large family into the background and how finally the pressure caused his heart to give up. How he found a new identity and new lifestyle, among other things, by allowing himself the space to consider himself, and others, and to find room for a social life, and also by changing to a less pressured job as a freelance consultant. Actually, it is a fairly traditional life story of an ambitious and stressed businessman who broke under the pressure. However, what are untraditional about the text are the first person form and the word choice and honesty that Lars Juhl expresses.
throughout. He is blunt in his description of the ups and downs, about the luxury, failings, and the sorrow.

One of the communicative elements of Steffens Stubagers work with the article, that was very original, was letting Lars Juhl have the floor throughout the whole article – as in an audio or video clip. The director’s story was told as a first person narrative; no Meta descriptions from the journalist – just one long quote. And it worked, particularly because Lars Juhl’s word choice was full of imagery and expressiveness and he himself presented as a credible. The use of the first person created a high degree of authenticity.

Steffen Stubager also employed other writing and communication methods to produce the story:

- Dramatic opposites: The article contains a great number of dualisms. In many ways, the text plays out through effective contrasts such as, for example, senior manager/low self-esteem, very wealthy/unhappy, super fit/physical breakdown, loves his family greatly/fails them massively and egoist/there for others.
- A metaphoric, vivid language: "I have completely fucked my life up"; "I have the bumble bee syndrome. I don’t know I can’t fly, so I fly", "I couldn’t even manage to play football with my children for 10 minutes". Additionally, there are a series of statements with English words mixed in with the Danish, which also give a picture of the internationally oriented central character such as, for example,"en trophy wife", "det var menneskeliv, vi gamblede med" (it was people’s lives we were gambling with), "vi blødte cash" (we were bleeding cash), "I cut halvdelen af vores 120 ansatte (I cut half of our employees)”, “Danskeren er et totalt fucked-up folkefærd" (Danes are a totally “fucked up” people).
- Attention grabbing photos: The article was illustrated with three different close-up, portrait photographs: The face of an apparently strong man in his prime, in an expensive suit, and not least, a large photo of Lars Juhl in which, with open shirt, he reveals a bare chest showing the scar from his heart operation. Such photographs are rare in business affairs.
- Named detail: The text is richly furnished with relevant figures and other real information, and, not least, named goods such as, for example, car models, “Jaguar E-Type Roadster Convertible” and “Gaggenau white goods”, which he has owned.
- A happy ending: The article is constructed in flashback. We know, from somewhere or other, from the start of the text that things are not as bad as the heading indicates. The momentum in the article is created by the passage of time through the ups and downs, towards a point of no return – heart failure and
resuscitation – and culminating in a traditional happy ending, where Lars Juhl has dropped out of the rat race and even has time to drive his son to badminton.

The article is stretched between the dramatic opposites and is very well constructed in form and content, and this is (plainly) significant for its success. The text’s sharing potential – sharing value – is tied to its high journalistic quality, among other things. In such cases, journalistic articles can achieve a long tail life on the net and in the social media, which is much longer than print edition articles. They are not forgotten with next day’s news, so to say.

The story’s viral potential – share ability – builds (probably) also on authenticity. It is one long first person quote, which draws on the conventions from audio and video – the text gives the floor to an interesting human being whose fate is germane to everyone.

Content-wise, the article is almost an urban myth and indirectly advances the point that it is not healthy to toil away at any price – so relax! The article builds upon conceptions of a number of general humanist values – it didn’t go well for the businessman to ignore human considerations and close relationships. Such moral points seem to have a significant viral sharing potential in the social media, especially on Facebook.

4) When seconds make the difference, IT-aggregation

The goal is financial news in real time. Speed is crucial. At February the 7th 2015 the delay of the first news item was 19 seconds.

When Ritzau Finans publish facts about financial statements, quarterly results and other things that immediately will have an effect on the stock prices of listed companies, it is seconds that make the difference.

The primarily customers of the Danish news agency for financial news are stock dealers, banks and other players on the financial markets. Also big business news medias are important customers, and they all have a clear interest in high-speed publishing of key numbers from the accounts of the listed companies. The numbers flow as ‘flashes’ from Ritzau to the customers in the format of short factual news items minutes after a listed company has published the latest quarterly result at the website of Fondsboersen (The Stock Exchange in Copenhagen). This is the companies legally required to do.

“The information needs of the financial sector are measured in seconds. Although the stock dealers have access themselves to the same news announcements from the stock exchange as we have, they don’t have the time to read them. They are waiting in seconds for our reading and ‘flashes’”, explains Henning Nielsen, news editor at Ritzau Finans.
At February the 7th it was DSV, a Danish transport giant that published the result of the fourth quarter in 2014. The account came out at am 7:31:31,19 seconds later was the first flash out with the highlights from the account. Five minutes later at am 7:42 the financial newsroom of Ritzau was able to publish 12 ‘flashes’ with the key numbers from the account. At the same time the first text-borne description and evaluation of the result came out – “worse than expected”.

Following that the staff of the newsroom contacted a financial analyst from a big regional bank, Sydbank, and the first expert assessment was published in a strictly short form. On beforehand a staff member had made an agreement with the Managing Director of DVS about an interview, it was done at am 8:00 and published 15 minutes later.

The fast speed of publishing was made possible by a lot of pre-produced templates. The news editor was ready with the templates, when the specialized reporter identified the key numbers in the DSV-account. All accounts from listed compagnies are building upon strict guidelines, so the numbers are relatively easy to find, if you have the professional routine. Endingly the numbers were copied into the templates, the news editor made a quick proof reading, and the ‘flash’ was published – it took 19 seconds.

The flow of news and other kinds of service information from Ritzau Finans is extremely fast. How is it possible for a relatively small staff of four-five and a couple of student assistants to deliver such an intensive and compact flow of content?

The following methods are the key:

- The timeliness is prepared in detail. Through pre-produced templates and different archetypes of short news items, that only have to be filled out with the recent information, the staff members are able to produce breaking news in seconds.
- The editorial effort is based on specialized knowledge, professional experiences and routine. The journalists and the news editors are continuously following the best performing Danish listed compagnies, they know and they are confidential with the key sources around the big compañies. The reporters prepare themselves the day before the accounts are published, and they routinely know exactly what to do, when it has to be fast.
- A system has been built inside the newsroom for continuously monitoring of selected news media and other types of content providers. The system is planned in detail, and it works effectively.
- The financial journalism is IT-supported massively. The work places in the newsroom are all equipped with several screens
where the content flow of the day from many news resources and news media are monitored and listed: Bloomberg, Reuters, Twitter etc. The relevant templates are always easy available.

Seconds make a difference when the editorial goal is a stream of real time content. The competitors of Ritzau Finans: Bloomberg and the American Press (AP) are already able to publish 'auto-flashes'. The consequence is that Bloomberg in Denmark normally publish the latest news as 'flash-news' faster than Ritzau. Another competitive factor is context providing: AP is able to equip their new-flashes with content driven context automatically; it could for example by last years result or relevant interview sequences.

In the long run Ritzau can’t live with these differences. As a match of the competition the Danish news agency now work with building capacity of producing ‘automatic flashes’ – based on a digital reading of the accounts. The algorithms will find the relevant key numbers in the accounts and convert them into facts in pre-designed templates for instant publication.

In the near future the flow of very fast financial news from Ritzau will be IT-aggregated.

1.2. ‘Media flow’ – characteristics of the flow processes

Something new is happening. The flow is, so to say, the stream of energy in the new digital and editorial process in media houses. This flow based journalism and editorial process is changing the products and organisation as well as the methods in the news media houses.

With a normative view, the following will provide a broad summary. How can flow and flow organisation be characterised? Which methods are in play? How can the new take its place in public discourse? What are the perspectives?

Earlier, publication was often considered as the completion, and the gathering of data, the editorial process and publication were predominately organised around fixed deadlines and the product itself; news, article, multimedia production or publication platform; print newspaper or web, and, to a certain extent, so it remains in many places in the old media houses,"Most of us still think of mobile as a way to present whatever we have done for the website or the paper". [WAN, 2013].

However, we are now seeing clear signs that such a focus on product and platform is being replaced by new ways of producing and organising editorial content, both in the communications sector and in editorial departments.

The figure is a way of illustrating the flow based, production and publication processes. The following 10 statements characterise flow development in other ways. They deal with how content flows that work well are produced and designed.
1) Through deconstruction and reconstruction, units are created that constitute the flow

Events, facts, and background material, are broken down into innumerable units, for example, ultra-short videos. Half-finished registrations are accepted with the goal of coming first. Text is written and published in short, fragmented, bits of text, small bites on news tickers, and on Twitter in 140 characters. Unfinished is a condition (content fragmentation). Through deconstruction, planned dynamism, and reconstruction, the potential in the content that is gathered or flows in, is exploited.

2) It is (often) about keeping a good story going – ‘give it flow’ by feeding it constantly and not shutting it down prematurely

New specialist terms arise “text is written in bits”, or “does the story have flow potential?” Even articles on the static and analogue paper “must be given flow”. If a story loses momentum on one platform, it can perhaps be revitalised on another and then return. User created content feeds stories and carries them on. Journalism can reinforce itself in spiral processes.

3) The visible journalist and the personal (professional) voice are important guides in the content streams

The strong, analytical, and humorous item awakens attention in the social media and on the web. Intelligent viewpoints and comments are in demand as users seek ‘trusted guides’ in the endless media streams. The name of the journalist (by-line), now often with photograph, is valuable.
4) The goal is to plan, produce, and publish a non-chaotic content stream on many platforms while simultaneously displaying readiness to deal with unplanned viral and social processes.

Suddenly, valuable content from users can appear. From small fragments a pattern and good story can arise. Viral processes can be fed by ‘viral seeding’ but seldom planned. This is however not the case with web, newspaper, radio and TV content, which demands systematic planning. So the challenge is two-sided; a planned and controlled workflow combined with impulsive and chaotic interaction, and user involvement. Readiness is a crucial factor.

5) The sharing potential of the story is becoming more and more valuable – new forms of news value are at play.

Smartly thought out, enticing headlines, which are open to receiver processing, promote social sharing; subtle, questioning, challenging. It is about contributing to the conversation during the journalistic process with content that adds value. The stories are placed on media servers for chaotic spreading and free use. It is about forming and packing the material so it is targeted at the various platforms so it will be shared optimally. ‘Share ability’, ‘talk ability’, share ability value, are new terms for news value.

6) Flow management is a pre-requisite for impact.

The day-to-day workflow in newsroom is being reorganised to ensure the provision of substantial amounts of continuous content streams. In many ways, it is about splitting the production processes into phases, and fixing production times, when there are many potential readers and users. New and renewed roles and titles arise, for example, the story’s project leader, story builder, flow manager, and a fronter.

7) New content can be created as packages of story units placed in another and (perhaps) wider context.

After deconstructing the input into many sub-elements, new products and content packages can be created through original, integrated consideration of the individual units and the information and media context in which the story is published or distributed. For example, striking web-videos are often re-cycled on several platforms, and in several different contexts and content forms.

8) Content drivers arise as a consequence of the enormous demand for content for flow production and distribution.

The flow grinder is rapacious; the news spirals run all day long. Many more platforms need feeding in all the waking hours of the day, all year round. But financial resources are limited. It is a question of efficient gathering and production of new content and of good, platform specific, versioning and recycling, though with different content defined by the individual media and
channels. As a consequence, in the future, the news drivers and content drivers will constitute the central framework around the handling of the content flow in many newsrooms. More and more working processes will be split into functions, where different members of staff will grow the story in individual areas – they will not produce the story from start to finish.

9) Concurrence between the analogue, digital, and social, is crucial

Analogue and digital? Paper, web or mobile, short or long, superficial or in-depth? Very often, it is not an either/or choice, but a both/and. Things function side by side on the various platforms in a thought-out editorial mix, building on a number of planned content streams. Concurrence and integrated thinking and handling of production and publication processes are crucial. The interplay between offline and online often creates the greatest effect.

10) Everything (or much) becomes the raw material for something else

Workflow is now increasingly organised around stories and content flows. It is a question of making the work with content streams, packages, and the workflow, more effective, so everything, in principle, becomes raw material for something else. In this way, the best digital added value is generated.

1. 3. How to make your story make it

In 2015 the new digital, social, and interactive media system is not yet completely established, but is, as the cases and the very topical examples reveal, well on its way. And as this article’s analyses and observations have described, it is making an impact in news and content from the media and the workflow in the newsrooms.

How to make your story make it? There are strong indications that in these years it is all about putting stories and the content flows in the centre. It is about being able to recycle and version the many different types of content in innumerable ways to the, perhaps, 10-20 media, channels, and platforms, which the media houses utilise. And there are many more that could be utilised. It is about doing it in a distinct way so that the headlines and the words, for example, are tailored to the medium’s needs, so the content creates value in the relevant media form, so that everything (or much) can constitute the raw material for something else.

It can very specifically be about editorial challenges and questions such as which elements of the coverage of an event are best suited to which type of platform? Which type of source is best suited to which media? Where should the news come first – are the social media the new front page? Can we publish brief and unfinished units in a fast flow? How much source support is required before something becomes a story? Must a case necessarily be seen from several sides on all platforms? Can the editorial staff put questions to the
readers and users instead of just providing answers? Are perspectives, critical background, and attitudes always best in the print newspaper? Is the effort to be objective a straitjacket? Might subjective angling and a clear standpoint be better on certain types of platform? Are we equipped to act in unplanned, dynamic viral processes?

Today, readers, viewers, listeners, and clickers, use content and interaction possibilities in a 16-17 hour long process, throughout the morning, afternoon, and evening, all year round; and via quite many and different channels, and fixed and mobile devices. This is a user pattern, a condition, which the media houses and communications departments are subject to. This means that the published stories and processes must be subjected to the various user situations throughout the morning, afternoon, and evening. This leads to the media houses having to be able to provide a broad spectrum of everything from extremely brief news to viral flow in the social media, to long, visual, and entertaining multimedia content. All of this must be designed as a well thought through and dynamic content flow. The internal workflow must be organised in accordance with this media flow so there is always new and valuable material in production. Staff must have journalism skills, digital tools, and professional competences to be able to perceive and produce in flow. Their role perception must be subject to this.

The current and future media reality does not build to the same extent as earlier, on linearity, article writing, and politely waiting you turn. It is about being in a dynamic process of production, publishing, and interaction all day long, about observation and being present in the public discourse, about being able to establish points of contact with those people and groups in society which you want to be valuable for – it is about ‘reach’.

This article has principally mapped the digital, mobile and social in 2013 to 2015. In many ways, our studies come to the same conclusions as media researcher, Simon Lindgren, who has investigated ‘media flux’, ‘hybrid media’ and ‘hybridity’, and has concluded, “The digital and the physical can no longer be treated as separate domains” (Lindgren, 2013).

Our analyses have indicated that it is arguably the digital that is the major dominant force for change in these years, but the classic – both the journalistic methods and publication platforms – still have major commercial and publicity value, with print newspapers being the most conspicuous example. "We argue that even if the online and the offline now constitute a more or less unitary sphere, one must still take into account that forms specific to the pre-digital still play a role. It is therefore important to constantly criticize the "old" with concepts emanating from the "new" and vice versa". (Lindgren, 2013).

Our case studies show that media houses these years maintain their core services and their brand, which they play out on a number of analogue, digital and social platforms in a well thought-out and dynamic flow.
Times are pervaded by concurrence; the interplay between offline and online often creates the greatest viral effect. All of this means that the old and established media platforms, such as print newspapers and classic websites, will continue to be seen as very valuable and they must be further developed in the years to come in a symbiotic process with all the digital, mobile and social, so the classic media forms continue to create significant revenue streams and reach.

This will produce most resources and scope for the new digital media system to be built out fully and to attain total dominance in the future – undoubtedly before very long.

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Introduction

By 2006, the Internet put the audiovisual consumption processes on a very important path. Global access to mobile data and Internet, obtained very effective results for the different companies that sustained what we know today as Monetization – a growing online economy that we can find on different Internet platforms like YouTube etc. As of January 2015, 42% of the world’s population has access to the Internet, and 51% can access information by mobile data (We Are Social. Global Digital Statistics, 2015).

These important figures allow us to analyse audiovisual consumption, content, documentaries and news feed to understand an era that begins with the gratuity idea, immediacy, and mass consumption by generations that in a very short time became the principal creators of an interactive and transmedia landscape.

Viral economy for documentary films and news feeds

The immediate communications structures of the Internet created rules and norms for the social media and viral processes, which at the beginning were based on the collective which determined the landscape of innovation and freedom of speech. Today it’s dominated by governments and companies that control the search engines. Robert Faris (2013) explains: “The Internet is at the same time both freeing and feudal (p.2)”. The controversy about web neutrality became a very important global issue; the commercialization, Data Traffic restriction and the financial strategies in convenience woke up the users and creators around the world and showed that there were new rules and norms adequate to the world macroeconomics (Single, 2014).

For Internet-based companies, virality proposed an important economic production mechanism, generating a consumer market that displaced traditional media like television, advertising, radio, and cinema. Internet users pushed traditional media to develop strategies on how to migrate into social media domain, combining entertainment, news, and audiovisual communication into a profitable market. Advertising found a cheap niche
where it could integrate creative freedom and more interactive experience to consumers. Big Data, and all data commodification recollected from intelligent cities gave a plan to ensure brand and products in a capitalist lifestyle, releasing digital contents to obtain information and resources to generate sales. Such “data mining” depends on algorithms that guide the user/viewer to consume the instant, the immediate and the intangible. But, what happens when data is controlled by governments to manipulate information? Viktor Mayer-Schöberger and Kenneth Cukier recognize the limitation of trusting in numbers, but Big Data can provide an understanding of the world with simple tools (Mayer-Schoenberger, 2013).

In the beginning, free content sharing created a utopian idea of freedom, but by late 2010, advertising became the rule for sharing. When the Internet first became available to people, we could watch or download documentaries, news feeds or books for free. But as these new economic norms appeared we now need to pay to view content, watch advertising or subscribe and share personal data. With television the replication given by the Internet generates an alternative audience, but radio and cinema evolves into platforms of constant reproduction getting new and young audiences to distribute their contents. Creators of all kinds can produce ideas, programs, audio visuals, and texts without the limits imposed by commercial traditional media. Platforms like Netflix “will know exactly what you want to watch, even before you do (Lapowsky, 2014)”. This statement was made in an interview with Neil Hunt (2014), Netflix chief product officer, whose predictions came out when algorithms became the safest tool to sustain the crescent market.

This assessment of freedom (utopia) on the Internet, glorified technology as panacea for communication without borders, initially providing the "feeling of freedom" on the information obtained by users (Cuadrado, 2011), but today freedom is a global economic strategy for media companies, users, and government. This strategy entered into a profitable and controlled circuit.

For news media and documentary film the strategies that journalism detonated with the networks, became a positive approach for users and creators, using the different platforms, technologies, and image codes as resources to reach a wider audience via traditional media channels as well as on the web. This new approach to journalism and documentary film for criticism, research, and entertainment was aimed at young audiences that moved organically to produce new multimedia platforms. An example is Vice Magazine, which began as a small, youth oriented multimedia space, and produced breaking news and contents about the generation that grew up with the web, implementing a major transmedia critical language, reaching a production-consumption contact for its captive audiences. The magazine also implemented visual narratives close to what its young target audience would search for on the web. They reached out to millennials and began to produce what that specific target group were consuming on the web (Martinson, 2015).
Vice Magazine has opened branches around the world and use local topics as basis for creating content that becomes the subject of global critical reflection.

But Vice Magazine wasn’t the only one. The strategies of big companies like Yahoo, Netflix, AlJazeera, YouTube, Vimeo etc. provoked the integration of a commercial aesthetic by implementing technologies that were used by traditional media like cinematography and advertisement. Documentary film took high-end technologies accessible in cost range, producing by standards from the digital cinema initiatives (MKPE, 2012) and these technological aesthetic achieved a consumption credibility in spectator/users.

Distribution based on accessible strategies in the Internet is a primary objective for any creator or news channel. Distribution strategies disposed on powerful platforms like YouTube, Facebook or Twitter, established an immediate, fast and digested production circuit. However, cognitive retention and visual aesthetic for those young generations appeal for creators, companies and news media to produce entertainment content, not to produce social critical topics to attract a major number of users. Entertainment gives immediate and substantial revenues to many production companies and this limitation between entertainment and critical content allows the development of viral view as an information space that create a direct testimony as we saw with the Arab Spring.

The production and consumption of viral contents are considered important communication topics, they are constructed from the pluralism that a cultural era like postmodernism encouraged viral views, to establish a vanishing mediator who allowed the exchange between users/creators and contents made by news media and documentary films, now known as viral content. The documentary film and journalism suffered a dramatic intervention by audiovisual platforms and viral landscapes. In only 9 years, the world visual memory depends on Internet (McLeod, 2008). Internet not only collects Big Data; images all over the world became the structure for this media. By 2012 viral and virtual concepts are common, cinema industry takes this concept to promote more audiences not only for movie listings, but for the economic viral circuit of revenues that the piracy in platforms like YouTube gets for this industry (Kotler & Kartajaya, 2010).

Viral market unites with advertisement, and hypervideo, once programmed as a textual companion for audiovisuals, now turned into a unitary symbol of direct advertisement. In this sense a new window opened for documentary films. Now

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1 Viral views are those audiovisual moments captured by users that went viral. Social documents about individual moments in different contexts that were born in the web as documents of reality made by the others, by users and some found footages and now used by the media as content. See Taylor, Jordyn, The 10 most important videos in YouTube history: http://observer.com/2015/02/the-10-most-important-videos-in-youtube-history/
they don’t needed circular consumption channels. In 2012 documentary films exploded on the internet in a mass level with genres like social, ethnography and autoethnography, and with the support of social media they won a massive user/audience attention.

The Cove is an example of a documentary created along social media and users in 2009. It raised a Kairos by opening their production timeline with users. The purpose was simple, the documentary was shared in the web, users could access in a personal way with the production not only by economic donations, but with the act of contributions like opinions and diffusion of the contents exposed by the filmmakers. Data confrontation and a simple argumentation about external environmental politics were a solution that the filmmakers proposed as a cause to integrate users to a discussion about massive killing of dolphins in Japan. A viral production became an Oscar-winning in 2010, and now the filmmakers are known by their cause and the integration of media in their productions.

The identification of previously digested contents allows the user/audiences to consume and visualize faster. Entertainment pretends to be regulated by users and not by carriers. Advertising Below The Line (BTL) on internet is the new King over television, radio and cinema (Igarza, 2009, 145). This means a virtual economy is real and everybody earns money on the internet by creating their own content (YouTube 2015). There are more than one thousand million users in a month that use YouTube, and for every view advertisement pays off economically to YouTube creators, cinema distribution and uphold copyrights companies.

**User Intervention**

For generations that were born with the media (Internet), for those who adapted and had contributed to it with contents, the strategic encouragement is diverse. It created for them a powerful tool when we refer to content distribution. But this adaptation to the media generated a new cognitive process that needs to be deeply questioned.

These generations confront the information immediately, their interests oscillate on what they extract from social media, they are multitasking. It means that, besides hearing music, they chat, read, e-mail and watch YouTube videos, all at the same time, and although the information retained is lower, critic is higher. The diversity of elements on the Internet where these generations develop permitted a fast consumption of contents, not only those created for the Internet but also contents from traditional media.
The peculiarity of this generation named as “millennials” or “generation Y”, is the information freedom they face, generating a free opinion about their context, an opinion that has an effect on the social media they handle in organic means. The construct of an opinion portrays focus on ideals of social change, environmental, moral and ethics. This construct is represented by the pattern they express on the network. The ideology (Reboul, 1986) gets represented with technologies that are more accessible and with more image quality, taking the viral view to a very important space, either for entertainment or for a social critic. They depend on feedback, because it establishes a link to acknowledgment and achievement about the opinion and the context that proposes the variables for their production and distribution (Cheng, 2014). Users on the web learn about tools and visual narrative by consuming the different platforms of entertainment documentary and news; they produce their own content, but with a critical narrative. El Pulso de la República with Chumel Torres as front man, is one of the hundred channels on YouTube that use news feed and documentary topics to create a new and young news channel, they had grown into a user/company for Internet and now there are applications for mobile telephones and a constant production of a YouTube news show that began as a video blog and now is the source of information for hundred thousand young users (Torres, 2012). Thousands of videos, parodies and critic replicas are edited and shared on social media every day. They are created by young people interested in a change, even though these contents doesn’t organise a revolution, they leave a reminder that lead to a social memory or to different and possible worlds (Arditi, 2013). They criticize old generations bounded into a reality rhetoric that doesn’t operate any sense of change. These young generations extended their opinions, and those old generations entrenched in modernity, judge the dynamics and this important social movement by criticising their cognitive process. This critics do not see that young generations are pointing into new and dynamic audiovisual production strategies, and by these means, we documentary filmmakers and journalists need to enlarge our production towards this generation, because they are the us of the future.

Considered in previous decades as a minority, these young generations had developed their own learning process with a visual support and not a textual language. Learning categories around the world dependent on text, on books as a critic sustenance of information. Nowdays textual media doesn’t produce the same encouragement for generations exposed to the Internet; they face daily millions of audiovisuals, news, tutorials, documentaries, movies, entertainment series and viral views that produce an encounter which is closer to the other. (Kapuscinski, 2009).

2 Millennials or Generation Y are considered the generation born from the early 1980’s to the early 2000’s. This generations grow up with the Internet as a natural comunication system, creating identities and a new organic chaordic system. See Andres Schschny: https://humanismoyconectividad.wordpress.com/2014/12/22/la-transmodernidad-el-coolto-de-la-complejidad/
Human memory is capable of re-coding information in categories, this characteristic is made easier through the recognition of images. Common characteristics suggest that images are more important than repetition and perceptual synthesis processes that take place in the textual reading. Visual information provides a major field of synthesis and critic, and allows an immediate comprehension of contents (Fortina, 2014). This generation cognitive experiences refers to an experimentation-creation conduct, an unlimited semiosis, an acquisition of experiences from group senescence constructions (Luca, 2011). Dolors Reig explains that what multitasking generations usually do, “is to combine tasks when both require low doses of attention. But when they must concentrate, secondary task, seemingly parallel, turns out to be repetitive, monotonous, trivial, like a movie that has already been seen” (2013). The brain cannot process two highly demanding cognitive tasks simultaneously. You can, at best, if both tasks are demanding, alternate between the two. The multitasking experience concentrates the search of acquaintanceship that provides the necessary synthesis about any topic. This multitasking generation digests images when the lecture is central. For them the construct significant is more representative at the center of the image, the lecture doesn’t go beyond. The construction of the experience is based on the acquisition of concrete information that allows to establish a linkage between users and contents.

In interviews with a focus group of 100 students from 20-25 years in Mexico (Loewe, 2015) they identify as more attractive documentary series with a duration no longer than 30 minutes, with a fast and dynamic montage, without text, voice-over, and long interviews; especially for social and political topics, they must be clear, critic and dynamic. Documentaries and news stories must be close to their context to cause interest. The major attractive contents they consume have a postproduction quality work, with a dynamic editing, and rich illustrations that give more information about the topic. They lost interest when long interviews appear or a reading text goes on screen. They notice that television news or any documentary on it, wasn’t appealing, because most of the topics was already on the Internet in a more comprehensive format. The attention given to documentaries and news done by Internet channels like Nowness, BBC Magazine, Vice Magazine and other examples, resulted in a major interest than classic documentaries founded on the Internet. They prefer to distribute their time with all the variants that Internet gives them. The topics that they found on Facebook allowed them to explore tasks and get an overview that empower their opinion.

The usage reality for most of this multitasking generation is that information can be “googled” in anytime, so, why memorize everything if it is there?. This ideal of free information and freedom of speech allows the emancipation of the user. The combination of social media, content creation and distribution seems more like a chaordic system that supports and encourages diversity, complexity and change.
Users define the screen, the canvas and the context of what they consume

The statistics of We are Social 2015 throw an important growth of Internet and mobile data consumption, especially on social media where 29% of the world population is active in it (Internet Live Stats, 2015). Production and consumption on a massive scale had changed the scenario for filmmakers and producers, soon these young consumers will be economically active, and their cognitive structures and content appreciation will trace a defined line in audiovisual production. So, as we see on the data collected in audiovisual platforms like YouTube, documentaries produced for traditional media doesn’t get the million views than the documentaries made in situ (Villegas, 2013). A clear example is the documentary KONY 2012 (Russell, 2012), that obtained 98 million views in a year on YouTube. The filmmakers used social network and Internet as provider of tools to shape a new guidance of audiovisual information on users. Replica played a big role causing the algorithm to be active for a very long time; the critic grabbed the replica and in the first week of release users provide the information that nailed the principal topic (Titeca, 2014). However, the objective of this documentary is persuasion. Spectators experienced in an audiovisual document a Dispositio on social networks. This documentary traced new tendencies: the documentaries can be made with an accessible language, they can be disposed in different platforms, and they can reach a larger public than traditional Cinema Billboards.

For Dr. Tapia “Contemporary society had constructed a new exchange system increasingly essential” (2011). We must place the pieces in order and with their respective names. For audiovisual production in the Internet users are the largest producer of contents, for a digital rhetoric this enriches the landscape of digital argument. These media give the tools that allow producers to plan, build and publish a textual and audiovisual speech. According to Garnham,“participatory culture is not limited by the information; it responds with the knowledge acquired by self-taught and contributes significantly to the creation of social content” (1989).

The agreements reached on some topics that are within viral documentaries persuade a wider audience (these arrangements for certain topics have become institutions and formulas that attempt success). These topics within analog media depend largely on the broadcast that generally extends to those who identify with them, but for digital media incorporating this variant of technological tools and the ideal of participatory culture, allow extend topics to a wider audience, in its most primitive form, create a mutation between agreements and social variants. Persuasion is the centerpiece of the strategies found in the production of viral documentary, and although most of

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3 The Dispositio is a rhetorical organising process for a speech, cognitively adapted for the spectator, is the disposition, an argumentative direction. Virality uses a Dispositio to engage users with the different platforms of social media. The day, the hour, the platform are very important to launch contents, and this platforms persuade users depending on the topics.
these viral productions can find argumentative fallacies, at the end they serve a purpose: to establish a consumption that allows the benefit of producers.

These agreements often have to do with the concepts of social marketing, which use different techniques like trade marketing to achieve a change in social perception. It is important to understand this concept of social marketing as the main interlocutor between content and viral, because the formulas and strategies used in both, the audiovisual content and the use of the tools for dissemination, allows diffusion and the understanding of the use about different topics that shape the arguments.

Viral proposals do not approach on reality or seeming images, these are similar analog concepts that are commonly found in the news, television, cinema, theater, literature, etc. Viral proposals go to the field of the need and the contrast, what can stimulate or provoke; these are digital concepts that solve consumer needs and moods, knowledge and the freedom to see and hear in a personal space. We are reaching into a field of probabilities, where the domain of advertising is the pacesetter on dissemination, where the use of rhetoric as communication tool proposes a different interactive language. On the Internet, there are thousands of audio visual projects, and for the documentary genre the field is undermined due to commercial strategies, which limit the content under agreements or the Actium⁴.

Performative statements and Freedom of speech

We can find performative states in virality, its usage is a ritual for many user generations that search for a particular change in life and society. For anthropologist Victor Turner says that there is a liminal process between social drama and aesthetic drama that provides a cultural change, he defines by performance the presentation of the self in a daily life and the gap that generates a liminal state or the cultural change initiatives with four phases from public actions: 1- The gap of social relations governed by rules. 2- The crisis that tends to widen the gap. 3- The corrective action. 4- The reintegration of social recognition (1985). These phases can be clearly found in the social processes that identified the production of journalistic and documentary note within Internet, and that marked the birth of a new cultural era: transmodernity (Schuschny, 2014).

Since 2009 news media models like online newspapers, news channels as well as web entertainment, changed cognitive systems overall. Criticism was freed from the rules imposed on the media. We take as reference for this case the bankruptcy of print newspapers worldwide in 2009 (De Mateo, 2010) that justify with the world financial crisis and user content creations the exploitation of

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⁴ Actium, the realization, the technical quality of the speech or the distribution. For the Internet Actium refers to the technical quality that enhances a visual product.
audiovisual platforms and social media, this initiate a pre liminal phase that exposed political and economic crisis worldwide (norms) and critical content done by users (social relations). The communication norms from the printed media (textual) and the confrontation of traditional media crashed when users preferred to consume the gratuity the Internet gave them (visual), releasing important ideological positions across social media and web pages created and consulted by millions, setting aside traditional communication systems. Information took documentary films as a format to reach more audiences, with the creation of short informative capsules in different online news and web channels that established a communication formula that goes by a direct interaction between users and acts. Internet became a vanishing mediator, a catalytic agent that spread contents and communication politics from traditional media, exchanging opinions and social points of view with entertainment, and confronting old communication modes with new topic contents; any idea could be excluded from the media unless users with a digital rhetoric process feed the information, empowering web pages like Wikipedia, or allowing the development of channels dedicated to documentary investigation and news story. This vanishing mediator permitted the development of software and programming languages with the modernization of equipment that allowed the visual interface to enhance. Andrés Olaizola explains that the application of digital rhetoric with this vanishing mediator provided “the construction of opinions that became almost necessarily multimodal; the verbal content overlaps with the images, sounds and movement” (2014). With this multimodal interaction, we can find nowadays a chaordic system that is based on information, users and platforms that disseminated big data in an immediate path. An example of this gap or liminal phase is the viral views about different world manifestations that establish a social paradigm for generations that integrate social networks on the Internet (Arditi, 2013).

Social and political worldwide crisis that exposed the Internet as the collaborative and threatening source of established norms from previous decades, challenged governments and participants to expose the information in a visual and hypertextual way with social networks, allowing news and content creators to take the information directly from Twitter and Facebook, and not as they usually worked it. Now with the data obtained on the social networks and the big data, journalists and documentalists verify the information from content creators and perform the news story. Journalism took speculations and fallacy like a hook, and the confronting crisis between users and government allowed the access on visual mass contents like news feed and short documentaries setting up transmedia platforms that permitted the intervention in social and political tangible crisis (as we saw with the Arab Spring, where Internet and social media didn’t coordinate, they allowed the communication between users, activists and the variables that the media incorporated). For Eira Martens, “the images, audiovisuals and documentary
productions for the Arab Spring, created a collective identity” (2013). These images disposed and distributed on the media reinforced the participants action in this particular social movements. This identification began with the empathy of the written topics, and the viral views showed on the web as direct documents of the revolution.

Confronting the information was the key for users. The interest and acknowledgment created by the movements allowed mediation and replication; a construction and reinterpretation about the information given and a production of new contents with points of view centered on the freedom of speech; a critic to neoliberal conditions; and the world economic alignment that encourage different cultures to manifest. In September of 2014, 43 students of the Escuela Normal Rural “Raúl Isidro Burgos” disappeared at the hands of the municipal police in Ayotzinapa Guerrero, Mexico. Social media began to replicate the information in the first month when activists, students, and parents began to bomb the Internet with information, short documentaries5 and critics to the government. People around the world manifested the corruption and the dirty war of Mexican government in history. Users became the world informants about the topics, meanwhile the government began to apply legal reforms about historical records and “bot” any trending about Ayotzinapa’s case. This social recognition about the power of Internet, the audiovisual creation of topics and transmedia concepts permitted a dynamic encounter of mass information. Users aren’t only replicating their context, but also a critical point of view of what appears on their screen. Internet reintegration is now part of a new cultural era and gives an organic path due to immersed generations and a free production content system. The result of this Ayotzinapa revolution on Mexican user/audiences was what Benjamín Arditi recognize as “episodic events that will be eventually overtaken by old and new political operators engaged in everyday practice. This insurgency will permeate the daily seeing and doing of the institutions and political social practices” (2013).

Whether we observe the changes given by new virtual economies or generation cognitive developments, for filmmakers and journalist social media resources will always apply on the credibility of the point of view. Audiovisual and contents are now dependent on macroeconomics, and the information belong not to the humans, but to data and who owns it. By these moral means, the international policies have created some algorithmic barriers to blur critical information and to disappear in the magnificent world of zeros and ones. The manifestation against technological changes usually focuses on the type of the consumption and not on the reality that generated the change. Changes grant new eras, criticism and reflections about the positive and negative aspects of the past; we cannot sit and establish laws about past aesthetics that

5 Different cinema schools in Mexico created “El frente autónomo audiovisual”, “Comunidad cinematográfica con Ayotzinapa” and a YouTube Channel named “Imágenes en rebeldía” to show the world different points of view about Ayotzinapa, social movements and corruption in Mexico. They created several documentaries about this topics. See: https://www.youtube.com/user/Imagenesenrebeldia/videos
adequate to into its own era, the critical point is to stay within old constructions when the overfall of web consumption and the manipulation to obtain that social consumption are today a reality that domains young generations that in a future will be the producers of million more contents on the Internet.

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References


Create, Curate, Collaborate: Teaching the Future of Journalism

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Introduction

By the year 2020 we will see the emergence of a new generation – Generation C – the C here standing for Curation, Creation, Connection, Community. Born after 1990, this generation would be the true blue digital natives, just now beginning to attend university and enter the workforce. They will harness information communication technologies (ICT) for work and play, also transforming the former in the process. They will constitute close to 40% of the population in the U.S., Europe and the BRIC countries, and 10% in the rest of the world. This highly connected generation will spend most of their waking hours online in generic and niche communities under tag clouds generating and sharing vast amounts of information in a converged online and offline world. They would experiment, innovate and reconstruct virtual reality as also inhabit it. It is no surprise, therefore, that when it comes to media discourse in a networked world, convergence fluency is fast becoming the benchmark. Media houses are reworking their revenue models as are J-schools – the former with a greater sense of urgency than the latter. The need of the hour is a course correction responsive to the changed demographics of New Age Media Houses and New Age Audiences.

The New Age Media Houses

The advent of ICT has served as a reconstructive force for the media industry, annihilating many big and small players in the process. The survivors have mutated, focusing on mobility, ubiquity and entrepreneurial innovation to help them survive the economic upheaval. It would not be erroneous to revisit Schumpeter’s classic economic theory of Creative Destruction in light of the image makeover and brand diversification of media businesses today. For Schumpeter (1943), growth implied mutation “that incessantly revolutionises the economic structure from within, incessantly destroying the old one, incessantly creating a new one. This process of Creative Destruction is the essential fact about capitalism.” And so we have seen the demise of some media houses, the reinvention of others. Still others have merged or entered into partnerships with entrepreneurial start-ups. The one constant is the extensive inter and intra media competition for both existing audience shares and emerging markets.
The boundaries have also become porous between the managerial and the editorial – the phenomena of programmatic advertising being a case in point. This necessarily has implications for the skillsets taught in hitherto ‘pure’ J-schools.

**Revenue Models - the Journalist as Participant**

Journalism has always had relevance and reach as its credo. Today the triumvirate is made up by revenue. Reach, relevance and revenue is now the prescriptive way forward for both media companies and mobile operators. The mobile would be the dominant platform for business; video would be the dominant mode; native advertising/journalism would be the dominant vehicle; programmatic advertising would be the dominant method; and Big Data would be the dominant factor when making decisions – creative or business.

The FICCI-KPMG report 2015 throws up some interesting highlights of a Digital India. Propelled by the ‘Mobile-First’ phenomenon of internet adoption and innovative business models with ‘Mobile-First’ strategies, India is now the second largest country in terms of number of internet users. The advent of 4G services, healthy growth in number of 3G subscribers, continued adoption of 2G by masses in the hinterland and concerted efforts by various digital ecosystem players under the Digital India Programme played a major role to make this possible. With consumers spending more and more time and money online, capturing their attention has now become a subject of boardroom conversations and we see advertisers go where the consumers are. This is evidenced in the fact that Digital ad spends accounted for 10.5 per cent of the total ad spends of INR414 billion in India in 2014. Digital media advertising in India grew around 45 per cent in 2014, and continues to grow at a faster rate than any other ad category. Availability of affordable smartphones and tablets has fuelled the ‘second screen’ phenomenon that cannot be ignored by content creators, curators and advertisers alike.

With traditional media being faced by declining consumption figures, the challenge for the communication and technology industries will be to abandon successful but outlived business models and refocus on what it takes to thrive in the Generation C environment. “The rise of ubiquitous broadband, and of newly connected populations from emerging economies, will enable operators to capitalize on a vast new array of services. The ‘smart pipe’ – an intelligent communication infrastructure – will be at the heart of many new value pools in industries as diverse as healthcare, energy, transportation and media, providing value beyond that of data connectivity alone” (Friedrich et al, 2010). Paradoxically, so would ‘walled gardens’. With digital versions generating very little advertising revenue and print ads also on the decline, most media houses are now following the subscription model and throwing up paywalls – something that is in itself alien to the New Media concept of free flow of
information and Net Neutrality. We see this tug of war between media companies and mobile operators, each viewing the customer from a different perspective. “Operators are focused on subscriber acquisitions, while media companies are fanatic about audience acquisitions” (Sharma, 2008). In recognising that advertisers look for an audience, precise targeting, and measurement, both ecosystems build business models that enhance user experience and usage. To be successful over the long term they are also merging their USPs. The unique elements of the “operators are location, presence, user profiles and platforms for applications; as well as device and network APIs” (ibid). Media companies, on the other hand, have more creative ways and infrastructural control to express a brand message in a consumer landscape. Then there are the third party solutions thrown up by digital entrepreneurs working independently of the major ecosystems. “In such a scenario we have open clouds which developers can hook into for all the data piping necessary, and users can register and login with to store their data on, using any compatible application” (ibid).

All are looking for talent as that is the one sustainable corporate value today. Talent both in terms of content generation and content aggregation. The success of Google is a case in point. The competitive advantage lies in its ability to integrate, analyse and deliver multiple sources of diverse content, much of which is widely available. In effect, Schumpeter’s theory takes on a twist here – the growth here is triggered not by creation but by aggregation. Yet, because it caters to a need, it has created its own corporate value. According to Schumpeter (1943, p. 84), it is not the price variable that is the prime competitive factor, instead it is quality and sales effort that matters in the long run – what counts is “the competition from the new commodity, the new technology, the new source of supply, the new type of organisation – competition which commands a decisive cost or quality advantage and which strikes not at the margins of the profits and the outputs of the existing firms but at their foundations and very lives.”

Writing branded content – independently compelling content (text, video or other) that is paid for by a brand, and semi-camouflaged in a publication’s natural editorial environment – is something that is increasingly required of journalists. J-schools need to train students how to write this content without compromising core values of journalese – the story should always be one that needs to be told. However, its context can always be marketed. And it is better that the author suggests it rather than allow random ads to have a free run of his story. For instance, Travelocity also created custom videos in which its mascot, the Roaming Gnome, addressed a traveller’s name while linking to his or her dream destination. Brands now have the ability to tap into signals of intent when people are talking about everything from car shopping to eating lunch. Brands will use audience signals to target consumers based on what they
are doing and the content they are sharing. On Twitter, Budweiser supported its #FriendsAreWaiting campaign (about responsible drinking) through smart distribution that connected with users talking about going out to bars and parties. The campaign was a big success, yielding a 6:1 earned-to-paid ratio. For this we also need to train our students in reading Big Data – to read the digital footprint that users leave behind. This will help in crafting content strategy. It would also aid in pushing like content to the same user – the existential pyramid of the millennial. The advertiser, at his level, can also check the data analytics and place and pay accordingly. It is this kind of programmatic advertising based on relational algorithms that will require J-schools to train students not just in advertising but also research methodologies.

Smart aggregation/curation would be another focus area in brand management. Mobile content, in particular, does not follow the traditional content categories – politics, sports etc. – but is based on obsessions or day themes. Users pick up on an issue/event that interests them at that particular time and stay with it until something else catches their attention. So obsessions are both a cause and an effect of what is trending. Future journalists would also need to package the story, right from ideation to placement. It would be for the journalist to flag his story, to index and frame it in such a manner that it remains on the skyline. For instance, FirstFT: the world in 60 secs. The sustainability of a story would be the key to revenue. Content today is not the result of a chain – from writer to subeditor to designer etc. – but a composite package that is received in an inbox or an RSS feed or a notification in the morning and the traffic builds up during the day on the basis of how it is indexed and framed. The lead itself may be sometimes a fact, another time an incident and so on. After all, the CPM is in terms of what the advertiser is charged for guaranteeing 1000 eyeballs or clicks.

The future communicator would also be a brand in himself. We are moving from the digit to the atom. We want to meet. Congregate. Collect. And so we see digital content organised as Events. Eg. TED Talks.

The New Age Consumer

Newsrooms can no longer afford hierarchical, authoritarian, simplistic attitudes towards audiences who are on the grid 24X7. That means you need to offer a matrix of options so different people can get different information from different sources at different times for different reasons. Khosla (2014) argues that the digital media has turned the classic definition of the Agenda Setting theory on its head while the psycho-social dynamics of the digital media user has brought in its own game-changing variable. And if we bring in cybernetics, we factor in an entire evolutionary leap – the emergence of the cyborg. As per the FICCI-KPMG report 2015, the number of internet users in India is on its way to breach 300 million, dethroning USA as the second largest internet-enabled market, the
largest market being China. The year-on-year growth rate stands at 31%. The total number of wired internet connections stands at 20 million, whereas there are 210 million wireless internet connections in the country. Needless to say that as the developing world increases in connectivity and sophistication, a huge new audience of people who have not yet been exposed to consumerism will develop outside already-connected urban centres. As with prior technology adoptions, these audiences will leapfrog years of technological development and quickly emulate the behaviour of Generation C.

The Internet’s power will develop not just through its online economic might, but also offline, as a cultural and political influence. At the same time, personal and business activities will mingle seamlessly, as the day fragments into a flexible mix of personal and business activities — work, commuting, shopping, communications, entertainment. Thanks to the pervasive popularity and performance of social collaboration technologies and mechanisms, including social networks, voice channels, online groups, blogs, and other electronic messages, the size and diversity of networks of personal relationships will continue to grow. These networks will include acquaintances ranging far beyond the traditional groups of family, friends, and work colleagues to include extended friends, online acquaintances, and anonymous ‘interest groups’. The vast pool of available information will allow consumers to pick and choose the information they want, as well as how they want to consume it. Nonlinear information consumption will become the norm. And the supply of digital information itself will explode. Concerns about privacy would both escalate and de-escalate. Concern about the security of personal data would decline as consumers come to perceive the benefits as outweighing the risks and as mechanisms to secure and process personal information become smarter. The result: the availability of an abundance of real-time, personalized information on individuals’ presence, online status, physical location, preferred communication channels, friend networks, passions, and shopping habits. This brings us back to the importance of productizing Big Data for both content and business strategy.

Contemporary digital environments have also seen the blurring of boundaries between the audience and the journalist. Often, the two overlap, making it essential to include citizen media literacy as part of the outreach programs of J-schools. Horkheimer and Adorno (1972) spoke of a modern society evolving into a mass society by the novelty, potential power and ubiquity of mass communication and the mass media. The same argument can be applied to the fast-spreadign digital environment. If on the one hand there is evidence of homogenisation, then on the other hand is individuation and pluralism. If there is globalisation, there is also fragmentation – ghettoes in the global village. There is talk of deteriorating aesthetic tastes, diminution of critical faculties, mass persuasion and manufactured consent but there is also vigilantism and the citizen journalist. Each user can be his own megaphone in cyberspace. A.J.
Liebling, closely associated with the New Yorker for over three decades, once said, “Freedom of the press is guaranteed only to those who own one.” Now, millions do. In the age of the Internet, no one is a passive consumer anymore because everyone is a media outlet” (Shirkey, 2000).

All this throws up interesting possibilities regarding user generated content wherein the journalist would be both collaborating and competing with the user for content. An aware audience can serve as a watch dog and a counterpoint, while an involved audience can play the role of a scalable virtual staff — a massive pool of grassroots writers, commentators, photographers and videographers. Collaborating with them enables media to be and go where they normally cannot, due to geography or cost.

**The New Age Journalism Student**

The cognitive, affective and conative approach to engaging with information has for long had technology as its runner. Today it is its backbone. J-schools that do not understand that the choices today are more about ‘what’, ‘how’ and ‘how soon’, rather than ‘whether’ or ‘why’ technology should be a part of the training, are clearly out of the loop. If media houses need to restructure their revenue models in the light of new audiences, then J-schools too need to restructure their course curricula and overcome the crisis of confidence that they seem to be currently battling under. The approach should shift from one of specific training in a form of journalism to a multi-disciplinary approach that recognizes the integration of many platforms in the workplace.

**Course Correction**

There is a dire need for a convergence mindset and a convergence curriculum that goes beyond conventional story telling techniques and production values while still remaining grounded to core values of accuracy, authenticity and public service. Staying with shallow definitions of news and always going back to the same sources no longer works, especially with 24/7 news on multiple platforms. New tools have brought in new possibilities for creating, curating and collaborating on content generation and presentation (Brannon, 2008; Quinn, 2005; Singer, 2008; Tunstall, 2009). Collaborative multimedia platforms bring in interactive discourse and data visualisation, including ‘what if’ simulations that take the discourse off the table and into the tangible ramifications of decision outcomes. Flash animation, 3-D imagery, time lapse videos, editing apps are a few of the technical skills that should be a second language for the journalism student. Greater stress needs to be placed on the fact that consumers are now prosumers. The digital native does not have the mental bandwidth to ingest digital equivalents of print shovel ware or full streaming. He is impatient to experience, to feel rather than to know. Hooking him requires new skill sets and
tweaking of older ones – something that J-schools need to keep in mind while re-designing course curricula.

Even convergent media needs coherent texts, moving images, and suitable sounds. Writing will remain the key competence in the journalism of the future as well but writing that would now mean the ability to present complex relationships not only with speech and written characters but also with sounds and images in an appealing, illustrative, and appropriately objective way. Paradoxical as it may seem, the familiar strengths of print, radio, and television journalism would be needed more urgently than ever before in writing for convergent media. As Perrin (2008) details: A journalist might design the quote story not only for classically linear radio or television or for a newspaper, but also for an audience sitting in front of a multimedia computer. Here, the main text would be a written report, a quote as an audio file, the appearance of the experts as videos, and links to a forum so that other people concerned can make comments. Paradigmatic variants would offer “more of the same” on request, such as more background information or more comments from those involved (e.g. from blogs); Syntagmatic variants would disclose what happens before and after what is linearly accessible; for example, the whole expert interview from which the journalist extracted only a single statement to incorporate into the media item; Navigational variants would make it easier for users to skip or steer directly to certain parts of media items and thus to determine their own paths to gather the information they want. Students who are trained in this universal tool of preparing media dramaturgy can design more clearly organized items, switch between media more easily, and exploit the strengths of all media more flexibly as journalists for the new whole is more than the sum of its parts.

It would be right to say that media convergent journalism is not for lone fighters. Almost no one can do everything perfectly, not in a single medium and most definitely not in multimedia settings. In the practice of leading media, successful convergence means a balanced and orchestrated interplay of professionals, each of whom brilliantly solves parts of the multimedia production task: shaping dramaturgical profiles that position one’s own media product on the market, make it stand out, and distinguish it from the rest; finding and delimiting topics, doing the necessary research, providing raw materials, and incorporating contributions from the audience; preparing parts of the item to be read, listened to, or watched, as complementary voices of a multimedia package; allocating assignments and bundling the results, so that the most suitable topics and dramaturgy run on all the right channels; systematically updating and linking new media offers, indexing items for internal databases and for searches by users. Yet, we are also looking at intra collaboration. It would also be the norm to see future journalists practise Backpack Journalism. They would be the visual storytellers, very often holding a mobile phone rather than a pen. Reporting, recording, editing would be done on the move as a
one-man show. This convergence of skills would have to be taught as exercises in self-sufficiency and professional survival.

Course Collaboration

Equally important is to bring in course collaboration across disciplines and mediums for more textured communications carrying meaning for cross-sectional audiences. It would be tantamount to taking immersion journalism to another level. Journalism, being inherently multidisciplinary in nature, lends itself well to seminar based instruction. For instance, a mini-seminar on the politics of knowledge could be addressed from the perspective of political science, sociology, economics and linguistics, each taking four weeks and exploring it for nuances of hegemony, equity, profit and semantics. This learning stratagem would later become a way of life for the student once he commences his career as a professional storyteller.

Cross-listing with other disciplines should be favoured and expedited, allowing faculty from other disciplines to be involved in the framing and teaching of J-school curricula. The option of teaching one year of basic journalistic skills could be followed by another year of Arts & Culture, Business & Economics, Politics, or Science. The idea would be to produce journalists capable of engaging a subject at a very sophisticated level while also having the journalistic and critical thinking skills to analyze and explain in a way accessible to a general audience. There is a market for such journalists, not only because news organizations need specialist reporters – business reporters, science reporters etc. – but also because learning the process of learning about a subject in depth will stand a journalist in good stead over the long haul of a career doing many different things, including management of news organizations. MOOCs would be another area where students could pick up value-addition courses.

Career alternatives

With this kind of a skill set the future journalist would be a craftsperson, one in demand by both the private and the public sector for work areas other than pure journalism.

One could also freelance or self-publish. The technology behind many online communities is open source and free. In addition, Web publishing tools and content management systems are becoming easier to install, deploy and manage. As a result, thousands of Web-based collaborative publishing communities now serve as a platform to collect content (full-length articles, advice/tips, journals, reviews, calendar events, useful links, photos, audios and videos) from the audience and redistribute it with or without editorial review, depending on the nature of content and the host policy. Weblogs are another
powerful draw in that they enable the individual participant to play multiple roles simultaneously – publisher, commentator, moderator, writer, documentarian. Weblogs have also proven to be effective collaborative communication tools. They help small groups (and in a few cases, large) communicate in a way that is simpler and easier to follow than e-mail lists or discussion forums. Some people are taking weblogs and using them as a tool for personal and corporate knowledge management, in what’s become known as “klogging.” From a participatory journalism perspective, P2P (peer to peer) not only has enormous potential to distribute the content created by digital amateurs but it also allows them to ‘add their two bits worth’. Annotative reporting – adding to, or supplementing, the information in a given story – is the goal of many participants who believe that a particular point of view, angle or piece of information is missing from coverage in the mainstream media. Reporters have also used participatory forms on the web to annotate themselves, calling it “transparent journalism,” by publishing the complete text of their interviews on their weblogs. Some media are allowing their readers to evaluate and react to content online before its official publication in the traditional product. Journalism researcher Mark Deuze (2011) suggests that this type of journalism, similar to a peer review process, is best suited to “specialized niche markets” whose audience has comparably specialized interests and needs. This also illustrates the importance of providing specialist training to journalism students where their course curricula is cross-listed with other disciplines.

Multi-skill training would also spur media entrepreneurship, giving the student the confidence to experiment. A case in point are Pop-Up Magazines defined as Journalism Performed. In each issue, contributors who have made careers out of writing, producing radio, taking photographs, or making documentary films present “short moments of unseen, unheard work” before a live audience – a testing ground for ideas that the world might not yet be ready for.

Course Contextualisation

Moreover, with communication increasingly going horizontal and alternative media gaining a comeback, J-schools need to revisit folk media. The ever-increasing popularity of New Media should not blinker us to the ground reality of digital have-nots. A multi-pronged approach is the synergy that will weld the digital divide. Communication, after all, begins with the receiver. It is true that the dialogic nature of social networking sites deepens the democratic aspirations of the mobile middle class, particularly the young, who often feel de-franchised. Yet, at least in India, many of them do not have access to the Internet and they are the ones who are actually in need of empowerment. Tragically, we also find that even though New Media has seen the rise of social opposition – anti-corruption movements, anti-dictatorship protests et al, but in
many cases it is more in the nature of a ‘pop activism’ – pseudo upheavals limited to Facebook ‘likes’ or email ‘forwards’. Website or Fan Page ‘hits’ can never be a completely valid empirical referent for civic agitation in real time. Nor do these websites or status updates guarantee the credibility of the source. Claims and counter-claims abound. Propaganda is as much a bitter truth online as it is in real time. Polarisation of debates, spiral of silence, unequal participation, lack of responsiveness, and civility in debates etc. are other reasons that devalue digital forums. There is also increasing colonization of cyberspace by state and commercial interests.

Particularly for a country like India where Internet penetration is still at barely 19% and that of social media at 9%, the statistics are not yet conducive enough to go with digital media alone. This is bolstered by the FICCI-KPMG report highlights: Last year Twitter India showed an increase of 300% in Hindi tweets alone; vernacular websites grew at the rate of 58% as compared to websites in English (11%); Facebook posts uploaded in Indian languages by various brands attracted 150% more response as compared to identical English posts and other similar data point towards the projection that the next wave of growth in internet penetration is expected to be localised and driven by the adoption of internet in the rural areas, yet, the more relevant medium would still be TV (penetration at 61%) and radio (penetration 92%), particularly community radio. Even though the number of community radio stations in the country are barely 170 as of now, they epitomise grass root reporting by end beneficiaries. Folk media is another medium through which persuasive communication can be crafted, particularly for the rural non-literate areas. This is often not found in the development communication course modules.

Core Values

Classroom discussions on ethics and laws are more relevant than ever given the blistering speed of wireless transmission and audience connectivity that leaves no room for mid-course correction. “Technology has ensured that the media world never sleeps. There is no incubation time before every event and every image hits computer monitors in all their raw immediacy. These in turn go viral without the necessary synthesis and context. We have seen that happen when doctored images or wrongly captioned pictures are uploaded with deliberate intent, which then, by their own momentum, generate a virtual mob hysteria that soon transcribes into riots on the ground. Tragically, social media is to a large extent just a public space masquerading as a public sphere” (Khosla 2014). Only research and preparation still separates a journalistic medium from YouTube and the rest of the Net. Distribution costs nothing, trust means everything, and content is king like never before.

It would be meaningful to call for a timeout, to introduce aspects into the curricula that focus on slow journalism, on immersion reporting. Students need
to be taught, anew, to engage in conversation and dialogue. A couple of quotes and a factoid do not make a story. Generating ideas, recognising a story, engaging with it are as important, if not more, than the actual writing of it because in the absence of all the previous factors, the last would be a mere shell, an empty one at that. It is the engagement that makes the ideas transferable. Paul Salopek’s Out of Eden Walk is a case in point. Having started in 2013, the writer-journalist and National Geographic Fellow is retracing the migratory route of our ancestors from humankind’s birthplace in Ethiopia to the southern tip of South America, where our forebears ran out of horizon. The 22,000 mile journey will take him seven years. Every 100 miles Salopek is also photographing the ground and sky, capturing ambient sound at that location, conducting a brief, standardized interview with the nearest person and capturing digital media posts in a 500 mile radius – anthropological milestones for generations to come. Along the way he is also engaging with stories on the ground – stories that are essential but rarely make it to the headlines because the actors involved do not have the numbers or the significance for boardrooms and vote banks. In a way Salopek’s retracing of our forefathers’ journey is itself a metaphor of the journalism that we have forgotten.

We need to fight to preserve serendipity. Often when we read print media, we stop at stories which we were not consciously or subconsciously looking for. So everything is not about finding what we consciously feed into a search line. There is no denying the importance of case studies, role play etc. for future journalists to understand the human ramifications of what they write. The psychological well-being of the future journalist should also be a mandatory part of the curricula. Courses in stress management, meditation, soft skills are essentials to deal with the blistering speed of the 24X7 highs and lows constituting journalism.

**Institutional Governance**

An institutional support system should recognise the multi-disciplinarity of journalism education and be proactive in its approach to how to cross-pollinate it with both the academic and the administrative programs of the university. Cross-listing with other disciplines should be favoured and expedited. The media related activities – publicity, image management, art work etc. – can be outsourced to the J-school and counted towards its internship program. This would increase the visibility and importance of the J-school in the university system, thereby paving the way to a bigger share in grant allocation. Furthermore, to ensure that faculty members do not lag behind their own students, institutional governance should allow time and budgetary provisions for training workshops – for both students and faculty and sabbaticals – both for conducting research and for going back to the industry for a refresher course equivalent.
Redtapism and a mindless adherence to the rule book needs to be dispensed for bringing in adjunct faculty from the industry for greater academia-industry interaction. It may require a certain relaxation of rules when it comes to the eligibility criteria for bringing in adjunct faculty from the industry. Many award winning journalists may not be doctorates or even post-graduates, yet they would have an immense contribution to make if invited into the classroom for the shaping of a journalism student over the course of a semester. Similarly, the ‘one size fits all’ approach should not be used for student intake. A journalism program needs its own customised template for student selection and evaluation – one that may be entirely different from other disciplines. It may have a different theory-praxis ratio as well.

Conclusion

The first step to doing something new is to acknowledge its importance and there is no denying that journalists with the right skills are essential for journalism — and for preserving journalism’s role within society. Of course, there is a lobby today that is questioning the relevance of journalism when the world is its own informant in the digital environment. But this alone makes journalism more essential, not less. The challenge lies in getting all three shareholders – editor-audience-educator – on board and in consensus mode when it comes to crafting a focused route map for the journalism student. Multimedia and digital skills are not the only new skills essential to the future of journalism. Understanding the media landscape and its business framework are also core competencies in telling a story with honesty and equity. There is no denying the fact that the bio rhythm has to change. The architecture, culture, job description has to change. In today’s competitive job environment, the journalism applicant with both a depth and a breadth of skills and a willingness to work at engaging the audience has the edge. One’s professional identity can be a fickle mate in an idea and performance driven work environment if one has not been trained in how to safeguard it.

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The socio-economic stakes linked to media convergence in a post-conflict setting: The Kosovo case

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Introduction

A de facto protectorate of the United Nations for almost a decade following a conflict in 1999, Kosovo is the last administrative unit that emerged as an independent state from the dissolution of Yugoslavia. Based on recent census data Kosovo has an estimated population of 1.8 million. Albanians make up more than 90% of the total population and literacy rate is at 91.9 percent\(^1\).

A decade long UN-led international management of Kosovo gave way to an important transformation of the media sector.\(^2\) Yet a general perception exists that the Kosovo media “underperform” and the sector vacillates between a stable and a precarious state. Challenges persist both in the traditional media formats as well as in the emerging online media, primarily related to financial sustainability and media independence. Furthermore, the advent of online media has led to further decline of professional standards in journalism.

This research paper explores the process of the transformation of the media landscape (Kleinsteuber, 2004) in conditions where online media – despite an evident lack of professionalism in news reporting and analysis – steadily get the upper hand in the Kosovo’s saturated media market leaving traditional print and broadcast to struggle for survival.

The paper looks at the socio-economic implications of this transformation, what it means for a vulnerable media system such as Kosovo’s, how it is manifested and what are the implications of this “paradigm shift” (Thomaß/ Tzankoff, 2003) from print to online media regarding media ethics and deontological concerns pertaining to newsgathering and news-reporting practices?

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1 Kosovo Population and Housing Census 2011 – Final Results: Quality Report.
2 The international community in Kosovo assisted with media development through the so called “Standards before Status” policy devised for Kosovo in order to reach the goal of establishing a multi-ethnic, stable and a democratic society. This policy was introduced by UNMIK and supported by Kosovo’s institutions and civil society.
Also, how will the operation of online media – at present very loosely regulated or not regulated at all within existing Kosovo’s media legislation affect the media landscape overall and what might the future hold for the prospects of nascent journalistic community as it struggles to consolidate under the precarious conditions of a post-conflict media system.

This paper first provides an overview of the development of media sector in Kosovo as a way to better understand the current state of affairs in the media sector.

**Development of the media landscape in Kosovo**

Media reflects on the society and its culture and both are part of the everyday life. In countries undergoing political transition media plays a special role, and they affect one another (Stevenson 1999, 129-156). The media sector in Kosovo has made remarkable progress in its transition from state-controlled to market-oriented free press as it went through different stages of development first under the Yugoslav communist regime and then in the 1990’s from authoritarian Milosevic’s regime and the aftermath of the conflict of 1999.

The institutional emergence of media in Kosovo dates back to the period following WWII. As communism became consolidated in what was formerly known as the Eastern bloc, in Yugoslavia, the authorities also allowed and promoted the use of Albanian language in state-controlled media (Dauti 2000, 2). The media in Kosovo consisted of only one daily newspaper Rilindja and one Kosovo-wide broadcaster Radio and Television of Prishtina (RTP) (see Laue 2005, 11). However, with the abolishing of Kosovo’s autonomy, and the violent collapse of Yugoslavia, there was a clampdown on the Kosovo media in 1990 which was sustained partially or fully until the end of conflict in 1999.

After the conflict and the establishment of international administration of UNMIK, fundamental changes began to take place in the political, economic and socio-cultural life. This new reality has also led to a significant change in the media landscape. With the help of the international community and the engagement of the Kosovar society, new independent media institutions were established and fostered.

The first public broadcaster, Radio Television of Kosovo (RTK) was established in September 1999 in cooperation with the European Broadcast Union (EBU) and the Organization for Security and Cooperation in Europe (OSCE). Later two more nation-wide commercial broadcasters emerged followed by another 20 local televisions, 90 radio-stations and five daily newspapers. However, multiple challenges have accompanied the media development. Such challenges relate to the quality of their content as well as journalists’ integrity in terms of how they perceive their role and the role of media in a post-conflict society.
Kosovo media sector has also seen the emergence of web based news portals in recent years. Due to a lax legal framework to regulate this new type of media it often happens that such web based news portals are a ‘one man show’ or are hosted outside the administrative borders of Kosovo and therefore do not even fall under the Kosovo legal framework. The content, however, is Kosovo produced and of relevance to the public in Kosovo. Additional challenges that their emergence poses have to do with the copyright issues given the widespread copy and paste nature of the new media. There are more than a dozen of well popular portals in Kosovo including those who are Kosovo based such as Telegrafi, Gazeta Express, GazetaBlic, Lajmi.net, Indeksonline.net but also there are other portals that are hosted and created either in Serbia or Albania that are Kosovo relevant.

Notwithstanding the overall transformation that has taken place in the Kosovo media sector over the past decade or so an important element in this transformation (Giddens, 2002) of the media sector is the growing increased penetration of internet in Kosovo. The growing internet access paved the way for the emergence of online media. Their emergence has numerous advantages but it also poses important challenges in the field of media regulation due to an increasing number of online media and news portals that have started to operate and fall outside the domain of monitoring and oversight agencies.

The Independent Media Commission is mandated to regulate electronic media but has no authority over online media. As a result, the evolving segment of media remains highly vulnerable (Bauer, 2006). To begin with, Kosovo’s existing Law on Defamation and Insult does not hold accountable internet providers for the content that is circulated in the media. In order to avoid legal challenges some media have voluntarily disabled readers comments on their websites. Other media that continue to enable the provision of feedback and comments from readers have been slow in placing restrictions. A number of online media and news portals enabling readers’ feedback claim that they do not hold themselves liable for what gets commented on their websites. However, this has led to an increase of complaints against them before the Kosovo Press

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3 Based on a report of Kosovo Association of Information and Communication Technology [STIKK] internet penetration across Kosovo is comparable to many other European countries and it surpasses the internet penetration level achieved by some of the EU member countries in the region. Internet penetration based on users is 76.6%, and based on households is 84.8%. The full report Kosovo internet penetration is available here: www.stikk-ks.org. The earlier 2012 report is also available online here: http://stikk-ks.org/index.php?option=com_content&view=article&id=466&Itemid=175&lang=en . The report was based on surveys carried out by Phogen LLC with University College Universum, with 1050 participants across rural and urban Kosovo in June 2013.

4 Constitution of Republic of Kosovo (2008), Article 141, Independent Media Commission and Law No. 04/L-44, on the IMC.

Council (PCK). In turn, it led the PCK to take a proactive approach in addressing the problem of the publication and non-filtering of inflammatory readers’ comments in online media. In 2012 PCK drafted and adopted the Guidelines for Print and Online Journalism offering a set of pre and post-publication steps that editorial boards should follow to ensure effective monitoring and filtering of controversial content. It assigns the ultimate responsibility to the publisher on the content and maintains an open-ended approach in determining the responsibility regarding reader feedback. The guidelines leave room for further improvement. Yet, the PCK guidelines are just the first step towards a more comprehensive approach to addressing the growing challenge of monitoring and regulating the content of online media. Kosovo lawmakers have adopted certain laws that relate directly or indirectly to internet freedom. The legal base however falls short in providing a comprehensive approach to regulating the domain.

Methodology – content analysis

As noted, this paper explores the transformation of media landscape (Kleinsteuber, 2004) in conditions where online media – despite an evident lack of lack of professionalism and serious approach to news – steadily get the upper hand in the Kosovo’s saturated media market leaving traditional print and broadcast to struggle for survival.

Two sets of analyses (Kromey, 2009) have been performed in regards to the role of online media in Kosovo. The first indicator is extracted from the data of Press Council of Kosovo and the adjudications it has made in regards to the cases brought to its attention during the first five months of 2015. Overall, some important indicators to reflect on the recklessness in reporting that online media provide can be found in the adjudications on the complaints that the Press Council of Kosovo has made over the years and will be provided below.

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6 The Press Council of Kosovo was established in September 2005. It is considered as one of the key players for the print media sector in Kosovo. The decriminalization of legislation on defamation in Kosovo and the adaptation of the Law in 2006 led to an explicit reference to the role of this self-regulatory body and the principles of sector self-regulation, applicable to all affiliated members of the Press Council of Kosovo.


8 The principal legislation related to information society was adopted in 2005 through a Law on the information society services. By 2010, the Law on Protection of Personal Data was approved. In 2012 Kosovo adopted a new Law on the information society services covering electronic commerce, liability of ISPs, distance contracts, electronic invoicing, electronic payments, electronic signatures, data protection and protection of information systems. The same year Kosovo Assembly adopted the Law on Electronic Communications. Since last year and earlier this year government has also pushed forward a draft-law on Electronic Surveillance and Interception of Electronic Communications. It was presented for the first reading before the Kosovo Assembly on January 2015 but it was turned down and returned to the government for further review.
Table 1: # of PCK adjudications from its inception in 2006 thru 2015.

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<th>years</th>
<th>006</th>
<th>007</th>
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<th>010</th>
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<th>012</th>
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<th>014</th>
<th>015</th>
<th>Total</th>
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<td>3</td>
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<td>4</td>
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<td>6</td>
<td>7</td>
<td>5</td>
<td>7</td>
<td>4</td>
<td>14</td>
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For example, between January-May 2015 Kosovo Press Council has adjudicated on 24 complaints that have been brought to its attention. Of those 24 complaints ¾ or 18 complaints in total were made against online media portals. As the number of online portals continues to grow and has reached a high point in 2014-15 so have the complaints. It is also important to highlight that in 18 cases brought against portals PCK has decided almost twice more in favor of victims and has approved the complaints fully or partially and only in 1/3 of the cases it has upheld the right of portals regarding the publications of material for which wrong-doing has been alleged and put forward. The situation is different in the cases of adjudication of newspapers. Of the six complaints brought before the PCK for hearing only one was upheld and 5 others were dropped as groundless.

Table 2: # of PCK adjudications between January-May 2015.

<table>
<thead>
<tr>
<th>Jan.-May 2015</th>
<th># Complaints/Online</th>
<th># complaints/print</th>
<th>Total</th>
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<tbody>
<tr>
<td>Online/Print combined</td>
<td>18</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>Upheld/online</td>
<td>12</td>
<td>Turned down/online</td>
<td>6</td>
</tr>
<tr>
<td>Upheld /print</td>
<td>1</td>
<td>Turned down/print</td>
<td>5</td>
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</tbody>
</table>

Even thought the overall number of complaints in 2015 is not substantial to confirm the reckless nature of reporting in online media, it nonetheless serves as a direct/indirect indicator to highlight some pattern in the ways of coverage that print and online pursue and to show that traditional print media despite their numerous shortcomings in reporting still maintain a somewhat greater level of professionalism in their reporting of news.

In efforts to better understand the nature of reporting in the online media a case study of the coverage of a recent wave of illegal migration of Kosovo residents towards EU has been performed. The content analysis explores more than 60 articles that were published during November 2014-March 2015 in online media in Kosovo.

The analysis is important because there were claims that the crisis was triggered in large part due to the inaccurate reporting of online media. Therefore, the sudden wave of immigration caught institutions by surprise and it was largely attributed to a media fury. Euro Stat reported a total of 26,500 asylum seekers from Kosovo in the EU in 2014. The number of Kosovo asylum-seekers rose dramatically in January 2015. At that point there were registered 3,630 Kosovo asylum
goal was to determine the extent to which the media have abided by the Code to which online media subscribe. The content that was taken into account dealt with online media that are members of PCK. It excluded other media.

The analysis explored more than 60 articles/media reports published in news portals in Kosovo between November 2014 and March 2015, the critical months when the wave of illegal migration of mass of people from Kosovo toward the EU countries took place and explores how the media has perpetuated the immigration via inaccurate reporting.\(^{10}\)

The misleading reporting which led the Kosovo public to believe that there is a chance for asylum in the EU began in November 2014 when the news portal Koha.net reported inaccurately that France has decided to grant asylum to Kosovars.\(^{11}\)

**Koha.net-France decides to grant asylum to Kosovars**

26 November 2014

(Translated excerpt from Albanian)

Kosovars already in France or those who plan to head there can hope to stay in the country. France grants asylum for Kosovars, KTV reports.

Recently, the decision to put Kosovo in the safe state of origin list was turned down, koha.net reports. The French government had put Kosovo there [safe state of origin list] together with Albania and Georgia in December of 2013.

But not long ago the State Council, part of the government in Paris has decided to remove Kosovo from this list, opening the possibility to receive asylum requests, KTV reports.

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\(^{10}\) There are by all means countless reasons that would push people to flee their own homes in hopes of better life. Unemployment in Kosovo is at staggering 40 %, and in polls people reflect their loss of faith in the government, loss of hope for prosperity, their contempt for corruption and unprofessional hiring practices, nepotism, malfunction of the rule of law, safety at work, malfunctioning healthcare and education system and so on. In different polls conducted by UNDP a large number of interviewed Kosovo residents have noted that if the opportunity was given to them they would immigrate to Western Europe. Kosovo is estimated to have a level of unemployment between 40-50%. 30% of the population lives below poverty threshold and current annual economic growth is set at 2.5 percent. The average monthly salary in Kosovo is €260.

\(^{11}\) Franca vendos tu jape azil kosovareve, [http://koha.net/?id=27&l=34854](http://koha.net/?id=27&l=34854)
The report was also published in other large news portals without intervention and read by thousands of Kosovo readers who subscribe to these portals. However, the misleading report was only a follow up to allegations that the online media have perpetuated in the weeks and months ahead about the prospects of Kosovo citizens immigrating to EU and elsewhere. Some important articles to highlight from that period are in particular the ones that talk about the prospects of immigrating to Canada and Sweden. Some portals also perpetuated the crisis further by alleging that once Germany and other EU countries turn down the requests for asylum for Kosovo immigrants, other countries such as Canada will kick in and accept them unconditionally. Others were keen on talking about “conspiracy theories” by the world major powers. It was only later explained, albeit late in the process, what myths and facts were behind such claims.

The media changed their tone of reporting in February, when a number of EU leaders and lawmakers also started voicing their concerns about the sudden wave of immigrants. However, the damage was already done. The sense that some EU countries would be more flexible in granting permission to remain increased with such reporting.

In later stages, Kosovo media has reported on the sudden wave of immigration as it happened. Yet it has not provided a clear picture of the immigration system up until in February when few mediums quoted the chief of the EU office in Pristina, Samuel Zbogar explaining that the EU does not grant asylum for Kosovars as the system is solely for those coming from conflict zones and/or are persecuted.

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Marketing strategies for the newspapers of the 21st century and how they affect journalism and media management

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Introduction

The Media industry has radically changed since 2005, after the irruption of new information technologies and platforms (such as Facebook, Twitter, Flickr or LinkedIn), which at the same time have transformed how people reach and consume news stories. This is especially important for print media. The digital revolution has affected the media industry at the same time that an economic and financial crisis in most of the Western countries has altered news business models. According to economic information provided by some of the leading Western newspapers, in the period 2008-2012 they have registered negative results in advertising revenues, papers’ sales and distribution and business profitability. Also in terms of the number of newsroom employees, that has constantly declined.

The American media industry, traditionally oriented to commercial objectives and strategies, has focused its attention both in the market situation and the changes in news media consumption (affecting the readers) and production (affecting the journalists). Pew Research Center, a nonpartisan fact tank based in Washington D.C, published last April State of News Media 2015, the twelfth edition of an annual report that pretends to examine the landscape of American journalism.

According to the study, the situation of American newspapers has been as follows: after a year of slight gains, newspapers circulation fell again in 2014 (down 4%), after seeing a 22% spike from 2012 to 2103. Revenues from circulation rose, but ad revenues continued to fall, with gains in digital ad revenue (up 3%) failing to make up for falls in print ad revenues (down 4%). Newsroom employees continued to fall (down 3%). Newsroom’s workforce was aggressively destroyed in previous years (2008, down 11%; 2011, down 6%).

Other leading institutions such as Reuters Institute for the Study of Journalism (RISJ), based in UK, have focused their research interest in the business of journalism and how news organizations are financed and operate, and to what extend the transformation of news media business models is affecting the
practice of journalism and the daily work of professionals. Picard (2015) and Rottwilm (2014) have recently published research reports on this topic.

As part of the Reuters Institute’s ongoing project on the future of journalism, Picard’s report *Journalists’ perceptions of the future of journalistic work* focuses on how news reporters see the future of journalistic work: what it will be like, what it will demand, what the rewards will be and what the implications will be. After interviewing 509 journalists across the Western world, the results of the survey suggest that journalism will be a harder job with less institutional support in the future. There are concerns that journalists will have to work harder and will have to think more about personal branding and entrepreneurship.

In the report *The future of journalistic work: It’s changing nature and implications*, Rottwilm elaborates on how entrepreneurial journalism is changing the work of journalism, its works and practices, the organization and direction of journalistic labour, perceptions of journalists’ identity, work and life boundaries, and the implications of these changes for career and financial planning, expected rewards, and career paths of journalists.

The consolidation of the digital revolution and the spread of social media have changed how people consume (buy, reach, read, watch, listen) news stories and it has affected print media business models, companies’ annual financial reports and, indirectly, the size and work of newsrooms.

Approaching to this topic, Schools of Journalism have traditionally focused on multimedia news reporting and integrated journalism. As an example of multimedia content and how traditional media can use the social media to grow their audiences, Facebook has recently announce the introduction of Instant Articles, a new product for publishers to create fast, interactive articles on Zuckerberg’s social platform. Facebook has arranged an agreement with nine launch partners: The New York Times, National Geographic, BuzzFeed, NBC, The Atlantic, The Guardian, BBC News, Spiegel and Bild. Mark Thompson, CEO and president of The New York Times, has declared that the American paper, headquartered in midtown Manhattan, in New York, will be one of the pioneers because it wants to explore ways of “growing the number of Times users on Facebook”. In his own words, quoted on Facebook’s official webpage: “We have a long tradition of meeting readers where they are and that means being available not just on our own sites, but on the social platforms frequented by many current and potential Times users”.

The traditional branches and departments of print media companies have been the following: newsroom, technology, finance and marketing (including

1 More information available on Facebook’s webpage: http://media.fb.com/2015/05/12/instantarticles/
subscribers). This is the organizational system quoted in The New York Times Innovation Report, published in March 2014 with the objective to adapt the paper’s management to the challenges of the 21st century. From this approach, Schools of Journalism have centered their research efforts in analyzing the newsrooms and the transformation of the practice of news reporting, while, on the other hand, business management research has focused on business models and sales and promotion strategies.

Going in depth with this point, the present paper pretends to emphasize that the ‘dual approach’ (newsroom and business side considered separately and independently) is not effective anymore: both sides should have to work together and cooperate. This is to say that journalists, in the digital and multimedia era, will have to deal with responsibilities that were under the business department (such as the promotion of their own articles and being directly exposed to readers’ opinion and relationship).

This research is based on the case of La Vanguardia, one of the leading newspapers in Catalonia. The Barcelonan paper was founded in 1887 by Don Carlos and Don Bartolomé Godó, a businessmen’s family originally from Igualada, a small town located 67 km away from Barcelona. Defending a conservative and pro monarchist ideology, through the years La Vanguardia has adapted the paper to different governments and political regimes. After supporting Franco’s dictatorship at the end of the Spanish Civil War (1936-1939), in mid-1970’s La Vanguardia started its own Transition to democracy that ended up with the modernization and the redesign of the paper launched in October 4th, 1989.

In 1990’s, La Vanguardia was the market leader in Catalonia and the most influential one for the economic and political elites in Barcelona. However, since the beginning of 2000, sales and distribution have consistently declined. According to the audit that verifies papers’ distribution in Spain (Oficina de Justificación de la Difusión, OJD), the figures certified by control agents were: 209.735 copies distributed (2007); 197.503 (2010); 152.320 (2014); 140.176 (2015). By the contrary, La Vanguardia’s online edition has constantly increased, year by year, since 2005. With 1.128.000 unique users (EGM April 2014-March 2015), it is the eighth daily newspaper in Spain and the fourteenth media company in digital audience (Youtube.com, with more than 22 million users, is at the top of the list).

The market evolution has obligated La Vanguardia’s top managers to change the long-lasting marketing approach based, up to late 1990’s, in the traditional point-of-sales and the preservation of a high number of loyal subscribers that, through years and generations, had received the printed daily edition at home.

Marketing strategy

Academics and experts on business economics and management (Kotler, Keller; Aaker, Kapferer, Keegan; Cravens, Cateora, Bradley, among others) have analyzed the marketing strategy for commercial companies, identifying four key points (commonly known as “4 P’s”: product, price, place, promotion), which are decisive in the go-to-the-market process towards their target segments, no matter if it is in a national or international level.

In a relevant work for the media industry, Rafii and Kampas (2002) have elaborated on the market impact of disruptive innovations and tried to define a seven-step tool to be used for managers not to be beaten by insurgents. Focusing on media companies, Harvard Business School professor Clayton Christensen (2000, 2003 and 2012) has developed the theory of disruptive innovation in journalism and recommends to news media companies: “When times change, change your business”. Academic literature has studied the changes in business models and wants to define theories on value creation for news organizations.

From this point of view, La Vanguardia’s go-to-the-market strategy, applying the “4 P’s” model, can be described as follows:

- **Product:**
  
  **Print and online product:** La Vanguardia offers a paper edition (from Monday to Sunday). The daily information package is complemented with special supplements such as Vivir (Barcelona); Cutura/s (books and entertainment); MG Magazine (Sunday). Furthermore, it offers an online newspaper (LaVanguardia.com), with hard news stories (politics, economy, culture) and soft news stories (mainly related to celebrities, new trends, TV, viral campaigns, social media and technology). For this reason, the coexistence of print and online makes ‘the product’ definition a more complex one, in terms of production, distribution, costs and audience interaction. In some cases, online news stories also include materials gathered by the audience and sent (via email, Twitter or other social media) to the newsroom. Readers may act, in this case, as if they were freelance journalists.

- **Price:**

  The challenge of pricing policies: The print paper is sold at a regulated price. La Vanguardia daily edition costs 1.30€ (from Monday to Saturday) and 2.50€ (Sunday). Main competitors market their paper at the same price. However, pushing for a price change (especially on weekends), LVG usually offers on Saturday and Sunday special promotions that, if accepted and bought in the point-of-sale, will increase the final price from the original

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2.50€ to 10 or 12€, even more, depending on the promotion. In some cases, these promotions are related to cultural products, offering with the paper edition fiction books, English and language learning materials, films, documentaries, music (classical or pop), comics, and books for children and teenagers.

By the contrary, in other cases the promotions are not related to cultural industries products, marketing cooking utensils, clothes, PCs, mobile phones or urban bicycles, among other consumer goods. Marketing and sales experts suggest that the company might be using the channel to sell other commercial products (being rewarded through commission) and doubt if, in a midterm or long term, this could be an effective brand management strategy. Some authors believe that online shops could become an extra source of revenues to guarantee newspapers’ future economic sustainability.

**The subscription model:** *La Vanguardia* offers to subscribers a lower price (one year paper subscription costs around 275€ and guarantees full access to online products. There are different modalities (all days, from Monday to Friday, only weekends, three months, half a year, and one year).

Being aware of the importance of having a large number of subscribers, *LaVanguardia.com* offers digital subscription at a very low price (5€ as special subscription price for 3 months, while the next trimester will cost 29.99€ without obligation of permanence, according to the information provided by the company). Online subscription gives full access through PC, mobile phone and tablet. As for the paper, digital subscribers also take advantage of special discounts and offers launched by different companies and public institutions (such as museums, theatres, restaurants, tourists places and others) in Catalonia and different parts of Spain.

**Place:**
Point of sale and online consumption: The online era has transformed the concept of newspapers’ placement that it has evolved from the traditional newsstands (as the main point of sale) to online multichannels: 24 hours connection and search and consumption of news stories through internet, information technologies and social media (Facebook, twitter, LinkedIn).

**Promotion:**
Sponsorship and communication: It’s a decisive step in the go-to-the-market process. *La Vanguardia* has launched several sponsorship initiatives and event organization aiming to increase awareness and social influence in Catalonia and Spain’s public sphere, and struggles to open up a broad discount and promotion program to its loyal subscribers. On the other hand, print and online journalists promote their own stories through social media, newsletters, company (or personal) blog or webpage while, at the same
time, participate in branded events, sponsored by the newspaper, and report about them, balancing company’s and readers’ interests.

Changes in the newsroom

According to Christensen, Skok and Allworth (2012), traditional news organizations operate a value chain that is made up of three distinct parts: a) newsgathering; b) product distribution (distributing the news); c) selling the news (includes not only sales and subscriptions but also advertising and marketing). From this point of view, newsgathering (the traditional role of journalists) is not enough. Distribution and marketing play a key role in this new system organization.

World-wide distributed Innovation Report published in 2014 by The New York Times suggested that the new business conditions impose radical changes at an organizational level. The traditional business division in three branches (newsroom, technology, business) is not effective anymore. Thus, journalists at the newsroom should have to assume works and responsibilities coming from other areas, especially related to product innovation, promotion and marketing.

The online revolution requires new media management and imposing a new culture organization. Latest research defends this approach: Hakaniemi\(^5\) considers that “to change working habits and foster innovative organizational culture in the media business, the three core functions of the modern media company (journalism, business and technology) must start working closely together and new technological and innovative skills must be embraced as much as traditional journalistic values”.

Trying to describe the nature and scope of changes at the newsroom and the need of a new approach at an organizational and managerial level (new culture, new values and, probably, new hierarchical relations), the present paper differentiates three main work categories:

- Category 1: Work originally done by journalists:
  - Newsgathering, writing and reporting.
  - Photo, video and graphic design.
  - Multimedia news reporting.

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- **Category 2: Work done by journalist but coming from other areas:**
  - Online promotion of news reports and articles.
  - Measure and metrics of online impact of news stories.
  - Participation in events organized by the newspaper.
  - Online contact with readers, being exposed to their opinions.
  - Technological innovation and launch of new applications and tools.
  - Sponsorship and advertising for specific articles or news packages.
  - Collaboration with business and technology departments.
  - Lead the change in new organizational culture.

- **Category 3: Work done by other departments (business & technology):**
  - Hardware and software.
  - Design new applications and tools.
  - Corporate web.
  - Budget and investment.
  - Sales and finance.
  - Subscriptions and loyalty programs.
  - Branding and Public Relations.
  - Human Resources and hiring professionals.
  - Strategic agreements with other companies.

Further research will be conducted at La Vanguardia (through in depth interviews to journalists and professionals at the newsroom, technology &business departments) to check if these categories can be useful in the process of reorganizing the newsroom and integrating print and online editions, while at the same time improving the collaboration and “working together culture” inside the company.

Furthermore, and following value creation theories from marketing and business economics, the 21st century journalism in newspapers will need, apart from implementing a clear and lasting profitable business model, a redefinition of news stories considering the value they create, what we could call as ReaderPerceived Value (RPV). If readers must pay for news stories, these news packages will have to give them an extra value. Otherwise, news can be found anywhere on the internet for free. Nowadays the print press industry faces a
business paradox: the bigger the audience they reach (spectacular growth on digital and internet), the lower the revenues are and, thus, the weaker the companies become.

Several elements could be considered in the definition and measurement of Reader Perceived Value, such as paper’s brand value, news story economic value, quality, cost of production, usefulness, easy to find, tangible and intangible benefits... A methodological approach will have to be defined to research on this topic.

References


Democracia y eufemismos

Hablar de democracia luego de siglos de planteado el concepto, exige una revisión acertada más que extensa, y varios cuestionamientos necesarios. En una búsqueda rápida por fuentes indexadas para público general y en sitios académicos hoy en Internet (posibilidad existente hoy gracias a la Web 2.0) no es difícil encontrar significados de diversas fuentes sobre Democracia, menciones de la antigua Grecia, como una forma de organización o sistema de gobierno que se opone a la oligarquía (gobierno de pocos) y a la monarquía (gobierno de uno). En la Democracia, entendida como el gobierno de todos, o etimológicamente como el gobierno (kratos) del pueblo (demos), “cada ciudadano ejercía directamente su voluntad a través del voto en asambleas” ("Historia de la democracia: Cómo vivían la democracia los griegos", educarchile.cl, 2008 Octubre 15). En el diccionario online Merriam-Webster se define en inglés democracy como:

“a government in which the supreme power is vested in the people and exercised by them directly or indirectly through a system of representation usually involving periodically held free elections”.


Un gobierno cuyo poder supremo “reside” en el pueblo y es ejercido por él directa o indirectamente, a través de un sistema de representación, involucrando usualmente elecciones libres y periódicas. El ejercicio de este poder supremo puede ser por la vía directa o indirecta. Tampoco es difícil encontrar en la Web ejemplos de estos dos tipos de democracia, y se habla de Suecia, Estados Unidos o Islandia como ejemplos de la directa, y son casi interminables los titulares de prensa que denuncian escándalos de corrupción de los países con democracia indirecta o representativa, como en Colombia, en donde la proverbial corrupción da para titulares de todos los calibres, como hace poco el caso llamado “el carrusel de la contratación” del ex-alcalde de

Y en democracias más o menos antiguas, más o menos desarrolladas, en países con más o menos recursos, la corrupción está a la orden del día. Entonces, qué “ruído” hay entre la elección de los representantes y su periodo de gobierno? Acaso el “sistema de representación” y el poder que el pueblo delega en sus representantes (según el diccionario Merriam-Webster) se parece a la oligarquía, o incluso a la monarquía?

En la discusión sobre determinismos tecnológico y social que se puede leer entre Langdon Winner (Winner L., “Tienen política los artefactos”, 1983) y Robert Heilbroner, el último considera que los cambios tecnológicos, que nunca son fortuitos sino consecuentes los unos con los otros, moldean la creación de una clase social de expertos necesarios para el buen uso de dichas tecnologías y de paso, de los cambios sociales que les preceden. Una suerte de “oligarquía” de ilustrados, y pone el ejemplo del cambio social a raíz del cambio del molino manual al molino de vapor (Heilbroner R. 1967). Este sería tal vez el mejor de los casos de democracia representativa, la de los idóneos, pero los vaivenes electorales periódicos de este sistema de gobierno hacen que factores más allá de la idoneidad entren a influir en la decisión de voto.


Si estos debates atañen al ejercicio del poder político de cara a una sociedad, esta misma discusión se podrá llevar a entornos de trabajo massmediático como el de la Televisión, Prensa o la Radio? Tomando en cuenta que estos
medios masivos en el siglo XX se dirigían a una población, curaban contenido para ser socialmente aceptado, escogía temas de discurso y personajes para que calaran en los intereses de toda una sociedad, tantas funciones y responsabilidades se podrían comparar a las dinámicas planteadas por los tipos de democracia ya mencionados? Tomando en cuenta que la operación de la Televisión fue hecha durante muchos años por gobiernos o empresas privadas, que cuidaban de los intereses de poblaciones o público objetivo, podría hablarse de un nivel de representatividad que el medio detenta frente a un grupo social. Podría hablarse también de una democracia, o de una forma de organización que eligió a personajes y discursos representativos de dichos medios? Si quedan dudas, habría que examinar la historia de la Televisión durante el siglo XX y lo que lleva el siglo XXI.

**Televisión masivas, televisorones democráticas?**

Desde el siglo XIX, cuando los experimentos con selenio y las especulaciones con la fototelegrafía, cuando Paul Gottlieb Nipkow y su disco intentaban transmitir fantasmagóricas imágenes a distancia, todo a la sombra del prodigio del cine que acaparaba la atención de públicos y la energía de emprendedores, desde ese entonces la Televisión, la de las imágenes a distancia teletransmitidas en tiempo real, fue pensada como un flujo de comunicación en una sola dirección: La de ida. Pensar en flujos de video en tiempo real de ida y vuelta era digno de la ciencia ficción, deseos planteados a un público infantil en cómics como Dick Tracy. Iniciativas “inverosímiles” a un público que ve posible lo imposible.

Cuando la TV se materializa a partir de esa primera transmisión de la BBC en Septiembre de 1929, gracias a John Logie-Baird, la idea era clara: Transmitir imágenes y sonidos a un público que se limitaría a ver y escuchar, a una población (luego llamada “masa”) que en principio no tendría la capacidad de contestar el mensaje de igual manera (ni en imágenes ni en sonidos). Y en cuanto al mensaje, qué se debería mostrar en esta transmisión unidireccional? Las posibilidades podrían ser infinitas, lo cierto es que debería ser un contenido que tuviera que ver con esa población, que llamara su atención, y desde una óptica de política pública, que entretuviera, educara y construyera ciudadanía.

Muchos avances siguieron a la TV Mecánica de Baird, el desarrollo se interrumpió por la primera y segunda guerras mundiales, la TV electrónica dio la pauta a futuro, los Nazis demostraron innovación en los juegos olímpicos de 1936, luego los norteamericanos, después los japoneses en los juegos olímpicos de 1962 con la primera transmisión satelital... Todos los gobiernos y empresas privadas que intervinieron, usaron la tecnología televisiva como un bien preciado y único, con un sentido de responsabilidad, el que se tiene cuando se posee algo que nadie más tiene y que hay que compartir, distribuir o
vender. Los gobiernos y empresas, como lo expresan Langdon Winner, han hecho uso de infraestructuras tecnológicas para afianzar su poder, y a largo plazo, para beneficiar a algunos sectores de la población, como queda claro cuando cita el ejemplo que Winner cita sobre los puentes sobre las avenidas de Long Island en New York, del constructor Robert Moses, que beneficiaban a la población blanca acomodada por encima de población afrodescendiente e inmigrantes (Langdon W., “Tienen Política los Artefactos”, p. 3, 1985). Tecnologías para quienes pueden pagarla o a favor de ellos, para los acomodados, y en el caso de la televisión, con contenido simbólico hegemónico que privilegia a clases dominantes por encima de clases menos pudientes, dentro de una lógica católica en donde los ricos pueden tener sentimientos, y los pobres invariablemente “irán al cielo”, como en el caso de la telenovela latinoamericana que a profundidad aborda Jesús Martín Barbero en su rica producción académica (Barbero J., “Televisión y Melodrama: Géneros y lecturas de la Televisión en Colombia” p. 7 1992).

Toda una discusión alrededor de las consecuencias del uso tecnológico de una simple (porque lo es) transmisión de audio y video en tiempo real, desde dos o más fuentes de captura (cámaras de estudio o de campo), cuyas señales llegan a un centro de producción (switcher, máster, isla de producción o unidad móvil) que las procesa y las convierte en un solo producto, en vivo (transmitidas a través de un espectro electromagnético) o en diferido (grabadas en un dispositivo de almacenamiento para emitir después). El flujo de trabajo básico de Televisión se puede entender mejor en la siguiente gráfica:

Ilustración 1: “Flujo de trabajo básico de producción televisiva en Vivo”. Cardona F. 2012
La discusión sobre qué tan plural o democrático es un medio como la televisión (o cualquier otra tecnología exclusiva), pasa por el uso de dicha tecnología y sus consecuencias sociales, y gira alrededor de si su uso es hegemónico o es abierto, y la responsabilidad última sobre aciertos o fracasos, sobre arbitrariedades o inclusión recae en el poder central, como ente absoluto y administrador per se de la tecnología televisiva, que también podría ser la espacial, atómica, u otra. No entiendo por qué la discusión académica (como en el caso de Barbero y la Telenovela) se centra sobre consecuencias e implicaciones sociales, saltándose (y aparentemente desdeñando) el entendimiento de la tecnología en sí misma, el de la minucia del proceso, que podría facilitar la democratización de la misma. Por supuesto, toda nueva tecnología requiere de expertos que la exploten para bien (o no) de un grupo social, pero acaso el aumento del número de personas que entiendan una tecnología, no haría que la misma se democratice? Acaso levantando el velo de misterio de un proceso complejo como el de la Televisión, y en consecuencia permitiendo que más gente se involucre en él, permitiría su transformación a un ritmo mayor? Para qué seguir discutiendo si el estado o la empresa privada usan hegemónicamente la televisión, pudiendo mejor comenzar a brindar herramientas para producir televisiones propias, o nuevos medios propios? Tal vez el amor por tener “la sartén por el mango” (en el estado, en la industria y en la academia) sea mayor que el deseo de compartir un descubrimiento para que cada quien lo use libremente.

Descentralización de la Televisión: Democratización y réplica de Procesos

En Colombia, a partir de 1984 se fundaron la mayor parte de los canales regionales, descentralizando la televisión fundada el 13 de Junio de 1954 durante la dictadura del general Gustavo Rojas Pinilla, que operó solamente en Bogotá por más de 30 años. Esto permitió que hubiera expertos ingenieros y productores de contenido en diferentes regiones del país como Antioquia, Valle del Cauca, Santanderes, Eje Cafetero y Costa Atlántica (García, A. “TELEVISIÓN EN COLOMBIA: Surgimiento de los canales regionales”, p23 – 35, 2012). A primera vista, desde la óptica de los mass media, la descentralización se estaba llevando a cabo, pero al final, desde el uso de la tecnología televisiva, no hubo mayor innovación dado que cada canal fue una réplica de los procesos industriales y de creación de contenido que ya se había hecho desde aquella televisora nacional de los años 50. Nadie cuestionó el montaje de un estudio o el flujo de trabajo de una producción en vivo o pregrabada, todos los canales regionales, desde Teleantioquia hasta Telepacífico usaron estudios con cámaras cableadas por triax o multipin, máster de emisión, unidades móviles, ediciones A-B roll, U-matic, betacam, Avid, microondas... Lo mismo que la TV de Bogotá, pero ahora en la región. Cuál era la novedad, que era hecha de manera descentralizada? La innovación era en discursos y temas, en contenido, no en procesos. En
términos del uso democrático de una tecnología, tanto en la TV de Bogotá como en la de las regiones, se necesitó del mismo perfil de técnicos para la operación del mismo tipo de tecnología, cuyos montajes industriales podrían llegar a costar lo mismo, entonces qué opciones tendría un televidente de llegar a hacer (si, a producir) una televisión como la nacional o regional? Qué alcances reales tendría esa descentralización o apertura, con tintes de democratización? A finales de los 90 se crearon canales locales en Bogotá como City T.V. Y Canal Capital, y en otras ciudades se hizo lo mismo con más o menos recursos, con o sin respaldo de grandes grupos económicos, alcaldías o gobernaciones, pero al final seguía siendo una réplica de procesos de la televisión ya conocida, usando formatos transversales como el DV, con coberturas dadas por redes de empresas de televisión por cable o emisión de ondas UHF para áreas pequeñas. La réplica de la réplica. Incluso en las inversiones costosas, perfil de expertos y programación en parrilla en una dirección.

En las universidades, la enseñanza de la televisión pasaba (para variar) por el replicar la infraestructura televisiva (la del estudio, las salas de edición, el cableado, etc) en productos que se difundían (o no) por redes cableadas o de UHF. Una infraestructura costosa para productos de estudiantes, con una difusión sin un impacto medible en un público objetivo (la población universitaria), y lo más preocupante: con una participación prejuiciosamente parcial de los estudiantes en los procesos de producción televisiva. Porque la operación del flujo de trabajo pregrabado o en vivo, desde la Televisión profesional en Bogotá hasta la hecha en las universidades ha estado a cargo de “técnicos” y el contenido a cargo de estudiantes y profesionales en Comunicación Social, porque ha existido un entendimiento implícito de que la operación tecnológica la hace un personal formado o empírico, y la operación simbólica o ideológica, los profesionales. Y hay muchos de estos últimos que desdeñan la operación técnica (porque no la entienden o son incapaces). Los tiempos han cambiado, y las curvas de aprendizaje de antes complejas tecnologías televisivas (como la operación de un Avid o la manipulación de un Switcher Grass Valley para la producción en vivo) se han abaratado, facilitado y volcado al usuario final.

**T.V. Web en el Externado (antecedentes y resultados)**

En la Universidad Externado a principios del 2011 existían cabinas de radio y una sala de 20 computadores iMac que básicamente servían para producir contenido pregrabado, para radio o TV, y los productos de los estudiantes no quedaban registrados como parte de una historia, ni tenían una difusión centralizada en un medio identificable. Para muchos Youtube era una alternativa de publicación y difusión del contenido hecho en clases. La producción de televisión en vivo, la más afectada, en un contexto nacional
que replica irreflexivamente una y otra vez la forma de hacer TV de antes, con roles replicados como el de los profesionales y los técnicos, etc.

En el 2010 aparecen portales para consumir y producir televisión como Justin.tv, Ustream.tv y Livetream.com. Este último presentaba un desarrollo de software en la nube muy interesante, que replicaba aspectos clave de la producción en vivo, en una webapp llamada “Livestream Studio”, heredera del desarrollo de un proyecto llamado Mogulus (Villanueva C., “Mogulus: Tu propio Canal de Televisión” http://www.neoteo.com/mogulus-tu-propio-canal-de-television 2007). Ustream.tv y Justin.tv le dan la posibilidad a sus usuarios de consumir la TV que otros usuarios producen o redireccionan (porque también hay contenido pirateado), y también le ofrece una webapp para hacer un uncasting o una transmisión de audio y video desde una fuente (webcam) hacia varios usuarios. Livestream Studio permite ligar varias fuentes de vídeo y alternar una producción en vivo entre estas fuentes y video pregrabado previamente subido al servidor, que junto con un generador de caracteres y pantallazos (fotos JPEG) de fotos, permite hacer una producción en vivo completa, desde una aplicación en la nube, y fuentes remotas de video, que pueden estar cerca al livestream Studio, a pocos metros o incluso en otros países.

En Julio 1 de 2010 el autor de este artículo junto a un grupo de trabajo de 5 personas (Juan David Caro, Carlos Andrés Bedoya, Carolina Mora y Diana Ariza), hicieron la primera transmisión televisiva desde la Internet y para la Internet en Colombia, usando la aplicación web Livestream Studio, valiéndose de 3 PC portátiles, 3 cámaras mini DV (formato reconocido por la webapp) y conexión WiFi a Internet, para un concierto del grupo de Rock Los Super litio, en el evento “Piensa Joven” de la empresa Coomeva, disponible en el sitio http://www.piensajoven.coomeva.com/evento con previa inscripción, con usuario y clave.
La primera opción para producir en vivo este evento era alquilar una unidad móvil digital con 15 técnicos transmitir a varias cámaras conectadas a un switcher, y luego emitir la señal de programa al portal dispuesto para el evento. Optamos por la solución de Livestream, dado que prescindimos del uso de la tecnología tradicional de TV, no solo en la captura del video sino en un detalle operativo aparentemente necesario, pero que en la T.V. Web hace la diferencia: El cableado. En la T.V. Web no hay cables. Las cámaras pueden ser 1, 3 o 20, y se originan desde computadores conectados a la misma cuenta de Livestream, y de inmediato aparecen como fuentes de video en vivo disponibles en el Livestream Studio, sin importar a la distancia a la que estén del PC que haga las veces de Switcher, siempre y cuando estén conectadas a Internet y a la misma cuenta de Livestream.
En el la Universidad Externado de Colombia se comenzaron a hacer emisiones de T.V Web usando www.livestream.com a partir de Julio de 2011, abriendo el usuario “ExternadoTV”, primero en una cuenta gratuita, que permitía conectar varias fuentes de cámara desde computadores conectados a la misma cuenta (se han hecho pruebas y hemos conectado hasta 20 cámaras de forma inalámbrica, algunas originando desde Argentina o Canadá), y con la posibilidad de ligar fuentes de video móviles como iPhones, celulares Android o tabletas como el iPad o el Samsung Galaxy Tab 10.1, gracias a la aplicación QIK disponible tanto en iOS como en Android ICS (Ice Cream Sandwich), que desde www.qik.com se liga de forma simple y transparente con http://secure.livestream.com. Las pruebas se comenzaron a hacer a partir del 2011 con estudiantes de Comunicación Social-Periodismo, primero como ejercicio de clase, en donde se enseñaba en menos de 2 sesiones a conectarse al sistema y a operarlo ya fuera como fuente de video (cámara web o cámara DV conectada a un PC por puerto firewire) o como productor en vivo operando el Livestream Studio a modo de Switcher y generador de Caracteres.
Uno de los primeros programas creados, producidos, promovidos en redes sociales y operados en su totalidad por estudiantes fue “Par de Pelotas”, un magazine deportivo de entregas semanales, que no estuvo circunscrito a ninguna materia del área audiovisual como trabajo académico. Los estudiantes lo hicieron por gusto, como actividad extra-curricular. En este programa había una parte producida como notas periodísticas o cortos videos pregrabados, producidos con cualquier cámara (móvil, fotográfica o Full HD provistas por el Laboratorio de Medios de la Universidad) y editadas en cualquier software de edición no lineal (Adobe Premiere Pro, iMovie o Final Cut Pro, instalado en todos los terminales del Laboratorio de Medios del Externado). Y otra parte producida en vivo, conectándose al usuario ExternadoTV de www.livestream.com, y gestionando la producción en vivo (o Switcher de señales) desde www.livestream.com/studio y el ligado de cámaras desde www.livestream.com/webcaster o desde la aplicación móvil QIK.

La flexibilidad de uso de esta plataforma no solo radica en la operación desde la web, lo que permite usar casi cualquier dispositivo que se conecte a Internet, sea computador de escritorio, portátil o móvil. La otra ventaja es que los “roles” tanto de personas como de dispositivos (cámara o “Switcher” en principio) se pueden intercambiar entre dispositivos y personas, porque al final tanto el ligado de cámaras como el control de señales o producción en vivo, se hacen desde webapps y no dependen de dispositivo físico alguno, sino del acceso a un sitio web y al ingreso con usuario y clave. De tal forma que si el computador que hace las veces de Switcher o el que hace de cámara dejan de funcionar o se desconectan de la red, se abre el navegador de otro...
computador, tableta o móvil, se ingresa al usuario del canal con contraseña, y se sigue trabajando, sin cables, desde cualquier lugar del mundo desde el que se ingrese, haciendo que el estudio de televisión o el máster de emisión sean cualquier lugar desde donde haya conexión a Internet.

Más allá de la migración a la web: Las nuevas apps y las dinámicas que plantean (Producción en vivo del evento #forocnm2014)

Livestream o el antiguo proyecto Mogulus han significado para la historia de la televisión un salto no sólo tecnológico sino político. La posibilidad de que muchos hagan TV está servida, la única barrera que queda es el conocimiento, y éste se encuentra a pedir de boca, en cada enlace, en cada blog, en referencias de posteos de redes sociales, en todas las direcciones. Sin embargo es claro que las empresas con grandes desarrollos tecnológicos como Livestream quieren hacer dinero y amasar una gran comunidad que mueva su marca y que se valga de sus innovaciones para mover sus contenidos, por lo que se hacen evidentes estrategias de mercadeo que van desde el “freemium” (Sterling B., 2006) en donde se ofrece una amplia gama de servicios gratuitos atractivos, y se cobra por algunos más especializados. Livestream a partir de 2014 suspende el soporte en la nube a Qik, y esto representa un gran trastorno a productores de Tv Web independientes, que usaban sus móviles como cámaras remotas. Esto también debido a la compra
que Microsoft hizo de Qik, empresa dueña de Skype, que en abril 30 de 2014 saca a Qik del aire. Livestream se concentra en un público objetivo más profesional, y perfila sus soluciones en un flujo de trabajo más industrial, aunque sigue siendo en esencia web. Por movimientos de compra y venta de empresas de Internet, Livestream casi que forzosamente se torna más similar, tecnológicamente hablando, a los exclusivismos en los que caía (y aún cae) la Televisión privada y pública, abierta o cerrada, la heredera de Baird, Zworykin o Gómez Agudelo. Y por supuesto, estos exclusivismos vuelven a ser efemismos democráticos, representatividades deficientes, o en menos palabras, exclusión que parece inclusión.

Dado que productores de TV independiente no deja de haber a pesar de los cambios, Google Hangouts on air aparece como una herramienta para suplir muchas de las deficiencias que ya Livestream presentaba, como su falta de carácter multiplataforma (Móvil, web, PC) y su reciente falta de integración con teléfonos inteligentes.

En la Pontificia Universidad Javeriana el 2 de septiembre de 2014 se hizo un cubrimiento de un evento de investigación, que se siguió por redes sociales con la etiqueta #forocnm2014 para efectos de medición de impacto. Se utilizaron para la transmisión en vivo Google Hangouts con dos laptops que obraron como cámaras, generadores de caracteres y switcher, eventualmente se tenía la señal de un móvil Samsung y de un iPad que tenían instalada la app Google Hangouts tanto para Android como para iOS, y se complementó este flujo con una transmisión de TV Web en vivo de reserva con Twitcasting, hecha desde otro móvil Samsung, desde donde se podía cambiar de la cámara trasera a la frontal, era posible incluir información de caracteres a la imagen en vivo, y además se podía promover el evento y el enlace de twitcasting en un trino (Twit) que incluyera la etiqueta #forocnm2014:
Antes, con livestream y sus herramientas studio y webcaster, el flujo de trabajo era de la televisión ya conocida, migrado a la web. Hoy, con el influjo inevitable de las redes sociales, no solo en la difusión de contenido, la TV Web se debe concebir incluyendo la difusión dentro de las tareas de producción. De tal manera, una estrategia posible en un evento en vivo para la web hoy, es unificar el seguimiento de éste con una única etiqueta (para este caso #forocnm2014) y preferiblemente una lista de perfiles de redes sociales lo suficientemente influentes para su difusión (por supuesto, amarrado a los enlaces que lleven al contenido en audio, video o texto), con estos dos insumos o acuerdos iniciales, la difusión puede comenzar por un equipo encargado de “mover” la etiqueta en redes sociales, y lograr dos objetivos, que la etiqueta se viralice, y en el terreno ideal, que se vuelva un tema tendencia (o “trend topic” según la jerga de Twitter) en dichas redes.

Ya en terrenos de la producción mediática, #forocnm2014 contó con experimentos en convergencia, como la inclusión simultánea de un cubrimiento en radio web a través de spreaker.com (durante un tiempo corto, dadas las restricciones del “freemium” de spreaker) y una retroalimentación en tiempo real para el público asistente al evento, a través de la aplicación web...
tweetdeck. Lo anterior en simultánea con la producción a varias cámaras (webcam y móviles) hecha a través de Google Hangouts, disponible en vivo a través de un enlace de Youtube y de un código de inserción (o “embebido”, según el anglicismo que se usa), disponible al final del evento como video por demanda en el mismo Youtube, para ser visualizado posteriormente. Lo anterior, un flujo cruzado entre TV Web, Texto en tiempo real y difusión en tiempo real, pero más en pequeño también se logró hacer al tiempo a través de Twitcasting, desde un móvil, que también generaba un enlace que mostraba una transmisión de apoyo a la principal, y de paso abriría la posibilidad de que personas asistentes al evento hicieran sus propios cubrimientos y los compartieran en vivo usando la etiqueta #forocnm2014. Esta última posibilidad se puede dar, está a la mano, pero que se lleve a cabo o no corresponde más a un tema cultural de los prosumidores y a su apropiación con las tecnologías que les acompañan en su cotidianidad.

**Democracia Directa en una Televisión que nunca fue democrática**

La democracia llega de forma directa a un medio que fue designado por gobiernos elegidos por voto. Es decir, el gobierno fue elegido para representar al pueblo, pero la Televisión que ese gobierno creó no fue elegida por voto alguno, fue en muchos casos consecuencia del “ruído” entre la población y sus representantes, que ha derivado en corrupciones de todos los tamaños. Una Televisión vertical y auto-proclamada como representativa de la cultura de una nación. En el caso de la Televisión privada, ni hablar, en donde la única democratización ejercida es la de la libertad de creación de industria. Las opciones son tantas en TV pública o privada durante el siglo XX, que la discusión sobre representatividad de una cultura, sobre acceso a la tecnología televisiva y sobre interactividad se han diluido entre la gran oferta de canales y sus ratings. Discusiones a las que no se les da curso ni siquiera con la llegada de la TDT, que por HD 1080i que sea su imagen, sigue teniendo el mismo espíritu unidireccional. Con la T.V. Web, cualquier usuario, estudiante universitario, academia, industria o prosumidor, cualquiera, puede crear un canal de TV, con herramientas antes exclusivas de la Televisión massmediática. Y son televisiones representativas de los intereses de cada prosumidor, dirigidas a nichos de audiencia específicos, tal vez sin los dilemas de responsabilidad de la TV del siglo XX, porque la tecnología antes exclusiva y poderosa, hoy está al alcance de muchos.

Ahora bien, la T.V. Web que se plantea desde este trabajo no es tan innovadora como se quisiera, es una simple migración de un proceso antes analógico y luego digital, a un entorno remoto de computación en la nube, con la significativa diferencia de ser esta vez un proceso abierto y gratuito a quienes accedan a Internet. Apertura que la Televisión del siglo XX y su exclusiva tecnología del video, solamente tuvo a finales de los años 60 con la
llegada de la Sony Portapack para deleite de los usuarios finales. Y hasta ahí llegó en el siglo XX, porque los sistemas de edición llegaron prácticamente con los PC a principios del siglo XXI, y la producción en vivo a partir de Livestream.com más recientemente. Un flujo de trabajo desvelado, un misterio descubierto y disponible. Por ser una migración, el flujo propuesto por Livestream emula en mucho la unidireccionalidad de la TV del XX. Cuando se miran los Hangouts de Google, con mucho del flujo de la televisión pero aun más flexible, y en donde usuarios, productores y audiencia se pueden confundir en variantes infinitas, ya se puede hablar de una Televisión conversacional. Una en la que la democracia directa, la del pueblo ejerciendo el poder, la de los prosumidores atendiendo y produciendo la TV que ven-consumen. Ahí es cuando se evidencia la diferencia. Cuando se va más allá del reclamo a la Televisión por su hegemonía o falta de pluralidad, y se opta por hacer una televisión propia, sin procesos misteriosos. Una TV para quien la quiera hacer.

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Use of sound and speech in the integrated journalism age

Emma Rodero, Lluís Mas (lluis.mas@upf.edu) & Olatz Larrea (Universitat Pompeu Fabra) SPAIN

Introduction

Media messages are rapidly adapting to the information-interconnection age. The journalist production process is adapting to a virtual platform environment in which new media formats and different uses and reception conditions emerge. These uses and conditions refer to a 24/7 connection to multimedia terminals (smartphones, smart displays), any time anywhere: at home, at work, at the gym, in the car, on the street... In the current tech revolution, radio has focused on keeping its domain spaces determined by the type of reception (close and personal), few specific genres (mainly information wise) and some specific settings of reception (bed, car, some type of working spaces). However, sound in general (music, voice, effects) has boosted as a powerful communication tool in many social, economic and cultural events. We live in the age of iPods, Spotify, music shows, performances, DJs, speeches, social animators, speakers, events, public relations, sound design, experiential marketing...

This new media paradigm is based on the interaction between users who are constantly sharing messages of all kinds and forms. This characteristic is beneficial for sound as a powerful communication tool: non-intrusive (multitasking), very informative (voice) and emotional (music), imaginative and creative, and with a flexible, inexpensive and quick production process (Nyre & Ala-Fossi, 2008). However, despite all this new communication forms based on sound, the core media platforms of this new paradigm, the websites, are no using sound as effective as possible, especially journalism websites. Stories from any journalism website barely use sound to transmit information. They are usually written, with some image, or video reports from television. Very rarely, they use radio sound from interviews.

In this paper, an analysis of three journalism platforms is carried out to see how sound is adapting to hypermedia and multimedia language compared to text and image. To do this, five stories are analyzed according to the theoretical
framework. The objective of this analysis is first to make a precise diagnosis of the use of sound in the journalism websites from a communication point of view. A second purpose is to raise concerns about the challenges the use of sound faces in the integrated journalism age. The third goal is to propose a model to give some general responses to the two aspects that characterize journalism online: its hyperlink nature and the multimedia language that inspires the transmission of information.

This approach deals with sound as a communication tool; so, it is considered “a source of meaning and as a resource for action in social and cultural contexts” (Jensen, 2006: 8). Particularly, we propose some ideas about how sound should be used in journalism websites to reinforce the communication strategy.

Listening through the web

This section aims at reviewing the key concepts and theoretical principles of sound language as a tool for producing and spreading the journalism genres in the multimedia-integrated journalism environment.

Schafer (1977) identified sound as a “general and complex modality that should be studied as a natural phenomenon, an artistic expression, as well as a mode of communication” (Jensen, 2006: 15). There is a code to convey information (news, documentaries, reports…) through sound. This code goes beyond the raw sound of reality (Hendy, 2003), hence it should take advantage of very different music, effects, soundscapes artificially designed or silence: “Producers and listeners are now all too aware that actuality is never raw, it has always been selected and shaped, if only to make it digestible” (Hendy, 2003: 173). Sound design for news should be based on “experiential information” of the “real-life experiences of ‘ordinary’ people” (Hendy, 2003: 180). All sound elements should be put in context, by either editing them or by making use of the multimedia language. Needless to say, the multimedia language is born with the Internet.

The advent of the web 2.0 has altered the role of traditional media. Whereas each traditional medium has its own limits in terms of language, format and structure, the Internet has changed completely the communication ecosystem, allowing and facilitating the creation of multimedia platform designs and the media convergence. Therefore, websites are now conceived as forms of expression in channels of representation (Jensen, 2006), which combine interactive features such as video, audio, text... Despite all this, at its most basic sense, websites have been defined as “another medium for presenting facts or viewpoints, and for telling stories. A platform for making information available for an audience” (Jensen & Helles, 2007). In doing so, information websites often reconfigure, reproduce, and remediate previous media forms (Bolter & Grusin, 1999) as a common newsroom practice. However, websites might be misusing the power of sound as one of its main features to communicate or, at
least, they have not still optimized its use. Websites often forget that audio is a rich, versatile and tremendously effective channel for achieving communication objectives such as the immediate response, reputation building, recall, virality and, of course, functional and emotional experiences for the audience. This underuse of sound occurs mainly because most editors still see radio as a poor mass media. As a consequence, the radio we listen to today uses 50% of its expressiveness capacity (Rodero, 2008) while other media like television have completely renewed their language and have adapted it to new audiences, new ways of perception and new formats. The radio is an almost exclusively information medium which only uses voice as communication tool. In contrast, the Internet fosters a new paradigm for audio news. Our audience is immersed in a multimedia audio-visual culture; listeners are receiving messages through an emotional via, thus websites and online information need to explore sound capacity to communicate. Only by doing, the unique capacity of sound will be able to use in a proper way, this is, eliciting images in listener’s mind.

The effort to stimulate the audience’s imagination involves a planned audio design. This is a key resource for web journalism. Sound effects and technical resources have a high communication value, both being tools that emphasize the specific language of the audio information and elicit listeners’ feelings and emotions. Due to this, websites cannot restrain multimedia language to the traditional voice resource, but they should use the combination of all the elements that compose audio messages’ language: music, word, sound effects (and technical resources) and silence.

Previous research done by Jensen & Helles (2007:192) about the use of sound on the web suggests that websites are not using sound to transmit information, which indicates a “surprisingly limited selective, and sector-specific, use of sound in websites”. The authors propose the following range of sound features and criteria to analyse websites:

1. Ambient music: meaning the music which accompanies many homepages, sometimes even changing melodies for each subsection. Music can be used as a resource to define identity, promote emotion states or even define a branding strategy.
2. Transitional sound effects: meaning the sound effects that appear when browsing through the website, when clicking or moving the mouse. Sound effects such as music help sustaining listeners or audience’s attention as well as articulating identity.
3. Voice Over: meaning both the guiding voice along the website and the anchors’ voice on the voice testimonials. The presence of a voiceover on the web is therefore a principal decision directly related to audience’s perception and cognition processes of the messages.
4. Soundscape: defined as a sound or a combination of sounds that compose an acoustic environment. Soundscape may include natural
sounds as well as human and synthetic sounds. The soundscape may elicit the creation of spaces and affect the audience’s overall experience through the web.

Surfing in the website is quite an individual task, and listening is a solitary activity (Crisell, 2003), so there are many chances to use sound’s communicative power. In addition, sound is the most informative communication substance. Let’s see whether all this opportunities are taking advantage of in the Catalan online journalism environment.

Method

This is a case study that analyzes journalism platforms. The variables to be analyzed are the four sound elements: voice, music, effects and silence. Those elements are analyzed in three platforms: two public funded and a private one: the Catalan News Agency and the Catalan Corporation of Audiovisual Media as public institutions, and Vilaweb as a private company. First, each platform is described with regard to the use of sound elements to describe, express meaning or communicate stories in general. Secondly, a sample of five stories is taken to compare how the three platforms use different sound elements to specifically state the same facts. These five stories are the main ones showed in each websites’ front page in five consecutive working day, from May the 15th to May the 21st. This sample is analyzed according to the following variables:

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<tr>
<th>Stories</th>
<th>Source</th>
<th>Function</th>
<th>Context</th>
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<tbody>
<tr>
<td>Transitional sound effects</td>
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Table 1. Table of analysis of sound elements in journalism websites. Own source.

As seen in the previous section, the study by Jensen (2003) and Jensen and Helles (2007) adapt the four classic sound variables to the information websites and the integrated journalism. As a result, the variables to be analyzed are as follows: transitional sound effects, ambient music, voice, effects music, soundscape and silence. Those six variables should be considered with regard to three different scales:

1. Source: the source refers to the origin of the sound element, either just sound or sound in a video. Sound can be original if produced by the platform for the story being told, edited from cuts from other media, or multimedia if taken as such
from other media (mainly television channels or radio stations).

2. Communicative function: according to Chion (1994), a sound element can be used: casually (just to “describe”), “semantically” (to mean) and aesthetically (to “express”). A fourth function, “communication”, is added for when all threes function are accomplished and the sound element is actually narrating by itself.


Every story is analyzed according to whether the platform is using some (if any) of the seven sound features, and the source, function and context of those. Each story should be analyzed within the websites framework, which means following the links inside the story as long as it is kept in the domains of the platform being analyzed.

This study suggests that transmission of information through sound is best used if there is a production process that takes into account the message, the context, the channel and the receivers. Therefore, taking messages from other media will not work unless it suits perfectly the story or unless it is post-produced. In general, different sound elements can have the function to illustrate (show), mean something (semantics) and express some fact (communicate). This applies to all sound elements – voice, effects, music and silence.

The three platforms are online journalism websites, born in the World Wide Web age. So, predictably, these online platforms will use all substances available to present a story: images, videos, sound, and text. However, the results could probably show that the platforms themselves are silent and static until the user clicks on each element of the story. The combination of communication elements will be based on messages from other media, although edited and post-produced to be in line with the story’s perspective.

**Results**

First, the use of sound in the three platforms is described as follows:

**Catalan News Agency**

This website is silent except when some stories are accompanied by a video report taken from elsewhere (usually a Spanish television channel). This video is usually an original unit from other media, although sometimes it can be edited with pieces from different channels. When the video is “produced” by Catalan News Agency (CAN), it is introduced by the corporate effect and melody of
the CAN. The CAN has a sound logo based on a melody after some tech effects paced with the graphical logo turning.

**Vilaweb**

It is a classical news website in the form, although it is quite innovative in the contents that it presents. This means it is based on text and static images. However, it can link to other media and sound resources. It actually has what it is called “a television channel”, although it is just a site with videos from elsewhere or some interview. Also, the website is linked to iTunes and çtrencada productions. The former uses music to illustrate topics based on music, such as a news report on some new song or album, video clips and so on. They normally show sound videos. The latter is a university (UPF) news agency that produce text, video and sound pieces for every story.

**Catalan Corporation of Audiovisual Media**

This website constantly shows different multimedia stories, with a video report, images and a written text. Videos can be based on soundscape exclusively and can be used to just illustrate the written story as if it just was an image. They have a section called “Sons del dia” (Sounds of the day); where one can listen to some radio cuts from a reporter, a testimony, some narration, some music... Many times, these sounds are edited with cuts from different channels and stations, music, soundscape and ambient music; but they rarely use voiceover, effects or silence. The website can also use static images of the day with sound.

Next, results of the five stories analysis are shown.

**Story 1: Mossos versus Spanish Police**

This was the main story in all three platforms on Friday May the 15th. Summing up, the Catalan Police, namely the Mossos, accused the Spanish Police of giving a tip-off to some jihadist terrorist that were being spied by Mossos. There was an exchange of accusations between the Spanish Minister and the Catalan Security Counselor. In the platform of the Catalan News Agency, this story was told with text and static image. Similarly, in the Vilaweb platform, they used text and static image; it should also be noted that, although they had interviewed a specialist in jihadism, Jofre Montoto, the interview was transcribed and there were not sound fragments. In contrast, in the Catalan Corporation of Audiovisual Media, the story contained a sound fragment from a radio interview, an edited piece of sound between the Spanish minister and the Catalan chief executive officer, a television report, and a television
fragment of the Catalan chief executive officer. The following table sums up
the origin, function and context of these elements in each website’s story:

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<tr>
<th>Story</th>
<th>Journalistic Platform</th>
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<td>Mossos VS Spanish Police</td>
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Table 2. Analysis of sound elements use in story 1. Own source.

**Story 2: Barça wins the Spanish Championship**

FC Barcelona had won the league the day before as they had beaten Atlético de Madrid 1-0 (Messi scored). As Barcelona had four points advantage with Real Madrid, and there is just one three-points game left, Barça was the champion. The Catalan News Agency presented 500 words written story with a minuscule image on the right. The Vilaweb showed a collection of five images and one video downloaded from one of Barça footballer’s social media. The video was a nine seconds short cut from Barça’s dressing room, where all players jumped and sang “Champions, champions”. The quality was very low. Apart from this, there was a headline with a 200 words story and two static images, and no link to any other story or sound or video element whatsoever. In third place, the story was shown in the Catalan Corporation of Audiovisual Media front page through a video report (with advertising at the beginning). This report was about Barça’s yesterday victory, with no voiceover, music, but only soundscape. The story showed a written text plus 10 videos, three audios and one gallery of pictures attached. Those sound elements were pieces from the Catalan Radio and Television channels, except one 8 minutes sound report that summarized Barça’s victory along the 10 months-Spanish league. It was
made from sound cuts from interviews, football anchormen, ambient music and effect, either from Catalan radio station or the Catalan television channel.

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<th>Story</th>
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Table 3. Analysis of sound elements use in story 1. Own source

**Story 3: Science-politics-media threefold story**

As there is no coincidence in the main story of the day, the comparison should be made on three different stories. First, the Catalan News Agency shows the following headline: “British primatologist Jane Goodall awarded prestigious Premi Internacional Catalunya”. This headline had a video of a protagonist’s declaration plus a short text. When clicking in the headline, the story showed the classical written text, with a small static image on the right and the same video. Secondly, the Vilaweb dedicated the main space of the web to the new president of the Assemblea Nacional Catalana, a civilian organization for independence in Catalonia. It was actually a long written interview with no sound whatsoever. And thirdly, the Catalan Corporation of Audiovisual Media highlighted the story about an award given to one Catalan television program (Valor Afegit) with only a video clip plus a four-word headline in the front page. When clicking inside the story, there was a typical story (headline plus written text) with twenty seconds-video clip of one sentence said by the program’s director:
### Table 4. Analysis of sound elements use in story 1. Own source.

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<thead>
<tr>
<th>Story</th>
<th>Journalistic Platform</th>
<th>Source</th>
<th>Function</th>
<th>Context</th>
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<td>Catalan News Agency</td>
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<td>Catalan Corporation of Audiovisual Media</td>
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### Story 4: Economy-politics-international threefold story

The platforms highlighted different stories. First, the Catalan News Agency reported the Barcelona’s International Construction Show ‘Construmat’ with a video in the front page and a short written text. This video was just some original shots with soundscape. If one clicked on the headline and entered the story page, it could found the classical newspaper story with a headline, a lead and a long written text. Secondly, the Vilaweb platform interviewed Ada Colau, one of the candidates for Mayor of Barcelona. Although in the front page there was no sound or video, if one clicked into the story, the story opened up with the 20 minutes video of the interview. It was complemented with some written parts of the story. And in third place, the Catalan Corporation of Audiovisual Media highlighted the story about immigration in the European Union. Although it was showed only as a video in the front page, when clicking on it, one was directed to the story link and to the story itself, with a two minutes story from the Catalan television channel, plus a bit of written text, and, typically, one related story and two other videos that illustrate the main story. Video were always from the Catalan television channel.
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<tr>
<th>Story</th>
<th>Journalistic Platform</th>
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Table 5. Analysis of sound elements use in story 1. Own source.

**Story 5: Politics-transport-politics threefold story**

Once again, the three main stories in each platform refer to three different facts. The CAN chose a story about climate change, and applied the same format as usual: on minute video about a politician’s voice in the front page, and the written story (headline, lead and text) with same video on the right in the story’s page. The Vilaweb highlighted some serious delays in the Spanish railways, without a track of any sound neither in the front page nor in the story’s domain. The Catalan Audiovisual Corporation outlined the story about the Spanish flag and the Catalan independentism flags in some Catalan city councils. As usual, the story had a 20-seconds voice fragment, plus a written, text, a link to a related story and two other videos from the Catalan television channel with two different voice testimonials.
Discussion about sound in journalism websites

An efficient journalism website should be based on two key aspects: hypermedia and multimedia. The former refers to the very nature of websites, a language in itself made of a global lecture, linking concepts and ideas, and surfing this complex net of related contents. And the later refers to the fact that the language used to convey information through the web is necessarily inspired in the traditional media: television as the main representative of dynamic and sound images, photograph representing the static image and radio as the main representative of sound.

Results have showed that the hypermedia language applied to sound is not yet developed, while the use of sound in the multimedia language is improving a lot.

First, the use of sound in multimedia language consists of taking traditional sound elements from sound journalism (Reis, 2014) and articulating them with the image elements. “Of the internet, we rarely talk, in the pure sense, about newspapers, radio or television but instead we conceptualise a new means of communication with a narrative and a language of its own (2014: 2). The most logical then would be to take the language of each medium and try to articulate a discourse. This is what the Audiovisual Catalan Corporation tries to do. The problem here is the same as radio has faced for years: the dominance
of speech as if it was the only communication element available, along with the lessening of music, effects and silence (Rodero, 2008). Actually, as radio in the XXI century is exclusively conceived as an information-based voiceover, this medium has adapted smoothly to the 2.0 web (Cardoso et al., 2009), mainly because it does not pose any technological difficulties (Alten, 2002). Radio websites are just same voiceover with images –already known by listeners- of these speakers.

However, producers should take advantage of journalism platforms already born in the Internet environment, thus not determined by old media habits. The World Wide Web is a universal channel that aims at being intuitive, friendly and interactive. Sound elements –music, effects, voices, silences, soundscapes…- are probably the most universal and intercultural code in the world. In addition, it is very important to overcome the classic one-way speech from the radio studio, as listeners can be important sources of sound elements that describe, explain and narrate any story (Nyre & Ala-Fossi, 2008). For example, it is relevant for users to offer some sound fragments from some Barça fans celebration in the center of Barcelona (or the airport when waiting for the team to land).

Secondly, the use of sound in journalism platforms may also involve its hypermedia nature. As it is such an explored field, we cannot suggest but some few aspects to be tried experimentally. As seen before, Jensen talks about the “direct mode” sound may have. This author refers to the fact that seeing the source of sound has a major perceptive effect (Abe et al., 2006), thus iconism and movement in the web can be reinforced with sound effects, particularly transitions, mouse scrolling, browsing or linking (Brewster, 1997). In fact, the move of the mouse in the screen and the places where it stops can determine when and what content is going to sound. Beyond this, ambient music may be used to create the best atmosphere for different journalism sections. Music can also be used as a way to assert and maintain identities. Any video or sound editing can have effects to illustrate or reinforce meaning. Finally, despite being such a dominant element, no journalism platform can disregard the communication power of voice, at least once the internet user has arrived to the desired story, section or topic. Likewise, ambient music or soundscape can be very fruitful in pictures or any static image. Finally, silence, always the most discriminated element, can have a major role in communication, especially when music and speech are being used to illustrate journalistic reports on topics such as society, culture or science.

Conclusions

The theoretical review of sound formal possibilities in the integrated journalism along with a few instances of present day cases is used here to support a proposal on the integrated use of sound in the current and future integrated journalism education and production.
As seen, the use of sound features, including speech, to journalism websites, is very poor. The analysis of three of public and private websites in the Catalan context has shown that only the one representing the different traditional audiovisual Catalan media –the Catalan Audiovisual Corporation- has tried to use the capacity of video and sound, together and separated, in a proper manner. The other two websites seem to be stuck in the old newspaper logic, with no sound, apart from short videos to be click on. Moreover, these videos fulfill a descriptive function of sound. Overall, while everyone starts to know what a multimedia language is, the hypermedia nature of the Internet navigation is still an unexplored field for communication scholars. All the linking, moving and stopping or scrolling is visually-based. There is not any innovation in terms of sound.

This situation is caused by different factors. First of all, the lack of versatility and creativity of radio, which does not help in using the different sound elements with expressive or narration functions. Needless to say, radio as a medium has traditionally been reluctant to adapt to new scenarios. This may explain the stigma sound has in the web. Secondly, sound needs added equipment to the computer: earphones. Finally, sound seems to invade privacy more than image as one can decide not to look at, but one cannot choose to stop listening once someone has decided to do so.

However, these drawbacks can be easily solved, not to mention its many advantages compared to classic text and image. Here, some few ideas to innovate in this field have been proposed. For instance, sound and speech should be totally dependent on the mouse’s movements and position, and it should only be ongoing sound if the user decides so. This way, sound in general and speech in particular can have important expressive and communication functions under the user’s control. Having solved this, the platform can take advantage of sound as a communication tool: multitasking, interactivity, efficiency, etc.

This study has made a proposal about the use of sound in online journalism. In this sense, we have tried to response some important questions such as how sound can make information more interactive or how a proper sound would be integrated in a journalism website.

Anyway, there many research questions left to answer in the future. Questions such as what type of background sound can enrich the way conflicts, demonstrations, major sporting events, shows or the-first-day-of-school event are presented or what style of presentation is the most credible in a news report or a correspondent cover in online journalism or whether or not there is a connection of sound with forms, movements and colors. We hope to answer these questions in the future.
References


Citizen Journalism As A Crowdsourced System By Way of The Internet: The Example of 140journos

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(Gazi University)
TURKEY

Introduction

Thanks to communication and the internet technologies; some fractions, changes and transforms were observed in media medium such in many mediums. With the communication technologies and the phenomenon of the internet, blog journalism, online journalism and citizen journalism were occured. Today many conventional newspapers got in the soup in face of online journalism is supported by the internet. Moreover many conventional newspapers were closed. Especially local newspapers lost blood with this process.

In many countries people began to prefer online newspapers to conventional newspapers and thus newspapers’ circulations decreased. No doubt citizen journalism makes user both producer and consumer as part of journalism, has an important role in this case. Especially thanks to social media, citizen journalism became an eminent journalism practice because of his speed, effectiveness and interactivity. Thanks to citizen journalism and the internet’s advantages, people felt themselves as a journalist. Thus this study’s subject is to examine the citizen journalism was occured with the conversion of conventional journalism via 140journos makes citizen journalism via Twitter in Turkey. Hereby I tried to examine 140journos' practices who make citizen journalism via the internet. This study is important to understand that how the developing communication technologies and the internet change the journalism practice. The study is also important to recognize that how the conventional journalism practice will be experienced via the communication technologies in the future in Turkey. This study is a descriptive research. Under the study I examined 140journos’ Twitter account and met with Engin Önder and Orkun Aş from

1 This study is derived from author’s chapter was published in "Twitter Digital Approaches in Communication Studies" (book, Ed. Selva Ersöz & Özge Üçer, Heretik Publishing, Ankara/2015) with the title of “A Study On The Future of Journalism With Reference To Example of Alternative Media Organizations Which Make Citizen Journalism”.
140journos via the internet. I archived the informations were gained from Engin Önder and Orkun Aşağı via the e-posta. Because of being limited I assigned only one (1) citizen journalism platform (140journos) in Turkey. I assigned 140journos as sample, because I guess 140journos is the most effective citizen journalism platform in Turkey as part of judgement sample. Thus I examined 140journos’ citizen journalism practices.

Judgement sample takes place in non-random sample methods and targets to a preliminary test for a research (Yükselen, 2010: 25). The researcher prefers the judgement sample because of his/her ideas, experiences and desires. Judgement sample is different from convenience sampling method and provides to reach to sampling unit and evaluate the datas easily (Karaeminoğulları et al., 2009: 341 cited from Durmuş, 2008: 178). In judgement sample (Güneş, 2014: 8 cited from İslamoğlu, 2011: 174), researcher uses his/her own ideas as part of choosing the sample (Güçlü and Yılmaz, 2014: 222 cited from Balci, 2007, 90). In fact the researcher who assigned sample with his/her own ideas, makes a preliminary test for his/her research.

“New Media” and Developing Communication Technologies

Neo-liberal ideologies and policies have developed since 1980’s and with these policies and ideologies; social changes, global transformations and media transitions have occurred (Hasdemir, 2012: 26).

Depending on neo-liberal activations and globalization communication technologies have developed and thus with daily life practice, media sector has transformed, too. With “mew media” concept, we met a media is swarm and different from conventional media. Today in the World and Turkey with communication technologies and the phenomenon of the internet, we met societies made by social newtworks and media made by communication technologies. As a concept is different from conventional media, new media refers; digital coding system, synchronism between user and media sector and multilayered networks (Binark, 2007: 5 cited from Dijk, 1004: 146). No doubt new media’s the most important feature is that it provides a bidirectional communication process different from conventional media for users and interlocutors of communication process.

According to Geray, (Atan, 2012: 148 cited from Geray 2003:18) new communication technologies and new media give an opportunity to the receiver and the feeder for an interaction in communication process. Thanks to developing information and communication technologies the phenomenon of the internet became the daily lives’s an important object. In this sense using the information became more important than reaching to the information with the internet (Tekvar, 2012: 82 cited from Peltekoğlu 2007: 307).
Nowadays the crowds began to use the internet to reach to informations and make their social practices via the internet. People began to make their nearly all live practices via the Internet and his applications like social sharing platforms, online journals, blogs, online reporting sites etc. People also began to meet with themselves relatives, friends who live remote location, they also began to share their photographs, video or visuals on the social sharing platforms via the internet.

On the other hand they began to read the news by way of the online platforms (news sites, the newspapers’s official websites etc.) Hereby we began to talk about an interactive communication platform. Citizen journalism was occurred via the internet became a very important practice in this dual process, because citizens began to make news like a journalist and they began to share them via the internet and this case made them each citizen journalist.

**Citizen Journalism**

Ordinary people may be journalist via the developing communication technologies inside of “citizen journalism”. They are both different from professional journalists and use the communication technologies effective and well. Citizen journalism is a journalism practice which makes users journalist. The users note an event which he/she saw or witness and at such a time they take photos and videos and send them to the crowdsourcing platforms, online journals, online newspapers, newspapers’ official websites or alternative media organizations make citizen journalism etc.

The terrorist attack was occurred on September 11, 2001 in US, Tsunami Disaster was occurred in Southeastern Asia in 2004 and The Arab Spring are the most important citizen journalism examples. These events’ informations were provided by crowds and they made citizen journalism involuntarily. Citizen journalists made many news about these event and shared many contents. Because they were both witness and journalist. In November 24, 1996 a plane crashed to The Indian Ocean in Comoros Islands and people who were enjoying when they saw this event were the first citizen journalists. This event was televised in TF1, Antenne 2 and FR3 organizations via video images were recorded by a woman tourist. All the world learnt the disaster from these video images. We also learnt that there were 175 people in the plane and 125 people (included 3 hijackers) have died in this tragic case via the citizen journalist’s video images. This case is one of the most important citizen journalism practice.

As to today many people see themselves as citizen journalist and they make citizen journalism (Accessed,www.cimethics.org, 08.06.2014).

Moreover citizen journalism makes a public service, (Singer, 2006) because citizen journalists make the events which do not take place in main stream media. In this sense citizen journalism is the criticism of main stream media. On the other hand citizen journalism is not an adverse case for main stream media.
and journalism professionalism. On the contrary user generated contents bring a diversity to the communication process and main stream media usually use citizen journalists’ contents. Someone thinks that citizen journalism brings some problems for conventional journalism because old journalists can not dominate to new media and his practices as well as citizen journalists. But we can easily say that citizen journalists are more free than conventional journalists and thus they make more free news (Jurrat, 2011: 1-7). In this connection citizen journalism also has a relationship with conventional media (Lewis vd., 2009: 6).

Nowadays both in the World and Turkey, many media organizations feed on citizen journalism. For example in Turkey many newspapers, online news portals or alternative media organizations such 140journos, Ötekilerin Postası and Başka Haber feed on citizen journalists’s contents. Even 140journos uses only used generated contents.

“140journos” is both a Citizen Journalism Platform and an Alternative Media Organization in Turkey and 140journos’ Crowdsourcing Practice

According to his own statement, 140journos was emerged in January 19, 2012 with the attempts of The Institution of Creative Ideas to be object to the main stream media foundations and their contents. 140journos began to his broadcast life based on Twitter. He describes himself with these statements: “140journos is an independent media movement is object to the main stream media’s the conception of filtered journalism.” 140journos has official account is “http://140journos.tumblr.com” and it also has Twitter account, https://twitter.com/140journos and a Facebook account, “https://tr-tr.facebook.com/140journos. Nevertheless he has Facebook community accounts, too. 140journos makes citizen journalism with these accounts and he usually use Twitter as part of citizen journalism. The statement of “140” in 140journos’ name states Twitter’s limitation of 140 characters. Likewise the statement of “journos” in his name states the journalists. 140journos has citizen journalists in stead of professional journalists. (Accessed on, www.yaraticifikirierenstitusu.com, 10.06.2014 and Yegen, 2015).

140journos announces his news via Vine which is a video sharing application by way of Twitter and he usually shares his news photographs and videos via Twitter. 140journos especially reported as news the events of civil resistance in Turkey like Gezi Events, Berkin Elvan Events, The Action of Yatağan Workers and Uğur Kurt Event (Yegen, 2015). For example, in 2013 140journos reported as news the events of Gezi Park and in 2014 he also reported as news Soma mine drama. In terms of these event a great number of users and citizen journalists shared contents for 140journos via Twitter.
Vine is founded by Dom Hofmann, Rus Yusupov and Colin Kroll via Twitter\(^2\) was presented to the users by Twitter in January 2013 as a social media application and hereby Vine became an important application for citizen journalists. They could make videos via Vine and 140journos used Vine’s speed, image, voice features and Vine’s structure of articulated to Twitter as an advantage as part of citizen journalism (Saygın, 2014: 8). Thus Vine videos became 140journos’ favourite contents.

**Hypothesis**

140journos is a crowdsourced platform which makes citizen journalism in Turkey, because 140journos provides his all contents from users. He is also object to the main stream media with his contents (as part of civil resistance news, action news and political turmoils news etc.) and citizen journalists, the users.

**Method**

In this study 140journos was examined with a descriptive analysis as part of citizen journalism because I assumed that citizen journalism is a crowdsourced system. Descriptive analysis states that interpreting the datas’ was gained with some data gathering methods and totalizing these datas based on prespecified topics. In descriptive analysis, researcher frequently quotes directly to reflect the person’s who are his reagents ideas or views. The descriptive analysis’ real aim is to give his findings to the readers as a summary. Descriptive analysis also states that researcher presents his research’s findings as interpreted (Yıldırım and Şimşek, 2003).

According to Kümbetoğlu (Karadağ, 2010: 56-57 cited from Kümbetoğlu, 2005) descriptive analysis give the inspection by attributes’ datas peculiar to his own figures. Because of this, he frequently quotes directly. In descriptive analysis which has four grades, firstly the researcher prepare a frame. After he regulates and examines the datas in the preapred frame. Then the researcher defines the regulated datas and quotes directly. He also explains his findings, discusses his comments and findings as part of ause effect relationship. In addition he compares with his comments and findings with different facts (Özdemir, 2010: 336 cited from Yıldırım and Şimşek, 2003).

**Data Gathering Technique**

Within the scope of study’s descriptive survey, after examining the citizen journalism approaches, I met with Engin Önder ve Orkun Aṣa (they are from 140journos) via the internet to test the assumption claims that 140journos is a

crowdsourced system and they make citizen journalism in Turkey as an alternative media organization.

During the interview I have had some informations from Önder and Aşa about both 140journos' citizen journalism practices and its crowdsourced system. I archived these informations via e-posta. In the study I preferred to meet Önder and Aşa via the internet, because while I live in Ankara, they and 140journos were in İstanbul. In this context I thought that it will be easier and more advantageous thanks to the developing communication technologies. Thus in stead of meeting the authorities face to face, I preferred e-posta meeting with them because of its easiness and advantages. Thus and so I have had reliable informations about 140journos and his conception of citizen journalism.

Findings

At the end of the study I observed that as a crowdsourced sysem, 140journos makes citizen journalism in Turkey. I also realized that this finding affirms the study’s hypothesis which claims that 140journos is both a crowdsourcing platform and an important citizen journalism medium in Turkey.

Citizen Journalism as a Crowdsourced System: Crowdsourcing and 140jourinos

Crowdsourcing is a notion emerged with the Crowd and Outsourcing words. It states that a number of people (namely the crowd) product contents and values together. It refers a big community’s participation and labours. Crowdsourcing frequently is used in marketing and advertising. It is also an important citizen journalism practice. Crowdsourcing is made in four grades. These are voting of the crowds, wisdom of crowds, creative power of crowds and financing of crowds. With voting of the crowds, contents are presented to the crowds to find their likes. Using the wisdom of crowds, companies want intellectual contributions from the crowds for an examination. Using creative power of crowds, some different and authentic ideas can become evident in the process of production. With the financing of crowds (crowdfunding), companies want financial supports from the crowds for the targeted projects (Accessed on; www.dijiplat.com 22.05.2014).

Threadless.com and istockphoto.com became crowdsourcing’s eminent examples, cases. But no doubt the organization which uses crowdsourcing as most efficient is “Wikipedia”. Crowdsourcing desing, crowdfunding, mikrotasks, novelty and entrepreneurship as crowdsourcing’s types refer the people’s, crowds’ ideas. These applications both become source for organizations such Wikipedia and bring a novelty for information and informatics sector. (Accessed, www.dailycrowdsourse.com, 12.06.2014).
According to Arolas (2012: 1), such Howe’s statements, crowdsourcing feeds on the internet. Many crowdsourcing practices user generated content, crowdfunding etc.) are made via the internet. Crowdsourcing is also used to solving some problems and because of this feature, it is became very popular. According to a study made by Doan et al, (2011: 86), crowdsourcing has provided some interesting and new techniques for solving of some problems. For example some organizations such Threadless, iStockphoto, Inno-Centive and the Goldcorp Challenge found important solutions for their advertising and marketing workings (Brabham, 2008: 76-86).

According to Brabham (2008: 86), crowdsourcing is a democratic practice because, users product and in this sense crowdsourcing refers the user generated contents. Hereby they becomes a part of communication and production process. Some people think that crowdsourcing leads to interrogate the identity of journalist, becuse some times citizen journalists can make wrong news as part of crowdsourcing.

140journos, vivaHiba, Başka Haber and Ötekilerin Postası are crowdsourced systems in Turkey who make citizen journalism (Yegen, 2015), because they use citizen journalists and provide contents from them. For example during the Gezi Park Events many citizen journalists have sent many contents to 140journos, vivaHiba, Başka Haber and Ötekilerin Postası quickly. Hereby organizations both had contents and provided a fit news flow.

140journos is examined in this study makes citizen journalism and he is also a crowdsourced system, because 140journos provides his all contents from the users or citizen journalists. In this context 140journos’ managing partner Engin Önder explained 140journos’ crowsourcing activities like that:“140journos is a crowdsourced system. There is no salaried reporter or person who interests in journalism in 140journos’ structure. There are nearly 300 content producer from Turkey’s 7 regions in 140journos. Orkun Aşa from 140journos said that 140journos’s all contents are provided by users or citizen journalists. Orkun Aşa added that they reach the contents by way of Twitter. Firstly mentions comes about an action or an activity via Twitter. 140journos broadcasts the users’ contents after a verification. In this sense 140journos wants photographs or videos (usually Vine video, already typically citizen journalists use Vine) from the citizen journalists or users for the event location as proof. 140journos also values Vine because of his accessibility, because Vine videos summarizes an event or action with only 6 seconds. Orkun Aşa sair that Vine is very important for 140journos. Orkun Aşa gave some examples about 140journos’ crowdsourcing activities. Orkun Aşa said that they have wanted from the users’s the box records during the March 30 Turkey Local Election. The users have shared the photographs of box records with 140journos. The box records (neraly 6.000 trunk records) sent by the users were published on 140journos Twitter account and 140 journos have archived these box records. Moreover 140journos also shared
the repugnances are about elections, with his followers on his Twitter account. Orkun Aşa also said that they will make the same system with a special programme “Saydıraç” in Ağrı and Yalova where the March 30 Election was cancelled. He said that citizens will take total 400 records’ photographs, they will load these records photographs to the system and they will count them. After these statements, 140journos published the records were about 2014 Turkey Local Election in June 1, 2014 on 140journos http://saydirac.com. (Saydıraç was licenced with Creative Commons) 140journos also gave links to Facebook and Twitter. With the part of “count the records” which is located in Saydıraç’s web site, total records’s 112s were counted until mid-June, also 622 photographs were loaded to the system. Everyone who looked the Saydıraç could see kind of record, the name of city and town, box number, deadline for submissions and deemed status and they could also recognize registered voters who voted, used total votes, the number of the envelope from the box, current envelope number, objection valid votes, objection is valid votes, valid votes, invalid votes and total valid votes within the context of mayorship and aldermanship. Orkun Aşa sait that they aimed to beef up the civil society with this application and give the control which is at the mercy of the goverment to the society. He also emphasised that thus they presented the Saydıraç as a crowdsourcing Project on June 1.

I can easily say that 140journos is a very important citizen journalism platform in Turkey with his contents and citizen journalists. With his new applications like “Saydıraç”, 140journos uses the new communication technologies very well. As a crowdsourced system 140journos also uses Twitter successfully, too. Hereby he reaches a lot of people and he make communication fit (Yegen, 2015). Especially 140journos who uses Twitter’s active power, usually provides contents about civil resistance from citizen journalists or his users. These contents are published on his Twitter account and 140journos indicates to the citizen journalist as source. This interactive practice is also a cue of democratic communication process.

For example an action news is about Uludere Event and has news photographs (there are 4 news photographs) was published on 140journos’ Twitter account (See Visual 1) with “via @cnprzsz” (She is the citizen journalist).

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3 These statements was reported to the author by Engin Önder and Orkun Aşa (they are from 140journos) via e-posta and the statements was recorded by the author (Ceren Yegen).
When we examine the 140journos’ Twitter account, we can easily recognize that 140journos makes citizen journalism and he cares the citizen journalists’ contents. 140journos feels the pulse of the society with the contents of civil resistance, political opposé and a lot of social events or cases and he is also object to filtered news flow (Yegen, 2015).

Citizen journalists who are up to date minute-by-minute, quickly send the news are about an event, action or case to 140journos on the spot and they especially care the events of civil resistance like 140journos.

Citizen journalists bring up the events are very important according to them to the agenda from the four corners of the country synchronously. In this sense they share a lot of photographs and videos on 140journos via Twitter or Vine. For example the content which is below and is an action in Ankara for Mehmet Emin Altunes’s arresting⁵ on the grounds that he reviled to Turkey’s President Recep Tayyip Erdoğan was shared on 140journos’ Twitter account (https://twitter.com/140journos) by “lisutlu” (the citizen journalist) with the reference with @lisutlu. The citizen journalist shared this action with visuals from Ankara (See Visual 2).

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⁵ The student of Meram Industrial Vocational High School Mehmet Emin Altunes whose age is 16 was arrested during the the memorial service of “Martyr Kubilay” in Konya on account of the fact that he reviled to Turkey’s president Recep Tayyip Erdoğan. He was evacuated 2 days later to stand trial without arrest. Accessed on: http://www.hurriyet.com.tr/gundem/27839981.asp, 27.12.2014.
16:36 #Ankara #Sakarya Cd. - Gruplar, tutuklanan ve tahliye edilen #MehmetEminAltunses için eylemede. via @lisutlu (Groups’ Actions for Mehmet Emin Altunses in Ankara)

Visual 2. A Content About Civil Resistance was Shared on 140journos’ Twitter Account (https://twitter.com/140journos) in December 26, 2014

140journos’ citizen journalists especially overrate video and visuals to reinforce the rhetoric of an event or a content (See Visual 3).

12:09 İst. Beyoğlu-#CumartesiAnneleri’nin kayıp yakınları için eyleminde #MuratYıldız’ın annesi konuşuyor. @KILICASLAN (A News about Saturday Mothers’ Action for their lost children in Istanbul)

Visual 3. A Content About Saturday Mothers’ Action was shared on 140journos’ Twitter Account [https://twitter.com/140journos] in December 27, 2014
Conclusion and Evaluation

We live in a world claims that the new media is ahead of the conventional media. Because of new communication technologies, today we talk about an interactive and online communication and his fractions. Nearly everyday a lot of new programs, applications, social media platforms etc. are occured. These things make our lives easier. While these conveniences are the compensations of new communication technolgies, the fractions like citizen journalism became communication process and journalism’s new, interactive and multifaceted part, because citizen journalism is fast, polyphonic and a practice reaches everywhere, everytime. In this sense citizen journalism is a result of communication technologies is became strong with the internet. Like 140journos is examined in this study, basically citizen journalism is a crowdsourced system and practice because it aims to make the user both the content’s producer and consumer. In this context 140journos is a crowdsourced system in Turkey. 140journos only shares citizen journalists’s news on his Twitter account, because his all journalists are citizen journalists (Yegen, 2015).

I observed in this study, 140journos usually shares contents are about civil resistance on its Twitter account. Hereby 140journos becomes the voice of the public. 140journos makes the contents news when he affirmed the contents, photographs or videos (are formed by Vine) which were provided by citizen journalists. This situation indicates the principle of transparency in the reporting. After all, due to Vine’s duration is short (6 seconds), some Vine videos do no answer to “wh questions” (Saygın, 2014: 8). Thus some videos’ newsworthiness is frequently discussed. However Vine allows to insert the images back to back, thus it is enable to making editing.

Some people think that this opportunity leads to abusing. With the technologies’s advantages some journalists or people may make doctored news. It can also causes the manipulation in the news. Thanks to “Saydıraç” web toll which was put into practice by 140journos during the June 1, 2014 Turkey Local Election indicates the principle of transparancy. However citizen journalism makes user journalist, will discuss in the future, because I guess in the future people will not need to professional newspapers and journalist. Thus we will discuss the alternative media organizations in Turkey like 140journos, as part of the future of journalism and the qualification of occupation professionalism.

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Online Sources


Digital storytelling and journalism

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Introduction

Digital storytelling, which is used in museums, education, healthcare and media institutions, uses new technologies to produce videos combining stories, photographs, camera shootings, music, interviews, graphics and animations. After combining several elements together, then these elements are edited in a video editing application such as Adobe Premiere or Apple’s iMovie to produce a digital video that is of sufficient technical quality for Web streaming, broadcast, or DVD distribution (Burgess, 2006: 207). Digital storytelling is simply, forming stories by new Technologies.

As making digital stories is possible by low-cost digital cameras, non-linear editing software and notebook computers (Meadows, 2003: 189), ordinary people can share their stories easily. People shares their digital stories via the Internet, podcasts or other electronic media. Digital storytelling basically gives chance to the ordinary people to share their stayed hidden stories with the World. And those stories are generally intimate stories. Stylistically, digital stories tend to be deeply felt, poignant and gently humorous rather than archly self-aware, witty, or formalist (Burgess, 2006: 209). It is based on everyday communicative practices, telling personal stories, collecting, and sharing personal images (Burgess, 2006: 210). What makes digital stories so personal is, their opportunity for capturing peoples imagination.

Digital storytelling is used in several areas. Digital storytelling has benefits for education. It allows students to explore and communicate their discoveries, provides learners with an original way to demonstrate their knowledge, takes students through the writing/storytelling process in an engaging way; stimulates an increased interest in both creator and audience and reinforces literacy (Bran, 2010: 1791). Digital storytelling, in particular, seems to have the potential to provide a non-formal learning environment for women, where they can built new networks and meet the goals of former versions of consciousness-raising in shorter periods of time, finalizing the workshops with a unique form of self-expression: their voices digitized and connected to others through their own digital stories (Simsek, 2012: 43). Digital stories also plays critical roles in social
marketing campaigns for individual and community wide behavioral change (Lambert, 2013: 128). In health promotion campaigns and in aid campaigns, digital tellings can influence people a lot. For instance, “Kony 2012” video, which is about Lord’s Resistance Army (a guerrilla group) which used to operate in Uganda attracted millions of people worldwide. This digital story, had even set the agenda of traditional media.

All segments of society may find digital storytelling useful to express themselves and this is why digital storytelling is an important development which is created by new media Technologies. For instance, for migrant learners, one particularly powerful medium for affirming identities is digital storytelling which allows them to share their personal histories, their stories of migration and assimilation, and the material conditions of their lived experiences, holds great potential for enabling migrant learners to be fully invested in their transnational identities and to claim their right to speak. (Darvin and Norton, 2014: 55, 61). Digital stories deals with creative expression; promotes democratic processes of production and distribution; blurs the distinction between producers and those uninspiringly referred to as ‘consumers’; shows a commitment to innovation and experimentation; often deals with the opinions of minorities and subject matter that is not given regular coverage; and even allows people to express attitudes that are hostile to widely held beliefs (Kidd, 2006: 5). Digital stories also an opportunity for women and outsiders, who can make their voices heard. For Simsek, each digital story can be valued as an agent in the feminist movement in Turkey. Digital Storytelling can be an agent for two major reasons. First, this practice enables the visibility of women as they want to narrate their identities (Simsek, 2012: 42). And second, Digital Storytelling provides just the right environment for consciousness-raising in the digital sense, as well as political participation and activism (Simsek, 2012: 43). Moreover, when appropriately adapted, digital storytelling is a mechanism that can compel stakeholders to listen to concerns expressed by marginal groups and to act on the matters they identify (Spurgeon, 2009: 282). Vivienne and Burgess, (2002: 366) discussed queer everyday activists use of storytelling and affirm that activists commonly articulate a wish to catalyze social change rather than simply consolidate their values and affirm their identities among like-minded people. They wish to impact unknown, imagined, even antipathetic publics as well. For example, a lesbian mother of toddler twins, made a story entitled “Where did we come from?” which explores unconventional reproduction and family structure.

Apart from these, digital storytelling is an important tool for journalism. Today, the well known media instutions news sites are using this genre because of its significant influence on audience. More importantly, digitization is one of the most important reason of recent changes in journalism. For this reason, in this study both professional journalists and citizen journalists use of digital storytelling is analysed. Why they are using this genre and how it attracts audience is discussed. Reader’s comments for The New York Times Web Site’s digital story
called ‘Snow Fall’, are also examined within this study. Audience reaction towards the story is analysed with the method of content analysis. Journalism education is also evaluated concerning digital storytelling.

**Journalists Use of Digital Storytelling**

The biggest media institutions are using well prepared videos combining effective music, prominent photographs and of course voices of sufferers. Professional use of digital storytelling effects audience a lot, as they go a step forward by using professional digital cameras, best softwares and Technologies.

Since 2001, Digital storytelling is an important Project for BBC, which enables people to tell their stories in their own way. People’s stories are produced as short programs and broadcast either as inserts to the news or with other BBC programs with related themes. So, many of these people become regular contributors for the BBC (Sambrook, 2005: 3). In January 2001, Centre for Journalism Studies (CJS) and BBC Cymru Wales –the nation’s broadcaster which provides a wide range of English and Welsh language content for Wales– created a project called “Capture Wales” which used digital, multimedia storytelling in Wales, in order to connect BBC more closely to communities’ (Meadows, 2003: 189). For BBC Wales, the digital storytelling Project was an original and sustainable contribution to community self-expression, a new way for the BBC in Wales to connect with communities and a project capable of high profile and strong marketing themes (Meadows, 2003: 192). BBC’s digital storytelling project was one of the first storytelling try of traditional media.

Of course BBC is not the only professional media institution who is embracing new Technologies. The most important editorial offices of the world are witnessing journalists with high IT skills who –from the New York Times to the Chicago Tribune, from The Guardian to El Pais– use their statistical and programming abilities to write a new page of the digital journalism (Bruno, 2011: 2). In 2007 New York Times reporter Clifton Brown wrote a straightforward story about how the union representing retired football players was negotiating for extended health benefits. On nytimes.com an audio slideshow accompanied the story, showing photos of a retired football player as the football player himself described injuries that he sustained and how they affected his current life (Jacobson, 2010: 15). And later in December 2012, The New York Times published an interactive multimedia story called “Snow Fall”. It was one of the most important digital story which was published by a Professional media institution. The Story, which was about skiers who faced with an avalanche in the Cascade Mountains, was combined with interviews, photographs, interactive maps, videos, graphics, simulations and sounds. Even calls made to 911 after the avalanche were included to the story. And the New York Times won a Pulitzer Price for this multimedia generated news. After the success of this story, the New York Times continued preparing multimedia stories. “Invisible Child”
which was about more than 22,000 homeless children in New York, “Two Gunshots” which was about the death of a woman in Florida, “A Game of Shark and Minnow” which is about a disputed region in the South China or “The Dream Boat” which was about the refugees were only a few of those digital stories.

The secret of the New York Times success is a team of journalists-programmers-graphic designers called “New York Times renegades”. These people implementing some of the most spectacular digital storytelling projects available on line, also in the scientific field. The interactive feature produced on the British Petroleum disaster in the Gulf of Mexico also represents multimedia journalism: through a single interface it is possible to display in real time the oil spill spreading across the Gulf, the most affected areas, the efforts to stop the leak, the impacts on nature and a timeline explaining how the disaster has unfolded (Bruno, 2011: 3).

Ten trainee digital journalists joining the Guardian was also an important progress regarding digital storytelling. Trainees joined the Guardian for 12 months from November 2013. The Guardian’s aim was to provide trainees a broad exposure to digital-journalism. And during the final phase of the Guardian’s digital journalism scheme, the trainees worked on their ‘digital storytelling’ projects. (The Guardian). Since then the Guardian is making use of interactive maps, timelines and fact boxes. The Guardian’s “Firestorm” video which is about the Holmes family taking shelter amidst a bushfire in Tasmania is a great example of professional journalists use of digital storytelling.

CNN is also adopting itself to this multimedia journalism environment. Online news director for CNN Hong Kong, described how he sent a reporter to Kalimantan in the Indonesian jungle with a small digital video camera, mobile phone and laptop. ‘She covered the story by telephone for CNN’s international programs broadcast from Atlanta (Quinn, 2004: 113). His company was able to get elements of a story that would have been impossible for a traditional TV news crew (Quinn, 2004: 113). So, digital storytelling is a chance for media organizations to achieve the impossible. The Chicago Tribune and its News Application Desk, managed by Brian Boyer, also uses data-journalism instruments to support the investigations of the newspaper (Bruno, 2011: 3). Digital stories are generally convincing because of their graphics, photographs and many other digital data which reflects the well investigation of the reporter or media group. After all it is clear that digital storytelling is and continue to be an important tool for traditional journalism.

Although, the professionals make use of digital storytelling flawlessly, still it’s a big opportunity for citizen journalists. Today, citizen journalists play an active role in collecting, reporting and disseminating news, as we observed in Haiti Earthquake, the Arab Spring, Syrian Civil War, Occupy Wall Street and in many other movements. Although it’s been claimed that citizen journalists are too
subjective or amateur, still they add a different point of view to their stories which can be utilized as emancipated.

Citizen journalists can capture images and prepare digital stories of important movements or events. Tim Pools, who is an award winning social media journalist covering politics, action and culture, had become the prominent face of what had been described as a new wave of citizen journalism that emerged during the Occupy Wall Street (OWS) movement (Lenzner, 2014: 251). Pool’s videos which combines video shootings with photographs, narratives and texts, has been used by many media instutions including NBC and Al Jazeera.

Pool believes that tools of new technology are essential to the progression of journalism, a vital way to share information, a complementary practice for traditional journalism, and an additional viewpoint that allows the public to make better sense of the World (Lenzner, 2014: 263).

While traditional media organizations use digital storytelling to make more impressive and successful news which can reach more audience. Citizen journalists use it, to emphasize different things, mainly the things which are not in the agenda of traditional newspapers. This is why, digital storytelling have an emancipated side. But citizen journalists power is still a limited power. Media conglomerates still has the power to set the agenda.

**Reader Comments for ‘Snow Fall’**

In this study, reader comments for the New York Times’s ‘Snow Fall’ digital story are examined. The Story, which was about skiers who faced with an avalanche in the Cascade Mountains is choosen as an example, because of its success. The story which is a good example of digital storytelling, combined photographs, videos, interviews, illustrations, graphics and sounds. A simple article with photograps which is about an avalanche would have a limited impact, but this digital story had a huge impact especially over media sector, because it was heralding the transformation of journalism. Although it was not the first digital story which was released by a professional media instution, it was one of the most impressive one. After the success of this digital story, other companies also prepared stories with similar techniques. But does the audience also speculated the same way? How did they react to this digital story? These questions are examined within this study.

Among 1155 comments, the first 60 comments are analysed with the method of content analysis. Content Anaysis is widely used in the field of communication. With this method, text’s can be analysed systematically. And within this study, this method is preferred to reveal readers comments attitudes. With the emergence of new media technologies and social media platforms, this method became more significant, as there is too much and too large data to
analyse. The main aim of this analysis was to determine audience attitudes towards the digital story called ‘Snow Fall’. And it is determined that 86 percent of comments have positive attitudes, 3 percent of comments have negative attitudes, while only 1.6 percent have both positive and negative attitudes. And 8.3 percent are determined as neutral.

The most striking thing about comments is, 88 percent of them were emphasizing the success of the digital story. Commenters used words such as ‘amazing’, ‘great’, ‘beautiful’, ‘incredible’, and ‘compelling’ to define the story. Many of them were impressed by the combination of various elements and mostly by the illustrations and images. Readers want to see more stories with this format. A reader said he/she would want to see different topics – even news regarding Iraq War – presented the same way.

Thus, these people are applauding the success of the New York Times, rather then talking about the terrible avalanche. Many of them appreciated the digital story as the future of journalism. Such comments are as below: “What an incredible piece of journalism”, “I’ve seen the future of journalism”, “This is the future of on-line news and I can’t wait to see more”, “This is the future of internet editorial and publishing.” And many people were impressed by the use of new Technologies. Lots of comments emphasize the combination of different elements. People do not only appreciate the digital story as a journalism success, they also treat it as it is one of the best thing on internet. One of the commenter describes his/her time spent for the story as “the most engaging hour he/she have spent on the web, as long as he/she can remember”. And another reader said, he/she will continue paying for subscription if such stories continue. It is obvious that ‘Snow Fall’ affected most of the people. People want to see news in digital story telling format rather then just the combination of text and photographs.

Although many of the commenters were impressed by the digital story, there are some people who are malcontent. But they are few in number. 93 percent of people do not criticise the digital story, while 5 percent have some criticisms. One of the commenter criticised the digital story by saying “I come here for news. If I want glorious snowdrifts, I can buy an Ansel Adams print.” And another commenter said: “It would have been more compelling to just tell us the story accompanied by great photos. A great story isn’t enhanced by presenting it to us in ten different formats.” Maybe these few people still want to see news typically. More importantly, does this format transform news into a visual content with less meaning? Although criticisms are less in number, we should still take this concern seriously. A reader’s comment reveals this situation. He/she said: “Wow! The lead image reminds me of those posters in Harry Potter”. It seems that, news are resembling Harry Potter posters which have high visuality.
Rethinking Journalism Education: Adding Digital Storytelling to the Curriculum

Digitalization had completely transformed the field of journalism. Journalists should have completely new skills in order to adopt this new multimedia-journalism. Journalism education should include improving technological skills. Most of the interactive features on nytimes.com were made with Adobe Flash, a multimedia authoring tool that takes some technical skill to master (Jacobson, 2010: 21). Increased sophistication in multimedia presentations, such as “database narratives,” underscore the need for journalists to understand data structures (Jacobson, 2010: 21).

After implementing a digital storytelling project, BBC argued that digital storytelling opens up new lines of talent in journalism, such as script-writing and visual skills (Meadows, 2003: 192). If media institutions wants to continue their existence in the field, then they should hire multimedia-skilled journalists. And for this reason, journalism education should include, formation of content, topic selection, script writing, image selection, and recording of narration. Besides, editing can be added to the curriculum.

Digitalization turned journalism into an interdisciplinary field far more than before. A new term called “Computer-assisted reporting (CAR)” is incorporated into the parlance, which means reporters collecting information on databases, using statistical programs and conducting information online. CAR also challenges journalists to acquire or even create digital data sets and to learn how to use new knowledge/analysis tools (Mogoș, 2012: 12). Due to the abovementioned reasons, technical skills are mandatory for journalists. Universities should adopt themselves to new technologies. But more importantly, journalism students should become skillful at investigation. Perhaps this is the first step of digital storytelling. The later phases are good for nothing in the lack of in-depth investigation. It should be one of the most important aspect of digital storytelling. Thus, news will still have important contents and would not be replaced with meaningless visual contents. It should not be forgotten that, a superficial event can not become a striking story. Apart from these, journalism education can be stimulated with digital story telling workshops. Similar projects like the Guardian’s can be carried by Universities.

Conclusion

In this study, professional journalists and citizen journalists use of digital storytelling is discussed. Readers comments for the New York times’s ‘Snow Fall’ story are also analysed. And it is understood that, digital storytelling is transforming the field of journalism. Although some people still prefer to read simple texts, most of the people prefer reading and viewing multimedia stories. Readers of the ‘Snow Fall’ were really impressed by the digital story and they
want to see more of this in the future. They even described it as the future of journalism.

Obviously, digital storytelling is an important development for journalism. Both citizen journalists and professional journalists make use of this technique. Women, LGBT people, migrants or other minorities have a chance to explain their situations, by talking about their intimate problems, showing detailed photographs and well prepared graphics. People can develop more empathy because of these digital stories, as it's more than just reading a text. So, digital storytelling can create a more emancipated field.

Nevertheless, digital storytelling is not a magical solution. Citizen journalists would have more power than before, but still media moguls are the ones who are setting the agenda. And unfortunately this agenda is the agenda of the dominant class. So in terms of power relations nothing will change by the use of digital storytelling. Unequal access to media and new technologies will still continue to be an important problem. But we should not give that much role to digital storytelling. Instead we can use it as a tool for journalism. And this tool should not be underestimated. People can rise against the dominant discourse, with their digitally combined news. The combination of sounds, graphics, videos, interviews, photographs will be persuasive, and this persuasion can force traditional media organizations to change their agenda. The effect of ‘Kony 2012’ is undeniable, as it became an agenda of traditional media organizations after appearing on YouTube. But in the digital era, journalists should attach more importance to the content and prevent news transforming into just visual and entertainment based stories.

Another prominent issue of this study is journalism education. Journalism education should be developed considering computer-based skills. Journalists need to understand data structures, recording and editing. So, journalism education should be transformed with this respect. Through digital storytelling workshops, students can also enhance their skills.

**References**


Journalism and the Internet of Things: can raw data change everything, again?

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In his book The Language of New Media, Lev Manovich proposes the basic characteristics of objects created from the digitization process by establishing, even without using that word, a kind of ontology of beings governed by the binary logic. According to the author, numerical description, modularity, variability, automation and transcoding would these distinctive features. This last one gives them an existence based in two layers: the cultural, which carries meaning and is interpreted by humans and the machine one which brings the information in structured data form that are understood by computers and arranged to allow its traffic across networks.

The term Internet of Things (IoT), is a look at the possibility of interaction and exchange of information between common objects that, when connected to the web, offer new ways of use, turning into digital beings and establishing different forms of insertion in the human communication structures.

The Three Drivers of Change and Complex Thought

The process of converting most of human intellectual production into digital files with binary structure and their own characteristics triggered a series of transformations that can be arranged, pedagogically, along three vectors: technological, cultural, and economic.

The term pedagogy is used herein because it provides a simplified model of the real situation, in which these categories are intertwined in complex ways; it is not possible to consistently determine one order of importance or prevalence in terms of cause and effect between the above aspects.

In each particular case to be analyzed, there seems to be an exchange of positions in terms of which factor started the process or had more relevance in its execution. As a result, classical theoretical positions such as technological determinism, culturalist currents, and critical or neo-Marxist views about the problem are, if not outdated, at least incomplete. Such views are better able to
feed the debate among their own followers rather than actually represent a
definitive answer about our contemporary realities.

Each of these possibilities seems to have the same embedded error: attempting
to translate a situation of change into a sort of static explanation, to which an
objectionable prominence of the same factor is generally assigned every time,
i.e., the part is given the status of the whole.

An example is the introduction of new mobile applications such as Periscope
and Meercat, which allow people to live-stream—that is, broadcast what they
are doing via real-time video—to their close social network, often by
connecting to a platform such as Twitter. What forces are involved in this
process? What level of adoption will it experience? What changes can it
generate in areas such as journalism, where it has the potential to transform
each user not only into a reporter or content producer, but perhaps even into
his or her own TV station?

According to van Dijck (2013), situations such as this must be considered at
both micro and macro levels. In the micro, we must evaluate issues such as the
characteristics of the technology itself, the type of content that it lets people
create, and the uses and appropriations that stem from it. In the macro the
analysis would incorporate issues such as property (i.e., who owns the
application and whose interests it represents) and governance (i.e., its terms of
use and the business models that would sustain it or allow the owner to get
financial returns from the growth of the adoption process).

This methodology, originally designed by van Dijck (2013) to be applied to the
study of social media platforms in addition to more general use, enables the
consideration of multiple variables. These variables can take on different levels
of importance according to the object of analysis and other factors, such as
historical period and geographical situation. Even without using this word it
could be characterized as a complex approach, or at least one that considers
the overall complexity of such matters.

Scholarly interest in the dynamics of spreading ideas, behaviors, beliefs,
products, and technologies through social relationship networks can be traced
back to an empirical research area of sociology known as “diffusion of
innovation” that was already producing works such as the one by Ryan and
Gross (1943) in the first half of the twentieth century. Today, we continue
attempting to answer these unresolved questions. What factors favor or hinder
the diffusion of new concepts or ideas? What parameters do people use when
adopting a new pattern of behavior or considering doing so? Is it possible to
find rules or laws that explain this process? And if it is, can we create
introduction plans that will allow innovations to be propagated more
efficiently?
These issues are of particular interest in the communication field. They extend the investigation framework from the basic notion of a message that spreads from a sender to a receiver, considering not only a pair of elements, but a larger set of individuals who somehow exchange information with each other to form what we might call an informational network.

It is necessary to note one important aspect of how information is disseminated through this structure: the individual behavior of the elements in this network gives rise to a dynamic that cannot simply be defined as the sum of the parts that make up the whole. The connectivity of these elements and the emergence of standards that are difficult to map indicate the existence of a complex system, or rather of complexity, an issue that has also attracted attention from fields as diverse as ecology, physics, economics, and genetics. Bonacich and Lu (2012) state the following about complexity:

Complexity is another fashionable term in the social sciences today. It is used in two ways. The first, and less controversial, use is synonymous to emergence. It is the recognition that sets of interacting actors or units can have unexpected macro levels properties (p. 206).

The discussion about complexity relates to the concept of reductionism, the philosophical approach in which we face problems by dividing them into the simplest, smallest pieces possible, and, from there, work up to face more complex situations. This way of thinking, which can be traced back to the sixteenth century and René Descartes, passed unscathed through centuries of development of what we now call science, including the works of such scientists and thinkers as Isaac Newton.

It is Newton’s mechanics that reinforce the reductionist nature of the scientific method, adding to it a sense of world certainty and regularity, which is best summed up by the famous words of Pierre Simon Laplace in 1814, who said, in essence, that, given the laws of Newton, and positional and speed information of every particle in the universe, one could, in principle, predict everything, at all times.

The twentieth century and its discoveries of relativity and quantum mechanics challenged the aforementioned idea of certainty. However, because these theories are extremely situation-specific, far removed from everyday reality, such theories yet have to reinforce the idea that parts of the world could always exist in an orderly and predictable state.

Today, though, the advance of science has finally collided with modern analysis of phenomena that cannot be productively examined through such an approach. Systems of great complexity have been identified: weather patterns, trends in the global market, the chaotic traffic of big cities, new forms of communication supported by digital technologies, animal species and their
adaptation to changes in their environment, and the behavior of insect colonies that, despite their simplicity, can act extremely efficiently for their survival. Thus, complexity has begun to be taken into account—complexity, which, in fact, has always existed, but until recently was not readily acknowledged by science, accustomed to dividing and conquering.

One popular definition may express the issue of complexity: the whole is different from the sum of the parts. Mitchell’s (2009) arranges the concept by proposing that a complex system is one in which "... a large number of components connected without a central control and simple operating rules brings out a complex collective behavior, sophisticated information processing, and adaptation, via learning or evolution" (p. 13).

From the concepts of complexity and emergence, considered here to be synonymous, we understand that such organizational processes are of fundamental importance for the diffusion of technologies, especially if we wish to consider their adoption potential.

The concept of complexity has begun to gain more universal traction, gaining attention even in the humanities and social sciences. This interest was perhaps sparked by the influence of postmodern thought and the consequent mangling of the linear certainties of modernity, and certainly by the speed and extent of the social changes of contemporaneity. Such a conclusion is pointed to by works such as that by Morin (2005):

What is complexity? In a first look, complexity is a fabric (complexus: what is woven together) of inseparably associated heterogeneous constituents: it puts the paradox of the one and the multiple. Secondly, complexity is effectively the fabric of events, actions, interactions, feedbacks, determinations, accidents, which constitute our phenomenal world. But then complexity is presented with the disturbing features of the tangled, the inextricable, the disordered, the ambiguous, the uncertain (p. 13).

Perhaps the greatest difficulty in analyzing certain contemporary processes of change is the level of complexity involved; these processes encompass a vast number of variables and a high degree of connectivity between the actors involved.

In this work, we propose to map the possible consequences of the interaction between journalism and the so-called Internet of Things (IoT), a set of technologies not necessarily new, but which, when configured to provide high interconnectivity and the inclusion of non-human beings in a complex communication system, present the characteristics of the type of problem described above.
As McLuhan (2007) pointed out, media can be thought of as extensions of the human sensory system. Subsequently, the IoT, through the exponential growth in the number of entities that are able to monitor and transmit information through digital networks and their interoperability, points to the deconstruction of fundamental concepts such as that of presence. This has been demonstrated by research such as that by Dublon and Paradiso (2014) on the development of a browser specifically tailored to organize and allow human access, through three-dimensional images and sounds, to the collective volume of information produced by the family of sensors and derivatives that comprise the IoT. According to the authors, “When sensors and computers make it possible to virtually travel to distant environments and ‘be’ there in real time, ‘here’ and ‘now’ may begin to take on new meanings” (Dublon & Paradiso, 2014, p. 26).

**The Internet of Things (IoT)**

Manovich (2001), in discussing the difficulties related to the term new media, proposed the basic characteristics of objects created from the digitalization process, establishing a kind of ontology of entities governed by binary logic. According to the author, these distinctive features included numerical description, modularity, variability, automation, and transcoding (Manovich, 2001).

This last feature gives these objects an existence made up of two layers: the cultural, which carries meaning that is interpreted by humans; and the machine, which transforms information into structured data that is understood by computers and arranged in order to allow transmission over networks.

The Internet of Things (IoT) describes ways to connect and exchange information between common objects that, when connected to the Internet, develop new potential uses. Watches, sensors, appliances, and other items, when connected, can potentially offer us real-time information about what is happening around us, even when we are away from the objects themselves. The IoT is the empirical version of transcoding proposed by Manovich (2001), as it reflects the integration between what is produced by and for humans and what is generated by the machines connected to these previously existing systems.

Along those lines, this article intends to discuss these issues and their impact on journalism, on the premise that the natural consequence of the IoT is to take the modern situation of information overload to a new level. This informational situation will be able to generate patterns of news consumption different from those of today, especially given the inclusion of new technological possibilities, the behavioral habits of recent generations, and the almost desperate search by traditional media companies for solutions to address the fragmentation of audiences, seeking to offer content for different channels than those they traditionally controlled. Such issues include examples of the three vectors of
change we referred to in the beginning, the technological, cultural, and economic.

To best examine these issues, it is necessary to establish an initial base of theoretical concepts capable of supporting subsequent initiatives, as well as to propose a simplified framework for the various elements and forces that revolve around the relationship between journalism and new technologies. This relationship, rather than being a definitive entity, should be considered as a setting that emerges from a probabilistic space that includes social behaviors, business models, and technological solutions that may have a greater or lesser speed of diffusion. In short, we intend to propose a typology for the various items listed under the generic umbrella of the IoT and even a model of news consumption that incorporates some factors already available today.

We also begin to explore the use of platforms such as Dweet.io and Freeboard.io in building new applications and products for journalistic purposes, based on the logic of automating and organizing via code the quantitative and logical part of the information available, leaving to the professionals the categorization of this information, as well as the planning and design of new narrative and informational modalities able to incorporate this change.

**A Typology of Things**

In our proposal, we set four basic categories for the entities that are listed as part of the IoT.

**Sensors.** A sensor is a device capable of capturing and eventually archiving information on a particular variable or metric. Sensors for temperature, humidity, motion, rainfall, and more exist; there are even multiple sensors that can perform more than one type of monitoring. In all cases, these devices obtain data about something dynamic which varies over time (because static things would not be monitored), recording the various states or conditions of the object monitored.

**Beacons.** When connectivity is added to a sensor, it becomes a beacon capable of remotely transmitting the data being collected and integrating communication networks, using which the information being captured can be transmitted. An example of a beacon might be a traffic-monitoring camera connected to the public agency that controls it.

**Processors.** If a sensor or, more commonly, a beacon has extra computing power beyond what is minimally necessary to carry out its original monitoring function, it gains the potential to make changes or reconfigurations to the data it collects or receives. It may then generate further information or inferences related to what is being controlled. This expanded data set may eventually
enable the creation of new features. For instance, a cell phone with the geolocation or Global Positioning System (GPS) function enabled can, in addition to the original purpose of identifying its position, also feed many applications that will generate other features, such as finding a nearby hotel. A simpler example is that of a sensor that counts steps; it can also process other data such as loss of calories or distance traveled.

**Middleware and Browsers.** Middleware is essentially different than the above categories. Its main function is to mix and reconfigure the data flowing from beacons and processors, usually working with several of these devices in real time. Middleware includes platforms such as Dweet.io and Freeboard, each operating with their own APIs on the information’s streams of the Internet of Things. Such services allow us to give the data new features, multiplying usage scenarios. A browser is a specific subcategory of middleware, more focused on the organization of data for human viewing or reception. An example of this type of software is the Doppel Lab project from the Media Lab at MIT, which generates 3D views and incorporates text and sounds into its final presented results, in order to literally transport the viewer into a virtual environment built from the data generated by groups of various sensors (Dublon and Paradiso, 2014).

**Insertion Journalism**

From the typology proposed, we may now generate a news production model that incorporates IoT elements into a system where the number of issuers has been increased because of information flows generated by these new agents.

This has been an evolutionary change from the traditional media ecosystem, which was populated primarily by official sources and large media companies. The first step in this transformation was related to the popularization of the Internet, networks, and social media platforms, which many have labeled as “Web 2.0.” Today, we are experiencing a new leap in complexity as, in addition to the original inhabitants and the newcomers who produce content via blogs, websites and social networks have also begun to add information on system clocks, sensors, appliances and other connected items.

As we have said previously, this transformation cannot be assessed solely based on its technological vector. In order to justify this model, we must also consider cultural and economic factors.

Culturally, perhaps the most important fact to consider is that several studies have shown that the consumption of some traditional media, such as print newspapers and magazines, has been decreasing (Statista, 2014; IAB Brasil, 2014), while the use of digital media has grown (Comscore, 2014; IBOPE, 2104). Moreover, newer generations are particularly decreasing their consumption rates for traditional information channels (Dixon, 2014).
Today, many are attempting to find new business models that still enable the use of traditional media products including journalism. However, the next generation of consumers—children and teenagers who today are 8 to 17 years old—will soon become economically active. What will the future media companies sell to these generations? How will they do it?

While the first question is relatively easy to answer, as at first, the need for information consumption will not be extinguished, the second question is more difficult and poses a challenge.

In the model proposed here, we must consider several key traits of the next generation of consumers. For instance, this generation's growing interest in games indicates that the gamification of the content they consume may be of critical importance (Newzoo, 2013; Bigfishgames, 2014). The number of hours dedicated to gaming has increased significantly in recent years, and so consuming news in “game mode” may appeal to this segment. Such gamification has also used to produce and share content, a process that Jenkins (2006) explains using the concept of participation culture. Finally, gamification and participation have led users to seek a variety of interactions: with other users, with technology platforms, and with the product itself.

How, then, can we enrich the experience of news consumption based on the factors of gamification, participation, and interaction (cultural vector) using IoT (technological vector)? And how do we monetize this activity (economic vector)?

**News Production and Consumption Model**

In the proposed model, the old media outlets turn into interconnected platforms of people and things that exchange information in bidirectional flows wherever possible.

For didactic reasons only, we designed the below diagram to use a structure based on issuers and consumers of content, noting that these roles are neither fixed nor static, and that they reflect only on a moment, a photograph of the current system.

On the side of the issuers, which typically consists of all the traditional analog agents of news production as well as the people who today, thanks to ubiquitous technological resources, create user generated content (UGC), we add yet another layer of information generated by all the device elements of the IoT previously detailed. This layer provides greater contextualization capacity and enhances consumption and integration of news.

The proposed platform itself, managed by a media company, would operate via APIs performing the following functions (Fig. 1):
Monitoring data flows  
Identifying topics or patterns of interest  
Classifying content into editorials with labels or hashtags (e.g., #WorldCup)  
Combining streams with common elements based on location, themes, or labels (tags)  
Reconfiguring content with added metadata and packaging it for distribution  
Multi-platform distribution of content to users using push messages (regarding availability of new content) and direct broadcast to connected receivers

Consumers can directly receive information flows, but this platform also offers a range of additional possibilities that will primarily impact the levels of interaction and immersion. The platform’s product can be consumed via traditional TV and Internet, mobile devices (with augmented-reality content already enabled), virtual reality devices like Cardboard or Oculus Rift or immersive environments. This diversity offers the highest level of contact and interaction, positioning the news consumer almost literally inside various scenarios linked to the facts that he or she is receiving. Cases such as this have already been used by the Syria project of immersive journalism.

**Insertion Journalism**

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**Figure 1.** Immersion journalism model. Source: Author.
Immersive journalism offers a variety of permutations for both journalist and consumer. For instance, it would be possible to see and hear different angles of a street demonstration, choosing the viewing angle and perspective from various sources, including multiple feeds created by other connected users transmitting through live-streaming applications, the network’s partner media outlets, and traffic monitoring. Such an experience could be made even more realistic with the use of today’s 360-degree cameras. The same scenario could be used to observe a football game, a session of Congress, the weather in a particular place, a music concert, or traffic in a large city on a holiday.

The application of artificial intelligence tools to usage habits, rankings, and user profiles on such platforms, gathered from the rank and profiles of users, can generate additional data, increasing the chances of making connections between specific content within the various streams and a particular user. This would, in turn, increase the level of customization offered by the system and enhance the perceived value of the information experience offered.

When considering the economic vector, the set of feasible business models would be expanded. Beyond using traditional forms of advertising and subscriptions, the platform could begin complementing these models with the direct sale of premium, pay-per-view content. It could also commercialize market intelligence, as is already being done by the major social media platforms.

Content users could also benefit from the economic vector of this platform. A compensation system based on number of views would stimulate adoption and use, increasing the presence of the platform’s cameras in places and situations that the biggest news organizations would need a great deal of time and money to cover.

A large spectrum of possibilities would also exist for the construction of journalistic narratives, ranging from directly conveying raw footage in real time to enabling the creation of traditional packages of text and other material to contextualize and deepen the analysis of the events. True journalistic endeavors would be restricted to only these more complex and specialized functions, while a simpler piece of content would be built by algorithms capable of generating leads and short informative texts, as Narrative Science and Automated Insights already do commercially.

**Middleware Expanding the System’s Possibilities**

Web platforms dedicated to the IoT, which in our classification belong to the category of middleware, already exist in a reasonable number. For purposes of this study, we chose two, Dweet.io and Freeboard.io, to illustrate the potential applicability of this model. Such case studies also demonstrate the broader
possibilities of systems in which sensors, beacons, and processors are already generating data streams.

Defined by its own creators as a kind of Twitter for social machines, the Dweet.io platform allows IoT objects to publish channels (Fig. 2), as well as to subscribe to channels from other entities in a machine-to-machine (M2M)-type communication.

For example, a cell phone using GPS and its connection capacity sensor could create a channel for broadcasting latitude and longitude data on the platform, so that another machine, such as a computer or another mobile device, could receive the data via an Internet connection, as if subscribing to a cable TV channel and know the location of the original cell phone.

The Dweet.io platform is free if broadcast publicly; the user only incurs costs if he wishes to protect the stream, creating a private channel with restricted access.

Figure 2. Screen captures of the Dweet.io platform with examples of a channel transmitting data on temperature and humidity in two display modes. Source: Author.

Meanwhile, the Freeboard platform allows users to build control panels for easy viewing of IoT-produced data (Fig. 3); in its implementation, it approaches the browser subcategory.

Figure 3. Sample screen control panel set in Freeboard. Source: Author.
When combined, middleware such as Dweet and Freeboard provide a means of expanding the IoT’s potential, facilitating the interconnection of data streams for various uses, including some with applications in journalism scenarios such as the one we evaluated this article.

**Conclusions**

The full potential of entities and technologies that make up what we call the Internet of Things is only beginning to be explored by various sectors of human activity, including journalism.

As the contemporary version of McLuhan’s (2007) idea of media as extensions of man, the IoT and new projects exploring its possibilities have begun to expand, or make flexible, basic concepts such as presence, from the ability to deliver us information in real-time environments at a distance.

The introduction of platforms such as Dweet.io, Freeboard.io, and other solutions allow humans to organize and consume a representation of the data flows that were previously transmitted exclusively between machines. Now more open to human interpretation, such representations increase these technologies’ potential to spread based on classical factors that optimize such processes, such as the experimentation capacity and the perception of advantages gained by their use.

The four categories of the IoT we have proposed (sensors, beacons, processors, and middleware) are part of the attempt to build a basic systemic ontology that can support future research. These categories can also enable the proposal of interconnection scenarios and the use of such elements within journalistic production.

The insertion journalism model that we presented aims to integrate some of the key impact factors of the digital expansion process, including the technological, cultural, and economic vectors that, in our view, help us organize a complex environment characterized by rapid changes.

The transposition of the receiver to the center of the information flow now expanded by the inclusion of various types of issuers, including non-human elements such as those that constitute the IoT, integrates a wide range of possibilities, ranging from the traditional news narrative formats to insertion in immersive virtual environments. This flourishing of possibilities may help appeal to new generations of consumers in an attempt to address today’s audience fragmentation issue. Moreover, such a range of possibilities may facilitate the search for interaction, participation, and customization.

Industry statistics reveal the incorporation of the logic of games into this new generation of media products which yet again validate the confluence of technological developments in terms of resolution, processing, and usability,
combined with the development of new consumer habits and forms of entertainment, integrated by a strong supply chain (comprising consoles, games, accessories, etc.) with increasing revenues.

Still, it’s worth noting that, as a complex system, led by the dynamics of interconnection between an increasing number of factors, the diffusion scale of a given technological trend should always be represented only as a probabilistic number, a possibility within a space of available positions, using a mechanism where the random and the uncertain are part of the equation.

References


Social Media and its effect on Egyptian Media institutions: the case of Al Ahram

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Introduction

In the sixties and the seventies, Herbert Gans and Gaye Tuchman wandered into newsrooms asking, ‘How is news made?’ Both studies emphasized that the utilization of technologies –available at that time- can help in the development of the newsroom performance and in realizing the satisfaction of newspaper readers (Gans, 1979; Jensen, 2002; Tuchman, 1972; 1979; 2006). Between 1995-2014 several studies (including MacGregor, 1997; Cottle 1999; Bellotti, 2002; Domingo, 2006; Forsberg, 2002; Quandt, 2006; Van Noort, 2007; Thurman, 2007; Firdaus, 2011; Yin and Liu, 2014) were conducted in different countries investigating the same question and reaching the same conclusions. Results stressed, however, on the role of utilizing ICTs in news production process highlighting the importance of employing technological convergence in newsroom transformations (Foresberg, 2002; Quandt, & Singer, 2008).

News has always been influenced by the utilization of technological innovations in the workplace. During the past 15 years, several news organizations began to diffuse ICTs resources in the news making processes. Soon, the utilization of new technologies has altered the traditional newsgathering and production formats changing the nature of journalism practices and routines (McNair, 1998). The success of newsrooms in the digital era is measured in their ability to adopt, integrate, and utilize ICTs and journalism in all processes of production to satisfy their audience (Garrison, 2001; Yin and Liu, 2014).

Information Communication Technologies is an overarching term covering all technical means for processing and communicating information. This term has gained popularity due to the convergence of information and telecommunication technologies in journalism production. ICTs in newsrooms, hence, defines a broad range of integration and utilization of such technologies as computer hardware and software, the Internet and netICTs, networks, databases, multimedia, and fixed and mobile telephones in daily journalism routine (Grossman and Helpman, 2005; Singer, 2006).

Newsroom convergence, hence, is the blending of ICTs in news creation and production process (Quandt and Singer, 2009). In the field of journalism studies,
convergence is seen as a concept to document the development of newsrooms in terms of changes in work routines and organization structure connected to these new production arrangements, the (re)development of news format as a result of introducing new media technologies (cf. Deuze, 2004; Singer, 2004; Quinn, 2005; Donahue, 2008; Alves and Carvajal, 2008; Vobic, 2009).

This study sees convergence in relation to changes in work routines, focusing on the utilization of technological aspect in connection to the production of news content. The fusion of ICTs convergence should not be seen as a result of simple technological determinism, but because of the institution, newsroom and staff decision to develop the workplace (Cottle, 1999; Deuze, 2009). Technological convergence hence is seen as the basic interlinking of computing and other Information Technologies, content development, changing staff to multimedia reporters, and communication networks that has arisen as the result of the evolution and popularization of the ICTs that have emerged in the digital media space; an open process that challenges traditional aspect of journalism work in order to increase productivity, alternativeness, efficiency, and interactivity (Singer, 2006; Quandt and Singer, 2009).

The Egyptian print media ecology for the past 60 years has been shaped by loyalty to the political regime. One can still use William Rugh’s 1979 classification of media in Egypt as being authoritarian (Rugh, 1979 and 2004). By definition, an authoritarian media system is controlled by the government through direct ownership and/or strict laws and regulations. The purpose of newspapers in such a media system is to promote the main political, social, and economic programs of the government. The government steers the media agenda and direction of news to filter what receivers hear and see. Egyptian journalists do not explore beyond the limits of a traditional system of a relationship between the political class and the rest of the population (Rugh, 2004; El Gody, 2006). The failure of the Egyptian print media to have an active presence in people’s lives leads the audience to turn to other alternative, online, independent media forms for news (Salama, 2009).

Internet technology was introduced in Egyptian newsrooms in 1996 as a government aid to media organizations to develop their telephony infrastructure. Dar Al Tahrir publication Al Gomhuria was the first among Egyptian print newspaper to go online as gif/jpg image of clips from the newspaper. During the next four years, 18 Egyptian newspaper organizations joined the cyber world (El Gody, 1999; Mahmoud, 2001). Currently – till February 2015 – 69 publications, representing 40.4 percent of Egyptian print media industry have their own websites (Information and Decision Support Center, 2010; Egyptian Supreme Press Council, 2015). Although, superficially, this trend implies development, the question, however, of whether ICTs have been realized and used in the daily routine of Egyptian newsrooms remains unanswered and needs further examination.
In transitional societies –moving towards democracy like Egypt– political development is a central topic which journalists ‘mediate with their audience.’ Indeed journalists inform the citizenry, and facilitate informed choice as ‘gate-watchers’ not as watchdog ‘gatekeepers’ in the power struggle between audience, media and politics. Egyptian journalists have been criticized for not being ‘connected’ with their local audiences, for losing their ability to help citizens connect their everyday life with politics, as well as for failing in their capacity to encourage local people to participate in political debates, or even to provide them with the skills needed for this participation (El Gody, 2009; Eliasoph, 1998: 210).

Egyptian online discussions were at a high, especially after January 2013 revolution, as citizens cluster into groups, each with its own agenda, and to foster several scenarios for the democratization process (El Gody, 2013). News websites became the playground for political parties, activists, and groups from various ideologies creating ‘online spaces of flows’ to cater for the emerging needs of the readers. Political actors started to invest in creating news portals to attract communities within the community and to enable these communities to interact with the ideas of each other on the one hand and with the ideas of the news portals on the other hand (El Gody, 2013; Hofheinz, 2005; Livingstone & Bober, 2005).

This study focuses on the diffusion and implementation of ICTs in Egyptian newsrooms. Further, the study examines if/and to what extent and in what ways did Egyptian newsrooms incorporate ICTs in their daily routine. Other questions are as follows:

1. What are the ICTs components that are diffused and adopted in the Egyptian print media?
2. What are the form(s) of networking among journalists and their networking strategy –if any– with their sources, editors and audience?
3. Is there a convergence strategy or strategies within the Egyptian newsrooms? And if so, what is it/are they?

**Methodology and Study Sample**

Studying Egyptian newsrooms mixes qualitative ethnographic participant observation and structured and semi structured interviews. Integrating ethnographic participant observation and interviews are conventional method while conducting newsroom studies, especially dealing with the integration of new media in news routines (cf. Tuchman, 1991; Gans, 1991; Jankowski, 1991; Bryman, 2004; Domingo, 2006; Driscoll et al, 2007). This method aims at providing pragmatic advantages when exploring complex research questions which are true for this study. This study sees news as a product of interaction between journalists themselves, with their sources (on and off line), their management, utilization of technologies, as well as with their audience.
Qualitative ethnographic research aims at providing a description of journalists’ uses, understanding and attitude towards the use of ICTs inside newsrooms. Participant observation allows to directly observing the productive process and the attitudes of journalists towards ICTs in their context. According to Traquina (2003), ethnography makes it possible to see “the trans-organizational dimension in the news production process” and “the informal networking amongst the journalists” (Traquina reported in Palacios and Noci, 2003:107) which is one of the primary goals of this study. By conducting semi-structured interviews the researcher is able to describe how management teams (both from print and online) viewed the online transition process and how it affects the structure and workflow in the organizations. Interviews allow the discovery of the most important factors in the transition as well as how the business model are reshaped and defined.

The study will focus on Al Ahram newspaper as a case under study. Al Ahram newspaper has been and still is the official mouthpiece of the government and atypical model for government-controlled newspaper. With over 135 years of news history and over 200,000 copies per day, Al Ahram boasts as one of the top of newspaper circulation in Egypt and the Arab world. Till mid eighties Al Ahram was considered one of top 10 most influential news organizations worldwide and one of the most successful news business models worldwide. Today, Al Ahram organization has 16 publications and employ over 15,000 among which the top of Egyptian newsmen and women, Egyptian and Arab opinion leaders, philosophers and thinkers. Al Ahram portal www.ahram.org.eg is one of the early news organizations that went online, and its model was mimicked by other news organizations which followed.

**Study Design**

My working definition of the observation is adopted from Becker and Geer (1957), and was previously used by Jankowski and Wester (1993) and Steiner (2008), who consider observation to be a technique by which the observer participates, for a limited period of time – Three waves of observation were conducted in August 2010, September 2012 and August 2013. Each cycle of observation was for two weeks. In the everyday life of the people who are the object of study, observing the things that happen, listening to what is said and asking questions. With observation of Al Ahram journalists in their daily work, I intended to describe the effect of introducing ICTs on the routines, work division and roles, decision-making process, and responsibilities of journalists. I also sought to describe journalists’ use of information technologies tools in networking inside and outside the news organization and their definitions of their job and their products. The data obtained through observations helped to detect similarities and differences among newsrooms and suggest possible reasons to explain this diversity.
To get access to the selected news organizations, I established direct contact with the editor in chief of each organization in order to specify the research interest, intention and needs. The researcher simplified his research goals to the description of the routines of using ICTs inside newsrooms. I also justified his methodological design and explained the needs in terms of access and interaction with the journalists. After convincing the management, there was commitment in helping me in conducting the study.

Al Ahram management were concerned, though, to get a pre-defined and detailed visit schedule beforehand. I had to extensively justify the reasons behind my request to stay inside the newsroom for “so many days”. The only drawback of this access strategy was that my presence in the newsrooms was not negotiated in advance with journalists. Indeed, some journalists felt uncomfortable being watched or under constant observation. Others thought my constant note taking and observation a part of the news organization ‘new routine of monitoring who is working and who is not.’ This created some tensions, however, once I explained the focus and the mission of the study, observation process went on smoothly afterwards.

Twenty-seven interviews, amounting to a total of 31 hours with interview length from 40-75 minutes, were conducted with different levels of employees including members of the top directors (editors in chiefs, managing editors, and managers), middle and lower managers (editors and copy editors) and staff (reporters and web team). Interviews with the top management were designed to get information from the people who have a direct influence on the way the business model and structure of the company is defined, the way the news works, how this technological innovation affected them and how the process was carried out. The middle management staff is the nexus between what the top management decides and how employees apply it and are responsible most of the time responsible for executing the exchange process. The employees such as reporters and web producers were asked about how the change affected their workflow, and to describe the way their newsroom works now. They were asked to give their opinion on how the process took place.

In this study, interviews gave “richness and vividness” to material observations gathered (Gillham, 2000:10). In addition, interviews added “depth and breadth” to my understanding of newsroom operations and journalists/ editors perceptions of ICTs. (Gorman et al., 2005:41).

**Measuring Newsroom Convergence**

This study follows the tradition of examining newsroom convergence in relation to changes in work routines, focusing on convergence from the utilization of technological aspect in connection to the production of news. In order to provide a picture of the convergence phenomenon within a newsroom framework to assess the use of ICTs within its work structure, it is necessary to
determine where does the newsrooms lie within a technological convergence process (Quinn, 2005). To do so, it is helpful to operationalize Haagerup (2002) and Valjakka (2004) discussions on two stage technological on established scales like Dailey et al (2003) et al convergence continuum. Results from the scale will clarify how far a newsroom is converged at a certain point in time, and help in elucidating information that stipulate if the convergence process will be easy or difficult to complete inside Al Ahram newsroom.

Creating a convergence scale for Al Ahram newsroom, a 4 stage convergence continuum is established based on Daily et al (2003) continuum and Gordon (2004) forms of technological convergence, to name: tactical/ structural, information gathering, co-optation and content sharing, and storytelling convergence.

First, is tactical/ structural convergence where news organizations are implementing or planning to ‘do convergence’ inside newsrooms. This includes newsroom (re)structure, installing hardware infrastructure and new equipment, and offering new positions. This stage is also measured through observing journalists and editors using words or other elements that promote the idea of convergence inside the newsroom. For Daily (2003) this part of the continuum is seen as the first step on the way to convergence “promoting the benefits of newsroom convergence in a way where [journalists] have an idea of what are the benefits of convergence are” (Domingo, 2008). Second, is Information gathering that takes place at the reporting level. Where journalists recognize multi-skill reporting and the utilization of digital technologies in newsgathering and producing information Digital technology makes the multi-skilled journalist possible. This type of convergence also recognizes audience as partners in the news making process. Further, convergence is serving the community better and to do better journalism making use of the ICTs sources and use the most suitable media to tell the story (Haagerup, 2002; Valjakka, 2004). Third level is ‘Coopetition and content sharing’ is explored looking at the cooperation between the online and the offline mediums and the relationship/ sharing of ideas and information on production (Pryor, 2000; Dailey, 2003). Fourth is At the end of the model is the ‘full convergence’ stage where reporters are witnessed cooperating in gathering and disseminating news (Heifetz, 2005:26). Fourth, is Storytelling is the simple format of convergence where individual journalist report a story using multimedia tools. Finally Ownership convergence is defined at the highest level of technological convergence scale where convergence means the ownership of multiple content or distribution channels. Pryor (2005) stated that multiplatform reporting form of convergence is indeed a new form of journalism. For Pryor, websites and other news media forms as emails, newsletters, mobile content, RSS feeds represent a new medium with “a unique identity and logic of immediacy and transparency.” These had some links with traditional media and could draw from them, but convergence also required the ability to produce original content in multi-media forms.
Experiencing the three newsrooms under study, in terms of observation, interviews, analysing website interactivity, and surveys, one can draw a picture whether Egyptian newsrooms are experiencing ‘Easy’ or ‘Difficult’ convergence. According to Gentry (2004, as cited in Quinn, 2005:35) “there really is no such thing as easy convergence”. However, Gentry suggests (in Table 4.5 below) a continuum between the ‘easy’ and ‘difficult’ introduction of convergence (2004, as cited in Quinn & Filak, 2005:12).

Table 1 “Easy” versus “Difficult” convergence (Gentry, 2004, as cited in Quinn & & Filak, 2005:12).

<table>
<thead>
<tr>
<th>“Easy” Convergence</th>
<th>“Difficult” Convergence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Central to the organization strategy</td>
<td>Not central, secondary or worse</td>
</tr>
<tr>
<td>Committed and focused leadership</td>
<td>Other leadership priorities</td>
</tr>
<tr>
<td>Culture of innovation and risk taking</td>
<td>“Always done this way”</td>
</tr>
<tr>
<td>Coordinating structure</td>
<td>No coordinating structure</td>
</tr>
<tr>
<td>Same ownership</td>
<td>Different ownership</td>
</tr>
<tr>
<td>Same values</td>
<td>Different values</td>
</tr>
<tr>
<td>Aligned systems and processes</td>
<td>Systems not aligned</td>
</tr>
<tr>
<td>Partnership with other forms of media</td>
<td>Partnership with over-the-air broadcaster</td>
</tr>
<tr>
<td>Past success in collaboration</td>
<td>Previous problems or no relationship</td>
</tr>
<tr>
<td>Culture flexibility or similar</td>
<td>Cultures not flexible or similar</td>
</tr>
<tr>
<td>Collocated</td>
<td>Located some distance apart</td>
</tr>
<tr>
<td>Lack of unions</td>
<td>Presence of strong unions</td>
</tr>
</tbody>
</table>
By listing self-explanatory items that assist in structuring an answer as to how the convergence process will develop and what the problems might be, this practical method helps to determine how easy or difficult it is to newsrooms to converge. Moreover, it can be used to extend the conclusions drawn from the previously discussed Convergence Continuum.

**ICTs and Newsroom Operations in Al Ahram Newspaper**

Henry Jenkins (2001) defines ICTs convergence diffusion inside media organizations as an “ongoing process” occurring at various intersections between media and technologies, industry, content and audience for producing and distributing news (Jenkins, 2001:93; Kolodzy, 2008). Therefore, in order to understand the process of diffusion, one need to look at news organizations attitudes towards adopting new media technologies, how they perceive the function of their online presence, introducing and utilizing technologies inside newsrooms, and the role of audience in this process.

In that sense, newsroom is the assimilation of embedded workplace rules, customs, values, beliefs and effect on the overall work practice. Newsroom culture varies from one organization to another according to several factors including organization leadership, editorial policy, professional values, and ability to utilize technology in workplace (Lewis, 2009). News production has always been influenced by the utilization of technological advancements from typesetting to desktop publishing and from single to multimedia. In a networked society, making journalism lies in the organization ability to change its working space to a news center where journalists, editors and audience interact to (re)produce news for multi platforms and multi audience (Cottle, 2000; Deuze, 2008).

Information Communication Technologies has brought “major benefits in journalism workplace and unsettling changes in working, tasking and multi tasking practices and routines... one can’t walk into a newsroom and not find some form of new media integrated in news operation.” These changes are challenging the “existing lives of demarcation in journalistic workplace” (McNair, 2008:125-126). Advances in computing technologies combined with the global networking of the Internet, netCTs and social networks have changed the production environment in today’s journalism. The core working routines and practices are changing (Pavlik, 2002; Stepp, 1989; Saltzis & Dickenson, 2006; Garrison, 2008).

Egyptian news culture has been characterized for the past sixty years to be passive, defensive, and submissive to state pressure and government agenda (Ramaprasad and Hamdy, 2006). Adoption of new ideas and technologies pass through two stages before implementing them in news organizations,
discuss the idea/technology at the government operated Supreme Press Council and then test it in government operated Al Ahram newspaper editorial body before deciding introducing (or not) the technology to other newspaper organizations (Salama, 2009; Eissa, 2007). Journalists’ function mainly is to maintain the status quo of supporting the political system main policies (Ramaprasad and Hamdy, 2006; El Thalaabi, 2000).

Internet Technology was introduced to Al Ahram organization in 1994, as part of developing the telephony and telecommunication infrastructure of the organization. Utilization of the Internet in journalism making was not foreseen as a tool. That is why the technology was approved and implemented in news organizations. With the development of the Internet as a journalism tool, Al Ahram editorial body saw in the new technology a device to enrich its database “to double check information already have” and as “a tool to widen Al Ahram circulation reach” (Abdel Haseeb, 1995). On that premise, Internet technology started to diffuse in Egyptian newsrooms. The implementation of Internet technology in media landscape coped with the widespread use of personal computers in news design and production hence laying the foundation for the introduction of ICTs inside Egyptian newsrooms (El Gody, 2005; El Labban, 2006).

Soon ICTs became the new playground to reach, attract and interact with audience. Media organizations started to explore the uses of the new medium to reach audience. Independent and opposition news organizations started to ‘aggressively’ utilize ICTs in its struggle towards its independence from the ‘twin yokes’ of state and businesses control that are close to the political system (Al Jenaibi, 2008; Pitnak, 2009). Similarly, journalists started to use ICTs to develop a better form of journalism that use a more multimedia format, interactivity, hypertextuality, interconnectivity and liquidity of news were introduced to re-engage the increasingly distrusting and alienated audience. Government media, on the other hand started to pass beyond the borders of using the ICTs as a publishing tool to alter competition from alternative/independent media, reclaim dropped circulation and most importantly to cope with government pressure to regain control over society (Ahmed, 2010; Ibrahim, 2013). News organizations capitalized on ICTs as a tool to “Interact on shared cultural beliefs” Where reality is mutually “produced, maintained and transformed” between journalists and their audiences (El Gody, 2013).

The Setting

To understand the news making process inside news organization, one needs to look outside the newsroom walls towards the entire building, history and heritage as it is reflected in the operationalization of the newsroom.

1 Eng. Mohamed Abdel Haseeb, Editor for Al Aram innovative projects. Personal interview, 2010. For a list of all interviews and dates please refer to Appendix 1.
Al Ahram Foundation is the largest newspaper organization in Egypt and the Middle East. Established in 1876, Al Ahram newspaper is the oldest, largest and most circulated Arabic newspaper in Egypt and the Arab world. Founded by Syrian Tekla brothers who escaped state control in Syria to Egypt, Al Ahram affiliated itself to the government since its establishment. Before the 1952 revolution, Al Ahram was not among the elite of Egyptian newspapers, but managed to survive because of government subsidy. This role continued after the revolution (Dabbous, 1995). Following the nationalization of all publishing houses in 1960, Al Ahram has espoused government views consistently featuring its views and ideas. Its editor at this time, Mohamed Hassanien Heikal, a personal friend and advisor of late President Nasser, reflected the Revolution Command Council agenda to the Egyptians.

To spread Nasser’s idealism of Pan Arabism, the organization hosted the elite of intellectuals and writers from Egypt and the Arab world. Al Ahram grew to be the influential newspaper in the region and one of top 10 news organizations worldwide (Dabbous, 1995). The organization moved from its one floor office in El Borsa Street to a building downtown to be near the cabinet of ministry and the Parliament. Al Ahram architecture was designed by famous Egyptian architect Naoum Chebib who erected the structure in a shape of paper and the internal newsroom, and offices based on the British Times newspaper.

Today, the organization obtains one of the most sophisticated modern twin-building downtown Cairo overlooking the Press Street hosting besides Al Ahram newspaper and its local, regional and International editions, 14 other publications in Arabic, English and French and a number of specialized centres. Besides the downtown building, the organization obtains other news buildings and press offices in all Egyptian governorates. The gross income of Al Ahram in 2014 is 1,400,000,000 Egyptian pounds (186,000,000USD) (Cairo post, 2014). For the past 15 years, the organization has been striving under heavy burden of debt that the government is shouldering through direct subsidies, and government paid advertisement. The government however changed its editorial body three times during the past decade seeking innovative ideas to solve the fiscal deficit.

Al Ahram Newsroom Design

People come and go but Al Ahram remains as the house of excellence in journalism… Keeping the traditions and values of Al Ahram is something we need to maintain.

Morsi Atallah, former editor-in-chief of Al Ahram

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There was no change in the newsroom design in the three waves of the observation.
Maintaining its ‘legacy’ is the key to understand Al Ahram newsroom operations. The newsroom is located in the fourth floor of the ‘main’ building. The golden days of Al Ahram -the 60’s era- is reflected throughout corridors that lead to the newsroom. Egyptian ‘traditions’ and ‘identity’ are reflected in the Sculptures, portraits, and paintings of famous Egyptian artists. The walls around the newsroom includes pictures of veteran Al Ahram writers, ex editors, copies of defining–post 1952 revolution- headline scoops, former President Mubarak visits, and pictures of world leaders and politicians in their visit to the foundation, making one aware that he is entering an esteemed government facility.

Al Ahram ‘traditionalism’ is reflected in its classic British-style furniture design - being a mimic of the Times of London-. The newsroom walls are woodenly coated and polished, the tables and desks are wide and made of heavy mahogany wood, and the floor is wooden parquet for the editorial section and hard floor for the journalist section of the newsroom. The room spreads on 360 meters square and accommodates the production team of Al Ahram newspaper, Al Ahram weekend edition, and some sections of Al Ahram Al Arabi magazine and the English Al Ahram weekly.

The ‘highrarchial’ ‘centralized’ ‘closed’ system of work of Al Ahram newsroom is witnessed in the separation of the room to an editors and journalists section (See figure 2). A line can be drawn between the editors’ wing and the journalists ‘kitchen’. Further the editor in-charge desk overlooks the editors’/ production support section and the journalists’ one. For Al Ahram, it is important that the production editors (language, layout, design and pictures) to be “under the eyes of the news editors” as stated by Sameh Abdel Aziz, layout and online editor of Al Ahram newspaper, and later chairman of Board of Al Ahram organization.

The computer browsing computers are next to the editor’s desk ‘to make sure that no foul information are searched using them.’ The foreign desk accommodates the only journalistic team that is within the premise of the editors section mainly because the wire tickers and news agencies computers needed to be under ‘senior’ supervision. That is why the foreign desk journalists’ movements around the desk and internal discussions are held minimal. To make sure foreign news and reports are under continuous supervision, only the wire editor/ senior journalist is allowed to take the ticker sheets from the machine or have the access password to the agencies computer.

The editorial meeting table separates the editor zone and the journalist zone. A member of the copy editors team is always present on the table to supervise and monitor journalists’ work. The table meeting table is where the 2 main meetings take place. The morning meeting starts at 10:30 where editor sand journalists discuss the plan of news and stories for the day and upon which assignments take place, and the 15:30 meeting where editors meet to discuss
the status of stories accomplished, which stories will run, pages layout and publishing procedure.

Figure 2: Al Ahram Newsroom Floor Plan
The journalist section is also set in a hierarchical form where the ‘major news sections’ are close to the “editor’s arm.” In that sense the presidential affairs, cabinet and parliamentary sections are placed in the first cubicles followed by economy, investigation, culture, specialized, sports and accidents. Further each section is headed either by a junior editor or a senior ‘trusted’ staff journalist who oversees the work process and paste. Finally journalists from Al Ahram Al Arabi and Weekly are seated in the final left cubical.

The newsroom is surrounded with senior and managing editors offices where they ‘can’ monitor journalists work via the open glass windows. Al Ahram main library is located next to the newsroom where journalists can search for factual information. Further Al Ahram picture/ image library and news archive are 50 meters away from the newsroom. The rest of the production (layout and design, language and corrections teams) takes place in the third floor where it is equipped with design Macintosh computers. The rooms are next to the vice editor in chief, editor in chief offices who have the final look on the newspaper pages before going to press.

Al Ahram organization follows ‘atypical’ news organization ‘chain-network’ management structure that can be represented with the owner/publisher—the supreme press council—sets the general guidelines and structural agenda of the publication hiring the CEO of Al Ahram Foundation as well as the editors of different publications. The advertising, marketing, production, distribution and circulation managers are nominated by the board members.

The internal structure of Al Ahram follows a top down model, discussed by Gills (1985), with the editor in chief is on top of the pyramid structure with journalists report their work to the executive editor, who collects journalists work to the page/Department editor. Selection of the stories is then done and decision structure is then moves up the line of management to the editor. Issues of editorial independence is not discussed in Al Ahram ‘closed’ newsroom management structure with several layers of executive(s) editors/ vice editor(s) in chief/ managing editor all are chosen by the editorial board. The editors on the other hands chose the junior editors and first line of supervisory management who cluster journalists into teams that are capable of fulfilling the organizational ‘government’ agenda.

As mentioned earlier, the total number of employees of the organization is 16,200, the editorial/reporter staff of Al Ahram newspaper is 480. For the past 20 years, job opportunities inside Al Ahram have been kept to minimal. Most journalists appointed are carefully selected by the editor in chief. Employment is based on ‘people of trust’ more than ‘qualified journalists.’ also because of Al Ahram financial difficulties. Al Ahram rewards the highest salary among Egyptian news organization plus annual bonuses from advertising sales and shares from profit if applicable (Abdel Haseeb, 2010; Eissa, 2012). The management maintains ‘the high salary and bonus policy’ mainly to keep the
ICTs Infrastructure in Al Ahram Newsroom

Newsrooms have always been shaped by management/ journalists’ utilization of technology. New communications technology brought major benefits for newsrooms and unnerving changes in work practices and routines. Almost all aspects of newsroom operations—including production, layout, composition, delivery, circulation, and archives—are computerized. The few deadlines a day have been replaced by rolling news. The newsroom computer system has evolved from a simple layout, text typing and wire browsing, to become a multimedia workflow engine that spans well beyond the newsroom floor and production. The potential of computer networking for journalism was increasingly recognized. The digital newsroom is fast becoming the core groupware platform and workflow engine of successful newspaper organizations.

As mentioned earlier, Al Ahram was the first news organization to receive Internet connection among Egyptian newspapers in 1994. For Al Ahram management, Internet was seen as a tool to help documentation and verification of already known facts and sources. This explains Internet connectivity was limited to the organization’s archive department located next to the editor offices. With the increase of Internet popularity among journalists and their pressure to wire the newsroom, and—most importantly—an increase of Internet connectivity in other Egyptian news organizations, Al Ahram management allowed Internet connectivity in the 10th floor journalist lounge. Internet was introduced inside the newsroom in 2001, with the change of wire service delivery to a standard online reception. However, Al Ahram management allows Internet connection partly inside the newsroom within the editor’s section. Internet connectivity were restricted to 4 PC stations (increased to 5 PC stations in 2013) called the ‘computer section’ in order to make sure that journalists are using the technology within ‘limits of Al Ahram policy’. Internet computers in the journalists lounge room is provided through ‘booking sheet’ and is always busy by journalists striving to do their work. Inside the newsroom, access to computer with Internet is for few minutes “just to pull information” (Adel, 2010; Abdel Aziz, 2013).

Theoretically, Al Ahram organization is properly wired, however the Internet has not been upgraded since 2005 even though the organization receives Internet service from the government. Internet is allowed in high-managerial and editors offices. Internet and technology services are maintained through Al Ahram Management and Computer Center (AMAC). Internet service inside the organization follows some heavy censorship. Social media and ‘un necessary websites’ are banned from access inside the organization. The center performs
high form of surveillance on Internet access as well as over the organization email—which provided explanation towards why journalists of Al Ahram prefer using commercial emails than the organization one to escape organization pressure and censorship. Wireless Internet access is not permitted inside the organization in order to maintain Internet access order inside the organization (Adel, 2012).

“The Computer system inside the organization needs real upgrade,” explains Sameh Abdel Aziz. The number of personal computers is not enough. “At least there is one computer for every 15-20 journalist.” Touring the newsroom, the computers inside the newsroom are “old and slow” as described by one journalist. The Computers regularly “down because they are not authentic and way too old and over used.” The management does not invest in purchasing authentic computers or software programs... the money is rather spent on painting the front of the organization and upgrading ‘editors offices’ than technological infrastructure,” as discussed by another journalist. Al Ahram staff members are not encouraged to bring their own laptops, even if they bring it, there is no printing facility for their work and limited Internet cables to share to maintain the bandwidth speed so it does not get overloaded. The layout and design computer is using apple Mac which has ‘-Al Nasher Al Sahafi-’ an Arabic specialized program for publishing.

Al Ahram Management and Computer Center also is responsible for the creation of Al Ahram Intranetwork portal. The portal hosts Al Ahram website portal, various Al Ahram publication websites, email system and database. As mentioned earlier, Al Ahram is the owner of www.ahram.org.eg and its mirrors www.ahram.com and ahram.co.uk -so it does not be mistaken for other
newspapers. Within Al Ahram ownership package is Al Ahram email (@ahram.org and @ahram.org.eg). The organization offers email to its management, editorial board, senior writers, and a number of ‘trusted’ journalists. The majority Journalists are not offered organization email address, fearing they use Al Ahram name to do personal reporting for other publications, which provides another explanation why members of Al Ahram newspaper are using commercial emails. The email system is hosted via Al Ahram Intranetwork portal.

Al Ahram maintains a simple database in storing Al Ahram archive (offered since 18 July 1998). Journalists and audience can retrieve past issues by accessing the date; however they cannot search the dataset using keywords. The organization has a ‘form’ of Intranetwork to transfer files from the newsroom to the layout department and to send pictures from the archive the newsroom and to the layout department.

Al Ahram spent LE 12,000,000 (USD 1.6 million) in creating its photo-database. “This is our success story,” stated Mr. Nesseem Adel Vice editor of Al Ahram. The organization obtains one of the most valuable photo-documentation in Egyptian media with over 14 million photos since the early 1900s. To keep this ‘image treasure,’ AMAC launched a project where all pictures were scanned, properly documented and stored in the Archive library. A computerized archive room is then established where pictures from the news agencies are filed into archive system. Access to the photo-database is restricted to few library personnel. Journalists’, who need archived pictures, go to the library and browse the database with the librarian to choose the picture wanted. The picture is then transferred via the Intranetwork to the newsroom, to be observed by the journalist and editor in the ‘archive computer run by another library staff to be approved then sent to the layout. AMAC is working on the programming of ‘an ambitious program’ where Al Ahram documents, past issues can be scanned, text-object recognized is archived.

In a closed centralized newsroom system, and also for budget reasons, Al Ahram does not offer mobiles, laptops or other forms of technologies to its employees. However, through the Egyptian Journalism Syndicate Al Ahram journalists are provided with special offers on laptops and special rates on mobile lines and equipment for to encourage them on using the technology. The journalist union inside Al Ahram are provide such service but on a limited base.

Al Ahram newsroom is equipped with six television sets inside the newsroom next to the editor office. The TV sets are hooked to satellite receivers only. The receivers are programmed to receive ‘approved’ news channels only. The televisions operate when ‘major events take place and need to be seen. The main technology present inside the ‘journalists quarters’ in the newsroom is telephones. Fifty-seven landline telephones were counted inside the journalist
section. Accessing internal lines can be done directly, however accessing outside line is done through accessing an external number. Accessing mobile lines needs calling the operator requesting the number and purpose of the call to be inserted in the telephone log book.

Although the number of journalists/editors of Al Ahram formulate almost 40% of registered journalists in the Egyptian press syndicate, yet the newsroom was empty but for a few throughout the production hours (between 9:00-4:30). The maximum number of journalists who were present inside the newsroom was 43 journalists/editors following the story of the burn of the Egyptian parliament on. The average number of journalists averaged 27 throughout the observation tiers. One of the main reasons interviews revealed is that journalists don’t need to be physically inside the newsroom “it is often they call their sources, write the story and dictate by phone to the editorial secretary,” stated an undisclosed reporter. Journalists in the newsroom are the ones looking for a break for publishing. And these are the journalists who interested in utilizing ICTs in their work.

**Al Ahram Journalists Use of ICTs in Daily Routine**

“You are Reporting about us, write this... how can an organization work without decent technology”.

Hassan Awad, Editor of Foreign Desk

Although the number of journalists/editors of Al Ahram formulate almost 40% of registered journalists in the Egyptian press syndicate, yet the newsroom was empty but for a few throughout the production hours (between 9:00-4:30). The maximum number of journalists who were present inside the newsroom was 43 journalists/editors in 2012 participation tier following the story of the burn of the Egyptian parliament on. The average number of journalists averaged 27 throughout the observation tiers. One of the main reasons interviews revealed is that journalists don’t need to be physically inside the newsroom “it is often they call their sources, write the story and dictate by phone to the editorial secretary,” stated an undisclosed reporter. Journalists in the newsroom are the ones looking for a break for publishing. And these are the journalists who interested in utilizing ICTs in their work.

Observation analysis showed that acquisition of technology does not mean physical availability of technology. Conducting in-depth interviews, several journalists stated that Al Ahram does not have enough ICTs available for them to use. “Computers are usually out of service,” This was further reflected in some of the comments provided by journalists stating that not everyone has access to Internet technologies or computers; others stated Al Ahram
management are using obsolete technologies that cannot satisfy the pace of gathering and tapping information.

Twenty one years after the introduction of ICTs inside Al Ahram newsroom, journalists are still testing their way using ICTs in their daily routine. The majority of journalists do not use ICTs inside the newsroom. Quantitative survey showed that 23.2 percent of journalists/editors use at least one form of ICT once per day. On the other hands, 26.3 percent mostly editors and senior journalists (over 50 years old) stated that they don’t use ICTs inside the newsroom and do not intend to.

During the period of study, seventy-one journalists were seen using the computers during the entire period of study (averaging seven journalists per day) spending almost one hundred and four hours. The maximum number of journalists using computers was limited to fourteen over the span of 10 hours. Typing was seen as the primary use of computers inside the newsroom. Throughout the period of study, only six journalists brought their own laptop to do their work, half of them were in the 2013 wave of observation. Out of the six journalists, three brought their own mobile USB for Internet connection. The rest turned on two cables for Internet connectivity.

ICTs as a tool for their ‘personal use’ or to ‘pass time at work,’ not as tools that can help develop their work. Examining Al Ahram journalists’ response from the 2010-2013 interviews, reading publications online and checking personal emails are journalists’ top priorities while using the Internet. Elements of Interactivity with audience, browsing the Internet searching for information, exploring multimedia materials, among other computer assisted in reporting techniques are still rarely if not never used or observed used by Al Ahram journalists.

Doing their work, Journalists’ depended mainly on telephone. During the course of observations, six hundred and eight telephone calls were counted, besides three hundred and eighty mobile telephone calls. The ‘traditional brown-dasht papers’ are still seen as the primary form of writing news, and press releases from the cabinet of ministry and different other government bodies were seen lying throughout the newsroom. Results from the survey confirm the fact the journalists still depend on traditional forms of data gathering – Press releases, fax and Al Ahram sources. The closest new form of technology used by journalists is satellite television with 66.7 percent of Al Ahram journalists use Satellite channels as a source where journalists use on a daily base as seen by journalists response to interviews.

Using new technologies are seen as compliment to traditional media. Journalists cannot present their news stating that the Internet or any of its sources is their primary source for information. The management will ‘immediately’ refuse. Internet is seen by the management as an add-on to the traditional news value seeing ICTs resources are seen an untrustworthy to the traditional government ‘news releases.’
Al Ahram Journalists Online Sources: A Closer Network Look

Studying browsing activities and bookmarks goes beyond studying how journalists are utilizing ICTs to ‘interact/ network’ with their online resources. Further studying links is important to understand journalists/ Organization attitude towards online sources. During the observation period, Al Ahram journalists searched for 68 links (18 links in 2010, 22 in 2012, and 28 in 2013). A closer look at the sources of links shows that all three organizations, Al Ahram depended on international ‘traditional’ sources (especially US based media including CNN, NYTimes, Los Angeles Times among others) than Arab and Egyptian ones. Further, it examining the links showed a the tendency of Al Ahram to search for traditional and official media. The majority of links from Al Ahram were from official sources which reflect the ‘official’ identity of the newsroom.

Observation showed that journalists from Al Ahram were mainly logged to Arab television channels online (mainly Al Arabia and Al Jazeera) searching for information on Arab affairs and position towards the Egyptian revolution or “information that are attacking Egypt political stand so that it can be dealt with ‘officially’” (Metwali, 2013). This was reflected in the link analysis with almost quarter of searched information is of political nature. Another 25 percent of the search was devoted to International news, culture, art and economy. It must be noted that all journalists search were from ‘official’ or ‘media’ sources. The only form of alternative media used in reporting was from journalists from the Sports section searching for tips and rumors from club fan blogs, and social media. This was also reflected in journalists search with 19 percent of links accessed came from sports departments.

Analysing the sources as networks, it is clear that Al Ahram maintains its closed ‘official’ chain network structure online. The management of Al Ahram allows for a limited number of predefined online activities that is followed by journalist. Further, only a few journalists have access to the online content and the management maintains ‘centralized’ control over the medium.

Interactivity with Audience inside Al Ahram Newsroom

With the development of web 2.0, people started utilizing ICTs for communication and interaction. This trend forced newspapers to accept the notion of citizen’s involvement in the news making process. Journalists started to collaborate with their audience in content creation. In democratizing societies, journalists’ virtual interactivity with audience and facilitation of discussions between different activists, political bodies and citizens helps to revitalize democracy. Journalists’ role, hence, expanded from simply reporting about the political process to being active participant in the social democratization process. In other words, the journalism process shifted from a top-down lecture model to an open dialogue with audience.
Journalists’ traditional role being gatekeepers changed with audience becoming more of information-watchers between different society members ‘nodes’. In Egypt, the notion of changing role of journalist is still in its primary stage. For journalists in Al Ahram, especially editors, this concept does not exist. Al Ahram editors see themselves as the ‘guiders to social welfare.’ “We know the inside of the political process, and we can see what people not aware of,” (Metwali, 2012). For a number of journalists in Al Ahram, especially senior journalists, they also refuted the statement adding that leaving this role is seen not only ‘bad to the society but also impossible for a country like Egypt where news order must be maintained to avoid chaos. “We are the keepers of the social norms and welfare system... audience lack political knowledge, we are the one close to the decision making ring and our role is to educate people about that process telling,” (Metwali, 2012).

During the period of study, Al Ahram website was not as a tool of interactivity. During the study period, the website of Al Ahram was not accessed inside the newsroom except in three cases, and it was by journalists checking if their news were included in the online edition of the newspaper. Al Ahram sees its website as a tool to expand the print version circulation. The newspaper management sees in letters to the editors and personal meetings as the ideal methods of interactivity. This further echoes previous discussion that there are minimal forms of interactivity using the website and seldom people use the website to send letters to the editor and seldom the email account is checked by the webmaster to see if people communicated with the organization. “If people want to communicate and send their complain, it is easier to send a snail mail, and better to send their documents of proof, so we can verify their complain and publish it,” stated one of Al Ahram copy editors. Further, citizens can visit Al Ahram building, however, they are not allowed into the ‘journalistic area,’ they are shown to a sitting area next to the entrance door to write their complain and give it to the Public Relations department, which sends it via internal post to the editor.

No sign of use of ICTs interactivity were witnessed inside the newsroom. A number of journalists reported that that social network websites are not accessible and filtered by the newspaper management “to control access for un necessary information,” (Adel, 2010). Only three times were counted where journalists were using social network website (facebook) using however their own laptop computers and mobile USB for Internet access. “We have to find our way for accessing information... we have to find information beyond the government and we need to get published, but the trick is not attributing the information and interactivity to the management,” stated one journalist from the foreign desk. “This explains less people are visiting our website and our facebook page,” stated Sameh Abdel Aziz, multimedia editor of Al Ahram newspaper who added that people need journalists who are engaged with them online and we are still looking for a better and faster printer.”
It is worth noting that the news organization started to utilize social media websites, especially Facebook after the 2011 revolution. It was seen as a tool not only to promote Al Ahram content but as a tool to interact with audience, especially among younger generation journalists. That appeared in the results of the 2012 wave of observation where several junior journalists saw audience as ‘partners’ in the news making process and ‘compass’ pointing towards social agenda, hence better journalism can occur when journalists are ‘networked with their audience. Although the concept of gatewatcher was not heard within the newsroom except from 3 journalists, still several journalists in the 2012 observation tier understood the core concept. “Journalists are part of the society; if we don’t listen to the street... then we are not doing our job... [we will be then] another newspaper in the market,” stated Ibrahim Ali journalist in Al Ahram who added that “news is becoming an ongoing process and people are becoming as part of the news making process as professionals... as the government and the president himself.” Journalists agreed that their news organization Facebook page is turning into a forum for audience to go beyond consuming news to “reflect, analyse, and examine the effect of news on their daily lives and we need to be part of that discussion and report with and about it.” (Amir, 2012)

For audience, Facebook was more than a tool to communicate with Al Ahram journalists and management. During the course of observation, audience feedback seemed to be a tool also for evaluating journalistic performance. Among feedback, audience sent 13 feedback messages correcting factual errors in 7 stories. Further 34 messages were counted in 18 stories providing missing information. In 2 occasions, audience sent comments accusing journalists of plagiarizing their stories providing links to the original stories. This might explain the reason why in the 2013 tier of observation, a number of journalists and editors changed their position towards. For the majority of Al Ahram journalists interviewed in 2013 (76 percent), audience should embrace their role as recipients of the news. “All discussions about citizen journalism and users comments on news are hype and it will soon be over... Journalism is a business and it has enough troubles already” stated Abdel Moneim Saiid, former chairman of board of Al Ahram. Audience interactivity is not an option “as audience are not ready yet,” as stated by one of the senior editors of Al Ahram. Similarly audience discussions are not material to be discussed in the newspaper. “one cannot truly learn about people’s ‘vent’ as in most cases it is personal and without any solid proof,” answered one managing editor of Al Ahram who wants to be anonymous answering the query whether the newspaper is ready to use audience feedback as story ideas. His opinion is shared by the majority of the editorial staff as well as senior journalists and a number of reporters who believed that audience discussion belongs “to the coffee shops” not on the pages of Al Ahram which needs to “continue its role...
as a guard” for journalism not part of “yellow journalism trend,” stated number of Al Ahram journalists.

Management Attitude toward ICTs Use inside Al Ahram Newsrooms.

The reinvention of newspapers in the digital age needs another reinvention in the newsroom management attitude towards technologies. The quality of newspaper leadership is directly related to its ability to innovate and manage ICTs in the innovation process (McLellan, 2007).

Throughout the For Al Ahram, the presence of ICTs is important for the “prestige” of the organization, however the majority of journalists interviewed stated that they believe that Al Ahram management is not aware of the importance of the presence of ICTs inside the news organization. The majority of journalists stated that the editorial body does not consider the presence of computers or Internet infrastructure or applications as important as the presence of fax machines and telephones. Further, several journalists interviewed stated that the management does not encourage the journalists in utilizing the available technology. Several editors interviewed saw the presence of a faster printer is of more value than investing in ICTs infrastructure. However, editors of Al Ahram stated that they do have a 5-year plan to implement and develop more ICTs inside the newsroom.

Furthermore the organization sees that it is important to separate the “online journalism” and “online production from the “real newsroom.” Multimedia and online journalists are not invited to the daily news meetings during the period of study. Further the online department and staff of AMAC are not part of the organization planning meetings, “their role is still viewed as a supportive team whose jobs does not go beyond double checking information and or provide pictures or background information,” (Abdullah, 2010). For some of Al Ahram journalists, the online teams are seen as the “geeky technical guys” whose job does not exceed that of making PCs start, looking for paper jams in the photocopy machine and printers. Their journalism work does not exceed “archiving and presenting factual information,” stated undisclosed reporter.

A multiskilling newsroom is not among the priorities of Al Ahram news management, see journalists ability to interact with the sources, data analysis, using multimedia elements are not essential tools for their journalists. For Al Ahram, the skill journalists need to possess and master is to write “in Al Ahram style” properly and keep their ‘phone book in order with the proper sources.’

Journalists of Al Ahram were split in their attitude towards the utilization of ICTs. One group followed the management orders. “We want to keep our job and we want to build a career here.” “It is not easy to use ICTs when you will be prosecuted by your editor on your sources trying to publish” “re writing the PR releases are easier” as stated by a number of journalists. For another group,
especially during the 2012 and 2013 observation round, and they were quite a minority, using the technology was important to develop their work, but not necessary tell the management about it. “The future of journalism is there and I need to be part of it” “No one can be sure to continue in this place... one day they can dumb you and you need to be ready using the connections you had but more importantly use the skills others possess” “I am actually optimistic that one day the organization will embrace ICTs and there will be a change in the organization structure and to be part of the ‘expected’ new order one needs to be ready,” as stated by a number of Al Ahram journalists.

Convergence as a concept is primarily used to document the emergence of new technologies inside the newsrooms, the changes in work routines and organizational structures connected to these new production arrangements, the redevelopment of news formats across all media and the impact of these phenomena on journalistic work.

In that sense, convergence is fairly a new term for both the editors and journalists of Al Ahram. One editor of Al Ahram defined convergence as “a new set of printers that can be produce more work in less time.” For that same editor, technology is a new hype that is very fragile not suitable for journalism work. He stated that he is proud of the old typewriter inside his office. “Two sounds make my day, the voice of the typewriter, it is like I am a soldier and the sound of the keys are my bullets... the second sound is that of the printer rolling with the paper being printed.” Sameh Abdullah, the new appointed ‘new media’ editor, stated that introducing ICTs and convergence ideas is a threatening idea to many of the senior staff stand as a shield against introducing new ideas. “They like the status quo...sometimes ideas can be a threat to keep your position.” But not only the senior staff, are the threat towards introducing new ideas, the government is likes to keep its control over the organization. “Technology is used only to put the old content in a new serve better dissemination... convergence is a process and we will one day reach there one way or the other, but whom it serves is another question,” stated Adel, editor of AMAC.

Figure 4: Convergence Strategy in Al Ahram newsroom
To Al Ahram, convergence is a 5-year process where Al Ahram needs to implement through evolution. The process of convergence strategy depends on continuous negotiation between the multimedia department and the management and journalists to reach settlements on proposed plans. The plan (See figure 4) include developing and upgrading the current Infrastructure, wiring the newsroom, installing new computer stations. This goes parallel with introducing workshops to train journalists on using ICTs. The management will endorse the programs offering financial incentives for trained journalists to encourage them on acquiring ICTs basics. Other programs and incentives will further be developed over time to develop a multiplatform newsroom developing journalists’ ability to interact with the sources, data analysis, using multimedia elements. At the end of the first 5-year phase ICTs, according to Sameh, should be integrated into the policies of the organization on the one hand and journalism practices on the other.

Measuring Convergence inside Egyptian Newsroom

Newsroom technological convergence passes through two stages, structural convergence, and information gathering convergence. For Al Ahram, it is still stuck in the tactical/structural convergence primary stage (See figure 1). Al Ahram management did not recognize yet neither the importance of ICTs infrastructure inside the newsroom nor utilizing ICTs in news production. Further, the management did introduce new positions except a multimedia editor ‘for future plans’ seeing his role is to develop the website structure to make it more appealing to attract ‘the lost audience.’ Many of Al Ahram journalists recognize the importance of multiskill reporting and indeed some of them are bringing their ‘own technological gadgets’ to develop their own work. These attempts are considered individual attempts to be part of the ‘published groups,’ not a structural plan of involving ICTs in production. Participant observation and interviews showed that the management only accepts information from ‘official’ and ‘credible’ sources. Finally, the news organization is still shoveling its offline content online. Although the management publishes its online content for 20 years yet the management is not committed to update the website content. Even when breaking news occurs, the management philosophy is to publish the content in the ‘original’ offline version first. With no original online content or interaction with the audience, no plans for multi-platform publishing, Al Ahram content is still rapt in the first phase online journalism.

Further, converging Al Ahram newsroom is following a ‘difficult convergence’ model. ICTs technological convergence is not a central plan to the organization strategy, who aims at keeping the status quo. Looking at the Egyptian government as the newspaper’ audience, makes Al Ahram leadership committed no trying to adopt technologies that can bring criticism to the management by aligning to the audience agenda. Similarly, Al Ahram management is not characterized as an‘innovative culture’ or ‘risk taking’.
Adopting new technologies needs to be approved by the government. For example, for the past 15 years Al Ahram has been trying to partner with Egyptian television to create pro-government news network that has an online presence linked to Al Ahram website. However the government disapproved of Al Ahram plan fearing that such partnership can liberate their ‘agenda.’ Furthermore, convergence is also following the “difficult model” since Al Ahram newsroom is not integrating ICTs inside the newsroom and that online production is segregated from the newsroom. The majority of journalists are not informed about the online production. Similarly, the online staff is not invited to attend daily meetings or development plan meetings.

Conclusion

In order to answer the first research question, ICTs as technology is often thought to bring radical and fundamental change at the organizational structural level, where the boundaries between original and new traditions of communication are becoming less clear and the relationship between different forms of media production are characterized by increasing co-operation and compatibility.

Dealing with Al Ahram media organization, ICTs diffusion proved to be a form of slow evolutionary rather than revolutionary. In terms of technology ICTs are available in the newsroom; however, the management main focus is the traditional printed version. It is clear that organization does not integrate ICTs within newsrooms for the purpose of the development of the work quality. For Al Ahram news organizations, ICTs is an added value primarily serving as an international edition to the organization’s original print. News organizations don’t encourage using online material without attributing information from a reliable source; i.e. the government. It is the journalist’s decision to use ICTs in his work production.

Al Ahram Organization websites further assert the current climate that newsroom convergence is rather evolutionary. Al Ahram news portal was described by the majority of journalists as being ‘fairly’ designed and ‘Poorly’ administered and moderated. Journalists further testified that the websites fail to attract audience, since the majority of the content is shoveled from the printed version. Interview analysis indicated stagnation in Al Ahram news organization online presence where most organizations fail to present original online content, update information presented, or interact with their audience. Furthermore, journalists testified that their news organizations do segregate between online and traditional journalists where online journalists seen as second-class journalists. Online Journalists are seen as assistant journalists whose job is to build news archives or help journalists produce their ‘real work.’

Reviewing Journalists’ attitude towards incorporating ICTs in their routine, showed diffusion of ICTs ‘online’ elements in their ‘offline’ routine activities. It is
clear that journalists do use ICTs for developing their own work and in order to keep up with the competition in the market. However, the journalists’ level of interactivity with news media did not exceed tapping information online. Both observation and interviews showed that the idea of network journalism is still in its initial stage. Several news organizations as well as journalists stated that audience role is not of particular importance in the process of news making. The failure of Al Ahram to look at ICTs audience networking potentials forced respondents to look at other online alternatives where they can look for ‘news’ information, communicate, interact and network regarding topics of their concern.

Furthermore, many journalists failed at seeing their organization websites as a ‘space’ for journalist-audience/ audience-audience networking. The increasing number of journalists who remained impartial towards these questions showed that journalists can not yet find the proper tool to communicate and interact with their audience. Few journalists reported that they rarely join networks or create network community to communicate with audience or sources of information. In addition, journalists, who reported to agree that news organization websites should be a tool for communication between journalists and their audiences due to the importance of the role of audience feedback in the process of journalism making, stated that they usually do not interact with audience and only few journalists reported using audience feedback while reporting.

It can be concluded that there still are barriers that hinder the full adoption of ICTs into news production. Individual barriers, organizational, technological, professional, legal, and governmental barriers are defined as the main problems hindering the evolution of the adoption. Although time changed the dynamics, the order and the levels of barriers, however time also showed an increase in the intensity of the problems.
The role of social media on the building of more plural agendas

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Introduction

The widespread increase of the users Internet penetration and in particular the growing use of social media accelerates a major transformation in the media system. Currently, citizens have easier access to information (Rasmus Kleis Neilson, 2012) and it is more likely that they to contribute in the creation and dissemination of it. Social media promotes greater interactivity between audience and broadcasters blurring in many situations the differences between these roles. Social media appears to supply a more open space to facilitate the exchange and dissemination of ideas of various social actors that previously had limited access to traditional media (Dahlgren, 2005). However, trying to avoid a cyber-optimist approach we must ask if this space really allows new players come to be heard by many people, or if only an elite (corporate or state) continues catching the levels of visibility necessary to attract public attention and achieve that their ideas can be heard. Perhaps we are witnessing the emergence of a new elite, but after all as any elite with a minority character.

This research seeks to provide answers to the following questions: Are social media use promoting more plural agendas? What is the level of coincidence between the multiple agendas (media, policy and social media)?

These questions have a number of implications in the democratic field. First, the MPs expressing in speeches reflected the concerns of citizens and the ideas of opinión leader on social media. Second, in case that the matters discussed in social media whether or not different from those finally included in the media agenda; It is important to assess whether it is appropriate to speak of a more plural and inclusive political and media agenda and, as if the media and political agenda are permeable to what is being discussed through social media or conversely social media are completely aligned with traditional media. One could argue that we have a more representative agenda that takes into account the concerns expressed by a wider range of actors, which would imply a greater representation of the interests that make up a society.
Idea that is not without criticism by the risk of having a media and political agenda at the mercy of what is discussed at every moment in social media, maybe popular and controversial issues but not necessarily the most important for the general welfare.

The fact that more players can express and spread their messages, we expect to observer a larger and more diverse set of demands. However, in a context of information abundance the scarcest resource becomes attention (Davenport & Beck, 2001; Simon, 1971) The attention you can give to the various issues has a finite character, both the traditional media and the policy makers continues with the role to determine and prioritize the agenda (Jennings et al., 2011; Jones & Baumgartner, 2005). Similarly it happens in social media; every moment new issues are competing for citizens attention (Weng, Flammini, Vespignani, & Menczer, 2012) therefore even though social media more players have a chance to talk, really only a few are catching citizen attention and in this sense they are being taken into account (González-Bailón, 2008; Hindman, 2008).

We put forward three hypotheses: First that peer relationships (homophilia) or between groups of the same ideological affiliation prevail within social media, remain sceptical of the revolutionary character of new technologies in terms of access for a more plural agenda between political actors (Welles & Contractor, 2015). Second that it is a strong relationship between being visible in traditional media and social media; In spite of the possibility that more citizens can propose various issues through social media, their agenda is still set mainly by traditional media (Wallsten, 2007). Third the issues with greater emotional charge are the most visible on the agendas, both traditional and social media (Walgrave & Van Aelst, 2006).

**Design research, data and methods**

To answer our research questions we analyse the different agendas in Catalonia between June 1 and December 31 of 2012, comprising two official terms of the Catalan parliament. This period was chosen because in terms of social media penetration it is considered that in this year (2012) Catalonia reaches maturity in the use of social media rates (Fundacc & Institut Comunicacio, 2012). The period under review in Catalonia is particularly important to test how far the Web favours pluralism facilitating interchange between extreme positions with respect to how and by whom the information is diffused. In this period the regional government called anticipate elections in a context of growing social tension resulting from the increased support to the independence of Spain and the right to decide by a growing part of the Catalan society (CEO, 2012).

In what we call the social media agenda, we use the Topsy service to get the data and identify the most common issues and trends, in this platform we do advanced searches filter by period (second half of 2012) and place
Topsy has access to Twitter firehose (all the Twitter database) that allow us to have access to historical tweets. In addition with the Twitter search API we get a sample of Tweets and actors during the elections of November 25, 2012 in Catalonia (25n). This sample was get from November 18 to November 26 of 2012, it has 45,771 tweets on the elections of 1,380,000 messages generated on this subject (Barcelona Media, 2012). With this sample of Tweets of the 25n we analyse if Twitter can be considered an instrument to facilitate discussion between groups with opposing ideological positions, or otherwise contributes to strengthening relations between groups with similar preferences but isolating them from the set social. In this sample we applied a cluster analysis to assess the heterogeneity within groups and the interchange between groups. The algorithm we use for clustering was Wakita Tsurimi which privileges the number of links and exchanges between adjacent nodes to create groups, (Wakita & Tsurumi, 2007), also we applied common measures of network centrality to identify the main brokers.

Although Twitter is not the social media most used in Catalonia (first it is Facebook and YouTube), we chose to analyse the presence of opinion leaders (party leaders, traditional media, newspaper, academics, etc ...) in Catalan society in where Twitter is a fundamental place to identify this profile of actors. In general Twitter presents few barriers to entry, is available in 20 languages and with more than 500 million accounts (O’Carroll, 2012). In this sense represents the largest “forum” for the connection of citizens from all walks of life, it is a catalyst for action and a vibrant expression of a public sphere (Brooke 1998) or at least exchange ideas and information. In the Spanish context Twitter is the most used social media for disseminating information of a political nature (Pensamiento Público, 2013)

To explain the interconnection between Twitter and the traditional media agenda we analyse the most read newspapers in Catalonia La Vanguardia and El Periodico (Fundacc and Institut Comunicacio 2012), using FACTIVA database we obtain all the daily news during the period (10,854 articles), from here we compare what agendas (social media or traditional) allow more items and what type of items achieve the highest visibility.

To analyse the policy agenda we get all transcriptions of parliament general sessions in the second half of 2012 (16 sessions 960 pages of transcripts).

Such is the volume of data to do a manual scan in a prudencial time for a single investigator would not be acceptable. One of the contributions of this research is the use of techniques for automatic analysis of large volumes of text, in order to identify patterns among the most frequent words and the associations they have, just as we apply network analysis techniques with

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1 API-Application Programming Interface. To analyse the likely bias of the different Twitter API we recommend (Gonzalez-Ballon, Wang, Rivero, Borge-Holthoefer, & Moreno, 2012)
cluster algorithms to establish the dissemination and exchange of information between the various actors in the debate on Twitter. In this sense, this work marks the beginning of an ambitious project, more long-term oriented comparisons in other places in the world context.

**Main findings**

When we analyse the most visible issues on the social media there are not necessarily political, soccer and Barça catches the highest attention. We could argue the political slogan that the *Barça team is more than a club*\(^2\), as it was said iteratively a former President of the club, but it is a hypothesis that goes beyond the capabilities and interest of this work.

We can see that the other issues that achieve greater visibility are associated with the process of self-determination of Catalonia and the elections of November 25, 2012 which would not be a surprise because of the period under review, but reaffirms our third hypothesis in the line of Walgrave and Aelst (2006b), that sustain that the subjects with a strong emotional charge are the most visible. The issues that are in the top positions in terms of visibility are those with a strong emotional charge among people like football, self-determination and childhood cancer. In the next figure (1) we can observe the most visible items in Twitter according to TOPSY during the second half of 2012.

\(^2\) [http://arxiu.fcbarcelona.cat/web/Fundacio/castellano/unicef/opcions/carta_laporta.html](http://arxiu.fcbarcelona.cat/web/Fundacio/castellano/unicef/opcions/carta_laporta.html) (20/05/2015)
The figure above provides the following information: first includes the 11 most visible links on Twitter, (tweets, retweets) that is the number that is presented on the right side of the figure (the letter K = thousands); in the small trend curve for each link the following data from left to right, first the amount or number of original tweets that caused each link, second potential impressions which is an indicator that gives us Topsy based accounts offered twitter that have spread to the message and in relation to their number of followers, mentions and retweets indicates the potential scope of the message, a greater number of impressions means that the message has a greater visibility. Finally, two indicators one that provide the acceleration of the message in terms of diffusion rate on a scale of 1-100, the other is the time that has presented the
highest level of attention message regarding the date of getting the data. (October 3/ 2013). We focus on links sent through the tweets as a way to identify links between what is had been disseminated through this network and the other agendas. We can observe (figure 1) that in the most visible links all of them were send by traditional media (El Pais, and Arà, both newspapers)

Among the actors (organizations and individuals) more visible on Twitter, in the first positions there are sport players like Gerard Pique and Cesc Fabregas the
second one at that moment from Barcelona club, if we exclude sport players (figure 2 above) the most visible on the twitter sphere were the Ara newspaper (pro-independence), followed by Catalonia Press; Andreu Buenafuente a showman, Carles Capdevila editor of the newspaper and other journalists of the same newspaper, an organization supporting the independence (Llengua Nostra), and Joan Subirats, professor of political science at the UAB who writes on El Pais and La Vanguardia. On the top 30 players in terms of visibility, the vast majority is positioned in favor of independence or are linked to organizations that publicly claim (except Buenafuente and Subirats). We can see the list on the figure above.

What we see on Twitter, perhaps heavily influenced by the period under observation is clearly issues that arouse passions and polarization, football and self-determination. The most visible actors are also in relation to these issues and in particular have a close relationship with traditional media (El Pais, Ara), that are very popular on social media but not the most read in Catalonia.

In traditional media Catalan domestic policy issues has the greatest coverage with almost 20% of all analysed news, October and November that they were pre and electoral periods are those with more news. With respect to the following issues more visible display gives us a first idea of the issues that have had more attention in the media agenda under the period under review.

We found that words like Catalans, Spain, government, agreement, among others, are those with greater visibility. Self-determination, N 25 election and the economic crisis are very similar to what we observed via Twitter recurring themes. We also note terms associated with social rights and claims closely linked to the issue of economic crisis and austerity policies.

We analyse in more detail the most common terms based on proximity and frequency with other terms to understand a little bit more the context of the most visible terms, we show in the following table:
Table 1. The most visible terms in traditional media

<table>
<thead>
<tr>
<th>Word</th>
<th>Ng Association (greater correlation 0.20-max.1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Govern</td>
<td>Courage, ultranationalist, save, place, cohesive</td>
</tr>
<tr>
<td>Màs (in relation to the president of Autonomous Community)</td>
<td>Cruel, next, talkative opponent, networks.</td>
</tr>
<tr>
<td>Generalitat (government of the Autonomous Community)</td>
<td>President leaves, clap, hurry, reaffirmed</td>
</tr>
<tr>
<td>PSC (Socialist Catalan party)</td>
<td>It will rebuild, demonstrate, absurd act, approach</td>
</tr>
<tr>
<td>Crisis</td>
<td>Economic priority, combat, output addresses.</td>
</tr>
<tr>
<td>Catalans</td>
<td>Political, abort, decide, deciding, silent</td>
</tr>
<tr>
<td>Spanish</td>
<td>Cohesive, joke, huge, expressed, fails</td>
</tr>
<tr>
<td>Spain</td>
<td>Explore, agree, Catalonia, constituents indebted</td>
</tr>
<tr>
<td>Junqueras (leader of independentist party ERC)</td>
<td>Approached, reached, appeals, bet, supports</td>
</tr>
<tr>
<td>Consultation</td>
<td>Date, sovereignty, legal, convene win</td>
</tr>
</tbody>
</table>

Source: Factiva, Vanguard-Daily Newspaper.

By terms association we confirmed what we mentioned in the previous paragraph of the most important issues on the media agenda. Identifying issues through this agenda, the coincidence with the most visible issues in Twitter is very high.

Regarding the policy agenda we see a turnaround in mid-July (plenary of July 18). Initially different public policy issues came to have a high visibility, from July 19 the visibility is for the issues associated with what is called the fiscal pact (it was a negotiation to improve the Catalan funding with the Spanish government) the process of self-determination and independence, the call for anticipate elections and the second investiture of the President Màn; It is very visible the argument raised by the existence of an asymmetric relation (in terms of taxes and the level of funding by the Spanish government). Here we do not present a table that the previous before (table1), because we decide to analyse each parliamentary session, in that way we need a huge table, because of that we privilege these set of word clouds (figure 3) to visualize the most visible terms on the policy agenda.
Figure 3. Word clouds with the most visible terms on the policy agenda.

Policy Agenda (The 150 most visible terms)

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 June</td>
<td>[Word cloud image]</td>
</tr>
<tr>
<td>7 June</td>
<td>[Word cloud image]</td>
</tr>
<tr>
<td>13 June</td>
<td>[Word cloud image]</td>
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<tr>
<td>14 June</td>
<td>[Word cloud image]</td>
</tr>
<tr>
<td>4 July</td>
<td>[Word cloud image]</td>
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<tr>
<td>5 July</td>
<td>[Word cloud image]</td>
</tr>
<tr>
<td>17 July</td>
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<tr>
<td>18 July</td>
<td>[Word cloud image]</td>
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<tr>
<td>19 July</td>
<td>[Word cloud image]</td>
</tr>
<tr>
<td>25 July</td>
<td>[Word cloud image]</td>
</tr>
</tbody>
</table>
Until July 18 the policy agenda presents a wide range of issues of concern to the legislators, contrary to what occurs in traditional media where the impression is that the most visible issues are the most controversial, in spite of the limits that can present the political agenda because different groups are seeking to claim their interests and that them are finally setting in the agenda. The political agenda contrary to our initial expectations is more diverse with regard to the issues that eventually appear in media. While Twitter and the
media agenda observe a close agreement among the most visible issues in the first part of the second half of 2012 is not the case for the policy agenda. This situation seems to confirm the idea that traditional media only become more visible with the most controversial issues, which generate more passion. Twitter seems to follow the same trend.

About the question if Twitter promotes the exchange of messages between similar ideological groups which have alike characteristics (homophilia), generating greater social polarization and fragmentation (our first hypothesis). Analysing the clusters implemented through the tweets exchanged during the 25n campaign, the result was not as we expected because when we analyse the groups of accounts and their connections, it is not clear a pattern that explains these connections or interchange of messages. We cannot identify that the groups share a common ideology or a common position about independence. The groups seem really heterogeneous on ideological terms and about their position respect to the independence. This may be an interesting finding but a further study more focus on the profile of accounts members of the groups is therefore suggested.

Beyond the cluster analysis we focus on the centrality measures of the whole Twitter issue network (pagerank and betweenness). Our main interest is to identify which actors are the most important information brokers. If they favour the interchange of information between ideologically contrary accounts or just link with accounts of similar stance. In terms of betweenness the most important information brokers are political parties. The next table (2) presents a list of the 20 most important information brokers at the issue network, we highlight the rows that are the accounts of mainstream media or the accounts of journalists of these media.
Table 2: List of the most important information brokers on the #25n

<table>
<thead>
<tr>
<th>Rank</th>
<th>Top 20 Vertices,</th>
<th>Betweenness Centrality</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>esquerra_erc</td>
<td>1,000</td>
<td>Nationalism left wing political party</td>
</tr>
<tr>
<td>2</td>
<td>ciu</td>
<td>0,753</td>
<td>Nationalism center right wing political party</td>
</tr>
<tr>
<td>3</td>
<td>ppcatalunya</td>
<td>0,652</td>
<td>Spanish political party, is the local branch of the Spanish government party</td>
</tr>
<tr>
<td>4</td>
<td>socialistes_cat</td>
<td>0,565</td>
<td>The Catalan branch of the PSOE, it is sociodemocrat party. There are division between the Spanish and Catalan party about the right to choice</td>
</tr>
<tr>
<td>5</td>
<td>icveuia</td>
<td>0,404</td>
<td>Left wing and ecologist party claims for the right to choice.</td>
</tr>
<tr>
<td>6</td>
<td>elmonarac1</td>
<td>0,394</td>
<td>It is the main local radio in Catalonia. Rac 1</td>
</tr>
<tr>
<td>7</td>
<td>_cafeambilbet</td>
<td>0,309</td>
<td>It is a political magazine with a high level of audience specifically in one of the most important regions of Catalonia, Gerona.</td>
</tr>
<tr>
<td>8</td>
<td>estudiuem</td>
<td>0,184</td>
<td>It account of a research conducted by the University Complutence about the elections</td>
</tr>
<tr>
<td>9</td>
<td>naciodigital</td>
<td>0,170</td>
<td>It is a digital català newspaper that support the independence, also has financial support from the Catalan Goverment</td>
</tr>
<tr>
<td>10</td>
<td>aliciascamacho</td>
<td>0,158</td>
<td>It is the candidate of PP català.</td>
</tr>
<tr>
<td>11</td>
<td>Baldia</td>
<td>0,128</td>
<td>It is the most important (audience) talk show in the private TV of Catalonia</td>
</tr>
<tr>
<td>12</td>
<td>alfonslopeztena</td>
<td>0,120</td>
<td>It is a politician and candidate of SI, that lost their seats in the last elections</td>
</tr>
<tr>
<td>13</td>
<td>margapayola</td>
<td>0,119</td>
<td>It is official member of CIU in particular of the nationalism faction CDC</td>
</tr>
<tr>
<td>14</td>
<td>perecampscampos</td>
<td>0,098</td>
<td>He is artistic promoter, and is near IU andVerts.</td>
</tr>
<tr>
<td>15</td>
<td>lliistarres</td>
<td>0,096</td>
<td>Personal account of an economist, due to his profile message we can assume that support the independence</td>
</tr>
<tr>
<td>16</td>
<td>isagueri</td>
<td>0,094</td>
<td>Personal account of Isabel Guerrero activist who support the right to choice. Also she is part of “indignados.,” the called iaioflautas</td>
</tr>
<tr>
<td>17</td>
<td>bernatdedeu</td>
<td>0,090</td>
<td>The personal account of Bernat Dedéu. He is a journalist of a catalan newspaper Avui, also he is member of the directive assemblies of one the most traditional think thanks in Barcelona, the Ateneu Barcelones.</td>
</tr>
<tr>
<td>18</td>
<td>agenciaacn</td>
<td>0,084</td>
<td>It is the Català agency of news.</td>
</tr>
<tr>
<td>19</td>
<td>pere_navarro</td>
<td>0,078</td>
<td>It is the president and candidate of the PSC</td>
</tr>
<tr>
<td>20</td>
<td>quicosalles</td>
<td>0,078</td>
<td>He is journalist of naciò digital the newspaper that supports independence.</td>
</tr>
</tbody>
</table>

In the 65% of the cases the most visible accounts (in terms of pagerank) also have the highest level of betweenness there is a strong positive correlation in all the network between this two indicators (94%, N=8.885, p< 0.005, one tailed). We expect to find if some of this top information brokers link to opposite stance accounts. Because, you can be an important bridge but just between accounts that share your same stance, it seems to be the case of Esquerras that has the highest level of betweenness but in an issue network dominated by the independence frame. The only cases that we identify that link with opponents or with accounts that do not share the same stance were the PPC.
with the Catalan agency of news (agenciaacn) and the right democratic and nationalism party CIU with the newspaper El Periódico.

We have to analyse the graph until the position number 30 in terms of betweenness (not included in the table 2) to find and account which favor the interchange of information among the different spectrum of ideologies and parties. The titular of this account is Terranoticias, which is a news aggregator that their owner is the Telefónica group, one to the biggest worldwide ICT groups. We can visualize the position of this actor in the next figure, figure that shows the most 50 most important information brokers on the issueneretwork, in this figure the tweets are blue and the retweets are yellow.

Figure 4. The most important information brokers on the #25n

![](image)

We examine in detail our network until the position number 100 in terms of level of betweenness and we do not find any other media or any type of account interchange information with more than one party of a different ideology or with other media with other stance about independence.
Discussion

After analysing the entire second half of 2012 and in particular the elections of 25 N in different agendas of Catalonia, what we see it is that only a few issues and actors manage to be visible. In this sense it is possible that many can participate through this network but very few people get to be heard.

Thought to be highly visible on the social network (Twitter) involved have implications for other agendas. The relationship found between the different agendas is very high, there are the same issues that have highest visibility, however, we were surprised to identify how the policy agenda that is apparently more restricted by the limited time they have allows more issues when we compare to the media agenda and the most visible topics on Twitter. We also confirmed that the items that achieve the greatest visibility, are those that wake greatest passions. Soccer events, self-determination or a polarized electoral process. In the line of what we proposed in our third hypothesis about how contingencies and issues with a strong emotional charge become the most visible.

It is clear that for the period under review there has been a clear bias of the issues that have greater visibility, but even under extreme conditions and the context under analysis in normative terms have been relevant finding that Twitter seems to favor a greater plurality and exchange between extreme positions. The fact that we do not find some common pattern within groups’ result of the cluster analysis, this would be a finding interesting as an argument in favour of Twitter favours a greater exposure to plurality and dissent, but it would be advisable to further study the profiles of the account holders of the groups under analysis.

With regard of the methods and analysis techniques used we should explore other criteria clustering not only to groups exchanging a large number of messages. Perhaps clustering processes defined by us or establish groups based on accounts that share common hashtags categories, more a conditioned machine learning process. This research is expected to continue and with more recent data and testing our hypotheses on other context, with this data and specific context is not clear that Twitter has marked a turnaround in terms the inclusion of new voices on the media agenda, because what we see is that traditional media has a central role in this network and the level of interdependence is so high, at least with the most visible actors, as we expected in our second hypothesis.

Finally, we believe important to note that as using rate of social media continues growing here we observe a mirror of society with all the good and bad it may have. In the case of the media agenda the impression is that it privileges the controversy that really report all issues that MPs work. The most visible on media outlets is what generates more controversy and potential
headlines; the public service would be questionable in this regard from traditional media to promote plurality and not only reinforce attention to certain issues, such as self-determination, the economic crisis or soccer. On Twitter also the most visible issues are an echo of what occurs in traditional media, really we do not observe high visible issues generate by the people that participate on the network. We could say that the media just reflects what happens in society, but it strikes us as on the policy agenda have been treated many more issues, many of them highly visible on the political agenda but have gone unnoticed in traditional media.

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Technology Makes It Happen – But It Doesn’t Tell the Story by Itself

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ROMANIA

1. Storytelling

Storytelling has always been a significant part of history, but the means through which the stories have been told have evolved with each civilization. From the oral histories presented by bards in ancient courts, to the works of scribes during the Renaissance, to newspapers, CNN, and now the Internet, personal narrative has been used to communicate the events of the past. Digital media now combines tradition with technology and allows students to tell stories through voice, text, photos, audio, and video. Digital stories allow students to take a linear series of events and turn them into a multidimensional experience. It encourages them to communicate, collaborate, and research as well as to infuse media into the process. A plethora of tools exists to create these projects - both in terms of software as well as hardware - and all of them enable students to gain a deeper understanding of history as they explore the most effective way to retell it.

In my opinion there are no modern, old, outdated or cool stories. Just good ones or bad ones. Creating a digital story could be as simple as using a presentation tool such as Microsoft PowerPoint, or as complex as a full video project by which students can tell their stories.

2. Visual journalism

In a world where anyone can pick up a camera, start filming and publishing, the only way to stand out is through the pursuit of quality over mediocrity; to tell remarkable stories in a remarkable way.

Most of all, visual journalism is about quality. It’s about creating remarkable non-fiction stories that resonate with audiences, surprise and entertain, and connect people to distant, complex issues.
3. Telling the story in pictures

Today, news stories can be more compelling and more meaningful to their audiences than at any time in journalism's history. Two reporting instruments, the camera and the microphone, make this possible. Journalists can use the microphone to capture the sounds of news events and of people in the news. Most important, television journalists can use the camera to show people as they enact their own stories. The camera and microphone can put viewers at the scene of news events and help viewers feel as if they have experienced something of those events. Visual storytelling is thus among the most experiential forms of news communication, and in experienced hands it can be one of the most compelling forms of the storytelling art.

4. Video technology

New technology is fascinating, almighty and sometimes overwhelming, lighter cheaper and more userfriendly as ever before, providing a quality of the journalistic work that was beyond imagination a decade ago.

In my opinion, the undisputed star of the moment in visual storytelling is the DSLR, although, starting 2014 a new star was born, the mirrorless interchangeable-lens camera (or MILC). This type of camera provides an interchangeable lens mount. They do not have a mirror reflex optical viewfinder. Compared to DSLRs, MILCs are smaller because they have fewer parts, and sturdier, as they have fewer moving parts.

At least for the moment, DSLR cameras are still leading the pack. A digital single-lens reflex camera (also called a digital SLR or DSLR) is a digital camera combining the optics and the mechanisms of a single lens reflex camera with a

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5 http://img.comptalks.com/uploads/2012/05/Canon-EOS-60D-DSLR-CAMERA.jpg
digital imaging sensor as opposed to photographic film. DSLR’s are so important because of that “movie mode” hidden in the menu system of the DSLR, which is not just a novelty feature. Together with the emergence of large CMOS imagers, HDSLRs are nothing short of a revolutionary, democratizing, disruptive moviemaking technology, as important as the invention of color film, 16mm, or HDTV. The DSLR is affecting the future of not only cinematography but also photography, as well as how their low-light sensitivity enables a whole new generation of international filmmakers to tell their story.6

**HD video capture**

Since 2008, manufacturers have offered DSLRs capable of recording high-definition video Compared to the much smaller image sensors found in the typical camcorder, the HDSLR's much larger sensor yields distinctly different image characteristics. HDSLRs can achieve much shallower depth of field and superior low-light performance. HDSLRs typically lack one or more video functions found on other camcorders, such as autofocus while shooting; powered zoom; and an electronic viewfinder. These and other handling limitations prevent the HDSLR from being operated as a simple point-and-shoot camcorder, instead demanding some level of planning and skill for shooting. Video functionality has continued to improve since the introduction of the HDSLR. Among the improvements include higher-resolution video (such as 1080p24); improved autofocus and manual exposure control; support for formats compatible with high-definition television broadcast; Blu-ray disc mastering. In order to get the best DSLR, there are a few aspects that must be taken into consideration, such as picture style, color, shutter, dynamic range or audio options. 7

5. Additional equipment

A whole range of “gadgets”, devices that have been designed to enhance the quality of your work in terms of steadiness, fluency in motion, lighting and sound capture are now at hand.

**Turning the DSLR into a powerful storytelling tool**

Here is an example on how you should prepare your DSLR for shooting visual stories. It is an example of building a compact rig that works well in studio mode, handheld or on a steadycam. The DSLR is provided with a monitor powered by the same type of batteries as the camera itself.

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Further on, the example shows a follow focus, considered mandatory on these cameras and a swing-away matte box feature with removable filter trace as it may be seen on the video⁸ offered by Vepoch, a community where film makers and artists who are passionate about exploring spiritual themes and creating progressive social dialogue can showcase their work, form connections and collaborate on projects. In this particular case, it is all mounted on a shoulder rig.

**The rig**

A shoulder rig is a dynamic piece of equipment which moves with the camera operator. It allows you the flexibility of movement thus increasing efficiency in production.

The use of the shoulder rig gives your pictures a more stable and professional look. Now cameras are small and not ergonomically friendly you need some sort of stabilizing equipment. The rig helps you create the sense of reality that you so desperately try to create. You are looking for gentle movements which you cannot achieve by holding the camera in your hands. Small cameras are sensitive to movement and the shoulder mount ensures that this movement is not passed on to the camera. *Lights Online Film School*, an online education provider offering filmmakers a chance to learn more about screenwriting, directing, cinematography, sound design, editing and producing, provides a sample on shooting video using a shoulder rig and a camera mount.

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⁹ [http://www.youtube.com/watch?v=IkgZlRxHe94](http://www.youtube.com/watch?v=IkgZlRxHe94) Viewed on 2014.01.12
The decision to use a shoulder rig is determined by what type of story you are trying to tell. All camera movement acts as a visual metaphor for something happening in your story. Shoulder mounted camera movement places the audience in the scene. Let them experience your scene as a participant.

Movement can also be used to give your scene a frenetic feel full of energy. It can also visually punctuate a chaotic moment. There are many types of shoulder rigs, built for different cameras and different purposes.

Operating a shoulder rig requires gentle hands. If the rig is balanced properly, you shouldn’t muscle the rig. The camera operator can quickly follow the action but gently work on the focus.

When walking with the shoulder rig, the key is to walk softly, bending up the knees slightly and rolling on the balls of your feet rather than stomping. It’s also important to take small steps rather than large steps. Be aware of the surroundings, so you can be on the same beat as your subject. Your goal is to synchronize with the energy of the action in front of you.

The rig shot is not as stable as a steadycam shot. It is not intended to be. It has a movement that brings you, the audience, into the scene as a sort of voyeuristic participant, as seen in the video[^11] provided by The Glass Pixel Studios.

[^10]: http://4.bp.blogspot.com/8Xtw1PjCZlg/TjrNEKl_iwI/AAAAAAAAACg/gwrS6ahlRSs/s1600/House_rig_white.jpg Viewed on 2015.01.07
[^11]: http://www.youtube.com/watch?v=hhO9sppw8Kg. A review of the PR-1 Prime Video Shoulder Rig from Photography & Cinema -- a lightweight stabilization & support system for your DSLR. In this review, comparative test shots of handheld, steadicam, glidecam, and shoulder rig. Viewed on 2014.10.19
6. Technology does not change rules

No matter how breathtaking tools and techniques may be and how expert you’ve become in mastering all technicalities, it is time to step back and learn about visual structure and storytelling. Visual structure is where terms like line, space, shape, colour, tone, movement and rhythm must gain a strong meaning for the student. Storytelling itself may be achieved by means of video technology, but technology does not tell stories. Journalists do it.

Oscar-winning filmmaker Andrew Stanton once said: "Storytelling is joke telling. It’s knowing your punchline, your ending, knowing that everything you’re saying from the first sentence to the last is leading to a singular goal. And ideally confirming some truth that deepens our understanding of who we are as human beings."

Here is an example of how respected professionals make use of technology to tell their visual stories, emphasizing that a good visual story relies on more than technology. One of them is one of the best film educators in the United States, Alex Buono. Alex is highly respected as both professional and educator, which clearly makes him my favourite.

Born in Portland, Oregon, Alex moved to Los Angeles in 1991 to attend the USC School of Cinematic Arts, majoring in film production and still photography. In 2003, Alex received an Oscar Nomination for the short film Johnny Flynton¹², which he photographed and also produced. Alex repeated the dual role of cinematographer and co-producer on Green Street Hooligans¹³, about London’s football subculture starring Elijah Wood and Charlie Hunnam, which won both the Grand Jury Prize and Audience Award at the 2005 South By Southwest Film Festival. He was also the cinematographer of Shanghai Kiss, shot in China. Following, Alex wrote, produced, and shot the documentary Bigger Stronger Faster¹⁴, which premiered in competition at the 2008 Sundance Film Festival and was distributed theatrically by Magnolia Pictures. Other credits include ESPN’s award-winning comedy series Mayne Street and 2nd Unit director/dp work for the ABC drama series Detroit 187 and the NBC drama series Chicago Fire.

In 2009, Alex’s 10th season with Saturday Night Live marked his first experimentation with the DSLR format, shooting the show’s title sequence¹⁵ and most of the season’s commercial parodies with Canon’s 5DmII and 7D cameras. Soon after, Alex was invited to join Canon’s “Explorers of Light” program¹⁶.

Alex is a member of the Writer’s Guild of America, the International Documentary Association, and the International Cinematographer’s Guild. Alex lives in Venice, California where he continues to write and produce with his partner Tamsin Rawady\(^{17}\) for their production company, Third Person\(^{18}\), represented by Hyphen Management.

Alex Bono is the initiator of the much acclaimed Visual Storytelling Tour\(^{19}\) which is, by opinion of several respected filmmakers, the best way to educate visual storytellers of all levels of experience. In the same respect, Jon Connor of Kessler University, a respected filmmaker himself, wrote about the most important ideas discussed at Masters in Motion\(^{20}\) ([www.shooteditlearn.com](http://www.shooteditlearn.com)). Masters in Motion is a three-day immersive filmmaking workshop, held annually in Austin, Texas. It brings together filmmakers from all over the world. Despite displaying the latest in cameras, the vibe of this event was summarized perfectly in this tweet: “@niceladypro Refreshing going to a 3 day filmmaking workshop where people don’t talk about the camera they shot their video on.” In the spirit of that quote, some of the most respected professionals in the field of visual storytelling issued ideas that support the statement in the title of this article, that technology enables you to create and produce visual stories, but it doesn’t tell the story by itself. Here are just a handful of these ideas:

**Cameras constantly change. Lighting and composition don’t.**

In today’s day and age, the speed with which new cameras are released is almost absurd. The emphasis on camera specs and the 4k vs. 1080p discussion has been too much debated via social media and on forums. Camera technology is so good and accessible at this point, that you should focus on mastering composition and lighting. In this respect, Shane Hurlbut, ASC\(^{21}\), who is an accomplished director and producer, said: “Don’t listen to what the camera reviewers say. You have to test (the camera) out yourself. You are the artist. You have to see if it speaks to you”.

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\(^{19}\) The Visual Storytelling Tour delivers an intense educational overview of the artistic elements and core principles of cinematography. Designed for both DSLR and Cine-style camera users, this workshop teaches advanced techniques for lighting, lens selection, blocking, camera movement, audio, workflow, camera settings, visual structure, and more. [http://www.visualstorytellingtour.com](http://www.visualstorytellingtour.com) Viewed on 2014.11.12


The importance of a strong beginning and end to a film.

Ondi Timoner\(^2\), the only filmmaker with the rare distinction of winning Sundance twice, referenced *We Live in Public*\(^3\) and said the opening took eight months to put together, the same amount of time she spent on the rest of the film. You have to engage your audience, pull them in, and make them want to see more. On the other hand, you also have to finish strong. Ending memorably will leave a strong mark in the viewer’s mind.

**Having all the talent and intelligence in the world means nothing if you’re not willing to work very hard.**

Oscar nominee and current Director of Photography for the *Saturday Night Live* Film Unit, Alex Buono, believes that one thing is abundantly clear: Filmmaking is not about codecs, cameras or debayering patterns. It is about Visual Story Construction and how it affects your ability to tell a story as a filmmaker. Space, line, shape, color, tone, movement and rhythm can affect how the viewer interprets your film. The point is that without a lot of hard work, without getting your hands dirty, without being able to accept a job doing the grunt work and then doing it as if it were the greatest thing to ever happen to you, you will probably never achieve much as a filmmaker. At its core, filmmaking is a very difficult, labor intensive process, that requires long hours and personal sacrifices. You better have a serious passion for filmmaking or you will be miserable.

**In a demo reel your worst shot speaks loudest.**

This is a statement that belongs to Vincent Laforet\(^4\), a three-time winner at the prestigious 2010 Cannes Lions International Advertising Festival, and a director and Pulitzer Prize–winning photographer. He believes that in a demo reel, you can have all the most amazing shots in the world but the work will be as good as your worst shot. This is a case of quality over quantity. A demo reel should reflect the absolute best you have to offer. Tighten it up. Make it short. If it’s not gold, it has to go.

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\(^{2}\) Ondi Doane Timoner is an American film director, producer and editor. Timoner has won the Grand Jury Prize at the Sundance Film Festival twice. [http://www.imdb.com/name/nm0863756/bio?ref_=nm_ov_bio_sm](http://www.imdb.com/name/nm0863756/bio?ref_=nm_ov_bio_sm) Viewed on 2014.11.12


When shooting outdoors use the sun as a backlight.

Sean Stiegmeier\textsuperscript{25} who has shot as well as directed numerous music videos and commercials, believes, like myself, pretty much in utilizing natural light. He knows and makes use of a lot of amazing tips including using negative fill to shape the light. His biggest tip is to always use the sun as a backlight and then bounce the sun back on the actors as the main source of light. A lot of filmmakers make the mistake of keeping the sun in front of the talent to try to avoid over exposing the sky in the background and thereby create a very flat and unflattering image.

If you can’t tell a story effectively, you are in the wrong business.

Our job as filmmakers is to manipulate emotions. It’s almost become cliche to say, “Story is more important than gear.” It may be cliche but it is also true. Without it, we have nothing but a series of nice looking images. As a filmmaker, if you are not able to tell a story, you won’t get your message across, which is crucial, no matter what genre you are working in whether it is event, documentary, commercial or narrative.

Color is crucial to setting the mood of a film and providing information to the viewer about the feeling of a scene or sequence.

Ian Vertovec\textsuperscript{26}, who won four Regional Emmys, the colorist for acclaimed films such as \textit{The Social Network} and \textit{The Girl With The Dragon Tattoo}, is a master of color theory and believes in its importance in filmmaking. It can dramatically alter the viewer’s perception of a scene. It also subconsciously gives them clues to how they should be feeling at any given moment and provides a subtle context.

Sound is under appreciated, misunderstood and a crucial part of any film.

Erik Aadahl\textsuperscript{27}, Oscar-nominated sound designer for such films as Argo, Transformers, and Tree of Life, deals with one of the most neglected aspects by independent filmmakers: sound. Your film will only be as strong as it’s weakest aspect. All too often when budgeting for a film of any size audio is almost an

\textsuperscript{25} Sean Stiegmeier. In 2010 he developed and evolved his technique of time-lapse cinematography by chasing after the notorious Eyjafjallajökull volcano in Iceland. \url{http://www.sstieg.com/info} Viewed on 2014.11.12
\textsuperscript{26} Ian Vertovec studied still photography at Southern Illinois University before transitioning to film editing, cinematography, and digital compositing. His work at SIU won him four Regional Emmys. Ian’s recent credits include features \textit{Ender's Game}, \textit{Short Term 12}, and \textit{Snitch}, and short form projects such as the Calvin Klein Downtown commercial and the web series "Tainted Love". \url{http://www.lightiron.com/projects/talent/ian-vertovec} Viewed on 2014.11.12
\textsuperscript{27} Oscar-nominated sound designer for such films as Argo, Transformers, and Tree of Life has worked with the full spectrum of directors from Michael Bay to Terrence Malick. \url{http://www.hollywood.com/celebrities/3094263/erik-aadahl} Viewed on 2014.11.12
afterthought, which is terrible because, more than a camera or any piece of gear, audio and lighting are the foundational blocks you must build upon.

**If content is king, authenticity is what keeps the king from being overthrown.**

If you say something and your actions don’t back it up you will lose trust. Trust is important. Anything that is worth doing is worth doing right. Never accept mediocrity. Never accept “good enough” because it isn’t. Surrounding yourself with a talented, passionate team will give the fuel you need when you feel yourself slacking. Negativity is contagious and poisonous. Positivity, passion and determination are the key components that will keep a crew together no matter how much adversity and resistance you are up against. A healthy sense of humor never hurts to make it through long and exhausting days.

7. CONCLUSIONS

In conclusion, young visual storytellers should commit their work to do everything in their power to tell stories authentically, passionately and with a renewed focus on the aspects of filmmaking that transcend camera technology. Klaus Pedersen, Creative Director of Gaffa Media\(^2\) put it straight: A new camera doesn’t make you a better filmmaker, knowledge and experience do.

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\(^2\) Gaffa Media is a Swiss media production company. Their expertise is producing small commercial videos that help companies bring their message and products to life on the web and social media platforms like Facebook. [http://www.gaffa.ch/](http://www.gaffa.ch/) Viewed on 2014.11.12
1. Marco Teórico

1.1. La movilización colectiva en la sociedad contemporánea

En las últimas décadas hemos podido observar en democracias occidentales la proliferación de agrupaciones de individuos con el fin de, al mismo tiempo, defender sus intereses e intentar cambiar valores arraigados, intentando ejercer presión en las instituciones que ostentan el poder e influir en las decisiones que éstos adoptan y en la conciencia de la sociedad en general. Es decir, actuando con un fin pragmático, a corto plazo, en las normas que se adoptan y de manera abstracta, a largo plazo, en la concienciación de la sociedad.

Estas nuevas organizaciones, por una parte, han desplazado a los partidos de masas tradicionales y se han convertido en nuevas formas de constitución de la voluntad política (Offe, 1998). Es decir, ante el descreimiento y deslegitimación de los partidos políticos la ciudadanía acude a los movimientos de protesta para, por un lado, demostrar su malestar por esta situación y, por otro, para influenciar a los partidos e instituciones a la hora de defender sus derechos.

La “institucionalización de la influencia de las asociaciones” (Offe, 1998: 111) como respuesta administrativa-burocrática a la necesidad de planeamiento de la sociedad (Melucci, 1989) constituye un intento por regular y frenar institucionalmente la influencia de las asociaciones y gestionar la multiplicidad de intereses, pudiendo ocasionar un fréno a la participación y a la viabilidad del sistema representativo (Melucci, 1989 y Offe, 1998). Aunque un un efecto contrario la participación no ha disminuido y las instituciones frenan o aceleran sus decisiones ateniéndose a sus conveniencias dentro del juego de la política, tal como hemos podido observar en el caso de la ILP, primero frenando su tratamiento y luego descafeinando su contenido inicial. Numerosos académicos relacionan a los nuevos movimientos con demandas
que tienen que ver más con cuestiones de identidad y valores intangibles en contraposición a reclamos por necesidades básicas insatisfechas. No obstante, el éxito de la PAH y la dificultad del acceso a la vivienda a un vasto sector de la población en España marca un regreso, o más bien una continuidad, con demandas relacionadas con derechos básicos de la ciudadanía que se creían ya consolidados. Son numerosos los tratados que recogen la vivienda como un derecho fundamental, entre ellos destacan la Declaración Universal de Derechos Humanos de Naciones Unidas, que señala en su artículo 25 que toda persona tiene derecho a una vivienda adecuada (Naciones Unidas, 2015), y la constitución española de 1978, que sostiene en su artículo 47 que “todos los españoles tienen derecho a disfrutar de una vivienda digna y adecuada. Los poderes públicos promoverán las condiciones necesarias y establecerán las normas pertinentes para hacer efectivo este derecho, regulando la utilización del suelo de acuerdo con el interés general para impedir la especulación” (Agencia Estatal Boletín Oficial del Estado, 2015: 18).

1.2. YouTube como medio masivo emergente

La plataforma de vídeos YouTube fue fundada en 2005 por Jawed Karim, Steven Chen y Chad Hurley, tres estadounidenses que se conocieron trabajando en PayPal. Dos años más tarde contaban con 69.800.000 vídeos alojados y 74,5 millones de visualizaciones. Esto convirtió a YouTube en “el mayor medio de comunicación de masas del mundo” (Castells, 2009: 103).


En 2015 YouTube cuenta con más de mil millones de usuarios registrados distribuidos en 75 países. Cada minuto se suben a la web 300 horas de vídeo. La cantidad de horas de visualizaciones de vídeos mensuales aumenta a razón de un 50 por ciento en relación al mismo periodo del año anterior. El carácter transnacional de la red social queda evidenciado en el hecho de que el 60 por ciento de las visualizaciones son de un estado distinto al del creador (Youtube, 2015).

Sin embargo, pequeñas y grandes cadenas de televisión, como BBC, Al Jazeera, France 24, Deutsche Welle, CNN, Fox News o TV3, entre otras, tienen presencia también en YouTube a fin de no ceder espacio a la competencia. Esto produce que sobre un acontecimiento puedan convivir vídeos realizados con dispositivos móviles por ciudadanos y una mirada profesional en la misma plataforma.

El carácter participativo de la red social, en la que colgar un vídeo está al
alcance de cualquiera, choca con las restricciones de copyright y la adecuación del contenido. En estados represivos puede suceder que, además de la censura oficial, los usuarios borren sus mensajes retroactivamente con el fin de evitar represalias. En la revolución egipcia de 2011 quedó evidenciado la fragilidad del contenido online, especialmente en Facebook y Twitter, en donde el diez por ciento del contenido ya no se encontraba un año más tarde (Hanna, 2013).

1.3. La Plataforma de Afectados por la Hipoteca - PAH

A comienzos de 2009 se constituye en Barcelona la Plataforma de Afectados por la Hipoteca (PAH) con el fin de dar cobertura a quienes no estaban en condiciones de hacer frente al pago de sus cuotas hipotecarias. La plataforma era la continuación de ‘V de Vivienda’, un movimiento nacido en mayo de 2006 e integrado por adolescentes imposibilitados de emanciparse y optar a una vivienda digna (Alemany y Colau, 2012). Tres años más tarde, el estallido de la burbuja inmobiliaria y el comienzo de la crisis económica provocó un cambio de escenario, en el que la problemática de la vivienda se convertía en más traumática, disparándose el número de casos de familias que eran enviadas a la calle, sin protección jurídica ni asistencia estatal. Esta nueva refocalización dio a luz a la PAH.

A finales de 2010, ante la constatación de que la ley hipotecaria española no brinda cobertura jurídica a quienes caen en situación de impago y ante el vertiginoso aumento de la cantidad de morosos y ejecuciones, la plataforma decide cambiar la ley hipotecaria impulsando una Iniciativa Legislativa Popular (ILP), un engorroso y dilatado proceso que contempla la democracia española para dar trámite a iniciativas de la ciudadanía cuya resolución no es vinculante. En ese momento, el 15M todavía no había estallado y la fuerza de la PAH era poca, ya que solamente había arraigado en Cataluña y Murcia. Pese a la poca incidencia efectiva, la iniciativa promovida por la PAH experimentó numerosos obstáculos, que por un lado entorpecieron el proceso, pero por otro provocó mayor expectación y participación.

En febrero de 2013 se alcanzaron las 1.402.854 firmas en los pliegos para presentar en la cámara de diputados, cifra holgadamente superior al medio millón necesario. En el momento de la puesta en marcha de la recogida la organización de la plataforma no contaba con la infraestructura necesaria para alcanzar dicha cantidad. El éxito de la iniciativa estuvo marcado por la extensión a otros colectivos, sindicatos y movimientos vecinales: el Observatorio DESC, la Confederación de Asociaciones de Vecinos de Catalunya CONFAVC, UGT, CC. OO. y la mesa del Tercer Sector Social de Catalunya, que sí contaban con una red social más amplia.

La modificación de la ley hipotecaria en un primer momento contemplaba solamente la moratoria de los desahucios por razones económicas.
Posteriormente, fueron añadidas la posibilidad de la dación en pago retroactiva y la reconversión en forma de alquiler social (a un precio significativamente menor que al del mercado) de las viviendas vacías en manos de las entidades bancarias. La propuesta se llevó a cabo sobre una base jurídica desarrollada previamente por el observatorio de derechos sociales DESC, que ya había colaborado con otros movimientos sociales en la elaboración de herramientas e instrumentos jurídicos, con la colaboración de la Comisión de Defensa del Colegio de Abogados de Barcelona y la Comisión de Derechos Humanos del Colegio de Abogados de Girona (Alemany y Colau, 2012).

La iniciativa entraba por primera vez en el registro de la Mesa del Congreso en marzo de 2011. Presidida por José Bono Martínez, el órgano estaba conformado por tres miembros del PSOE, por cuatro del PP, uno de CiU y uno del PNV, es decir, por una amplia mayoría del PP y PSOE1. Dos semanas más tarde la mesa rechazó su tramitación alegando que ya había una propuesta similar presentada anteriormente. Este hecho tomó por sorpresa a la plataforma. Más tarde, el rotativo Público descubrió que detrás de esta propuesta estaba un pequeño partido político con lazos con el sector inmobiliario en la Comunidad Valenciana. El escándalo desatado empujó a este grupo a retirar su propuesta.

Posteriormente, la Mesa postergó su aceptación aludiendo a que nunca se había dado una situación de ese tipo y que no estaba contemplado como debería actuar. Para ese momento llegaron las vacaciones de verano y para septiembre finalmente la nueva propuesta entró a tramite, en vísperas de las elecciones generales de 2011. La mesa finalmente aceptó la tramitación justo antes de disolverse, quedando su tratamiento para la siguiente legislatura.

En víspera de su tratamiento en la Cámara de Diputados, durante las dos primeras semanas de febrero la PAH ha interpelado a todos los partidos con representación parlamentaria para solicitar por escrito su apoyo a la aprobación de la ILP original presentada por la organización. Consciente de la disciplina de partido y del escaso interés mostrado por modificar la ley hipotecaria, la PAH decide llevar una campaña de escrache a diputados del PP, que por su condición de tener una mayoría parlamentaria sería suficiente para su aprobación.

A pesar de no haber incorporado el término ‘escrache’, la Real Academia Española sí ha incorporado ‘escrachar’, en cuya segunda acepción hace mención a ‘fotografiar a una persona’ en castellano rioplatense coloquial. No obstante, el diccionario de americanismos de la Asociación de Academias de la lengua española lo define como ‘manifestación popular de denuncia

1Ver:
contra una persona pública a la que se acusa de haber cometido delitos graves o actos de corrupción y que en general se realiza frente a su domicilio o en algún otro lugar público al que deba concurrir la persona denunciada”.

2. Metodología

2.1. La teoría de frames

El análisis de marcos (frames) parece imponerse con fuerza entre los investigadores de las ciencias sociales en las últimas décadas. No obstante, su aplicación carece de una metodología propia comúnmente aceptada, siendo posible encontrar desde análisis cuantitativos, que cuantifican palabras clave que manifiestan un determinado frame, hasta estudios cualitativos, empleando técnicas de análisis discursivo y sociolingüístico (Carratalá Simón, 2012). Los medios, por su parte, tienen un doble efecto estimulando y desalentando frames, dependiendo de que asunto se trate, aunque algunas veces trascienden y operan un modo más general (Gamson, 1992).

Los marcos pueden definirse como orientaciones mentales que organizan la percepción y la interpretación, focalizando más allá de lo que textualmente puede inferir un discurso de un emisor y acercándose más a la recepción de un mensaje por parte de una audiencia. Para entender un acto comunicativo se precisa la referencia a un metamensaje sobre lo que está sucediendo, es decir, un marco de interpretación que se aplique a ese acto, con un carácter dinámico, colectivo y relevante en las relaciones sociales. La interacción de significado nunca está totalmente determinada, sino que es más bien una producción colectiva. El proceso interactivo consiste no sólo en dos enunciaciones producidas por el hablante y el oyente, sino también en las interpretaciones respectivas de las enunciaciones (Rivas, 1988).

Según Williams, entre los frames que incitan a la acción colectiva pueden distinguirse tres componentes: injusticia, voluntad e identidad (1992). La ‘injusticia’ va más allá de una percepción de los activistas sobre lo que está bien o mal referido a valores morales. Conlleva una carga emotiva y requiere indignación moral expresada en forma de consciencia política. “Para sostener la acción colectiva los objetivos identificados por los frames deben unir satisfactoriamente lo abstracto y lo concreto” (Gamson, 1992: 33), conectando valores socioculturales amplios con agentes humanos que son susceptibles de acción colectiva. Conectando también objetivos concretos uno puede asegurarse que el impulso no se pierde de manera en que la fuente de injusticia queda intacta.

“El componente de ‘voluntad’ (agency en el original) hace referencia a la toma de conciencia de que es posible alterar condiciones o políticas a través de la acción colectiva” (Gamson, 1992: 34). En esta categoría puede incluirse
también a la legitimación de la acción promovida (Carratalá Simón, 2012). Se sugiere no solo que algo puede hacerse sino que ‘nosotros’ podemos hacerlo. Ponen énfasis en la eficacia del trabajo en equipo y niegan la posibilidad de que ocurra algún hecho indeseado. Empodera a los ciudadanos definiéndolos como potenciales agentes de sus propias historias (Gamson, 1992).

Finalmente, el componente de ‘identidad’ apela al proceso de definición de un ‘nosotros’ en contraposición a un ‘ellos’ que tendrían diferentes intereses y valores. Sin este agregado de antagonismo la efectividad de una movilización quedaría en una simple abstracción, como por ejemplo hambre, enfermedad, pobreza o guerra. La acción colectiva requiere la toma de conciencia de que existen agentes humanos cuyas políticas o prácticas deben ser cambiadas y de un ‘nosotros’ que influirá en provocar ese cambio (Gamson, 1992). No cabe perder de vista que, además de delimitar con cierta precisión las partes enfrentadas en el conflicto, “esta representación, a menudo polarizada y maniquea, persigue la fácil y rápida identificación de los individuos que se desea sumar a la acción colectiva con aquella parte que goza de una imagen más amable y positiva” (Carratalá Simón, 2012: 557).

2.2. Selección del Corpus

El objetivo del presente trabajo es visualizar la divergencia de discurso entre la PAH y de los medios masivos, más precisamente en soporte audiovisual. El periodo escogido coincide con la primera campaña de escraches llevada a cabo por la organización, entre el 16 de febrero de 2013 y el 31 de mayo del mismo año.

Por parte de los medios se tomó como referencia material de la Corporación de Radio y Televisión Española, S.A. En el sitio web http://www.rtve.es se buscó el término ‘PAH’ con la opción de que el criterio de búsqueda esté presente en cualquier parte de la página en el mismo período mencionado con anterioridad. Se puso la opción ‘Todo RTVE.es con el fin de incluir los resultados de ‘a la carta’ y ‘televisión’. También se optó por incluir los resultados omitidos por ser similares para posteriormente eliminarlos manualmente. No obstante, se filtró por ‘vídeos’ descartando noticias de agencias o cortes de programas radiofónicos. Esta primera búsqueda produjo 42 resultados. Tras su visualización se seleccionaron 23 en los que se referían de forma explícita o implícita a los escraches. También se eliminaron las piezas similares, quedando un total de 13.

Por parte de la PAH se tomaron los videos emitidos en su canal de Youtube afectadosxlahipoteca, contabilizando un total de treinta. De ellos, fueron escogidos unos 14 relacionados con los escraches. Entre los descartados pueden encontrarse parodias de anuncios de bancos, vídeos de manifestaciones, actividades de la plataforma y convocatorias a acciones. Entre los seleccionados están ‘De Afectado a Diputado’ en castellano y en otras cuatro versiones subtituladas; nueve de escraches a pie de calle; la voz
de un experto, Arcadi Oliveres; 'Mensaje a los votantes del PP'; De Ciudadano a Presidente y 'From Citizen to President' y un simulacro de escrache a Mariano Rajoy.

3. Análisis

3.1. Vídeos de RTVE

Pieza 1.a

(Cristina Cifuentes): “Me resulta muy llamativo que esos grupos, esa lideresa, que está liderando ese grupo supuestamente para defensa de los desahucios, yo creo que en realidad ahí hay intereses de otro tipo bueno, últimamente parece que tienen también ciertas inquietudes de apoyo a grupos filoetarras o proetarras.”

Frames:
- No podemos atacar la lucha contra los desahucios, es visto como algo noble, entonces ellos seguro que tienen otros intereses
- Apoyan a ETA, por lo que hay que eliminarlos por el bien de la democracia. Por lo tanto, el partido mejor valorado para luchar contra ellos es el PP.
- En realidad, no se trata de un grupo de gente corriente que lucha por su vivienda sino que son llevados por una lideresa hacia otro terreno.

Pieza 1.d

(Vos en off): “Pero desde el País Vasco el presidente del PP apunta que las formas de la plataforma se parecen a las de la violencia callejera e incluso, dice, a los nazis.”

(Antonio Basagoiti - Presidente del PP vasco): “No se ve ninguna diferencia, ni en los gritos, ni en la actitud, ni en el fondo entre los que venían del mundo de ETA a acosarnos y los que van ahora con la excusa de las hipotecas a acosar a los del partido popular.”

(Begoña Barrutia - Plataforma de Afectados por la Hipoteca de Bizkaia): “Nosotros no acosamos, nosotros lo que hacemos realmente es enseñarles que es lo que opina la ciudadanía. No se les increpa, lo hacemos desde una distancia prudential.”

(Elena Valenciano Vicesecretaria General del PSOE): “Ni se puede acosar a los diputados del PP ni se puede criminalizar a los movimientos ciudadanos, ninguna de las dos cosas”

Y en opinión de la dirección del PP el objetivo de cualquier causa se pierde por la violencia

Esteban Gonzalez Pons, Vicesecretario de Estudios y Programas del PP: “Porque hoy se hace a favor de los desahucio que es una causa que
todo el mundo comprende, pero mañana puede servir a cualquier causa porque el miedo del parlamentario se habrá convertido en un medio habitual, es decir la antidemocracia habrá contaminado a la democracia”.

- Ellos usan la violencia, entonces su causa no debe legitimarse por esta misma razón.
- Otra vez, seguro que no están reclamando por los desahucios sino que tienen otros intereses o bien ocultos, o bien tan malvados que no pueden decirse.
- Por una causa como los desahucios no está tan mal protestar, pero en una pendiente resbaladiza esta forma de protesta irá a más, de forma habitual, por cuestiones que no serán dignas y los parlamentarios tendrán miedo de actuar como corresponda, gobernarán según quieran los violentos.
- Los escraches son acoso y no deben hacerse con los diputados, aunque sean de otro partido al mío.
- Al decir que son acoso no los estoy criminalizando, ellos sí que lo están haciendo.

Pieza 1.e

(Voz en off): Y en medio de todo una agria polémica. Por las protestas de estos días de afectados por la hipoteca siguiendo a diputados del PP, y por las palabras de la delegada del Gobierno en Madrid que vinculó al colectivo con grupos filoetarras.

(Ada Colau – Portavoz de la PAH): “Es muy grave y exigimos la dimisión inmediata de esta delegada del gobierno.”

(Ignacio González – Presidente de la Comunidad de Madrid): “Esto no lo ha dicho la delegada o no lo ha querido decir, y creo que se ha sacado de contexto.”

(Mariano Rajoy): “No es democrático ni es justo ni es propio de un país serio el que se acose a personas y se les intimide en sus casas, que se empapelen sus casas con carteles con su cara.”

(Voz en off): “La plataforma ha recordado que empezó su carrera en solitario hace cuatro años y que siempre ha sido pacífica.”

- Es una confusión que se parezcan la PAH y ETA
- Los escraches no atentan contra políticos sino contra personas. Es en sus casas, que debería ser un territorio impenetrable de la vida privada.
- La PAH ha empezado pacíficamente, pero ahora a perdido la paciencia y adoptó una vía violenta.

Pieza 1.f

(Voz en off): “Precisamente lo que estos días levanta más polvo es el
llamado escrache, es decir, el escarnio de los afectados por la hipoteca a diputados del partido popular.

- Define los escraches como una burla tenaz que se hace con el propósito de afrentar (RAE, 2012).
- Las víctimas son cargos públicos de un determinado partido político.

Pieza 1.g
(Voz en off): “Y en tono muy duro ha condenado las protestas en las casas de los políticos.”
(Mariano Rajoy - Presidente del Gobierno): “La intimidación es lisa y llanamente algo contrario a la democracia, y nadie merece ser acosado, denigrado, amenazado ni intimidado, menos aún si el motivo de esa presión, y de esa amenaza, es haber sido elegido por la mayoría de los ciudadanos, que es lo que le pasa a los diputados del partido popular”.

- Es en el domicilio, vivienda, reducto familiar que no debe ser vulnerado.
- No es que los políticos no se lo merezcan, es que nadie debe sufrirlo.
- El motivo no es la ILP ni la ley hipotecaria, es porque fueron votados por una mayoría.

Pieza 1.j
(Alfonso Alonso - Partido Popular): “Hay algunos que están instrumentalizando políticamente ese movimiento social.”
(Aitor Esteban PNV): “Lo que creo es que no se puede abusar de la libertad de expresión para coaccionar a los demás”.

- El movimiento social tiene una imagen positiva entre los votantes del partido, por lo tanto, no se discute sus intenciones, sino que existe otra gente que saca provecho político de ellos y por lo tanto hay que ir en contra de la organización.
- Un abuso es algo que debe evitarse, por lo tanto, aunque la libertad de expresión sea un derecho, si se da abuso debe recortarse.

Pieza 1.k
(Voz en off): “Los asistentes se sienten amparados por la ley y no temen a la amenaza de ser identificados.”

- Doble lectura: La ley está mal hecha, los protege, y están dispuestos a todo; o la ley está del lado de ellos y no tienen nada que ocultar.
3.2. Vídeos de la PAH

Pieza 2.g

(Testimonios de afectados): “Estamos defendiendo nuestros derechos.” (…) “No cobro ninguna ayuda de ningún lugar.” (…) “Soy ingeniera industrial y cobrábamos en casa bastante bien.” (…) “Sea consecuente, escuche a la ciudadanía y vote sí se puede.” “Soy Olga, estoy aquí con mis dos hijas, se llaman Adriana de cuatro años y Paula de diez años.” (…) “Antes de venir a su casa le hemos mandado invitaciones para que vengan a las asambleas.”

- No atacamos, sino que nos defendemos.
- No queremos sacar provecho del estado.
- No soy una trabajadora no cualificada que obtuvo el crédito de manera irresponsable.
- Nosotros somos la ciudadanía.
- Tenemos nombre y familia.
- Llegamos a este punto luego de intentar dialogar con ustedes.

Pieza 2.a


“Entre nosotros hay votantes de todos los partidos. Soy militante del PP y afectado por una hipoteca. Y yo confiaba en que habría un buen cambio y ahora a mi hijo lo van a desahuciar. Que no nos dividan. Que no nos asusten. Porque el gobierno no nos escucha. Quizás a ti te escuchen más si les haces llegar este mensaje. La Iniciativa Legislativa Popular nos ha devuelto la esperanza a miles de familia. La esperanza en un futuro. En una segunda oportunidad. Los diputados del partido Popular tienen mayoría absoluta. Por eso los presionamos. Porque la decisión de aprobarla depende de ellos, y solo de ellos. Que no la desvirtúen. Llevamos cuatro años parando desahucios inhumanos. Cuando gobernaba el PSOE y ahora con el PP. Europa nos ha dado la razón, son desahucios ilegales. Hemos agotado todas las vías de diálogo. El gobierno no quiere actuar. Defiende los intereses de los bancos. Y nos criminalizan a nosotros, las víctimas. Mienten, nuestras propuestas no llevarían al caos. Y Salvarían a miles de familias de las ruinas, de la desesperación. ¿No es
eso lo más importante? ¿Salvamos a los bancos y dejamos caer a los deudores de buena fe? Una sociedad que sacrifica a los suyos es una sociedad enferma. Que el egoísmo no venza. Que la avaricia de unos pocos. Que las mentiras no nos separen. Nuestra situación es límite, no podemos esperar. Estamos luchando por nuestros derechos. Que son tus derechos. Ayúdanos como te ayudaríamos nosotros si estuviéramos nosotros en tu situación, y como te ayudaremos si llegas a estarlo. Apelamos a principios universales que no son ni de izquierdas ni de derechas. Son de todos. Y son lo más valioso que tenemos. La dignidad, la solidaridad, la justicia y el amor. Defendamos juntos esos principios. Porque sin ellos no somos nada. Pon una tela verde en tu balcón. Ponte algo verde. La primavera no es roja ni es azul, es verde. Y es de todos. Como la esperanza”.

- Directamente no hablamos con los políticos, sin intermediarios, intimidad
- No somos una masa irracional, sino que apelamos a la calma.
- Somos uno de los tuyos, tú podrías estar en nuestro lugar.

Pieza 2.i

(Una afectada): “La clase política está muy alejada del pueblo”
(Antonio Gallego – Diputado): “Voy a votar lo que me de la gana, a mí está gentuza no me va a intimidar.”
(imagen del despacho y asiento vacío del diputado)

- Muestran imágenes de antes de llegar
- Se niega a contactar, a hablar

Piezas 2.j y 2.k

(Una afectada): “Le doy las gracias a Ada Colau y a mucha otra gente que está en la plataforma y que no sale en la tele.”
(Una afectada): “No soy criminal, soy pobre.”
(Una afectada): “Cuando oigo a los políticos decir ‘vienen a nuestras casas y es que a los niños los tienen traumatizados’, ¿y mis hijos y los de todo el pueblo qué?”

- No es en domicilios particulares, sino en su trabajo, en la sede del PP, desarticulando la inviolabilidad del hogar.
- Detrás de lo que muestra la televisión hay más gente anónima que trabaja honestamente. La PAH es más que una moda mediática.
- El delito no son los escraches sino ser pobres.
- Nuestros hijos tienen los mismos derechos que los suyos.
(Voz en off): “Nos llamasteis terroristas, nazis, y nos acusasteis de amenazas y coacción. Por nuestro lado solo habéis encontrado argumentos. El proyecto de ley que queréis aprobar no contempla ninguna de las medidas de mínimos de la ILP, está hecha a golpe de telefonazos de los jefazos de la banca criminal, esto no es democracia”.

- Ellos eran los violentos, negándose a dialogar porque no tienen la razón, nosotros tenemos la razón de nuestro lado, por eso aportamos argumentos.
- A nosotros no nos escuchan pero a los poderosos sí.

(El vídeo está grabado de una proyección en un televisor)
(Diferentes miembros de la plataforma): “Señor presidente del gobierno, le ha parecido a usted profundamente antidemocrático que nos acerquemos a sus señorías con asambleas y pegatinas para demostrarles una realidad que están ignorando.”

“Quizás nos escuche más si nos dirigimos a usted de la misma forma en la que nos habla últimamente. A nosotros, ciudadanos y ciudadanas, nos parece profundamente antidemocrático que comparezca a través de una pantalla sin responder a las preguntas de los medios.”

“Proteger los intereses de una banca acosadora y llamar acosadoras a sus víctimas. Más del 80 por ciento de la población apoya nuestras propuestas. Las políticas del PP, del PSOE y los desmanes de la banca han arruinado el país. Pagaremos su fiesta durante años con nuestra sanidad, nuestra educación, nuestras pensiones, nuestras viviendas, hipotecando el futuro de todos, de un país entero.”

“Queremos justicia, y exigirla es, mire usted, profundamente democrático.”

- Uso de ironía, retransmisión en vídeo como una rueda de prensa.
- Nos acercamos a ellos para que conozcan una realidad que no conocen.
- Nosotros no somos antidemocráticos, usted sí actúa de esta forma.
- No se trata de la vivienda solamente, sino que además afecta a todos los derechos básicos y comunes de la ciudadanía.
- La población está de nuestro lado, nosotros somos la mayoría, y si nos apoyan es porque tenemos razón.
4. Conclusiones

A pesar de que el grupo terrorista ETA está disuelto y no representa un peligro latente, desde el PP intentan mantenerlo vivo en la actualidad. Es decir, tradicionalmente el PP se posicionó como el partido que de manera más efectiva luchaba contra el terrorismo en España. A pesar de que el nuevo escenario no contempla esta lucha, recrean frames que son útiles a sus intereses.

El primero en encuadrar el accionar del oponente con terrorismo-ETA fue el PP a través de Cristina Cifuentes el 25 de marzo. Esto condicionó la comunicación desde ese momento en adelante. La PAH optó por desmentir y afirmar tibiamente que los terroristas eran ‘los otros’. Otra opción hubiera sido no referirse en absoluto a la acusación para no mantenerla viva. Una alternativa más agresiva hubiera sido prever con anterioridad los puntos fuertes del PP, en este caso el terrorismo, y su utilización para ‘apropiarlo’ y utilizarlo como propio, aunque su efectividad es dudosa, ya que se apela a un frame cuya relación estuvo cultivada más de una década.

Ambos bandos parecen acordar que los desahucios son una tragedia y que es un motivo de movilización. El electorado del PP también lo piensa. Para instalar un frame propio es necesario ir a la arena del oponente y hablar su mismo lenguaje y hacerlo desde allí. Negar los desahucios hubiera provocado más irritación entre los mismos miembros del partido.

Probablemente fue un error de la PAH dedicar los escraches a diputados de un solo partido, ya que le permitió al PP enfocarlo como un ataque partidista. Es cierto que con la mayoría absoluta para la aprobación de la ILP hubiera bastado, pero les posibilitó un argumento válido de defensa. Es necesario prever, con anterioridad, la respuesta que el rival puede elaborar.

Otro eje en el que giró la campaña fue el de democracia-antidemocracia. Ambos lados trataron de adjudicarse la legitimación de actuar en nombre de la mayoría y de salvar al sistema político actual, acusando al rival de ponerlo en peligro. La lucha por apropiarse de los mismos valores hace difícil definir los resultados de ganadores vs. perdedores, quedando en manos de quienes reciben el mensaje.

Al ser la primera campaña de escraches en España hubo dos intentos bien definidos por enmarcarlo. Desde el PP se intentó vincularlo con ETA, con el comportamiento nazi y la vulneración de la vida privada. Desde la PAH se lo enmarcó como una rendición de cuentas de un régimen democrático participativo, de una relación normal entre ciudadanía y representantes, como una pacífica reacción ante la negativa de diálogo.
6. Anexo

1.a. Cristina Cifuentes vincula la Plataforma de Afectados por la Hipoteca con "grupos filoetarras"  
25 de marzo  

1.b. La PAH estudia acciones legales contra Cifuentes  
25 de marzo  

1.c. Colau estudia acciones legales contra Cifuentes por vincular la PAH con "grupos filoetarras"  
25 de marzo  

1.d. Cifuentes matiza: "Es el grupo 'Stop Desahucios' de Vizcaya el que ha apoyado a ETA"  
26 de marzo  

1.e. Los desahuciados podrán recurrir si las cláusulas abusivas son la razón de la ejecución  
27 de marzo  

1.f. El Debate de La 1 - Ada Colau i José García Montalvo  
28 de marzo  
http://www.rtve.es/alacarta/videos/el-debat-de-la-1/debat-1/ada-colau-jose-garcia-montalvo/1738254/

1.g. Rajoy: "La economía crecerá en 2014 y se creará empleo con claridad, si siguen los esfuerzos"  
3 de abril  

1.h. Escrache ante la casa de la vicepresidenta de Sáenz de Santamaría  
5 de abril  

1.i. La Fiscalía General analiza los escraches a políticos para ver si tienen relevancia penal  
9 de abril  

1.j. Centenares de personas protestan ante las sedes del PP en toda España contra los desahucios  
9 de abril  

1.k. Telenavarra – 10/04/2013  
10 de abril  
http://www.rtve.es/alacarta/videos/telenavarra/telenavarra-10-04-2013/1757887/

1.l. Gobierno, Generalitat y empresariado de Cataluña negocian el objetivo de déficit en Barcelona  
10 de mayo  

1.m. Amnistía Internacional lamenta que el mundo es más peligroso para emigrantes y refugiados  
23 de mayo  
Referencias


RAE (Real Academia Española) (2014). Escrachar. En Diccionario de la lengua


Introducció

“Digue’m i oblidaré. Ensenya’m i potser recordo. Involucra’m i entendré”

Proverbi xinès

1. El Taller Integrat de Periodisme

Aquest treball busca mesurar l’eficiència del Taller Integrat de Periodisme, una assignatura que es va implantar el curs 2011/12 al Grau en Periodisme de la Universitat Pompeu Fabra. L’assignatura la cursen tots els alumnes de tercer curs, obligatòriament, i ocupa tres matins a la setmana: dimarts i dijous, de 9 del matí a 2 del migdia, i el divendres, amb el mateix horari però amb assistència opcional. És duu a terme durant els tres trimestres del curs. Té un valor de 24 crèdits ECTS, i comporta 600 hores de dedicació de l’estudiant.


El concepte “tram” és un dels més importants per a entendre el funcionament d’aquesta assignatura. Els estudiantes (una vuitantena, una promoció sencera del Grau en Periodisme) es divideixen en quatre grups d’igual mida segons el cognom. Cada grup cursa sobre un suport a cada tram, que és una partició del curs en quatre parts iguals. Quan s’acaba cada tram (unes set setmanes i
mitja) es fa una rotació, de manera que els quatre grups han acabat passant pels quatre trams al final del curs.

A la presentació de l’assignatura s’afirma que constitueix “una de les grans bases del pla d’estudis del grau en Periodisme”1. Efectivament, és l’assignatura amb més càrrega lectiva de la carrera.


S’ha volgut buscar que Cetrencada surti publicat amb mitjans reals d’abast nacional, per així enfortir la motivació dels estudiants. En concret, a premsa, es publiquen vuit suplements (dos per tram) de vuit pàgines al diari El Punt-Avui; a televisió s’emeten quatre magazins (un per tram) de trenta minuts a Barcelona Televisió. A Internet es publiquen vuit remeses (dues per tram) de reportatges al diari online Vilaweb. I a ràdio es dóna sortida a la ràdio de la Universitat Pompeu Fabra, UPF.ràdio, als programes realitzats durant el curs, amb un nombre variable.

En certa manera, aquesta circulació en trams podria ser un límit al mer concepte de la integració, ja que només es treballa sobre un mitjà a la vegada. Alsíus dóna explicacions: “es va descartar la idea de 80 estudiants fent integració tots alhora, perquè des del punt de vista docent hagués estat un caos”.

D’entre les dificultats que planteja el funcionament i plantejament del Taller Integrat, hi ha el fet que es treballa amb un nombre alt de professors. Per tant, podríem entendre que hi ha un nombre igualment alt de maneres d’entendre el periodisme, i no totes comparteixen els postulats de l’assignatura: “hi ha professors que optarien per la feina diària i no per estar pendents de fer un magazín per BTV al final de tram: és una de les tensions en què ens movem”.

Però també té un vessant econòmic: “dubto que la ràtio d’hores-professor que es dóna aquí no sigui la més generosa del món. Al final de l’any, a l’Excel que veuen els vice-rectors hi ha 1.500 hores de professor, quan crec recordar que el total de la carrera és de 3.700 hores. En aquests 24 crèdits ens gastem més d’un terç de totes les hores-professor de la carrera. Això no aguanta per enlloc una revisió crítica feta des del punt de vista de la crisi, però jo no sé com ho faríem si tinguéssim la meitat de professors”.

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1 Taller integrat de Periodisme. Recuperat http://www.upf.edu/pra/3383/21328.html
El Taller Integrat de Periodisme és “un pas més en l’adequació de l’ensenyament a les noves formes d’exercici de la professió periodística”. És interessant des del punt de vista del periodisme, ja que respon a aquesta demanda creixent de professionals habituats a un entorn de redaccions integrades. I també és interessant des del punt de vista docent, en tant que entronca amb corrents docents com l’aprenentatge experiencial, la simulació professional, el construccionsisme i l’aprenentatge basat en projectes.

2. Per què l’estudiem?

La docència del Taller Integrat de Periodisme, o redacció integrada, com se la coneix vulgarment entre els estudiants i el professorat, s’inclusa en la corrent de la convergència de mitjans, un fenomen que s’està donant a la indústria de la informació a nivell mundial i que serà desenvolupat en el marc teòric del present treball.

Concretament, ens interessa el fet que aquesta assignatura és, en paraules de Salvador Alsius, “pionera a Europa” en l’aplicació tan pràctica del principi de la convergència periodística. Hem volgut estudiar el fenomen de la integració de redaccions en un moment en el qual ni tan sols es dóna amb globalitat a un nivell professional. “La integració és un pas necessari cap a la formació d’un professional que, necessàriament, a la llarga haurà de treballar de manera integrada”

3. Metodologia

El focus group, o grup de discussió, és la metodologia d’investigació que hem triat per al present treball. Es tracta d’un mètode d’investigació qualitatiu amb aplicacions principalment a les ciències socials, com la sociologia, les ciències polítiques o el màrqueting. En paraules d’Alonso, és, “fundamentalment, un projecte de conversación socializada en el que la producción de una situación de comunicación grupal sirve para la captación y análisis de los discursos ideológicos y de las representaciones simbólicas que se asocian a cualquier fenómeno social” (1998: 93).

Per què hem triat els focus groups dins de la varietat de mètodes qualitatives que hi ha? Perquè, de tots ells, és el que s’adequava més a la temàtica tractada i a les necessitats que té la nostra recerca. Com diu Beltrán, “porque me parece que constituye una de las formas más características del método cualitativo, en la que el análisis del lenguaje, la implicación del investigador y el (discutible) acceso al inconsciente suponen rasgos fuertemente diferenciales con respecto al método cuantitativo” (1986: 47).

Ara bé; per què hem fet servir una metodologia més habitual de la sociologia en una recerca que penja del fil entre el periodisme i el magisteri, si es permet la llicència? L’ús dels grups de discutir en el camp de la comunicació és més extensiu del que es podria pensar en un inici, i hi ha bibliografia al respecte. El problema amb què ens hem trobat és que, ja no només les metodologies qualitatives, sinó la recerca en el terreny comunicatiu “parteix del paradigma conductista basat en l’estudi de com un comunicador (que elabora determinats estímul) impacta en un receptor (considerat com a subjecte estimulat) amb la finalitat d’aconseguir determinats efectes a curt o mitjà termini” (Busquet, Medina i Sort, 2006: 41). És a dir, que el nostre element a estudiar és un concepte més proper al magisteri, com d’èiem, que a la comunicació, ja que la recerca en comunicació observa l’acte comunicatiu social, no pas un model docent del periodisme.

El grup de discutir és una pràctica que requereix, com moltes altres, d’un disseny previ prou acurat. D’entre les consideracions que s’han de fer ex ante, una de les més importants té a veure amb l’objecte teòric a estudiar, que, en bona mesura, determinarà quina serà la metodologia d’investigació que utilitzarem. Per tant, entenem que, abans de fer el grup de discutir, hem de triar el grup de discutir.

En primer lloc hi ha l’operació epistemològica de transformar el requeriment explícit en demanda implícita (Ibáñez, 1986: 58). En el present treball, la demanda implícita és la de l’autor, en el sentit de produir una resposta a la pregunta que s’ha formulat prèviament, en l’inici d’aquest treball.

En les ciències socials, segons apunta Ibáñez, entre el requeriment i la demanda s’interposa una ideologia, no una teoria. Té la seva lògica: entre el requeriment explícit que hi havia en la redacció integrada i la demanda implícita que s’ha fet l’investigador per a dur a terme la seva feina, hi ha una ideologia, una voluntat d’arribar a algun lloc epistemològic. Implicitament, els resultats són esperats o inesperats: la prova definitiva de l’existència d’aquesta ideologia.

En aquest cas s’ha tingut, en inici, la voluntat d’utilitzar un mostreig probabilístic en dos grups de discusió (veure Annex). A continuació n’adjuntem les fitxes tècniques:

**a) Grup de discutir 1 (G1)**

Espai: Aula d’Innovació Docent 54.002, Campus de la Comunicació, Universitat Pompeu Fabra
Investigadors: Irene da Rocha i Pau Rumbo
Moderador: Olatz Larrea
Tema: Eficiència docent de la integració de redaccions a la Universitat Pompeu Fabra
Participants: Estudiants de 3r del grau en Períodisme de la Universitat Pompeu Fabra

b) Grup de discussió 2 (G2)

Espai: Aula 52.429, Campus de la Comunicació, Universitat Pompeu Fabra
Investigador: Pau Rumbo
Moderador: Albert Elduque
Tema: ibid.
Participants: Estudiants de 4t del grau en Períodisme de la Universitat Pompeu Fabra

En ambdós casos, la voluntat inicial va ser d’utilitzar un mostreig probabilístic entre les dues poblacions: amb els estudiants que responguessin, elaborar una taxa de resposta, i llavors seleccionar els participants definitius intentant aplicar les quotes que es volguessin per a cada variable:

- **Variable 1**: itinerari. **Respostes**: Ciències Polítiques, Dret, Economia, Humanitats. **Quotes**: proporcionals a les de la població.
- **Variable 2**: pràctiques. **Respostes**: Sí, No. **Quotes**: 70% sí, 30% no.
- **Variable 3**: mitjà de pràctiques. **Respostes**: tendint a infinit. **Quotes**: garantir homogeneïtat a criteri de l’investigador.
- **Variable 4**: tram actual a la Redacció Integrada. **Respostes**: Prensa, Ràdio, Televisió, Internet. **Quotes**: 25% per cadascuna.

Per al G1 es van considerar rellevants totes les variables. Per al G2 es va considerar rellevant només la Variable 3.

No obstant tota aquesta planificació, pel resultat final s’ha hagut d’utilitzar un mostreig no probabilístic per conveniència (Malhotra, Dávila Martínez, Treviño Rosales, 2004: 321), la constitució del qual no busca la representativitat estadística sinó la representativitat significativa que garanteixi la diversitat de participants (Universitat Pompeu Fabra, 2013)

**Marc teòric**

“Convergence is here to stay. Anyone who believes that “old school” journalism thinking will suffice for the twenty-first century is sadly mistaken”
“Media convergence is like teenage sex. Everybody thinks everybody else is doing it. The few who are actually doing it aren’t very good at it”

Haagerup, U. Convergence and the newsroom culture.

“No sobrevive la especie más fuerte, tampoco la más inteligente, sobrevive la especie que mejor se adapte al cambio”


1. Ensenyament del periodisme

Si el Tampa Tribune és l’exemple de redacció integrada en mitjans reals, la universitat de Kansas és la pionera pel que fa a la docència del periodisme. Ja el 2002 Bulla afirmava que “el programa de Kansas és, potser, el més afinat amb l’entorn de convergència de mitjans que, gradualment, s’està estenent pel país”.

Killebrew (2005: 53) relaciona, com és obvi, els canvis en el periodisme amb els canvis que s’han de donar en l’ensenyament del periodisme com a resposta. “Mentre que el periodisme a la web és relativament nou, l’ensenyament del periodisme tradicional s’ha centrat en aportar coneixements específics i significativament diferents als periodistes de premsa i de broadcast. De fet, des de l’explosió de programes en periodisme broadcast a les universitats americanes a principis i meitat de la dècada dels 70, hi ha hagut una divergència distintiva en l’ensenyament respecte els periodistes de premsa”.

No obstant això, sembla que, un cop més, es confirma que ha estat la tecnologia la que ha portat a plantejar-nos aquest canvi: “l’adveniment d’Internet ha afegit una capa addicional als aspectes globals dels mitjans” (2005: 53). Això, per tant, de cara a les facultats de periodisme, significa que l’ensenyament “hauria d’incloure un procés per identificar els individus que s’adaptaran més fàcilment a les noves estratègies; i situar-los a primera línia de l’activitat canviant” (2005: 57).

Però... això, com ho han de fer les universitats? No tot sembla de color de rosa. Hammond, Petersen i Thomsen van presentar un estudi3 que mesurava el grau d’implicació amb un projecte docent d’integració de redaccions. Es va dur a terme durant un semestre a la Brigham Young University. Es va administrar el Questionari d’Identificació Organitzativa de Cheney (1982) al principi i al final del trimestre a 39 participants. Els resultats van ser, si més no, sorprenents. El QIO es va administrar de manera que va resultar un rang de 62 a 112 que es va

dividir en terços: de 62 a 78 es considerava un nivell baix d’implicació, de 79 a 95, mig, i de 96 a 112, alt. Al principi del semestre, 3 estudiants tenien un nivell baix, 19 tenien un nivell moderat i 17 un nivell alt. Al final de l’experiment, les tornes es van canviar. El rang va resul-tar de 56 a 135. En aquesta ocasió, els valors de 56 a 82 es van considerar baixos, de 83 a 109, mitjans, i de 110 a 135, als. Els resultats: 15 persones amb nivell baix, 18 amb nivell moderat i 6 amb nivell alt d’implicació.

És prou evident; els autors constaten que “la polarització que es va donar des d’una enquesta fins a l’altra és significant” (Hammond, Petersen i Thomsen, 2000: 22). Un contrast chi quadrat de 13,22 va demostrar aquesta conclusió numèricament.

També és interessant remarcar com els límits del rang s’ampliaven en 6 punts per sota i en 23 per dalt: senyal de la polarització d’opinions un cop acabat el projecte.

Els autors apunten que, gràcies a les entrevistes de seguiment a la meitat del projecte, es va poder endevinar la causa d’aquesta desafecció. Cal remarcar que aquest experiment a la Brigham Young University es va dur a terme amb estudiants de relacions públiques, premsa i broadcast, en una altra prova de la inexistència de titulacions en periodisme als Estats Units. En aquest context, la circumstància que es va donar era la desafecció d’alguns participants, ja que “molts dels periodistes de premsa havien format part de les publicacions dels seus instituts. Molts dels estudiants de broadcast somiaven amb estar en cadenes de televisió. La redacció integrada va començar a minar aquesta identitat” (2000: 24).

Un exemple clar amb el testimoni d’un estudiant participant: “Li vaig dir als meus pares que volia ser un reporter televisiu. Per això vaig venir a Brigham Young. Això és en el que vull invertir el meu temps... i em teniu amunt i avall fent altres coses” (2000: 25).

Partint d’aquesta base un pèl descoratjadora, no sembla que el periodisme integrat tingui gran acceptació entre els seus destinataris: els estudiants de periodisme, els futurs professionals. No obstant això, sembla que aquest estudi és, afortunadament, una excepció.


Diane McFarlin, editora del Sarasota Herald Tribune (Florida), afirmava que “ells [els estudiants de periodisme] haurien de rebre una educació sobre la teoria
de la convergència i com la cobertura multi-plataforma pot ser més complementària i completa que en una plataforma simple”.

De fet, la línia general entre la opinió dels docents és la que marca Ed Gubar, professor de periodisme a la Universitat d’Indiana: quan se li va preguntar sobre quin seria el programa ideal per als estudiants de periodisme, Gubar va dir “escriure, ètica, escriure, dret, escriure, història, escriure, realitat dels mitjans i escriure”.

Aquesta línia conservadora pel que fa a aprendre des de les bases de l’escriptura i deixar, en certa manera, de banda la tecnologia i la integració, també la comparteixen altres entrevistats per Bulla: “alguns van respondre que aprendre tècniques de pensament analític és més important que aprendre com fer servir software específic per a mitjans. Aquests entrevistats van dir que les empreses mediàtiques haurien de fer-se càrrec de l’entrenament en programes de software específic, tot i que els que estan motivats pel disseny van dir que els estudiants haurien de saber fer servir Quark Express i Photoshop. No hi va haver consens sobre si la instrucció periodística havia d’incloure el llenguatge HTML i la construcció d’un lloc web amb programes com Dreamweaver” (Bulla, 2002).

Com veiem, hi ha opinions dividides sobre la tecnologia en aquest estudi. Lisa Faust, del Shreveport Times (Louisiana), apunta que “el multi-tasking i el pensament crític són els punts clau”.

2. Estratègies de sinergia entre un mitjà i una universitat: el cas del New York Times i la City University of New York

Aquest projecte va néixer sota els auspícis del seu impulsor, el professor Jeff Jarvis. Es tractava d’una associació per desenvolupar productes hiperlocals en què periodistes i estudiants treballarien conjuntament amb els ciutadans. La idea es va gestar a CUNY: seleccionar un barri de Nova York, convertir-lo en una comunitat hiperlocal d’informació i així “demostrar que es pot capacitar una comunitat per a què informi sobre si mateixa i al mateix temps servir de laboratori de proves per a què els estudiants aprenguin noves i col·laboratives formes de periodisme (Flores i Salinas, 2009: 6).

El problema neix en què els estudiants no tenen prou xarxes de públic amb qui interactuar. Per això, Jarvis va plantejar el problema a una reunió editorial del Times, que, casualment, tenia un projecte semblant. Així va néixer aquesta col·laboració.

3. Aprenentatge experiencial: el model docent universitari del periodisme i la medicina

Rhodes i Roessner (2009: 305) fan un primer esbós sobre el significat de l’aprenentatge experiencial: “a mitjans de la dècada de 1930, es va introduir la ideologia de l’aprenentatge experiencial al sistema educatiu nord-americà. L’acostament filosòficament pragmàtic de John Dewey (How we think, Nova York; Heath, 1933) emfasitzava el rol de l’experiència i la reflexió en l’educació. L’aprenentatge experiencial “connecta aprendre, pensar i fer” tot proveint els estudiants d’experiències educacionals de la vida real a través de treball sobre el terreny, períodes de pràctiques o tallers; i els programes de periodisme i comunicació de masses van moure’s en aquesta direcció”

Steel, Carmichael, Holmes, Kinse i Sanders (2007: 325) citen el model d’aprenentatge experiencial que ja es duu a terme en disciplines com la medicina, el treball social i el dret. Però, sens dubte, el camp que més comparacions genera és el model docent de les facultats de medicina com a base interessant per a repensar l’ensenyament del periodisme.

Com és sabut, els estudiants de medicina estudien en unitats docents situades en hospitals (amb excepcions: a la UAB s’estudia al campus de Bellaterra els dos primers anys i després es tria hospital; la facultat de medicina de la UdG també està allunyada de l’hospital universitari Josep Trueta, on es fan les pràctiques...).

Flores i Salinas (2009: 9) amplien la idea: “podríamos tomar prestado el modelo de aprendizaje que tienen los estudiantes de medicina, quienes, desde los primeros años de su formación, están asistiendo a los hospitales y viendo y experimentando in situ algo que posteriormente tendrán que hacer profesionalmente [...] Se pretende que desde el primer momento de su formación, los estudiantes deberían mantener una relación con el entorno en donde trabajarian más adelante”.

A més, els hospitals universitaris i les escoles de periodisme coincideixen en el fet que “poden proveir de serveis essencials a les seves comunitats mentre eduquen els seus estudiants”, segons afirma Nicholas Lemann, degà de l’Escola de Periodisme de la Universitat de Colúmbia (citat a Anderson, Glaisyer, Smith i Rothfeld, 2011: 1).

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4. Futurs periodistes?

En la llista que fan Flores i Salinas (2009: 15) dels nous perfiles de periodista, en primer lloc hi trobem el MoJo o mobile journalist. El paper d’aquest tipus de periodista ja el coneixem: professional-orquestra que pot generar diversos tipus de contingut des d’un dispositiu mòbil in situ. Els autors afirmen que el repte del periodisme està en formar professionals que siguin capaços de crear i distribuir informació al mateix ritme o més ràpid que el que anomenen cinquè poder: la societat entesa com a nou transmissor d’informació. Per tant, és una qüestió de velocitat.

El segon model és el data delivery editor, un perfil que es basa en el coneixement del professional per combinar dades amb els recursos que proveeix Internet. Les bases de dades són un element crucial en aquest corpus electrònic que cal conèixer, segons els autors.

El tercer model és el del social media editor. Potser el nom que ha perdurat i que coneixem avui dia és el de community manager. Tenint en compte que l’article de Flores i Salinas es va escriure el 2009, és evident que ha quedat desfasat amb respecte a l’evolució de les xarxes socials i els perfiles laborals que s’hi relacionen. Tot i això, el text té algunes idees interessants: “és la figura que proporciona una intermediació entre el mitjà i els lectors, en l’intent per aconseguir l’audiència que té Facebook” (2009: 19). Irene da Rocha ens en dóna una visió més actual: “han aparegut nous perfiles professionals entre els periodistes: ara han de ser gestors de la seva comunitat, perquè s’està intentant crear interactivitat amb la notícies”.

Anderson, Glaisyer, Smith i Rothfeld (2011: 2) criden a les escoles de periodisme a ser “institucions àncora” en el nou context en què cada cop més gent pot ser periodista. En aquest sentit, coincideixen amb els casos centrats en el localisme que expliquen Flores i Salinas: “els programes d’educació del periodisme operaran, probablement, en un entorn institucional en què els recursos financers seran limitats, i on una legitimitat incrementada amb les comunitats locals serà quelcom altament valorat”.

5. El paper de les facultats

Toni Piqué, en la segona taula rodona de la Jornada d’Universitat i periodisme integrat, que es va dur a terme el 16 de maig de 2013 a la Universitat Pompeu Fabra, va afirmar que la gràcia del periodisme integrat és que l’estem fabricant ara mateix, i que els menors de 25 anys [en referència al públic majoritari a la sala] en seran els encarregats.

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En el primer capítol del seu estudi, Anderson, Glaisyer, Smith i Rothfeld afirman que els estudis de periodisme (almenys als EUA) són “més cars que la resta d’estudis d’Humanitats” (2011: 6).

Els autors descarten una pujada de taxes concreta per als estudis de periodisme, amb el contraargument del sou dels graduats en periodisme als EUA el 2009: una mitjana de 30.000 dòlars anuals. En aquest país, aquesta xifra no seria suficient per pagar préstecs (inferim que es fa referència a la tradicional llibreta d’estalvis que les famílies fan per pagar l’educació superior als seus fills, als Estats Units). En aquest sentit, els autors recomanen repensar el paper de les escoles de periodisme com a servei a la comunitat, pel que fa a la vessant econòmica de la docència del periodisme9.

Però, a banda de servei a la comunitat, les facultats de periodisme han de debatre com ensenyen periodisme convergit: el disseny dels plans docents és un estadi importantíssim a l’hora d’implantar una nova corrent als alumnes. Irene da Rocha en parla: “la convergència mediàtica com a tal, a la majoria de plans docents es tracta a la part tecnològica en assignatures de tecnologia de l’audiovisual, història de la tecnologia…. D’altra banda, la convergència mediàtica de llenguatges en la majoria d’universitats es treballa. Però que passa? Es treballa d’una forma molt teòrica i sempre, normalment, en assignatures de ciber-periodisme o taller d’Internet. I clar, no hi ha una vessant pràctica, i si n’hi ha es queda reduïda a fer un diari online. Ara amb els canvis a graus s’estan introduint assignatures de multi-plataforma, “plataforma 360”... com que encara s’estan implantant no comencen fins el curs que ve. A més, hi ha el problema que les universitats, en la seva majoria, tenen edificis multimèdia, amb estudis de ràdio, platós de televisió, però no tenen una redacció integrada com a tal: un espai horitzontal, amb lliure circulació d’informació, amb la possibilitat de moure’s lliurement... el fet de tenir-ho nosaltres ens ha permès de fer aquest primer pas més-ràpid que la resta d’universitats10”.

Podríem afirmar que el moviment de moltes universitats del nostre territori, però especialment la Universitat Pompeu Fabra amb el conveni amb mitjans per a donar sortida als continguts periodístics creats arrel del Taller Integrat de Periodisme encara està a anys llum de l’estat de la qüestió als Estats Units. De fet és fins i tot curiós observar com Anderson, Glaisyer, Smith i Rothfeld (2011: 10) afirman que “moltes facultats [...] podrien considerar d’operar sobre un canal basat en la web amb un increment de la inversió relativament petit”.

Nicholas Lemann, degà de la Columbia University Graduate School of Journalism, afirma que “les escoles de periodisme han d’explorar, ja ho estan fent, la possibilitat de convertir-se en productors significatius de notícies per

9 És interessant el cas de la facultat de periodisme de la universitat de Colorado, que es va veure abocada al tancament. Aquest article n’explica els perquès:
compensar la pèrdua de cobertura que les empreses informatives, econòmicament devastades, ja no es poden permetre.\(^{11}\)

Salvant les distàncies entre Amèrica i Europa, i més concretament Catalunya, sí que es pot observar una creixent tendència a entendre les facultats de periodisme com a organitzacions productores de notícies, i el Taller Integrat de Periodisme hi juga un paper essencial. Quin seria el model a perseguir a casa nostra? Lemann té la resposta: “les escoles de periodisme no només poden substituir la capacitat de cobertura que les empreses periodístiques han perdut, sinó que també poden elevar el nivell de sofisticació en la pràctica del periodisme. Per què? Perquè moltes d’elles estan situades en universitats de recerca, que són les líders en la nostra societat pel que fa a col·leccions d’experts d’alt nivell de tots els camps de coneixement. Les escoles de periodisme haurien d’estar profundament relacionades amb les altres parts de les seves universitats”.\(^{11}\)

Anderson, Glaisyer, Smith i Rothfeld (2011: 12) assenyalen dues maneres que tenen els estudiants de periodisme de produir informació mentre estan a la universitat. La primera és la beca, pràctica persistent avui dia i que no dubten a qualificar de “requerida si es vol un lloc de treball a la indústria”. L’altra manera és la que s’aplica al Taller Integrat de Periodisme, la producció interna per a mitjans externs. Sovint aquesta pràctica té a veure amb la creació de marques conjuntes, que es poden adscriure a la cobertura d’un sol esdeveniment: els autors citen la Ryerson University’s School of Journalism, a Canadà, que es va aliar amb OpenFile.ca per cobrir les eleccions municipals de 2010, o Cronkite News, fruit de l’Arizona State Walter Cronkite School of Journalism and Mass Communication.

Pel que fa a la ràdio, el cas dels Estats Units és clarament significatiu, ja que el 63% de les llicències de la National Public Radio són per a ús universitari, segons un estudi de 2006. 13. És clar que l’espai destinat a les universitats a la ràdio catalana no arriba a aquests espectaculars nivells. De fet el Taller Integrat de Periodisme utilitza la ràdio interna de la Universitat Pompeu Fabra, UPF.Ràdio, com a plataforma de publicació de treballs. UPF.Ràdio no té freqüència FM ni programació diària.

Blom i Davenport (2012: 79) van elaborar un estudi, molt útil de cara al nou paradigma de l’ensenyament, amb 158 directors d’estudis de periodisme dels Estats Units (amb un index de resposta del 38%, sobre un total de “més de 400”) per preguntar-los quines eren les assignatures que creien més importants. Els autors destaquin les set més escollides: dret i ètica periodística (58%), redacció (55%), multimèdia i storytelling (47%), reporterisme (40%), comunicació visual (36%) i feature writing (34%).

6. Un exemple d’aprendatge experiencial i integració de redaccions

El 2005, cinc investigadors de la Universitat de Sheffield van dur a terme un experiment (Steel, Carmichael, Holmes, Kinse i Sanders: 2007) amb 58 alumnes de post-grau de la seva institució: 50 de periodisme i 8 de comunicació política, tots formant part del Departament de Periodisme de la citada universitat. En tres dies, van cobrir les eleccions britàniques i van produir dos diaris, una web, 11 butlletins de ràdio, un programa de ràdio de tres hores en fals directe i dos magazines televisius.

És significatiu agafar aquest exemple i comparar-lo amb la feina feta al Taller Integrat de Periodisme, perquè segons expliquen els autors, el propòsit de l’experiment (el 2005, és a dir, en un context en què encara no s’havia avançat massa en convergència de mitjans però sí en mètodes d’aprendatge experiencial) és de “proveir una experiència d’aprenentatge pels estudiants que repliqui, tan acuradament com es pugui, el món real de la pràctica periodística” (2007: 326).

La metodologia que van emprar els investigadors va consistir en dividir els estudiants en 4 grups: premsa, broadcast, web i comunicació política.

Recollirem els diferents capítols que els autors han elaborat amb les principals conclusions que van treure de les entrevistes amb 10 estudiants.

En primer lloc, els autors citen l’ansietat com una característica que va aflorar entre els participants. Cal aclarir que aquesta ansietat naixia, en molts casos, de les vicissitudes de la feina periodística a realitzar (por de no saber prou del tema que es treballava –les eleccions britàniques–) o de la condició de molts dels participants d’estrangers (nivell d’anglès, etcètera). Podríem relacionar aquest component d’ansietat (els autors, per cert, afegixen que disminuïa amb el temps) amb la incertesa que pot generar en l’alumnat una assignatura tan vasta, amb tanta càrrega docent i amb una llargada tan gran.


Estudis de cas

En aquest capítol s’analitzen les converses que es desprenen de la realització de dos grups de discussió amb estudiants. L’anàlisi següent interpreta les respostes dels participants i les agrupa en temes, no necessàriament iguals i en el mateix ordre als que es poden observar al guió del focus group, consultable
a l’Annex. Els estudiants estan numerats amb un codi (veure, també, l’Annex), i s’intercalen les declaracions literals per a afavorir la comprensió. S’ha intentat respectar al màxim les incorreccions de la gramàtica oral. Únicament s’ha traduït tot al català central, eliminant també les marques dialectals, per tal de camuflar la identitat d’alguns participants.

1. “La millor assignatura”. Raons a favor i en contra del Taller Integrat de Periodisme

Els participants als dos grups coincidixen que l’experiència d’haver participat al Taller Integrat de Periodisme ha estat molt positiva.

“Una de les assignatures més útils que hem tingut” (B5)
“És l’assignatura estrella, podríem dir, de la carrera” (A2)
“És la més important i la més pràctica” (B8)
“És el que recomano quan parlo a algú de la Pompeu. Periodisme ja val la pena per aquesta assignatura” (B1)
“Va ser una sort poder fer aquesta assignatura, és un luxe que puguem estar en una universitat en la que tinguem una redacció com aquesta [...] em va acabar de convèncer que volia fer aquesta feina” (B2)

Alguns estudiants l’han trobat útil en el seu camí de definició professional:

“Em va agradar molt i em va servir per saber què és el que més m’agrada i el que menys” (B7)
“Al principi tenia molt clar que volia fer premsa i aquí m’he adonat que també hi ha altres mitjans que m’agradaria tocar” (A8)

Quan se’ls va preguntar sobre els avantatges, o sobre la millor part de la redacció integrada, les respostes dels participants van ser dividides:

“T’entregues a la dinàmica dels mitjans: t’adaptes a dates d’entrega inamovibles... aprens què et trobaràs fora” (A1)
“Que puguis anar provant cada mitjà, no centrar-te només en un que, potser, no és en el què acabarás treballant” (A2)
“Vas aprenent una mica de cada mitjà, i això t’obre moltes possibilitats” (A4)
“Tot el que apren de sortir al carrer, moure’t, amb la gent que entrevistes, i els reportatges que fas” (A1)
“M’ha agradat que els profes, moltes vegades, treballen en mitjans i et donen la visió... per exemple, a premsa, que n’hi hagi un de contingut i un de l’aspecte gràfic” (A6)
“Ho trobo curt. Jo voldria fer més temps això” (A3)
“Si l’hagués de tornar a fer, segur que tornaria” (A4)
Una de les raons més esgrimides pels estudiants és el fet de publicar en mitjans reals:

“Sobretot és el contacte amb mitjans públics, diguéssim, no només universitaris. Et motiva més” (A5)
“La redacció integrada sense El Punt-Avui, sense BTV... perdria tants punts que gairebé no tindria sentit” (B7; B3 va dissentir obertament; B2 va dir “podria funcionar igual, però és molt millor que hi sigui”)

Hem obviat les respostes sobre quin tram és el preferit perquè mostraven una dispersió total. Si que hem observat, per això, que els participants posen la vista en aspectes com la pròpia actitud o la del professor per justificar aquesta volatilitat en les respostes:

“Hi ha gent que va amb poques ganes a certs trams, i gent que tira molt del grup, i com que la redacció integrada no deixa de ser feina molt en equip...” (B1)

2. Integració real entre trams

La línia general és que la integració no es va dur a terme de manera satisfactòria, traient, d’algun manera, la naturalesa de l’assignatura.

“Això d’integrat... entre cometes” (B8)
“D’integrada en té poc. A part dels reportatges integrats que ens fan fer, poques vegades he parlat del tema periodístic amb gent d’altres trams” (A4)
“La integració no va acabar de ser efectiva” (B2)
“La integració va fallar” (B3)
“Ens haurien d’ensenyar a treballar un mateix text per a diferents plataformes, i això falta” (A1)
“La integració més gran que hi ha hagut és, per exemple, si saps que aquesta persona coneix a no sé qui, li vas a preguntar” (A5)

Alguns estudiants proposaven solucions a aquest dèficit d’integració:

“Podria haver una reunió no només dels que fan el repor integrat sinó una en la que cadascú comentés les seves idees, i així es podrien aprofitar les coses” (A6)
“Crec que falta una persona, un alumne, que s’encarregui d’agrupar-nos a tots” (A8; significatiu: aquest alumne és de tercer, un curs en què ja existeix la figura del coordinador de la redacció integrada)
A G2, no obstant, B1 va obrir un debat amb B2 i B7 en dissentir sobre el tema:

“No entenc que hagi sigut una crítica, que la redacció no hagi estat integrada. A nosaltres, què més ens dóna? [B5 i B6 van assentir ostensiblement. La resta del grup no va reaccionar] Ens hagués agradat fer els mateixos temes que els d’Internet, i has de quedar amb aquell grup...? [...] Si hagués hagut de sortir sola [la integració], hagués sortit. Si m’hagués agradat el teu tema, hagués dit B2, dóna’m...” (B1)

B2 no s’hi va mostrar d’acord:

“No és qüestió que t’agradi, és qüestió de fer-ho multi-plataforma. En el futur haurà de ser així, moltes vegades” (B2)

Llavors es va iniciar una discussió, també interessant des del punt de vista del present treball, sobre què s’entén per integració.

“Multi-plataforma avui dia és com l’Ara o El Periódico, treuen paret com aquí [en referència a la tendència arquitectònica de les redaccions integrades] i passa tothom d’una banda a l’altra. No fan res més. Què guanyes, compartint temes? (B1)

“La idea crec que no era compartir temes, era d’un sol tema, tractar-lo en cada mitjà” (B7)

“Però és que això estava en les nostres mans i no va sortir” (B1)

“Perquè tu volies fer el teu tema. Si del setembre al juny hagués hagut de fer el mateix tema en cada mitjà, m’hagués cansat” (B7)

“Però no és això! [...] Així és la vida!” (B2)

“No hagués pogut passar això perquè tothom té entregues diferents i feines pròpies del tram” (B3)

La visió no necessàriament positiva sobre la integració va continuar de boca de B5:

“Crec que tots hem sortit guanyant en què no hagi estat tan integrat i haguem pogut fer el que ens agrada. [...] Em sembla hipòcrita, entre cometes, criticar ara que no ha estat integrat quan ens hem beneficiat d’això” (B5)

“Potser el que ens beneficia és saber què hi ha fora, i que et diguin “mira, has de fer aquest tema”, i et fots” (B2)

En resum:

“Això són 4 tallers, i vas fent... I no és una crítica, perquè fer els tallers està molt bé, però si vols fer una redacció integrada has de fer una cosa molt diferent a la que estàs fent ara” (A4)

“L’únic que hi ha integrat és l’aula, de fet” (A3)
“I que molts cops es tancal!” (A5, en referència als biombos que separen els trams; rebaixant la tensió)

3. La qualitat de la docència canvia pel fet de publicar en mitjans?

Als dos grups la resposta va ser en positiu, un sí unànime. La principal raó és la projecció del treball propi al gran públic extern.

“Motiva molt. I veig que la meva feina no és només una nota” (B7)
“Ho veurà molta gent” (B2)
“Ens exposàvem a que gent fora de la classe ens jutgés” (B4)

4. La qualitat dels continguts generats canvia pel fet de publicar-los en mitjans?

La resposta als dos grups va ser diferent. A G1:

“S’hauria de sortir una mica del tòpic joves emprenedors. Hem de buscar temes d’emprendedors o enfocats al públic jove” (A2)
“O alternatius” (A7)
“A vegades un tema una mica més seriós, ho enfoques d’una altra manera i pot estar bé, també” (A2)
“El que el públic sigui jove no vol dir que el tema sigui jove. Als joves ens interessa tot” (A5)

A G2, primer, es va suggerir el tema sota la pregunta “sempre ho heu vist com una cosa positiva, publicar en mitjana?”. Les respostes van ser positives: un sí unànime. Es va esmentar la pressió del temps i l’accés més fàcil a contactes quan es treballa sota la protecció d’una marca mediàtica.

Però després es va replantejar el tema off topic, quan ja s’havia acabat el grup de discussió pròpiament dit. El tema el va replantejar l’investigador sota el pretext d’una conversa informal. La pregunta va ser, directament: “no creieu que els continguts són més soft pel fet de publicar-los en mitjans externs?”. Per aquesta raó, l’investigador no va apagar la gravadora, tot i que, deontològicament, no fos l’opció més correcta.

“Això no ho he criticat mai, jo” (B1, defensivament; B7 assenteix)
“Sempre parlem dels joves, no sé què...” (B4)
“No pots anar a El Punt-Avui i dir “vaig a fer un reportatge i vaig a treure el súper tema de corrupció”, quan hi ha gent a El Punt-Avui que ja s’encarregarà de fer això [...] Volen guanyar públic jove amb coses escrites per joves” (B7)

De totes maneres:

“Jo crec que [els continguts publicats] queden bastant bé” (A7)
5. Planificació interna de l’assignatura

En aquest apartat es va preguntar als estudiants sobre l’organització temporal de l’assignatura, la igualtat de volum de treball en tots els trams i la idoneïtat de partir l’any en 4 trams, tenint 3 trimestres.

“El problema que vam tenir aquí va ser el de les dates límit de cada tram” (A8)

“És una mica lío i fàcilment no se m’acut com es pot solucionar. Això que siguin 4 trams que no coincideixen amb les vacances, sembla una tonteria, però és un percal [la resta assenteixen]” (A7)

“Sobretot amb Setmana Santa, ha sigut un desastre” (A6)

“[Les vacances de Nadal són] una barbaritat de temps que et talla l’assignatura” (B2)

“La sensació que s’estava improvisant una mica també hi és” (A7)

Alguns mostraven comprensió:

“Potser hi ha una manca d’organització prèvia o planificació, però l’assignatura és nova” (A5)

La solució va sortir, per exemple, al G2:

“Crec que s’haurien de fer tres trams i Internet en tots” (B3)
“Funcionaria millor integrar Internet en tots els trams. Així faries tres mesos de cada” (B2)
“Jo no, jo no. Crec que s’haurien d’escollir tres dels quatre” (B1; B2 i B7 mostren acord ostensiblement)

Posteriorment:
“A Internet jo també vaig aprendre molt [...] ens van donar moltes eines!” (B1; B7 pregunta significativament “quina professora vas tenir?”)

A la pregunta de si es treballa en tots els trams per igual, la resposta va ser un no categòric a G2. En qualsevol cas:

“Depèn del professor” (B1)
“A ràdio, de les 9 a les 2 [horari del Taller Integrat de Periodisme] tenies feina, però després no. A televisió, premsa i Internet t’emportaves la feina a casa” (B7)

La visió general, com dèiem, és bastant negativa:
“Vam ser els conillets d’Índies i ens vam empassar tots els marrons de descoordinació, de l’aula d’Internet [tema que sortirà posteriorment]... anirà millorant amb els anys” (B7)
“La part d’Internet a mi no em va servir de res, i la de ràdio, penso que fer informatiu rere informatiu tampoc és massa útil” (B6)

6. Qualitat de les instal·lacions

c) Software

Les queixes sobre el software informàtic de la redacció integrada es van fer paleses als dos grups.

“M’agradaria recordar que el Word a premsa no s’obria. Els vídeos els havies de fer amb Movie Maker a casa si no tenies Mac [...] era una desgràcia” (B3)
“Horrorós el programa per editar” (A7; fa referència al software d’edició televisiva Avid NewsCutter; posició 10)
“L’Instinct està molt bé per aprendre a posar 4 imatges a segon, quancomencesaveurequèésuncanàmera,peròésnecessariaprendreafearanarelNewsCutter” (A3)
“Per mi no és tan difícil” (A1)
“Hi ha gent que no l’ha obert, aquest programa. Si no t’nãtocatmuntar, o no has volgut tu” (A8)

Alguns comentaris eren, però, positius.

“Sortir de televisió i anar a agafar una càmera [P2, al servei de préstec del campus de la Comunicació] és impensable en qualsevol altra universitat, i ho donem per sentat, i després ens queixem que non tenim Word, que és una obvietat...” (B1)

d) Tram d’Internet

El tram d’Internet es va plantejar com a tema separat degut a l’existència, coneguda per l’investigador, de queixes reiterades a propòsit.

“Internet està una mica abandonat en l’aspecte tècnic: quan fallen coses, ni els tècnics ben bé saben, perquè un programa amb el que no estan treballant habitualment... Si no funciona ningú sap què s’ha de fer” (A7)
“El Premiere als ordinadors d’Internet... fatal” (A6)
“Una cosa que no té sentit és que et limitin la RAM de l’ordinador. Jo entenc que s’ha d’esborrar la memòria cada cop i tal, però un programa que agafa tota la
memòria, cada cinc minuts es penja, i ho perds tot. No té cap sentit” (A5)
“El Premiere potser te’l baixes a casa en versió de prova i va moltíssim millor. I aquí la versió és més obsoleta” (A2)
“Jo crec que hi ha trams que utilitzen menys [sic] els ordinadors que Internet. I a Internet és on estan els pitjors” (A6; inferim que volia dir “més”)
“Quan vam començar Internet vam estar dues setmanes i mitja sense Premiere” (A2)
“Molts hem optat per endur-nos els nostres portàtils de casa i treballar a classe però amb el nostre portàtil” (A8)
“Els d’Internet no estaven gaire integrats” (B7)

7. Professors

En aquesta secció es preguntava per l’organització docent de l’assignatura, que, com hem pogut veure, compta amb un contingent important de professors. Concretament s’esmentaven la coordinació entre docents i el rol de cada professor (titulares i ajudants). A G2 hi va haver mostres generals de desaprovació quan es va esmentar la paraula coordinació.

“Em sembla lamentable” (B8)
“Hi ha dos grups que, en cada tram, canvia el professor. El que ara tenim de rèdio feina un any que no venia. L’integrat ha canviat molt respecte l’any passat. Ha vingut i s’ha hagut de posar al dia més ell que nosaltres” (A8)
“I encara no sabia què era el reportatge integrat” (A6)
“És el gran problema, jo crec. Recordo gent del tram de [ometem per garantir la imparcialitat] amb un professor súper xulo, i els del tram següent es volien morir. Hi haurà professors que t’agradaran més o menys, com a l’institut, l’escola o el parvulari. Però el problema és que no tots es marcaven el mateix objectiu. Cadascú posava un llindar on li venia de gust. Els trams estaven molt descompensats” (B7)
“Hi ha molts professors que arriben de fora i no tenen ni idea d’en què consisteix la integrada, i saben que hi ha persones que ho han de fer però no saben què” (A1)
“Hi havia professors que no estaven a favor del Cetrencada” (B8)
“És un tema intern de la Universitat, nosaltres ni pinchamos ni cortamos” (B1)
“Això és culpa del canvi tan volàtil de professors. No sé per què no van triar un, almenys, fins a meitat de curs, i un altre fins el final” (B6)
A5 dissentia:

“Això passa a tota la universitat: si en una assignatura hi ha tres grups, un professor farà un examen i l’altre un treball” (A5)

Alguns ho relacionaven amb la coordinació de Cetrencada a nivell editorial.

“El problema és que no estem integrats amb els professors. Si els professors haguessin sabut els temes dels altres... però allà els professors passaven i estaven [inaudible]” (B3)
“Les reuniions entre trams eren per explicar què feies i dir “oh, què maco” (B1; B5, B6 i B7 riuen)
“El que veig és que hi ha hagut molt poc contacte entre aquests professors diferents. Potser s’haurien de trobar tots els que fan televisió, tots els que fan ràdio... [la resta assenteixen i exclamen “exacte!”] i tots també, junts” (A5)

A televisió:

“El fet que hi hagi tants professors diferents i que jo, per exemple, a televisió tingui un professor diferent al que has tingut tu [a A3], això també influeix molt” (A4)
“S’haurien de compartir uns objectius... que no passi que un grup [de televisió] faci en dos mesos un magazine, i un altre grup tres informatius i un magazine...” (B2)
“Al magazine cada grup ha fet el que ha volgut” (A4)
“De magazines, te’n mires dos i són completament diferents” (A7)

Sobre el rol dels professors ajudants:

“Encara no se sap ben bé què fan per allà” (B1)
“Ajudar, ajudar... a vegades són molt més pròxims a nosaltres que els professors” (A4)
“El problema és que hi ha coses que són més absorbents pels ajudants [...], per exemple, premsa és molt absorbent i llavors ràdio es queda sense prote ajudant. I amb televisió i Internet passa el mateix: televisió és molt més absorbent” (A1)

8. Avaluació

Les preguntes en aquest apartat van ser: una de general (“qué n’opineu, del sistema d’avaluació?”) i una de concreta (“les notes van ser justes amb la feina que havíeu fet?”). En primer lloc, les respostes a la pregunta general:

“No el sabem!” (A2)
“No vam saber res fins el final” (B4)
“Crec que seria millor que cada profe dugués les notes quan acaba el tram” (A6)
“I també perquè és més acadèmic: si et donen la nota just quan ho has fet és quan pots anar a parlar amb el professor” (A5)
“Si el primer tram et va malament i veus que has de posar-hi més esforços, més o menys podríem anar fent la progressió” (A8)

I a la pregunta concreta:

“No estic segur que el fet que sigui mitjana igual [entre els quatre trams] valgui la pena. A televisió, per exemple, dediques moltes més hores que a altres trams” (A3)

A5 afegia un matís interessant:

“Són molts crèdits i te’ls donen tots al final. Amb el tema de buscar Erasmus o pràctiques, quan et demanen uns crèdits, potser hauria d’haver-hi una manera en què a l’expedient digués “ja té aquests”, que no et guardessin aquests 24 crèdits fins el final. Per exemple, no puc dir que estic acabant tercer, perquè ara mateix, segons els crèdits, estic com començant tercer. Hi ha moltes beques que són per estudiants de quart i excepcionalment pels que estan a tercer” (A5)

9. Xarxes socials de Cetrencada

És un element que s’ha potenciat especialment al curs 2012/13: amb estudiants de quart curs que gestionen les xarxes socials com a part del seu Treball Final de Grau. El curs passat, el pioner de la redacció integrada, els comptes comuns es portaven d’una manera un tant anàrquica. A G2 es va treure el tema, perquè els estudiants de quart que hagin estat en contacte amb la feina de la redacció integrada aquest curs, en el context que hem explicat, poguessin opinar comparant. Concretament n’eren uns quants.

La sensació general és de desencís:

“És útil però no se’n treu profit” (B7)
“Podríem petar-ho, realment. Es crea molt contingut... però no sé com replantejar-ho: els propis estudiants... o no sé” (B1)
“Tenia més força diferent amb els comptes personals que amb el comú” (B4)
“No estava gaire ben portat, l’any passat” (B2)
“Cadascú posava el que volia” (B7)
“Sembla un tema menor, però realment cal una estratègia” (B1)
10. Manca de formació prèvia

Sobretot en G2 es va notar una línia general defensant l’argument que els alumnes van arribar a la redacció integrada amb alguns déficits.

“Hagués tingut més sentit si les assignatures que vam fer a primer i a segon [en referència a tallers de redacció, televisió i ràdio] haguessin estat més potents. No té sentit que fem locució a la redacció integrada, l’hauríem de fer abans...” (B7)
“Ens falta formació: no té sentit que fem una classe de televisió abans i que arribis a la redacció integrada i hagis de començar de zero” (B1)

B8 va dissentir:

“No valorem el que hem après des de primer perquè ho tenim interioritzat” (B8)

En qualsevol cas, la ruptura del grup sobre el tema era evident.

“Havíem de fer servir el Premiere, i jo no en tenia ni idea” (B6; de Premiere, efectivament, no hi ha formació prèvia als dos primers cursos, no com el software televisiu, que ja s’ha treballat)
“A mi em treus les teories de l’agulla hipodèrmica [en referència a les assignatures teòriques en general i a Teories de la Comunicació, obligatória, en particular] i em poses més Premiere i més infogràfics... i millor. Ens vam passar primer i segon fent el tonto en moltes assignatures” (B1)

També va sortir el tema, breument, a G1:

“Al final hi ha alguns aspectes tècnics que ningú ens ha ensenyat: una cosa tan tonta com fer fotografies, que després és la meitat de la feina del tram de premsa” (A7)
“De locució no he fet res” (A8)
“Per exemple, el nostre professor de ràdio ens va fer molta locució al principi. Només que ho hagués parlat amb els altres, tothom hagués fet locució” (A5)

Conclusions

0. Encara és d’hora

En el moment d’entregar aquest Treball Final de Grau tot just s’acaba el segon any en què es duu a terme aquesta experiència docent a la Universitat Pompeu Fabra. Aquest treball, per tant, intenta, modestament, aportar una primera visió crítica al funcionament i problemàtiques de la redacció
integrada, a més de sumar-hi un petit corpus teòric necessari per entendre en quin context s’inscriu.

En aquest sentit, la conclusió que extraïem és que fa falta donar un vot de confiança a la Universitat per a la futura resolució de molts dels problemes que es palesen mitjançant la nostra investigació. Aquests problemes es podrien classificar segons el termini de resolució.

1. Consideracions generals

-L’opinió dels estudiants sobre el Taller Integrat de Periodisme és molt bona en un inici, però demolidora quan es treuen certs aspectes a la taula.

-Predomina una opinió condicionada per l’estat del mercat laboral de periodisme: s’està formant futurs professionals per un perfil que no genera llocs de treball.

-És tendeix a l’opinió molt positiva sobre el fet de publicar els continguts generats en mitjans d’abast públic.

-Les instal·lacions es valoren positivament, excepte alguns aspectes que detallem més endavant.

2. Problemes teòrics

El Taller Integrat de Periodisme presenta una sèrie de problemes de manca de coincidència amb la teoria en la qual es vol inscriure.

-Per a augmentar la seva utilitat, és prou lògic que s’hauria d’augmentar la seva semblança amb la integració que es persegueix des de l’empresa periodística. En aquest sentit s’han iniciat les passes cap a la millora del funcionament integrat de la redacció, però els estudiants del G1 (els que van estrenar la redacció) no van experimentar cap tipus d’integració.

-Notem cert desconeixement (G2) sobre el concepte d’integració. A la resta d’assignatures del pla docent (remarcariem, d’entre les troncals, Periodisme a Internet i Fonaments del Periodisme) no es va donar prou formació sobre noves tendències redaccionals, a jutjar per les respostes dels participants als grups de discusió.

-El pla docent sembla presentar deficiències en l’estadi previ a la Redacció Integrada. Els estudiants participants denoten la seva manca de formació en determinats aspectes.
3. Problemes pràctics

Hi ha una sèrie de problemes amb els aspectes pràctics i/o tècnics del Talló Integrat de Periodisme.

- Problemes amb el software que s’haurien de resoldre ràpidament per a millorar l’experiència de la redacció integrada.

- Problemes d’espai: sobretot amb la localització fora de la redacció integrada dels estudiants del tram d’Internet. Probablement és un problema amb una solució més a llarg termini, però, a jutjar pels resultats dels focus groups, un dels més greus.

- Problemes de planificació interna de l’assignatura: la partició en quatre trams, el rol dels professors, la volatilitat dels docents titulars en cada tram...

- Problemes d’avaluació: els estudiants no estan d’acord amb rebre una nota global al final de l’assignatura. També es van observar desavinences amb el fet d’obtenir el total de crèdits també al final de l’assignatura.

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New Media and Journalism in Turkey: A Comparative Analysis on Twitter Usage Practices of Yeni Şafak and Sözcü Newspapers

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Introduction

With the introduction of new media concept, some important changes occurred in the field of printed media like many fields. Traditional newspapers created official web pages on the point of adaptation to the new media and started to bring news, content and individuals together via these online platforms. Even types such as online journalism or internet journalism and citizen journalism result in a set of discussions in terms of information & content abundance and occupational professionalism respectively, new media supported journalism is today accepted as a democratic and effective practice in many places of the world since it brings pluralist and interactive communication together (Yegen, 2015b). In addition to this, social networking sites which come to the forefront in terms of social media brought a different dimension to journalism which is a professionalism that informs individuals about the cases and situations around (Özer, 2010: 94). Such that; today almost every media organ has an official Twitter account and practice of journalism take steps through the contents shared at relevant accounts online. In this point it is very important that which issues take news format or what are the issues that journals emphasize by the shares on their official Twitter accounts. Because, since new media supported journalism which has a limited location in traditional journalism faces with abundance of data, information and content, it behaves more selective and usually bases on ideological factors while doing this.

For this reason subject of this study is to analyze Twitter usage of Yeni Şafak and Sözcü journals in terms of new media and journalism in Turkey. The purpose of the study is to make clear that which and on what frequency subjects and cases are emphasized and on what frequency news/contents are shared on official Twitter accounts of Yeni Şafak and Sözcü journals. In this regard the
study is important with regard to clarifying tendency and efforts of traditional journals towards adaptation to the new media. In addition the study is also important in terms of clarifying how traditional journals benefit from social networking sites with regard to journalism and holds a qualification that contributes to new media and journalism discussions. Therefore, Twitter usage of Yeni Şafak and Sözcü Journals in this study of which theoretic frame is built by approaches discussing new media and journalism understanding is examined by following, recording and analyzing official Twitter accounts of journals between 01.05.2015 and 07.05.2015 in daily sense regularly. In this study qualitative and quantitative content analysis method is used.

While Yeni Şafak and Sözcü which are analyzed within the study are preferred for their different political standing, date range 01.05.2015 and 07.05.2015 forming the limitation of the study is randomly selected. In this point, it is also correct to mention that reason for keeping the relevant range by 1 week only is to put a limitation since it is not possible to analyze all shares and Yeni Şafak and Sözcü journals have many shares on their official Twitter accounts.

**New Media and Journalism**

While new media, one of the popular concepts of modern day, is qualifying interactive communication type developing by the information technologies, it also does the same for a communication network that is interactive and multiple at the same time through putting the individual beyond one directional communication concept. According to Rogers (Geray, 2003: 18-19), new media carries features of “interactivity”, “nonsynchronousness” and “non-massing”. In this sense new media is positioned against one directional communication in traditional media. As a concept “New Media” “is used to describe all kinds of production, distribution and communication type that is computer meditative. In this sense “it can be said that new media is a type of hyper-media; a media that includes all medias and that is beyond medias.” (Özgül, 2012: 4228).

According to Vural and Bat (2010: 3348), new communication types where new media births within, carries a feature of course which allows individuals to share their opinions and studies with others and this environment which is called as “Social Media” comes to the fore by its dimension which bases on masses and brings them together. New media changed both daily and social actions of individuals. In fact even activism practices are performed on internet in a way supported by the new media today. For example, activist formations such as Change.org or Greenpeace could perform their activism practices via new media in a digital, effective and interactive way (Karagöz, 2013: 131). The concept what is called as activism and qualifying implementation of activism works via organization through digital platforms is already formed by the new media (Yegen, 2015a). In addition “new media environment has become a
way for opponent sides remaining outside of the system and ignored for becoming popular.” as Karagoz argued (2013: 132). In fact today relevant individuals or groups in many places of the world and Turkey can make their voice heard through alternative media institutions which are positioned on the basis of communication freedom especially.

By the fast change experienced in communication technologies especially after 20th century, there occurred important changes in the field of journalism. By introduction of new media into our lives, daily life started to become lived within the axis of new media and its practices. Printed media which focuses on individuals and necessity to inform them took steps towards adaptation to new media. In fact while printed journals are aiming to reach readers via official web sites, they also did not want to remain unfamiliar with new media users, new communication tools and relevant advantages.

Within years, it has started to talk about internet journalism and citizen journalism basing on citizen journalists who are citizens and individuals who are working as freelance in terms of freelance journalism that usually benefits from communication technologies. These journalism types or tendencies bring reforms, abundance and pluralism together in terms of information and journalism in some fields. After all, it is thought that relevant types or tendencies also qualify a problem on the point of traditional journalism and occupational professionalism; because today even any person who has communication, technology and possibilities can make a case he/she witnesses news and serve the information, photograph or video to the media organs without need to pressman or journalist in person.

Bromley addresses that there are issues that should be considered in terms of talking about the assumption “end of journalism” of developments pointing to a deterioration and revealing issues such as “machine hands” and “entrepreneur editors” (Allan ve Matheson, 2004: 78).

Now let’s shortly talk about this type of which positive and negative sides would be discussed for long years in our opinion and which are different types from the traditional journalism and “internet journalism”, “citizen journalism” which are orientations and “freelance journalism” that becomes popular as supported by democracy that is internet and new media based:

**Online Journalism**

The Internet which is seen within a “military study” that is planned to be made through 1960s” in “United States of America” (USA) for the first time (Altınbaşak and Karaca, 2009: 465) addresses to overall network technologies which are supported by computers. Internet which is almost used all over the world and even which becomes a life style became one of “essentials of our lives”, in addition it became the most effective “piece” of “daily life” of almost every
individual without noticing to “age”, “occupation” or “sex” (Başhan, 2011). Internet developed in years and presented significant vitality and variety to individuals and various sectors by technological no bounds. Increase in developed internet usage and becoming popular introduced “new journalism” type that can be defined as “internet journalism” and aims broadcast via internet and (Çakır, 2007: 125) invited individuals to experience a transformation in the sense of internet users.

According to Bardoel and Deuze (2001) internet changed the traditional journalism in terms of three directions at least. It should not be underestimated that the effect of new communication technologies and internet that transforms journalism professionalism on occupational professionalism by means of forming digital or so-called “Net” journalism, directing the journalist to work with endless and extensive media sources and making him/her a power tool within unnecessary democracy.

According to internet commentators a change which was commented as third wave was experienced in 2001 by mobile platforms, strong forms, sophisticated media owners, qualified workers and new software in terms of internet journalism (Pryor 2003; Allan ve Matheson, 2004: 77). Expansion in access borders of wireless network technologies and internet significantly increased access to journalism and its preferability.

Internet journalism has developed in many countries of the world fast and preferred by the users as much as printed journals. Many media organs owned platforms broadcasting on the internet and aimed to reach masses fast and interactive. In Turkey almost every media institutions have an internet site and especially journals meet users through official internet sites.

**Citizen Journalism and Freelance Journalism**

“Citizen journalism” emerged as a result of discussions about freedom of press, media press and publishing rights in USA in the beginning of 90s. Citizen journalism which is a type of journalism basing on participation and making news by individuals who are not “professional journalists” by “the expansion of journalist concept” also describes practice of journalism by the citizens to “stand up for their rights” (Arık, 2013: 274).

This “experience” of which seeds are spread in USA describes structural transformations that would be performed but staying within the borders of current media structure in order to solve economic problems that “news media” experiences that is to say “a correction of course of events” rather than democratic qualification as asserted by supporters of citizen journalism (Uzun, 2006: 634).
According to Banda (2010: 5-7) in fact participation of citizens in journalism works occurred by the globalization of democracy. Even citizen journalism, identities of citizen journalists (young, woman, etc) and why they work in the field of citizen journalism are discussed as a result of democracy’s adopting a global style, it also carries a set of democratic values since it includes individuals in journalism occupation and flow process of the news.

Today citizen journalism is effectively practiced in Turkey and the world in a way supported by the new media. While “CNNiReport” is remarking as the most successful platform of citizen journalism in the world, in Turkey institutions such as “140journos”, “Ötekilerin Postası”, “Başka Haber” and “Vivahlba” are drawing attention as successful and effective platforms of citizen journalism (Yegen, 2015b). Regarding “citizen journalism” which is in fact transformed in a trend such as providing “user generated content” (Lewis, Kaufhold, & Lasorsa, 2009: 10), contents of citizens are subject to careful editorial analysis, validation before publishing just like the case in traditional journalism and even maybe considering professionalism of citizen journalists.

One of the journalism tendencies that become popular with communication technologies and new media is “freelance journalism”. Journalists working freelance are persons who work on behalf of themselves without being dependent to a ground. These persons who are called as stringer or correspondent in English usually are waged in accordance with “time”, “word” or “per story” (Adaklı, 2010: 85). Under the study performed by the International Federation of Journalists (IFJ) in 2006 and as a result claiming “journalists” and “media workers” have to work under abnormal working conditions that increased within last “20 years”, freelance work also is included in journalist group that is sufferer (Adaklı, 2010: 85). According to Adaklı (2010: 85) a freelance worker can usually earn not little but much money in contrast to expected since he/she is not working in an institution.

Today freelance journalists benefit much from new media and communication technologies like citizen journalists and share their news with media institutions in a fast and effective way. Difference of freelance journalists from citizen journalists is being waged per work and not working under hegemony of an institution democratically. Mainstay of working power without being dependent to a ground for freelance journalists is the pluralist and democratic environment that new media presents. On the other hand citizen journalists perform their work voluntarily and usually included in alternative media institutions. Freelance journalists are supported by some of important institutions and trade bodies. For example The International Association of Religion Journalists, IARJ where “400” journalists from almost “70” countries are accepted and which is established by efforts of important journalists from “6 continents and 23 countries at the Bellagio Center of Rockefeller Foundation” in Italy accepted Yazeed Kamaldien who is a “freelance journalists and photographer from South Africa”
as one of the seven executive members of the union on the ground of a “global voice” in journalism (www.theiarj.org, 17.05.2015).

In fact freelance journalism which is interpreted as it is a new concept is not a new practice for Turkey. Because many journalists in Turkey when left the institution he/she worked for or could not find a proper institution for himself/herself worked freelance for some periods. Despite freelance journalism became popular today with the power it received from communication technologies and new media, it stands as a type of journalism that shaped around not complying with editorial pressures or media owners pressure and journalist’s freedom to make news and that is performed from the old.

**Traditional Newspapers and New Media: Sözcü and Yeni Şafak’s Twitter Uses**

It is necessary to talk shortly about journals which would be analyzed before performing a detailed analysis in the study. Yeni Şafak journal is a journal of which headquarter is in Istanbul and that is licensed by Ahmet Albayrak on behalf of Yeni Şafak Gazetecilik A.S. Yeni Şafak which was established in 1994 http://www.yenisafak.com.tr 15.05.2015 is published in Turkish, daily and nationally and follows a general publishing policy that is close to the Government and conservative.

Sözcü Journal is established in 2007 and its headquarter is in Istanbul. The journal which is published in Turkish, daily and nationally comes to the fore by principals of “Kemalism”, “Ataturk nationalism” and “Republicanism” (http://tr.wikipedia.org, 15.05.2015) and makes opposition to the Government.

News that Güz (2005: 60) within new media describes as “a literalized summary of fact or event that might draw attention of people” is also transformed just like journalism occupation. In fact, journals started to publish news at their official internet sites as being supported by many contents, updatable, open to criticism and comments concurrently and faster. In addition journals started to bring news and internet users together under the name of shares they made via their official Twitter accounts again. In this sense in fact Yeni Şafak and Sözcü journals which are preferred as samples in this study publish their news on the point of sharing content on their official Twitter accounts. Therefore, contents shared by relevant journals on their official Twitter accounts are considered as news by us and examination is built on this assumption under this study. In this regard share frequency of the contents shared and carrying news feature at the same time and which issues they include are analyzed.

Under the study contents such as photographs and spots are commented as news and news photographs in addition to the tweets shared by @yenisafak and @gazetesozcu. Under the study first of all current situation of official Twitter accounts of the journals are analyzed by the method of content analysis in
According to Berelson (1952) content analysis which emerged as a result of important studies by the Columbia Journalism School under the leadership of Berelson, Katz and Lazarsfeld describes a method that is systematic, objective and quantitative and used to analyze contents within the communication process. According to Saban (2009: 838) content analysis describes examination of printed and visual materials in a systematic way under considering them within the predetermined categories. According to Krippendorff (2004: 18) content analysis which aims to analyze materials within quantitative and qualitative frame is a scientific research method and allows for deducing that is both meaningful and valid in terms of “texts and contexts they are used in”.

Tweets, photographs, flash spots and last minute spots of Yeni Şafak and Sözcü journals on their official Twitter accounts are analyzed within the study. Twitter usage frequencies of the journals are presented on the point of calculating contents/news shared by them daily in the study progressing through these variables. In addition subject categories of President, Child, Religion, Power, Woman, Opposition, Education, Entertainment, Action/Meeting, Health, Election (2015 Turkey General Elections) and Sports are formed within coding ruler that is tested by 3 different coders and formed to practice content analysis and subjects on which journals made shares about on their Twitter accounts are examined under 12 categories in total. While “Power” category describes AK Party (AKP) that is Turkish Republic Government, “Opposition” category describes Republican People’s Party (CHP), Nationalist Movement Party (MHP) and Peoples’ Democratic Party (HDP) which are 3 opposition parties having a group within the Turkish Grand National Assembly (TBMM). Issues such as foreign political news, actual news, wars (news in Syria, events about refugees taking refuge in Turkey), domestic and foreign terrorism (PKK, ISID etc), traffic accidents, murders, state institutions, nature events, technology, environmental and animal rights are included under “Other” category taking place within categories formed.

While preparing coding ruler in order to perform content analysis within the study, work by Aydemir and others (2012) that is first prepared as a TUBITAK research project and called as “2011 General Elections in Social Media: A Qualitative and Quantitative Interface Analysis” and work by Yegen (2015) titled as “An analysis for the Future of Journalism with Reference to Alternative Media Institution Model practicing Citizen Journalism” are made use of.

According to the first analysis performed under study Sözcü Journal has an official account confirmed by the username “@gazetesozcu” on the address https://twitter.com/gazetesozcu on Twitter. @gazetesozcu joined Twitter on November 2010 and mentioned its location as Istanbul. By 11th May 2015
number of the followers of @gazetesozcu is 604,919. @gazetesozcu which has 64,810 tweets follows 12 accounts (Table 1).

<table>
<thead>
<tr>
<th>Location</th>
<th>The number of tweets</th>
<th>The number of followers</th>
<th>The number of followed accounts</th>
</tr>
</thead>
<tbody>
<tr>
<td>İstanbul</td>
<td>64,810</td>
<td>604,919</td>
<td>12</td>
</tr>
</tbody>
</table>

Accounts followed by the @gazetesozcu are official and private Twitter accounts of Amkspor, Sözcü Eğitim, Sözcü Dünya, Oray Eğitim, Soner Yalçın, Necati Doğru, Yılmaz Özvil, Sözcü Hayat, Saygı Öztürk, Bekir Coşkun, Uğur Dündar and Emin Çölaşan (Table 2).

<table>
<thead>
<tr>
<th>Table 1. Sözcü’s Twitter Account: (@gazetesozcu)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Amkspor (@Amkspor)</td>
</tr>
<tr>
<td>2. Sözcü Eğitim (@SozcuEgitim)</td>
</tr>
<tr>
<td>3. Sözcü Dünya (@SozcuDunya)</td>
</tr>
<tr>
<td>4. Oray Eğitim (@orayegin)</td>
</tr>
<tr>
<td>5. Soner Yalçın (@hsoneryalcin)</td>
</tr>
<tr>
<td>6. Necati Doğru (@Necati_Dogru)</td>
</tr>
<tr>
<td>7. Yılmaz Özvil (@yilmazsozcu)</td>
</tr>
<tr>
<td>8. Sözcü Hayat (@SozcuHayat)</td>
</tr>
<tr>
<td>9. Saygı Öztürk (@saygi_ozturk)</td>
</tr>
<tr>
<td>10. Bekir Coşkun (@bekrcoskn)</td>
</tr>
<tr>
<td>11. Uğur Dündar (@ugurdundarsozcu)</td>
</tr>
<tr>
<td>12. Emin Çölaşan (@ecolasan)</td>
</tr>
</tbody>
</table>

Here, it is seen that journal follows Twitter accounts of writers and institutions within the body of itself. It is seen that journal does not follow any other publishing institution or political actor or political party. In addition it is necessary to mention that Amk Spor Journal is an institution under Sözcü ( Çağdaş Yayıncılık ve Ticaret A. Ş. as licensee) and describes itself as Clear (Acik in Turkish), Brave (Mert in Turkish), Fearless (Korkusuz in Turkish) Sports Journal and abbreviation in its name is a result of relevant characterizations.

Yeni Şafak Journal has an official Twitter account confirmed by the username @yenisasfak on Twitter. @yenisasfak which is joined Twitter on March 2009

1 See: http://amkspor.sozcu.com.tr/
mentioned its location as Turkey in its account. @yenisafak has 406,064 followers on the relevant account by 11th May 2015. @yenisafak follows 42 accounts in total and number of tweets is 118,812 in total (Table 3).

<table>
<thead>
<tr>
<th>Location</th>
<th>The number of tweets</th>
<th>The number of followers</th>
<th>The number of followed accounts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Turkey</td>
<td>118,812</td>
<td>406,064</td>
<td>42</td>
</tr>
</tbody>
</table>

Accounts followed by @yenisafak are official/private accounts of Piri Medya, Seçim 2014, Nihayet Dergi, Lokman Dergisi, Albayrak Kariyer, Twitter, Verified Accounts, Yeni Şafak English, Osman Turhan, TvNet Son Dakika, Salih Tuna, Markar Esayan, Albayrak Grubu, Yeni Şafak Spor, يني شفق العربية (YeniSafakArabic), YeniŞafak SonDakika, Atilla Yaya, Yeni Şafak Kitap, Fatma Barbarosoğuлу, Yavuz Yaman, Başkent, Bercantutar, Ömer Lekesiz, Sernur, Özlem Albayrak, Ayşe Bohurler, Yeni Şafak Pazar, Abdülkadir Selvi, Yeni Şafak Yazarları, K. Ayşe Ölgün, İbrahim Tenekeci, Ersin Çelik, Recep Yeter, İdris Saruhan, Ömer Karaca, Sema Karabıyık, Abdullah Hanönü, Yaşar Taşkin Koç, Derin Tarih Dergisi, TVNET and İbrahim Karagül (Table 4).
Table 4. Yeni Şafak’s (@yenisafak) Followed Twitter Accounts

<table>
<thead>
<tr>
<th>Position</th>
<th>Followed Account</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Piri Medya (@pirimedya)</td>
</tr>
<tr>
<td>2</td>
<td>Seçim 2015 (@YeniSafakSecim)</td>
</tr>
<tr>
<td>3</td>
<td>Nihayet Dergi (@NihayetDergi)</td>
</tr>
<tr>
<td>4</td>
<td>Lokman Dergisi (@LokmaDergisi)</td>
</tr>
<tr>
<td>5</td>
<td>Albayrak Kariyer (@AlbayrakKariyer)</td>
</tr>
<tr>
<td>6</td>
<td>Twitter (@twitter)</td>
</tr>
<tr>
<td>7</td>
<td>Verified Accounts (@verified)</td>
</tr>
<tr>
<td>8</td>
<td>Yeni Şafak English (@yenisafakEN)</td>
</tr>
<tr>
<td>9</td>
<td>Osman Turhan (@osman_turhan)</td>
</tr>
<tr>
<td>10</td>
<td>TvNet Son Dakika (@TvNetSonDakika)</td>
</tr>
<tr>
<td>11</td>
<td>Salih Tuna (@YazarSalihTuna)</td>
</tr>
<tr>
<td>12</td>
<td>Markar Esayan (@markaresayan)</td>
</tr>
<tr>
<td>13</td>
<td>Albayrak Grubu (@albayrak)</td>
</tr>
<tr>
<td>14</td>
<td>Yeni Şafak Spor (@yenisafaksport)</td>
</tr>
<tr>
<td>15</td>
<td>Yeni Şafak Son Dakika (@yS_SonDakika)</td>
</tr>
<tr>
<td>16</td>
<td>Atilla Yayla (@atilla_yayla)</td>
</tr>
<tr>
<td>17</td>
<td>Yeni Şafak Kitap (@yenisafakkitap)</td>
</tr>
<tr>
<td>18</td>
<td>Yeni Şafak Seçim (@YeniSafakSeci1)</td>
</tr>
<tr>
<td>19</td>
<td>FatmaBarbarosoglu (@Fatma_Barbaros)</td>
</tr>
<tr>
<td>20</td>
<td>Yavuz Yaman (@yavuzyaman09)</td>
</tr>
<tr>
<td>21</td>
<td>Başkent (@Baskentnet)</td>
</tr>
<tr>
<td>22</td>
<td>Bercantutar (@bercantutar)</td>
</tr>
<tr>
<td>23</td>
<td>Ömer Lekesiz (@OmerLekesiz)</td>
</tr>
<tr>
<td>24</td>
<td>Sernur (@SernurY)</td>
</tr>
<tr>
<td>25</td>
<td>Özlem Albayrak (@ozlem_albayrak)</td>
</tr>
<tr>
<td>26</td>
<td>Abdulkadir Selvi (@abdulkadir_selvi)</td>
</tr>
<tr>
<td>27</td>
<td>Yeni Şafak Pazar (@yenisafakpazar)</td>
</tr>
<tr>
<td>28</td>
<td>Yeni Şafak Yazarları (@yenisafakyazar)</td>
</tr>
<tr>
<td>29</td>
<td>Izra (ayseolgun (@ayseolgun))</td>
</tr>
<tr>
<td>30</td>
<td>Yeni Şafak Spor (@yenisafakspor)</td>
</tr>
<tr>
<td>31</td>
<td>Yeni Şafak Son Dakika (@yS_SonDakika)</td>
</tr>
<tr>
<td>32</td>
<td>Sema Karabiyik (@SemaKarabiyik)</td>
</tr>
<tr>
<td>33</td>
<td>Ersin Çelik (@ersincelik)</td>
</tr>
<tr>
<td>34</td>
<td>Recep Yeter (@yeterrecep)</td>
</tr>
<tr>
<td>35</td>
<td>İdris Saruhan (@idrisaruhan)</td>
</tr>
<tr>
<td>36</td>
<td>Ömer Karaca (@okaraca)</td>
</tr>
<tr>
<td>37</td>
<td>Sema Karabiyik (@SemaKarabiyik)</td>
</tr>
<tr>
<td>38</td>
<td>Abdullah Hanönü (@abdullahhanonu)</td>
</tr>
<tr>
<td>39</td>
<td>Yaşar Taşkın Koç (@yasartaskinkoc)</td>
</tr>
<tr>
<td>40</td>
<td>Derin Tarih Dergisi (@derintarih)</td>
</tr>
<tr>
<td>41</td>
<td>TVNET (@tvnet)</td>
</tr>
<tr>
<td>42</td>
<td>İbrahim Karagül (@ibrahimkaragul)</td>
</tr>
</tbody>
</table>

It is seen that @yenisafak follows institutions and writers within the body of itself like @gazetesozcu. In addition journal also follows accounts of the names (Özlem Albayrak) having a relation with the group and Albayrak Group (licensee for Yeni Şafak). Moreover even @yenisafak does not follow Twitter accounts of political actor or political parties, it follows private account of Markar Esayan who is candidate (for member of parliament) from AK Party regarding 2015 Turkey General Elections.

When Twitter accounts of the journals follow are compared, it is seen that Sözcü does not follow any Twitter account of a political actor different from Yeni Şafak. In addition Sözcü follows less number of accounts than Yeni Şafak in terms of number of accounts followed and while number of tweets Yeni Şafak shared is more than Sözcü, Sözcü has more number of followers than Yeni.
Şafak. In addition while Sözcü mentions its location as “Istanbul”, Yeni Şafak mentions as “Turkey” (Table 5).

Table 5. The Comparison of Sözcü and Yeni Şafak’s Twitter Accounts (@yenisafak & @gazetesozcu)

<table>
<thead>
<tr>
<th>Newspaper</th>
<th>Location</th>
<th>The number of tweet/news</th>
<th>The number of followers</th>
<th>The number of followed accounts</th>
<th>The number of followed political actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sözcü (@gazetesozcu)</td>
<td>İstanbul</td>
<td>64,810</td>
<td>604,919</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>Yeni Şafak (@yenisafak)</td>
<td>Turkey</td>
<td>118,812</td>
<td>406,064</td>
<td>42</td>
<td>1</td>
</tr>
</tbody>
</table>

Contents that journals share on their Twitter accounts and on which subjects they share are analyzed under the study. When contents that journal of Sözcü shared on its Twitter account (@gazetesozcu) are analyzed it is seen that @gazetesozcu has 706 shares in total between 01.05.2015 and 07.05.2015. While @gazetesozcu shares 706 tweets in total, it also shares 387 photographs. In addition @gazetesozcu submitted contents by 4 flash spots and 25 last minute spots. It is seen that Yeni Şafak (@yenisafak) has 369 shares in total between 01.05.2015 and 07.05.2015. While @yenisafak has 369 tweets in total it shares 301 photographs. In addition while Yeni Şafak shares 5 videos, submits 5 contents as flash spot and 7 contents as last minute spots (Table 6).

Table 6. Sözcü and Yeni Şafak’s Sharings on their Twitter Accounts

<table>
<thead>
<tr>
<th>Newspaper</th>
<th>Total Sharings (News)</th>
<th>The number of photograph</th>
<th>Spot of Flash</th>
<th>Spot of Last Minute</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sözcü (@gazetesozcu)</td>
<td>706</td>
<td>387</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>Yeni Şafak (@yenisafak)</td>
<td>369</td>
<td>301</td>
<td>5</td>
<td>7</td>
</tr>
</tbody>
</table>

Under the study a analysis is performed to clarify on which frequency @yenisafak and @gazetesozcu uses their Twitter accounts. According to the analysis it is seen while @yenisafak has 60 daily shares at least on average in a week (between 01.05.2015 and 07.05.2015) except two days, @gazetesozcu has 80 daily shares at least on average for the same period (between 01.05.2015 and 07.05.2015). According to the analysis @yenisafak has 84 shares on 01.05.2015, 3 shares on 02.05.2015, 13 shares on 03.05.2015, 61 shares on 04.05.2015, 63 shares on 05.05.2015, 74 shares on 06.05.2015 and 71 shares on 07.05.2015. Here it is seen that while @yenisafak makes highest shares on 01.05.2015 as parallel to 1st May Labor Day by 84 shares, makes least shares on 02.05.2015 by 3 shares.

On the other hand @gazetesozcu has 149 shares on 01.05.2015, 89 shares on 02.05.2015, 84 shares on 03.05.2015, 91 shares on 04.05.2015, 93 shares on
05.05.2015, 85 shares on 06.05.2015 and 115 shares on 07.05.2015. @gazetesozcu makes highest shares on 1st May Labor Day like Yeni Şafak and makes least shares on 06.05.2015 (Table 7).

Table 7. Sözcü and Yeni Şafak’s Frequency of Daily Twitter Usege (on the Basis of Date)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sözcü (@gazetesozcu)</td>
<td>149</td>
<td>89</td>
<td>84</td>
<td>91</td>
<td>93</td>
<td>85</td>
<td>115</td>
<td>706</td>
</tr>
<tr>
<td>Yeni Şafak (@yenisaferak)</td>
<td>84</td>
<td>3</td>
<td>13</td>
<td>61</td>
<td>63</td>
<td>74</td>
<td>71</td>
<td>369</td>
</tr>
</tbody>
</table>

Lastly under the study it is analyzed that on which subjects Sözcü (@gazetesozcu) and Yeni Şafak (@yenisaferak) make shares on their Twitter accounts between 01.05.2015 and 07.05.2015. In this sense according to the analysis performed it is seen that Sözcü (@gazetesozcu) has highest shares in others category by 260 shares most within the period analyzed.

Sözcü also makes a high number of shares in terms of sports category by 83 shares. In addition the Journal has 79 shares that describes news of which most of them are negative in terms of Power category and has 47 shares in terms of opposition category. Sözcü who has 76 shares in total of which most of them are shared on 1st May 2015 in terms of action/meeting category does not remain insensitive to social events and actions by this behavior and attached great importance to them by transforming these events into contents. In addition it is seen that Sözcü also has shares in terms of health category by 7 shares at least (Table 8).

Table 8. Topics highlighted by Sözcü with its Sharings on its Twitter Account (@gazetesozcu)

<table>
<thead>
<tr>
<th>Topics</th>
<th>Number of Shared Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>President (Turkey’s)</td>
<td>24</td>
</tr>
<tr>
<td>Child</td>
<td>12</td>
</tr>
<tr>
<td>Other</td>
<td>260</td>
</tr>
<tr>
<td>Religion</td>
<td>17</td>
</tr>
<tr>
<td>Education</td>
<td>23</td>
</tr>
<tr>
<td>Entertainment</td>
<td>28</td>
</tr>
<tr>
<td>Power (Government)</td>
<td>79</td>
</tr>
<tr>
<td>Woman</td>
<td>13</td>
</tr>
<tr>
<td>The Opposition (Opposition Parties)</td>
<td>47</td>
</tr>
<tr>
<td>Action/Meeting</td>
<td>76</td>
</tr>
<tr>
<td>Sport</td>
<td>83</td>
</tr>
<tr>
<td>Health</td>
<td>7</td>
</tr>
<tr>
<td>2015 Turkey General Elections</td>
<td>37</td>
</tr>
<tr>
<td>Total</td>
<td>706</td>
</tr>
</tbody>
</table>
It is seen that Yeni Şafak (@yenisafak) has highest shares in terms of others category by 94 contents most and follows this by 76 contents in terms of shares in power category. Yeni Şafak who has 39 shares in terms of Presidency has 32 shares on opposition, 48 shares in terms of 2015 Turkey General Elections in total. In addition Yeni Şafak has shares in terms of woman category by 3 contents at least (Table 9).

<table>
<thead>
<tr>
<th>Topics</th>
<th>Number of Shared Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>President (Turkey’s)</td>
<td>39</td>
</tr>
<tr>
<td>Child</td>
<td>8</td>
</tr>
<tr>
<td>Other</td>
<td>94</td>
</tr>
<tr>
<td>Religion</td>
<td>10</td>
</tr>
<tr>
<td>Education</td>
<td>3</td>
</tr>
<tr>
<td>Entertainment</td>
<td>6</td>
</tr>
<tr>
<td>Power (Government)</td>
<td>76</td>
</tr>
<tr>
<td>Woman</td>
<td>3</td>
</tr>
<tr>
<td>The Opposition (Opposition Parties)</td>
<td>32</td>
</tr>
<tr>
<td>Action/Meeting</td>
<td>28</td>
</tr>
<tr>
<td>Sport</td>
<td>18</td>
</tr>
<tr>
<td>Health</td>
<td>4</td>
</tr>
<tr>
<td>2015 Turkey General Elections</td>
<td>48</td>
</tr>
<tr>
<td>Total</td>
<td>369</td>
</tr>
</tbody>
</table>

**Conclusion and Evaluation**

The change that journalism professionalism experiences with new media acquires different dimensions on the basis of internet day by day. Journalism which is carried from printed environment to electronic ones transforms readers in type of users by the possibilities new media presents. While journals perform journalism that is focused on users with official internet sites, they also present their contents in the form of news to individuals by official accounts they created on social networking sites such as Facebook and Twitter.

In this analysis that is performed under the study it is seen that Yeni Şafak which stands close to the Turkish Republic Government and having a conservative position made highest shares in terms of issues such as 2015 Turkey General Elections, Power (Turkish Republic Government) and Recep Tayyip Erdogan who is current President of Turkey and previous general president of the AK Party after contents it shared in terms of “others” category such as (foreign political events, actual news, war (news in Syria etc.), domestic and foreign terrorism (PKK, ISID etc.), traffic accidents, murders, state institutions, nature events, technology, environmental and animal rights and similar issues. Yeni Şafak used a positive language towards Power in terms of its relevant shares. In addition Yeni Şafak also has a considerable amount of content shares in terms of Opposition Parties. These shares, each having a feature of news are not
different from Yeni Şafak’s approach in terms of printed format. Because while Yeni Şafak stands close to the Power on the basis of ownership structure in Turkey, it equally stands away from the opposition parties.

While Sözcü another journal analyzed under the study shares highest number of contents in terms of others category again similar to Yeni Şafak it also has a high number of content share in terms of Power category. However in contrast to Yeni Şafak contents that Sözcü shared do not carry a feature in countenance of Power and Turkish Republic President Recep Tayyip Erdogan. In addition it confirms line of the journal having left tendency that it shares positive contents about the Opposition Parties especially CHP. Moreover it is necessary to mention Sözcü has also high number of content shares in terms of sports category. Contents that Sözcü shared in terms of sports category are retweets of contents that AMK Spor, an institution dependent to itself, shared in its Twitter account and that is to say journal aimed to cause to come to the fore by sharing contents of the AMK Spor. In addition it can be thought that Sözcü, by using more photographs and last minute spots in contents/news it shares compared to the Yeni Şafak, empowers the rhetoric of the news and tries to present issues it seems important in an effective way.

A finding that is important and obtained under study is daily practice of Twitter use of the journals are different from each other. That is to say while Sözcü shares high number contents of which most of them are on 1st May Labor Day almost every day, it made us think it uses social media account in a more effective way than Yeni Şafak. In addition it is seen under the study that Sözcü has more followers on Twitter than Yeni Şafak. In contrast number of users/accounts that Yeni Şafak follows (42) is more than Sözcü (12). In addition while Yeni Şafak follows account of Markar Eseyan who is a AK Party member of parliament candidate, Sözcü does not follow any account owned by a political party or actor.

One of the points Sözcü and Yeni Şafak are similar to each other in terms of Twitter use practices except they both have highest shares in terms of others and power categories is following little number of users and thus not being able to benefit from the interactive dimension of new media much. Even news/contents they share on their accounts are added to favorites/shared by the users, Journals’ not following accounts of the users who are ordinary citizens reminds one directional communication flow occurring in traditional media and makes people think journals use their Twitter accounts at the basis of their ideological premises rather than citizen interaction.

In conclusion it is seen as a result of the analysis performed under study that Yeni Şafak and Sözcü assume the change by new media as solely structural and in addition to this they keep their political and ideological attitude on their Twitter accounts and have content/news shares as parallel to their relevant standing and attitudes. It is seen that whatever the type of development in
terms of internet and communication technologies, journals would be subject of communication researches for long years in terms of their political standing, ideological attitudes and subjects they mention.

After all in addition to use of journals of their social media accounts effectively, to bring their contents and ordinary citizen together in an effective way is an obvious reality too. Because new media is a massive interactive and democratic environment and flow of news should not remain in the monopoly of submitter of the news within the relevant environment and should progress in a way that is open to comments, criticism and proposals within opportunities new media offers.

References


Covering a revolution with an integrated newsroom. How Al Jazeera English online fixed the agenda during the Tunisian uprising

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(Universitat Pompeu Fabra) SPAIN

1. Introducción

La revolución popular de Túnez de 2011 supuso el punto final a 23 años de régimen autoritario de Ben Alí y dio pie al inicio de un profundo proceso de cambio sociopolítico que se extendería por una gran cantidad de países árabes. En el ámbito de la comunicación, el levantamiento significó la constatación del importante rol de las redes sociales en un contexto de censura informativa (Soengas, 2013) como el tunecino y también la consolidación de las plataformas online de las principales televisiones de ámbito internacional como nuevo modelo de producción periodística. El volumen y el constante flujo de información durante la revolución tunecina pusieron a prueba la capacidad de los medios de comunicación para adaptarse a esta nueva forma de cubrir los hechos de acuerdo con las nuevas formas de consumo de la audiencia. La nueva narrativa nacida a partir de la combinación y fusión del lenguaje audiovisual televisivo y online permitió a los medios de comunicación ofrecer una información mucho más actualizada y detallada de la revolución tunecina.

Al Jazeera English online apostó por abordar la cobertura de este levantamiento popular ofreciendo unas piezas informativas que integraban la cobertura televisiva de Al Jazeera English y la información online a partir de textos e imágenes de la web. Esta apuesta por el lenguaje multimedia y el hecho que Al Jazeera fuera uno de los principales medios de referencia para informarse del mundo árabe (Seib, 2012), reforzaron más su papel de fijador de la agenda mediática durante la cobertura este suceso. El estudio que se presenta demuestra cómo los efectos mediáticos derivados de la tarea periodística de Al Jazeera English online influyeron de forma determinante en la información que el resto de medios de comunicación ofrecieron durante la revolución tunecina.
La revolución tunecina: antecedentes y cronología de los hechos

Las revueltas árabes no fueron una chispa que surgió de forma espontánea de la nada. El contexto internacional y los antecedentes intrínsecos de cada país árabe confirieron unas circunstancias muy concretas para que la revolución tunecina estallara el 17 de diciembre de 2010 y se extendiera a una amplia lista de países árabes del Magreb y de Oriente Medio. En relación a los antecedentes intrínsecos de Túnez, el país magrebí presenta una historia reciente de lucha sindical, trabajadora y ciudadana. Las protestas y huelgas en la cuenca minera de Gafsa durante el 2008, fue un síntoma claro del creciente malestar de ciertos sectores sociales con las autocracia que ostentaba el poder en Túnez (Rodríguez, 2012; Segura i Mas, 2013).

Para entender cuáles fueron las causas que provocaron el estallido de la revolución en Túnez el diciembre de 2010 es necesario remontarse hasta el 20 de marzo de 1956, momento en que el país magrebí alcanzó la independencia de Francia. Los gobiernos de Habib Bourguiba (1957-1987) y de Zine El Abidine Ben Alí (1987-2011) contribuyeron al desarrollo del país con medidas como la reforma agraria, la defensa de la igualdad de la mujer, la industrialización y la apertura hacia Occidente, pero al mismo tiempo, las diferentes políticas económicas aplicadas a lo largo de estas décadas hicieron aumentar las desigualdades sociales y territoriales. El deterioro de las condiciones socioeconómicas de una parte importante de la población, la elevada tasa de desempleo, la censura y la falta de libertad de expresión, la corrupción y el enriquecimiento de las elites políticas y empresariales, así como la represión y la dureza con la disidencia política, provocaron el estallido de diferentes revueltas populares durante las presidencias de Bourguiba y Ben Alí (Álvarez-Osorio y Gutiérrez, 2011; Balta, 1994; Bassets, 2012; Ben Romdhane, 2011; Camau, 1989; Godec, 2009: WikiLeaks cable: 09TUNIS492; Mahjoub; 2006; Segura i Mas, 1994). El régimen tunecino acabó con esta serie de protestas después de hacer concesiones y aplicar reformas, o bien, mediante el uso de la fuerza militar y policial. A pesar de no conseguir un cambio de status quo, este descontento social gestado a lo largo de décadas sembró la semilla para que finalmente el 17 de diciembre de 2010 la llamada “revolución de los jazmines” germinara.

“La negación del futuro –marginación, paro o emigración clandestina– de esta generación mejor preparada que nunca, unida a la humillación de la persistencia de las desigualdades, de la falta de libertades y de la represión, se torna insoportable y la contestación a esta situación se convierte en un problema de dignidad que alimenta las revueltas”. (Segura i Mas, 2013: 256)
Cronología de la revolución tunecina

En este estudio analizamos las 15 jornadas de la revolución de Túnez comprendidas entre el 17 de diciembre de 2010 y 20 de enero de 2011, que detallamos brevemente a continuación¹ (Bassets, 2012). El 17 de diciembre de 2010 el joven vendedor de fruta Mohamed Bouazizi se prendió fuego como acto de protesta ante un abuso policial marcado por la corrupción y el desprecio. Como reacción se produjeron enfrentamientos entre habitantes locales y la policía que continuaron durante el 18 y 19 de diciembre y se alargarán y extenderán por todo el país hasta la dimisión de Ben Alí. El 28 de diciembre de 2010 el presidente tunecino visitó a Mohamed Bouazizi en el hospital y realizó un discurso en la televisión nacional para instar al fin de las protestas “porque perjudican gravemente a la economía tunecina”. El 29 de diciembre las protestas continuaban en ciudades como Monestir y Chebba y las fuerzas de seguridad se empleaban con dureza para disolverlas. El 11 de enero de 2011 cuatro manifestantes murieron en disturbios en Kasserine. Rafik Belhaj Kacemm, ministro de Interior es destituido y el Gobierno anuncia la liberación de los detenidos en los disturbios. El 12 de enero los enfrentamientos entre la población y los cuerpos de seguridad siguen aumentando la cifra de fallecidos. El 13 de enero las protestas y las muertes se suceden y ante la gravedad de la situación, Ben Alí promete un “completo y profundo” cambio político y económico en el que participen todos los actores de la sociedad civil y anuncia que no se presentará a las elecciones de 2014.

El 14 de enero de 2011 se declara el estado de emergencia y Ben Alí abandona el país magrebí con destino a Arabia Saudí. El primer ministro Mohammed Gannouchi asume la presidencia interina y el ejército toma el control del país. El 15 de enero el Tribunal Constitucional nombra al presidente del Parlamento, Fouad Mebazaa, presidente interino. Mebazaa confirma a Ghannouchi como primer ministro y le encomienda el nombramiento de un nuevo gobierno de unidad nacional con participación de la oposición. El caos sigue en el país donde se suceden saqueos y enfrentamientos entre cuerpos de seguridad y la vieja guardia de seguridad de Ben Alí. El 16 de enero WikiLeaks saca a la luz nuevos cables diplomáticos que muestran que los EE.UU. conocían la corrupción en el seno de la familia Ben Alí-Trabelsi. Se producen saqueos a inmuebles propiedad de familiares del ex presidente, un sobrino de Leila Trabelsi resulta muerto y un yerno de Ben Alí es arrestado. El 17 de enero, Mohammed Gannouchi anuncia la formación de un gobierno de unidad nacional con los ministerios más importantes para miembros del antiguo ejecutivo y carteras menos importantes para miembros de la oposición. El 18 de enero las protestas continúan en las calles por la presencia de seis miembros del Agrupamiento Constitucional Democrático.

(RCD) en el gobierno. Se produce la dimisión de cuatro ministros opositores del gobierno de unidad nacional y Fouad Mebazaa y Mohammed Gannouchi abandonan el RCD. El 19 de enero el gobierno suizo ordena congelar las cuentas bancarias y bienes de Ben Alí. La Alta Comisionada de la ONU para los Derechos Humanos, Navi Pillay, dice que Naciones Unidas tiene previsto enviar un equipo de funcionarios de derechos humanos al país norteafricano. El 20 de enero todos los ministros del gobierno interino abandonan el RCD de Ben Alí pero permanecen en sus cargos.

2. Marco teórico: segundo nivel de la agenda setting y framing

Los medios de comunicación deciden qué es importante al cubrir determinados sucesos y excluir otros; y provocan que la opinión pública reaccione ante las noticias pensando que los hechos con más cobertura son los más importantes (Cohen, 1963). Mediante un proceso de “rutinización y estandarización de las prácticas productivas” (Wolf, 1991), los periodistas filtran los temas que forman parte de la agenda, utilizando criterios de selección que privilegian la inmediatez y la noticiabilidad. La teoría de la agenda setting sustenta que los medios mediante la selección de noticias determinan la atención del público, señalando los temas sobre les que debe prestar atención (McCombs y Shaw, 1972). En este caso, no nos centramos en los efectos sobre la audiencia sino cómo se produce el establecimiento de la agenda entre los medios. Para ello es necesario ir más allá del primer nivel de la agenda y abordar la el establecimiento de la agenda de atributos. Más allá de fijar la atención sobre determinados temas, los medios también otorgan determinadas características, cualidades y atributos a los temas; resaltando o escondiendo algunos aspectos y elementos particulares (McCombs y Evatt, 1995). Este segundo nivel de la agenda introduce el concepto de encuadre en la producción de noticias.

“Encuadrar “to frame” en inglés, es seleccionar algunos aspectos de una realidad que se percibe y darles más relevancia en un texto comunicativo, de forma que se promueva una definición del problema en cuestión, una interpretación causal, una evaluación moral y/o una recomendación de tratamiento para el asunto descrito” (Entman, 1993: 52).

Cuando se habla de “encuadre noticiable” se está haciendo referencia a la forma en que un comunicador enfoca un tema, fija una agenda de atributos y utiliza un ángulo determinado. Estos encuadres son marcos que permiten al periodista gestionar grandes cantidades de información de una manera rápida y efectiva y prepararla para el consumo del público (Humanes y Igartua, 2004: 257). Los frames se sitúan en el ámbito de la creación de noticias y la interpretación del mundo (Sábada, 2008: 79) más que en el de sus efectos. Desde la perspectiva de los medios de comunicación, el framing se reconoce como
una forma de comprender el proceso de definición y construcción de los temas públicos a través de las organizaciones informativas.

“El framing es una selección de la realidad. A través de lo que el periodista pone de manifiesto, se da una imagen determinada de lo que sucede al mundo, porque en cierta forma, al seleccionar esta realidad la está haciendo más notable ante su audiencia” (Entman, 1993: 52).

Dirigiendo la la atención hacia determinados elementos o atributos, los encuadres limitan o silencian otros, dando una visión parcial de la realidad (Humanes y Igartua, 2004: 257). Teniendo en cuenta el carácter sociopolítico de la revolución de Túnez, el estudio de la representación mediática de la política europea que hicieron Semetko y Valkenburg (2000) donde identificaron cinco tipos de encuadres noticiables es una buena referencia. De conflicto, cuando se trata la información para enfatizar el conflicto entre individuos, grupos o instituciones como estrategia para captar el interés de la audiencia. De interés humano, cuando se trata la parte humana de la cuestión y se enfoca el problema desde un ángulo emocional, dramatizando e intentando personalizar para captar el interés público. De atribución de responsabilidades, donde se pretende centrar el relato en analizar las responsabilidades tanto por causar o resolver un problema concreto. De consecuencias económicas, se hace mención del problema abordado haciendo especial énfasis en las consecuencias económicas que pueden afectar a individuos, grupos, instituciones o países. Y de juicio moral, cuando se hace alusión al contexto ético, moral o religioso y se presentan prescripciones sobre como se debería actuar de acuerdo con una ética particular.

La teoría del framing atribuye a los medios un papel de filtro de la realidad donde las fuentes tienen un papel determinante porque son promotoras de la información y provocan que el medio defina la realidad en una dirección concreta (Johnson-Cartee, 2005). En nuestro estudio hay que analizar muy detalladamente la tipología de fuentes (oficiales nacionales, oficiales extranjeras, opositoras, mediáticas o analistas y expertos) para saber qué enfoque se está dando de la revolución tunecina (Teodoro, 2002). Para Tuchman (1978), la organización y las rutinas aceptadas por los profesionales de la comunicación se convierten en los elementos que determinan los enfoques de las noticias, los que llevan a seleccionar unos temas y a silenciar otros, a darlos en forma de noticia o reportaje. Todos aquellos profesionales, que trabajando en la institución de los medios de comunicación, intervienen en los procesos de selección y jerarquización de las noticias, se llaman gatekeepers (Bryant y Thopmson, 2002). Muchas empresas periodísticas tienen establecidos códigos de buenas prácticas y libros de estilo que sus profesionales deben aplicar durante la cobertura de sucesos de riesgo y crisis, hecho que condiciona la selección de los temas y el encuadre de las noticias (Pont y Cortiñas, 2011). El panorama mediático tradicional, se ha visto modificado por la irrupción de Internet, los blogs y las redes
sociales (Borden y Grzywinska, 2012) que están condicionando el establecimiento de la agenda de los medios.

3. Metodología y muestra

La complejidad del caso de estudio, el papel de Al Jazeera English online como fijador de la agenda mediática durante las revueltas árabes, recomienda utilizar una aproximación multidisciplinaria porque enriquece el análisis al ofrecer perspectivas desde diferentes puntos de vista y también garantiza la obtención de resultados más ricos y fiables. La técnica del análisis de contenidos es un método de estudio sistemático, objetivo y cuantitativo, que permite medir unas variables determinadas. Este método nos permite examinar científicamente tanto los significados (análisis temático) como los significados (análisis de procedimientos, de convenciones…) (Wimmer y Dominick, 2001: 133). Los métodos de análisis utilizados en este estudio van a ser la teoría del agenda setting para estudiar el papel de las fuentes (Johnson-Cartee, 2005 y Teodoro, 2002), la clasificación de frames Semetko y Valkenburg (2000) para conocer la tipología de encuadres y la tematización y, por último, el análisis crítico del discurso (Van Dijk, 1990) para conocer cómo los medios representan la revolución tunecina a partir del lenguaje utilizado.

La investigación consiste en un estudio sincrónico de la información publicada por los sitios web de cuatro de las televisiones de información 24 horas más importantes del mundo durante 15 días de la revolución tunecina escogidos por la trascendencia que tuvieron en este proceso de cambio e indicados en el apartado 1. Junto a Al Jazeera English www.aljazeera.com, medio de comunicación escogido para analizar su cobertura durante la revolución tunecina y determinar su papel como fijador de la agenda mediática sobre el resto de medios, hemos elegido los sitios web de CNN www.edition.cnn.com, BBC www.bbc.com France 24 English www.france24.com/en/. Para su selección se han tenido en cuenta criterios como sus datos de audiencia2, el hecho de poder visualizarse la televisión en directo por internet y también su dilatada experiencia en la cobertura de hechos semejantes a los del levantamiento popular en Túnez. De cada publicación escogida se ha llevado a cabo un análisis exhaustivo y se ha confeccionado una ficha hemerográfica que permita analizar diferentes ítems...

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De las cuatro plataformas online de las televisiones CNN, France 24 English, BBC y Al Jazeera English, se han analizado un total de 183 unidades informativas que contienen un total de 5 horas, 18 minutos y 59 segundos (319 minutos) de cobertura informativa de la revolución tunecina durante los 15 días analizados. Al tratarse de webs que actualizan constantemente su información y de cadenas televisión que emiten información durante las 24 horas del día, han sido analizadas todas las piezas informativas que se han encontrado de los 15 días seleccionados.

4. Resultados

4.1. Evolución del interés informativo

Si se estudia día por día, observamos que el interés de las plataformas online de las diferentes televisiones por la revolución tunecina creció progresivamente y pasó de no publicarse ninguna información entre el 17 de diciembre de 2010 y el 19 de diciembre de 2010, los tres primeros días de análisis; a 18 unidades informativas que suponen un total de 17 minutos y 31 segundos de cobertura entre todas las televisiones, el 13 de enero de 2011, el día previo a la huida de Ben Alí y cuando las protestas son más intensas. Hay que destacar que los días donde se analizaron más unidades informativas y tiempo televisivo fue el 14 de enero y el 17 de enero. El 14 de enero coincide con el anuncio de Ben Alí de no presentarse a la reelección, masivas protestas en las calles de todo el país y, finalmente, la huida del presidente a Arabia Saudí. Este día se analizaron un total de 21 unidades informativas que suponen 46 minutos y 24 segundos de cobertura televisiva entre todas las webs informativas. El 17 de enero el primer ministro, Mohammed Gannouchi y el portavoz del parlamento Fouad Mebazaa, se erigieron en los líderes del nuevo gobierno de unidad nacional en el que también había miembros de la oposición. Las protestas continúaban en calles porque los manifestantes exigían la dimisión de todos los mandatarios del Agrupamiento Constitucional Democrático (RCD). De este día se analizaron 21 unidades informativas que contienen un total de 1 hora, 23 minutos y 22 segundos de cobertura televisiva entre todas las webs informativas de las diferentes cadenas. (Ver gráficos 1 y 2)

De la cobertura que www.bbc.com hizo durante la revolución de Túnez, se ha encontrado información de 11 de los 15 días analizados. De estos 11 días se han analizado 49 unidades informativas que contienen 1 hora, 20 minutos y 56 segundos de cobertura televisiva. De estas unidades, 24 fueron crónicas, 14 noticias, 8 reportajes, 2 columnas correspondientes al género de opinión y 1 entrevista. La cobertura fue inexistente durante el 17, 18 y 19 diciembre de 2010 y
se comenzó a informar de las protestas el 25 de diciembre de 2010, jornada no incluida en el cuerpo de análisis, pero dato que hay que destacar para cerciorarnos de la prontitud con que la cadena británica situó la revuelta tunecina en el foco informativo. De los días que componen el cuerpo de análisis, la BBC inició su cobertura el 28 de diciembre con dos piezas informativas sobre la llegada de las protestas a la capital y el discurso de Ben Alí a la televisión tunecina donde afirma que “las protestas en demanda de trabajo son inaceptables”.

De la cobertura que www.france24.com/en hizo durante el levantamiento popular tunecino se ha encontrado información de 12 de los 15 días. De estos 12 días de revolución se han analizado 48 unidades informativas que contienen 1 hora, 2 minutos y 55 segundos de cobertura televisiva. De estas unidades, 23 fueron crónicas, 16 noticias, 7 reportajes y 2 entrevistas. De las 15 jornadas analizadas, la cobertura de www.france24.com/en fue inexistente durante el 17, 18 y 19 diciembre de 2010, pero comenzó a informar el 21 de desembre de 2010, jornada no incluida en el cuerpo de análisis, pero dato que hay destacar para darnos cuenta de la prontitud con que la cadena francesa situó la revolución tunecina en el foco informativo. De los días que componen el cuerpo de análisis, la cadena francesa inició su cobertura el 28 de diciembre con una pieza informativa sobre el discurso de Ben Alí en la televisión tunecina. Desde esta fecha, el medio francés realizó una cobertura continuada informando todos los días de revolución hasta el 20 de enero de 2011.

De la cobertura que www.edition.cnn.com hizo durante la revolución se ha encontrado información de 9 de los 15 días que constituyen el cuerpo de análisis. De estos 9 días de revolución se han analizado 41 unidades informativas que contienen 1 hora, 22 minutos y 45 segundos de cobertura televisiva. De estas unidades, 15 fueron crónicas, 12 reportajes, 10 noticias, 3 entrevistas y una columna. Comparado con el resto de medios, el interés de la CNN por la revolución en Túnez llegó bastante más tarde y registró una mayor actividad informativa durante las jornadas donde se produjeron hechos de gran transcendencia para el país magrebí. De las 15 jornadas analizadas, la cobertura fue inexistente durante el mes de diciembre de 2010 y comenzó a informar el 4 de enero de 2011, jornada no incluida en el cuerpo de análisis. De los días que componen el cuerpo de análisis, el portal online de la CNN inició su cobertura el 11 de enero con una pieza informativa sobre las protestas de los jóvenes contra la precaria situación social. A partir del 13 de enero, el medio norteamericano realizó una cobertura continuada informando todos los días de la revolución hasta el 20 de enero de 2011.

De la cobertura que http://www.aljazeera.com/ hizo durante la revolución tunecina se encontró información de 12 de los 15 días que constituyen el cuerpo de análisis. De estos 12 días se han analizado 45 unidades informativas que contienen 1 hora, 32 minutos y 23 segundos de cobertura televisiva. De estas unidades, 29 fueron crónicas, 11 reportajes, 4 noticias y 1 columna de opinión. El
interés de Al Jazeera English por la revolución tunecina aumentó a medida que las protestas ganaron intensidad y los hechos políticos se fueron produciendo. De las 15 jornadas analizadas, la cobertura de fue inexistente durante el 17, 18 y 19 diciembre de 2010, pero comenzó a informar el 20 de diciembre, jornada no incluida en el cuerpo de análisis, pero dato que hay destacar porque muestra como la cadena catará fue el primer medio del cuerpo de análisis en fijar el foco informativo en los acontecimientos de Túnez. La pieza informativa habla de los disturbios en la ciudad de Sidi Bouzid como respuesta a la inmolación de Mohamed Bouazizi y en protesta ante la situación social y económica que vive el país. En esta unidad informativa se destaca el papel de las redes sociales y el hecho que los medios estatales no hayan informado de lo que está sucediendo en la ciudad. Ya en esta primera información, Al Jazeera English criticó de forma clara la actitud del gobierno tunecino y la restricción de libertades y el hecho que los medios oficiales tunecinos no informaran de los hechos. También fuera del cuerpo de análisis, el 2 enero de 2011 la cadena catarí emitió el programa Inside Story de 23 minutos y medio de duración, titulado "La crisis del paro en Túnez". Al Jazeera English online rápidamente observó que unas protestas que ya duran dos semanas desde la inmolación de Mohamed Bouazizi son muy poco frecuentes en el Magreb y por eso decidió realizar este programa de larga duración analizando los hechos. Esta pieza informativa fija la agenda mediática así como los puntos claves que después incidirán en la cobertura del resto de medios: paro, economía, censura, autoritarismo y corrupción.

De los días que componen el cuerpo de análisis, la cadena catará inició su cobertura el 28 de diciembre con 3 piezas informativas que ponen especial foco en las protestas populares que se estaban extendiendo por todo el país. Desde esta fecha, realizó una cobertura continuada informando todos los días de revolución hasta el 20 de enero de 2011. Si tenemos en consideración el número de unidades y de tiempo televisivo analizados podemos afirmar que Al Jazeera English tuvo máximo interés informativo en la revolución tunecina desde el 14 de enero, jornada en que las protestas alcanzaron el punto máximo en las calles del país, Ben Alí anunció que no se presentaría a la reelección y concluyó con su huida hacia Arabia Saudí. Del período del 14 al 20 de enero de 2011, hay que destacar el 15 y 16 de enero que son las jornadas posteriores a la marcha de Ben Alí y el caos se ha apoderado de la capital. Entre el 17 y 20 de enero encontramos 17 unidades informativas que contienen 1 hora, 2 minutos y 56 segundos. En este periodo cabe destacar la emisión de dos programas Inside Story, uno sobre el rol del ejército tunecino y el otro sobre el futuro político de Túnez, con una duración media de 25 minutos cada uno. En estas fechas el medio catará también puso el foco informativo en el retorno al país de miembros opositores exiliados como el islamista y líder de En Nahda, Rachid Gannouchi y el líder del Congreso por la República, Moncef Marzouki.
4.2. Frames y puntos clave

La construcción de la información sobre la revolución tunecina a partir de las 49 unidades analizadas del portal online de la BBC, y en el periodo de tiempo acotado, da como resultado un predominio claro de frames de conflicto (37), de interés humano (8), de atribución de responsabilidad (2) y de juicio moral (2). El levantamiento tunecino es un conflicto sociopolítico, por lo tanto, es muy importante prestar atención a los frames diferentes al de conflicto. Las informaciones donde predomina un encuadre de interés humano corresponden al 13 de enero y 14 de enero, donde se informa de los motivos que motivan a los manifestantes a salir a la calle y también historias centradas en la figura del presidente Ben Alí. La construcción de la información a partir de las 48 unidades analizadas del portal online de France 24 English, da como resultado un predominio claro de frames de conflicto (37), de interés humano (6), de atribución de responsabilidad (2), de consecuencias económicas (2) y de juicio moral (1). Las informaciones donde predomina un encuadre de interés humano corresponden al 13 de enero y 18 de enero, donde se informa de los motivos que
mueven a los manifestantes a salir a la calle y también sobre la dimisión de los miembros opositores que abandonan el gobierno unidad nacional.

**TABLA 3. Frames predominantes en la cobertura de cada medio.**

<table>
<thead>
<tr>
<th></th>
<th>BBC</th>
<th>France 24 EN</th>
<th>CNN</th>
<th>Al Jazeera EN</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Conflicto</strong></td>
<td>75,5</td>
<td>77</td>
<td>70,7</td>
<td>60</td>
</tr>
<tr>
<td><strong>Interés humano</strong></td>
<td>16,3</td>
<td>12,5</td>
<td>14,6</td>
<td>26,7</td>
</tr>
<tr>
<td><strong>Atribución de responsabilidades</strong></td>
<td>4,1</td>
<td>4,17</td>
<td>12,2</td>
<td>8,9</td>
</tr>
<tr>
<td><strong>Juicio Moral</strong></td>
<td>4,1</td>
<td>2,16</td>
<td>2,5</td>
<td>2,2</td>
</tr>
<tr>
<td><strong>Consecuencias económicas</strong></td>
<td>0</td>
<td>4,17</td>
<td>0</td>
<td>2,2</td>
</tr>
</tbody>
</table>

Fuente: Elaboración propia.

En las 41 unidades analizadas del portal online de la CNN observamos un predominio claro de frames de conflicto (29), de interés humano (6), de atribución de responsabilidad (5) y de juicio moral (1). Las informaciones donde predomina un encuadre de interés humano es en jornadas como el 13 de enero o el 17 de enero cuando se informa de los motivos que mueven a los manifestantes a salir a la calle y también sobre la dimisión de los miembros opositores. En relación al frame de atribución de responsabilidad, éste predomina el 15 de enero porque se trata de conocer los motivos que han llevado Ben Ali a huir del país. De las 45 unidades analizadas del portal online de Al Jazeera English, y en el periodo de tiempo acotado, da como resultado un predominio claro de frames de conflicto (27), de interés humano (12), de atribución de responsabilidad (4), de juicio moral (1) y consecuencias económicas (1). La cadena catarí encuadra la realidad desde el punto de vista del interés humano en más unidades informativas que cualquier otro medio. Son informaciones relativas a la familia de Mohamed Bouazizi, las razones por las cuales protestan los manifestantes, la huida de Ben Ali, la dimisión de los miembros de la oposición del gobierno de unidad nacional y el retorno de líderes opositores exiliados. El frame de atribución de responsabilidad está presente en cuatro informaciones entre el 15 y 18 de enero, donde se intentan encontrar las causas de la dimisión y marcha de Ben Ali y se exige al primer ministro Mohammed Gannouchi y el presidente interino, Fouad Mebazaa, que abandonan el gobierno de unidad nacional porque los identifican como miembros del antiguo régimen. (Ver tabla 3).
Los puntos clave o argumentos recurrentes utilizados por cada medio nos ayudan a describir el patrón de comportamiento de los diferentes medios de comunicación. El portal online de la BBC menciona en 252 ocasiones de los puntos clave, entre los que destacan el paro con 38, la situación económica con 36, la corrupción con 25 y la libertad con 23. También tienen una especial relevancia las redes sociales con 20 menciones, la censura con 19, los derechos humanos y la democracia con 17 y el autoritarismo con 13. Finalmente, hay que destacar la represión con 9 menciones y, el islamismo, la estabilidad, la seguridad y la dignidad con 7 cada uno.

France 24 menciona en 153 ocasiones a los puntos clave, entre los que destacan el paro con 18, la situación económica con 17, la corrupción y la libertad, ambos puntos clave con 15. También tienen una especial relevancia la represión con 14 referencias, la censura, el autoritarismo y los derechos humanos con 12 cada uno, la democracia con 11 y las redes sociales con 8. Finalmente, hay que destacar el terrorismo con 7 referencias, la estabilidad con 4 y el islamismo con 3.

La CNN menciona en 168 ocasiones a los puntos clave, entre los que destacan el paro con 21, la libertad con 19, la situación económica y las redes sociales con 18 y la censura con 16. También tienen una especial relevancia la democracia con 14 menciones, la corrupción y la represión con 13, el autoritarismo con 10, la seguridad con 7 y los derechos humanos con 6. Finalmente, destacar el terrorismo con 5 referencias y el islamismo y la estabilidad con 4 respectivamente. En el caso de Al Jazeera English hay un total de 197 menciones y destacan el paro y la situación económica con 24 referencias respectivamente, la corrupción con 22, la democracia y la libertad con 16, respectivamente. También tienen una especial relevancia las redes sociales con 15 menciones, el autoritarismo con 14, la seguridad con 12 y la represión y los derechos humanos con 11.

**TABLA 4. Puntos clave en la cobertura de cada medio**

<table>
<thead>
<tr>
<th>%</th>
<th>BBC</th>
<th>France 24 EN</th>
<th>CNN</th>
<th>Al Jazeera EN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paro</td>
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<td>11,8</td>
<td>12,5</td>
<td>12,1</td>
</tr>
<tr>
<td>Situación económica</td>
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<td>11,1</td>
<td>10,7</td>
<td>12,1</td>
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Fuente: Elaboración propia.
respectivamente. Finalmente, destacar la censura con 10 menciones, la estabilidad con 8 y el islamismo con 7. (Ver tabla 4)

4.3. Fuentes utilizadas

En relación al uso de las fuentes, [link to bbc.com] citó un total de 147 fuentes oficiales, de las que 58 eran del gobierno tunecino, 66 correspondían a gobiernos y políticos de otros países y 23 a instituciones y organizaciones exteriores. Se citaron un total de 39 fuentes de la oposición tunecina y 40 fuentes técnicas. Las fuentes mediáticas fueron citadas en 103 ocasiones, entre las que predominan con 31 menciones las agencias de noticias y los medios de comunicación extranjeros (no tunecinos) con 25 menciones. En 16 ocasiones se utilizaron las redes sociales como fuente, 15 analistas o expertos y en 13 ocasiones la prensa local. En último lugar, hay que destacar la utilización de Al Jazeera English como fuente en dos ocasiones. Por su parte, [link to france24.com/en/] citó un total de 97 fuentes oficiales, de las que 58 eran del gobierno tunecino, 28 correspondían a gobiernos y políticos de otros países y 11 a instituciones y organizaciones exteriores. Las fuentes de la oposición tunecina citadas suman un total de 37 y las fuentes técnicas 24. Las fuentes mediáticas fueron citadas en 70 ocasiones, entre las que predominan con 21 menciones las agencias de noticias. El segundo lugar de fuentes mediáticas, lo ocupan los medios de comunicación locales tunecinos con 20 menciones y a continuación, los analistas o expertos con 12. Los medios extranjeros fueron citados en 11 ocasiones y las redes sociales en 6 ocasiones.

El portal web de la CNN citó a un total de 56 fuentes oficiales, de las que 23 correspondían al gobierno tunecino, 23 a gobiernos y políticos de otros países y 10 a instituciones y organizaciones exteriores. Las fuentes de la oposición tunecina citadas suman un total de 27 y las fuentes técnicas 10. Las fuentes mediáticas fueron citadas en 44 ocasiones, entre las que predominan las redes sociales con 18 menciones y los medios de comunicación locales tunecinos y los analistas o expertos con 8 menciones, respectivamente. Los medios extranjeros fueron citados en 7 y en 2 ocasiones Al Jazeera English. En relación a las agencias internacionales de noticias, la CNN solo cita a France Presse de forma explícita en un sola ocasión. Al Jazeera English online citó un total de 89 fuentes oficiales, de las que 54 eran del gobierno tunecino, 24 de gobiernos y políticos de otros países y 11 a instituciones y organizaciones exteriores. Las fuentes de la oposición citadas son 41 y las fuentes técnicas 46. Hay que señalar que se recorrió a fuentes mediáticas en 92 ocasiones, entre las que predominan las redes sociales con 26 menciones y los medios de comunicación locales con 22 menciones.

Observamos que las agencias de información internacionales y los analistas o expertos fueron utilizados como fuente en 17 ocasiones, respectivamente. Los medios extranjeros (no tunecinos) fueron citados en 9 ocasiones y del cuerpo de análisis, la CNN fue mencionada en una ocasión.
Desde el inicio de su cobertura, Al Jazeera English criticó la actitud del gobierno tunecino, la restricción de libertades y el hecho de que los medios oficiales tunecinos no informaran de los hechos. El 20 de diciembre de 2010, el medio catarí informaba: “No se produjeron comentarios inmediatos de los funcionarios en relación a los disturbios del sábado, y los medios de comunicación nacionales ignoraron los hechos. Los disturbios son extremadamente raros en Túnez, un país del norte de África de cerca de 10 millones de personas. Es uno de los más prósperos y estables en la región, pero las libertades civiles están muy limitadas”. El 28 de diciembre una crónica televisiva utiliza imágenes de Youtube para hablar de la censura de los medios de comunicación oficiales tunecinos y destaca que informaciones como las cifras de muertes no han podido ser verificadas de forma independiente. Cabe destacar que aparece la siguiente información: "Túnez sigue siendo relativamente próspero en comparación a otros países africanos, pero varios grupos internacionales de derechos humanos afirman que su gobierno aplasta la disidencia, una acusación que el gobierno de Ben Alí niega".

La clara postura de Al Jazeera English a favor de la revolución tunecina y en contra del gobierno de Ben Alí queda constatada por la utilización del lenguaje, una percepción que el gobierno tunecino también tuvo y denunció ese 28 de diciembre. "El Parlamento tunecino, junto con cuatro partidos políticos, acusaron Al Jazeera de intentar desestabilizar el país y de difundir información falsa a través de su cobertura de los incidentes de Sidi Bouzaid y las protestas posteriores". Han emitido conjuntamente declaraciones publicadas por el agencia oficial de noticias tunecina, diciendo que Al Jazeera había "optado a la exageración, la fabricación y la falacia en su cobertura de las protestas sociales por el desempleo". El 29 de diciembre, el medio catarí recogía las palabras del gobierno tunecino: “También ha acusado" ciertos canales de televisión extranjeros de radiodifusión y hostiles en Túnez de hacer falsas acusaciones sin verificación, basadas en la dramatización y la deformación".
En la cobertura del 11 de enero destaca la utilización de expresiones como "régimen tunecino" y se citan fuentes de los manifestantes para destacar “la represión y que se vive en un auténtico estado policial". En una pieza televisiva del 14 de enero, Al Jazeera English utiliza como única fuente en directo al activista antigubernamental Youssef Gaici que explica cómo se desarrollan los hechos y denuncia que todos los medios de comunicación del país están controlados por el gobierno y son utilizados como aparatos propagandísticos. Por otra parte destaca que los tunecinos se saltan esta censura gracias a las redes sociales, Al Jazeera y otros medios internacionales. El 16 de enero se utilizan la expresiones "fin a 23 años de régimen autoritario" y "23 años de dictadura". El 19 de enero, Al Jazeera English cuenta con videos exclusivos del entierro y de las protestas facilitados por los habitantes de Sidi Bouzid. En esta misma fecha, se emite el programa Inside Story titulado “¿Un futuro mejor o más inestabilidad?” y destaca porque tanto Moncef Marzouki como los dos analistas tienen un discurso bastante anti-Ben Alí y se nota en falta una persona que defienda una posición pro-gubernamental o por lo menos más neutral.

5. Conclusiones

La principal conclusión es que la cobertura periodística que Al Jazeera English hizo de la revolución tunecina influyó de forma determinante de en la información que el resto de medios de comunicación ofrecieron de este acontecimiento. Esta afirmación se sustenta en que si tenemos en cuenta la evolución del interés informativo, la cadena catarí fue la primera en informar de la revolución tunecina en una fecha tan temprana como el 20 de diciembre de 2010. Esto demuestra que Al Jazeera English online fue el primer medio del cuerpo de análisis en fijar el foco informativo en los acontecimientos de Túnez. France 24 English informó un día más tarde de las primeras manifestaciones en Túnez. Esto se puede atribuir a la presencia de corresponsales permanentes tanto de Al Jazeera English como de France 24 English. El vínculo del medio catarí con el mundo árabe y el vínculo ex colonial de Francia con Túnez lleva a estos medios a un mejor conocimiento de la situación, a la anticipación informativa y que, en consecuencia, el resto de medios se fije en ellos para elaborar su información. En cambio, BBC y CNN que comenzaron a informar más tarde, no tuvieron equipo en Túnez hasta la llegada de sus enviados especiales. En una fecha tan temprana como el 2 de enero de 2011, el medio catarí emitió el programa Inside Story de 23 minutos y medio de duración, titulado “La crisis del paro en Túnez”. Esta pieza informativa de análisis del conflicto contribuyó a fijar la agenda mediática así como los principales puntos claves que después incidieron en la cobertura del resto de medios: paro, la situación económica, la censura y la falta de libertades, el autoritarismo y corrupción. Estos datos de la investigación prueban como los temas, los atributos, los encausados y las fuentes informativas seleccionadas por el Al Jazeera English condicionaron la cobertura que el resto de medios ofrecieron de la revolución tunecina.
En relación con los frames y dada la naturaleza de una revolución popular, concluimos que el frame de conflicto fue el predominante en las informaciones de todos los medios analizados. De todas formas, mientras todos los medios superan el 70% de presencia de este frame, en Al Jazeera English sólo alcanza el 60%. Y mientras en BBC, France 24 English y CNN, el frame de interés humano se sitúa entre el 12.5% y el 16.3% en Al Jazeera English las piezas con este encuadre llegan al 26.7%. Aquí se observa claramente que Al Jazeera English trató de humanizar un suceso como un levantamiento popular para conectar con la audiencia y hacer más entendible un proceso de cambio político protagonizado por miles de personas.

Otra conclusión relevante tiene que ver con el uso de las fuentes. Al Jazeera English fue la que menos utilizó fuentes oficiales con un 33.2%, mientras que CNN, France 24 English y la BBC superaron el 40%. También destacar que la cadena catarí fue el medio que más equilibró el uso de fuentes del gobierno tunecino (20,1%) y las fuentes opositoras tunecinas (15,3%). El resto de medios la diferencia es mucho mayor.

Por otro lado, a pesar de la posible percepción de que Al Jazeera English fue un medio claramente posicionado a favor de los partidos opositores, podemos concluir que su cobertura informativa fue la más equitativa en cuanto al uso de fuentes políticas tunecinas. El medio catarí también fue el que más recurrió a fuentes técnicas (17,2%) y a fuentes mediáticas (34,3%). Al Jazeera English fue el medio del corpus de análisis más citado, 4 ocasiones, hecho que demuestra como fijó la agenda y el resto de medios lo tomó como referencia. Aunque parezca un dato cuantitativamente poco relevante, es trascendental porque estos medios se hacen competencia directa. Refuerza esta afirmación las primeras conclusiones de la tesis doctoral3 “La Primavera de Al Jazeera English: la televisión catarí como principal fijador de la agenda mediática durante las revueltas árabes. Estudio de la cobertura informativa en los levantamientos Populares de Túnez y Egipto y su influencia sobre los principales medios”. Los resultados del trabajo nos permiten vislumbrar como los diarios analizados (The Guardian, The International Herald Tribune y Le Monde.) tomaron la cadena catarí como fuente principal en numerosas ocasiones y además dedicaron editoriales y artículos de opinión para destacar la importancia del rol de la cadena durante la revolución de Túnez y lo situaron al mismo nivel que las redes sociales. Por lo tanto, si tomamos los medios escritos como referencia, podemos intuir que la férrea competencia existente entre las cadenas de televisión analizadas en este estudio, las llevó a omitir en algunas ocasiones el origen o la fuente de algunas de las informaciones publicadas en sus websites.

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3 En la tesis doctoral que está elaborando David Meseguer y dirigida por el doctor Carles Pont Sorribes en el departamento de Comunicación de la UPF y titulada “La Primavera de Al Jazeera English: la televisión catarí como principal fijador de la agenda mediática durante las revueltas árabes. Estudio de la cobertura informativa en los levantamientos Populares de Túnez y Egipto y su influencia sobre los principales medios” se incorporan en el cuerpo de análisis, además de las televisiones mencionadas en este artículo, los periódicos The Guardian, The International Herald Tribune y Le Monde.
Cabe destacar que desde el inicio de su cobertura, Al Jazeera English criticó la actitud del gobierno tunecino, la restricción de libertades y el hecho de que los medios oficiales tunecinos no informaran de los hechos. La clara postura de Al Jazeera English a favor de la revolución tunecina y en contra del gobierno de Ben Ali queda constatada por la utilización del lenguaje, una percepción que el gobierno tunecino también tuvo y denunció. El análisis permite observar como determinados activistas tunecinos denunciaron que todos los medios de comunicación del país están controlados por el gobierno y son utilizados como aparatos propagandísticos. Por otra parte destaca que los tunecinos se saltan esta censura gracias a las redes sociales, Al Jazeera English y otros medios internacionales.

**Referencias**


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Assessment of visual social media on digital newspapers: El País as case study

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Introduction to social media and digital newspapers

According to the latest Interactive Advertising Bureau (IAB) Spain report on social media use, 82% of Internet users between 18 and 55 years old utilize social media, which amounts to 15 million Spaniards.

At the same time, organizations have widely embraced the use of social media, including media companies such as digital newspapers: the same IAB report indicates that ‘culture and media outlets’ is the second most followed sector (37%) in the Spanish social media environment, only after ‘telecommunications and technology’. Also, media outlets represent the most trusted online section (6.5/10), especially in the form of newspapers (7/10), and they also provide the most credible advertising.

Meanwhile, images have become one of the most shared types of content in social media, since marketing reports (such as those from Social Bakers, Synecore or Quintly) sustain that they contribute to increase visibility and engagement with present and potential audiences.

Specifically, there are some social networks specialized in sharing and interacting with images, such as Instagram, Pinterest or Flickr. Again according to research by the Interactive Advertising Bureau, these visual social media are incremental and not substitutive with respect to consolidated social media, but their number of active users is constantly increasing.

Thus, our aim is to study the intersection of digital newspapers as credible and significant media outlets, and visual social media as engaging platforms, for which we suggest a three-step process:

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1 See a summary of recent research at http://www.emarketer.com/Article/Photos-Cluttering-Your-Facebook-Feed-Herersquos-Why/1010777/1
Firstly, we present a definition of visual social media with regard to social media in general, and we indicate the most prominent visual social media in terms of active users in the current digital or Web 2.0 landscape.

Secondly, we single out the most important digital newspapers among the Spanish media outlets, by following their web traffic rankings.

And thirdly, we analyze the use of visual social media in the most prominent digital newspaper in Spain, which according to our ranking research is Elpais.com (EGM March 2015). This analysis will try and answer the following questions:

1. Is it using social media?
2. If so, which media?
3. Is it using visual social media?
4. If so, which media?
5. If so, is it using different images, or images differently, compared to what it does on its homepage?
6. What does its use or lack of use of visual media indicate with regard to information dissemination and in relation to visibility and engagement with present and potential audiences?

What are visual social media?

Andreas Kaplan and Michael Haenlein define social media as “a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of user-generated content” (Kaplan and Haenlein, 2010: 61).

Already in 2004, entrepreneurs Tim O’Reilly and Dale Dougherty coined the term Web 2.0 to encompass websites presenting user-generated content, and defined by their usability and their interoperability.

Currently, social media is a term used to contemplate several interactive platforms such as blogs and microblogs (hosted in services like Blogger or WordPress), wikis (collaborative websites like Wikipedia), social bookmarking sites (like Delicious), content aggregation systems (like Google News), or, most prominently, social networks, to the point that “social media” and “social networks” tend to be understood as synonymous terms.

Social (computer) networks emphasize the ability to create, upload and exchange information by interacting with other (online) users. Social interactivity is key to understand their workings: not only are these networks dialogical (they have many users and receivers interacting all at once), but interactions are possible 24/7 and without restraints to information storage. The most relevant social networks in terms of monthly users are Facebook (1.44
billion users), QQ (almost 830 million users), Twitter (302 million users) or Google + (which seemingly has as many users as Twitter, although research should not forget that its main features are provided automatically after opening a Gmail account).

Besides considering social networks in terms of having an active, significant amount of users (which translates into more possibilities of making content SEO-relevant or even viral), all these platforms share two features: they allow for content to be presented in multiple formats (texts, images, videos, sounds) and they are accessible through multiple devices, from desktop computers to smartphones. However, they differ in that they are regarded as horizontal and general or vertical.

Abovementioned media giants like Facebook or Twitter are regarded as horizontal, because they provide several types of content for several types of users and purposes, although recent research suggests that pictures are particularly apt at increasing user engagement and therefore loyalty in these general social sites\(^2\).

In the other hand, there are social vertical networks, which tend to cater to a specific user or have a thematic focus (for example, professional networks like LinkedIn, which has 364 plus million users). But what about those social media focusing in a particular type of content, that is, visual content or images?

Social visual media can be understood as Internet applications building on the ideological and technological foundations of Web 2.0., so that they allow for the creation and exchange of a particular (sometimes user-generated) content: images that can be videos, photographs, graphics, etc.

According to the most recent edition of the *Mapa iredes* (April 2015), which provides a yearly, visual presentation of the most significant social media at a world-wide level, the most followed social visual medium is the video platform YouTube with a billion registered users, while other video networks like Vimeo or DailyMotion have more than 100 million users each.

Also according to *iredes*, and with regard to social media largely focused on still images (although video uploads are also feasible on them), its 300 million users Instagram put toe in toe with Twitter, Flickr has more than 90 million subscribers and Pinterest has reached 70 million users. It is also noteworthy that

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\(^2\) See a relatively recent experiment regarding engagement with several types of tweets, at Twitter Media Blog, [https://blog.twitter.com/2014/what-fuels-a-tweets-engagement](https://blog.twitter.com/2014/what-fuels-a-tweets-engagement)
Tumblr, a platform that straddles both blogging and social networking services, storages 420 million accounts at the present moment.

All these examples (and others like Vine, Imgur, Photobucket, etc.) attest to the rise of visual content through social networking structures, which is even more outstanding in those social media specifically designed to create, upload and exchange images. Thus, the term “visual social media” might be useful to single out these platforms and analyze their use by digital newspapers.

**Which are the most prominent digital newspapers in Spain, and which one is the most prominent?**

The Spanish Oficina de la Justificación de la Difusión researches, among other topics, newspapers circulation and sales. Its latest analyses from early 2015 show an ongoing decrease in both circulation and sales in all major newspapers:

- *El País* has lost more than 16% of circulation and is selling 12% less than in 2014, which means it is now selling a little more than 151,000 copies per year.
- *ABC* has lost more than 17% of circulation since the previous year, and is selling almost 20% less, which means a little more than 83,000 copies per year.
- *El Mundo* has remained more stable, but still it is selling less than 70,000 copies per year.
- *La Razón* has lost 0.8% of circulation and is selling 3.5% less, which means a little more than 53,000 copies per year.

Altogether, there has been a decrease of 460,000 copies in circulation in only eight years, which means they are selling half of what they sold in 2007: they keep losing advertising revenue and their publishing houses remain indebted due to the combination of sales decrease and their inability to make profitable their investments in other products or companies, a situation which is easily mirrored in France, Great Britain or the United States (Perry, 2013-ongoing).³

Thus, in Spain and other countries, newspapers are investing time and resources in their digital versions. Data provided from the latest Estudio General de Medios (EGM), which was conducted between January and March 2015, reveals that Internet consumption keeps steadily increasing: Internet is used by

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more than 65% of the Spanish population, which translates into users spending more than 100 daily minutes online.

The EGM also analyses media Spanish consumption from the past year, from April 2014 to March 2015. The first ten positions in daily newspaper readership are occupied by six general information newspapers and four sports newspapers. The sports newspapers occupy the first (Marca, almost 2.4 million readers), third (As, 1.25 million readers) seventh (El Mundo Deportivo, almost 560,000 readers) and ninth positions (Sport, almost 500,000 readers).

General information newspapers are leaded by El País (1,533,000 readers), followed not so closely by El Mundo (960,000 readers), La Vanguardia (718,000 readers), La Voz de Galicia (576,000 readers), El Periódico (545,000 readers) and ABC (495,000 readers).

This situation is not so different when compared to unique website visits in Spain in the last thirty days: although the most and fourth visited websites are social media (YouTube with more than 22 million visits, Twitter with more than 4.5 visits) and television websites occupy the sixth (Antena3.com), seventh (Rtve.es) and eight positions (Lasexta.com), Elpais.com is still featured second: it has had almost 5 million visits in the last 30 days.

Other similarities are detected regarding the third and fifth positions occupied by newspaper sports (Marca.com and As.com), as well as the fact that most of the remaining websites in this ranking are either from general information newspapers, sports newspapers or economic newspapers.

Thus, and despite the losses in both circulation and sales in paper, newspapers occupy significant online positions, with Elpais.com heading the classification of general information newspapers. The digital prominence of Elpais.com is also supported by other online indicators: it has a global rank of 473 on Alexa, and its PageRank is 8. These data justify choosing Elpais.com as object of study with regard to its presence in visual social media.

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4 The information retrieved from El mundo in its paper edition suggests it would also rank highly in its digital version. However, since neither EGM nor OJD cover Elmundo.es due to disagreements on how the newspaper provided and interpreted its online data, its ‘digital rank’ is not included in this article. Nonetheless, it is important to highlight that an Alexa search on Elmundo.es revealed a global rank of 537, a Spanish rank of 11 (Elpais ranks 14 at a national level), and that it is listed after Elpais.com as a top site in: All Categories > World > Español > Regional > Europa > España > Noticias y medios > Periódicos > Generales subsection.

5 These data will be contrasted when presenting the paper at the Shaping the Future of News Media conference with the most updated information provided by Elpais.com itself regarding online users and following, such as this recent report.

http://tecnologia.elpais.com/tecnologia/2015/05/16/actualidad/1431793116_192357.html
How does Elpais.com use (visual) social media?

El País was founded in Madrid in 1976 by José Ortega, Jesús de Polanco and Juan Luis Cebrián. The newspaper still has its headquarters in Madrid, keeps offices in some of the main Spanish cities (Barcelona, Seville, Valencia, Bilbao, and Santiago de Compostela) and also publishes a “global edition” distributed in Latin America. El País belongs to the media conglomerate Grupo PRISA, which is part of the investment fund Liberty Acquisition Holding. Among others, PRISA ownership extends to radio (Cadena SER), television (Digital+) and several publishing imprints (Grupo Santillana).

In May 4 1996, El País launched El País Digital, becoming the second newspaper in Spain (after Avui) to have an electronic version. It was also first in trying a subscription system, which started on November 18 2002. However, due to a drastic decrease in visits which mainly benefited El mundo.es, in June 3 2005 the then-called Elpais.es became a free access newspaper again, leaving specific content such as supplements, multimedia and pdf versions restricted to subscribers only.

After undergoing five changes through its first 17 years online (Cea, 2014: 144), the latest redesign of what since 2012 is Elpais.com was presented on October 1 2014. As of May 1 2015, the homepage of Elpais.com presents editions for Spain, America, Brazil and Catalonia. The default homepage (which is the Spanish version) provides a constant navigation menu with International, Opinion, Spain, Economy, Science, Technology, Culture, Style, Sports and Television sections.

In the current version of Elpais.com, two columns present breakings news, often accompanied by photographs, and video advertising is featured prominently, in the headline and particularly in the right side column. When this article was written, almost 50 standalone images (photographs or videos) were featured on the right side column: without counting images related to classified advertising, almost 10 images corresponded to interactive banners, sometimes repeated (although the use of ad-blocking tools such as Adblock Plus made these banners disappear).

A third column on the far right of Elpais.com is devoted to extra features, promotions from the newspaper or other Grupo PRISA-related products, and features three clickable icons to follow the newspaper on Facebook, Twitter and Google +. We will start our social media analysis by commenting on how Elpais.com is present on these three social networking, horizontal platforms.

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6 See http://elpais.com/elpais/2014/10/01/inenglish/1412171917_874394.html
By May 1 2015, El País had gathered 1.6 million likes in its Facebook page, and had liked pages related to Grupo PRISA (Radio 3, Cuatro), supplements (ICON, S Moda) or the newspaper’s sections (Verne, Quinta temporada). It was updated several times a day, and it featured either photographs or videos with every publication, since the updates were news pieces coming from Elpais.com.

It is remarkable for our research that the Information section on El País’ Facebook profile links to the following Elpais.com’s products: Eskup, Twitter, Tuenti, Google+, Netvibes and Youtube7. Neither Eskup, nor Tuenti, Netvibes or YouTube are featured on Elpais.com’s homepage, but all these four social media sites remain nonetheless active and updated. We will examine this information later on this article.

El País joined Twitter on August 2007. By May 1 2015, it had 4.17 million followers and was following 599 users, most of them journalists but also other news organizations (EFE Noticias) and, as in Facebook, other supplements or sections of the newspaper (such as El País Cat o EL PAÍS Promociones). When the research for this article was conducted, El País had 8 lists on Twitter regarding breaking news, past news (Andalusian elections, Oscar awards, the Arab spring), the newspaper itself (El País in Twitter, the ensemble of EL PAÍS official accounts), and other relevant media and politicians. Also by then, 159,000 tweets had been published; it is also significant that 15,600 items were photos and videos.

With regard to Google +, by May 1 2015 El País had more than 832,000 followers (although it only had El Viajero in its circles) and had had almost 103 million views by then. News pieces from Elpais.com were shared several times a day, although by May 1 the last picture uploaded as such (and not as part as a text-based news piece) was from April 25. No Google + videos had been uploaded.

So, as a summary of the previous analyses, Elpais.com is indeed present in general or horizontal social media sites like Facebook, Twitter, and Google+, which it uses to share news updates. Also, when clicking into any given news piece on Elpais.com, social sharing options are provided through Facebook, Twitter and Google + (and also LinkedIn), which means that both El País team and its users are allowed to share its news (and the images they might present or be accompanied with) in social media.

7 See:
http://eskup.elpais.com/
http://www.twitter.com/el_pais
http://www.tuenti.com/elpais
https://plus.google.com/103019117518606328359/
http://www.netvibes.com/elpais and http://www.youtube.com/elpaiscom
But about the discrepancy detected between the icons featured at the top of the homepage’s far right column (where only Facebook Twitter and Google + are represented) and the fact that several other (active) social media are featured on *El País*’ Facebook information section, that is, Eskup, Tuenti, Netvibes or YouTube?

*El País* created Eskup.com in June 20 2010. Eskup’s current slogan translates as “with your friends, with the news and topics that interest you, with other social networking sites”, so it is the newspaper’s own social networking site, but it also allows interaction (sharing content) with both Facebook and Twitter.

Eskup’s approach is closer to Twitter’s because it mainly focuses on breaking news and emphasizes it provides up to 280 characters (twice as Twitter) to add images and videos, but the interface is less clear regarding the total amount of users and their distinct exchanges: since all *El País* registered users can access Eskup, and although a general timeline for all publications is provided, retrieved results will be contingent on the topics and messages each user privileges. Moreover, Eskup is not presented next to the other social media icons: it is a widget in the middle of the far right homepage’s column, followed by other sports widgets.

As for Tuenti, by May 1 2015 *El País* had 2,450 followers and presented 597 official pictures, highlighted due to the social network’s structure wherein large images prevail over texts and links. The digital newspaper did not, however, provide links to other social media profiles in its Information section: Elpais.com was the only cited URL.

Regarding Netvibes, the news aggregator is strongly dependent on images because it features a visual panel for each news section. This platform partially reproduces the structure of Elpais.com: default sections are like the constant menu of the newspaper’s homepage, although it also highlights breaking news from Eskup, and provides both videos and photographic galleries panels in its general tab.

And *El País* is also moderately active on its YouTube official channel. *El País* joined YouTube in January 11 2008 and by May 1 2015 it almost had 6,300 subscribers (but was only subscribed to Verne’s section channel). It presented a total of 10 playlists which partially reproduced the tabs on its homepage’s constant menu (and also one devoted to ICON magazine); the lists featured between 1 (motor) and 25 videos (politics). The last video was news on a pedagogic experiment from a month ago and it had had 1,465 views.

The about section of *El País* in YouTube provides links to Elpais.com and to Facebook, Twitter and Google +, but not to the other social media where this article has discovered *El País* is also present. The fact that Elpais.com also has a
video section called El País TV (whose videos do not seem to be the same videos featured in its YouTube channel) is bound to have influenced both the total amount of El País videos present in Youtube and the number of views they have had.

So, summarizing the previous analyses, Elpais.com is featured prominently in the main general or horizontal social media (Facebook, Twitter, Google +), it has also created a social networking site of its own (Eskup), is present in another significant social networking site in Spain (Tuenti) and in two visual social media platforms (Netvibes and Youtube), although the links to whatever is not Facebook, Twitter or Google + are somewhat hidden from the users, both in Elpais.com and in the other social media platforms where the newspaper has active profiles.

To further explore this possible inconsistency, we have examined whether El País is present in other significant visual social media. If Facebook, Twitter and Google + are three of the most important general social media websites because they gather between 300 million and one billion users, previous data presented in this article have revealed that visual social media platforms like Instagram (300 million users), Flickr (90 million users) and Pinterest (70 million users) are also very important social media to create, upload and exchange an specific content, which is images. So, is El País officially present in any them, and in what capacity?

A search through the application shows that El País does indeed have an Instagram account. It was created the first week of September 2014, and by May 1 had 5,573 followers, was following 57 users, and 204 pictures had been published.

At least one picture was uploaded every day. The first images were photojournalistic pictures related to promoting the candidacy of Madrid 2020 for the Olympic Games. After that, many pictures presented celebrities visiting the headquarters of El País or its School of Journalism; many others were reposts from El País photographers and from other El País-related accounts, that is, mainly, from its supplements. It is important to highlight that more than half of the pictures uploaded to El País' Instagram were reposts, and that there were only five videos (two originally from the account, three reposts).

El País does not have an official Flickr account, although a simple search, ordering the results by relevance, searching all pictures and into every license, produced many El País-related images, whether they were pictures made by El País contributors (so that they advertised their work through Flickr), or provided
by people interested in particular pictures from the newspaper who shared them with other users (providing proper credit and an official URL to link to).8

Last but not least, El País is indeed present on Pinterest. By May 1 2015 the profile had 6,000 plus followers, was following 9 users and it had pinned 320 pins under 11 boards. Unlike the Instagram profile, which is defined as “Official account of the newspaper EL PAÍS in Instagram”, the Pinterest profile provides a slightly longer explanation that connects more directly to Elpais.com’s current claim, which is “The most significant and updated global news in Spanish, by EL PAÍS journalists. To get information and talk about them”.

The 11 boards were very diverse: some were related to El Viajero (“2015 Destinies”, “24 hours in...”..), or to other supplements (“EL PAÍS SEMANAL”, “Babelia”), some referred to graphic material from the newspaper (“Graphics and infographics”, “Vignettes”, “Sicammarella”, “Historic covers from EL PAÍS”, “Covers from EL PAÍS”) and two were recent projects: one on photography of “Singular Houses”, and some pictures were covering the recent festivity of Sant Jordi 2015.9

This variety indicates that different contributors might be trying to orientate Pinterest towards their particular interests, but the only boards providing a significant amount of pins or images so that a topic is moderately covered are the two devoted to paper El País covers. This might imply that they are trying to work as an ongoing digital newspaper library, but clicking in the pins reveals that the covers are used as products, so you can buy a cover and reminisce a special day in journalistic history.10

The analysis of El País in Instagram, Flickr and Pinterest seems to indicate that the newspaper is unsure about whether it should provide a distinct identity for each of these visual social media, or keep relying on its largely image-based supplements for that. This perception also stems from the fact that El País is currently publishing the following (global) supplements, many of which are online too:

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8 Tumblr has been previously mentioned as both a blogging and social networking service with more active accounts than Flickr and Pinterest together. But because of its dual nature, we have decided to leave its analysis for future research, when it might be compared to other blogging services that are highly dependent on images. However, a simple search has shown El País does not have a profile on Tumblr, although users reference it similarly to what they do with Flickr, and also benefit from the reblogging options that Tumblr provides.

9 A 12th board had been added at the time of submitting this article. This board is devoted to Gastronomy and it has provided 15 new pins. Thus, Pinterest figures from May 17th 2015 show EL PAÍS presented 364 pins, was followed by 6,110 users, was following 9 users and had liked 1 item (a pin from user faith Burkeen quoting El País related to pedagogical resources to learn Spanish).

10 The product is called Portadas a la Carta- À la carte Covers- and available at http://www.portadasdeelpais.com/webpr_product.jsp?pic_id=39390


All but *La Revista del Sábado*, *Domingo*, *Negocios* and *Motor* are available on the Internet (although, as previously indicated, a subscription might be required to fully access some of them).

All the websites of *El Viajero*, *Babelia*, *S Moda*, *El País Semanal* and *ICON* have their own Facebook and Twitter profiles. *S Moda*, *Babelia* and *El Viajero* do also have Google + profiles, but profiles vary regarding specifically visual social media, so that:

- *S Moda*, *El País Semanal* and *ICON* do have their own Instagram profiles.
- But only *ICON* has its own YouTube profile, and only *S Moda* is present on Pinterest.

Despite the discrepancies detected between its presence in general social media and visual social media, it also has to be noted that *Elpais.com* seems to be taking steps to make its contents more visual. Two cases in point:

- The preeminence of pictures in two new and refreshed sections: *Verne* and *Tentaciones*; the second one also has its own Instagram profile.
- The fact that *El País* has a section called *PHOTOGRAPHY*, where photographic galleries can be specifically navigated. Although these items can only be shared like the rest of the news, which is through Facebook-Twitter, LinkedIn and Google +, there is no interaction between these galleries and the other visual social media where *El País* is also present.

**Conclusions: So, how does *El País* relate to visual social media?**

To summarize the previous explorations of *El País*, the questions of the introduction are presented again, and more precise answers are provided.

Thus:

a. Is *El País* using social media?

Yes

b. If so, which media?

It is mostly using well-known horizontal social media websites such as Facebook, Twitter and Google +, where it has active, updated profiles connected to *Elpais.com*’s homepage. It also presents the particularity of having created its
own social networking tool, Eskup (although it is not regarded as the rest of the social networks, but as an extra widget), and it is also using other social media (although this fact is partially hidden in the about or information sections of El País’ main social media profiles, or directly disregarded at Elpais.com’s homepage). Further research should be conducted to ascertain whether El País also employs other “hidden” tools such as external blogging and microblogging services (in the lines of Blogger or WordPress), wikis, social bookmarks, other content aggregators than Netvibes, and so on.

c. Is it using visual social media?

Yes

d. If so, which media?

It has active, updated profiles on Netvibes and YouTube, which is indicated in the information section of El País’ Facebook profile, but not elsewhere.

However, El País does not acknowledge the fact that it also has general accounts on Instagram and Pinterest, although these accounts highly depend on content provided by its supplements, and not on the homepage’s breaking news.

e. If so, is it using different images, or images differently, compared to what it does on its homepage?

Both the homepage and every news piece on Elpais.com provide Facebook, Twitter, Google + and LinkedIn icons to share both news and the images and videos they feature. The same happens to content which is filtered through Eskup, or even Tuenti (although, as previously indicated, the use of Eskup is limited to a widget and the use of Tuenti is only indicated in the information of El País’ Facebook profile).

Some updated sections of the newspaper, like Tentaciones, or fashion-related supplements like S Moda or ICON, provide a particular use of images focused on celebrities, fashion and lifestyle products, but that use strays from the information purposes of a general newspaper and is mostly related to advertising. Because El País reproduces (reposts) many of these images in its general Instagram account, images related to news represent half of the pictures uploaded, and the possible connection between El País as key general information newspaper and Instagram as a visual platform to divulge said information diminishes11.

11 Although steps to modify this divergence seem to have been taken: at the time of submitting this article (May 17 2015), El País had published a total amount of 239 pictures in Instagram, had 5,936 followers and followed 59 users. The figures indicate both that El País was steadily publishing an average of two pictures a
Regarding other resources such as Netvibes or YouTube, the first one tends to advertise what is already on the different news sections of El País.com’ homepage, and, although it provides videos of its own, YouTube seems to have competition within El País itself, in a section called EL PAÍS TV that has an specific weight on Elpais.com.

On the other hand, it is interesting to remark the potential of using Pinterest boards as a library for El País covers, but since diverging and not converging content is provided in those boards, and since this library use is still limited to paper editions so that they are bought as journalistic mementos, it cannot be claimed that El País is invested in a strategy to create a visual library of its story, thus nor trying to turn Pinterest into what Netvibes has not managed to be.

f. What does its use or lack of use of visual media indicate with regard to information dissemination and in relation to visibility and engagement with present and potential audiences?

The team or teams behind both SEO and advertising strategies in Elpais.com still rely on the newspaper as a brand which mostly features conventional news, meaning it mostly presents news as a text accompanied by a photography, or maybe a video or graphic. Innovations have been introduced through the use of infographics12, the increase in images highlighted in some sections such as Tentaciones, or the creation of El País TV, but the possibilities of sharing remain confined to the three major social networking sites and one of the most prominent professional websites (which is an odd choice regarding its business nature), thus remaining conservative.

In other words: social media profiles do not match sharing options in Elpais.com, which might indicate that the newspaper is trying to maintain a general social media presence which does not move users away from its homepage and the abundant content it provides.

Thus, any kind of visual explorations and the interoperability between different visual social media are mostly restricted to sections targeted at younger audiences like Tentaciones and fashion and lifestyle supplements like S Moda or ICON.

However, if El País is not invested in tying the Elpais.com brand to visual social media, it is strange that it is still keeping active profiles on Netvibes, YouTube,

day, and that followers seemed to be responding to its increase in sharing pictures. There were still 10 new reposts from pictures form other accounts, but visual variety connected to information purposes was present in recent pictures such as one about the fourth anniversary of the 15M movement, the death of B.B. King, an interview to a politician or a story on a Sao Paulo hospital.

12 All infographics created at Elpais.com can be retrieved through a tag, but they do not tend to be featured prominently in its homepage, as the PHOTOGRAPHY section actually is. See: http://elpais.com/tag/c/514e6c6d05d951ba9d88cc99647c9829/ for further information. The fact that only some of the infographics are featured as a Pinterest board also adds to its (still) marginal importance.
Instagram and Pinterest, where general information images are often mixed with pictures from particular supplements, so that the intended identity for each visual social medium remains unclear to the user.

Keeping these visual profiles updated but partially hidden to Elpais.com readers might be considered both a waste of resources and a missed opportunity to explore the potentials of visual social media for a consolidated but increasingly less significant newspaper within the current media landscape\(^{13}\). Further research should be conducted to ascertain whether this is a national tendency, and what other reference, international newspapers are doing to connect their digital presence to the increasing importance of images (pictures, videos, and graphics) to tell the news.

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FLICKR ABOUT. https://www.flickr.com/about (Retrieved May 1 2015)

\(^{13}\) Although, at the time submitting this article, steps were being taken to change the paper edition of El País, in order to “make reading easy and better hierarchize information, thus sutiling the content offer to the new reader”, which translates into a less cluttered cover, use of bolder types, and particularly more differences between the journalistic genres presented. See the changes at:
http://elpais.com/elpais/2015/05/08/media/1431077996_910605.html


The role of new media in education: the case of a documentary on typographic design

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1. Introduction

The goal of the present reflection is to explore the usefulness as a relevant feature in the context of higher education of a project under implementation intended to document the subject of the drawing of typefaces made in Portugal, by Portuguese designers.

Although the documentary under review is not exclusively destined to be used in education, we intend it to be an important tool to support teaching in the field of typography. Thus, the present article seeks to be a reflection on the use of new technologies, namely in documentary film and artistic higher education based on the experience of producing a documentary on the Portuguese typographic scene.

After having analysed a sample of the syllabus of the different cycles of studies of several higher education degrees in Portugal, it was observed that the nature of the topic of typography was common to both as well as transversal. Once the broad interest of the subject was proved, we proceeded to the analysis of the documentary’s role as an audiovisual information resource of considerable relevance to the supervised pedagogic practice.

Without intending to be taken as an historical account, the documentary, which we wish to use as a case study, is called DocTipos and aims at portraying the most recent developments in Portuguese typeface design. The documentary is based on interviews with interveners with knowledge of the reality in a professional environment. It is intended that the viewer may establish a closer link with the facts of everyday life through personal narratives but also through the stories told by each interviewee. It is sought that the facts hereby presented are so in a way as to accurately document reality while at the same time give a broad view of it.

This, due to the great freedom of answer and of conducting the path of the interview given to the interviewee. As additional resources to the documentary, allowing for an extension of the interaction between different individuals over a
period of time, we highlight the involvement of online social networks such as the blog, facebook and twitter, as well as the website which also provides relevant information. From the experience of producing a specific documentary, the strong potential that some documentaries can have on the assimilation of contents and in the raising of critical thinking adequate to a high quality education is thereby presented.

Before this context, the present article displays a documentary on the subject of typography in Portugal and its characteristics that will enable debate and reflection on a given current reality among the interveners on the teaching-learning process. Nowadays individuals are heavily dependent on the technological reality as a source of information, which comes to highlight the importance of implementing the new methods of communication into educational environments. Among these methods, we intend to demonstrate that the documentary may be of particular relevance, either by its attractive format, either by its strong capacity to provide information.

2. Documentary

2.1. Approach to the concept of documentary

In spite of the prominent place of fiction cinema, documentary filmmaking is at the genesis of film production. The film La Sortie de l’usine Lumière à Lyon, by the Lumière brothers, 1895, is normally associated with the genesis of cinema that depicts everyday life. Therein, various experiences in small frames which could be fitted in the type of film with real-life scenarios and real-life characters were added. According to Barnouw, historian, Louis Lumière is indeed the first and central prophet of documentary filmmaking (Barnouw, 2002).

However, to other authors, the real founder of documentary filmmaking is Robert Flaherty (Penafria, 1999; Grierson, 2011; Winston, 2011; Nichols, 2002; Aufderheide, 2007).

Robert Flaherty produced “Nanook of the North” (1922), which, in Grierson’s words, represents a creative interpretation of reality, since it staged some passages in order to make the film more dramatic and more romantic to the public (Moore, 2009). Flaherty created the foundations for documentary filmmaking insofar as he determined that the documentary filmmaker must gather his material on location and work on the basis of knowledge deepened on the field (Grierson, 2011).

The term “documentary” was first applied by Grierson, in February 1926, in an opinion article published by the New York Sun, when referring to the film “Moana”, by Robert Flaherty (Penafria, 1999; Winston, 2011).

The concept of documentary is neither consensual nor univocal. In fact, ever since its origins, documentary filmmaking has always been confronted with the
theoretical problem of finding its true terminological nature. It has always lived on the shadow of fiction cinema and, thereby, its definition often appears as opposed to the definitions of fiction cinema. That is to say, the term documentary is used to characterize a nonfiction movie.

Given the etymological origin of the word and before advancing to any definition Aguëreira highlights that the concept of documentary filmmaking is linked to objectiveness and its ability to display reality (Aguëreira, 2012). Thus, broadly speaking, documentary filmmaking is, as a result, associated to the narration of real, non-fictional subjects.

In a generic approach Penafria states that the documentary is the film gender which reflects over the present day problems and realities and which places on the screen the lives and experiences of people (Penafria, 1999). To Candeias, a documentary consists on the identification of reality taking place in a natural environment, in which the real actors are the characters and the basis of action is real life portrayed without artifice (Candeias, 2003).

With the aim of bringing some order into the terminological dispersion surrounding the concept of documentary, Nichols proposes its classification in categories (Nichols, 2002):

- Poetic documentary (20s) which represents fragments of the world from an abstract and poetic perspective;
- Expository documentary (20s) which addresses the treatment of historical facts and its narrative, with a certain degree of didactic vision;
- Observational documentary (60s), which simply records things as they are without telling their story or describing their context;
- Participatory documentary (60s), based on interviews and interactions with individuals
- Reflexive documentary (80s), questioning the very essence of the documentary and with strong abstraction characteristics;
- Performative documentary (80s), focused on the subjectivity of the director’s ideas, thus becoming poetic and experimental.

The new approaches for producing documentaries, both from the point of view of language as from the point of view of the technological development, expanded the documentary gender in such a way that the discussion on their faithful representation of reality may give room to doubts. Each of the approaches has enjoyed a period of domain both from the temporal as well as from the geographical points of view. In nowadays documentaries, more traditional languages and techniques go hand in hand with the new ones.

With this classification we may conclude that the definition of documentary will be dependent on the related historical context and on a various array of circumstances. Nevertheless, the common denominator will always be the motivation for telling the truth, even if that truth is personal and subjective.
2.2. An insight on the use of documentaries

In nowadays society audio-visual is, undoubtedly, an indispensable technological artefact. It is the new media that provides the connection between the individual and his surroundings, becoming an integrant part of their lives as a source of information and or entertainment. In our day-to-day lives we are confronted with the need to resort to visual aids, which are increasingly gaining a central role as means of communication and sources of knowledge.

In view of the tangible reality, teaching cannot remain oblivious of this reality making it pressing to incorporate practices associated with the use of audio-visual tools in the learning and teaching process. The education system, also at a changing stage, must accompany this new reality. Currently, audio-visual resources hold a strategic position in the teaching dynamics (Sales, 2010). But it was not always the case. It is curious to note that in Portugal the first mention to the use of audio-visuals in teaching goes back to 1932 when the Decree n.º 20859 recognized that cinematography played “a very important role in educating the people and there wasn’t one single educated nation where this element was not a part of public education”. Back in those days, and with the purpose of “fostering and promoting the use of cinema in Portuguese schools as a means of teaching and of providing the general public with an easy grasp of useful notions of the positive sciences, arts, industries, geography and history” the Ministry of Education (Ministério da Instrução Pública) created a Commission for educational cinema (Government Journal / Diário do Governo N.º 30, I Série, de 4 de Fevereiro de 1932, p. 250).

Of the available visual aids, we are interested in highlighting the resource to the documentary as a narrative that describes facts, events and characters.

As already observed, the first use of the term “documentary” is recorded in 1926, when John Grierson, a film critic, classified the 1922 film produced by Robert Flaherty about the daily life of an Eskimo family entitled “Nanook of the North” (Barbosa; Bazzo, 2013). This was due to Grierson’s understanding that Flaherty’s film was different from all others and conveyed a language different from those normally used in films about travels and communities.

At its core, the role of the documentary is to “clearly display certain information necessary to the awareness rising of the individual” (Ramos, 2008). At present, documentaries continue to bear the goal of informing, although this information is not focused on technical or theoretical issues, since their focus is much more on the prevailing realities in order to foster the individual critical awareness (Barbosa; Bazzo, 2013).

The use of a documentary can have an educational dimension very close to that of a written text, and despite its support differences, it should deserve to be
treated with the same accuracy and care in the context of education (Nunes, 2010).

As for the use of films in teaching, Moran observes that these motivate discussion of issues, stimulate curiosity and the desire to deepen the subjects discussed in the video (Morán, 1995). However, we agree with the notion that documentaries are not neutral because they always end up reflecting the points of view of a given individual over a certain aspect of reality. It is therefore necessary to evaluate the contents of a documentary with a critical view, which can be made easier by means of group analysis and discussion within the context of education.

3. Case study: documentary on typographic design

3.1. Presentation of the project

The specific documentary, which we endeavour to study, taking into account its usefulness in the context of higher education is the DocTipos whose aim is to characterize the latest evolution in Portuguese typographic design. It is not a historical document but rather a reflection on the human action, which has been built by the producers/directors of the documentary undertaken through interviews with the different intervenients who act as the basis for narrative.

We mean for the audience not only to acquire knowledge of typography in Portugal but also to rise self-questioning about the prospects presented. Although it is not a historical account, we intend to document the described reality in an accurate manner.

The interviews that support the documentary are led in open response style, bestowing upon the interviewee a great degree of freedom.

The people who were interviewed belong to very distinct professional backgrounds, namely, researchers capable of documenting the evolution of typographic design in Portugal, typefaces designers who can refer to the development of their work, problems encountered and solutions found; and finally art directors and directors of institutions that can bring forward different perspectives relating to the drawing of typefaces. (Pinto; Fonseca, 2015)

The final outcome will serve to get acquainted with and to question the evolution of the drawing of typefaces in Portugal in the light of impartiality veiled by the personal look of the authors.

This shortcoming was identified in the Portuguese panorama as far as the documentary record and evolution of typefaces in Portugal was concerned, namely in a perspective that discloses the historical legacy and its origins. Thereafter, the authors have thought it interesting to approach the subject.
In terms of field of knowledge, interviewees can be grouped as follows: historical, professional and educational. From this model, questions were adjusted to potential interviewees. To answer the questions relating to the historical part were selected: on one hand, researchers who could more easily document the history of typography development in Portugal; on the other hand, designers capable of describing their work in the context of Portuguese typography design and exhibit different points of view regarding the drawing of typefaces. The area of education ended up being approached by many interviewed designers and researchers who are also teachers (Pinto; Fonseca, 2015).

Following the classification Nichols (Nichols, 2002) already described, the documentary in review will belong to a hybrid category, with characteristics of the expositive documentary and since it narrates a certain historical evolution but that can also be inscribed in the participative documentary as it is based on interviews.

Despite the fact that the documentary on Portuguese typographic design is not being drawn up to a specifically targeted audience, we started to understand that it could be a very useful tool in the scope of typography teaching in higher education institutions.

To a better understanding of the impact that the documentary on the Portuguese typographic design can have in this very specific reality, we identified the weight of the typography study along the lines described as follows.

3.2. Typography in the Portuguese higher education

In order to know the reality of typography study in higher education and to thus trace the eventual relevance of the documentary in this area, we have analysed a sample described as follows.

The analysis falls on a sample based on the following criteria: there were identified graduate courses (1st cycle of studies) of Portuguese public higher education institutions whose denomination includes the term design (variable in communication, graphics or multimedia) and which the syllabus includes compulsory Curricular Units (CU) with the designation of typography. Out of the sample are thus, all courses in design, which do not fall within the identified variable. Two subsystems of higher education were analysed, i.e. university education and polytechnic education.

The completion of the study was done through consultation of the information available on the official website of each of the higher education institutions, taking into account the syllabus of the existing courses for the academic year of 2014-2105. Consultation of the syllabus was carried out on 7 and 8 May 2015.
Subsequent to defining the sample, we proceeded to analysing the information that resulted in the elaboration of the following tables (Tables 1 and 2).

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<td>University of Madeira</td>
<td>Design</td>
<td>1st cycle</td>
<td>------</td>
<td>------</td>
<td>No</td>
<td>--------------------------</td>
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<tr>
<td>University of Lisboa - Faculty of Architecture</td>
<td>Design</td>
<td>1st cycle</td>
<td>------</td>
<td>------</td>
<td>No</td>
<td>--------------------------</td>
</tr>
<tr>
<td>Faculty of Fine Arts</td>
<td>Communication Design</td>
<td>1st cycle</td>
<td>1.</td>
<td>2.</td>
<td>Yes</td>
<td>Typography</td>
</tr>
</tbody>
</table>

Eight courses in design under the variable object of study were found in seven Portuguese public universities, being that the University of Lisboa has two courses distributed by the Faculty of Architecture and the Faculty of Fine Arts. Either way, the Curricular Unit of typography for the course in the Faculty of Architecture, University of Lisboa does not appear in the syllabus.

We have also found out that, in this educational subsystem, the Curricular Unit of typography is always taught in the first year of the course and during the second semester, with the exception of the Faculty of Sciences and Technology of the Coimbra University where the course “Design and Multimedia” offers the Curricular Unit on the second year, first semester.
<table>
<thead>
<tr>
<th>INSTITUTION</th>
<th>COURSES</th>
<th>DEGREE</th>
<th>YEAR</th>
<th>SEMESTER</th>
<th>CU</th>
<th>CURRICULAR UNIT</th>
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</thead>
<tbody>
<tr>
<td>Polytechnic Institute of Cávado and Ave - School of Technology</td>
<td>Graphic Design</td>
<td>1st cycle</td>
<td>2.°</td>
<td>1.° Sem</td>
<td>Yes</td>
<td>Typography</td>
</tr>
<tr>
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<td>Art &amp; Design</td>
<td>1st cycle</td>
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<td>No</td>
<td>-----------------</td>
</tr>
<tr>
<td>Polytechnic Institute of Castelo Branco - School of Applied Arts</td>
<td>Design Communication and Audiovisual Production</td>
<td>1st cycle</td>
<td>1.°</td>
<td>2.° Sem</td>
<td>Yes</td>
<td>Typography and Letter Theory</td>
</tr>
<tr>
<td>Polytechnic Institute of Coimbra - School of Higher Education</td>
<td>Communication and Multimedia Design</td>
<td>1st cycle</td>
<td>2.°</td>
<td>1.° - 2.° Sem</td>
<td>Yes</td>
<td>Typography I and Typography II</td>
</tr>
<tr>
<td>University of Algarve - School of Education and Communication</td>
<td>Design Communication</td>
<td>1st cycle</td>
<td>1.°</td>
<td>2.° Sem</td>
<td>Yes</td>
<td>Typography I</td>
</tr>
<tr>
<td></td>
<td>Design Communication</td>
<td>1st cycle</td>
<td>2.°</td>
<td>1.° Sem</td>
<td>Yes</td>
<td>Typography II</td>
</tr>
<tr>
<td>Polytechnic Institute of Leiria – School of Art &amp; Design of Caldas da Rainha</td>
<td>Graphic Design</td>
<td>1st cycle</td>
<td>1.°</td>
<td>1.° - 2.° Sem</td>
<td>Yes</td>
<td>Typography I and Typography II</td>
</tr>
<tr>
<td>Polytechnic Institute of Portalegre – School of Technology and Management</td>
<td>Graphic Design and Advertising</td>
<td>1st cycle</td>
<td>1.°</td>
<td>1.° Sem</td>
<td>Yes</td>
<td>Typography</td>
</tr>
<tr>
<td>Polytechnic Institute of Porto - School of Management and Industrial Studies</td>
<td>Graphic Design and Advertising</td>
<td>1st cycle</td>
<td>--------</td>
<td>--------</td>
<td>No</td>
<td>-----------------</td>
</tr>
<tr>
<td>Polytechnic Institute of Viseu - School of Technology and Management</td>
<td>Multimedia Technology and Design</td>
<td>1st cycle</td>
<td>--------</td>
<td>--------</td>
<td>No</td>
<td>-----------------</td>
</tr>
<tr>
<td>Polytechnic Institute of Tomar - School of Technology</td>
<td>Design and Graphic Arts Technology</td>
<td>1st cycle</td>
<td>--------</td>
<td>--------</td>
<td>No</td>
<td>-----------------</td>
</tr>
</tbody>
</table>
As for polytechnic education, thirteen courses were found in ten institutions. Some polytechnic institutes have more than one course in design but the Curricular Unit typography is not always common to both. For instance, at the Coimbra Polytechnic Institute – Coimbra School of Higher Education, two courses were identified, “Communication and Multimedia Design” and “Art & Design”, however the Curricular Unit of typography is taught only in the course “Communication and Multimedia Design”. As for the Polytechnic Institute of Portalegre – School of Technology and Management, we have equally found two courses in design, designated as “Graphic Design” and “Multimedia and Animation Design” the Curricular Unit of typography is taught on both.

The Curricular Unit of typography is also taught in two courses at the Polytechnic Institute of Leiria – School of Art & Design of Caldas da Rainha: “Graphic Design” and “Multimedia Design”. It is worth noting that, contrary to all the courses analysed where the Curricular Unit of typography is taught, we can here verify that on the third year of the course, Typography III is still being taught. Consequently, we can verify that there is a special emphasis in the teaching of typography with a Curricular Unit in each year of the Graphic Design course.

Based on data grouped in the preceding tables, graphics were elaborated where it is possible to verify the percentage of institutions with degree courses in the area of design (variable in communication, graphics or multimedia), which provide the Curricular Unit of typography. The same type of graphic was drawn up based on the courses taught in each of the higher education subsystems.

![Figure 1](image)

**Figure 1** – Results of institutions in university education.

It is possible to observe the results by subsystem of Portuguese public higher education institutions, that is, university education and polytechnic education. We can ascertain that in university education, 51% of the universities (shown on
Table 1) teach the Curricular Unit of typography (Figure 1), in contrast, we verified that 60% of the polytechnic education institutions also offer the Curricular Unit of typography.

![Figure 2 – Results of institutions in polytechnic education.](image)

We can also ascertain that, in polytechnic education, 60% of the institutions (Table 2) have taught the Curricular Unit of typography (Figure 2).

![Figure 3 – Results of courses in university education.](image)

On an analysis conducted by course, we can assert that, in university education 50% of the degrees covered by our sample contemplate the
Curricular Unit of typography (Figure 3).

We can also ascertain that the incidence of the Curricular Unit of typography in the polytechnic education courses is of 62% (Figure 4) as opposed to the 50% figure in the courses of university education (Figure 3).

In global terms it is possible to produce a comparative analysis with reference to the graphic shown on Figure 5.
3.3. Utilization prospects of the documentary in education

Based on the data gathered it is clear that the use of an audio-visual tool such as the documentary could have a strong impact as learning facilitator tool in the context of higher education.

Departing from Grierson’s perspective, according to which the documentary is one of the most important ways of educating society being that its educational potential is fairly high (Grierson, 2011).

Indeed, it is evident that documentaries prove to be excellent tools for assimilating knowledge and, thereby, potential educational resources. According to José Morán the use of a documentary alongside a given pedagogical proposal complies with the requirements of a transformative education which prioritizes the development of a strong critical sense that becomes much more evident in higher education (Morán, 1995).

The document is a piece rich in insight expressing itself by means of a specific language. It is a text, which allows an understanding of the world and thereby, offers new opportunities in the teaching-learning process. All of it is unfolded in an informal setting, an environment of dynamic interactivity.

Direct reference to reality, unmediated by the metaphors that are part of fiction, and the enhancement of objectivity turn the documentary into a perfectly framed narrative in the vast range of pedagogical tools. The prevalence of the word, the informative logic and the structured assemblage of the ideas enable for knowledge to be strengthened and, above all, for the openness of the audience to that knowledge.

According to Grierson, true documentary filmmakers are those who would overcome the descriptive stage in order to reach the interpretative stage and have it serve mass education. This macro view of the documentary function may perfectly be applied, with the due adaptations, to a higher education micro reality.

4. Future perspectives

From the previous considerations, the place of the documentary as an educational tool was henceforth perceived. More specifically, the educational value of a documentary on the evolution of Portuguese typographic design in the study of typography in higher education was demonstrated. We believe that we are in face of a tool able to contribute to the training of knowledgeable professionals, conscious of their surrounding reality and to offer them, in the meanwhile, the opportunity to exponentiate critical and aesthetical awareness.
The documentary on Portuguese typographic design is in its post-production stage, in any case, it is possible to contact with information related to the project via its website. Its distribution methodology and public disclosure are still being analysed, however, from the reflection carried out so far, one realizes that distribution, as an educational tool in higher education, may well be a path to follow.

The study that we have carried out here is focused in Portuguese higher education, in any case, as a perspective for future analysis, it seems interesting to study the same relationship from an Iberian point of view, as well as from the perspective of the Latin-American reality. On the other hand, it appears interesting, in the future, to relocate the study via questionnaires applied to the audience following the viewing of the documentary. A methodology that could combine the analysis of the data here shown to questionnaires is certainly richer and more accurate to the study of the hereby described reality.

On the other hand it would be an asset to broaden the sample to other cycles of higher education studies, i.e. masters and doctorates where the role of Portuguese typography documentary could gain prominent room.

We can thereby conclude that, in terms of future work, there is still a vast array of variables to consider.

References


Strengths and difficulties of convergence: the integrated reports at Universitat Pompeu Fabra

Albert Elduque (albert.elduque@upf.edu)
(Universitat Pompeu Fabra)
SPAIN

1. Introducción

Esta comunicación surge de mi experiencia personal como profesor asistente en el Taller Integrado de Periodismo de la Universitat Pompeu Fabra, particularmente como coordinador de los reportajes integrados durante los cursos 2012-13 y 2013-14. El principal propósito es, pues, compartir esta experiencia docente, con sus ventajas y sus inconvenientes, sus fortalezas y sus dificultades. Lamentablemente, no hay por mi parte un acompañamiento o una investigación teórica al respecto, que sin duda enriquecerían el discurso; mi aproximación es puramente práctica. Esta tarea comparada, sin embargo, sí ha sido realizada por Irene da Rocha en su tesis doctoral, focalizada en la enseñanza del Periodismo en el Espacio Europeo de Educación Superior, que toma como caso de estudio precisamente el Taller Integrado de Periodismo (Da Rocha, 2014).

Un año y medio atrás, presenté junto a ella la comunicación “¿Cómo formar periodistas transmedia en la universidad? El caso de Cetrnecada, la publicación multiplataforma de la Universitat Pompeu Fabra”, en el II Congreso Internacional Educación Mediática & Competencia Digital, celebrado en la UOC (Barcelona) en noviembre de 2013. En este texto abordábamos el Taller Integrado de Periodismo en su conjunto a partir de algunos referentes teóricos e introducíamos los reportajes integrados desde una perspectiva general (Da Rocha y Elduque, 2014). En el presente documento, quiero centrarme específicamente en ellos a partir de mi experiencia y mis impresiones personales, no como construcción teórica sino como testimonio. Se podría considerar, pues, como un texto hijo del anterior, tal vez una derivación de él, o una segunda parte. Para abordar el tema, empezaré introduciendo la asignatura y los reportajes integrados para, así, detectar las fortalezas que tienen y las dificultades que deben afrontar.
2. El Taller Integrado de Periodismo

El Taller Integrado de Periodismo es una asignatura anual del tercer curso del Grado en Periodismo de la Universitat Pompeu Fabra, impartida desde el curso 2011-12, con la primera promoción de esta titulación. Se trata, pues, de una asignatura reciente, que nació con el grado para responder a la realidad multiplataforma de los medios de comunicación y del ejercicio de la profesión periodística. Cuenta de momento, pues, con apenas 4 promociones que la han cursado, y es por ello que es una asignatura todavía experimental, abierta a reformulaciones y cambios en su forma de funcionar. Esta comunicación nace con la vocación de dar cuenta de ese momento, para mostrar su realidad emocionante e innovadora pero también su fragilidad, la necesidad de la prueba y error para poder dar a los estudiantes un formación completa y solvente.

El Taller Integrado de Periodismo nació con la voluntad de integrar en una sola materia los talleres de prensa impresa, radio, televisión e Internet, que tradicionalmente siempre se han impartido por separado. Lo hizo situándolos en un espacio común, la Redacción Integrada, una plasmación espacial de sus bases conceptuales: cada taller ocupa un espacio, equipado con tecnología (hardware y software) concreta y conectado con sus respectivos estudios (locutorio de radio, plató de televisión), pero los espacios de los talleres son contiguos, separados apenas por paredes móviles. De este modo, cuando las paredes están retiradas existe una continuidad entre los ordenadores de prensa, radio y televisión, pero cuando se instalan es posible dar clases por separado. El taller de Internet se encuentra, por razones de infraestructura, en otra aula, pero idealmente debería situarse también en este espacio común. Con la Redacción Integrada se instaura, pues, ya desde la concepción espacial con paredes móviles, una lógica de unión / separación, fluctuación / aislamiento, integración / autonomía, que ilustra muy bien tanto el funcionamiento de la asignatura como sus debates y dificultades intrínsecos, de los cuales los reportajes integrados son un ejemplo paradigmático.

En el Taller Integrado los alumnos trabajan 3 mañanas a la semana, de 9 a 14, durante todo el año académico. Al principio del curso, los 80 estudiantes de la promoción son divididos en 4 grupos de 20 personas cada uno, y cada grupo empieza a trabajar en uno de los 4 talleres. Pasadas 7 semanas y media, cada grupo cambia de medio: los que estaban en prensa impresa pasan a radio, los de radio a televisión, los de televisión a Internet y los de Internet a prensa impresa. Se produce, pues, una rotación que será repetida dos veces más durante el curso, hasta que todos los estudiantes hayan pasado por los 4 talleres; a cada uno de estos períodos de 7 semanas y media lo llamamos tramo. Cada taller cuenta, por otra parte, con sus docentes especializados, profesores asociados que se dedican profesionalmente al periodismo y que imparten estas clases como un complemento a sus carreras fuera de la universidad. Además, en la asignatura participan 1 o 2 profesores
coordinadores, integrantes de la plantilla de la facultad, y 5 profesores ayudantes, en general personal investigador en formación que está realizando su tesis doctoral, y que da soporte a los 4 talleres. A excepción de los profesores coordinadores, el resto del equipo va cambiando a lo largo del año, para facilitar la compaginación de la asignatura, que requiere un elevado número de horas, con otras tareas profesionales o académicas. Como resultado de esto, en la actualidad hay 1 profesor coordinador, 5 profesores ayudantes y 14 profesores asociados (4 de prensa impresa, 4 de radio, 3 de televisión y 3 de Internet).

Los contenidos generados en los distintos talleres se difunden en medios de comunicación profesionales, empresas reconocidas en el panorama mediático catalán que asignan un espacio concreto a los trabajos de la universidad. Concretamente, en cada tramo los estudiantes publican dos suplementos impresos de 8 páginas distribuidas gratuitamente con el periódico El Punt-Avui, distintos programas radiofónicos para UPF.Ràdio1, un magazine para Barcelona Televisión y varios reportajes realizados en parejas para un canal propio del periódico digital Vilaweb. Aunque son difundidos en medios distintos, todos los contenidos tienen una marca única, Cetrencada, que identifica al taller, y son agrupados también en la página web http://cetrencada.upf.edu, que sirve de contenedor de los trabajos realizados, tanto aquellos difundidos por los medios profesionales como otras piezas más pequeñas, realizadas en el día a día del taller: concretamente, pequeños reportajes de prensa impresa (Cetrencada Daily), trabajos finales de radio e informativos de televisión2.

Como puede verse, los cuatro talleres funcionan de forma relativamente autónoma: tienen sus propios espacios, sus propios profesores y sus propios canales de distribución. Sin embargo, son unificados por una sala única que los engloba. También se cuenta con una reunión semanal donde el profesor y un representante de cada taller explican en qué está trabajando su equipo. De este modo, aunque las dinámicas de cada taller se mantengan autónomas, la asignatura los agrupa a todos y los sitúa como partes de un todo. Se trata, en cualquier caso, de una integración parcial, a medio camino entre las asignaturas tradicionales, donde los distintos medios eran trabajados en materias y espacios distintos, y una integración total, en la que los estudiantes trabajan indistintamente en cada uno de los formatos, sin diferencias de espacio o profesor.

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1 En el curso 2014-15 se ha sumado a esta tarea la realización de cápsulas para Barcelona FM, un medio de comunicación realmente externo (UPF.Ràdio es el canal de la propia universidad). Sin embargo, como este texto se centra en los cursos 2012-13 y 2013-14, no consideraremos este cambio, que por lo demás aquí no es significativo.

2 Actualmente la web se encuentra en proceso de reforma, así que es posible que este enlace no sea operativo para el lector.
3. Los reportajes integrados

Para potenciar la integración entre los distintos talleres, en el curso 2012-13 (el segundo en el que se realizaba esta asignatura, con la segunda promoción del Grado en Periodismo) se puso en marcha la iniciativa de los reportajes integrados. Se trata de una idea que surgió de forma natural: en las reuniones conjuntas semanales se percibió que, de vez en cuando, había grupos en distintos talleres investigando un mismo tema, y se creyó posible y conveniente que este interés común generara un trabajo colaborativo, algo reclamado por la profesión y la academia y que estaba en el origen conceptual de la asignatura. Desde mediados de ese curso, pues, se puso en marcha una estructura para consolidar estas iniciativas aisladas: se decidió que cada alumno debería, en algún momento del año, pasar por un reportaje integrado realizado en colaboración con personas de los otros tres talleres. Como he dicho anteriormente, yo fui el encargado de coordinar esta iniciativa durante sus dos primeros años de vida. En el curso 2014-15, el funcionamiento ha sido distinto, pero no puedo entrar en él por no conocerlo bien ni haber estado personalmente implicado.

A continuación detallaré el funcionamiento de los reportajes integrados durante sus dos primeros cursos. En primer lugar, a partir de las listas de clase, y siguiendo un criterio alfabético, se realizan 9 grupos transversales integrados por estudiantes de los 4 talleres: 2 de prensa impresa, 2 de radio, 2 de televisión y 2 de Internet; se trata, pues, de 4 parejas, algo acorde con las dinámicas de trabajo de muchos de los talleres (por ejemplo, tanto los reportajes de prensa impresa como los de prensa por Internet se realizan en parejas). Hecho esto, los grupos 1, 2 y 3 son asignados al segundo tramo de la asignatura; el 4, el 5 y el 6 al tercero, y el 7, el 8 y el 9 al cuarto; el primer tramo se deja libre para que los estudiantes puedan aclimatarse a la asignatura y no tengan la responsabilidad añadida de la integración. A esto debe sumarse que cada tramo está dividido en general en dos mitades (cada una de ellas, de unas 3 semanas y media), y que los integrados responden también a este esquema: el primer integrado de cada tramo se asigna a la primera mitad, mientras que los otros dos a la segunda. La distribución, pues, queda como sigue (Tabla 1):

<table>
<thead>
<tr>
<th>Tramo</th>
<th>Mitad</th>
<th>Fechas aproximadas</th>
<th>Integrados</th>
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</thead>
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<tr>
<td>1</td>
<td>1</td>
<td>Octubre-noviembre</td>
<td>-</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>Noviembre-diciembre</td>
<td>-</td>
</tr>
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<td>1</td>
<td>Diciembre-enero</td>
<td>Grupo 1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Enero-febrero</td>
<td>Grupos 2 y 3</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>Febrero-marzo</td>
<td>Grupo 4</td>
</tr>
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<td>3</td>
<td>2</td>
<td>Marzo-abril</td>
<td>Grupos 5 y 6</td>
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<td>4</td>
<td>1</td>
<td>Abril-mayo</td>
<td>Grupo 7</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>Mayo-junio</td>
<td>Grupos 8 y 9</td>
</tr>
</tbody>
</table>

Tabla 1
Al principio o al final de cada tramo, cuando se eligen los temas para los reportajes de cada taller, los estudiantes asignados al integrado se reúnen y deciden cuál será el tema común sobre el cual trabajarán. Una vez elegido el tema, cada pareja trabaja con él dentro de su propio taller pero en relación con los compañeros de otros talleres. Coordinándose semanalmente, los cuatro reportajes siguen adelante y, una vez concluidos, son relacionados entre sí por un texto integrador y disponibilizados en la página web de Cefrencada. Este es, a grandes rasgos, el proceso del reportaje integrado. A continuación veremos algunas de sus especificidades, fijándonos en dos formas distintas de entender la integración de medios: la integración en el proceso y la integración en el resultado. Sin embargo, antes de entrar en ellas, nos fijaremos en una cuestión fundamental que las determina a ambas: la elección del tema.

4. El tema

El tema del reportaje integrado debe ser lo suficientemente concreto para generar un interés periodístico y tener una entidad propia, y, al mismo tiempo, lo suficientemente general como para que puedan hacerse de él cuatro reportajes que trabajen desde perspectivas temáticas y formales distintas. Los temas elegidos en los 9 integrados del curso 2013-14 pueden dar una idea de ello: la solidaridad, la relación entre personas y animales, la estigmatización de género, el transporte público en Catalunya fuera de las grandes ciudades, la cultura gitana, el culto al cuerpo, el crowdfunding, el décimo aniversario del Fórum de las Culturas de Barcelona y la comunicación política por Internet. Se trata, en líneas generales, de temas vinculados a cuestiones sociales (solidaridad, humanos y animales), a la estigmatización de colectivos (género, gitanos, culto al cuerpo), a cuestiones de servicio público en Barcelona o Catalunya (transporte público, Fórum de las Culturas) y a nuevas tendencias relacionadas con la tecnología (el crowdfunding o la comunicación política por Internet). En algunos casos son más atemporales (el culto al cuerpo) y en otros están fuertemente ligados a una fecha concreta (el Fórum de las Culturas); en ocasiones se refieren a temas ya existentes que, en las circunstancias actuales, generan una renovada atención (la comunicación política o la solidaridad).

Se trata de temas que, por lo demás, son habituales en los trabajos realizados en el seno de la asignatura, es decir, que poco difieren de aquellos que se plantean al margen de la integración. Un ejemplo significativo al respecto es el reportaje integrado dedicado a colectivo gitano. Ante un tema tan amplio, cada una de las parejas se focalizó en un subtema: las estudiantes de prensa impresa (Víctoria Oliveres y Núria Orriols) abordaron la presencia de la comunidad gitana en las instituciones y la regulación política sobre el colectivo (Figura 1), la pareja de radio (Neus Suñer y Paula Solanas) se centró en el acceso de los gitanos a la educación superior, el equipo de televisión (Óscar
Blanco y Montserrat Bizarro) realizó un reportaje sobre las manifestaciones culturales gitanas (Figura 2) y, finalmente, las estudiantes del taller de Internet (Magda Gregori y Blanca Gispert) centraron su trabajo en la situación de la mujer gitana (Figura 3)

3. La elección de un determinado aspecto del tema vino determinada no sólo por el interés generado en los redactores en cuestión, sino también por las características del medio: es por ello que la prensa impresa, que permite gran cantidad de texto y un desarrollo mayor de los temas, fue el elegido para cuestiones de legislación. En líneas generales, prensa impresa e Internet permiten una mayor profundización y son elegidos para aquellas facetas más complejas, mientras que radio y televisión se focalizan en historias personales.

5. Integración en el proceso

El reportaje integrado puede entenderse como un trabajo conjunto que permite sumar esfuerzos y compartir fuentes. Nada hay más lejos de la integración que una entrevista a la que asisten personas de los cuatro talleres, cada una con su grabadora o su cámara, según el formato. En algún caso, y por falta de coordinación, el reportaje integrado se acercó a este peligroso límite, casi caricaturesco, y que es lo contrario de lo que la integración ofrece: la posibilidad de llegar al máximo número de fuentes y, después, compartirlas. Este es el objetivo fundamental. Ahora bien, como las parejas trabajan de forma autónoma dentro de sus talleres, finalmente la articulación del proceso depende de su capacidad y voluntad de coordinarse entre ellas, así como de los estímulos que los docentes den al respecto.

En los cursos 2012-13 y 2013-14 los métodos usados para facilitar la coordinación entre los estudiantes fueron la plataforma LdShake y los grupos de Facebook. La primera (http://ldshake3.upf.edu/cetrencada/), creada por el Grupo de Tecnologías Interactivas de la Universitat Pompeu Fabra, estaba expresamente diseñada para facilitar el intercambio y la edición de contenidos informativos, permitiendo colgar textos y clasificarlos según su estadio de realización (brainstorming, cronograma, texto integrado, etc.). De uso relativamente sencillo, se realizaron para los estudiantes sesiones tutoriales y se les animó a sacar todo el provecho posible de la plataforma, pero finalmente el uso que hicieron de ella fue muy escaso. Para ellos, resultaba mucho más fácil y práctico coordinarse por medios ya conocidos. A este efecto, en los reportajes integrados del tercer y cuarto tramos del curso 2013-
14 se crearon grupos de Facebook, un sistema que los estudiantes usaban dentro de sus respectivos talleres, y que dieron mejor o peor resultado en función del grupo. A estos mecanismos de comunicación se sumaron reuniones presenciales, una por semana, y la designación de un responsable del grupo que actuara como portavoz y como coordinador de sus compañeros, una opción que no terminó de funcionar.

Una de las principales dificultades del reportaje integrado es la diferencia entre los calendarios de los distintos talleres. En realidad, aunque los cuatro se rigen relativamente por la lógica del tramo dividido en dos partes, existen diferencias en su proceso de producción que hacen muy difícil la coordinación conjunta, especialmente cuando se realizan reportajes para medios de comunicación externos. En este sentido, debe destacarse el caso del suplemento de prensa impresa para El Punt-Avui, realizado dos veces por tramo: antes de ser publicado, este suplemento pasa por una revisión de los Servicios Lingüísticos de la universidad, y eso obliga al taller a trabajar con una semana de antelación con respecto, por ejemplo, a Internet, que también publica dos veces por tramo, pero donde la revisión lingüística es realizada por la docente. Al margen quedan radio y televisión, que funcionan con lógicas distintas. En la siguiente imagen (Figura 4) pueden verse las tareas que se realizan en cada uno de los talleres y, en verde, los vínculos que establece el reportaje integrado entre ellas.

Tareas en un tramo
(7 semanas y media)

No es mi intención entrar al detalle en cada una de estas actividades, pero sí señalar cómo el reportaje integrado se relaciona con tareas distintas que, a
veces, trabajan con tempos diversos, que no se corresponden. Obviamente, esto supone una dificultad de coordinación añadida, que se agudiza a la hora de elegir los temas: en algún caso, los estudiantes han debido esperar a sus compañeros de otros talleres antes de poder elegir un tema y empezar a trabajar. Para solventar este problema, en los últimos integrados se optó por elegir todos los temas (los de los integrados 1, 2 y 3) al principio del tramo, de modo que después los calendarios de cada taller no fueran un impedimento para el trabajo colaborativo.

Estos problemas de calendario, sumados a la necesidad de coordinación, suponen un trabajo extra que los estudiantes no siempre quieren hacer. Con frecuencia, formar parte del integrado es visto más como una carga que como una oportunidad, como una integración forzada que no surge de forma natural y que sólo comporta más trabajo. Por ejemplo, el integrado reduce la libertad para elegir el tema, y este tema debe ser elegido con compañeros que no son los habituales. Todo ello genera reticencias y desintereses, como queda demostrado en el uso casi nulo en el caso de LdShake o irregular en el caso de Facebook.

Pese a todo ello, en algunas ocasiones el proceso de trabajo integrado sí ha dado buenos resultados, y los estudiantes lo han visto como una oportunidad de la que han sabido sacar partido. El caso de más éxito al respecto es el reportaje integrado sobre el transporte público catalán fuera de Barcelona, realizado en el curso 2013-14. En la reunión de decisión del tema, los estudiantes, asignados al integrado siguiendo criterios alfabéticos, se dieron cuenta de que varios de ellos eran nacidos fuera de Barcelona y que conocían de primera mano las deficiencias del transporte público para pueblos y ciudades pequeñas. En este caso, obviamente, no tenía sentido realizar una división temática: que prensa impresa abordara el caso de Barcelona y radio el de Girona, por ejemplo, se antojaba absurdo para un tema que pedía, forzosamente, una cobertura global. De modo que se optó por una división territorial del trabajo, usando los testimonios de 9 personas de 5 comarcas (Pallars Sobirà, Pallars Jussà, Segrià, Baix Camp y Baix Empordà) y una persona del área metropolitana de Barcelona. A ellas se sumó la opinión de dos especialistas en el tema: Albert Obiols, secretario de la Associació per a la Promoció del Transport Públic, y Teresa Navas, profesora en la Universitat Politècnica de Catalunya. A continuación (Figura 5) se muestra el origen de cada una de las personas entrevistadas, así como aquellos medios (prensa impresa, radio, televisión o Internet) donde fue aprovechada su experiencia.
En este caso, la necesidad de una cobertura geográfica amplia para todos los medios forzó al mismo tiempo la división del trabajo y la integración. El Pallars, el Baix Camp o el Baix Empordà fueron cubiertos por las personas originarias de estas comarcas, pero la información recopilada fue luego puesta a disposición de los demás. Como puede verse, el compartir las fuentes podría haber llegado mucho más lejos, ya que sólo en tres casos (dos afectados, Òscar Mas y Joan Crusells, y un experto, Albert Obiols), los testimonios fueron aprovechados por distintos medios. Pero en cualquier caso se trata de una experiencia de éxito, que fue vista positivamente por los estudiantes y en la que hubo una idea de proyecto común que es ausente muchas veces. Por otro lado, las aproximaciones al tema fueron determinadas por el medio en cuestión: prensa (Óscar Navarro y Teresa Mora) e Internet (Xavier Franch y Mireia Galceran) hicieron un análisis en profundidad que incluía mapas, gráficos y testimonios de personas afectadas y expertos, mientras que radio (Àlex Segura y Gerard Vila) y televisión (Lluís Bages y Clara Barbal) se centraron en casos particulares: radio en dos del Baix Empordà, uno del Baix Camp, uno del Segrià y uno del área metropolitana de Barcelona, mientras que televisión se focalizó en el Pallars y el Baix Camp.

6. Integración en el resultado

La integración puede abordarse no sólo como un proceso de trabajo, sino también a partir del resultado. Es decir, que las piezas no se piensen como trabajos relativamente independientes sobre el mismo tema (como sería el caso del reportaje sobre el transporte público, por ejemplo), sino como partes interconectadas de un todo que el espectador puede reconstruir, o a través de las cuales puede navegar; el caso de la cultura gitana estaría más próximo de aquí. ¿Cómo llevar a cabo esa integración, esa articulación de las partes? Esta es una tarea que no hemos podido completar de forma satisfactoria, pero que puede dar lugar a algunas ideas útiles para pensar en opciones de futuro.

Una opción es que los reportajes se anuncien entre ellos y que sea el propio lector el que vaya de uno a otro, construyendo el mismo el integrado. Por ejemplo, los integrados de prensa escrita añaden siempre al final un pequeño recuadro que informa de la existencia de los demás reportajes (Figura 6). En los casos de radio y televisión, en algún caso se han incluido anuncios orales o chyrons, respectivamente, para informar de los demás integrados. Y en el caso de Internet se ha planteado la inclusión de un link al reportaje global en la web de CetrenCada (al que ahora nos referiremos), pero finalmente nunca se ha llegado a incluir. Este sistema supondría un lector activo que por su propio interés navegaria de un medio a otro y construiría la historia, y un integrado que abarcaría varios medios distintos y que tendría estructura transmedia.
La otra opción, que no depende tanto del lector, es poner todos los reportajes autónomos juntos y formar un integrado multimedia. El formato web de Cetrecanda, en este sentido, ofrece un espacio privilegiado: puede incorporar pdfs, audio, vídeo y links, es decir, todos los formatos resultantes del Taller Integrado de Periodismo. Para construir el integrado en la web, se escribe un texto englobador que enlaza los distintos subreportajes, alternando un texto de unión con los materiales de cada reportaje (o los links a ellos). El encargado de dar forma y redactar el texto es o bien el coordinador del integrado o bien un estudiante de Periodismo de cuarto curso, que trabaja en Cetrecanda como parte de su Trabajo de Fin de Grado. Este reportaje multimedia, que integra los 4 subreportajes, sería lo más parecido a un reportaje integrado, aunque adolece de un problema de partida: el texto es siempre elaborado a posteriori, como enlace conceptual entre los distintos reportajes, y no es la plasmación de una concepción previa de la estructura, en función de la cual se determinarían cuáles serían las distintas partes. Y esto es muy significativo, pues el hecho de que el texto se elabore a posteriori demuestra que, en la fase de concepción y planificación, el integrado no se ha visto como un todo con partes articuladas, sino como piezas sueltas sobre un tema común. A ello se suma que, al margen de alguna prueba con Google Drive, todavía no se ha encontrado un método o una plataforma eficaz para que los estudiantes puedan compartir estos recursos, que hasta ahora se han intercambiado de manera bastante informal al final del tramo, de una manera distinta en función de cada caso. Tal vez LdShake podría haber sido esta plataforma, pero, como se ha comentado antes, los estudiantes finalmente no la usaron.

La diferencia entre ambos tipos de sistemas, los elementos anunciadores y el texto integrador, marcan un debate sobre la naturaleza de los reportajes integrados: ¿se trata de reportajes transmedia o multimedia? ¿es el lector quien realiza la integración a partir de pistas o bien la lleva a cabo un documento que une los distintos elementos? Se trata de un debate abierto que de momento no podemos abordar.

7. Fortalezas, dificultades y propuestas de mejora

Como he dicho al inicio, mi trabajo en la coordinación del reportaje integrado se llevó a cabo en los cursos 2012-13 y 2013-14. En este curso 2014-15 los integrados ya no se realizan con los cuatro medios, sino sólo con dos, pero es un proceso en el que no he estado implicado y que no conozco bien. Por eso prefiero, de momento, quedarme con las conclusiones de los dos cursos anteriores, aunque ello provoque que el texto esté menos actualizado; compartir la experiencia docente es igualmente importante. A partir, pues, de estos dos cursos, recojo a continuación cuáles son las fortalezas y las dificultades del reportaje integrado, así como algunas propuestas para el futuro.
7.1. Fortalezas

El reportaje integrado cuenta con una serie de fortalezas que animan la idea y el proyecto. En primer lugar, es una excelente oportunidad para que los estudiantes trabajen sobre un tema de gran alcance y puedan estudiarlo con cierta amplitud. En las dinámicas actuales de la universidad, en las que se priorizan los trabajos pequeños dentro de un sistema de evaluación continuada en vez de la realización de largos proyectos de investigación, es importante ofrecer a los estudiantes un espacio en el que profundizar en un tema de su interés, aunque sea de forma compartida y sólo durante el breve periodo de 3 semanas.

En segundo lugar, la fórmula del integrado, que pone en un mismo grupo a 2 personas de cada taller, los obliga a trabajar con personas nuevas y a salir de las rutinas de cada uno de los talleres. También los fuerza a pensar y trabajar en las potencialidades del trabajo en equipo y en la necesidad de dividir las tareas. Obviamente se trata de un arma de doble filo, pues esto también implica complicaciones de organización, pero en cualquier caso es un reto interesante.

Por último, el reportaje integrado obliga a los estudiantes a pensar en las especificidades de cada uno de los formatos informativos y ver qué tipo de información les corresponde, así como dar forma a una estrategia multiplataforma. Como ya se ha dicho, esta es una tarea que todavía no se ha desarrollado correctamente en nuestro caso, pero que idealmente permitiría que el integrado tuviese vida más allá de ser una yuxtaposición de reportajes.

7.2. Dificultades

Sin embargo, como hemos ido viendo en estas páginas, estas ventajas chocan con varias dificultades prácticas, que podemos agrupar en las dos siguientes.

Primeramente, el integrado debe afrontar problemas de organización a causa de los calendarios y las dinámicas distintas de cada uno de los talleres. Por ello los estudiantes lo ven con frecuencia como una imposición que les implica un trabajo añadido de coordinación y una cierta desconexión con el taller particular en el que están trabajando.

En segundo lugar, la integración como concepto debe ser mejor definida. Como se ha dicho antes, en general los reportajes se piensan yorganizan como derivaciones de un todo separadas entre ellas, y no como engranajes articulados de este todo. De hecho, no hay demasiado interés de los estudiantes por ello: acabado el reportaje, desconocemos si los unos leyeron, escucharon o vieron los trabajos de los demás, pero tenemos nuestras dudas; en cualquier caso, la escritura del texto englobador final, que integra todos los otros trabajos, es un trabajo que en general no se quiere hacer. Los
estudiantes, pues, no ven el reportaje integrado como un todo por el cual luchar, sino como una estructura dada y forzada en la que deben insertar o acomodar el reportaje que hacen en su taller particular.

7.3. Propuestas de mejora

En primer lugar, uno de los grandes problemas del reportaje integrado es su diálogo con los calendarios y los sistemas de trabajo de cada uno de los talleres, pese a la flexibilidad de los profesores y alumnos. Es por ello que tal vez merecería la pena pensar el reportaje integrado al margen de los talleres tradicionales y sus respectivas publicaciones. Ello facilitaría el trabajo autónomo y, además, la adquisición de una personalidad propia de la que ahora carece, pues es percibido como una estructura vacía a rellenar con contenidos de cada uno de los talleres.

En segundo lugar, sería importante reflexionar desde el primer momento en qué tipo de integración se quiere hacer en cada reportaje (integración en el proceso o en el resultado) y, una vez elegido, tomar las decisiones necesarias y realizar las acciones precisas para facilitar este gran objetivo común, que necesariamente debe considerarse desde el inicio. En algunos casos, tal vez el objetivo sólo sea el trabajo coordinado, como en el caso del integrado sobre el transporte público. En este caso, es importante señalar cómo los reportajes que exigen una cobertura territorial son especialmente indicados para el reportaje integrado.

Por último, sería interesante sumar aquí una reflexión que surgió de la sesión donde esta comunicación fue presentada, que contó con la presencia de Geane Alzamora (Universidade Federal de Minas Gerais), Mª Ángeles Cabrera (Universidad de Málaga), Martín Elena (Universitat Pompeu Fabra), Pilar Sánchez García (Universidad de Valladolid) y Francesc Salgado (Universitat Pompeu Fabra). Se sugirió que tal vez el integrado podría desarrollarse no de forma articulada entre distintos grupos (integrantes de los 4 talleres), sino que naciera del recorrido de cada uno de los grupos a lo largo del año. Es decir, que en vez de formar un grupo integrado con personas de prensa impresa, radio, televisión e Internet, y a partir de ahí llevar a cabo el reportaje, los estudiantes que empiezan el año en el taller de prensa impresa realizarían el integrado al llegar a radio, incorporando así contenidos de prensa y radio, y al llegar a televisión podrían ampliar ese mismo reportaje con un tercer medio, y así sucesivamente, sumando en cada tramo del medio correspondiente. Lo mismo harían los estudiantes que empezaran en radio, televisión e Internet, cada uno partiendo de un tramo distinto. Una variación de este modelo sería realizar un integrado de dos medios cada vez, aquel donde se está y el inmediatamente anterior: es decir, en radio se haría prensa + radio, en televisión, radio + televisión, en Internet, televisión + Internet y, en prensa, Internet + prensa. En cualquiera de estas opciones, el integrado no surgiría...
como una estructura externa que obliga a trabajar con personas de otros grupos, sino como una consecuencia directa del aprendizaje que los estudiantes van realizando al pasar de un medio a otro a lo largo del año. Es una opción a tener muy en cuenta.

El reportaje integrado del Taller Integrado de Periodismo, pues, es una experiencia docente con resultados que en ningún caso son ejemplares o concluyentes, sino más bien producto de un ensayo y error. A nadie se le escapan sus obvias ventajas, pero la puesta en práctica nos ha demostrado que es un formato a repensar. Y repensarlo puede arrojar luz no sólo sobre una asignatura o una estrategia docente, sino también sobre las estructuras de la profesión y la industria periodísticas, dando cuenta así de un momento importante de cambio, de transición, donde las dudas y los experimentos son, pese a las dificultades, estimulantes y necesarios.

Referencias


SHAPING THE FUTURE OF NEWS MEDIA

The International Conference on Integrated Journalism Education, Research and Innovation

ABSTRACTS
La formación digital en los planes de estudio de Periodismo en España

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Abstract:

La doble convergencia educativa y tecnológica por la que atraviesa el Periodismo obliga a revisar los programas de estudio encaminados a formar a los profesionales del siglo XXI. Las Universidades están llamadas a responder al nuevo desafío educativo a través de la adaptación al Espacio Europeo de Educación Superior (EEES), entendida a largo plazo, y al cambiante sector tecnológico que modifica los perfiles periodísticos y genera una demanda de profesionales más polivalentes y flexibles. El nuevo entorno plantea a las Universidades el reto de asumir un cambio profundo que permita a los estudiantes prepararse con garantías para responder a la realidad laboral cambiante de los medios de comunicación.

En este contexto, la presente investigación parte con el objetivo de analizar cómo las Universidades han incorporado la enseñanza de las nuevas tecnologías a sus estudios de Periodismo, comparando la oferta de Licenciatura y la de los primeros años de adaptación del EEES en el ámbito estatal. El análisis empírico parte con la hipótesis de que la incorporación de la enseñanza tecnológica y digital en la formación de los periodistas en España está siendo lenta y con la sub-hipótesis de que el proceso de Bolonia sí es aprovechado por las Universidades para actualizar e incrementar la preparación de los periodistas en el nuevo entorno mediático. Para su comprobación, la investigación recurre a una metodología de análisis de contenido cuantitativo y descriptivo con un estudio comparativo de las 35 Facultades que ofrecen en la actualidad estudios de Periodismo en España e incluyendo el análisis de 66 planes de estudio y de más de 200 asignaturas ofrecidas tanto en los extintos programas de Licenciatura como en los nuevos de Grado, lo que permite conocer el nivel de variación de la oferta relacionada con nuevas tecnologías.

La investigación muestra resultados cuantificables que indican que el cambio de la Licenciatura al Grado en Periodismo supone una mayor presencia de
disciplinas relacionadas con la tecnología en todas las Facultades con titulación de Periodismo en España. Pero, al mismo tiempo, evidencia que la incorporación de esta oferta educativa resulta lenta y tímida en los planes de estudio porque no existe un incremento destacable en cuanto al número de asignaturas obligatorias, con una media de entre 2 y 3 materias relacionadas con las nuevas tecnologías en programas que oscilan entre las 35 o 40 asignaturas en cuatro años. El análisis comparativo señala, igualmente, que la mayoría de las Universidades con Grado en Periodismo opta por dejar a la elección de los propios alumnos la formación y especialización en materias de nuevas tecnologías mediante la concentración de esta oferta en asignaturas optativas o itinerarios especializados, sin que se haya asumido aún como parte troncal y obligatoria de su oferta de estudios. Un cambio que puede considerarse que llegará a medio plazo con la segunda fase de adaptación al EEES ya iniciada por el Gobierno español que planea Grados de tres años que obligarán a una formación más especializada y técnica de los periodistas del siglo XXI.

**Palabras clave:** Enseñanza de periodismo, nuevas tecnologías, periodismo digital, espacio europeo de educación superior.
University students’ perceptions about local media

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Abstract:

Young people are pioneers in incorporating technological innovations related to digitalization to the point they are called digital natives or interactive generation members. Their condition of early users makes them become an object of study for exploring primary changes resulting from impact of the digital age. News consumption patterns of youth are also leaving transformations that are changing traditional dynamics (Yadamsuren, 2010). There have also been developments in relation to youth attitudes to consumption patterns, credibility and mainstream media. With reference to this change in youth consumption patterns one of the main research topics is whether there has been a shift from information to entertainment (Yadamsuren, 2010; López, González and Medina, 2011; Van Cauwenberge, D’Haenens, Beentjes, 2010; Sabigan, 2007). The lack of credibility of traditional media for young people is another important research topic (Phinney, 2012; Maxwell, 2012; Mehrabi, Abu Hassan, Sham Shahkat, 2009; Birt, 2009; Leigh, 2008; Sabigan, 2007; Stockwell, 2006; Swann, 2004).

To this end, this article focuses on the analysis of local information consumption of a specific segment of the population, that is to say young people. Taking this changing context into account, the aim of this research is to study university students’ local media consumption patterns. These are our research questions:

- What are the students’ perceptions of local media?
- How do university students get local news? Are they interested in local media? What local issues are most interesting for them?
- Is local media provision adapted to the new consumption patterns?
- Are local media reliable for the students?

The study was carried out at Mondragon University (Basque Country, Spain). Quantitative and qualitative methodologies were used in the research design. Simultaneous triangulation of methods (questionnaires and focus groups) and triangulation of data (Rodríguez Ruiz, 2005) were also used to enhance the
validity of the results. A total of 92 students filled in the questionnaire: 32 were first year students, 37 second years, 16 third years and 7 fourth years. Our findings suggest that students with frequent access to local news in the towns they live in all obtain local information and it seems that they have a good opinion of local media. It seems that the more urban the students are, the less contact with local media they have, the less consumption of local media they have, and the more negative idea of local media they have.

**Keywords:** University students, youth, local media, community media.
The interview’s evolution in digital media

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Abstract:
The proliferation and consolidation of the online media and research, allowing delve into specific aspects of journalistic output, specifically on genre interview. Among the many research on digital journalism lacks specific studies on the evolution of this genre in the Red. This research studied in depth and detail the interview, at a time when new technologies require the redefinition of communicative relationships among media professionals, information sources and audience. Given the many questions surrounding the presence of the interview in the online media, this study aims to achieve genre date news interview in Spanish digital media knowledge. To this end, it employs a no experimental methodology based on the theoretical foundations of the genre of the interview, which defines and classifies this genre. And also in the study of a selection of interviews published in six Spanish digital media. These have been chosen for their relevance and dissemination levels, and respecting the category to which they belong (mixed media of digital communication or digital natives) in order to ensure a representative sample of the population today. They are elpais.com, elmundo.es, lavanguardia.es, eldiario.es, elconfidencial.com and rtve.es. The sample was collected over four weeks between the months of August and September 2014.

Following the review of existing academic literature and subsequent analysis of cases, the evolution of this journalistic genre and its general characteristics are checked. Text structure, the identity of interviewer and interviewee, and the place and the realization of this genre are observed. Also the specific characteristics of the media in which the assay occurs, in particular, and multimedia interactivity. The possibility of broadcasting of audiovisual interviews, textual and/or radio within a journalistic piece, inclusion in Journalism other interviews (like digital meetings) is observed, in which the direct audience participation is essential for completion, and where the journalist plays sometimes a new work of mediator between the user and interviewed. So with digital encounter understand the type of interview based on the shipment of questions from the audience to the interviewee and mediated by a journalist in
most cases. This type of interview, outgoing, may be rooted in the chat, but has managed to capture characteristics that differentiate it from other types of interview.

Also, the emergence of new thematic areas (or sections) where such checks are reproduced interviews. These sections gradually evolve in the online media under multiple, such as participation, Dating and Community denominations, among others.

The interview continued interest generated in the audience, and his undeniable presence in the digital media indicates that far from being an outdated genre is an evolving medium and where the digital meeting comes as new and better representation.

A trend, just developed, into forms of interview that favor the proximity to the audience, such as videoconferencing or audiovisual and multimedia interviews.

Keywords: Journalistic genre, interview, cybermedium, digital media, digital meeting.
Actor-network theory, journalism and hacker culture: for beyond the black boxes of digital artifacts in the journalism process

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Abstract:

The role of technology has been thoroughly discussed in journalism studies, but little has been said about digital artifacts as active participants of production process in the journalism. This article searches for a approximation to the objects in the journalistic process from the approach of actor-network theory (ANT), which claims not to be possible to understand the mediation without regard to materiality and the "non-human" objects, as says Bruno Latour (1992) and Michel Callon (2008), some of the principal researchers from ANT. For this, we seek to briefly initially rescue the role of objects in historical phases of journalism pointed out by Ciro Marcondes Filho (2009), namely: the First Journalism (1789-1830), characterized by political and literary publications; the second (1830-1900), with the birth and rise of mass media and the begin of professionalization of the journalists; the Third (1900-1960), marked by the creation of large groups of communication; and, finally, the fourth (1970 till today), characterized by the electronic, first, and digital information, second, and the internet, period known also as the Information Society (CASTELLS, 1996).

After, we discuss the ontological contribution of actor-network theory and the visibility it can give on the association between all actors involved in the journalistic production, following the path of other studies that seek this approach, as Couldry (2008), Plesner (2009), Holanda and Lemos (2013), Lemos (2014) and Lewis and Westlund (2015). “Journalism isn’t produced solely by the social relations among editors, journalists and sources, but also by non-humans actants (such as e-mails, softwares, search engines, socials networks, among others), which participate in the process, transforming it, as Plesner (2009) says. We argued that the active role of digital artifacts can be better realized in practice “posthumanists of journalism” (TRÄSEL, 2013), specially where artificial intelligence is present, either in the use of algorithms and softwares built in programming languages (like Python, or Ruby) that helps extract data from...
website until building tools to data visualization from a big number of recombination and processing amount of data. These practices are related to the so called datajournalism, in which the use of software (and advanced artificial intelligence) are increasingly present in various newsrooms spread around the world.

Finally, the article ends with an approach to journalism and the hacker culture, from the contribution of several essential elements of an ethical hacker detailed by Pekka Himanen (2002) - such as transparency, openness, sharing knowledge with other people who can benefit from it and the decentralization of working process - for the professional culture of datajournalists. These contributions toward a demystification of the "black boxes" of digital artifacts, specially those to be used in news process of production, a prospect that the ontological approach also enhances the ANT.
Abstract:

News and other kinds of journalistic stories, 16-17 hours a day, all year round, on all platforms, also the moderated social media. More and more people are online constantly, via desktop, laptop, tablets, smartphones, smart screens and Smart TV. There is an endless stream of data in real time forming the basis for content flows in the perhaps 12-15 different media, platforms, channels, and video servers, which media houses now use. And there are many more to choose from.

The key research thesis behind this article will be that the continuous and speedy stream of news stories and media content now is becoming the centre of the production processes and the value creation in converged multimedia newsrooms. Earlier, it was, for example, the printed newspaper; the news broadcast programme or the tablet magazine, which were in focus, but not anymore. In these times, it is more about cross media publishing, creating shareability value for social media sharing, curation of content from outside, about building story teams around the stories, about continuous flow management and multimedia story building, and about developing methods and thinking for an integrated and dynamic process of publishing and interaction on many platforms simultaneously.

This development is linked to new ways in which digitalization, journalism and social media are interacting and merging, the development creates a new kind of "integrated" newsroom in which – in addition – traditional media platforms (newspapers, radio and TV) are linked to or converge with web, mobile, viral and social interaction processes. New constellations and partnerships are, as a consequence, developing. Such processes centred upon or on various types of flows necessitate new production tools, new types of social interactions and new workflows in newsrooms. Content is still "the king" but context oriented content is becoming more and more important.

The survey will identify and discuss the new types of concurrence between the digital, analogue, social and mobile platforms that are developing these years. The article will contribute to the mapping by IKT and media research of
“integrated media”, “media flux”, “hybrid media” and “hybridity” (Lindgren, 2014) and Spyridou (2013)).

The research behind “Media Flow” will be based on media text analyses and in-dept interviews with senior professionals in relevant newsrooms, organized in four or five cases. The survey has a normative goal: Via two models and 10 methods of flow production, some concrete suggestions on valuable thinking and journalistic production methods for the toolbox of flow production will be put forward.

The article will contribute to identifying new tools; new types of workflows and editorial dynamics that integrated journalists of today have to master in digitalized cross media newsrooms.
Viral Strategic Contents for News and Documentary Film

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Abstract:

The hypermedia modified the whole consumption and production of contents for Documentary Film, News Feed and Journalistic Articles. Today this contents depend on social media and viral settings, working in a less tangible way by selling the immediacy of content. The viral economies adapted their performance on the internet to sell strategic ways to creators and users in a time where visual content depend on techniques and commercial norms, rhetorical dispositions on social media and plural ethics that searches for a global contact to impose a new generational rule.

The internet has given to the masses a voice where previously having a voice meant having access to monopolized distribution networks, by this means we need to ask the right questions when we talk about free information and press freedom. Nowadays, the users around the globe have an opinion about things, with the internet they can cross information and obtain the necessary content to get an opinion. The printed news has developed in this free press idea a totalitarian opinion about things, depending always on the moral distribution of knowledge. The question about internet’s ethical content doesn’t depend on crossing the right information. It really depends on how many users around the globe are really interested on true information, it becomes a moral exercise, because in this plural web World, many users still believe in what their governments or religious holders speak off, society in general doesn’t have the education to search and cross information, they just receive and digest what they believe about the document. The free exercise of opinion depends on the state where the information has been thrown.

Internet content depends on the type of generations who search for it. We need to understand the way generations had been founded, in a textual society, generations grew up with books and texts that produced limited cross knowledge about things. Young generations today that were born after the 90’s grew up with visual and audiovisual content, free information provided by internet, a multitasking structure that provide them an opinion, they use all type of platforms to search for content, they create content depending on visual norms, advertising that will pay their product and to an esthetic that can reach
In this land consciousness about content is not important, the content needs to be digested and immediate in a visual way for the new generations. The users are consumers that create content, and the question really is: ¿How can we create content, give real information with the use of new viral ways without feeling lost in the immediate World?

**Keywords:** Viral ethics, esthetics, contents for news and documentary films.
Create, Curate, Collaborate: Teaching the Future of Journalism

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Abstract:

Convergence fluency is the benchmark for media discourse in a networked world. The cognitive, affective and conative approach to engaging with information has for long had technology as its runner. Today it is its backbone. J-schools that do not understand that the choices today are more about ‘what’, ‘how’ and ‘how soon’, rather than ‘whether’ or ‘why’ technology should be a part of the training, are clearly out of the loop. Furthermore, to ensure that faculty members do not lag behind their own students, institutional governance should allow time and budgetary provisions for training workshops, bringing in guest instructors, greater academia-industry interaction et al.

There is a dire need for a convergence curriculum that goes beyond conventional story telling techniques and production values while still remaining grounded to core values of accuracy, authenticity and public service. Staying with shallow definitions of news and always going back to the same sources no longer works, especially with 24/7 news on multiple platforms. New tools have brought in new possibilities for creating and curating content. Collaborative multimedia platforms bring in interactive discourse and data visualisation, including ‘what if’ simulations that take the discourse off the table and into the tangible ramifications of decision outcomes. Flash animation, 3-D imagery, time lapse videos, editing apps are a few of the technical skills that should be a second language for the journalism student.

Greater stress needs to be placed on the fact that consumers are now prosumers. Hooking them requires new skill sets. Text continues to provide the substance but it is the ‘on the move’ smartphone video clip that amplifies and verifies. The digital native does not have the mental bandwidth to ingest digital equivalents of print shovel ware or full streaming. He is impatient to experience, to feel rather than to know. And this is also where J-schools need to raise the bar. Classroom discussions on ethics and laws are more relevant than ever given the blistering speed of wireless transmission and audience connectivity that leaves no room for mid-course correction. Newsrooms can no longer afford hierarchical, authoritarian, simplistic attitudes towards audiences. With communication increasingly going horizontal and alternative media gaining a
comeback, J-schools need to revisit folk media and ‘slow’ journalism. New Media should not blinker them to the ground reality of digital have-nots. A multi-pronged approach is the synergy that will weld the digital divide. Equally important is to bring in course collaboration across disciplines and mediums for more textured communications carrying meaning for cross-sectional audiences.

In today’s competitive job environment, the journalism applicant with both a depth and a breadth of skills and a willingness to work at engaging the audience has the edge. One’s professional identity can be a fickle mate in an idea and performance driven work environment if one has not been trained in how to safeguard it.

**Key words:** Convergence, j-school curriculum, course collaboration, horizontal communication.
The socio-economic stakes linked to media convergence in a post-conflict setting: The Kosovo case

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Abstract:

This research paper explores the process of the transformation of media landscape (Kleinsteuber, 2004) in conditions where online media – despite an evident lack of professionalism and serious approach to news – steadily get the upper hand in the Kosovo’s saturated media market leaving traditional print and broadcast to struggle for survival.

The paper looks at the socio-economic implications of this transformation, what it means for a vulnerable media system such as Kosovo’s, how it is manifested and what are the implications of this “paradigm shift” from print to online media regarding media ethics and deontological concerns pertaining to newsgathering and news-reporting practices?

Also, how will the operation of online media – at present very loosely regulated or not regulated at all within existing Kosovo’s media legislation affect the media landscape overall and what might the future hold for the prospects of nascent journalistic community as it struggles to consolidate under the precarious conditions of a post-conflict media system.

The paper highlights some of the main challenges that have accompanied the post-conflict evolution of the media landscape and its transformation in the last decade following the Kosovo conflict while reflecting on the changing values, patterns and practices of journalism in a complex democratization process in Kosovo. Next, it offers an overview of the saturated media market and the conditions under which the online media have emerged and the challenges that this transformation is bringing about in the Kosovo context in the legal, ethical and socio-economical dimension among others. While offering an analysis of the Kosovo media situation the paper will also strive to provide answers about the road ahead for the development of journalism in a post-conflict setting and the challenges that stand in a way towards the consolidation of media system in Kosovo.
Marketing strategies for the newspapers of the 21st century and how they affect journalism and media management

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Abstract:

The practice of print-press journalism has traditionally been associated to the work of finding news stories, fact-checking and news writing. This is how it was in the 20th century and how it has been until the explosion of the digital revolution. From this approach, the job, the skills and capabilities required to work as a paper journalist were focused on news reporting. But the irruption of the Internet, the constant innovation in new information technologies and the spread of social media platforms and users have radically changed the practice of journalism, the readers’ behavior, so the business and the newsroom management.

The objective of the present communication is to analyze how the newspaper industry have changed since 2005, especially in the go-to-the-market strategy and the relationship with readers, and to what extend in this new scenario it is necessary to include in the newsroom management skills, capabilities and practices that were traditionally on the responsibility of the marketing and business department. The innovation report published by The New York Times in 2014 suggested that the online era has knocked down the wall that has existed for a long time between the newsroom, the R&D and the business area. From this point of view, they will have to work together in a collaborative management.

The present research is based on the case of La Vanguardia, the leading newspaper in Catalonia (677.000 daily readers, EGM research, February-November, 2014), founded in 1881 by Carlos and Bartolomé Godó and published both in Catalan and Spanish. The Barcelonan paper has also a web edition (lavanguardia.com) that, according to the EGM for the period October-November of 2014, had 1.485.000 unique users. In the last 3 years, the company is pushing hard to increase the number of its multiplatform subscriptions (paper, online, mobile and tablets). It is a commercial challenge, as it is a managerial one.
Following principles and strategies defined by commercial marketing gurus such as Philip Kotler, Kevin Lane Keller, David A. Aaker and Jean-Noël Kapferer, the present communication pretends to describe La Vanguardia’s marketing strategies in a multiplatform dimension. At the same time, it wants to analyze the potential usefulness (considering pros and cons) of this approach for the newsroom and the role that their journalists could eventually play in this managerial innovation.

Considering the value creation as the main driver for the sustainability of the newspaper industry (readers will pay for a subscription, a package of articles or an individual story only if they are really interested in), it is also an objective that will be developed in future academic research to work on a methodological approach for the definition -adapting the consumer value creation model to the news Media industry- of the concept Reader Perceived Value (RPV) and suggest a table of measurement. It is a variable that could help in the efforts to better define the news production required and improve the business management. Recalling the great tradition of American journalism, if readers demand quality, good journalism still has a key role to play in the 21st century.

**Keywords:** Media, management, newsroom, marketing, newspaper, value, reader.
Televsions and Democracies: Mass Media and T.V. Web in the University

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Abstract:
The understanding of democracy as a form of political organization, has in many scenarios the debate on how pure is when is representative and how effective when it is "pure" or direct addition of be thought to the "polis" or places with location geographically specifically, against the concept of "global cities" presented by Saskia Sassen. From this discussion, we can address the TV as a mass media twentieth century funded and operated by governments or private companies, dealing with a national symbolic power, seen from the forms of power in modern societies by John B. Thompson, and as organizational form that clearly exemplifies a representative democracy since the choice of themes, characters, speech and even technological work flow. The TV from the Web 2.0 on, not only invites the massmediatic TV to migrate to a ubiquitous, flexible and powerful environment (a cloud computing and mobility reality) but invites the audience to become part of this new television production, in work flows similar to those of the twentieth century TV work, and new work flows posed by the big Internet players of the second decade of the XXI. In the Externado University in Colombia it has been investigated empirically and comprehensively migrated internet television, assumed a flow similar to the mass of the XX TV work, but with an intervention of actors (prosumers students) more flexible and open than "representative". Television With the advent of Google Hangouts, web television production becomes more open and multiplatform. In Javeriana University began to experiment with Web TV Hangouts and supported by TwitCasting for live coverage of events. Thus, the outlook for the TV in the XXI century becomes not only democratic by definition, but "live" as to this form of political organization.
Use of sound and speech in the integrated journalism age

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Abstract:

All forms of communication are rapidly adapting to the information-interconnection age. Particularly, the journalist production process is adapting to a virtual platform environment in which new media formats and different uses and reception conditions emerge. These uses and conditions refer to a 24/7 connection to multimedia terminals (smartphones, smart displays), any time anywhere: at home, at work, at the gym, in the car, on the street... In contrast, radio as a medium has traditionally been reluctant to adapt to new scenarios. In the current tech revolution, while radio has focused on keeping its domain spaces determined by the type of reception (close and personal), a few specific genres (mainly information wise) and some specific places of reception (bed, car, some type of working spaces), sound in general (music, voice, effects) has boosted as a powerful communication tool in many social, economic and cultural events. One could say we live in the age of iPods, Spotify, music shows, performances, DJs, speeches, social animators, speakers, events, public relations, sound design, experiential marketing... This new media paradigm, based on the constant interaction between users who are constantly sharing messages of all kinds and forms, plays in favor of sound as a powerful communication tool: non-intrusive (multitasking), very informative (voice) and emotional (music), imaginative and creative, and with a flexible, inexpensive and quick production process.

Under these assumptions, this paper aims to review the key concepts and theoretical principles of sound language as a tool for producing and spreading the journalism genres in the multimedia-integrated journalism environment. To do this, a case study on the use of sound elements in some multiplatform media is carried out. This paper analyses two platforms, two publicly funded and a private one: Catalan News Agency and the Catalan Corporation of Audiovisual Media as public institutions, and Vilaweb as a private enterprise. Each case is analyzed according to a template based on the expressive and communicative functions of voice, music, effects and silence.
The results of this analysis raise some challenges for the use of sound in integrated information-based environments. Can the background sound enrich the way conflicts, demonstrations, major sporting events, shows or the-first-day-of-school event is presented? What style of locution is the most credible in a news report or a correspondent cover in the integrated journalism? Can a picture have sound? What role could the music or silence have to illustrate journalistic reports on society, culture or science? And finally, how could sound help to make information more interactive? What would be a sound integrated journalism website? Is there a connection of sound with forms, movements and colors?

The theoretical review of the formal possibilities of sound in the integrated journalism along with a few instances of present day cases is used here to support a proposal on the integrated use of sound in the current and future integrated journalism education and production.

**Keywords:** Sound design, voice, new media, multimedia, case study.
Citizen Journalism As A Crowdsourced System By Way of The Internet: The Example of 140journos

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Abstract:
The internet is a result of developing communication technologies is very important for both the society and the media. With the communication technologies’ change and transformation, the internet and social media lead to that traditional journalism has transformed and they attended the sort of digital journalism like online journalism, blog reporting and citizen journalism. The citizen journalism as a sort of these kinds and make citizen journalism, provide diversity in news, lead to that the journalist identity and the occupation’s professionalism are questioned in terms of the future of journalism. Thus in this study, 140journos is an alternative media foundation and makes citizen journalism by way of the social media in Turkey, were examined that how does 140journos use the social media in terms of citizen journalism and we discussed that how does 140journos interprets the citizen journalism as a crowdsourced system. As a result in this study we realized that 140journos is a crowdsorced system with his contents and news shines out as an important platform of citizen journalism in Turkey.

Key Words: Journalism, citizen journalism, the Internet, social media, 140journos.

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1 This study is derived from author’s chapter was published in “Twitter Digital Approaches in Communication Studies” (book, Ed. Selva Ersöz & Özge Üğurlu, Heretik Publishing, Ankara/2015) with the title of “A Study On The Future of Journalism With Reference To Example of Alternative Media Organizations Which Make Citizen Journalism”. 
Digital storytelling and journalism

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Abstract:

In this study both Professional journalists and citizen journalists use of digital story telling will be analysed. Digital storytelling, which is used in museums, education, healthcare and media instutions, uses new technologies to produce videos combining stories, photographs, camera shootings, music, interviews, graphics and animations. Ordinary people shares their digital stories via the Internet, podcasts or other electronic media. It give chance to the ordinary people to share their stayed hidden stories with the World. But today, digital storytelling is not just a tool for ordinary people to talk about their daily life activities, the well known media instutions news sites are also using this genre because of its significant influence on audience.

Since the “Kony 2012” video which is about Lord’s Resistance Army (a guerrilla group) which used to operate in Uganda that attracted everyone, the biggest media instutions are using well prepared videos combining effective music, prominent photograps and of course voices of sufferers. The Guardian’s “Firestorm” video which is about the Holmes family taking shelter amidst a bushfire in Tasmania or The New York Times’s “A Game of Shark and Minnow” video which is about a disputed region in the South China are great examples of professional journalists use of digital story telling.

Professional use of digital story telling effected audience a lot, as they go a step forward by using professional digital cameras, best softwares and Technologies. In this study, the Professional journalists use of digital story telling will be analysed. Why they are using this genre and how it attracts audience will be discussed. Audience response to their videos will also be examined.

Although, the professionals make use of digital storytelling flawlessly, still its a big opportunity for citizen journalists. Today, citizen journalists play an active role in collecting, reporting and disseminating news, as we observed in Haiti Earthquake, the Arab Spring, Syrian Civil War, Occupy Wall Street and in many other movements. Although its been claimed that they are too subjective or amateur, still they add a different point of view to their stories which can be utilized as emancipated. For this reason their stories may be attracting audience even more. Therefore, citizen journalists digital stories and ambitions
will also be analysed. As a result the use of digital story telling by professionals and citizens will also be compared. Journalism education will also be evaluated concerning digital story telling.

**Keywords:** Digital story telling, video journalism, citizen journalism, new technologies.
Journalism and the Internet of Things: can raw data change everything, again?

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Abstract:

In his book The Language of New Media¹, Lev Manovich proposes the basic characteristics of objects created from the digitization process by establishing, even without using that term, a kind of ontology of beings governed by the binary logic. According to the author, numerical description, modularity, variability, automation and transcoding would these distinctive features. This last one gives them an existence based in two layers: the cultural, which carries meaning and is interpreted by humans and the machine one which brings the information in structured data form that are understood by computers and arranged to allow its traffic across networks.

The term Internet of Things (IoT), is a look at the possibility of interaction and exchange of information between common objects that, when connected to the internet, offer new ways of use. Watches, sensors, wearables, appliances and other items can potentially offer us real-time information about what is happening around the world, even when we are distant from them. In some way, the IoT is an empirical version of transcoding proposed by Manovich.

Could we think about the impact that such a scenario leads to the need for people to seek information on the topics that interest them? Or how IoT could affect the practice and the journalistic production process?

This paper intends to discuss these issues on the premise that the natural consequence of IoT is to take the situation of information overload (we already have today) to a new level. Considering the characteristics usually attributed to analyze the web journalism we think that IoT can impact mainly on interactivity and personalization, also considering changes on memory and the constant updating.

Our proposal is to describe, albeit in an exploratory way, the use of platforms like Dweet² and Freeboard³ on building new applications and products with

² https://dweet.io/
³ https://freeboard.io/
journalistic use, based on the logic to automate and organize through code the quantitative part of the information available, leaving for professionals its classification as well as the planning and design of new narratives and informative arrangements which incorporate this technological change.

Finally we briefly discuss the impact of this scenario on issues such as privacy, audience participation in news content production, mainly from the classification of subjects with tags and similar resources, an area for some called folksonomy, and the training of new professionals.

**Keywords:** Automated narratives, internet of things, python, big data, journalism

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3 https://freeboard.io/
Social Media Economy and its effect on Egyptian Media Institutions

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Abstract:

Since 2005, the utilization of social media has irrevocably changed the nature of the traditional news consumption in Egyptian media landscape. One can see the Egyptian online society as a multiplicity of networks. Audiences started to provide detailed descriptions of Egyptian street politics, posting multimedia material, generating public interest, and reinforcing citizen power. This trend changed the way audiences consumed news, with traditional media, (especially independent and opposition news organizations) started to access online information to develop their media content and to escape government control. Several media organizations started to expand their presence to social networks to provide better news content, ultimately changing news organizations attitude towards diffusion of social media and social media presence in newsrooms.

In Egypt’s news organization development initiative, the convergence of social media into mainstream media perhaps perform the most critical function, playing the role of a mediator in information transactions within the society. Traditional media, especially independent media, started to utilize social media as an alternative source for information and a platform to bridge between events on the streets and the Internet. This convergence has developed the role of the journalism in Egypt, altering it from simply reporting about the political process to instead being an active participant in shaping, influencing the political process. As journalists cannot work in ‘splinted isolation’ anymore, particularly with the abundance of information and the facts that, first, the public are perfectly capable to access news and information for themselves, and second, the institutional players (profit, governmental, non-profit, activist) are increasingly geared towards addressing their constituencies directly instead of using the news media as a go-between.

The aim of this study is to examine how different news organisations (government, opposition, non-partisan independent) are utilizing social media to establish a sustainable infrastructure news flow. The study is based on newsroom analysis and interviews in four Egyptian newsrooms Al Ahram, Al Masry Al Youm, Al Shorouk, and Al Tahrir to see how different newsrooms
approaches towards building a sustainable structure for distributing news and based on social networks and changes in news operation infrastructure to maintain such approach.
The role of social media on the building of more plural agendas

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Abstract:
In what extend the growing use of social media brings closer the work of politicians with citizens or emphasize the process of political disaffection? Social media worldwide increasingly becomes more important as an space of communication and mobilization. Catalunya has not been an exception, the 15M movement and various citizens’ tides (mareas) has shown the central use of social networks in political mobilization. However, its implications of social media on the more conventional parliamentary politics is unclear, although nowadays more than 65% of the Catalan population is using the Internet and 41% are connected to a social network (Fundacc 2013) compared to other uses of the web the political use has a minority character. This work is framed in a context of political and social change on two facets: first the political context is characterized by the growing political disaffection (Torcal, 2007, 2014) and the economic crisis of the so-called traditional communication media (Bardoel and d ’Haenens, 2008; Gómez, 2012), and on the other hand, the Internet and new social media open up new opportunities that allow politically more informed citizens (Rasmus Kleis Nielsen, 2012). The research aims to analyse the use of social networks by parliamentarians in Spain, specifically we expect (1) to analyse the correlation between deputies public speeches and the content that deputies publish on their Twitter accounts, (2) secondly we analyze the correlation between the parliamentary interventions , with finally the issues that the conventional media coverages, and if this issues correspond with the problems that people in Spain considered as the most relevant. We focus the analysis on political contents and we expect to identify the most visible issues. For the traditional media analysis we focus the attention on the main newspapers in Catalunya. We applied different thecniques of authomatic sentiment analysis and machine learning This work represents the beginning of an ambitious compared research, that aim to analyze the impact of social media on the parliamentary work and their relation with traditional media and the public opinion, with the goal of reduce the distance between the deputies
with the citizens, we applied different methodological approaches (qualitative and quantitative) that use the techniques of what is called as “Big Data”.

**Key Words:** Social media and politics, policy agenda, digital methods.
Technology Makes It Happen – But It Doesn’t Tell the Story by Itself

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Abstract:
A whole range of “gadgets”, devices that have been designed to enhance the quality of your work in terms of steadiness, fluency in motion, lighting and sound capture are now at hand. The paper introduces some of them and their effect on visual storytelling.

Storytelling has always been a significant part of history, but the means through which the stories have been told have evolved with each civilization. Digital media now combines tradition with technology and allows students to tell stories through voice, text, photos, audio, and video. It encourages them to communicate, collaborate, and research as well as to infuse media into the process.

In my opinion there are no modern, old, outdated or cool stories, only good ones or bad ones. Creating a digital story could be as simple as using a presentation tool such as Apple’s Keynote or Microsoft PowerPoint, or as complex as a full video project by which students can tell their stories. New technology is fascinating, almighty and sometimes overwhelming, lighter, cheaper and more userfriendly than ever before, providing a quality of the journalistic work that was beyond imagination a decade ago. But most of all, visual journalism is about quality. It’s about creating remarkable non-fiction stories that resonate with audiences, surprise and entertain, and connect people to distant, complex issues.

Today, news stories can be more compelling and more meaningful to their audiences than at any time in journalism’s history. Two reporting instruments, the camera and the microphone, make this possible. Journalists can use the microphone to capture the sounds of news events and of people in the news. Most important, television journalists can use the camera to show people as they enact their own stories. The camera and microphone can put viewers at the scene of news events and help viewers feel as if they have experienced something of those events. Visual storytelling is thus among the most experiential forms of news communication, and in experienced hands it can be
one of the most compelling forms of the storytelling art. Yet, video technology is a means and does not do the storytelling itself. However, visual storytellers must keep themselves updated with technology in order to get the best of their work.

Storytelling itself may be achieved by means of video technology, but technology does not tell stories. Journalists do it. Young visual storytellers should commit their work to do everything in their power to tell stories authentically, passionately and with a renewed focus on the aspects of video production that transcend camera technology.

**Keywords:** Visual storytelling, DSLR camera, HD video capture, shoulder rig, visual storytellers.
Could I show you my version, please?: the People Affected by Mortgage´s replying videos in Youtube

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Abstract:

In general, organizations of social movements were characterized by maintaining an adversarial relationship with the press. Frequently, they complained about the way they were depicted and how causes of their protests were transmitted. Media themselves gave them a marginal space, only showing the spectacle aspect of the protest or the originality of the staging regardless of the ultimate reasons of demands.

Such behaviour produced that the most radical movements refrained from maintaining contact with the press, as in the case of the squatters. Others tried to adapt by creating their own media, as in the anti-globalization movement with Indymedia website. Another effective tactic was naming a spokesperson that acted in effective way to the microphones, such as the case of the Platform Affected by Mortgage (PAH) and Ada Colau.

However, with the arrival of the Internet, the development of mobile technology and the rise of Social Media, this situation has slowly been changing. Movements do not avoid to attract the attention of the traditional media and it is the television that predominantly continues to guide the political arena. In the meantime, there arises a chance to reach massive audiences, independently of the media, through digital social networks.

This article examines the Platform Affected by Mortgage´s (PAH) message as an alternative to the one emitted by mass media. The organization itself emits a self-produced content through Facebook, Twitter and Youtube. It allows them to convey their own version of events, to reinforce links with their followers and reach new potential ones. Not only do they spread news related with internal organization affairs, but also with activities regarding the mortgage market, banks, economic and legal information.

Order to analyze the message, the frames theory is applied to videos played in the Platform’s Youtube account during the first escraches campaign. This period was very controversial due to the fact that the organization was facing major political parties with a privileged media presence. By issuing its own
content, supporters themselves and society in general became able to access to another version of events.

**Keywords:** Social media, Youtube, social movements, PAH.
Integrated newsroom at Universitat Pompeu Fabra: The revolution in the J-Education model?

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Abstract:
The dissertation seeks and examines a qualitative evaluation of “Integrated Journalism Workshop”, the central course in the EHEA-adapted Bachelor’s degree in Journalism at Barcelona’s Pompeu Fabra University.

IJW spans over the entire third year (out of four) of the Degree and requires a higher dedication than any other course: 15 hours per week, finally rewarded with 24 ECTS Credits. Students take part in a non-stop integrated journalistic newsroom in a multipurpose space with facilities for written press, radio and TV recordings. Students can also obtain higher motivation from the publishing their works in real media, through agreements with a regional newspaper, a Barcelona-local TV station and a daily news web portal.

The research took place halfway through 2013, the second year in which this course was held, the first being 2012, when the author himself took the course. The aim of the study, therefore, is to obtain a first, trustful evaluation of the functioning of this subject. Focus groups with students were used to gather elaborate opinions about many aspects of the course.
New Media and Journalism in Turkey: A Comparative Analysis on Twitter Usage Practices of Yeni Şafak and Sözcü Newspapers

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Abstract:
With the emergence of new media, many changes and transformations has begun to experience in the traditional journalism. While increasingly decrease is seen about the number of printed newspapers, on the other hand the written press aimed to reach to the users with their online formats that official websites. Such that, in parallel with the important role of social media as part of journalism, today almost all national newspapers are published in Turkey have an official Twitter account and they bring together their news and contents with the individuals who are both reader and user via their social media accounts. Thus in this study, Yeni Şafak and Sözcü Newspapers’ who have different stances as part of political position, social media usage cases will be examined by way of newspapers’ Twitter usage practices in the range of May 1, 2015 and May 7, 2015. In the study content analysis method will be used. In the study to understand that how the traditional media try to adapt to the new media and how they use it, traditional media’s new media usage practices will be analyzed. Hereby Yeni Şafak and Sözcü Newspaper have divergent ideological stances, put forward which news or contents and how often they use the social media will be discussed.

Key Words: New media, written press, Twitter, Yeni Şafak, Sözcü.
Covering a revolution with an integrated newsroom. How Al Jazeera English online fixed the agenda during the Tunisian uprising

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Abstract:
The people’s uprising in Tunisia on January 2011 was the end of near 23 years of Ben Ali’s authoritarian regime and it was the beginning of a process that caused deep social and political changes that affected a large number of Arab countries. In the communication’s field, the so-called ‘Jasmine Revolution’ meant the confirmation of the important role of social networks within a context of Tunisian information censorship as well as the consolidation of integrated newsrooms as a new model of news production.

In the case of the most important worldwide television channels, the Tunisian uprising led to a significant change in the way of covering events of this magnitude and the commitment to new languages and journalistic formats. The volume and the constant flow of information during the Tunisian uprising tested the ability of the media to adapt to this new way of covering events in accordance with the new ways of audience consumption. This transmedia storytelling born from the combination and fusion of television audiovisual language and online media codes what allowed to offer a more updated and detailed information of the Tunisian uprising.

Al Jazeera English online bet on transmedia narrative in the coverage of the Tunisian uprising providing informative pieces that mixed television coverage of Al Jazeera English and online information with texts and images that until now had offered the Qatari television website. This commitment to transmedia narrative and the fact that Al Jazeera was one of the main media references to get information of the Arab world strengthened even more its role as a builder and fixer of the agenda media during the coverage of this important event.

This investigation shows how the media effects arising from the Al Jazeera English online coverage influenced the information that other media produced.
during the so-called ‘Jasmine Revolution’. The research tests how subjects, attributes, frames and information sources selected by the Qatari website television conditioned the coverage that other medias offered during the Tunisian turmoil. Selecting, prioritizing and filtering the information, Al Jazeera English online acted as a gatekeeper focusing the media and public attention in some events and ignoring others.

The methodology used for this research has been the analysis of media content in order to identify with the second level of agenda setting and framing theory which subjects, attributes and frames has been used for the selected media. We have also analysed the data sources used for each medium to see how the information was drawn. The analysis corpus comprises the news coverage made by online platforms of Al Jazeera, CNN, BBC and France 24 during the fifteen most important days of the Tunisian uprising between the 17th of December and the 20th of January.

**Keywords:** Al Jazeera, media effects, agenda setting, framing, integrated newsroom, Tunisian uprising.
Assessment of visual social media on digital newspapers: El País as case study

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Abstract:

For the last decade, social media have become widespread as spaces to share and interact with content, both for personal and professional purposes: according to the latest IAB Spain report on social media use, 82% of Internet users between 18 and 55 years old are using social media, which means 15 million users in the Iberian country (IAB Spain, January 2015).

At the same time, organisations have widely embraced the use of social media, including media outlets such as digital newspapers: the same IAB report indicates that ‘culture and media outlets’ is the second most followed sector (37%) in the Spanish social media environment, only after ‘telecommunications and technology’. Besides, media outlets represent the most trusted online section (6.5/10), especially when it comes to newspapers (7/10), and also regarding the credibility of their advertising.

Meanwhile, images (particularly in the form of photographs) have become one of the most shared content in social media, since many reports indicate that they contribute to increase visibility and engagement with present and potential audiences. Among the different social media platforms, there are some networks specialized in sharing and interacting with images, such as Instagram, Pinterest or Flickr. These visual social media are incremental and not substitutive with regard to consolidated social media, but their number of active users is constantly rising.

Thus, it is our aim to study the intersection of digital newspapers and visual social media, and we suggest the following structure for that:

Firstly, we present a definition of visual social media with regard to social media in general, and we indicate the most prominent visual social media in terms of active users and web traffic in the current Web 2.0. context.

Secondly, we single out the most important digital newspapers in the Spanish media landscape, also in terms of web traffic and PageRank position.
Thirdly, we analyze the use of visual social media by the most prominent digital newspaper in the Spanish media landscape, which is *El País*: it accumulates more than 5 million monthly users and occupies the third position among all Spanish websites (EGM December 2014). This analysis will try and answer the following questions:

1) Is it using social media?
2) If so, which media?
3) Is it using visual social media?
4) If so, which media?
5) If so, is it using different images, or images differently, compared to what it does on its homepage?
6) What does its use or lack of use of visual media indicate with regard to information dissemination and possible visibility and engagement with present and potential audiences?

**Keywords:** Press, Spain, social media, images, El País.
The role of new media in education: the case of a documentary on typographic design

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Abstract:

The goal of the present reflection is to present a project under implementation intended to document the subject of the drawing of typefaces made in Portugal, by Portuguese designers and to explore its usefulness as a relevant feature in the context of education.

Although the documentary under review is not exclusively destined to be used in education, we intend it to be an important tool to support teaching in the field of typography. Thus, the present article seeks to be a reflection on the use of new technologies, namely in documentary film and artistic higher education based on the experience of producing a documentary based on the Portuguese typographic scene.

After having analyzed a sample of the curricula of the different cycles of studies of several higher education degrees in Portugal, it was observed that the nature of the topic of typography was common to both as well as transversal. Once the broad interest of the subject was proved, we proceeded to the analysis of the documentary’s role as an audiovisual information resource of considerable relevance to the supervised pedagogic practice.

Without intending to be taken as an historical account, the documentary which we wish to present is called DocTipos and aims at portraying the most recent developments in Portuguese typeface design. The documentary is based on interviews with interveners with a knowledge of the reality in a professional environment. It is intended that the viewer may establish a closer link with the facts of everyday life through personal narratives but also through the stories told by each interviewee. It is sought that the facts hereby presented are so in a way as to accurately document reality while at the same time give a broad view of it. This, due to the great freedom of answer and of conducting the path of the interview given to the interviewee. As additional resources to the documentary, allowing for an extension of the interaction between different individuals over a period of time, we highlight the involvement of online social networks such as the blog, facebook and twitter, as well as the website which also provides relevant information. From the experience of producing a specific
documentary, the strong potential that some documentaries can have on the assimilation of contents and in the raising of critical thinking adequate to a high quality education is thereby presented.

Before this context, the present article displays a documentary on the subject of typography in Portugal and its characteristics that will enable debate and reflection on a given current reality among the interveners on the teaching-learning process. Nowadays individuals are heavily dependent on the technological reality as a source of information, which comes to highlight the importance of implementing the new methods of communication into educational environments. Among these methods, we intend to demonstrate that the documentary may be of particular relevance, either by its attractive format, either by its strong capacity to provide information.

**Keywords:** Media, documentary, education, typography, design.

**Presentation:** Parallel panel TM6.
Strengths and difficulties of convergence: the integrated reports at Universitat Pompeu Fabra

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Abstract:

The Integrated Workshop of Journalism is an annual subject taught in the 3rd year of the BA on Journalism at Universitat Pompeu Fabra. It’s divided in four major blocks: printed press, radio, television and the Internet. All of them are lectured simultaneously with 20 students in each (out of a total 80), and every seven and a half weeks there’s a rotation; this way, at the end of the year every student has worked with four different formats. These blocks work autonomously and they broadcast their products in different professional media, but they share a space (the integrated workshop), a brand (Cetrencada) and a webpage. However, since its second edition in 2012-13, the workshop includes also an exercise to encourage the collaborative work between them: the integrated reports.

The integrated reports are big pieces which are elaborated by a group of eight students (two of each block). They choose a single topic and make an integrated coverage of it. The result must be, in the first place, four different pieces in four different media: printed press, radio, television and the Internet; these pieces approach different questions but sometimes they might use the same data or interviews. Afterwards, these four pieces are conveniently articulated to shape a big multimedia report to be published in the webpage. This process makes possible to attain three different goals: first, to economise efforts by sharing information sources; second, to create synergies between the four blocks; and third, to enrich a topic by approaching it from different perspectives. All the students must take part in an integrated report along the course, so a total of nine reports are done.

This paper wants to approach the integrated reports along their first two years: 2012-13 and 2013-14. The author has coordinated them and knows first-hand their strengths and weaknesses, as well as the chosen topics and the way they are broken down. On the one hand, the reports are rewarding because they make the students work in new teams and think on a topic with a global vision; in some cases, particularly when the report needs a geographically wide coverage, the technical versatility is very positive; in other cases, the
juxtaposition of different reports shapes a rich panorama over the topic. On the other hand, the production of the reports hasn’t fit very well with the subject’s structure and the daily routines of each of the blocks, which have different calendars and dynamics; for these reasons the integrated reports have often been seen by the students as an extra job instead of an opportunity; this has had a negative effect on the final coherence of the big integrated report. The main goal of this paper is to share this learning experience.

**Keywords:** Media integration, journalism workshop, multimedia, Universitat Pompeu Fabra.
Thematic area A: Challenges on New Practices of News Production

If you are interested in the whole paper, please contact the authors directly so that they can respond online.
The News Engine. How a new experiment in newsrooms can change process, product and people

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Abstract:
In fall 2012, the news department of the Danish Broadcasting Corporation, decided to implement a new workflow called "The News Engine" - in order to work faster, more freely, flexible and with fewer resources. This was done to raise the productivity.

The fundamental principle was that all stories should fit all platforms (content sharing) - and that no one did their own story anymore.

DR News introduced 8-10 mobile live teams who are responsible for doing interviews, record pictures and sound for the story and to do live stand ups – on location.

Teams feed footage (pictures, sound and interviews) with low-cost satellite equipment to DR. Here, other reporters edit the material to stories for all platforms. The workflow is split into several parts.

This is a fundamental change with many implications: Journalists are going from craftsmen doing the whole story by themselves to being specialists – only doing a certain part.

This paper present results from summer 2013 based on newsroom observations for one week, interviews with more than 70 employees and content analyses of productions for one week at all platforms. It discusses challenges of new practices of news production, cross-media reporting and media convergence, resulting from DR’s new experiment, the news engine – with different aspects:

**Product:** The main news program 6:30 has fewer stories, but each one has more elements. It’s not just one single pre-edited piece anymore, but consists of many elements: live reporting, voice-over, graphic, interviews etc., guided by a profiled anchor. Number of live reporting has increased dramatically with 50 %.

**Process:** The editorial process has changed completely: no editorial meetings anymore, no brainstorm sessions for ideas etc. Reporters have limited
possibilities for making own stories and less time for research - each live reporter covers 5-7 stories during a day.

**People:** In a survey, most reporters replied that the new workflow was a fundamental change of their work and had major impact on their identity as journalists. They felt less satisfied, had less professional pride; the job was less relevant with fewer opportunities.

**New skills and qualifications:** This new way of working requires new skills that have impact on the way in which new TV journalists are taught and trained.

**Live reporting:** ever-increasing important part of the news broadcasting.

**Media convergence/multimedia skills:** live reporters now produce for all platforms.

**Cooperation:** the ability to deliver accurate information to colleagues and work together, share and communicate is becoming increasingly important, since each feature is produced by many reporters.

**Technological change/new technical skills:** in relation to recording and editing with the latest equipment and having the ability to integrate and understand new and fast-changing technical workflows.

Changes in DR News are already an inspiration for many other TV news stations in Europe, who are implementing the news engine as workflow.

This challenges us to rethink and reconsider new practices of new production, potentialities and experimentations.
Changing roles of journalists in post-conflict societies: A case for transitional journalism studies

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Abstract

Shifting roles of journalists from war reporting to peace reporting has been often studied and well researched (Hoxha, 2010; Paterson, 2012; Jungblut & Hoxha, 2015). However, the transformation phase from war reporting to peace reporting is interlinked with both reporting as well as transitional justice. This type of journalism under specific and sensitive circumstances of transitional justice has been applied in post-war societies like Serbia, Kosovo, Macedonia, and others.

This paper suggests a new research agenda of Eastern European journalism between the ‘polarized pluralist journalism’ of Mediterranean and ‘democratic corporatist journalism’ of the Northern and Central European countries (Hallin & Mancini, 2004). This can be characterized by describing journalism as neither objective nor free from ties to political parties, but with a degree of self-censorship for patriotic and practical reasons (Jungblut & Hoxha, 2015). It is rather activist and politically motivated in attempts to intervene in various fragments of society. This research agenda will in this paper be called transitional journalism research and combines war journalism and peace journalism components with transitional justice approach to problems that journalists encounter.

This paper’s empirical base is observation of shifting roles of journalists from conflict reporting to peace reporting in the Western Balkans. In these transitions, journalists frequently fail to move completely on from war reporting style. A parallel to this can be found in sports journalism of ‘our team against the enemies’ or ‘one side against the other’. New forms of journalism have emerged after millions have poured in the Balkans in form of international media support that aims to enhance capacity building and development of the media. However, journalism has stagnated in-between the war reporting and peace reporting. In addition, the past keeps haunting the present and the future of journalism in these countries.
Journalists in post-war areas tend to target former activists or politicians, and journalism is used as a *wild lustration* (Sweeney, 2013) (process of nations dealing with past human rights abuses or injustices that have occurred) for revealing what is considered unlawful and morally questionable. So, retroactive attacks on individuals are launched by particular media on the assumption that ‘it is the right thing to do’. In such situations, the way journalists perceive professional roles depends on many factors including the ‘collective influence of professional culture of a given country’ (Donsbach, 2008) as well as influence from historical-political developments. The Balkans has suffered from bloody wars and journalists are playing an important role on news production in dealing with the past. Even as Kosovo, Serbia and Macedonia, ranked ‘partially free’ in terms of press freedom (Freedom House, 2013), they face similar problems in the media sector, and many journalists see themselves more as individual freedom and democracy fighters and adversaries of authorities, than as objective reporters.

**Key words:** Journalism, Balkans, transitional societies, conflicts, lustration.
“Gezi Resistance” and the Activist Citizen Reporters

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Abstract:

Nowadays, the destructive impacts of the economic neo-liberalism associated with authoritarianism are becoming more apparent in Turkey. Similar to the examples in the West and rest of the capitalist world, large conglomerates in Turkey have investments in media as they perceived media not only as a profitable business but also as a means of establishing good connections with the ruling elite. Not surprisingly and accordingly, the meaning of being a journalist is transformed and characteristic of the press as being the fourth power offered by the “liberal press theory” is damaged. Since then, alternative media theories alongside with concrete alternative initiatives -mostly thanks to the Web 2.0 came to the fore as genuine alternatives to not only to the mainstream theories and media outlets, but also to the substantially flawed norms and practices of professional journalism.

In this study, Clemencia Rodriguez’s concept of “citizens’ media”, Courtney C. Radsch’s version of ‘citizen journalism’, Leah A. Lievrouw’s “genres of alternative and activist new media” and Melissa A. Wall’s definition of “digital activist journalism” will help us to understand activist reporters’ practices in the “Gezi Resistance”. They are mostly the ones who successfully combined being a –digital- activist and a citizen journalist by streaming and “vinning” exponentially during the heyday of the Taksim Gezi Park Resistance in Istanbul in June 2013 (www.whatishappeninginistanbul.com). During the most intense period of the massive protests that sweeping across the country and the brutal crackdown by the police mainstream media turned a blind eye to the events. CNN-Turk, for example, chose to air a documentary on penguins. Based upon Rodriguez’s concept of citizens’ media, which refers to a kind of journalism that empowers the people and Radsch’s emphasize on the video activist form of newsgathering and reporting, digital activist reporters’ web, vblog and social media accounts will be critically analysed by examining the establishing and maintaining process and their journalistic practices. The data required for the study is obtained from the in-depth interviews with the activist reporters. In addition, their tweets, status updates and videos regarding the resistance will be analysed. This study aims to reveal to what extent their practice is consistent
with the aforementioned theoretical concepts, and if there are any, the original contributions that help us to expand the theory in alternative internetworked journalism.
Binge Culture: New Patterns in the Production, Distribution and Consumption of TV Series

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Abstract:
The traditional TV series’ consumption patterns drastically changed with the advent of online streaming services such as Netflix, Hulu or Amazon Prime, which give users unlimited access to a huge media archive on a monthly subscription basis. Changes in the distribution system entail the emergence of a binge-watching cultural phenomenon. Likewise, the changes in the mechanisms of production and distribution cause narrative and aesthetic changes in the way TV series are designed, by shifting the emphasis from individual episodes to seasons as a finished products.

The limitations imposed by the traditional mechanisms established by media broadcast determine people increasingly more often to choose online streaming services that meet the needs of the average consumer. In addition to the infinite possibilities of time-shifting, and the availability on any gadget with an internet connection, consumers are also choosing this new model of consumption due to the complex narratives, which allow character development in a way that remains impossible for Hollywood productions, or the involvement of important names related coming from the big screen in the production of TV series.

Moreover, recent changes in TV series industry are part of a broader phenomenon that has started to change the way we perceive the traditional book market (Kindle Unlimited) or music distribution and consumption (Spotify, Deezer). Consumers’ behaviour patterns are changing at the same pace the industry and the media products itselfs do.

This paper aims to highlight, in an interdisciplinary approach, the aesthetic changes undergone by TV series and film production industry due to the new forms of online distribution and consumption. It is part of my broader research on binge culture which I’m working on as a PhD candidate at “Babeș-Bolyai” University in Cluj-Napoca, Romania.
Abstract:
Journalism scholars never seem to reach a consensus on the commonly misused and ill-defined concept of 'media accountability'. Apparently, journalism studies is now faced with yet another challenge: Citizens are increasingly playing a significant role in journalism practice, and in the same way media accountability. In fact, a strong force of scholarship is slowly emerging in support of a new mode of media accountability—participatory media accountability. The question that is now pertinent is, does the old order of accountability still have relevance in an increasingly networked media environment? There are no easy answers. Perhaps a better way to evaluate the new dynamics of a networked world as regards media accountability is to study the rising criticism of the traditional press by audiences online, as a potential media accountability mechanism. Indeed blogs—just as other Web 2.0 technologies like Facebook and Twitter—have attracted a huge participation of citizens to engage in scrutiny of content and operations of the traditional media. As a result, journalists and media organisations are now daily targets of a barrage of criticism—including insults—over what is perceived by audiences as poor quality journalism. At the same time, traditional accountability instruments like the press councils are increasingly losing their influence and credibility as focus shifts to reforms on traditional media regulation as seen in the UK’s Leveson inquiry of 2011-2012. This study will explore the rise of media criticism on blogs as a form of participatory media accountability by discussing and synthesising the discourses of contemporary literature that exist in the nexus of media accountability and media/digital participation. In the study, I will evaluate the significance of criticism of traditional media on media accountability. The aim is to understand what participation of citizens, in criticising the journalism practice, portends for traditional media accountability. Indeed, criticism on blogs—even if it is thought to have little or no influence on news media—is possibly making the connection between media power and the potential of digital media to provide citizens the platform to challenge unethical practices of media organisations. But do these bloggers who spend their time monitoring and
analysing the traditional news media really matter? This study, which will serve as a launch pad for an empirical study of bloggers and journalists in Kenya, will reflect on this question as I evaluate the context in which bloggers can be understood in relation to their possible contribution to traditional media accountability.

**Keywords:** Media accountability, media regulation, participatory media, bloggers, traditional media, journalism.
Abstract:
The popularization of the World Wide Web and the birth of the so-called Social Media and the Web 2.0 has lead also to the creation of citizen and participative journalism. New forms of participation and of authorship have appeared as well, since the ‘people formerly known as the audience’ claimed for a consideration of themselves as authors. Law has necessarily been completed to give an answer, through enacting, legal reform or using the now extant legal disposition as an instrument to give an appropriate answer to those needs. Even some legal systems, like the Canadian one, have integrated the audience’s authors’ rights on intellectual property in their copyright act. From a comparative legal perspective, we aim to explain which major changes have occurred in the intellectual property systems of the two major legal traditions, Common Law and Civil law, and to which extent does it pose any changes in the way that these issues are to be taught to future journalism practitioners in an increasing translational scenario.

Keywords: Intellectual property, authors’ rights, audiences, media convergence, comparative law.
Searching for an Alternative to Mainstream Media - Citizen Journalism Testings in Turkey

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Abstract:
The Gezi Park protests in Turkey started on 28 May 2013, initially to object the urban development plan for Istanbul. The initial cause of the protests was the plan to remove Gezi Park, one of the few remaining green spaces in the center of the European side of Istanbul. The Justice and Development Party (AKP) decided to build a shopping mall in this area so on May 28; people occupied Gezi Park by staying in tents in order to prevent the demolition. The police forces attacked the protesters early in the morning by water cannons and tear gas to clear the Park. The sudden, unexpected, large scale and country-wide strikes started right after the first intervention of the police forces. Since then, six young protesters have died, some eight thousand have been injured, dozen of them lost their eyes, had permanent injuries, and hundreds of professionals, students, and workers have been arrested.

These protests -probably the biggest in Turkish history- attracted very little mainstream media coverage, due to either government pressure on media groups’ business interests, or simply ideological affiliation. While some media outlets are aligned with the AKP most mainstream media companies such as TV news channels HaberTurk and NTV, are despised to irritate the government because their owners’ business interests at times count on government support. In the peak point of the protests CNN Turk was broadcasting a documentary on penguins while CNN International was showing live coverage of the protests. As a result of the lack of mainstream media coverage, social media played a key role in keeping people informed. This Gezi Park event has shown that traditional media are not in the news business anymore so a different way of journalism is needed.

Many independent organizations that oppose the commercialization of communication activities and that promote free information sharing independent of state control was launched in such an environment. Most of them couldn’t provide continuity in content sharing after the protests but a
three of them continue to broadcast: Dokuz8 News -an independent news agency-, Çapul TV -an independent channel that broadcast freely from a variety of platforms using new communication technologies-, 140Journos -a counter media movement that advocates free flow of information as a reaction to the concept of filtered and censored news reporting of the traditional media-. Especially with the Web2.0 technology that allows any internet user to become a content provider, the concept of citizen journalism has been widely discussed. Some researchers called “techno optimists” by Paulo Gerbaudo like Manuel Castells claim that technology has totally changed the news production practices and allows citizen based independent broadcasting. In this paper we aim to discuss those three organizations that claim to continue doing citizen journalism as an alternative to commercial mainstream media. We will discuss the ownership structure, financial sources, broadcasting principles of those three organizations and try to answer these questions: Are they really independent organizations that do citizen journalism? Can they reshape journalistic practices?

**Keywords:** Citizen journalism, mainstream media, censorship, alternative media, media coverage.
Algorithmic Journalism: Theoretical, economic and technological implications of automated news production in journalism

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Abstract:

Although “[j]ournalism has always been shaped by technology” (Pavlik 2000: 229), the emergence of algorithmic content creation applications is leading to an unprecedented level of automation in journalistic news production (Napoli 2014). A recent report of an earthquake in Los Angeles was not written by a human journalist but automatically generated by an algorithm that successfully replaced the primary journalistic tasks of researching, writing and publishing. This development has been traced back to a number of socio and techno-economic changes in journalism, “including computerization, big data, personalization, automation and economic optimization” (Latzer 2014 et al.: 2) and must be considered as a major influence on what scholars identify as “a silent marginalization of professional journalism within public communication” (Donsbach 2014: 661).

This paper analyzes the theoretical, economic and technological implications of automated news production in journalism, which is here called Algorithmic Journalism.

It analyses Algorithmic Journalism (Anderson 2012; van Dalen 2012; Dörr, 2015) within the framework of algorithmic selection on the Internet (Latzer et al. 2014). Based on this, Algorithmic Journalism is categorized by an input-throughput-output-model, as the (semi)-automated process of natural language generation by the selection of electronic data from private or public databases (input), the assignment of relevance of pre-selected or non-selected data characteristics, the processing and structuring of the relevant data sets to a semantic structure (throughput) and the publishing of the final text on an online or offline platform with a certain reach (output). A technological potential analysis, coupled with institutional approaches, and semi-structured expert interviews with academia, industry representatives and journalists identify, among other things, the technological limitations and possibilities of natural language generation. Further, the analysis shows that Algorithmic Journalism is
able to perform tasks of professional journalism (e.g. observation of society, principles of topicality, periodicity, publicity & universality) on a technical level as a first step of a broader institutional analysis (Neuberger 2000; Weischenberg/Malik/Scholl 2006).

The technological and theoretical localization of Algorithmic Journalism is complemented by market structure analyses to categorize and assess the implications of automated content generation and their impact on journalism.

New markets emerge as companies like Automated Insights, Narrative Science or Arria enter the territory of “human” journalists as content creators. The structure-conduct-performance paradigm (SCP) (Mason 1939; Bain 1951) is used as an analytical framework to infer relations between market structure, market conduct and market performance.

Altogether, applications for Algorithmic Journalism are categorized as radical product innovations that can lead to new market disruption in journalism. At the moment, applications for Algorithmic Journalism are located at an early stage of market expansion and are identified as enabling technologies of a fully automated news production process in journalism.

**Keywords:** Algorithms, automation, big data, news production, technology, market structure analysis.
Social media as a source of information for correspondents: Approach to the state of the art

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SPAIN

Abstract:
This paper is a state of the art on academic research trends in social media (Twitter, Facebook or Youtube), when used as a source of information for correspondents. The procedure for the review of academic literature published was a search in academic databases. The keywords used were: "source information", "social media" and "correspondent", limiting the results to the last 5 years. The selection of the results was performed by criteria of relevance and appropriateness to our topic. From these first articles, we agreed to new references from bibliographies.

When analyzing sources, social media as source of information and correspondents, the studies reviewed focuses on the issuer. As dominant theory emphasizes constructivism, from interpretative sociology, which highlights Tuchman as a referenced author. Other referenced author is Castells, especially in research aimed at social media in relation to the Information Society and Information and Communications Technology (ICT), and in studies of correspondents, to define the model of society as a Networked Society, in which citizens and information professionals listed interconnected with multidirectional flows of information or many to many.

Methodologically, research that are closer to our object of study are case studies focused on press and television. We found predominantly qualitative methodology, with interview in depth technique, since the object of study are mainly journalists and correspondents. On the other hand we find a distinct trend of the previous, with great presence, focused on research in social media, but not always as a source of information, as well as broadcast channel, so that analyze the media and the message. Methodology used has been quantitative content analysis.

Initial findings indicate that research on journalism currently has a strong tendency to analyze the use of social media by journalists. But mostly discussed as a means of dissemination, not as a source of information. In this way we find
one avenue of research in which it can be productive enter. Research on sources and correspondents, has been with the advent of social media to information scene has started the debate on the usefulness of the correspondent. The development of ICT and the advent of citizen journalism, via social media, making information flow instantaneously around the globe, so the correspondent seems to be questioned. Research on social media as sources of information include the concern of professionals for verifying these sources. Thus the journalist or correspondent, becomes key and useful in the selection process and verification to the abundance of information produced by social media. Notable results of most studies, in which a professional preference for traditional or official information sources is observed, compared to alternative sources such as social media.

**Keywords:** Correspondent, source of information, social media, journalism.
In the current media ecosystem, news content is distributed through a variety of platforms, providing a growing level of interactivity, which increases the connections of news outlets and journalists with their audiences, fostering users’ engagement. Engagement is defined as an interactive experience that satisfies the user in a positive way, by creating mutually beneficial interactions between the outlet and the user. Innovative news outlets have developed processes that enhance audience participation in a variety of ways. They provide a wide number of initiatives so that users might engage, by sharing, commenting, promoting or criticizing stories, as well as elaborating their own material or getting involved in the design, production and distribution of content.

Innovation implies the capacity to react to change and using creative abilities to solve a problem or need, finding an original solution and implementing it successfully, often in a disruptive way. According to the literature, journalism innovation is not only focused on products, but also on the processes that create those products. It encompass work culture, use of technology, and professionals’ initiative, which help design tools, narratives or products, thus breaking new ground.

The 2014 Ranking of Journalism Innovation systematically analyses and classifies the innovative ideas that have currently become the driving force of change in the Spanish news industry. The ranking is made up of the top 25 journalistic initiatives with the largest number of innovation indicators. The top five include Fundación Civio, a non-profit foundation with several media projects; Vis-à-Vis, an interactive magazine designed for iPad; El Confidencial and eldiario.es, two “digital native” news websites; and Acuerdo, an online initiative which specialises in new narratives.

To develop the ranking, we used an analytical matrix which classifies a total of 196 challenges from different journalistic areas, using a methodology which combines the input of experts which the use of measurement tools and metrics. The study ranges from July 2013 to July 2014. The journalistic initiatives displayed innovations in any of these areas: a) product and service; b) production and
distribution processes; c) internal organization and d) commercialization. The results show that journalistic innovation is being implemented at the margins of the traditional Spanish media industry; it also highlights the need for these projects to consolidate and become increasingly popular among users.

This paper studies the initiatives of audience participation in Spanish most innovative media. Using a methodology of content analysis, over 30 activities of audience participation were examined in the 25 news outlets listed in the 2014 Ranking of Journalism Innovation. The results show several engagement strategies through activities which promote the role of citizens and collaborators, as well as followers and activists. The nature and implications of these engagement strategies are discussed.

**Keywords:** Innovation, journalism, online Media, audience participation, users’ engagement.
Recognizing the new audience

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Abstract:
This presentation will argue that it is necessary for journalism (and journalism education) to recognize the emergence of a new, mediatized audience as a central development of mediatization in order to stay relevant. There is a fear that the potential of amateur communicators taking over principles traditionally ascribed to journalism – searching, selecting, and distributing information – adds to diminishing the role of journalism in society (Dahlgren 2009, Peters/Broersma 2013). How will journalism and journalism education have to react to this new audience?

To find out about the relationship of a mediatized audience with journalism and its adoption of journalistic principles, we conducted a survey in a semi-controlled environment, one particular local news market in Germany (midsize city, 105,000 inhabitants, regional metropolitan center, one traditional local newspaper company, two local radio stations, three hyperlocals, and news correspondents for two TV channels...). A standardized online-survey was distributed with the help of all local news providers, supported by announcements in both newspaper and radio. In addition, all journalists, freelancers, as well as the PR officials of local companies, organizations, and public institutions were contacted personally (n=250). A total of n=680 people participated in the survey (n=64 journalists, n=107 other media professionals).

The questionnaire consisted of 31 thematic questions (247 items). Based on previous studies in cognitive psychology on the influence of subjective beliefs (Heigl/Thomas 2013, Castelfranchi/Falcone 2000), as well as studies in journalism research on trust (Kohring/Mattes 2007), we developed seven scales to test people’s “communicative self”: e.g., their belief in their ability to perform journalistic tasks: to select information (α=.85), to research facts (α=.83), or to prefer many sources of information over a single source (α=.70). Professional roles, professional education (J-School, media studies...), age, gender, general educational background, media usage and trust in journalism were used as control variables.

Results show that there are significant differences between mediatized audience members (those who use new media to communicate with different
– larger or smaller – publics) and non-mediatized audiences, which use new media more passively, more in the vain of traditional mass media reception. Mediatized audiences clearly adopt journalistic principles in their cognitive approach to media: especially regarding information selection and research. More than that, they distinguish themselves by a high degree of self-efficacy: they have a high confidence in their ability to deal with information. This is a major finding: Mediatized audience members tend to think they can perform the tasks traditionally held by journalism – if they are really able to do it, still remains to be seen. However, it is fundamentally important for journalism education to come to know this audience. Dealing with it and its beliefs will be a major factor for future journalism if it wants to stand its ground and keep its relevance.

**Keywords:** Subjective beliefs, survey, mediatization, trust in journalism.
Thematic area B:
Challenges on New Formats

PARTICIPATING ABSTRACTS

If you are interested in the whole paper, please contact the authors directly so that they can respond online.
The multiplatform journalism TV3 on Facebook - intermedia or transmedia practices?

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Abstract:

The contemporary context of production, circulation and consumption of news points to the convergence scenario in which the notion of media, in its specificities multi, inter and trans, topping as theoretical and methodological challenge. After all, what differentiates a media environment of another, since all deal with some degree of convergence, and how the intersection between porous flows of information on connections of digital media focuses on the theoretical approaches of journalism and its methodological procedures? Such questions underlie this discussion about the journalism practiced by TV 3, the first television exclusively in Catalan, on online social network, such as Facebook.

Multiplatform journalism stands out as trend in contemporary times, which makes media activity specifics, such as journalism, imprecise or, at least, in the process of paradigmatic transition. The name that reserves the TV journalism also starts to unravel the fabric of digital media connections. It is not just differentiate the scope of meaning of the prefixes multi, inter and transmedia, but mainly to assess the achievement of each of them in the characterization of the scenario being investigated, pondering the theoretical and methodological impacts of the issue in the context of the multiplatform journalism that has the TV as the source. The TV journalism was historically based on ideas such as speed and logic live preference and the TransMedia journalism operates by expansion, exploitation and diversity of points of view. The terms are not contradictory, but not every journalistic information scattered in network should be characterized as TransMedia

This paper seeks to understand to what extent assumes TransMedia configuration the multiplatform journalism practiced by TV3, based on systematic observation of editorial and language strategies triggered within the social mobilization, in 2014, around the theme of independence of the Catalonia, in special in connection of television and online social network, such as Facebook.

Journalistic practices will be investigated in the context of models of networked communication, the history of conceptions of media and of sociotechnical
arrangements that traverse the journalistic information flows in digital media connections. We will describe the language strategies related to multiplatform journalism practiced by TV 3, in the scope of coverage of social mobilization around the theme of independence of the region, in November 2014, when the popular consultation was made in the region. At the end, we propose a discussion about the limits and intersections between intermedia and transmedia notions applied to television news TV 3 in connection with Facebook.

**Keywords:** Transmedia, intermedia, journalism, TV3, Facebook.
Video’s taxonomy and role in integrated newsrooms

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Abstract:
Integration newsroom process has its best mirror in digital media newsrooms, either being for native digital media or not. Digital Journalism has been the main precursor of what has been called media convergence: from the strict newsroom view, till professional and content convergences points of view. Most digital media newsroom’s are fully integrated and their journalists held with much more tools than a printed news journalist, a radio journalist or a TV one: in a single story, it is not rare to expect from a common digital journalist to write text, record and edit audio and record and edit video; and even to organize all this content, which has been released in completely different languages, in a coherent and comprehensive multimedia discourse that builds and tells the story.

The video role in integrated newsrooms
This communication focuses on the role of the video itself in this narrative context and in digital newspaper integrated newsrooms: what are the characteristics and functions of video embedded in multimedia discourse and how is it different from TV videos? Why these two kinds of videos are different? How VJ phenomena and also Citizen Journalism are changing video storytelling? Do users expect the same content from online journalistic videos than what do they expect from news’ show TV videos? In a context full of uncertainties because of successive and rapid changes in new technologies, as well as communicational paradigm shifts, new production routines and different and news ways of consuming information, journalistic video production has his own role.

In this research more than three-hundred journalistic videos from Catalan digital media and TV shows have been analyzed and compared from a narratological prospective in order to find out which are the main and most clear characteristics and tendencies form each kind of video. Also authors of the analyzed videos and their newsroom responsible have been interviewed in
order to find out which production routines have changed (or are being to change) and in which ways are influencing the taxonomy of these videos.

**Opening debates**

First conclusion is clear: Digital media videos are clearly different from news’ TV show videos, production routines are also different and, of course, the authors’ skills (but not necessarily training) are also very different. With internet and digital media, the strict narrative function and sense of and audiovisual journalistic content has changed and it is still changing. The function of the video in a multimedia discourse changes, so the video taxonomy changes as well. This research main goal is to find out how.

From this prospective a further debate is being opened: are new journalists well trained and enough versatile to held and work with this new scenario and narrative code? And here is the challenge: are journalistic schools, universities and media convergence process itself considering these new kind of videos and new journalistic skills? This communication discusses on all these questions, presenting analyzed data and offering new keys and prospectives for further researches.

**Keywords:** Digital journalism, video, multimedia, convergence, VJ.
Points, badges, and news: A study of the introduction of gamification into journalism practice

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Abstract:

As the use of mobile phones spreads through society, traditional news consumption is steadily being substituted by innovative environments and behaviors, sparking new ritual forms of media consumption. Additionally, video games have become a pervasive type of media that attracts the big majority of youth, sometimes displacing news consumption. For this reason, several news platforms have started to introduce game mechanics into their web-based systems or mobile apps creating a new storytelling format for news consumption. Since habit strength is the most powerful predictor of news consumption, the goal is to not only engage news consumers, but also provide a personalized news experience, a sense of relatedness, and persuade users to foster the habit of consuming news regularly.

While digital news media outlets have already started using gamification techniques within their services, there is a large research gap in the intersection of journalism and news, and gamification and persuasive technologies.

This paper aims to discern how digital news media have introduced gamification within their online platforms in order to re-invent several fronts of the journalistic practice. This assessment is primarily done through four case studies of gamified news: The Guardian, The Times of India, the Bleacher Report, and Al-Jazeera.

These case studies provide the room for discussion on the potential use of game mechanics within journalism, and gamification of news can potentially re-invent journalism, with an ambivalent set of results. On the one hand a gamified news service has the potential to engage users to read news and most importantly, to foster an intrinsic motivation to consume news while creating a habit out of it. Additionally, introducing game mechanics to news websites could introduce a profitable business model, by increasing readership, making it a service much more attractive to advertisers. On the other hand news outlets could use a gamified experience to exploit their users, either by manipulating their reading choices through game mechanics, or by monetizing the content and data
they generate while they interact with the system. This could become a serious privacy risk involved with tracking the users’ every move and owning such data. It is at least ethically dubious. Furthermore, the interface and storytelling format could become the central aspect, relegating news to a secondary role, or delivering only the news that fit the narratives shaping the gamified system.

Theoretically, the gamification process is meant to deliver a new format of storytelling creating a news experience with relevant, targeted news, embedded in a social environment, while keeping the quality of the news intact, and always aiming for a broadening of views, avoiding selective exposure, and emphasizing improvement of the users’ knowledge. Ultimately, the goal is to generate a feeling of competence, autonomy, and relatedness to generate the intrinsic motivation of consuming news in the user through persuasive design and game mechanics. However, the current way of implementing gamification within journalism points to ambivalent results, where the driving forces of the implementation process is a mixture of an attempt to engage users and a set of commercial.

**Keywords:** Journalism practice, gamification, commercialization, digital journalism, storytelling.
How should journalists face social media platforms: The fallacy of numbers in SNS

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Abstract:

The most recent and relevant changes in the newsrooms content production are necessarily related with social media, and, particularly, with Social Networks Systems (SNS). The massive use of those platforms and related with news consumption is accepted by several authors and recent reports as an important shift in terms of media consumption habits.

Due to SNS new role in the newsrooms, seen by many authors as the contemporary model of media distribution, the importance of this distribution results analysis seems to be the most remarkable task in order to understand users habits and profiles.

But, and by the other side, SNS usually provides generic stats and accordingly to their own conceptual frameworks. The possibility to use SNS indexes is, very often, useless and doesn’t match editorial concerns about consumption.

In this paper we’ll try to compare some numbers coming from SNS algorithms and from other tracking tools like Facebook Stats, FanPageKarma, Quintly, Google Analytics, among others, assuming that the stats provided by SNS are, usually, a fallacy.

Nowadays, the use of SNS in newsrooms is not anymore a special task performed by talented ‘social community managers’ but is much more a decisive skill of each journalist. Editorial decisions are coming from the contents published both in the newspaper, TV channel, or online journalistic project but also in the SNS or Social Media Platforms (SMP). Each editor or journalist directly responsible for the contents published in Facebook, in Twitter, in YouTube, in Instagram or any other SMP. We will try to show, within this paper, that the specific production and tracking of journalistic contents is SMP is not anymore compatible with a systematic follow-up based in ‘black’ algorithms. This paper aims to discuss the described situation in order to finda ‘richer data’ to understand correctly news consumption in SMP.
During the work in the online platform P3, we have the opportunity to check this mixed strategies comparing statistics coming from several analytic sources. In P3, the production of journalistic contents is always adapted to different SMP following the idiosyncrasies of each platform, in order to produce the right type of communication for each support. With such a broad sample, we strongly believe that P3 online journalistic platform could be a very useful case to study the described questions.

Through the numbers collected in P3, we aim to discuss the reliability and accuracy of the feedbacks coming from SMP algorithms, and try to suggest new ways to understand these data.

**Keywords:** Online journalism, social media platforms, social networks systems, new media, convergence culture.
Methods for the study of mobile journalism - a case for physiological data awareness

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Abstract:

Journalism is still trying to adapt to an always-on society, producing content by means of a new language, learning new skills and competences, learning how to interact with a new breed of users, and being more of a process and less of a product. Meanwhile, the digital world has entered the age of data ubiquity. Every interaction that takes place in the evermore ubiquitous, social, mobile and real-time technologies can be recorded and analyzed. As a result, journalists now can access an unprecedented volume of data, allowing for almost moment-to-moment snapshots of how users are interacting with content (interest-graphs), each other (social-graphs) and the world around them (context-graphs).

In this research work, we further explore this monitoring of interactions. We suggest that a new breed of human activity monitors has the potential to add another layer to the methods and techniques currently used. We are referring to wearable technologies (WT), which are easy-to-use body sensors that capture physiological data (PD). Some authors and professionals already plead for the field of journalism to turn its attention towards WT, addressing how it can become a tool for content creation (e.g. heads-up displays), a new interface (e.g. heads-up displays and smart-watches), and a tool for augmenting the storytelling faculty (e.g. virtual reality devices). We argue for the power of WT to track and analyze emotions, biometrics and behaviors, and we show how PD can be used in new media studies.

Furthermore, we provide evidence for using such psychophysiological methodologies outside laboratory constrains, which is another accomplishing result. Finally, this pilot study also points towards PD as a strong predictor of users’ news consumption habits. We conclude by raising some questions for future discussion about adding PD to the volume of data already available:
What are the limitations and potential of such rich and intimate stream of data? What are likely to be the implications? How can we develop a critical assessment of these tools? If we can agree that data has already had influence on journalistic practices, what will happen when technology allows humans to track their intrapersonal dynamics and when recording habits becomes itself a habit?

For the most part, the access to this new type of data is being used in the fields of health and performance monitoring. These tools already let users track their physiological activity completely passively, which is comfortable, and appropriate software and visualization displays make data interpretation greatly facilitated. A growing segment of the population spends a remarkable amount of time capturing, monitoring and sharing their personal data. We believe the time to explore is now and that it is critical for researchers and professionals to fully tackle these conceptual and methodological issues, so as to fully understand the evolution of journalistic practices.

**Keywords:** Mobile-journalism, data, Wearable-Technology, physiology, experimental-study.
Data analysis and visualisation: Theory and tools

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Abstract:

Most of the data is now produced and stored in a digital form, which favor new journalistic approaches to data processing: analytic and data journalism. The purpose of this paper is to examine new approaches to digital data analysis and communication: how data visualization tools present data from various fields and how they produce knowledge.

Dramatic changes took place both in the information environment and in the way how contemporary societies relate to data. The digital information revolution provides unique opportunities for information identification, retrieval, analyse and communication, due to technological development: a critical mass of digital data is available; analytic and computing power is diverse and cheap; powerful and easy to operate softwares are at hand.

Lenoir (2002) is emphasising on digital revolution’s impact on the human existence: „Media inscribe our situation. We are becoming immersed in a growing repertoire of computerbased media for creating, distributing, and interacting with digitized versions of the world [...] In numerous areas of our daily activities, we are witnessing a drive toward the fusion of digital and physical reality”.

Analytic journalism uses cognitive, visual and storytelling techniques and it aims at explaining and creating meaning on an issue or phenomenon. This type of journalism is not simply trying to communicate information, but to produce knowledge by retrieving and analyzing disparate information and constructing a critical discourse towards other arguments and explanations. Analytic journalism in Digital Age retrieve and adapt methodologies from other disciplines (DataMining, Accounting, Biology, Anthropology, Geography etc.) and borrows methodologies from epidemiology, crime analytics, enviro-sciences, mapping of concepts, computational linguistics, forensic accounting, visual statistics and complex adaptive systems. Therefore, analytic journalism appears as a symbiosis between the scholar’s ways of seeing and knowing social phenomena and the journalist’s skills in interpreting and explaining those findings in a compelling way to the general public.
Data journalism relies on either on big data collection or on existing data compilation, which usually needs to be cleaned in order to convert the data into a format that is consistent with other data. Sometimes, classic narrative, news apps, case studies and personalisation are appropriate to use for communicating the results. But visualisations become more and more effective forms for communicating the results (on a map, in a chart, an infographic, or an animation). Visualisations can illustrate a point made in a story in a more compelling way; remove unnecessarily technical information from text; provide transparency about your reporting process to readers (particularly when they are interactive and allow exploration).

This paper will use the data analysis and visualisation theoretical framework for examining several free visualisation tools (such as LivePlasma, NewsMap, Akamai Real Time Web Monitor) and infographics.

**Keywords:** Analytic journalism, data journalism, data visualization, storytelling.
New ways of thinking and building the media: the case of the Portuguese online newspaper Observador

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Abstract:

With the advent of the Web 2.0, at least a decade ago, journalism has undergone deep changes, from a professional and organizational point of view, but also from a rhetorical-discursive perspective, and therefore from a pragmatic point of view, towards its relationship with the public (CANAVILHAS, 2007 and 2010; JAKUBOVICZ, 2009).

Analysing a recent Portuguese online media output – Observador – this article aims to understand some of these changes, focusing essentially on two areas: i) the changes in narrative forms; ii) the ways in which they relate to the readers.

This exclusively online product (released in Portugal in May 2014) might be defined by its professional and solid structure, led by renowned journalists of the national media landscape. These characteristics may allow us to think of this medium as appearing on a key moment - the point at which online journalism reaches the multimedia model as conceptualized by Cabrera (2000); linked to the hope of a sustainable new business model. Before its release the Observador (Observer, in English) announced itself in the following terms: "We are digital natives and we will make journalism of our time." The forms of concretization of this "journalism of our time" imply an attempt to establish a closer relationship with the reader (or should we say the consumer?). This approach is attempted by establishing routines with the public, binding to their specific interests by providing four daily newsletters sent at pre-determined hours, with titles that refer to their content: 9am (360º), 12pm (Meu Observador - My Observer), 5pm (Hora de Fecho – Put to Press) and 8pm (Macroscópio - Macroscope, signed by the director). This strategy, that we could call a relational performance, is also tried through small guides called “Explicadores” (Tutors). Their aim is to help understand a specific subject endowed with a certain degree of complexity, or a topic that extends in time and therefore justifies a summary. The logic of the narrative is deeply marked by the establishment of interpersonal relationships - the Observador assumes itself as
“someone on your side”. A “someone” defined by a brand name that is both noun and adjective.

Narrative forms have always dominated journalism and media (FULTON, 2005; LITS, 2008; BELT, 2011), a fact linked to the representational value of media discourse itself (RODRIGUES, 2009 and 2014; PEIXINHO, 2011). Nowadays, narrative has won a hypertext dimension enhanced by IT (ALEXANDER, 2011). This has deep implications on the communicational dimension of newspapers as media (RYAN, 2006; Walsh, 2011), as an information objects, recovering, in a certain way, some old communication techniques, historically grounded on epistolary techniques, typical of 19th century newspapers (PEIXINHO, 2011; TORRES, 2012).

Mapping those changes in the chosen object of study will allow us to raise some relevant questions in order to understand and analyse new forms of thinking and building the media.

**Keywords:** Digital narrative, hypertext, multimedia, media.
Thematic area C:

Challenges on J-Education

PARTICIPATING ABSTRACTS

If you are interested in the whole paper, please contact the authors directly so that they can respond online
An international collaboration on the development of a joint master's degree in cross-media journalism: the eMEDia project

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Abstract:
This presentation aims at introducing an ongoing Tempus project, entitled eMEDia, as one good example of international collaboration on the development of a joint master's degree in cross-media journalism. eMEDia is an institutional cooperation project co-funded by an European Commission grant under the Tempus IV programme between December 2013 and November 2016. It is based on a strong European and Mediterranean partnership with its 5 Tunisian and 4 European partner institutions. The project mainly envisages contributing to the modernization of the higher education sector in Tunisia through a bottom-up and participatory approach for the design and piloting of a joint master course in cross-media journalism.

As it has been observed at a worldwide scale over the years, journalism has played a crucial role in promoting democracy and democratic development. Therefore, related educational programmes are considered essential instruments in ensuring qualified well-trained journalists. This has created an urgent demand for new generation of cross-media journalists having up-to-date qualifications related to using new media and new social networks. In this regard, Tunisia has become the eMEDia target country due to its central role in the transformation of Middle East and its large number of media institutions. Nevertheless, higher education in Tunisia, despite on-going efforts for reform, still faces structural problems and it offers a low number of degrees addressing cross-media journalism. Within this context, eMEDia is addressing the modernisation of the higher education sector in Tunisia along with the designing and piloting of a joint master course in digital journalism, as well as providing the teachers with the required skills through a set of capacity building initiatives.

eMEDia is composed of three interwoven stages: (1) research, (2) teacher training and (3) curriculum development and implementation. During its research phase, the project aims at exchanging best practices in the field of higher education and cross-media journalism by means of a good practice review. In the second phase, which is based on teacher training, it targets to build capacities of teaching staff through a training framework which includes
an online resource repository for training faculty, and online social space for discussion and study visits. The third phase involves the development of curricula in cross-media journalism based on a wide consultation with teachers, students, professionals and media experts. Finally it envisages to set-up and to offer a joint or multiple master program in cross-media journalism to 90 students (with and without a journalism background) in Tunisia, which includes an alignment study period. The master course requires 2 years of study, which correspond to 120 ECTS credits. The first year will be piloted during the lifetime of the project.

The joint master program in cross-media journalism seeks to develop digital and cross-media skills in a glocal perspective, focused on the local community and considering global interests. The learning objective is defined as developing and strengthening the capability to use video, audio, text and new communication platforms (social media, blogs, etc.) to produce journalistic content.

**Keywords**: Cross-media journalism, modernization of higher education, Tempus IV programme, design of a joint master’s degree, eMEDia project.
From Constructivism to Freirean Critical Pedagogy: Redefining Competence-based Journalism Education through Participatory Action Research

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Abstract:

The EU Modernization Agenda for Higher Education\(^1\) focuses mostly on the professionalization and standardization of teaching and learning content where market-based values override socially-aware perspectives and the ethical considerations of over-professionalization (Alonso et al., 2008; Wanggren & Milatovic, 2014).

The neoliberalization of Higher Education in Spain has been consolidating in recent years through the integration process of Spain to the European Higher Education Area (EHEA). Competences are geared towards providing a link between the formative and the professional world. Competence-based learning is linked to a constructivist teaching-learning methodology, through the reinforcement of the active role of the student in his/her learning process. Although journalism students must construct their own significant knowledge through tasks and projects in processes of self-regulated learning, teachers are responsible for giving students access to the tools, the information and the resources to complete these tasks.

As standardization increases within programs of “excellence”, teachers are bound to curricula with set objectives and evaluation frameworks. There is, however, still room to shift the teaching-learning space. Fostering constructivism as a teaching methodology in the EHEA leaves space for redefinition under Freirean critical pedagogy through the implementation of Participatory Action Research (PAR) in the classroom. PAR provides a methodological approach to research-based and project-based learning within and despite current EHEA policies.

It becomes essential to question our university model and our role as teachers within this model. Freirean critical pedagogy and Participatory-Action Research

(PAR) are based on various epistemological concepts. Firstly, people can never be objects of a process, they must always be subjects. All persons can teach and learn, are owners of some knowledge, have the same right to speak, be heard, and propose options, contents, problems and solutions. Secondly, reflection and action must go together in a process of increasing self-awareness. As stated by Freire, it is consciousness as consciousness of consciousness. Thirdly, the basis of the teaching-learning-researching experience is dialogical relationships. Dialogical relationships are based on faith, humility, love, trust, critical thinking, and hope for all subjects involved in the teaching-learning process. The route we propose is to redefine the imposed competence-based Journalism curriculum, in professionalization workshops, through Participatory Action Research (PAR) based on Freirean critical pedagogy – within and despite the given frame.

**Keywords:** Freire, critical thinking, journalism education, competence-based curriculum, participatory action research.
Relationships between student interdisciplinary teams and their media industry liaisons: design thinking methodology in a university laboratory

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Abstract:
Innovations in media technology are reshaping journalism and mass communications, forcing many media schools to rethink the way they train future journalists. As a result, some schools are now creating innovation centers or introducing innovation and entrepreneurship in their curricula in order to promote the necessary contact between students and some other agent. This may be either in the frame of a development laboratory or as an experimental innovation center.

Experiential learning through contact between students and community members is considered more pedagogically rich than non-experiential learning as it generates a stronger sense of value (Vidal, 2004), in spite of some issues, for instance, the relationship between faculty, students and the host media organizations.

This paper describes a media innovation laboratory called Goikolab, based on the Design Thinking methodology, which was inaugurated in Autumn 2013 with final year students on the Media Studies degree at HUHEZI-Mondragon University as the closing stage of a 4 year learning process. This involved students working on linguistic, digital, instrumental and analytical skills during their first two years of study, which was supplemented in the second year with talks given by professionals and with specific information about some communication companies (their future media industry liaisons). In the third year they received instruction on Design Thinking methodology and undertook a compulsory internship in a communication company to obtain practical related insights. In their fourth and final year, November 2013, students weredivided into teams and entered the laboratory, a special physical space equipped with flexible furniture and all the tools and technologies required to design and produce quality
audiovisual products. At this stage they received subsidies from companies to carry out a project with them. The goal of the laboratory has been to inspire them to find solutions for problems faced by real media companies and public broadcasting institutions (the Basque Public Broadcasting Company, a local multimedia group, the Basque Autonomous Government, and the provincial government...). They are encouraged to give way to their creativity in interdisciplinary teams, also comprising students from the Entrepreneurial Leadership and Innovation degree at Mondragon University, as well as Masters students from the field of education.

We will report on the findings from research questions which addressed how these interdisciplinary student teams were able to learn to meet real communication needs following a design thinking methodology, and whether they developed their creative and innovation skills during the process.

**Keywords:** University students, media studies, design thinking, laboratories.
What to teach and How to teach? Trends and Prospects in the Evolution of the Faculty of Communication for teaching Cyberjournalism

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Abstract:

The evolutionary processes of society are demanding media more rigor and professionalism in their publications. The Information and Communication Technology (ICT) and, specifically, Internet and Databases, provide high capacity to process, compare and analyze critically all the information content.

We have entered an age of rapid change in all areas of information: from public sources, from traditional genres to new technologies. We attended to see how the new media, in which the protagonist is also the user as part of the new audience emerging. Blogs, wikis, applications for touch devices and social networks are giving way to a new communication model that revolutionizes the market paradigm of information and communication of content industry.

Transmedia storytelling, mobile journalism, data journalism and entrepreneurial journalism, to name just some environments the new journalism, create a situation where it is necessary to propose new training schemes in communication faculties, though without affecting the essential idea of journalism.

Since its creation in schools of Spanish communication including journalism studies, students have been acquiring competencies and skills that enabled them to develop their work in an analog environment. But, analog or traditional environments have given way to a new technologically based in digital and multimedia ecosystem (Cebrian, 2005). In this environment of change and revolution, university teachers and researchers are in a situation where changes in technology and consumer habits of users are evolving at a rate higher than can hardly adapt the curriculum academic programs.

The paper analyzes the aspects of teaching-learning in faculty of communication or Journalism School, as well as trends and initiatives that some
journalism learning centers are developing as experimental part for a new educational ecosystem.

**Keywords**: Journalism, communication, technology, teaching, challenges, evolution.
J-Education and the Media market: who follows whom?

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Abstract:
The present paper aims to discuss the relationships between Journalism Higher Education and journalistic professional practices in the newsrooms, in order to evaluate if it’s possible to detect within the academia some clear trends that show that Universities are concerned and prepared to face media market changes.

At a first glance, it could be helpful to use the definitions already mentioned by some authors, positioning Journalism Education (J-Education) as a “follower” or as a “innovator”.

Despite the many differences between countries all over the world concerning Universities positionings and media market states of development, we strongly believe that it’s possible to define a generic policy that drives the mentioned relationships. In this article, we will be inspired in the Universities where J-Education tend to stay closer to the Journalism practices, rather than that ones who intentionally follow a more theoretical framework. In others words, we will adopt J-Education mixed systems that both promote a stand-alone learning framework and a university-level training. For this purpose, we will use the case of the University of Porto in Portugal and the daily newspaper Público through its onlinemagazine P3.

Normally, the key-question used to be how can Universities face the challenges of the changing media market.

However, media market is very often difficult to define due to the existence of blurred business models, obsolete technologies, or even unclear editorial options. Those ambiguous examples are usually more common in online versions, where the necessary knowledge to implement new journalistic paradigms seems to be more multidisciplinary, and much difficult to achieve.

In Portugal, generally, Journalism Higher Education tend to be closer to a classic model related to Arts and Humanities rather than to Technology. However, the experiences in classroom and the medium convergence shows an emergent need to cross humanistic values with technological skills. During the internships in newsrooms, students from U.Porto usually add an important
value to media organizations cause they are able to incorporate different and new concepts in some newsrooms plenty of classic ideas about Journalism.

Due to those reasons and to a multi-level approach to students profiles, the Journalism Higher Education model in Porto tend to be more innovative than reactive to the media market needs. To achieve this level of innovation, it seems to be particularly crucial the focus in some topics like entrepreneurial initiatives, algorithms, image theories, just to mention some of them. In any cases, the main idea is not to teach technics but rather incorporate logics of distinct areas. In such a broadband model, we believe the basic principles of Journalism can be complemented with different knowledge without losing the essential core of the J-Education.

The case of the partnership between the University and the daily newspaper Público around the online project P3 will be detailed in this paper, in order to identify the most important values coming from the academic field to the journalistic one.

In conclusion, we argue in this paper that, sometimes, newsrooms could be the ‘followers’ of the academic know-how, cause media market maturity, specially in online journalism, is far from being achieved.

**Keywords:** J-Education, online journalism, integrated journalism, new media, Convergence Culture.
How to theoretically frame and research education for an ever-changing market

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Abstract:

Journalism education is faced with an enormous task these days: The profession we are teaching for is losing more and more of its former power in the information market, graduates are often faced with difficult (or dreadful) career prospects, and generally, we cannot be sure if what we are teaching today will have relevance in the news market of tomorrow. As Robert Picard recently stated in his much-cited keynote address to the Toronto Journalism Education Conference (2014): “The journalistic world of the 21st century is fundamentally different from that of the 20th century” – yet we, in many respects, still act like journalism has the same functions, role and place in society and journalism education requires teaching the same principles.

This is a time of great uncertainty, both in the media sector and the educational sector. In journalism education, we try to incorporate technological changes in our educational newsrooms, experiment with new ways of storytelling, and try to react to the ever more pressing market situation. However, one of the fundamental issues of our profession (as educators) is: we are simply lacking knowledge about our field. All in all, there is very little research about journalism education yet. There are some works about national education systems (e.g. Becker et.al.), their comparison (e.g. Fröhlich/Holtz-Bacha 2003, deBurgh 2005, Leung et. al. 2006, Harnischmacher 2010) or their historic developments (Barrera 2012). But on the whole, most of what we know about our profession as journalism educators are best-practice examples and graduate surveys, and most of what we do in our programs is trial-and-error. This may not be enough anymore.

This presentation will argue that we need a deeper understanding of journalism education, one that goes beyond applying practical experience: We need a theoretical understanding of the workings of our educational field as the groundwork for an applied research that could benefit professional journalism if we want journalism education to stay relevant (and to offer relevant answers to the questions posed by the rapidly changing market).
A first step towards this is to find a theoretical framework to describe the interrelationship of the two sectors that affect journalism education: The field of higher education on the one hand and the field of professional journalism on the other. The presentation will propose a model based on institutional theory (DiMaggio /Powell 1983, Greenwood et. al. 2002, Scott 2008) which is able to do two things: First, it can point out where many issues of journalism education originate (not least the classic “theory/practice” paradigm). Based both on organizational theory and different empirical research projects by the author over the past years, this model identifies the different principles at the basis of the two sectors and how they may affect planning journalism education programs. Second, it offers a model of institutional change which is able to describe the process (and the challenges) of educating for a perpetually changing market. The model is meant to point out theoretically sound entry points for our research on future journalism and its education.

**Keywords:** Education theory, theory and practice, Bologna process, journalism education, institutional theory.
Computational Thinking in Journalism Education

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Abstract:

Young Journalism School graduates everywhere are finding it difficult to get jobs in the traditional media institutions in the context of shrinking revenues from the advertising market. The online media are actually competing for advertising revenue with large services like Google and Facebook, services that deliver precisely targeted advertising messages by using automation and leveraging their popularity, without actually having to produce any content. There is considerable pressure from employers on young journalists to create content and also contribute to marketing via several social media platforms, as digital natives are perceived as being more tech-savvy than senior staff. Becoming self-employed by creating hyperlocal news or niche Web start-ups is a possible solution, but most graduates lack the skills, resources, confidence or commitment to try.

The journalist of the future is being redefined as an attention broker, as someone who is better skilled than others at detecting which factoid, piece of content or issue will engage the unknown network publics’ attention in the immediate time frame. Also, although quality content is still at the heart of the Journalism school approach, it is no longer as scarce on the World Wide Web as it used to be, and as such, it is increasingly harder to monetize. Journalism education needs to include new abilities and skill sets in the existing curriculum in order to train future journalists to take advantage of automation in data collection, information visualization, content aggregation and distribution.

Computational thinking has been defined in various ways over the past decade, but is essentially the ability to use the Computer Science way of thinking and apply it to solving all kinds of problems by making use of abstraction and automation.

Computational thinking is being pushed as a desirable skill in the early stages of education, but should also become an increasingly important item in the journalism curriculum. Critical thinking about media is important for journalists as it allows them a much needed independence, derived from the possibility of stepping outside one’s own frames and observing how reality is being constructed and interpreted. In a similar way, computational thinking might
allow journalists another type of independence – the ability to think about how information systems work, how content creators and users interact with them, how to use automation, how to customize the use of free open-source tools and resources to their needs without specialized assistance.

This paper will review the most important aspects of computational thinking and try to emphasize the most relevant ones for the future of journalism education, by looking at scholarship in the field and assessing abilities associated with computational thinking in the context of journalistic work, from topic identification, to data collection and interpretation, to information presentation and content aggregation and distribution.

**Keywords:** Computational thinking, automation, abstraction, data, journalism education.
Broadcast-online integration and long production cycles: a senior-year experience in Journalism School

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Abstract:
This paper explores an experience of collaboration between two courses in the first semester of the fourth (last) year of the bachelor’s degree in Journalism, and what it takes to increase the scale of the convergence process to include a third one. The initiative and the possibilities to develop it further are put in the context of integration based on the rhythm of work.

Practice in Television Production is based on a long cycle, as each group of students develops the short documentary during several weeks, whereas Radio Production is designed around the idea of daily cycles, which are repeated one morning every week, and Digital Media Editing encompasses two short-term tasks with pre-fixed topics, and a long-cycle project with a free choice of formats and topic, which can be related to the documentary.

Solidarios: ayuda que cambia vidas, the result of an informal collaboration programme, is a work by students from the classes of 2013-14 and 2014-15 (https://solidariosdoc.wordpress.com/). It was coordinated by the lecturers and instructors of Television Production, in which 21 teams of students (nine in 2013 and twelve in 2014) produced linear mini-documentaries on non-governmental organisations, and of Digital Media Editing, where 19 students in 2013, and 27 in 2014, chose to develop related online content. This work can be analysed from the perspectives of technology, organisation, professional skills, and content (Infotendencias Group, 2012).

Starting with technology and organisation, WordPress.com is used for content management and presentation. It is a clear winner in the aspects of cost, administration and durability. The downside is that to synchronise links to content with specific points in the timeline, a basic feature of more immersive web documentaries, a later stage of development is required, and it is unfeasible to do with student involvement within the course because of time constraints. The overall organisation of this work resembles that of collaborative
web documentaries, because of the number of content producers involved: instructions and examples have to be given so that participants will follow desirable models, even if they can come up with new ideas, too.

On professional skills and content, students get to think about the possibilities of a given topic in several platforms, and to develop them, while still acquiring the specific skills they need to in each of the courses. This is beneficial to them in the context of a highly fragmented study plan. Each platform is given its own purpose and complements the other one: video is used for telling linear and clearly structured stories, and online extras usually come in a variety of formats, adding depth, context and usefulness.

Finally, conclusions and proposals are drawn. Long cycles, along with a common topic, contribute to the success of cross-platform collaboration, so some changes can be introduced in the practice of the courses, such as to incorporate the short-cycle tasks in the Digital Media Editing course into the long-cycle project, or to create teams focusing on longer-term production in the practice of the Radio course, if it is going to be incorporated to the collaboration scheme in the form of a weekly show on the same topic.

Keywords: Media convergence, integrated journalism, journalism education, broadcast reporting, online news media, practice-based learning.
Participatory Journalism enrolls in the University

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Abstract:

A "digital-first" mindset has been implemented by many media in recent years. This business strategy is also concerned with measuring the interactions and promoting conversations between journalists and users. Engaging audiences is a key factor to survive in media business (Chisholm, 2010). The academia has also been concerned with these new practices. There are reference works that analyze the motivations of journalists to interact with the audiences and the emergence of new professional profiles (Singer et al., 2011), others review new professional routines in social media (Artwick, 2013), and question the quality of the content posted on social media.

Sometimes, gaps and errors in the messages are related to weak training of journalists, so it is pertinent to verify if they cover these new cognitive skills while they are at the university. Do journalism students receive an education adequate for this new context? Do future journalists receive ideas on how to motivate their audience to participate of this open journalism era? Do they know how to manage their online profiles or how to resolve a communication crisis via Twitter, Facebook or Youtube?

In this paper we analyze where and how subjects such as Participatory Journalism or Citizen Journalism and Social Networks can be studied in Spain. In order to identify strengths and weaknesses in the learning of social media management by new generations of journalists, we have applied quantitative and qualitative methodologies; we have analyzed all degrees in Journalism taught in forty Spanish universities and we have carried out in-depth interviews with twelve faculty members responsible for coordinating these classes. Although the European Space for Higher Education implementation has obligated to renew all Journalism curricula since 2010, this research reveals that nowadays few universities have given a greater prominence to audiences in their programs. This dissonance with reality widens the professional digital divide, and shows that the rational use of social media tools depends largely on self-taught journalists.
This study is part of the national research project “Active Audiences and Journalism: Innovation Strategies in Media Companies and New Professional Profiles”, funded by the Ministry of Economy and Competitiveness.

**Keywords:** Social networks, education, journalist, interactivity, quality content.
JPN, a teaching laboratorial experience on the news digital platform of Communication Studies in University of Porto

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Abstract:

JornalismoPortoNet is the news online platform launched in 2004 and it is the solely project that, since then, has been working in full time and without intermissions. This is a journalistic project and at the same time it remains a laboratorial experience for the journalism teaching within the academic logics. JPN relies on the experience of different laboratorial units and also it comes as a synergetic project of the four faculties that founded the initial grade in journalism and communication studies. It is a semi-professional organization that sustains the permanent feed of news; it has an editorial status; it has a defined editorial style and a legal registration as a periodical publication; teachers and editors have a certified professional journalist card. JPN’s internal organization is similar to other professional news newsrooms as well as journalistic routines and it is bound to the ethic and deontological principles of journalism. JornalismoPortoNet has a strong link to professional environment through the participation of renowned journalists that are usually invited to be the “editor for a day”. This experience is very effective for the working market to know the students skills and has very y good result in terms of the credibility of the University f Porto Communication Sciences degree. By the other hand, students tend to regard this opportunity as with great enthusiasm since they realize the importance of these practices. The University of Porto Communication Sciences degree has been trying, since the launch in 2000, to comprehend two main trends in journalism studies, the theoretical frame and laboratorial skills. The degree has a very inter disciplinary approach which is achieved by a study plan divided by the four faculties. Therefore, it has the classical humanities subjects, but also a large number of laboratorial hours, not only on journalism technics but also on informatics and design. This perspective puts this grade on the “innovative” mode that teaches students by doing, rather than opting for the classical model (Deuze, 2006). The classical approach tends to put establish a feeble link between universities and the journalistic field, remaining the studies disconnected from the realities of the working market (Adam, 2001).
Accordingly, JPN is the synthesis of the three year grade in journalism specialization and it has a very positive evaluation by students and, teachers and working market. Since the first graduation, year in 2004, students’ reports enhance JPN as a solid formation platform which is also recognized by media companies. In the final reports, students consider that it creates a “dialogue” between practitioners and newsrooms (Zamith et al, 2004). Our study presents the characterization of our laboratorial experience, the teaching results, and the validation in terms of learning from the student’s point of view, according to the final reports, the perspective of the “editors for a day”, the balance of senior students, all in all, a type of swat evaluation of JPN.

**Keywords:** JPN, journalism teaching, newsroom platform, laboratory.
Beyond Simulation: The Catalan News Agency – a unique project to bridge the classroom versus newsroom divide

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Abstract:
In recent years, journalism educators have made great efforts to adapt both curricula and teaching methodologies to the requirements of a rapidly-evolving profession. Despite this, the academy still faces resistance and certain obstacles, many of which seem to be systemic, such as the theory versus practice dichotomy. This article presents an educational experiment which goes beyond classic simulation models in an attempt to bridge such divides. This five-year instructional experience (2010-2014) has been geared towards the production of professional quality English language content for a publicly-funded news agency by undergraduate students at the Pompeu Fabra University in Barcelona.

The paper begins with an analysis of the internal workings of this project from its methodological design through to its execution as online English-language copy for an official news wire service from a university classroom. Case studies are used to diagnose the afore-mentioned disconnect between academic and professional criteria. This experience is then used as a blueprint to develop a universally-applicable model based on a fusion between the challenges of post-digital journalism, revamped classroom training techniques and the demands of the media companies themselves. The spin-off effects from this model allow the university and the media company to work together while respecting and empowering their respective interests. It attempts to link journalistic core competences to multimedia versatility, academic assessment to professional criteria and to bridge the perceived divide between the classroom-simulation model and the real-world newsroom environment. Also, this project also creates a role-changing effect as student trainees become representatives of a public institution and assume the corresponding corporate responsibility. Along with this new institutional profile comes the need to adjust the news content itself from its initial local/regional focus to a wider global scope. All these factors are put together in a dimensional model, which can be
extrapolated to other programs to measure their level of strategic positioning with regards to the competences and skills needed by today’s journalism trainees.

In sum, this article presents an educational experiment in journalism training which attempts to integrate the changes the profession, its practitioners and educators are facing. It offers an innovative teaching paradigm and an integrated learning experience which allows for the training of student reporters in order to fine tune their news production skills to the specific demands of agency journalism dynamics. Faced with multiple and simultaneous challenges, it has attempted to provide answers to complex questions regarding the skills and capacities needed by non-native undergraduate journalism students in order to supply professional standard, culture-sensitive, English-language content for a public online news agency from the J-school classroom.

Keywords: Journalism education, training, teaching methodologies, new curricula, internet, news agencies.
Glocalpressurjc, a newspaper for educative innovation

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Abstract

The newspaper "Glocalpressurjc" arises from a project of educative innovation “Redacción Digital en el Aula” since project launched four years ago in nine groups of students of Multimedia Journalism of the Faculty of Communication of the University Rey Juan Carlos.

The project is part of one of the research lines of this University, which consists of promoting independent student learning and promote their participation through active methodologies that foster the use of Technologies of Information and Communication in teaching. The main project methodology is constructivist, i.e. lead to more suitable conditions to an environment created especially for the development of the exercises.

The objective of newspaper “Glocalpressurjc” is still lead to more suitable conditions to create a working environment as similar as possible to the drafting of a professional online publication. In this way, it aims to be a platform where students can work out professionally as a journalist. The platform, which seeks to combine the local information with an informative approach to global character, has incorporated a new design and has expanded and significantly improved its functions.

The paper has the objective to present the significant platform upgrades, keeping the constructivist line that characterizes it. It describes the website qualitatively, contemplating its various publications and sections. Standing out are the obstacles overcome and new additions in an interface that takes full advantage of Web 2.0 resources.

Then, we will show the results of surveys on the assessment of the quality of the newspaper, given by the students. Finally a balance will take place on the experience of this innovation about teaching in journalism and its future challenges.

Keywords: Cyberjournalism, glocalization, constructivism, educative innovation
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