

The diffusion of transmedia news and the expansion of the informative prosumer: between transmedia journalism, multiplatform, and crossmedia

La difusión de la noticia transmedia y la expansión del prosumidor informativo: entre el periodismo transmedia, multiplataforma y crossmedia

A difusão da notícia transmídia e a expansão do prosumidor informativo: entre o periodismo transmídia, multiplataforma e crossmídia

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ABSTRACT | In recent years, the logic of transmedia storytelling has been applied to journalism, opening up a new practical field that has fostered the growing interest in analyzing transmedia news. However, few studies have focused on identifying how, on the one hand, journalistic franchises use multiplatform, transmedia, and crossmedia to disseminate reporting, simultaneously that, on the other hand, the reading itineraries of audiences and the user-produced content shape, reframe and remix these contents. The aim of this research was to find out how do media and platforms behave and interact with transmedia reading and user-generated content in a news story disseminated on a daily basis in order to reconstruct and resignify the meaning of the event. Based on a mixed method, combining statistics with virtual ethnography and documentary review, a case study was analyzed, a significant example of transmedia reporting considered as a whole with its context of expansion and participatory growth. In the results, it can be observed how the mass distribution of the medium branches out and simultaneously spreads across the platforms, to be experienced by audiences and resignified by the prosumer.

KEYWORDS: transmedia news, transmedia storytelling, multiplatform journalism, crossmedia journalism, transmedia journalism.

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RESUMEN | En los últimos años, las lógicas de la transmedia storytelling se han aplicado al periodismo, abriendo un nuevo campo práctico que ha impulsado el creciente interés por el análisis de la transmedia news. Sin embargo, pocos estudios se han centrado en identificar cómo, por una parte, las franquicias periodísticas usan la multiplataforma, la transmedia y la crossmedia para difundir reportajes, simultáneamente que, por la otra, los itinerarios de lectura de las audiencias y los contenidos que producen los usuarios dan forma, reenmarcan y remezclan estos contenidos. El objetivo de esta investigación fue conocer cómo los medios y las plataformas se comportan e interactúan con la lectura transmedia y con los contenidos generados por los prosumidores en una noticia que se difunde día tras día para reconstruir y resignificar el sentido del acontecimiento. Con un método mixto, que combina la estadística con la etnografía virtual y la revisión documental, se analizó un estudio de caso, un ejemplo significativo de reportaje transmedia considerado como un todo con su contexto de expansión y crecimiento participativo. En los resultados se observa cómo la distribución masiva del medio se ramifica y se expande simultáneamente a través de las plataformas, para ser experimentada por las audiencias y resignificada por el prosumidor.

PALABRAS CLAVE: noticia transmedia, narrativa transmedia, periodismo multiplataforma, periodismo crossmedia, periodismo transmedia.

RESUMO | Nos últimos anos, a lógica do relato transmídia tem sido aplicada ao jornalismo, abrindo um novo campo prático que tem fomentado o crescente interesse pela análise das notícias transmídia. No entanto, poucos estudos se concentraram em identificar como, por um lado, as franquias jornalísticas usam multiplataformas, transmídia e crossmídia para disseminar reportagens, ao mesmo tempo que, por outro lado, os itinerários de leitura das audiências e os conteúdos produzidos pelos utilizadores moldam, reformulam e remixam esses conteúdos. O objetivo desta pesquisa foi averiguar como os mídia e as plataformas se comportam e interagem com a leitura transmídia e com os conteúdos gerados pelos utilizadores numa notícia divulgada diariamente para reconstruir e ressignificar o sentido do acontecimento. A partir de um método misto, combinando estatística com etnografia virtual e revisão documental, foi analisado um estudo de caso, um exemplo significativo de reportagem transmídia considerada como um todo com seu contexto de expansão e crescimento participativo. Nos resultados, observa-se como a distribuição massiva do meio se ramifica e se espalha simultaneamente pelas plataformas, para ser vivenciada pelas audiências e ressignificada pelo prosumidor.

PALAVRAS-CHAVE: notícias transmídia; narrativa transmídia; jornalismo multiplataforma; jornalismo crossmídia; jornalismo transmídia.

INTRODUCTION

In recent years, the analysis of media narrative has moved from an approach that purports to understand the dissemination of mass culture to a newfangled perspective that aims to understand the flow of participatory or transmedia culture. From an analytical model that focuses on the mass circulation of content (where the products created are closed and specific to the public and the recipient becomes a vessel for mass-produced and distributed content), there is a move to a hybrid circulation model that assumes that a mixture of vertical forces (top-down and bottom-up) determine how content is shared in a much more participatory and disorderly way (Jenkins et al., 2015). This approach emphasizes the participatory role of the audience and values users not just as consumers of content produced and controlled by the media industry "but as people who shape, share, reframe and remix media content" (Jenkins et al., 2015, p. 23).

Indeed, much of the research on media storytelling has focused on analyzing "the narrative expansion of famous fictional franchises the narrative expansion of famous fictional franchises (Lost, Matrix, 24, Superman...)" (Guerrero Pico, 2015, p. 725), while only a few studies have focused on the application of transmedia storytelling to the journalistic field (Scolari, 2013; Guerrero Pico, 2015). Few studies have looked specifically at how the journalism industry launches a journalistic product through one medium, expands it thanks to multiple platforms and allows for audience participation.

In this regard, there is theoretical research such as that of Rampazzo Gambarato and Teixeira Tárchia (2016), who conducted a conceptual analysis to formulate the ten dimensions of transmedia journalistic strategies focused on the coverage of planned events (premise and purpose, structure and context, news storytelling, worldbuilding, characters, extensions, media platforms and genres, audience and market, engagement and aesthetics). Likewise, practical research such as that of Pase and colleagues (2012) has examined whether a transmedia journalistic project fulfills the requirements for transmedia elaboration (offering background, world mapping, perspectives of other characters and increase the audience's participation). In turn, Irala Hortal's (2014) analyzed whether a report had the characteristics that transmedia journalism should contain (spreadable, drillable, continuous and serial, subjective, immersive, extractable, inspiring to action and built in real worlds). The study by Costa-Sánchez and colleagues (2020) identified the three most important elements in the design of transmedia storytelling (story/content, channels/platforms and experience/audiences) in a news story published in four European newspapers. Finally, Nieto's (2017) analysis examined the degree of application of the principles of transmedia (expansion, exploration, continuity, seriality, diversity and points of view, immersion, extractability,

real world and inspiration to action) in a journalistic report, published in three business newspapers.

In general, studies analyzing the application of transmedia storytelling in journalism show that progress has been made in expanding and deepening the list of criteria that the journalistic industries consider when creating transmedia journalism. However, understanding the ways in which at least some audiences can live the crossover between the newspaper and platforms and manage to generate content that re-signifies transmedia reportage remains scarce. Therefore, this study aims to analyze how the mass dissemination of media branches and expands across platforms, how it can be reconstructed by users and how it manages to be re-signified by prosumers, based on a news item that is disseminated day by day.

Multiplatform, crossmedia and transmedia journalism

The terms multiplatform journalism, crossmedia and transmedia were considered to be the same, very similar, almost similar or precursors of each other (Costa Sánchez & Piñeiro Otero, 2012). They have been equated to indicate that journalistic content flows across media boundaries and have even been grouped together in terms such as convergence journalism, convergent news or crossmedia to signal "journalism's increasing interest in informing and telling stories to be reproduced on multiple platforms" (Larrondo Ureta, 2016, p. 37). However, there are clear differences (Costa Sánchez & Piñeiro Otero, 2012) in the way the content is disseminated in the media and on the platforms, in the relationship of meaning between the contributions and the story, in the proposed ways of reading and in the levels of participation and engagement they allow.

One of the first differences between these concepts is the way in which the content and meaning is distributed across the different media and platforms. While the multiplatform press adapts or translates the same news for different media, crossmedia journalism deploys complementary and dependent fragments constituted as parts of a single event, and transmedia journalism introduces related information through one channel and distributes it across different media and platforms (which retain their narrative autonomy and complete meaning), but which in turn contribute unpublished details to a global journalistic story. In other words, the main content of multiplatform journalism is that the recipient understands the meaning in its entirety from the outset, regardless of the medium in which the news is received. The situation is different with crossmedia news and transmedia information. In the first case, the recipient must experience the totality of the fragments in order "to understand the meaning of each one" (Costa Sánchez & Piñeiro Otero, 2012, p. 111), while in the second case, despite the possibility that the audience understands the central elements of the event in each fragment, the

user delves deeper into the complexity and development of the event, to the point of adding details as each additional part is consumed.

Thus, in multiplatform and crossmedia projects, the presence of multiple media does not necessarily mean that each one adds value to the story or that it dissolves the original structure, as is the case with transmedia (Larrondo Ureta, 2016). "Although a translation is always a loss and a gain at the same time" (Scolari et al., 2012, p. 147), in multiplatform storytelling each piece is almost identical to the other and contains the same information. This is not the case with crossmedia stories, as "the transmitted fragments lack the full meaning necessary to address the experience in its entirety in order to understand it" (Costa Sánchez & Piñeiro Otero, 2012, p. 111), nor does this happen in transmedia information, "where each sub-story is sufficiently self-contained to allow its autonomous consumption" (Scolari & Establés, 2017, p. 1016), and at the same time "each new text is a specific and valuable contribution to the whole and all are part of a global narrative" (Piñeiro Otero & Costa Sánchez, 2013, p. 927).

Another difference lies in the reading paths. While in multiplatform information there is no itinerary as such (each medium or platform through which the information is accessed provides all the details of the event in an identical way), in crossmedia reporting "the recipient must follow an itinerary that encompasses each and every one of the elements, because each is a significant piece in the construction of the overall story and must be experienced to understand the whole" (Costa Sánchez & Piñeiro Otero, 2012, in Molpeceres Arnáiz & Rodríguez Fidalgo, 2014, p. 34). Thus, each product is a fragment of a broader experience that they must complete in their mind (Apperley, 2004). However, in the transmedia news, however, something else happens: the indistinct reading journey "gives the user some leeway to reconstruct the facts" (Robledo-Dioses & Atarama-Rojas, 2018, p. 11). With each itinerary, one not only gains access to a self-contained reading experience, as with each of the fragments, but thanks to the possibilities of hypertextual navigability and media interactivity, an immersive experience is achieved, where the prosumer has the opportunity to delve deeper and deeper into the complexity of the event, while generating feedback and contributing content that expands the news and fills the information gaps.

Finally, the difference that most distinguishes these three terms is the degree of participation and involvement of the user. While in multiplatform, just as in transmedia, the actual degree of media integration and the interactivity of instant messaging and social networks allow the user to share and comment on the news at any time, transforming the information into another (Renó & Renó, 2017b), crossmedia journalism does not allow the possibility of contributing in a way that

breaks the original structure (Larrondo Ureta, 2016); in fact, the user is rarely allowed to participate. As crossmedia coverage is systematically dispersed across multiple media and platforms to create “a unified and coordinated experience” (Sánchez Castillo & Galán, 2016, p. 509), user participation is generally purely selective. As in transmedia, the consumer can create different and heterogeneous paths or reading journeys (Rampazzo Gambarato & Teixeira Tárzia, 2016), jumping from one content to others referred to in the previous product, choosing which of them are part of the central image and which delimit the margins; however, in crossmedia news, the audience can only complete all parts of the ensemble (Pase et al., 2012). The goal of crossmedia projects is to provide an integrative experience (Sánchez & Viñuela, 2019), “where the elements in their multiple manifestations must form a coherent canon” (Costa Sánchez & Piñeiro Otero, 2012, p. 110).

What most distinguishes transmedia news from multiplatform and crossmedia reporting is the high degree of participation or collaboration in the information. Unlike multiplatform and crossmedia news, transmedia news creates “experiences among the audience to motivate and engage them to participate and take an active role in the dissemination” (Scolari, 2013, in Larrondo Ureta, 2016, p. 37). Thus, transmedia projects promote that users and co-production groups (news agencies, NGOs, fans, among others) can complement, adapt, show a different point of view and contradict the information without altering or disrupting the original news (Mendieta Briceño & Garcés, 2022). In contrast to multiplatform and crossmedia news, transmedia news usually complements the extension with user-generated content and develops “interactive spaces to host it” (Scolari & Piñón, 2016, p. 25). Sometimes a part of the users, the prosumer, is involved in such a way that they produce and disseminate creative content that is developed “outside the professional routines of the companies” (Scolari, 2013, in Sánchez & Viñuela, 2019, p. 64). This does not happen with multiplatform information or crossmedia reporting.

Transmedia news

In contrast to multiplatform and crossmedia information, transmedia messages are initially massively produced and expanded under the author’s control from the top down (top-down), while they enable combination and expansion through voluntary contributions from users from the bottom up (bottom-up) (Rosendo, 2016). In a first phase, the transmedia message is composed of different fragments of the same event, introduced through the main channel and extended through other media or platforms, to be then explored and experienced in their different repositories; in the second moment, which can take place simultaneously, it is achieved that part of the audience not only shares and comments, but also intervenes in the information proposed by the main producer, modifying it or at least partially withdrawing it (Jenkins, 2003). Thus, transmedia information can

be inserted into daily newsrooms, although it follows its own logic of expansion and growth (Pase et al., 2012; Atarama-Rojas & Menacho-Girón, 2018), while allowing users to redistribute and participate and prosumers to revise and add new elements to the reported event (Jenkins, 2003).

METHODOLOGY

A mixed method of investigation was used to develop the research, capturing and relating the messages and reconstructing and interpreting the uses of cultural mediation and resignification routines using techniques such as statistics, participant observation or virtual ethnography and document review. This approach took a case study (Yin, 1994), a significant example of news taken as a whole with its context of expansion and participatory growth, as a starting point to understand how a journalistic franchise disseminates, expands and participatory resignifies an initial transmediation with the help of a prosumer.

Corpus and sample

The newspaper *El Espectador* was randomly selected as the corpus among the two most important and oldest Colombian newspapers. Then, the sample was defined by excluding national news published in July 2021 that did not have an extension on the franchise platforms. Next, the groups of articles that contained interventions, changes or resignifications were selected, such as comments, emoticons, etc., and the reports that did not contain a reelaboration, redistribution or compilation of a new element were discarded. Finally, a news article was found that met all the requirements: an extensive news universe spread across multiple platforms and, in addition to the comments, content created by a renowned journalistic influencer in the country.

Phases of the research

In a first phase of data collection and acquisition, the content of the news published on the newspaper's website, platforms and social networks of the prosumer was downloaded and organized in a chronological digital filing cabinet. Then, the information was organized in temporal and descriptive matrices with multiple entries containing, in ascending chronological order, the technical data sheet of the publication and the screenshots.

In a second correlation and coding phase, the media, platform and prosumer publications were sequenced and grouped into a single matrix to then reconstruct the overall meaning of the report and capture each communicative piece in detail to determine whether it was a replica, an extension or an aggregation of content in relation to the original message. An infographic was then created on a clear

timeline where contextual meaning was overlaid, inputs were coded and changes in the narrative were ticked.

In the analysis phase, key moments of bifurcation of media publications, crossover between media and platforms and expansion of the prosumer were identified, extracted and considered separately. Through a virtual ethnography of the system of collected transmedia messages, the possible reading paths were explored and determined, and the links of informative meaning were tested and defined.

Finally, in a last phase of synthesis and elaboration of the results, the documentation on the topic was reviewed again and the contributions were grouped in a conceptual matrix in order to then contrast each subcategory with the results and describe the connections in an explanatory narrative.

RESULTS

Dissemination of the transmedia news

The selected news present, through the written press, the report of a national event to expand it almost simultaneously through publications on various platforms: Facebook, Twitter and YouTube. The news in the newspaper *El Espectador* covered a forced displacement by illegal armed groups in the municipality of *Ituango*, department of *Antioquia, Colombia*; it was published in the digital newspaper on July 23, 2021, combining the 30 articles published on the website with the extensions through 21 posts, 47 tweets and a video report (YouTube) until it reached its peak on August 7, 2021. For 16 days, 107 different fragments of the same event were inserted daily (Pase et al., 2012) in multiple repositories (figure 1), sufficiently self-contained to allow independent consumption (Scolari & Establés, 2017), and sufficiently complementary so that the complexity of the event could not be fully understood and explored in a single channel (Jenkins, 2006; Costa Sánchez & Piñeiro Otero, 2012).

Expansion in the original storytelling

A scattering of original storytelling published on the newspaper's website was found in the news stories analyzed. During the publication of the coverage of the event, the narrative was expanded "through the inclusion of new situations and characters" (Atarama-Rojas & Menacho-Girón, 2018, pp. 36-37) and through the use of different journalistic genres and formats. The narrative world (storyworld) of the event was gradually expanded and dispersed in a continuous and controlled manner by enriching the news with chronicles, cartoons, video reports and opinion articles. Thus, depending on the phase in which the phenomenon was staged (displacement, reception, attention or return), artistic, multimedia and

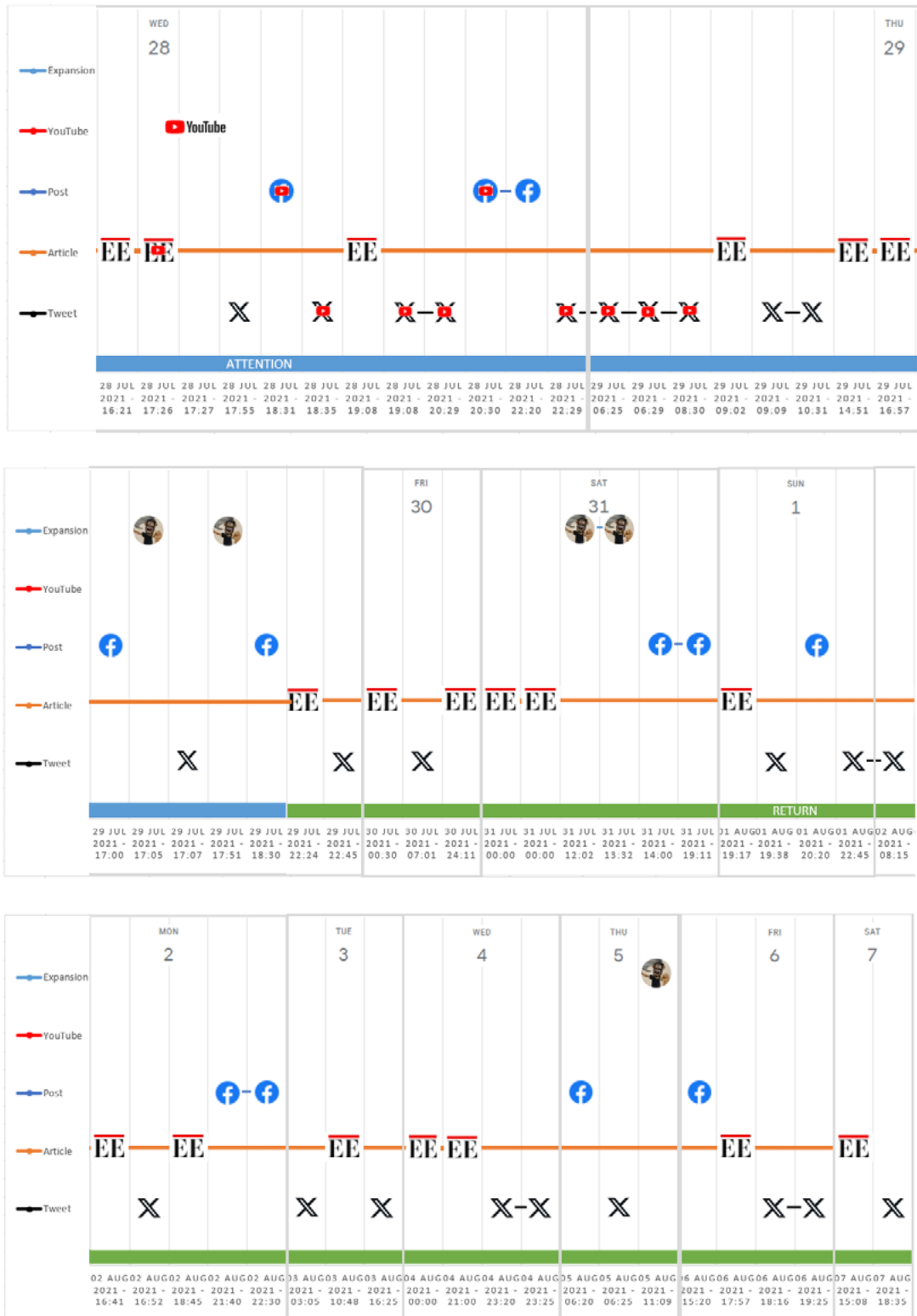


Figure 1. Growth and expansion of the transmedia news analyzed

Source: Own elaboration.

The progression of journalistic coverage reached its narrative node, while the basis of the narrative was expanded through experiences of rapprochement and artistic outreach. The fifth day of reporting covered the reception of the displaced and the way in which the state authorities began to address the displacement situation, confronting the armed groups responsible and resolving the conditions of isolation that hindered access to the site, while the information was enriched with a video report and a cartoon.

Thus, on the one hand, video reportage (figure 2) was used to recapitulate, connect and expand the coverage: unpublished details of the antecedents and the events were told through multimedia videos and those responsible were identified, mixing official voices and the voices of those affected by alternating audio from telephone interviews, the republication of fragments of television news and the use of official videos. The geostrategic location of the event was analyzed using maps, infographics, news screenshots from official profiles, photo reports, videos and photos from fans. Photo reports, interviews and videos recorded by journalists were also used to provide information about the way in which the displaced people were cared for.



Figure 2. Multimedia composition of the video-reportage published on YouTube

Source: Own elaboration.

On the other hand, the timeline was expanded through the use of chronicle and graphic humor to show never-before-seen and unexpected events that spread the stories of minor characters and revealed curious details (Scolari & Establés, 2017). Narratives of minor characters were disseminated, such as the chronicle of the farmer who could not be persuaded to take care of the abandoned animals, or the caricatures of compatriots denouncing abandonment in their uprootedness, or the singing migrant recounting the heartbreaking displacement (figure 3). These reports did not repeat the information, but showed what the unpublished fates of the uprooted peasants looked like.

In the final phase, coverage of the event was extended through a series of opinion columns, while at the same time reporting and reflecting on the return of the displaced persons. Between the final information deliveries, the denouement was made more complex by offering articles that did not add information to the coverage, but contracted or condensed the universe of the event with the opinions of the columnists. At the same time, the return of the peasants to the place from which they were expelled was described, a balance was drawn, irregularities were denounced and articles were inserted that added new points of view to the interpretation (Guerrero, 2012). These text fragments expanded the event by transforming the information into something else (Renó & Renó, 2017a).



Figure 3. Reports that expand the narrative by showing unpublished events and vicissitudes
 Source: Own elaboration.

Transmedia information preview: multiplatform propagation, hypertextual interconnection and expansion by transmedia contraction

In the news analyzed, the transmedia information was introduced in the digital newspaper and the informative synthesis was used to address a wider audience, interconnect and to achieve expansion through contraction on each platform (Scolari, 2013). In its dissemination process, the franchise re-presented the news by sharing it on social networks to new audiences. When new events were introduced to the base story, we offered followers of each platform up to four exact replicas of the photo report, headline and lead of each episode, accompanied by direct links to the source articles.

In this form, the reception of the source news was extended, even to an audience that received the news without accessing the search for this type of information (Arrojo, 2014). On each platform, the community of followers rejoiced at each new piece of the world offered to them (Costa Sánchez & Piñeiro Otero, 2012), while part of the readers commented on the replicas and passed them on to a secondary audience. Thus, each fragment of information, through its viral transportation, amplified its reception beyond the influence of the franchise's media and platforms, spreading each message in cycles of expansive repetition until it arrived outside of direct influence.

In its networking process, each fragment disseminated on the platforms connected the source information by narrowing the information and adding links that connected the platforms to the medium. Thanks to the dumping and adaptation of the report to the languages and forms of each platform (Costa Sánchez & Piñeiro Otero, 2012), each piece replicated in the networks decanted the secondary information until it was concentrated in an informative preview that made it possible to understand the global sense of the information without having to return to the original (figure 4), using hyperlinks in the headlines or in additional texts to deepen the information with the report stored in the digital newspaper. Occasionally, it added fragments of standfirst, simultaneously defining and reinforcing the path to local and global meaning.

Photojournalism was even used to create an identity that unified the medium with its different platforms (González et al., 2018). A single photo reportage was used in the medium and on multiple platforms to combine parts into episodes, linking events in the series and differentiating it from other brands. The same portrait was positioned to complement other textual information, to recall and reference the connection to a previous sequence, and the same iconography determined that each of the parts of the entire journalistic report were publications of the same franchise, even if they were distributed through other media.

In its process of expansion by contraction, each information preview not only maintained complementarity and narrative independence to the fullest extent, but also ensured that each social network acquired global significance. In their growth and development, the main elements transferred from the original medium to each replica managed to generate narrative continuity in alternation with the extensions. Thank you to the autonomy of consumption in relation to the basic narrative that the replicated information would receive, each publication was integrated into the overall sequence as a pseudo-origin of the next extension of the article. Those who did not leave the platform integrated the repeated fragment of information into their reading, which accumulated as an update that was then expanded by subsequent installments until the series was complete.

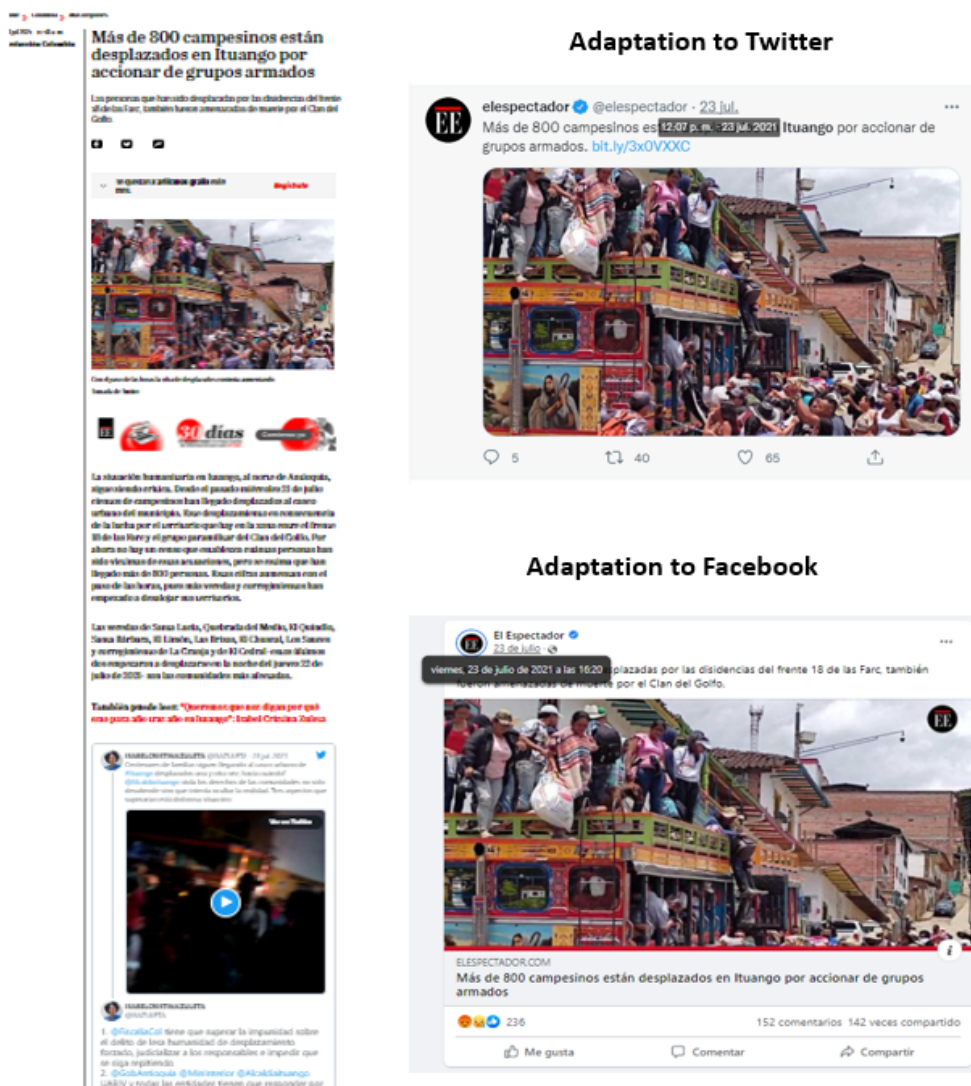


Figure 4. Example of the adaptation of the report to the languages and forms of each platform

Source: Own elaboration.

In this way, each of these replications, as an extension by contraction (Scolari, 2013), is "a specific and valuable contribution to the whole" (Piñeiro Otero & Costa Sánchez, 2013, p. 927). Each synthesis published on the platform transferred the main elements, reorganized the information and connected it to the medium, and presented the information again, containing a new essence and leaving "a different aftertaste than the original" (Scolari, 2013, p. 49). However, when the recipient leaves the platform and goes through the link to the media outlet, the information provided is repeated and they can read it in a newspaper article with more detail: the information on the platform is amplified and the details of the event are expanded, transforming the original report into an extension with unpublished contributions.

Platforms and diffusion of the transmedia expansion

On the other hand, the transmedia feeding of the original journalistic story was found. In contrast to the transmediation of planned news events, where definitive expansions are published in response to temporally limited, schematized and previously announced events (Rampazzo Gambarato & Teixeira Tárca, 2016), the news stories studied emerged and evolved in the digital newspaper, expanding piece by piece and day by day across multiple carriers and platforms (Atarama-Rojas & Menacho-Girón, 2018). After looking at the totality of the articles in the posts, videos and tweets that appeared daily (Pase et al., 2012), it became evident that the transmedia narrative studied, unlike the dissemination of previously planned reports, appeared progressively in the medium and was fed episode by episode with unpublished material that was disseminated on channels other than the original one (Atarama-Rojas & Menacho-Girón, 2018).

In their development, the analyzed transmedia news did not represent a finished, ready-to-consume product, but corresponded to an integrated system of news that was in constant change (Robledo-Dioses & Atarama-Rojas, 2018). Unlike crossmedia documentaries, which publish a single multiplatform interface, the transmedia text scattering studied alternated with the narration of new information on the different platforms, which were interconnected and self-contained to reshape a narrative that, without being inconclusive, did not end until the end of the program. In its exponential growth, because it is the coverage of a complex and continuous problem (Pase et al., 2012), the analyzed news was expanded by the inclusion of last-minute information, a specific and valuable contribution to all the sequences that preceded and followed, as well as to the story as a whole.

Despite the fact that they maintained "narrative independence and complete meaning in relation to the global narrative" (Scolari, 2013, cited in Nieto, 2017, p. 221), each of these expansive fragments added details and situations that nourished and deepened the global reportage. The independent extensions on the various

platforms gradually fed the authoritative periodical publications of the media, filling in gaps, making the information more complex, expanding or updating and correcting it. Thus, little by little, these journalistic contributions offered "the necessary information to shape the transmedia world" (Atarama-Rojas & Menacho-Girón, 2018, p. 37), transforming the informative sense into another or creating a web of details that gradually led to a better knowledge of the event.

Unlike the parts of a crossmedia message, which are referenced fragments, the extensive pieces published on the platforms gave a new form, reframed the previous and subsequent information or remixed it with the new details. In some cases, the interlinked extensions on the platforms adapted the headlines, photo reports, video reports and lead stories published simultaneously in the media, adding new informative texts and superimposed titles that led to a new meaning. In other cases, the information on the same platforms was expanded by replacing the photo reports that recapped previous episodes or adding new text to the earlier expansions.

Each extension published on the platforms thus corresponded to the capacity for continuous and immediate improvement that transmedia news has. Each expansion, abridgement or modification of the information published on Facebook, Twitter or YouTube made it possible to edit the seriality of meaning imposed by the periodic and closed publication of the media. Each expansive fragment gave a new shape, frame or mix to the information previously published by the same franchise.

Transmedia and crossmedia reading

Two types of readings were found in the messages analyzed. On the one hand, in the phase of massive dissemination, the possibility of testing a transmedia consumption was found: a reading that, although not conclusive, is also not concluded (Costa Sánchez & Piñeiro Otero, 2012). Each new episode of the reporting series and each published extension contributed information without interruption, added in the chronological order of the audience's experience (Piñeiro Otero & Costa Sánchez, 2013; Costa Sánchez & Piñeiro Otero, 2012). When a user consults the daily newspaper to follow the news or receives the new snippets offered through the platforms, they incorporate new details into the intertextual accumulation they had until that moment, expanding and enriching more and more the details and analysis of the events.

On the other hand, in the post-processing phase of the analyzed transmedia news, we found different ways and levels of crossmedia reading. Once the dissemination phase of the analyzed information was completed, several retrospective tours of all the fragments housed in the different repositories were formed. In its final version, each individual report and extension represented a significant piece in the

construction of the whole narrative, so that it was necessary to experience them in their entirety in order to understand the whole event. Thus, once the reports were finalized, any user could and can start reading them in any medium (Scolari, 2013) to follow one of the different possible crossmedia itineraries, incorporating any and all of the recapitulations into their reading until the transmedia world is complete (Costa Sánchez & Piñeiro Otero, 2012; Molpeceres Arnáiz & Rodríguez Fidalgo, 2014).

The expansion of the prosumer: creation and integration of user-produced content

Another result of the analyzed transmedia news was the expansion made by the informative prosumer. In the "integrated system of messages" (Robledo-Dioses & Atarama-Rojas, 2018, p. 108), the extension, recovery, remixing and redistribution (Guerrero, 2012) by a user who was not only a consumer but also a creator of content is emphasized (Costa-Sánchez et al., 2020). Complementing "the top-down multiplatform dissemination and expansion (driven by official producers)" (Guerrero, 2012, p. 77), the renowned journalistic influencer known as *Se lo explico con plastilina* combined the first aspect of the analyzed information world with eight conscious contributions that supported and expanded it (Rosendo, 2016). Four of them mixed the original message with other forms of experiencing the informative experience (the use of informative scenes in *Plastilina*), one propagated and commented again on a chronicle published by the franchise and three shared tweets with alternative points of view.

The website *Se lo explico con plastilina*, for example, used plastic art to actively participate in the process of transmedia dissemination of the analyzed news through its various social networks, with the technique of modeling from soft and malleable material and the subsequent image or video recording (Scolari & Establés, 2017). While the professionally edited journalistic story spread across different platforms, enriching itself with the particular features published on each support (Robledo-Dioses & Atarama-Rojas, 2018), the prosumers' social networks added constant narrative ramifications, offering adaptations that contributed "new interpretations of the material" (Melle Goyanez et al., 2018, p. 5).

In the first prosumer extensions published in parallel with the exponential growth programmed by the journalistic franchise, extensions were offered that changed the way the information was understood (Melle Goyanez et al., 2018) and the way it was experienced (Trillo-Domínguez & Alberich-Pascual, 2020). In a first informative contribution, the photo reportage was nuanced and allowed the re-enactment of the event to be viewed in a different language. The story of the displaced people was retold photographically for a new audience, with minimal additions and suppression of the original material (Melle Goyanez et al., 2018). In another, a headline was used to recall the situations and events experienced, inserted by characters into scenes of the existing diegetic world (figure 5).

In a second user-generated content, the prosumer created a parallel and peripheral story (Garcia & Garcia, 2018) to branch the path of the journalistic narrative (Jenkins, 2003). By using a different language, *Se lo explico con plastilina* showed never-before-seen and unexpected fictional events, where the action was extended to the parallel story of animated secondary characters and curious details were revealed (Scolari & Establés, 2017). Mixing elements of fiction and non-fiction, this amateur of news unfolded, as a product of his imagination, a new situation of rupture between space and time, related to the textual dispersion that finds its common thread in the account of the franchise. With his innovative plastic narrative, he transformed a direct relationship with a central narrative into an interpretation and a displacement of its elements to another horizon.



Figure 5. Additions and suppressions made by the prosumer to the original material

Source: Own elaboration.

Thus, the first version of the series of characteristic features of transmedia messages was revised and transformed with the participation of the consumer, who now became a prosumer (Scolari & Establés, 2017). On the other hand, “the abstract characteristics that run through and traverse the different manifestations” (Scolari & Establés, 2017, p. 1018) of transmedia news were enriched and nourished by the commissioning and dissemination of an unofficial story: the other side of the sad story of displacement (Figure 6). An additional understanding that preserved “narrative independence and complete sense” (Costa Sánchez & Piñeiro Otero, 2012, p. 112), but showed an intermingling of the news with events that took place in a different space and in a simultaneous time.

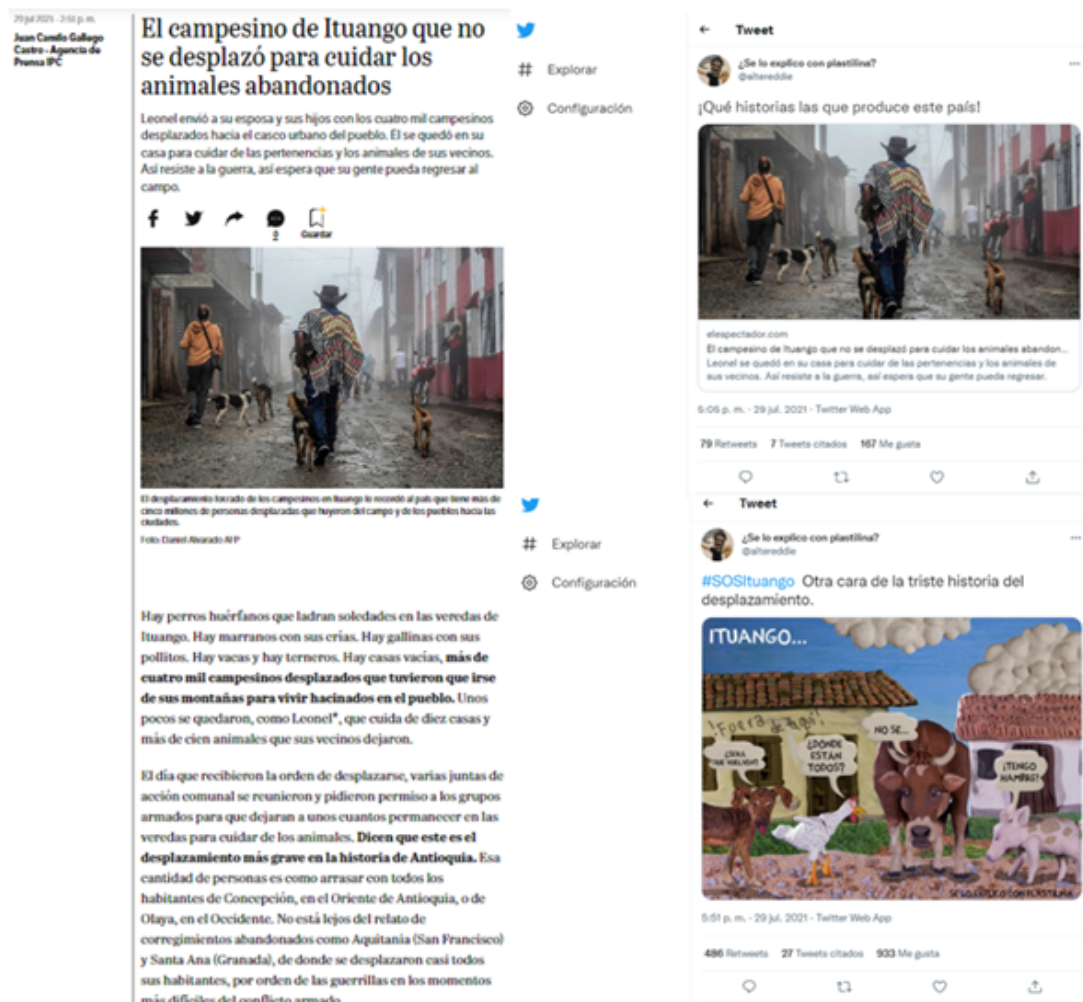


Figure 6. Commissioning and deployment of an unofficial story by the prosumer

Source: Own elaboration.

CONCLUSION

The above shows that a journalistic report that is not announced as a transmedia project can currently reach different levels of crossover, transit and convergence between media and platforms. A news story that is published piece by piece and day by day can use the multiplatform to achieve different levels of transmediation and enable crossmedia reading. Without the news industry labeling the news as a transmedia project, a series of continuous and controlled deliveries of information can achieve a tree-like distribution within the original medium by introducing new scenarios and approaches to the development of the event. At the same time, by using the multiplatform, it can expand the information by contraction, sharing the news on the social networks through limited replicas to a new audience, and it can also, by alternating on each platform the transmedia informative previews with unpublished and independent material, expand the details of the event presented in the original channel. At the end of the report, a sufficient complementarity and semantic dependence between the different episodes can be achieved to obtain a structure for navigation and crossmedia reading between the different communicative contributions published on the different supports and hosts of the media and platforms.

It also concluded that the transmedia expansion of news does not only depend on the flow of content controlled by the media industry: a part of the audience, especially a prosumer who creates alternative information, can extend, recreate, mix and redistribute part of the information proposed by the authoritative producer and add information that branches the narrated meaning. This part of the audience can offer extensions that change the way information is understood and experienced, and can alternate with parallel and peripheral creations that branch the course of the journalistic story. This undoubtedly means that part of the audience has the opportunity to combine new points of view or details and expand the transmitted news through voluntary contributions from users from below (bottom-up) (Rosendo, 2016).

The comparison with the analyzed literature has shown that the unplanned transmedia news products do not strictly respond to the rules that researchers consider fundamental for the realization of transmedia journalism. On the contrary, in practice, this analytical experience has shown that not all transmedia reports that are broadcast day after day conform to an analytical structure that differs from the indicators, elements, principles, dimensions and requirements that have been mentioned by researchers in recent years, especially when approaching the mixture of vertical and horizontal forces that make them up. For this reason, the contributions of this research to the field show that it is necessary to multiply the studies of transmedia structures, even in their relationship with media and platforms that are not part of the journalistic franchise, and to delve into the semantic and discursive part that can show how the information material has behaved during the intersection of meaning and the active participation of the audience.

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