

Transmediations in the journalistic content output in specialized economic media

Transmediaciones en la producción de contenidos periodísticos especializados en economía

As transmediações na produção de conteúdos jornalísticos especializados em economia

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ABSTRACT

Transmedia has caused journalism to revise its work to connect with the new media reality. This article presents the results of the exploratory research conducted on three Chilean media specialized in economics (MSE). Through the analysis of the infrastructure of each media we identified the transmediations present in their contents, as well as their distribution capacity. The analysis of the information content in the so-called 'Cascada Case' showed that the multiplatforms have a low level of transmediation resulting from the organic dynamics of the media environment, thus suggesting that multiplatform media should be more proactive with audiences, to get them involved with their contents and the critical issues of society.

Keywords: transmedia journalism, storytelling, media convergence, economic journalism, mass media.

RESUMEN

La transmedialidad ha provocado que el periodismo revise su quehacer para conectarse con la nueva realidad mediática. Este artículo presenta los resultados de la investigación exploratoria realizada a tres medios de comunicación especializados en economía (MEE) de Chile, donde mediante el análisis de la infraestructura de cada medio se identificaron las transmediaciones presentes en sus contenidos, así como de su capacidad de distribución. El análisis del contenido informativo en el denominado 'Caso Cascada' evidenció que las multiplataformas presentan un bajo nivel de transmediaciones resultante de la dinámica orgánica del entorno mediático, lo que sugiere que los medios multiplataforma deben ser más propositivos con las audiencias, para lograr involucrarlas con sus contenidos y con temas críticos de la sociedad.

Palabras clave: periodismo transmedia, periodismo económico, convergencia mediática, medios de comunicación multiplataforma, medios de comunicación económicos, participación de las audiencias.

RESUMO

A transmídia fez com que o jornalismo revisasse seu trabalho para poder se manter relevante na nova realidade midiática. Este artigo apresenta os resultados de pesquisa exploratória aplicada a três meios de comunicação especializados em economia no Chile (MEE). Para isso, este trabalho teve que entender a infraestrutura de cada meio de comunicação para poder medir a eficácia de penetração entre a população. Esse exercício permitiu que a transmídia presente nos temas noticiados fossem compreendidas, como no "Caso Cascada". A observação deste caso fornece evidências de que meios multiplataforma apresentam baixo nível de uma dinâmica orgânica de transmissão. O resultado aponta que o jornalismo convencional deveria ser mais proativo com sua audiência para poder envolvê-la mais nos processos de fabricação de notícias, o que poderia resultar em maior debate público sobre os meios e seus pontos críticos.

Palavras-chave: jornalismo transmídia, jornalismo econômico, convergência midiática, meios de comunicação multiplataforma, meios de comunicação econômicos, participação das audiências.

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INTRODUCTION

In the world of journalistic communication, the emergence of a new technology has caused important changes in the way the media tell their stories to the recipients through the different platforms that integrate their structures. With this logic, print, radiofrequency and the internet as mediums and extensions (McLuhan, 1964) of our communicative faculties, together constitute a new ecosystem of the so-called media ecology (Scolari, 2015). In this ecosystem its components operate in a convergent way (Jenkins, 2008) and in it the content flows have the capacity to circulate through different media and communication platforms. Such media reality poses a new challenge to journalism, concerning the way of producing information and interacting with audiences.

This suggests that today the media, as an organization, must be observed both individually and in the whole of the multiplatform. This task will allow the analysis of content flows and adaptations facilitated by the conditions of the circuit, as well as the practices of the recipients who develop different skills, levels of participation and narrative creation regarding the subject given to them (Jenkins, Ford & Green, 2013).

In the dynamics described, the contributions of the audience have the potential to materialize forms of collective intelligence (Levy, 2004) through the empowerment exercised over the various digital social media of Web 2.0, which have given it the freedom to create, edit, publish, share, interact and collaborate. A set of practices that also occur as natural, spontaneous, in continuous motion and growth at the speed and facilities provided by technological innovations in the field of Information and Communication Technologies (ICTs) (Cabero, 1998).

Considering such reality, in recent years, journalism has been the object of research in order to define and characterize the narrative forms that reside in this thematic line of convergent phenomenon here mentioned. Thus, in this article we have examined the casuistry, in order to determine viable practices and logics of production of stories according to the reality of both the media and the consumers of today.

On the other hand, in this study it has been considered that in an effort to reach the different segments of the audience, the media have tended to occupy different media spaces through robust multiplatforms of content

distribution. Such a phenomenon was identified in the media specialized in economics, where the narratives that operate in the convergent process could play an important role for the recipient, in improving the comprehensibility of the economic reality and how it can encourage the participation of audiences through the design of proposals based on immersion (Rose, 2011).

THEORETICAL FRAMEWORK

Multi-platforms allow the transmedia storytelling, understood as those stories assembled and told through different media, platforms, logics and substances that characterize and compose the convergent ecosystem (Scolari, Jiménez & Guerrero, 2012). These narratives have, as a second element, the participation of the audience, which, through their interaction or collaboration (Pratten, 2011), adopts a condition of receiver that is not limited to consuming, but rather assumes "the task of broadening the narrative world with new textual pieces" (Scolari, 2014). In journalism, the contributions of this audience, with their use of media diversity to create meaning, help to inform in the best way possible (Ford, 2007).

In this last line, the journalistic constructions are sensitive to the synergy and hybridization between the surrounding elements in the physical and digital environments, therefore, of their mediums and stories, in whose content realities and fictions are intertwined. This allows us to glimpse a new aesthetic of the media products in which the events of the real world are recreated and characterized. As for consumers, they pursue fragments of stories in different media, while interacting with each other based on debate, sharing and collaboration. These dynamics support a depth of experience that stimulates consumption (Jenkins, 2008) and characterizes what is to be known as transmedia journalism (Porto & Flores, 2012).

In the transmedia, journalism, as a narrative construction, should not be confused with the mere distribution of identical content through the multiplatform (Renó & Renó, 2017), or with a crossmedia production, seen as parts of a story told in different mediums and for whose understanding it is necessary to consult it in its entirety (Costa & Piñeiro, 2012). Instead, it will be understood as an elaboration that may imply processes of the two above mentioned, but in which each

fragment maintains narrative independence and full meaning regarding the global narrative, and where the producer's action and the spontaneous productive activity of the prosumer¹ entail the narrative expansion of the story (Scolari, 2013b).

In this context, it is necessary to specify that, in this research, the concept of platform can be understood as "sets of technologies (hardware, software and interfaces), uses, business models, etc., that support and/or constitute different types of social exchange" (Fernández, 2016, p.75, in reference to Van Dijck, 2016).

Likewise, journalistic content is conceived as an account of events expressed through image, text, audio, video and other expressive substances², enriched by the interactive logic of the digital medium, which are narratively developed from journalistic genres, defined as modalities of linguistic creation (Martínez-Albertos, 1978). Some of these genres are news, chronicles, reportages, columns of opinion, editorials, reports, profiles, interviews and infographics, among others, emerged from the new technologies and their hybridizations between media, substances and genders, such as news-gaming (Scolari, 2013a), hybridization between news and video game, newsanimation (Montoya, 2013), or interactive documentary (Liuzzi, 2015).

The genres are used by the media to disseminate information, which recreates facts that are estimated to be of interest, relevance and proximity to consumers. In this way, journalistic content, such as non-fiction construction (Gifreu-Castells, 2016), can be distributed through different media and platforms according to the composition and mediums that support them.

It is important to note that the actions of the prosumers in the framework of a culture of participation are independent; they react differently to the story, by creating and sharing by the medium they use the most. These participations can take place from the most elementary to the most complex; that is, its expansions can range from simple or very well argued texts to audiovisual, sound or digital productions, among others, even achieving to create new subject categories, as prodesigners (Hernández-Serrano, Renés-Arellano, Graham & Greenhill, 2017), whose greatest potential is in the generation of collaborative content and content curation.

Since the appearance of the Web 2.0, the participation of the recipients in the journalistic constructions is a fact (Briggs, 2007), to the point that they can be those who adopt the role of journalists and generate their own content, as a reaction, alternative or complement to the media. These practices are known as participatory journalism (Bowman & Willis, 2003), or as citizen journalism (Espiritusanto, 2011). They are interpretations of the activity of the audiences towards journalism that show how they have participated in the construction of informative messages. This occurs independently of any questioning of the journalistic union about its denomination, or about the professional competences suitable to achieve a quality work developed through rigor in the reporter's exercise and in the assignment of meaning that describes and measures the journalistic added value (Pellegrini, Puente, Porath, Mujica & Grassau, 2011).

Economic journalism has to be understood as a specialty of journalism focused on reporting on events related to the economy, which includes finance, banking and the stock market, among others more recent, such as information on business, sustainability, technology, innovation and entrepreneurship. These are data that need to be analyzed and interpreted to understand the national and international economic state (Calvo, 2011), trying to overcome the problems of language and terminology that may make it difficult to understand and to approach audiences (Arrese, 2003).

METHODOLOGY

The investigation was oriented to determine how the transmediations are presented in the media specialized in economy, taking as a base those that have the newspaper as a medium of daily publication. For a case study, a qualitative methodology was chosen, which allowed a description of the elements under analysis. In this line, a group of media was selected, aiming to identify and characterize the transmediations presented by the journalistic constructions of the multiplatform, based on the elaborations done to topics of relevance in the media specialized in economics. This exercise was developed in light of the concepts and characterizations of researchers from economic journalism and transmedia journalism.

The objective of the study synthesized in this text was to answer the following questions:

- Do the media specialized in economics (MSE) have the multiplatform media infrastructure necessary to create transmedia products?
- Which transmediations are evident in the products of specialized media?

To select the media that would participate in the study sample, three criteria were considered:

- The list of Chile's economic media should be in line with the categories deduced by Ángel Arrese (Teruel et al., 2009, p.237, citing Arrese, 2004), who explains that depending on the degree of specialization of the environment, three types of economic press³ can be identified, depending on the extent of coverage, themes, the depth of the journalistic treatment and the fundamental recipients. After analyzing the interests of the project, it was decided to choose media in the level 2 of this classification, which describes specialized media, excluding the general media and those directed to specific segments of the industry.
- The second criterion sought to identify the media whose coverage in Chile was of national scope, since this presupposes the possession of sufficient human and financial resources to develop transmedia experiences for a large number of people.
- Finally, it was essential that the media in the sample had more than one media platform enabled for content distribution and that they had the newspaper as a participant medium, given the historical presence of this format in the economic press.

After applying the above filters, of the ninety Chilean media reviewed in August 2014, including radio, print press, television and internet, three media that met these criteria were identified: *Diario Financiero*, *Diario Estrategia* and *Diario Pulso*.

Subsequently, through the technique of direct observation on paper and on the screen, we initiated

a review of the unit of analysis relative to the media structure of the three media in the sample, using tabs that allowed the information to be ordered with the following categorization:

- **Nature of the media:** corresponds to the analogical or digital media scenario from which the media comes.
- **Platform:** physical or digital surfaces suitable for publication and management of media and content (print, radio, television, the web, social media, email, digital paper, among others).
- **Type of media:** it refers to the type of specific media that operates on the platform, such as magazines, newspapers, television program, radio program, social network, wiki, microblogging, blog, cybermedia, newsletter, newspaper digital printed version, RSS⁴, etcetera.
- **General characteristics:** description of details that outline the practices of use and application of each media.

With this instrument, all the mediums found in each multiplatform communication media were recorded, a reading that can be found in the section 4.1 of the results.

In order to identify transmedia practices in the MSE, two activities were essential:

1. Identify and analyze a journalistic case on the platforms identified in each of the specialized media.

To this end, one journalistic content was selected to limit the field of observation, based on the following criteria:

- a. Content current in the economic situation of Chile
- b. High relevance
- c. Of public interest
- d. Of national scope
- e. Covered by the media of the sample
- f. Distributed through the media platforms of the sample

According to the above characteristics, the content chosen was the 'Cascada Case', as was called in the

Chilean media the dispute investigated by the Superintendence of Values and Insurance (SVS) between the major shareholder of companies in the field of fertilizers, where the Money Fund Administrators and the Pension Fund Administrators (AFP) are minority partners. These denounced the majority partner for having been affected in the transactions of sale of shares below the market value to other companies also controlled by the majority, which again recovered them for the initial partnership, but at a higher price. A scandal of national order, which involves the money of the Chilean pensions.

Findings related to this point are described in section 4.2.

2. To establish a relationship between the content found (elaborated by the media and the audience) and the principles of the transmedia applied to journalism (Moloney, 2011; Scolari, 2013b), to make obvious the transmediations found. This does not mean, however, that the absence of one or more of the principles values eliminates the character of transmedia of the identified subject, or that, on the contrary, the presence of only one of them proves its condition of transmedia.

The principles are:

- a. **Expansion:** refers to the viral potential of a content and the motivations that the reader could have to share it. The most concurrent contents may be those that have a special value related to the highly novel, the useful or the positive or negative affectation in the interests of the reader, his thinking or his social group.
- b. **Exploration:** supposes the delivery of information, tools and references by the media so that the consumer can examine in detail the contents and other material that are relevant to understand the fact.
- c. **Continuity:** editorial coherence and credibility in stories is a factor that affects content in different media and platforms, and involves the coordination of a team of journalists and producers to approach different issues of a story with a single editorial criterion.
- d. **Seriality:** trait related to the construction of significant fragments of a journalistic coverage, able to maintain the attention of the audience on the subject treated. For this case, serialization is determined by the appearance of new facts, analyzes or reactions of public figures.
- e. **Diversity and points of view:** it refers to the inclusion of several journalistic sources, where it contemplates the action of remixing or reusing previous contents. Likewise, it is possible to consider the content produced from citizen journalism as part or complement to the media proposal³.
- f. **Immersion:** immersing in a story is the answer to a tacit and tempting invitation to live the story, compromising the emotions of the audience. The immersion includes narrative styles that generate high expectations and forms of interactive communication between content (media) and audience, which leads to full knowledge of what is told.
- g. **Extrapolation:** it alludes to the possibility of drawing from the narrative universe practices, objects and aesthetics to articulate them in everyday life. In journalism, these elements are shown as supporting actions by the audience to finance journalistic research projects under the model of crowdfunding (collective microfinance), which would not normally be promoted by a mass media. And on the other hand, the extrapolation refers to the way in which the audience can reuse for their daily life what is done in journalism and is said in the content.
- h. **Real world:** the stories in journalism are real, and in reportages and documentaries they offer the best way to expose in an extended way the nuances and complexities of the facts and contexts. Its planning is materialized in the design of an experience in which the consumer will navigate.
- i. **Inspiration for action:** this principle implies a capacity for persuasion that leads the audience to intervene with concrete actions in the solution of the real problems raised in the story.

The relationships analyzed will be addressed in section 4.3.

RESULTS

PLATFORMS IDENTIFIED IN THE MEDIA SAMPLE

The newspapers chosen for the study have an internet presence. They use the web, social media, email, content syndication and mobile applications to distribute their information. Many of these contents are presented as exact replicas of the printed version (Rey & Novoa, 2012), some with certain adaptations, with last minute contributions or with multimedia complements.

The review found that, in the physical area, all the media in the sample have printed newspapers and that, in this area, *Diario Estrategia* and *Diario Financiero* conduct activities in situ⁶. In the digital media, they all have implements for desktop screens and tablets. *Diario Financiero* and *Diario Pulso* have exclusive versions for smartphones.

The above allows to establish that the media infrastructure of the sample is homogeneous, except for some events performed in physical spaces in academic or business contexts. Given these media conditions, it is possible to affirm that the economic media are able to mobilize transmedia experiences because they have different platforms and mediums that allow them to construct and manage stories in different ways, according to the expressive possibilities of each one of them.

Emphasizing the digital platform, it was observed that the three newspapers analyzed have the same digital media for circulation of contents: website, digital paper, social media, mobile versions, RSS (syndication of contents) and newsletter (electronic mail), which shows an interest in penetrating these spaces in search of new opportunities to inform and obtain benefits through the audiences that are their users. The technical characterization of content of each of the digital media identified was as follows:

- On the web, each media has content management systems (CMS) for the management of information in its different formats. In this system, or through mobile applications, the replica versions are integrated into what the media must define as digital

paper, interactive applications where the information consulting experience emulates paper, respecting, or also enriching at a multimedia level, the layout of the printed version.

- The most popular social media are microblogging Twitter, the Facebook FanPage and YouTube video channels to support or complement the TV sections. Storify allows to create stories or timelines from other social media posts. It is very common to use for the coverage of events in development or online specials.

By September 2014, the Twitter accounts of the media were the ones with more followers (*Diario Financiero* had 74,270, *Diario Estrategia*, 35,079, and *Diario Pulso*, 25,750). Facebook is the second medium with more followers (*Diario Financiero* had 65,971, *Diario Estrategia*, 10,691, and *Diario Pulso*, 3,824). YouTube presented a low level of subscribers (*Diario Financiero* had 782, *Diario Estrategia*, 9, and *Diario Pulso*, 230).

Accordingly, Facebook and Twitter rank as the largest audience concentrators. This allows us to argue that there is a potential audience in formation to mobilize transmedia strategies that involve their direct participation.

Regarding mobile technology, apps and adaptive web are intended to provide access to digital paper, deliver complementary multimedia material and enable the consultation of the multimedia information agenda in a light way, adapted to the screen of the device, as well as the delivery of financial figures in real time through integrations between infographics and databases; in simpler cases, they are used as direct access to content on the website.

Alternatively, for mobile devices the media create very lightweight parallel web versions that are called through a URL that replaces the subdomain 'www' with 'm.' (e.g., <http://m.pulso.cl>). These versions are usually activated by recognizing that the query source is a mobile.

In the observation it was found that *Diario Pulso* has versions for Android, IOS (Iphone and Ipad), BlackBerry and versions adapted for mobile (<http://m.pulso.cl/> - <http://ipad.pulso.cl/> - <http://iphone.pulso.cl/>). In the



Figure 1: Digital media present in the multiplatform Pulso

Source: Own elaboration from the capture of images from different devices and media.

case of *Diario Financiero*, two applications were found: one informative (Newspaper App) and another for statistical data (Markets App), as well as the adaptable version (<http://df.cl/>). No app was found for BlackBerry. *Diario Estrategia* only has an application for Ipad and an adaptable web version (<http://m.estrategia.cl>).

Other digital mediums covered by the media of the sample are newsletters and content syndication systems (RSS). In the first case, the media usually send the most prominent headlines, endowed with hyperlinks directed to the specific web page where the content rests and, in the second, the headlines, summaries or initial fragments of the body of the text are made available to subscribers.

The interfaces of the digital media types described above are shown below, as reference, from the structure of *Diario Pulso*.

THE ‘CASCADA CASE’ ON SPECIALIZED MEDIA PLATFORMS

Each media company has its own editorial criteria to provide coverage and assign meaning to the information it produces, but in general, variables such as relevance, editorial agenda, costs, time and other resources are what influence the way as the journalistic product will be deployed in each media.

As indicated in the methodology, the ‘Cascada Case’ was chosen with the purpose of filtering in the different media all the information related to the fact to which it alludes. This led to a case analysis of the information universe constructed by each media of the sample.

In the verification performed on each of the platforms used by the media, the practices described below were identified.

BRAND OF THE SOCIAL MEDIA (Type of social media)	CHARACTERISTICS	<i>Diario Estrategia</i>	<i>Diario Financiero (DF)</i>	<i>Diario Pulso</i>
YouTube (Videocast)	Account name	DIARIOESTRATEGIA	DFTV	PULSOTVCHILE
	Type of contents	Expert analysis	Interviews with experts and news stories.	Editorials and notes of the Cascada Case for the PulsoTV section.
Twitter (Microblogging)	Account name	@EstrategiaCl	@Dfinanciero	@pulso_tw
	Sharing of website links	YES	YES. Not all links of the topic are published, only the most relevant.	YES
	Sharing of channel video links	YES	YES	YES
	Sharing of quality images	YES	YES	YES
	Use of associated hashtag as part of the text	NO	YES. #Cascadas and #LarainVial	YES. #Cascada
	Other practices	N/A	N/A	Publications of journalists are retweeted.
Facebook (Social network)	Fanpage name	DiarioEstrategia	DiarioFinanciero	PulsoChile
	Sharing of website links	YES	YES. Not all links of the topic are published, only the most relevant.	YES. Not all links of the topic are published, only the most relevant.
	Sharing of channel video links	YES	YES	YES
	Sharing of quality images	YES	YES	YES

Table 1. Characteristics of social media in the sample

Source: Own elaboration based on the results obtained in data collection sheets.

In analogous media

In the newspapers, we identified articles of various journalistic genres elaborated throughout the 'Cascada Case' and their configuration in different sections, which implies a different approach in the emphasis and the perspectives of the subject. It was also noted that *Diario Estrategia* and *Diario Pulso* created special issues in this regard. In this sense, it is evident that the media kept coverage on the case, but only two of them made greater efforts to give a more prominent

and special treatment to the information. The subject did not transcend to on-site scenarios.

In digital media

Website. On the media websites, articles generated exclusively for the digital media were published, as well as content replicated from the printed version. In all cases it was evidenced that the published contents were equipped with digital devices that allowed to directly share the article in the networks from the

website. The social networks enabled with these devices in the three media were Facebook, Twitter and Google Plus. In addition, it was possible to appreciate that these had areas of text for the user to have an opportunity to comment.

With the previous reading it is observed that the most versatile medium for delivering content is the web, since it manages to integrate the production of the printed version, to generate its own and to articulate the one that will be distributed through the mobile devices and forms of visualization that are based on html language. In the case of *Diario Pulso* there is a use of the information recorded in the database, with which through an API⁷ it is possible to make new ways of presenting the content in a single space dedicated to the topic. Likewise, this shows the interest of the media to provide their product with tools that allow the user to manage the content in networks.

In social media

The above table shows that social media allows the media to distribute their content in this way and foster a direct relationship with the audience. In this regard, the most used media are Twitter, Facebook and YouTube.

YouTube, for its ability to publish, broadcast, reproduce, share and embed⁸ audiovisual material, becomes an important audiovisual resource that allows media to manage specific content, such as interviews, expert analysis, news and editorials.

In Twitter, as is also illustrated in Table 1, the content sharing logic and URL referencing are the most concurrent practices, but only two of the three media analyzed evidenced attempts to reference, propitiate or join a scenario of dialog through the use of hashtags; and only one, of involving the journalist as the protagonist of the information action, mentioning it in its messages or retweeting his contributions.

As in the previous microblogging, the table shows that in the social network Facebook the media have created FanPages through which they tend to share links and multimedia material, which have low levels of interaction (likes or comments) regarding the number of subscribers in their accounts.

In other digital media

Through the analysis of each of these mediums it is possible to have, until the moment, an accurate idea about the existence and practices of use exerted by the mass media in their platforms.

MEDIUM	CONTENTS CHARACTERISTICS	<i>Diario Estrategia</i>	<i>Diario Financiero (DF)</i>	<i>Diario Pulso</i>
DIGITAL PAPER	Location	www.estrategiadigital.cl (Acceso pago)	https://www.df.cl/papeldigital/ (Acceso pago)	http://epaper.pulso.cl/ (Acceso libre)
PRINTED VERSION	Editions that mention the Cascada Case.	Yes	Yes	Yes
NEWSLETTER	Sending of headlines	Yes	Yes	Yes
RSS	Sending of headlines	Yes	Yes	Yes
MOBILE			Includes short news in the Markets App. All digital paper versions are included for subscribing users.	The IPAD version visualizes the printed edition, but adds multimedia elements. In the other versions for mobile the headlines of the web are published and in the home page they are complemented with a summary.

Table 2: Characteristics of other digital media present in the media of the sample

Source: Own elaboration based on the results obtained in data collection sheets.

THE TRANSMEDIA PRINCIPLES IN THE ‘CASCADEA CASE’

The principles transmitted in the selected case study were associated with different realities, which were identified in the media.

In the case of the expansion of journalistic stories, specialized media tended to distribute content across all their available platforms and, of course, social media, as a space for interaction. In the case of Twitter, the media tends to share the headlines, sometimes submitting them to rewriting or replacing words with a hashtag (e.g. #cascascada #casocascadas), accompanied by a shortened link; occasionally a mention is included to the (@journalist_name) to point out to the author.

As for images, depending on the importance of the information a photograph is included. The interactions under the logic of retweet and responses are very few, but do not rule out expansions made from the media after the user has consulted the content motivated by a tweet. The information of the case is also expanded

through graphic pieces, audiovisual reinterpretations, infographics and other elaborations on behalf of the user. With this in mind it is necessary to emphasize the hashtag function as a connector device for themes and as filter for related content.

In Facebook, the distribution dynamics of the media is similar to that of Twitter, since the article link, composed of title, subhead and image (photo, figure or image of the cover of the newspaper) is published in the middle. The video on Facebook is one of the resources most promoted by the media to deliver advances in the information agenda. They often have many reproductions, but few interactions, suggesting a low interest of the audience to expand the story from the experience offered by the media.

As far as the exploration principle is concerned, the intention to offer specific products that manage to facilitate this option beyond the use of the search engine is very scarce. However, there is the case of Pulso.cl which, using an API, extracts from the website database the

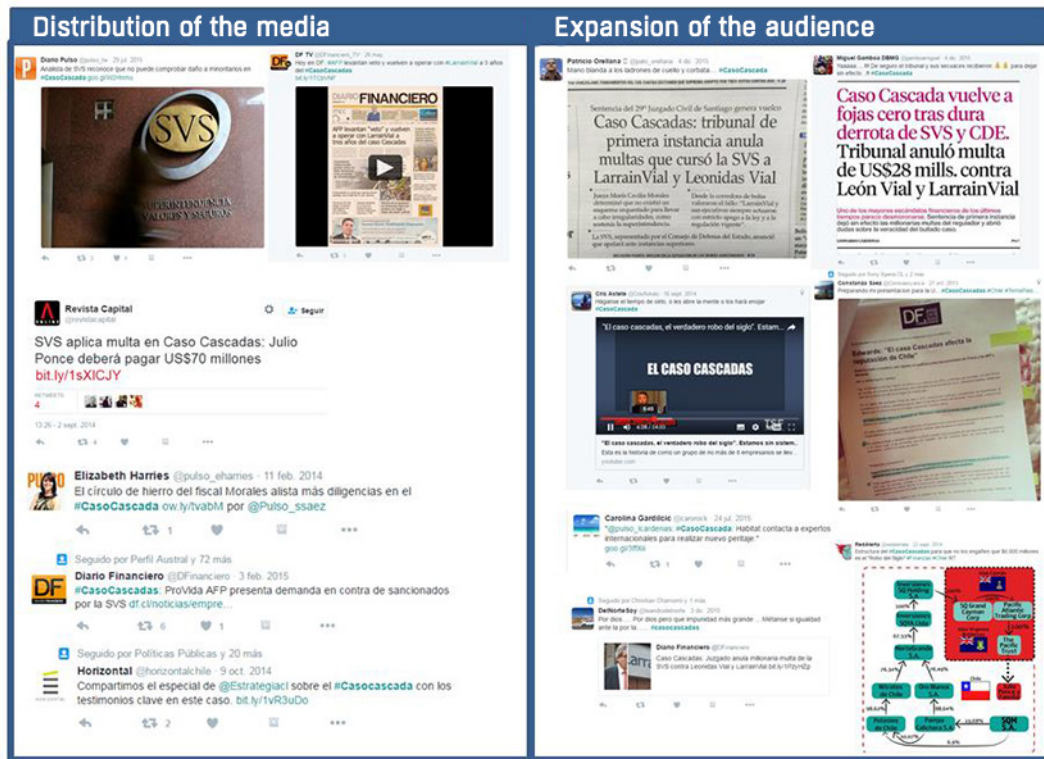


Figure 2: Twitter content published by the media and forms of the expansions made by the audience.

Source: Own creation based on the screenshots made to the Twitter accounts of the media and the hashtags of the users related to the ‘Cascada Case’.

records that feed the special web, making that space automatically feed as new content is generated.

Regarding the principle of diversity and points of view, the media of the sample maintain a scheme where the protagonist is the discourse of the media and the sources that consult from different sections of the media, a diversity that is enriched as they add new content and concentrate on digital specials. However, the media do not publish user content constructions around the subject.

In the media of the sample it was observed that the principle of continuity becomes notorious when the contents maintain the editorial line, since it is the same content of the web that circulates through social networks.

In terms of seriality, it was observed that the newspapers *Diario Estrategia* and *Diario Pulso* opted to give a more dedicated treatment to the 'Cascada Case' than *Diario Financiero*, generating special editions in paper and digital with all the information related to the theme, with the aim of concentrating the attention of the audience on the investigated issue in a single space.

Both immersion and extrapolation are principles that are not evident in content initiatives that explore new narrative ways to improve the interaction and comprehensibility of information and, moreover, help to make visible its influence in the daily practice of the consumer.

The real world, as a principle, seeks to show the complexity and nuances of reality. The media tell stories mostly in text and photography, with a low commitment to experience other possible narrative forms in their convergent infrastructure. Likewise, the inspiration for action –understood as an individual or collective activity that is propitiated from the media– is difficult to track, as it is not controlled by the media in the context of a transmedia experience susceptible to measurement.

CONCLUSIONS

It was observed that the media specialized in economics have a multiplatform infrastructure sufficient to circulate journalistic contents in analog and digital spaces, which means the existence of a fertile ground for the development of transmedia stories. One conclusion

that can be drawn in this regard is that the specialized media technically have the possibility of experiencing new ways of telling the complex phenomena of the economy through creative and binding narratives close to the daily reality of the audience, without sacrificing rigor and depth, as they have a background capable of balancing the stories and figures. This, in turn, argues that the challenge lies in the journalistic skills and the dynamics of permanent experimentation, which, likewise, the media demands itself.

This structure also shows that the newspaper continues to be an important protagonist in the media ecosystem, an actor from which the greatest journalistic elaborations emerge. They find in information and communication technologies a powerful ally for the distribution of content and its complementation with narrative constructions based on multimedia, from where they enable instruments that facilitate communication and exchange with audiences.

Through this research it was also possible to establish that transmediations in the economic media correspond to typical manifestations of an organic dynamics raised by the natural effects of the media convergence. Such manifestations may have a high level of consumption, but show a low participation, suggesting that the media use their platforms for the distribution of content under the operational logic of the traditional media company, but not for the articulation of experiences through which the participatory action of the audience is encouraged and managed. "If the consumption of news is one of the ways and means of connecting citizens with reality, the challenge is to increase interest in online media and promote the effective involvement of different users in a true global conversation of news" (Hernández-Serrano et al., 2017, p.85).

Therefore, the idea of thinking in transmedia to create transmedia is a prevailing in the skills of the journalistic work teams that must be developed within the newsrooms, not only in what concerns the narrative production, but also on how the contribution that prosumers think and reflect through their constructions is promoted and recovered by the media. This is an exercise that involves expanding knowledge about the media, their properties and possible hybridizations, as well as the characteristics and habits of audiences.

With the above, we can specify that to make a full transmedia exercise, it is fundamental to design experiences that involve the potential of the media infrastructure on relevant and complex issues that merit the investment of human and economic resources. In this sense, the 'special' type constructions found in the media turn out to be the journalistic product that comes closest, in the beginning, to what would be an experience from the narrative point of view, in the sense that it is capable of recovering the previous information and integrate it with the new ones in a single scenario.

In the construction of these specials, in particular the digital ones, the databases and the developments of APIs are essential to reuse and to reconfigure the information of different forms and in different interfaces, reducing by this way the levels of redundancy and repetition of data. This was evidenced in the case of *Diario Pulso*, where the information generated for a particular section simultaneously was present in the special. Such dynamics allowed that the special as a unit did not lose momentum and acquired the character of repository on the treated journalistic subject.

In this same line, the economic media process and interpret data that change according to conjunctures of different order. For that reason, it would be very valuable for the media to develop interactive narrative forms (infographics, games, chronologies, filters or search engines) that allow them to illustrate their content, with the possibility that prosumers, according to their qualities, make their own configurations and reinterpretations that lead to new readings that are easily integrated into the offered experience.

It is essential to allow immersive proposals in these specials, analogous or digital, designed to encourage participation, to improve the understanding and appropriation of information, and where the contributions of the audience have the possibility of being shared in

a visible way, maintaining a clear differentiation with what the media produces. In these exercises, mobile devices and social media play a decisive role, being reconceived as instruments for the management of participation, conversation and the construction of meaning in the media.

It is necessary to remind content producers that in these constructions it is important to take into consideration the characterizations that outline the transmedia and to use them as references –not as requirements– for the design of the experiences, since they propose ways of relating between media, content and audience.

According to all the elements pointed out in this case review, it is necessary to emphasize that the value of this exercise lies in that the transmediations in the economic information are not created by decision, but are due to natural causes of the media environment; and also to emphasize that it is the experiences and their different designs that are able to motivate, channel, contain and take advantage of the qualities of each of the participants in them. Therefore, the experiences are an editorial decision that breaks with the traditional schemes of information and is concerned to take into account what the talent of its audience, as a community and intelligent collective, is capable of contributing to the critical problems of the economy and society in general.

Along with the above, it is pertinent to emphasize that in the exercise of recovery and integration of the production of contents by the audience, the journalist has greater challenges, since, from his knowledge and experience, he should make greater efforts in the observation, monitoring and validation of such contributions, in order to find new angles that allow enriching the journalistic construction and, at the same time, counter any ill-intentioned interest of manipulating or distorting the reality of the facts.

FOOTNOTES

1. For Jenkins and Scolari, the prosumer is a consumer who, thanks to the digital media, cooperates with his own productions in the narrative expansion of the stories that he consumes.
2. In his works *Musas y nuevas tecnologías* [Muses and new technologies] (2002) and *Narrativa hipermedia y transmedia* [Hypermedia and transmedia narrative] (2012), Isidro Moreno speaks of expressive substances to refer to still, moving, sound and typographic images.
3. As explained in the document, the first level corresponds to the sections of economy and company in the general press whose audience is wide and heterogeneous. The second corresponds to press specialized in economics, whose

approach is technical and rigorous directed to expert audiences. And the third includes specific publications created by and for professional and technical groups around some specialized economic activity.

4. RSS (Really Simple Syndication): It is a system of syndication of contents that allows the automatic distribution of these to applications denominated "aggregators" or "RSS readers". These programs are available on the web or on mobile devices. Thanks to this service, the user can concentrate in a single space the news that are generated from different sites and from the moment the content is made public in the media.

5. Scolari poses as a question the possibility of investigating the ability to reach new audiences or recover the lost through a construction with these characteristics, as well as to analyze the gain that could include the inclusion of audiences in the editorial politics of the media.

6. Pedagogical experiences (workshops, congresses, seminars, conferences).

7. It is an Application Programming Interface (API) that allows to connect resources, libraries or database records from one system to another.

8. Embedding means to embed one thing into another. In the context of the web it corresponds to an html code that refers to a content published in a social media, which is provided by the same media, and which can be embedded in the html code of another web. For example, with this code one can view a video stored on YouTube, from a web or another social media.

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