

Transmedia Journalism: Exploring Genres and Interface Design

Periodismo transmedia: explorando géneros y diseño de interfaz

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This essay aims to reflect on why and how the research on journalism and, specifically, research focused on the possible future innovations to be applied, may look at the concept and logic of transmedia as a way to refresh ideas, incorporate experimental methods and create/develop new forms, genres and models. In the current fluid media ecology, mobile and online environments play an outstanding role when identifying aspects, features and potentialities for interface design, interactivity, information architecture and its visualization, localization and mobility, usability, etc., among others.

Key words: interface design, journalism genres, mobile journalism, online journalism, transmedia journalism.

Este ensayo pretende reflexionar sobre por qué y cómo la investigación en periodismo y, específicamente, aquella centrada en las futuras posibles innovaciones a aplicar, puede mirar hacia el concepto y la lógica transmedia como una manera de refrescar ideas, incorporar métodos experimentales y crear/desarrollar nuevas formas, géneros y modelos. En la actual ecología líquida de los medios, los entornos móviles y en línea juegan un destacado papel a la hora de identificar aspectos, rasgos y potencialidades: el diseño de interfaz, la interactividad, la arquitectura y visualización de la información, la localización y la movilidad, la usabilidad, etc., entre otras.

Palabras clave: diseño de interfaz, géneros periodísticos, periodismo móvil, periodismo online, periodismo transmedia.

Bearing in mind the overall state of the art and media business context, mainly referring to mass media and traditional models that are still facing the defined 'crisis' for so long, what would mean to innovate in journalism research and apply it into from the perspective of this essay?

To sum up simply, it would mean to focus our attention on three main lines: to experiment with forms, content and genres; to experiment with the user engagement and to experiment with the business models. Why? Just have a look at the media current tendencies and of its devices: the continuous decline of print sales and the access to media by its homepage, mobile first acclaimed strategies, the ever-changing parameters of Social Media that directly affect the access and distribution of media content, the rising of podcasts, personalized news and content, video and add-blocks as well as the unstable ambient of apps.

Therefore, why should journalism embrace the transmedia concept and logic? Because it may cover these three main lines offering a refresh point of view: the relevance of the information architecture and its visualization as well as its contextualization, the integrated transmedia flow of content that differs from the multimedia one and the audience fan engagement.

Both in recent academic congresses and centred on media professionals, —for example 'The International Journalism Festival in Perugia, Italy', 'News Impact Summit' in Madrid and London, 'TV Data Journalism Conference' in Madrid—, the core values of journalism have arisen as key points to focus on despite the liquid and unstable ecology and technological ambient. It means that, within this 'journalism crisis', media professionals should start being able to identify and search quality stories based on ethics. Thus, first step to innovate in this field lead us to the fundamentals of the profession.

For the transmedia concept and logic, the quality of the content ought to be an intrinsic value if bearing in mind that it would be divided and spread through different applications, channels and platforms. Here, authenticity and transparency become inherent features in the further relation to be built between the media and the user to achieve a proper engagement. Another prominent aspect and characteristic to consider is the emotional connection and the level of experience offered. Examples may be found in the access by mobile 'emotion' devices through recommendations.

Big Data, Open Data and Source and collaboration ("Panama Papers"),¹ crowd-sourcing and other type of audience supporting funding's initiatives (*El Español*,² *The Correspondent*),³ and exciting unplanned projects that ended up in successful entrepreneur models and transmedia stories (*Half the Sky Movement*);⁴ are another relevant examples to consider.

Regarding content creation and distribution, where creativity, innovation and experimental modes to develop the interface design have become outstanding features; the transmedia characteristics (concept and logic) may offer a suitable frame to explore different forms, genres and models because they plan the holistic process

considering the inner and unique characteristics of every application, channel and platform. A story grows being developed and enriched by all media involved. It is a content that flows through every device complemented by its own media definitions.

The *Design Thinking* approach, which consist on applying the principles of design both to the physical process as well as to the way of thinking to solve extraordinarily and persisting difficult challenges, provides a method that assist to embrace innovation, creativity and how newsrooms ought to be adaptable and flexible to this ever-changing liquid media ecology. Thus, it introduces a new way of examining content and allows capturing the holistic user experience as well as the affective, messy, paradoxical and spontaneous features of the emerging initiatives in mobile and online ecosystems as well as the entrepreneurial and the new business models.

Programming as the 'Language of New Media' (Manovich, 2001); where and as explained before, information architecture and its visualization as well as data journalism are closely related fields; the balance between the sponsored content, native adds and ad-blocking along with changes in the culture mind-sets of newsrooms represent other insightful challenges. Both the overall and concrete media contexts claim for an intersectorial and interdisciplinary scope that covers the diversification of ecologies and technological environments, more spreadable than its just convergence.

Thus, the transmedia concept and logic offers a valuable approach and is the reason why this essay proposes a theoretical frame to cover it. Due to the few specific theory and concrete examples found on transmedia journalism, this essay is a humble tentative to collect main tendencies that lead to this approach, proposing the *Design Thinking* method as a way to.

In this sense, concretely, research questions would delve into core issues such as potential for story expansion, stimulating curiosity, exploration encouragement, diversification of points of view along with enhanced dissemination of information through different media forms, genres and formats. Furthermore, other essential issues would be keeping and heeding the audience's news consumption; making understandable the impact of the story, not only by immersing the public but also by locating the story in the users' world of lived experienced, a fact which could engage the audience. Last but not least, reflecting the complexity of the real world and raising consciousness among the audience to intervene in solving a problem would be another key issue in transmedia journalism.

Focusing on the different media ecologies on/offline and its technological environments, research questions would delve into core issues such as the specific aspects and features that characterize them. Furthermore, other essential issues would be to what extend are there relevant differences within the mobile and online media environments. Last but not least, how they would affect the holistic process of creation, production, distribution and consumption of content focused on the interface design in the media structure (considering both designers/journalists and active users).

Therefore, a possible future project based on this approach would employ a multi-methodological design of research and a design thinking practice theory approach employing content analysis and creation, interviews and surveys.

OPPORTUNITIES AND CHALLENGES

Media ecologies and its ambient and technological environments on mobile and online devices and platforms have experienced a deep evolution and an ongoing transformation concerning core aspects of its own characteristics and structures. Moreover, they are framed in Bauman's liquid society where a relevant gap has been detected between user technology appropriation and useful management (*The Onlife Manifesto*, H2020; Ofcom 2015 Report; Rosenstiel *et al.* 2015; CISCO 2015).

Focusing on journalism, outstanding challenges are centred on business models, changing audience's practices, declining audiences, increasing access by mobile devices and social media, users losing credibility about mainstream media and the poor working conditions of journalist. In this fragile ecosystem, new forms and models have appeared and that differ in fundamental ways from the traditional ones (Russell, 2007; Deuze, 2008; Witschge, 2012; Phillips and Witschge, 2012; Mitchell, 2015; Newman, Levy and Nielsen, 2015; Jarvis, 2015; Barthel *et al.*, 2015; Ciobanu, 2015a; ASNE 2015; Facebook IQ, 2015; Global Editors Network 2015).

Main differences concerned the process of production and consumption and the structure of the organizations, moving from newsrooms' staff to freelancers. Within newsrooms, a vicious circle between the quality of the content and the precariousness of work conditions may be alerted as well as a gap between useful profits of technology in the mind-sets of the staff (García, 2015a).

Due to this environment, to add economic and professional crisis in the news organizations (budget cuts, reorganizations and considerable downsizing); an emerging model is described by the term 'entrepreneurial journalism' (Anderson, 2014). It has captured academic attention, even defined as "saviour" of journalism, because of its initiatives concerning alternative funding sources, audience engagement and news genres, formats and distribution models. However, research has focused on the traits of individual journalists and not enough on the structural issues underlying production processes the arbitrariness often involved in the process (Görling and Rehn, 2008).

Thus, essential individual traits, skills and mind-set, the future of journalism is foreseen in the form of professionals who (alone or in collaboration) are able to monetise content in innovative ways, connect to its publics in interactive new formats, grasps opportunities and respond to (and shape), its environment (Briggs, 2012). A close relationship has been established between crowdsourcing and micropayment models with an effective communication about the reasons to support journalism (costs, impact of a story), the creation of a community, its coach and guidance (Radcliffe, 2015; Mediatwits #169, 2015) as well as to promote its own expertise for an active citizenship participation (Jarvis, 2014).⁵ It is related to media digital literacy in an enrichment and interactive two-way feedback.

This interactive two-way feedback may promote the additional value of enabling media literacy among their users both encouraging them to participate (culture: find solutions, feel them part of an entity-community), learn from them (actions, animations, performances) and guide/teach them (how to).

These hypotheses are linked with ‘transmedia journalism’, a field scarcely explored and with a wide range of possibilities to be implemented and tested, mainly concerning audience involvement in the process of creation and promotion of content, searching founding sources and profiting both mobile and off/online potentialities bearing in mind its ecology, ambient and technological environments (mainly on storytelling) (Maloney, 2011, 2014; Scolari, 2013).

It has been pointed out the relevance of design (information architecture, hypertext, interactivity, multimediality, usability); visual content (images, infographics, video); mobile applications, big data and content curation strategies as well as chats, messages and podcasts (personalized ones) to encourage consumption (Papamdreă, 2014; Bourque, 2015; Hare, 2015a; Lichterman, 2015; Truong, 2015);⁶ hypermedia approach with new formats and distribution models in relation to successful entrepreneurial initiatives (Bajak, 2015; Hare, 2015b; Hare, 2015c; Ciobanu, 2015b; DeRienzo, 2015)⁷ (which seems to be more linked to new founding sources rather than the advertising traditional one) as well as to the few ‘transmedia journalism’ examples found;⁸ how local news (Akpeji, 2015; Napoli *et al.*, 2015) engage its audience-user and its relevance for improving the dialogue with media at different levels (Sun, 2015).

In this sense, few academic literatures may be found specialized on the interface design and hyper/multi/transmedia-platform content for mobile and online journalism (Serrano Tellería, 2010a) when a relevant gap has been identified between those with the media literacy skills needed and those who lack of. Also, the ethics of adds, data privacy, design, crowdsourcing, native advertising, online sources, sponsored content, profile and targeting news readers require a deeper analysis (García de Torres *et al.* 2015; Lecheler and Kruikemeier, 2015).⁹

Relevant differences have been observed as well between mobile and online media ecologies, ambient and technological environments (Carvalho and Serrano Tellería, 2015)¹⁰ where the content and data flow at various interactions’ levels, rhythms (‘spreadable’ vs. ‘viral’; Jenkins, Ford and Green, 2013); layers (Palacios, 2015);¹¹ visible and invisible audiences (Rheingold, 2012; Boyd, 2014), dimensions and grades (Brake, 2014; Hermida, 2014).

Then, the abilities needed are: Produce on multiple platforms, understand the economics, build your brand, master match (filter, organize), clean and copy (curate), learn basic coding, know your audience and engage on social media (Albeanu, 2015; García, 2015b; Gourarie, 2015; Harding, 2015; Kramer, 2015; Klein, 2015; Levin, 2015; Parker, 2015; Peer, 2015; Powers, 2015; Rajan, 2015; Stern, 2015; Sterns, 2015). Thus, it is considered a requirement to delve into the design of these interfaces that facilitate the production, consumption and management of data and content.

EXPLORING TRANSMEDIA WITHIN JOURNALISM

As stated by prominent academic experts in the field (Maloney, 2011, 2014; Scolari, 2013),¹² transmedia narratives for journalism is an emerging field work in progress with enormous potential ahead.¹³ A review of the state of the art requi-

res, therefore, going back to its origins mainly focused on the world of fiction: the seven principles described by Jenkins (2009): Spreadability vs. drillability; continuity vs. multiplicity; immersion vs. extractability; worldbuilding; seriality; subjectivity and performance. The dichotomies reflect the different possible dimensions of the message through several available media. Thus, while the message is spread, a world is being created by means of inter-related subjectivities and performances.

In the process of building a world, a transmedia project should identify, at least, the following different areas or components: Narrative, experience, audiences, media / platforms, business, models and execution (Pratten, 2011;¹⁴ Davidson *et al*, 2010).

Like in a tree, the narrative synthesis would be the sap that, adopting the appropriate genres and media, would expand and create a specific storytelling and timing for each one of them. The premises, the points of view, the recurring topics and unifying ideas would define how the sap would flow through the several channels.

The target audience, not only placed at the end of the process, but also integrated in whatever step of the course, may be able to alter the sap flow. This two way interrelationship and feedback would be defined, on the one hand, by the manners and reasons to engage the audience and, on the other hand, by the user's own and common lived experiences and motivations. How to keep and care the sap vitality of a transmedia story is a key aspect to maintain a project alive. Therefore, the business model ought to be considered as a whole, as neither of the parts of the three could survive alone.

Focusing on the production, Hayes (2011) summarized the following aspects for the transmedia projects: Treatment; design; functional and technological specifications; business and marketing. Main differences between the world of fiction and the real one start to arise. The tagline, the context, the synopsis, the plot points, the characters, the scripts and the user-centred scenarios concerning treatment will differ in both cases depending on the timing of a story. It is required, therefore, to go into this research in deep due to the limited literature that could be found about transmedia journalism specifically.

Design specifications (aesthetics, design and style guide, storyboard, interface draft and product list) and technological ones (platforms, system architecture and devices, user and content management as well as quality control) would also be adapted differently according to the story treatment and the worldbuilding.

Again, functional specifications will represent a challenge environment, mainly when defining temporary lines. Other aspects are platforms and channels, user interface and route, major events and branding. These questions are the reason why this essay about a transmedia journalism approach would focus mainly its research on genres and interface design.

Finally, business and marketing aspects deal with objectives; indicators of success; user needs; target and marketing; business model; projection, budget and temporal development; production equipment; project status; copyright and licenses; summary and call to action. Bearing in mind all these aspects,

Maloney (2011, 2014) identified some of the challenges that journalism will have to face when adapting the transmedia logic to its own characteristics and environment: Expansion; exploration; continuity and seriality; diversity and points of view; immersion; extrability; real world; and inspiration for action.

In this sense, we should add and emphasize main differences between the world of fiction and the real one to delve into research questions: The narrative tension, the story timing, the user subjectivity and the performance. Once more, these features are intimately related to genres and interface design, core areas of the proposed approach to research.

With regard to the expansion of a story, we will have to identify the elements and performances that will make a story spread virally as well as the users' motivations to share news in their networks and reach beyond traditional media audience. These strategies, both from the producers and the audience-prosumer perspective, are linked with the exploration ones that will analyse how we could change the public's curiosity to delve into the details and find information on their own. Managing the story timing will be a fundamental ability.

As stories spread through the media, we will have to explore how we could maintain the continuity of the story in form and tone, exploiting at the same time the strengths of each media. Allowing the story to unfold through different platforms also would change the length of news consumption. Therefore, we will have to study how we could catch the public attention for so long.

If a story is reported from various points of view, we will have to think about whether it will be possible to reach new audiences who, otherwise, would have been lost. Moreover, we will have to balance the advantages and the disadvantages of this integration, what we could obtain by adding the public to the news production process, how and why we should do it.

To immerse the audience ever more deeply into a story, we will have to experiment and reflect on how we could generate alternative forms of storytelling. Challenging steps will be to place the story into the users' world and make them understand the impact of a story. These strategies will imply dealing with users' subjectivities and performances.

The more news stories penetrate in the users' world, the more the public will feel committed to them, stated Maloney (2011). How could we make that the public use the work of a journalist and implement it in their daily life? All the journalists' stories are the product of a real, complex and multifaceted world which is the envy of fiction writers. What could we do to capture this complexity from journalism and show all its nuances, rather than always going for simplification? Most journalists embrace the profession with the hope for changing the world. What could we do to encourage the public to solve a certain problem instead of just reading the news in a newspaper or watching them on a screen? (Maloney, 2011).

Finally, we will face major challenges about the narrative tension when making decisions on a real time: how to arise the inspiration for users' action at a certain moment, whether to include or not different ways of interaction with

them, how to maintain the tone and form of a story and, at the same time, how to explore the potentialities of each media.

Maloney (2011) emphasized that a transmedia approach to journalism would require being designed as such from the beginning. However, this fact means that neither could all the stories have this transmedia approach, nor should every story attempt to use every possible transmedia principle or media in its creation.

Accordingly, the main question raises not only which components best fit print, video, audio, games, columns or blogs but also how these pieces will be launched or transferred to make best advantage of their form. *Bosnia: Uncertain Paths to Peace*¹⁵ (NYtimes.com) was perhaps the closest example the author could find to transmedia journalism. Nevertheless, Maloney (Scolari, 2013) considers this piece only as a multimedia one —Other examples—. ¹⁶

Nowadays, journalism is facing core challenges such as the lack of a business model, beyond subscriptions and advertising (both of which sources of revenue are in steep decline), the precarious work conditions for journalists and the lack of credibility news enjoys among key audiences. The critical perspective argues that the audience-prosumers will not come back as subscribers/paying customers anymore. However, some initiatives as *Half the Sky Movement*,¹⁷ which started as a book, have been transformed into a broader project supported also by the public. Nonetheless, it must be specified that it is not the objective of this essay to analyse business models.

Furthermore, we can identify some other challenges related to online media such as the exploitation of the potentialities to develop genres and interface designs. These challenges, despite having more than two decades of online media history, are still targets to achieve. Then, why should journalism embrace transmedia? What does (should) it lead to?

This essay's main hypothesis states that when we apply transmedia logic to journalistic online content, narratives and storytelling, this process would lead to exciting and engaging genres that are better able to inform citizens. The same interactive process of adaptation would lead also to profit the potentialities of each media, making better use of it.

Similarly, an analogue hypothesis states that when we apply transmedia logic to the interface design of online media, this process would be the source of a series of alterations. These modifications would improve the actual information architecture, interactivity, usability and navigability of media designs, making better use of the users' performance there.

The objectives of a future possible research project on this approach are based on exploring the journalistic genres and the interface design both off and online within a transmedia logic that would open new possibilities to innovate owing to an iterative process of adaptation. It should be considered as well that the traditional genres would be refreshed due to the same process of media diversification. Therefore, we should focus on how to profit the benefits and characteristics of each media and devices, to deepen into the interactive relationship with the audience-prosumer on how to achieve the immersion in the users' world and its engagement.

THE 'DESIGN THINKING' APPROACH

Mainstream media and journalists have dominated the monopoly of publishing information (Hansen, 2012) and decided the 'news of the day' (Nerone, 2013). In the digital, mobile and online age, traditional journalistic actors are losing it while new players appeared challenging the definition of journalism and/or the practice of journalistic production. Therefore, the focus on the newsrooms and traditional media as location of analysis and the dominant ways of theorising and studying journalistic production (Anderson, 2011; Wahl Jorgensen, 2009) is insufficient and needs to be reconsidered (Deuze and Witschge, 2015). Pilot studies conducted for 'entrepreneurial journalism' (Witschge, 2014; Witschge and Deuze, 2014) suggest that "journalistic entrepreneurship is a messy, paradoxical process that is based on affective as well 'rational' considerations".

In this sense, media is described as artefacts, activities and arrangements (Deuze, 2012) and the user behaviour between actions and affordances, animations and performances (Serrano Tellería, 2016). The increasing access to media by mobile devices and social media point critical features like *Architecture of Intimacy* (Turkle, 2011), *Disclosure* (Marichal, 2012) or *Exposure* (Serrano Tellería, 2014) designed for social media (*The Desire for More*, Facebook - Grosser, 2014) and for the mobile user interface (Serrano Tellería, 2014) in which social media *profiles* are the very tools for shaping identities (Van Dijck, 2013) –*dataism* (Van Dijck, 2014); *quantified self* (Walker Rettberg, 2014); *algorithmic self* (Pasquale, 2015) and with the *digital identity*, part of the mobile and online content (Serrano Tellería, 2015b). Thus, academics reflections underline the urgent need to promote an ethics code of its interface design to protect the user.

In this *Liquid Communication* (Serrano Tellería, 2015a), affective feedback (to fulfil the affordances) and engagement (membership, a worth time contribution) as well as the level of *digital literacy* and *collective intelligence* facilitated are closely related to the interface design that promotes for better or worse all of them (artefacts, activities and arrangements; actions, affordances, animations, and performances). 'Emotional attachment' by mobile devices should be underlined as well.

From the perspective of media as a system of organizations: multimedia and multiplatform, it ought to be highlighted the relevance of introducing a 'start-up' mind-set within newsrooms (Staps, 2015).

Therefore, this essay proposes to employ a multi-methodological design of research and a *Design Thinking* practice theory approach employing content analysis and creation, interviews and surveys. It defines journalism as practice, using practice theory (Bräuchler and Postill, 2010; Couldry, 2012) to provide an extensive scope of emerging practices.

By adapting *Design Thinking* approach (Ignatius, 2015; Kolko, 2015) to the journalism field; this essay aims to introduce a new way of examining content, genres, formats, models and its interface design that allow to capture the affective, paradoxical and spontaneous features of the emerging initiatives and the digital, mobile and online ecosystems as well.

Remembering Flusser's *Homo Ludens* (Flusser, 1988) "for the first time, technologies are simulating the nervous system". The *Design Thinking* approach allows capturing the holistic experience of the user experience because it employs the principles of design both to the physical process as well as to the way of thinking to solve extraordinarily and persisting difficult challenges in a system of organizations. In the *Media Life* (Deuze, 2012), *Design Thinking* would capture the specific aspects and features related to the interface design and the creation of content, genres, formats and models; the affective and rational considerations and descriptions of the media as artefacts, activities and arrangements as well as the user behaviour between actions and affordances, animations and performances.

This novelty introduction (Ellis, 2015)¹⁸ is expected to make considerable advancements because it includes the parameters of design in the journalistic practices and, in the media as a system of organizations due to its messy and paradoxical process. Thus, it also introduces another step forward in the analyses of content in the journalism studies field.

Therefore, concrete proposed actions would consist on: content analysis and creation of forms, genres, narratives, models and its interface design (a selection of pieces by its recognized relevance)¹⁹ interviews and longitudinal surveys to designers/journalist and to general audience-users. Consequently, the *Design Thinking* approach would introduce specific questions and parameters of observation that would delve into information architecture, hypertext, interactivity, multimedia/platform and usability.

With regard to the specific method, it will be based on an experimental approach. The research design is configured through the creation of an online platform that will cover both the analysis of exiting examples as well as the elaboration, implementation, testing and monitoring of the innovative transmedia projects to be undertaken. Originality and innovative aspects of the programme focus on the ongoing integration of all stages within the same project platform as a way of achieving multi diverse feedbacks from the whole process. This experimental method is not only an advantage but also a requirement since the absence of examples and need of experimentation with users.

Apart from integrating a network of academics and professionals as well as the public engagement and the audience-prosumer in the process through the platform, the methodology will include specific control groups which will be held after the implementation of the four projects in the online platform (academics, students, professionals and general public, promoting and interdisciplinary and intersectional transfer of knowledge).

FINAL THOUGHTS

Since *Initial Node Design on Cybermedia* (Serrano Tellería, 2010); some of the main conclusions raised are still on the spotlight. Those more focused and related to this essay are: to profit the specific features and potentialities of each channel, device and platform and to best choose a concrete channel for the different kind

of pieces, genres, formats, models, etc. It was also highlighted that ethics, quality, credibility and transparency were core values of journalism that must be recovered; much more relevant than the print vs. digital fight.

Recent tendencies and researches point out the increase relevance of personalization in content and channel distribution (mobile applications, podcasts, messages, newsletters, etc.) (Doctor, 2016; Hazard Owen, 2016; Lichterman, 2016); the inherent and outstanding differences between broadcast, print, mobile, online and social media ecologies, ambient and technological environments (Wang, 2016); the urgent need to recover core values like ethics, quality, credibility and transparency, in relation also to start-ups, crowdsourcing and entrepreneurial successful initiatives; the notion of 'news as a product' (Bilton, 2016); and the balance between ad-blocking, native and sponsored advertising and content.

Some authors have even begun to take distance from the 'integration' or 'convergence' approach into the newsrooms to the 'synchronization' of the various fluxes of content and channels one (Vargas, 2016). It means that, due to the relevant differences between various kind of content, devices and platforms, an 'integration' or 'convergence' of all of them within the newsroom may not be successfully possible. Thus, it is reframed by the perspective that describes 'synchronization' of fluxes and channels, covering and respecting the mentioned diversity.

Therefore, the approach presented in this essay aims to cover, one way or another, these current tendencies and challenges: to better use and profit models, forms, formats, channels, etc., its features and potentialities, the holistic process of content creation, distribution and synchronization; the notion of 'news as a product'; the user personalization, exploration and immersive experiences. In this sense, all these areas are represented by the transmedia journalism that covers an interactive content that grows and flows through the different media ecologies and technological environments, adaptable and flexible.

In this *Liquid Communication* and *Media Life*, transmedia logic particularly fits its parameters, offering to journalism studies a wide range of possibilities to explore the user engagement, to recover quality content, transparency and credibility as well as the professional deontological and ethical code to guide all these innovative and experimental initiatives and processes.

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Notes

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