

MYKOLAS ROMERIS UNIVERSITY-MIDDLESEX UNIVERSITY
INSTITUTE OF COMMUNICATION

ELLIS DE LEON

Communication and Creative Technologies

TRANSMEDIA: A CONSTRUCTION OF A USER IDENTIKIT

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Supervisor–
Assoc. Prof. Dr. Gintarė Žemaitaitienė

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CONTENT

| | |
|--|----|
| INTRODUCTION | |
| 1. INTRODUCTION TO THE CONCEPT OF TRANSMEDIA | 7 |
| 1.1. Foundations of transmedia | 7 |
| 1.1.1. Characteristics of transmedia | 9 |
| 1.2. Transmedia narratives | 15 |
| 1.2.1. Transmedia in fiction narratives..... | 16 |
| 1.2.2. Transmedia in nonfictional narratives..... | 16 |
| 1.3. Defining transmedia user, instruments and participation | 18 |
| 1.3.1. Instruments for participation | 18 |
| 1.3.2. The transmedia users, prosumers and participation | 20 |
| 1.3.3. The blurring line between user and producer through participation | 21 |
| 2. THE PROCESSES OF CONSTRUCTION OF A TRANSMEDIA USER IDENTIKIT | 24 |
| 2.1. Main theories for New media, audience, and narrative | 24 |
| 2.1.1. New media theory | 24 |
| 2.1.2. Audience theories | 25 |
| 2.1.3. Narrative paradigm theory | 31 |
| 3. RESEARCH “CONSTRUCTION OF A TRANSMEDIA USER IDENTIKIT” | 33 |
| 3.1. Research Design | 33 |
| 3.2. Introduction to the Case of “Last Week Tonight with John Oliver” for analysis | 35 |
| 3.2.1. Trump vs Truth | 36 |
| 3.3. Exploring users’ participation | 37 |
| 3.3.1. User Participation in Nonfictional Transmedia Narratives: The case of “Last Week Tonight with John Oliver” | 37 |
| 3.3.2. Users’ participation | 38 |
| 3.4. Empirical Data Collection and Analysis | 42 |
| 3.4.1. Qualitative Data Collection first phase | 42 |
| 3.4.2. Qualitative Data Collection second phase | 43 |
| 4. RESEARCH “CONSTRUCTION OF A TRANSMEDIA USER IDENTIKIT” RESULTS..... | 44 |
| 4.1. Results Analysis | 44 |
| 4.1.1. The transmedia user identikit | 45 |
| CONCLUSIONS | 47 |
| REFERENCE LIST | 50 |
| SUMMARY IN ENGLISH | 53 |
| SUMMARY IN LITHUANIAN | 54 |
| SUPPLEMENTS | 55 |

LIST OF TABLES

| | |
|---|----|
| Table 1. Seven principles of transmedia entertainment | 13 |
| Table 2. New Media, Audience and Narrative Theories | 32 |
| Table 3. YouTube Participation Argument Truth / Sources / Legitimization | 38 |
| Table 4. YouTube Participation Argument Lies / Sources / Both sides | 39 |
| Table 5. YouTube Participation Argument Learn / Climate | 39 |
| Table 6. YouTube Participation Argument Source /Logic / Feeling | 40 |
| Table 7 Facebook Participation Argument #TrackTheLies / #TruthOMeter | 41 |
| Table 8. Transmedia user identikit: LWT with John Oliver & Trump vs Truth | 46 |

INTRODUCTION

Relevance. Within the last years the concept of transmedia have been leaking into the conversation, especially regarding the film, television, and video-game industry, but also into academy and education strategies, and as a powerful marketing strategy. The overall idea has been there for a long time, but its specificities are now being applied in a much more structural way. Transmedia narratives are according to Scolari (2013) a cross-cutting phenomenon that crosses the culture industry from one end to the other.

Transmedia is expanding its fields of application and it's being potentialized by the development of technology and the access to it by a growing amount of individuals. Regardless the ongoing vast discussion and increasing approaches on the subject, scholars acknowledge that there are still unexplored zones especially regarding non-fictional narratives. There is a general call from the authors and researchers involved in the analysis of transmedia to keep the discussion on the scope of transmedia narratives and its users.

Level of investigation. The concept of transmedia can be traced not too long back in time, yet still, it has evolved by leaps and bounds reasserting its spreadable nature. In general, we can define transmedia as a narrative that “unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole” (Jenkins, 2006). The concept itself is not commonly found independently; is regularly follow by intertextuality or storytelling, the latter is the most addressed of its expressions. In this thesis, we are going to refer to Transmedia and transmedia storytelling as interchangeable, as from definition is approached as a narrative.

Although transmedia was there before it started to be called so, is lately that is shaping its features and scope; Marsha Kinder brought it out in 1991 highlighting the intertextual relations across different narrative media. But is the storytelling approach from Henry Jenkins which has been broadly accepted and extensively referred. In the ideal form of transmedia storytelling, according to Jenkins (2006), “each medium does what it does best—so that a story might be introduced in a film, expanded through television, novels, and comics; its world might be explored through gameplay or experienced as an amusement park attraction”, thus achieving and maintaining a profound experience that would drive to more consumption. According to Giovagnoli (2011), the creation of a transmedia work or project “must always ease the audience’s access to the multimedia content and rouse a willingness of participation and sharing from the audience”, to set on a kind of call expected to be answered.

One of the most active researchers on the subject is Carlos Scolari. In his article *Implicit customers* (Scolari 2009) he describes transmedia storytelling practices from the consumer’s perspective as being based on and promote multiliteracy. The main discourse, though, is about how to create meaning in multimodal environments and construct different implicit consumers. Recently

Carlos Scolari wrote “El Translector. Lectura y Narrativas Transmedia En La Nueva Ecología de la Comunicación” (The transreader. Reading and Transmedia narratives in the New Communication Ecology), an article published as part of the *La Lectura en España: Informe 2017* (The reading in Spain); a report that has been made three times since 2002, and analyse from the perspective of various authors the reading habits of the Spanish community. Despite this text is contextualized within an issue concerning mainly to books, Scolari is an author that have thoroughly analyse transmedia narratives and that somehow keep the balance through an active discussion on the subject from Europe since a lot of the material comes from the American context. As part of the article Scolari starts to construct a Transreader Identikit; going through some *transmediatic* examples, summarize the multimodality and post-production competencies that a translector should have, setting that “The world of fandom is parasitic of the canon (if there were no Star Trek there would be no Trekkies) since there is a transfer of content from the media industry to the world of fans”. Although is not doubt that Scolari would continue his work on the subject, the translector identikit is still brief and contextualized in the reading situation in Spain.

Novelty. Most of the referential books and articles available to get into the analysis of transmedia are written by people deeply involved in the industry, thus, even though they are consumer themselves it seems impossible to give a view from the couch of a simple mortal. The rhetoric expresses the business/scholar insight conducted to an akin fellow. As the field of application of transmedia narratives is continuously expanding the analysis on the participation of audiences have widely covered the most garish; in general, the cases analysed address TV series & shows, film productions, marketing and political campaigns. Therefore, the competencies of the audiences when participating are sometimes generalized as imitate to parodies and homemade video edition or image modification. We are not aware of how audiences on other fields are participating in comparison with the more evident big film production.

We pretend to offer a perspective more closely related to the role of the user. Is in our intentions to include in this thesis examples of transmedia in nonfictional narratives and explore on recent situations, pursuing a bigger picture that can give us a new perspective on the user participation.

Research problem. Are users or audiences applying the same competencies and skills when participating on transmedia fictional narratives in the same way that for nonfictional narratives?

The **purpose** of our study is to construct a transmedia user identikit, in order to identify the competences and skills applied by user or audiences in nonfictional transmedia narratives. To achieve so, this thesis fulfils the following objectives.

1. Analysing document, define what is transmedia and provide a clear understanding of its characteristics and elements involve.

2. To analyse existing theories for New media, audience, and narrative, focusing on matters regarding participation and narratives across media and prepare an scheme of the relevant features regarding the transmedia narratives and user participation.
3. Compose a theoretical framework based on scientific literature analysis in order to construct a Transmedia User Identikit.
4. To identify by online, non participative observation and literature analysis the competencies, skills, and ways in which users and audiences participate in nonfictional transmedia narratives in the case of *Last week tonight with John Oliver*.

To achieve the purpose of this thesis of constructing an identikit of a transmedia user, a qualitative research strategy has been chosen and a case study was conducted. An ethnographic approach is useful as it considers shared patterns of behaviours, language, and actions (Creswell, J. 2014). An episode of the american late-night-show *Last week tonight with John Oliver* was analysed, examining the audiovisual material and information available online, to make a critical evaluation of the material in order to achieve a structured scheme of a transmedia user. The collection of information would be conducted by online non participative observation, without interviewing the users and audiences. By using this method, the information obtained relates to what is currently happening and is not complicated by either the past behaviour or future intentions or attitudes of respondents. Inductive analysis; immersion in the details and specifics of the data to discover important patterns, themes, and inter-relationships; begins by exploring, then confirming findings, guided by analytical principles rather than rules. as it's being suggested for further researches, by some of the authors of the core literature on the subject of this thesis.

1. INTRODUCTION TO THE CONCEPT OF TRANSMEDIA

In the ecological metaphor, the media can be interpreted as an *environment* that surrounds the subjects and models their cognitive and perceptual system. Or as *species* that interact with each other. From this ecological perspective, the *world wide web* would be a “host media” species; twitter, Facebook, google, etc. its “media parasites”; and the interface would be the place where a media connects with other media and the human users (Scolari, 2012).

In the early 90’s with the open use of *world wide web* the professionals from the various forms of media created content for the web applying the specific *know-how of their professions*. The journalists, for instance, copied and pasted their articles, and banners were introduced in the web pages’ surface as they would be in a newspaper. No one knew exactly how to create content for the *new media*, the web adopted content, grammar and communication models from the rest of the media ecology (Scolari, 2013).

Postman (1998) says that “Technological change is not additive; it is ecological...A new medium does not add something; it changes everything” (Postman, 1998). Thus, the *world wide web* not just made plenty of the features of transmedia able to happen, including interaction and participation, it completely change the way in which we relate to media and among ourselves. As an environment, media is developing a more harmonious relationship with users, less imperative and optimal for interaction.

1.1. Foundations of transmedia

From the interaction among different channels is that the concept of transmedia was first formulated. As a witness of the relationship of her son with the fictional characters of videogames and television, Marsha Kinder brought out the fact that even the *reluctant moviegoer* condition of her (then) eight-year-old boy, the *prior discourse* of his favourite videogame characters was part of the “extraordinary success of the commercial supersystem of *transmedia intertextuality* through which signifiers can move fluidly across various forms of image production and cultural boundaries” (Kinder, M. 1991). Nevertheless was some years after in 2003 that Henry Jenkins drawn on the term *transmedia storytelling* as the title of an article for the MIT Technology Review, highlighting the fact that “we have entered an era of media convergence that makes the flow of content across multiple media channels almost inevitable” (Jenkins, H. 2003). The claim was also that the media industries were not collaborating enough when the technology and the means were already there, all setted up to put hands on it.

The prediction since the acknowledgement of the concept was that such collaboration would lead to compelling transmedia experiences. As Jenkins (2006) claim, *Transmedia storytelling is the*

art of world making. In this way, real stories that have become books, movies, video games, painting, social network trends, and all the variation in which can be materialized or digitalized, bringing together people that have experimented the same story, are compelled or moved by it. Through media and technology those histories have found the paths that allow them to unfold across multiple media platforms, with each medium making distinctive contributions, to our understanding of the world.

Max Giovanoli (2011) describe the *scheme of transmedia* as the creation of a *new geography of the tale* that implies the agreement on safe spaces for sharing. Transmedia storytelling is telling a story across multiple media and preferably, although it doesn't always happen, with a degree of audience participation, interaction or collaboration.

Among the overall elements that plays a role in this story, for instance the media itself; traditional and digital forms of television, radio, print, video-games; social media; technological forms and associated protocols; meaning a variety of social, economic, and material relationships (Gitelman 2006), the audience's involvement would represent the success or failure of both sides' expectations in transmedia terms.

Transmedia represent a wider range for creators; nurture the field for more ambitious projects and provide a place for characters whose potential might not be squeezed enough. Albeit it implies the construction of relationships, collaboration and participation. Transmedia storytelling is still about the stories and if the stories do not capture the imagination, no amount of transmedia extension can repair the damage (Fast Company, 2011).

Convergence is a nuclear concept to understand Transmedia as involves both, a change in the way media is produced and a change in the way media is consumed. Convergence comprise the technological, industrial, cultural and social changes in the ways media circulates within our culture. It refers to the situation in which multiple media systems coexist and where media content flows fluidly across them. Implicates also the cooperation between multiple media industries, the search for new structures of media financing that fall at the interstices between old and new media, and the migratory behaviour of media audiences (Jenkins, 2006), on this latter feature, we will investigate more deeply in the chapters ahead.

In other words convergence furnish the field for transmedia to be able to happen. It offers the conditions for those texts which narrative is bigger than its medium, to expand and evolve through transmedia. Subsequently to *Convergence Culture*, the publication of 2006 in which the concept of transmedia storytelling was first applied, Henry Jenkins retook in some posts the analysis and discussions on the subject on his official *personal* web-blog. As an academic and prolific researcher of the MIT (Boston) and of the University of southern California, his personal blog practically works as a updating source when it comes to transmedia, and of course a number of

other discussions media-related. On some of those posts Jenkins make reference to Transmedia as a *logic*, nevertheless *transmedia logics* as a concept haven't yet been developed. Those *transmedia logics* would be the ones that can contain not just *storytelling*, but the rest of the fields on which the *transmedia* can be applied; for instance *branding, education, journalism, etc.* Storytelling would be so far the most studied and defined, consequently, our way to understand transmedia as a concept, and as a logic, is mostly through the characteristics and the previous analysis on transmedia storytelling, on the understanding that some features won't apply in the same way to describe others *logics*. The fields of journalism and documentary, are though addressed by Scolari in "Narrativas Transmedia: Cuando todos lo medios cuentan".

Due to the above is that we refer to transmedia and transmedia storytelling as interchangeable terms. Despite this we do know, also by the work of the authors previously addressed that before being recognized as so, described and defined, transmedia was a phenomenon *happening*; perchance in front our very eyes, or in a completely foreign circumstances, but howsoever happening. Various components had to come together for transmedia to occur and some others for us to realize that it was already there. Recalling a project in which he was working during the 90's in Italy, Carlos A. Scolari says that *now* he realize that he has always been working on transmedia communication, but without knowing it (Scolari, 2013).

The concept of transmedia, as any other concept, has its story of construction. Still have a way to go to be clearly understood and to define it scopes beside storytelling. By this moment its characteristics regarding narrative are more clearly defined and constantly addressed, which has allowed to transmedia, not just to be recognized, but to be schematically applied.

1.1.1. Characteristics of transmedia

Scolari (2013) says that transmedia storytelling is in a current state of trend, so to speak, and that to what everyone was referring some years ago as *multimedia* and *interactivity*, now have become *convergence* and *transmedia*. The fact is that, there are plenty elements involve within those concepts, and this *state of trend* doesn't just imply its novelty, but might also bring a number of misconceptions and a furore of placing a "transmedia sticker" on everything, leading to a generalization of the idea and to lost the meaning. A way for us to better understand it, is first going through its characteristics.

Transmedia storytelling is a form of narrative that unfolds across multiple media platforms (Scolari, 2013). To this point the concept might still sound as an already familiar case of adaptation; for instance from a book to a movie. The quality of a respected adaptation is normally measured by its level of faithfulness, and by the closeness to its original text. Conversely, transmedia draw upon the particularities and scopes of each medium to enrich the narrative. As

Gitelman (2006) says, “It makes no sense to think about *content* without attending to the medium that both communicates that content and represents or helps to set the limits of what that content can consist of”. Thus transmedia attempts to develop a narrative world that encompass those different medium and languages.; Reading across the media sustains a depth of experience and, according to Jenkins (2006), that motivates more consumption. Redundancy burns up fan interest and causes franchises to fail, thus each new text is expected to make a distinctive and valuable contribution to the whole (Jenkins 2006). In this way transmedia narratives share the same elements, for instance; plots, characters, atmospheres, etc. But that change depending on the publishing platform through which they are released; hence, the same short film might be developed as a series or as a movie for the theatre; its protagonist for a comic book series, etc. (Giovanoli 2011).

Transmedia **Each franchise entry needs to be self contained** so you don’t need to have seen the film to enjoy the game and vice versa. It is vital to **Keep the track with the original story’s hallmarks**; draw upon various media and reach different audiences does not imply different versions of the story. the story has to be consistent (Jenkins, 2003). To do this requires a high degree of coordination across the different media sectors, reason why Jenkins points out that when the same artist shapes the story across all of the media involved or in projects where strong collaboration, or co-creation, is encouraged across the different divisions of the same company.

A transmedia world can start in any medium, for instance, the world of *The lord of the rings* started from novels, *Star Wars* from movies, and Pokemon from a game for Nintendo Gameboy (Scolari 2013). Any given product is a point of entry into the franchise as a whole (Jenkins 2006). There is some division thereon the *amount* of medium that has to be involve to be able to give entitled as *transmedia* to a narrative that pretend to be so, for instance Jeff Gomez, CEO of Starlight Runner Entertainment, would say that it is necessary to involve three or more medium while Jenkins consider that a mere arbitrariness. It is a fact though that there has to be at least a *second player*. Scolari from his part, claims that transmedia storytelling can be synthesized with the following formulas:

$$TS = MI + UGC$$

TS: transmedia storytelling

MI: media industry

UGC: user generated content

Or also by the next:

$$TS = canon + fandom$$

Canon is the world of the official contents, protected by copyright, and driven by commercial logics (Scolari, 2016). The group of text accepted as legitimately part of the media franchise by the fan community (Jenkins, 2006); for instance, the canon of *Star Wars* is conformed

by seven films, a video game series, comics, animations, books, and an array of official products. Fandom, in contrast, is the realm of fans. Fans produce vast of non profit content leaded by postproduction, mashups and remixes (Scolari, 2016).

On the latest approaches from Henry Jenkins, he established seven principles of transmedia storytelling, to which he returned months after to do an exercise of integration into learning and teaching practices, this give us a path into the non-fictional logics of transmedia.

1. Spreadability vs. Drillability

Spreadability refers to the capacity of the public to engage actively in the circulation of media content through social networks and in the process expand its economic value and cultural worth, helping to spread the message may well be central to enhancing viewer engagement and may encourage further participation. a process of dispersal – to scanning across the media landscape in search of meaningful bits of data. **Drillability** invites us to think of a world where many of us are constantly scanning for media franchises that interest us and they drilling down deeper once we find a fiction that captures our imagination. the ability to dig deeper into something which interests us. Yet they represent different dimensions of the experience, and there may well be cases where a franchise sustains spreadability without offering any real depth to drill into or offers depth and complexity without offering strong incentives to pass it along through our social networks. **Applied to education:** A good educational practice, then, encompasses both, allowing students to search out information related to their interests across the broadest possible terrain, while also allowing students to drill deep into something which matters to them. This requires us as educators to think more about motivation – what motivates students to drill deeper – as well as classroom management – how can we facilitate their capacity to dig into something that matters to them.

2. Continuity vs. Multiplicity

Continuity: It is certainly the case that many transmedia franchises do indeed seek to construct a very strong sense of “continuity” which contributes to our appreciation of the “coherence” and “plausibility” of their fictional worlds and that many hardcore fans see this kind of “continuity” as the real payoff for their investment of time and energy in collecting the scattered bits and assembling them into a meaningful whole. **Multiplicity:** the possibility of alternative versions of the characters or parallel universe versions of the stories, as an alternative set of rewards for our mastery over the source material. Multiplicity allows fans to take pleasure in alternative retellings, seeing the characters and events from fresh perspectives, and comics publishers trust their fans to sort out not only how the pieces fit together but also which version of the story any given work fits within. In this case continuity has to be altered to make way for the new performers and their versions of the characters. Enhance fan engagement and expand our understanding of the original. For those franchises where there is a strong desire to police and preserve continuity, fan fiction can

be experienced by producers as a threat, something which may disrupt the coherence of their unfolding story, but where we embrace a logic of multiplicity, they simply become one version among many which may offer us interesting insights into who these characters are and what motivates their behaviour. There, though, needs to be clear signalling of whether you are introducing multiplicity within the franchise, as well as consistency within any given “alternative” version of the central storyline. **Applied to education:** Education has often dealt in the range of canon – not only the canon of western literature which deems some books as more worth reading than others but also the structures of disciplines and standards which determine what is worth knowing and how we should know it.

3. Immersion vs. Extractability

These two concepts refer to the perceived relationship between the transmedia fiction and our everyday experiences. In **immersion**: the consumer enters into the world of the story. Regarding to **extractability**: the fan takes aspects of the story away with them as resources they deploy in the spaces of their everyday life. **Applied to education:** we might think about the potential educational value of virtual worlds. moving through a virtual environment which replicates key aspects of a historical or geographical environment. Also thinking about activities where students build their own virtual worlds – deciding what details need to be included, mapping their relationship to each other, guiding visitors through their worlds and explaining the significance of what they contain. And regarding extractability the idea of meaningful props and artefacts in the classroom.

4. Worldbuilding.

This concept of **worldbuilding** is closely linked to the “encyclopedic” impulse behind contemporary interactive fictions; the desire of audiences to map and master as much as they can know about such universes, often through the production of charts, maps, and concordances. Is the space of a story as a fictional geography. world building also depends on cultural geography; our sense of the peoples, their norms and rituals, their dress and speech, their everyday experiences, which is also often the pleasure of reading a fantasy or science fiction narrative. **Applied to education:** a teacher can use the activity of mapping and interpreting a fictional world as a way of opening up a historical period to their students. This moves us away from a history of generals and presidents towards social history as the key way through which schools help us to understand the past.

5. Seriality

We can think of transmedia storytelling then as a hyperbolic version of the serial, where the chunks of meaningful and engaging story information have been dispersed not simply across multiple segments within the same medium, but rather across multiple media systems. At its heart, **seriality** has to do with the meaningful chunking and dispersal of story-related information. It is about breaking things down into chapters which are satisfying on their own terms but which motivate us

to keep coming back for more. *Applied to education*: Jenkins here raise a question as it has to be apply depending on the situation; What has to be present for a story or lesson to have a satisfying and meaningful shape even if it is part of a larger flow?

6. Subjectivity

This point is understood in function of the extensions. Transmedia extensions may focus on unexplored dimensions of the fictional world, may broaden the timeline of the aired material, may be to show us the experiences and perspectives of secondary characters. These kinds of extensions tap into longstanding readers interest in comparing and contrasting multiple subjective experiences of the same fictional events. This focus on multiple subjectivities is giving rise to the use of Twitter as a platform through which fans or authors can elaborate on the secondary characters and their responses to events represented in the primary text. At heart, subjectivity refers to looking at the same events from multiple points of view. *Applied to education*: In the history classroom, there's a value of flipping perspectives; how were the same events understood by the Greeks and the Persians, the RedCoats and the Yankees, the North and the South, and so forth, as a way of breaking out of historical biases and understanding what lay at the heart of these conflicts.

7. Performance

This point is due to be understood in terms of a structure of cultural attractors and activators. The attractors draw the audience, the activators give them something to do. Increasingly, producers are being asked to think about what fans are going to do with their series and to design in spaces for their active participation. One way can be through invitational strategies; explicit or implicit. But even without those invitations, fans are going to be actively identifying sites of potential performance in and around the transmedia narrative where they can make their own contributions. *Applied to education*: In the case of the classroom, there are a range of institutional factors which insure that you have a group of students sitting in front of you. But you still face the issue of motivation. To turn the curriculum into a game, we have to move from information on the page to activities which put that information to use. What are you asking your students to do with what you teach them? How are they able to adapt it in a timely and meaningful fashion from knowledge to skill? (Jenkins 2009, 2010).

Is important to take into account that transmedia is not only about fiction: cross-media experiences may be found in journalism, documentaries, and advertising, and sometimes combined with fictional narrative worlds (Scolari, 2013). The seven principles allow us to better understand the factors that take place in a transmedia narrative but are certainly far to remain as there are right now. We took the main idea to try identify in a clearer way those who have to do more with the user and those which depend on the producer. It resulted as described in the following table.

Table 1. Seven principles of transmedia entertainment

| | |
|--|---|
| 1. Spreadability vs Drillability | |
| Capacity of the public to engage actively on the circulation of media content | Capacity of the public to engage actively on digging on media content through media instruments |
| 2. Continuity vs Multiplicity | |
| Unified experience systematically developed across multiple texts | Taking into account grassroots expressions as part of the same transmedia logic |
| Faithful constraint to the delimitations of the narrative boundaries as per the canon in order to maintain coherence | Encourage to think about multiple versions and possible alternatives to the established canon |
| 3. Immersion vs Extrability | |
| <i>Relationship between transmedia fiction and our everyday experiences</i> | |
| The ability of consumers to enter into fictional worlds | Capacity to extract aspects of a narrative universe and adopted as resources to deploy in the spaces of everyday life |
| 4. Worldbuilding | 5. Seriality |
| The space of a story as a fictional geography. Its elements and protocols | Meaningful and compelling story chunks, dispersed along the plot and cliffhanged by a narrative enigma |
| 6. Subjectivity | 7. Performance |
| Looking at the same events from multiple points of view. Related to extensions by unexplored dimensions of the fictional world | A structure of cultural attractors, those who draw the audience (users), and cultural activators, those who give that community something to do |

Source: Created by the author based on the seven principles of transmedia entertainment of Jenkins (2009, 2010)

1.2. Transmedia narratives

Trough the way in which transmedia have found is way of existence we can already have a picture of the content that we will be talking about. To this point some examples have been briefly mention, mainly regarding fictional worlds. In this chapter we will land on examples addressed by the main authors consulted for this thesis, in order to identify different narratives.

Narrative is defined as the representation of an event or a series of events; without an event or an action, you may have a *description* or an *exposition* or something else except a narrative. The theory of narrative would say that the distinction between fiction and nonfiction differs from the distinction between narrative and non-narrative (Abbot, P. 2008), however there is a big ocean within this two edges. We can talk for instance about nonfiction narrative; a narrative which claim to tell a story that is factually true, a narrative that make reference to the real world. According to Abbot (2008) narrative is also a *scalar* category, meaning that there are degrees of narrativity. The cases regarding to transmedia that we will address in this chapter would fall within this range in different measures. By placing examples in this two categories we pretend a broad distinction that expect to keep a far fictional narrative as Matrix from Journalism, passing by marketing and education.

The following division has a lot to do to which we refer before as worldmaking, Jenkins would say that is central to a great deal of genre fiction writing (2013). Citing to Dudley Andrew, Jenkins (2013) says that is in those worlds where all the elements are comprised and fit together, Thus, is in the coherence in its construction where the narrative holds its authenticity. In fiction, the elements within the world would be indeed created, while the closest we get to the nonfiction edge, the world would be constructed by elements taken from the reality; yet, both will tell a story. Many of these transmedia experiences according to Scolari (2013), are situated in that borderland where marketing strategies blend into fictional worlds and vice versa. He refers to the fact that researches have place storytelling among the competences that gave the human species an advantage to survive. According to him, a species that develops the capacity to fictionalise, is capable of imagine future scenarios, prevent critical situations, built hypothesis and prepare themselves beforehand. There are two ways to give sense to the world that surround us: one is a logic-formal way based on arguments and the other is narrative based on the storytelling (Scolari, 2013). In the case of a narrative, he says, it does not matter whether is truth or not, but it has to be realistic.

1.2.1. Transmedia in fiction narratives

The big majority of productions that have been addressed to analyse convergence and to create transmedia narrative have been within the category of fiction. The main representation of transmedia fictional narratives are films and Tv series, followed by videogames and comics. The

Matrix and Harry Potter for instance are heavyweight narrative brands that express themselves in different media, languages and business areas (Jenkins, 2007). To give a picture of how it has been applied we resume the cases of two tv series; *24*, an American crime thriller television series produced for the Fox network, and *Lost*, also an American television drama series originally aired on the American Broadcasting Company; ABC.

In regard of *24*, Scolari describe four strategies for expanding the narrative world:

- Creation of interstitial microstories: These enrich the diegetic world by expanding the period between the seasons. The comics, online clips, video games and mobisodes are examples of this strategy. These texts have a close relationship with the macrostory.
- Creation of parallel stories: The mobisode *24: Conspiracy* is the only example of this strategy in *24*'s diegetic world. The logic of this strategy is to create another story that unfolds at the same time as the macrostory. Parallel stories may evolve and transform into spin-offs.
- Creation of peripheral stories that can be considered more or less distant satellites of the macrostory, such as the *24* novels. These texts have a weak relationship to the macrostory, but even peripheral stories may evolve and transform into spin-offs.
- Creation of user-generated content platforms like blogs, wikis, etc. These environments should be considered an open-source story-creation machine that allows users to enrich the fictional world (Scolari, 2009)

Another case that is broadly referred when addressing transmedia narrative is *Lost*. Scolari break down the The transmedia fictional world of *Lost* in diverse categories: books & webs, mobile & video games, comics & action figures, and videos. This last one is subdivided in synchros, recaps, parodies, alternate endings, and re-cut trailers. In the way in which he enlisted those categories, *Lost* generated a series of novels based on the life of some survivors of the tragic Flight 815 from Sydney to Los Angeles. Among those was *Bad Twin*, a novel riddled with references to the TV show written by Troup Gary; pseudonym of Laurence Shames and an anagram of the word Purgatory. In the first episode of the TV serie, after the crash, Gary Troup appears walking through the wreckage on the beach just before being sucked into the turbine of the plane generating a blast and adding new victims to the list.

The narratives in the mentioned movies and series were carefully elaborated. Their owes much to the detailed development of their respective fictional worlds and the adequate management of its transmedia strategies.

1.2.2. Transmedia in nonfictional narratives

Some of the authors of the literature consulted for this thesis would claim that Non-fiction transmedia narratives or logics are still an unexplored territory. That is indeed truth, not much can

be found comparing with what have been already done or analyse in the field of fiction until now, but there are already some approaches to journalism, education, and documentaries.

Nonfictional narratives have the particularity of making reference to the real world; marketing for instance sells products by telling persuasive stories about products; journalists often describe their work as *telling the story* of a current event; historians, in turn, want to tell us the story of past events to the highest degree possible (Alexander, B. 2011). We consider as part of this category the cases of marketing, and Tv shows; for instance reality shows and news satires. Reality shows were one of the first formats to experiment with Transmedia. For example, the UK 2001 edition of Big Brother was disseminated over nine different platforms: terrestrial broadcast, E4 digital interactive, the Internet, mobile phone, land-line phones, audio, video, book retail, and tabloid press (Scolari 2009). News satires were also a subject in *Convergence culture*, certainly briefer than the analysis on movies and other kind of shows, albeit setting a steady argument on how convergence is not all about entertainment, and contribute to the democratization of the media. Further on, Jenkins posted in his blog an interview that he had in 2011 with the author of *Satire and Dissent: Interventions in Contemporary Political Debate*, Amber Day. She, Jenkins says, challenges those who think news-comedy is trivializing or cynical; instead, are expressions that “encourage healthy skepticism and earnest participation in the political process, helping to foster media literacy skills which can allow us to critically engage with political rhetoric ... and the frames which the mainstream media constructs around current events” (Jenkins, 2011). He considers the text as a helpful guide to contemporary debates about the relations between news, popular culture, and civic engagement. Jenkins (2006) brought out what Jon Katz argued back in 1994 in *Rolling Stone*, claiming that a growing percentage of young people felt that entertainment media, rather than traditional journalism, more fully reflected their perspectives on current events, thus, much of their information about the world was being retrieved from music videos and rap songs, *Saturday Night Live* sketches and stand-up comedians, the plots of prime-time dramas and the gags on sitcoms. On this respect, Jenkins also raised the question if making politics into a kind of popular culture allow consumers to apply fan expertise to their civic responsibilities? Parody newscasts like *The Daily Show* (1996) may be teaching us to do just that. 'Last Week Tonight with John Oliver' is an American late night show Aired on Sundays at 11:00 pm, that presents a half-hour satirical look at the week in news, politics and current events; either cultural, economical, related to health and political matters. For instance, during 2016 and the beginning of 2017 the programme included various political subjects due to the presidential elections in the Unites States of America.

1.3. Defining transmedia user, instruments and participation

Every medium is different in its particularities and in its users. As transmedia by nature involve all the media, it also involve all its technologies, platforms, channels and protocols, which together constitute the instruments that allow the various kinds of users to participate in transmedia narratives. In this chapter we attempt to recognize the range of users of media, and explore their ways of participation.

1.3.1 Instruments for participation

As the media ecology has evolved and grow, the access to media technologies has also been expanding to a larger amount of people. Along with this *natural* process the behaviour of the consumer and their expectation have also change. Internet have come to revolutionize media and how we relate to it, to its mechanisms and to the content. It's a chameleonic instrument, the first medium that can act like all media; it can be text, or audio, or video, and all of them. It is nonlinear, thanks to the *world wide web*, and along with the convention of hyperlinking it can be use to drill down as deeply as you like, about anything (Rose, 2012), and as far as it goes. Anyhow, it is possible to identify the origin of an information, but once being *transmediated*, is not longer possible to determinate what would happen to it through time. Transmedia is certainly not device-driven, thus, it won't depend on the television, laptop, mp3 player etc. It is instead platform driven; is the platform that subtly dictates and influences audience reactions, social and behavioural trends and user experiences.

Ordinary citizens, empowered by digital technologies that connect knowledge throughout the globe, are contributing to, and participating in their own truths, their own kind of news (Bowman & Willis, 2003). Cyberspace designates the universe of digital networks as a world of interaction and adventure, the site of global conflicts, a new economic and cultural frontier (Levy, P. 1997). New media technologies enabled the same content to flow through many different channels and assume many different forms at the point of reception (Jenkins, H. 2006). This situation of coexistence of multiple media systems is what Jenkins refers as convergence. On a technological approach, convergence is a shift in patterns of media ownership, thus the new media conglomerates have controlling interests across the entire entertainment industry and that impacts the way in which we consume media (Jenkins 2016).

We talk about *24* before; a Tv series by Fox networks. This series for instance, extended its narrative from a TV serie to: mobisodes, webisodes, video games for consoles, mobile games, comics, novels, board games, and a plethora of official and fan websites, along with merchandising naturally (Scolari 2009). When the conception of the narrative world, comes along with channels of participation, a high range of *multiplicity* is able to happen, as much as the narrative is appealing

enough to trigger fanfiction, the world of the narrative might expand, adding new situations and characters provided by the users themselves. By opening channels, the industry launch what we can considerate as a *call* to interact or participate. Although Participation can always happen without a *call*. In the case of 24 addressed in the previous chapter the 4th of the strategies for the expansion of the fictional world, is completely aimed to foster user participation. Implicates the creation of user-generated content platforms; like blogs, wikis, etc., open-source story-creation instruments that allows users to enrich the fictional world (Scolari, 2009)

Even though the original spirit of transmedia storytelling lays on its capacity to expand the narrative, Scolari claim that several of its manifestation, specially regarding the user-generated content, compress the narrative instead. He raised the question in *Lostology* (2013); “Are all transmedia experiences *expansive*? Are there any experiences of *narrative compression*? Many audiovisual contents, rather than expanding the story, reduce it to a minimum expression, like in trailers and recapitulations” (Scolari, 2013). This statement have sense while looking at it as independent events; considering such *expressions* or *participations* as individual operas. As such, user-generated recaps are indeed reduction or synthesis. But in the sense in which Jenkins refers to extension, all this new (short) creations would rather contribute to the whole narrative world. And daring to apply the ecology theory of Postman as an analogy, you won’t have the narrative world of Star Wars, for instance, reduced by all the elements that a fan didn’t include in a video. There will rather be an extension to the whole universe. Moreover, as Rose (2011) says, these films will mostly be shared through the fandom and online communities, not through official websites or web archives, as in the case of the textual fanfiction. These *paratextual nanotexts* provide new interpretation frames or allow the consumer to enter the narrative world, and therefore become a basic component of the transmedia universe (Scolari, 2013). As Jenkins says: “*Expression may start at the level of the individual consumer, but by definition it situates consumption within a larger social and cultural context. Consumers not only watch media; they also share media with one another, whether this consists of wearing a T-shirt proclaiming their passion for a particular product, posting a message on a discussion list recommending a product to a friend, or creating a parody of a commercial that circulates on the internet. Expression can be seen as an investment in the brand and not simply an exposure to it*” (Jenkins, 2006).

A key characteristic of a transmedia narrative, is that a content, either a story of a information is bigger than a *solo* medium. Applying in a measure, this feature as an analogy to the effect on the user, once the story/information is *consumed* and *appropriated*, if result to be especially meaningful in a either positive or negative way, it will be bigger that the user himself to keep it confine, and considering that technology has enabled consumers to share more, easier and faster. All is left to an instinctive action and human need to express oneself.

1.3.2. The transmedia users, prosumers and participation.

We have been referring to users and audiences in a very general way as transmedia involve all of them in various degrees and combinations. Is a fact though, that a nuclear element that nourish transmedia is the participation of the audiences; beside the scope of a narrative by flowing through media, the user plays a main role. Here we are going to better identify them, to investigate into their ways of participation and how through convergence the line between users and producers is pretty much disappearing.

For this thesis we are recurring to the term user (as for internet user), in a general way to address the different *receptors* of the various media, for instance; audiences, readers, spectators, customers, viewers, players, actors, publics, supporters, fans, navigators or consumers. In the most optimistic approach media users are considered and respected as core shareholders. Thus, television spectators, web navigators, mobile users, comics and novel readers, etc.; each of them play a vital role in transmedia narratives.

The participation of users, is far from being simple, and it doesn't limited to buy or watch, it involve and demands both cognitive and pragmatic competences. The user geography location might play a role in their ways of participation, yes in the cultural context but also in the access to content. Release dates of movies or books for instance, might be different depending the place of the world. In the fan communities that can give place to spoilers, and it can be considered as an advantage, or disadvantage wherever the case, for those really dedicated audiences. It may also introduce variations in the centrality of one media inside a certain narrative world. For example, in many countries, Batman was introduced by the TV series in the 1960s, and for many young children, Harry Potter is a movie character. (Scolari, 2009)

Different media promote the participation of different users, but something that participants have in common is that they have demonstrated to be highly prolific. The level of immersion by the users currently does not limit to movies and series, there are plenty examples on how marketing strategies achieve high levels of participation through media. Is true though that the web provides means to exert freedom of speech and strengthens the practices of autonomy, thus, when a *call* to participate is made, not all the feedback would please everyone, either way it has been proved as a risk worth to take.

For instance in 2006 Chevy bought an episode of *The apprentice* to promote the new Tahoe. During the commercial breaks, viewers were asked to go to a special *microsite* where they found some video clips, a little music and a few simple editing tools to mix and match any way the liked. The contest drew more than 30,000 entries, including those that subverted the Tahoe message; there were for instance references to global warming, social irresponsibility, war in Iraq and the psychosexual connotations of extremely large cars (Rose, 2012). Regardless the unexpected or at

least unpleasant (for the company) contributions Rose (2012) claim that by objective measures, considering the visits to the website and actual sells, the *Tahoe Apprentice* campaign had to be judged as a success.

Scolari (2009) citing Umberto Eco and Verón says that from a semiotic perspective, every text constructs its reader, thus scientific texts are addressed or *talking to* a specific public with certain cognitive competences needed to interpret that particular field. The reader *inside* the text is defined as the model or implicit reader. If the empirical (real) reader recognizes the implicit reader proposed by the text and accepts the proposal, a reading contract is established (Scolari, 2009). Often the same text may create different implicit consumers. Scolari put as an example the movie *Shrek* in which the intertextuality works not just through the references to other movies and situations, but also at a language level. The same text then is constructing at least two implicit groups of consumers: children and their parents in the way that both can enjoy the film on parallel reading levels.

1.3.3. The blurring line between user and producer through participation

There is a constant factor regarding the technologies, media and all of us as humans able to communicate. As Rose (2012) says, we use stories to make sense of our world and to share that understanding with others; stories are universal and the way we tell them changes with the technology at hand, thus, every new medium has given rise to a new form of narrative. When media achieved production and distribution on an industrial scale, paving the way to what we know as mass media: newspapers, magazines, movies, music, television, it left to the consumer the sole task of consuming.

According to Toffler (1980) the new communications media of the *Third Wave*, turn us into prosumers of our own self-imagery, making possible for us to project our image electronically to the world. He asserted then, that nobody fully understands what all this will do to our personalities as no previous civilization have ever had such powerful tools. He assured that the prosumer ethic makes handwork respectable again, after 300 years of being looked down upon. And this new balance, too, is likely to influence the distribution of personality traits (Toffler, A. 1980). Almost three decades after that claim, Toffler himself, who coined the term *prosumer* to describe “those of us who create goods, services or experiences for our own use or satisfaction, rather than for sale or exchange” would not just describe how prosumers behave, but how they would shape (are shaping) the emerging economy. (Toffler & Toffler, 2006)

Empowering people was never on the agenda of advertising agencies, their invest has always been on keeping up managing the art of control through carefully calibrated messages and media selection (Rose, 2012). That deep intention might not have change but the way of approach

have indeed gave a turn. Internet has provide advertising the capacity to target people who might actually be interested in what they're selling and to engage those people in conversation, thus, seems less as advertising and more as peer recommendation (Rose, 2012). Brands that once sought to define our identity, says Rose (2012), for instance; Gap Kids, the Marlboro Man, now look to us to define theirs (Rose, 2012). It is not actually about giving up control, is rather about managing *emotional capital*.

When transmedia started to take form, and audiences truthly get their hand into industry's creations, the first reaction was that of raise a legal barrier. In the very introduction of convergence culture Jenkins open the conversation placing as an example what a Filipino-American High school student sparked by creating a photoshop collage of sesame street's Bert, interacting with terrorist leader Osama Bin Laden, *all in good fun* and with no further intentions. But the image ended up on thousands of posters and signs holded by angry protesters marching in middle east, chanting anti-American slogans, and raise a outrage of the Children's Television Workshop's representatives whom condemned the use of their character. The example gives a good picture about the unlimited reads and global extension, that a local creation can achieve and, as Jenkins (2006) says "when people take media into their own hands, the results can be wonderfully creative; they can also be bad news for all involved". Right now, says Jenkins (2006) "the cultural shifts, the legal battles, and the economic consolidations that are fuelling media convergence are preceding shifts in the technological infrastructure. How those various transitions unfold will determine the balance of power in the next media era" (Jenkins, H. 2006).

Scolari (2009) cites to Dinehart when he says that, in a transmedia work, the viewer/user/player (VUP) transforms the story via his or her own natural cognitive psychological abilities, and enables the Artwork to surpass medium. It is in transmedial play, in the case of videogames, that the ultimate story agency, and decentralized authorship can be realized. Thus the VUP becomes the true producer of the Artwork. The content, story or message can come from anyone; Hollywood studio or a fan, it is more relevant how the texts are articulated and integrated into a complex narrative system (Scolari, 2013). The web in general, especially social networks and open platforms such as Youtube are breeding ground of user-generated contents, the borderline between user-generated contents and the culture industry's production is very porous. Contents born on the margins may end up being taken over by large communication systems, in the same way that the culture industry pays close attention to the prosumer's productions and has no scruples about distributing these contents and even making a profit from them (Scolari, 2013). Thus, prosumers may participate in all the stages of product or content design, innovation, production and marketing. The new challenge says Zhu et al. (2016) is how to integrate them into the value chain and transform them from consumers to loyal and passionate ambassadors for brands and companies.

Users though, are more aware and informed as we have more access than ever before to a big amount of information and that cannot be underestimated “like Bogusky said: This generation knows you’re trying to sell them something, and you know they know, so let’s just drop the pretence and make the whole exercise as much fun as possible. Why the hypocrisy?” (Rose, 2012)”

When describing the user generated recaps in Lostology, Scolari recognise that those productions do not have anything to envy to the official recaps produced by the *mayors* (i.e., ABC’s Lost in 8:156 or Lost recap – All You Need to Know About Lost in 4:247). Thus the fact that the user generated content is produced outside a corporate system do not necessarily have implication on the quality despite the possible technical limitation and the budget. On the other hand, are the media professionals or individuals that might be into the industry but besides their remunerated work or official activities, are active creators for the sake of their own fandom condition, and regarding their own consuming habits.

Prosumers are being quite prolific and industry is drawing on the user’s creativity and sharing will. For instance, in 2014 Amazon launched Kindle Worlds to capitalize written works made by the users under specific content guidelines. This transition from a Read Only Culture (RO) to a Read/Write (WR) generates, according to Scolari (2016), an array of collateral effects and shifts within the media ecology, from the traditional copyright crisis till the raise of new business models, passing by fans’ self-organization processes to face ambitious productions (Eg collaborative feature films) or the emergence of new forms of collective intelligence such as Wikipedia (Scolari, 2016). Is, overall paramount feature of convergence. Without collaboration not much happens and authos as Toffler have warned us already that the prosumer logic will define the economy and with that, all the aspects of our lives.

2. THE PROCESS OF CONSTRUCTION OF A TRANSMEDIA USER IDENTIKIT

2.1. Main theories for New media, audience, and narrative

A theory is some form of explanation of a class of observed phenomena, “the net which we throw out in order to catch the world to rationalize, explain, and dominate it (Popper, 2002). While some theories are solidly settle, there is a constant state of updating and formulation of new ones. In this chapter we included new media theory, a selection of audience theories, and narrative paradigm, as we consider those to be useful for this thesis.

2.1.1. New media theory

New media theory (further in the text – abbr. of NMT) is a theory that, according to Holmes (2009), has only formalized itself since the 1990s and by getting into its description we can appreciate how is actively developing. Addresses for instance, the accelerated diffusion of digital media from telecommunications and information technology sectors in the 1990s, that led media and communication studies to be defined by new objects of investigation. Thus NMT got a place as a branch of communication theory, taking into account that traditional media environments have been challenged not simply by technological innovations, but at an ecological level, consisting of substantial, qualitative changes rather than incremental developments to media environments. It considers previous claims about substantial changes due to media, for instance those that McLuhan rose regarding to the revolution of 1950 and further observations about media globalization that established some of the grounds of for new media research.

The euphoria for an Internet-led new media age, says Holmes (2009), culminated in a range of texts in the mid 1990s that ranged from the journalistic utopianism of some authors to subsequent more theoretical analysis, each of which declared the end of broadcast and the rise of interactive networks. Theorist predicted, for instance, that audiences and consumers wouldn't tolerate the implicit passivity demanded from television.

The body of the theory also holds two versions regarding to the role of convergence. From one side the visions of theorists as Owens, Negroponte, and Gilder, that see digitalization as the basis for convergence and others such as Henry Jenkins and Friedrich Kittler whom see the digital platform as the basis for interoperability between discrete kinds of media. On the other hand and from an economic standpoint, Brian Winston argues that media convergence has always been a reality of the history of communications and that digitalization is not required for convergence.

Regardless the current achieved stage of NMT, Holmes (2009) point out that Roger Silverstone's notion of the *mediapolis* as a site in which communication is multiple and multiply inflected; an electronic gathering place that arises out of people speaking and acting together regardless of where they happen to be; and Jenkins's concept of media convergence as a meeting of

corporate and grassroots media, suggests a much more open media landscape than new media theory addresses. Holmes indicates three main methodological challenges that NMT faces; one is the pace of change on computerization, media, and telecommunications; the second is the difficulty and perpetual infancy of mapping the convergences between these domains; and third is the breadth of the interdisciplinary resources that are needed to survey the field. For last Homes (2009) brings out a suggestion placed by Lars Qvortrup, entailing the application of *complexity theory* to NMT, a theory influenced by social determinism, implying that new media emerge in order to address emerging social complexity management problems, and that in order to understand its diffusion, it is necessary to understand complex behaviours—of markets, individuals, and technologies— that have, in fact, a long process of evolution.

2.1.2. Audience theories

Audiences are a subject that has been actively changing through time, therefore, complicated. The concept of audience is applied as a single term to an increasingly diverse and complex realities, and it has even been put into question, as the emerging digital interactive media appear to be blurring the deep-rooted distinction between media production and media consumption that has characterized the era of mass media. The core inside the concept denotes, according to Schröder (2009) a group of people being addressed by and paying attention to a communication message that someone is producing and intending for them to perceive, experience, and respond to in one way or another. for instance a group of spectators gathered in the same physical location for a performance, or individuals who attend to a the content offered by a particular mass medium in the privacy of their home.

Schröder (2009) then refers to the audiences of three different types of media; first those of classic transmission media, such as radio and television, without control over content production nor reception; reached by centrally produced messages, only when the broadcasters chose to transmit, and thus the audience passively consume. Secondly The audiences of consultation media such as print, actively choose when to access the centrally provided content and what content to access. The third is conversational media; dialogical co-production of meaning in which the roles of sender and recipient alternate.

Another kind of audiences are those politically active. A *public* collectivity mobilized by independently existing cultural or political forces. More traditionally, Schröder (2009) says, audiences have been regarded as a domestic, passive, and politically impotent collectivity, totally defined by and dependent on media provisions, often of an entertainment oriented nature. However, due to the increasing “mediatization” of all aspects of modern life and the participatory qualities of the culture of media convergence, the binary opposition of audiences and publics should give way

to a conceptualization that recognizes their potential interdependence.

From this first approaches derive another theories regarding to the audiences, Schröder (2009) starts from **The Hypodermic Needle Theory**, from which a mediated message could be seen as something injected under the skin of the recipient, with immediate and strong effect. this theory emerged as consequence of the new broadcasting technology of radio, which made it possible to simultaneously reach the ears of all consumers and citizens in a nation. Schröder (2009) highlights for instance the use of radio by Nazis for blatant propaganda purposes. And the use radio by U.S. president Franklin D. Roosevelt to address the nation. A notion of defenceless audience still in use, although in lower degree, for instance in advertising and public information that seek to change the knowledge, attitudes, and behaviours of individuals by exposing them repeatedly to mass communicated stimuli.

The Two-Step Flow Theory claims that consumers' choice of products and voter's choice of politicians depend more on their interpersonal relations to significant others in the networks of family and friends than on their direct exposure to mass-mediated commercial or political messages. Thus Mass-mediated messages would first reach those so-called *opinion leaders* considered as *gatekeepers*' filters of relevance and importance, and then they would spread the message to more dependent individuals in their immediate surroundings.

To explore the *uses* that audiences make of the media and the *gratifications* produced by those uses is relevant to include **Uses-and-Gratification Theory**, Framed by Elihu Katz, Jay Blumler, and Michael Gurevitch in the 1970s the theory predicts that media-consumption gratifications are influenced by culture, social institutions, media opportunities, circumstances, personal traits, needs, beliefs, and values.

Uses and gratifications theory turned attention away from media sources and message effects to audience uses of media content, and in its most complex form, according to Pearce (2009) the theory predicts that media-consumption gratifications are influenced by culture, social institutions, media opportunities, circumstances, personal traits, needs, beliefs, and values. In turn, one's beliefs about what media can provide are influenced by the gratifications one experiences by using those media.

The theory grants limited effects to the media, suggesting instead that individuals have much control over what they consume (Pearce, 2009). It was referred by its original authors not as a theory but as an approach, then as a model, which attempted to explain the way in which individual use communications, among other resources in their environment, to satisfy their needs and to achieve their goals (Katz, Blumler & Gurevitch, 1974). They single out five elements as follow:

1. The audience is conceived of as active, i.e., an important part of mass media use is assumed to be goal directed

2. In the mass communication process much initiative in linking need gratification and media choice lies with the audience member.
3. The media compete with other sources of need satisfaction. The needs served by mass communication constitute a segment of the wider range of human needs. Considering that a proper view of the role of the media should take into account other functional alternative ways of fulfilling needs.
4. Methodologically speaking, many of the goals of mass media use can be derived from data supplied by individual audience members themselves, -i.e., people are sufficiently self-aware to be able to report their interests and motives in particular cases, or at least to recognize them when confronted with them in an intelligible and familiar verbal formulation.
5. Value judgements about the cultural significance of mass communication should be suspended while audience orientations are explored on their own terms. It is from the perspective of this assumption that certain affinities and contrasts between the uses and gratifications approach and much speculative writing about popular culture may be considered.

In the building of *typologies of audience gratifications* according to Katz, et al. (1974), each major piece of uses and gratifications research has yielded its own classification scheme of audience functions. The difference are due to the fact that investigators have focused on different levels of study and different materials in various cultures, for example; the *bi-functional* view of audience concerns in which the media or media content are usually viewed dichotomously as predominantly fantasist-escapist or informational-educational in significance; the *four-functional* interpretation of the media postulate that the media served the functions of surveillance, correlation, entertainment, and cultural transmission (or socialization) for society as a whole, as well as for individuals and subgroups within society.

Katz, et al. (1974) then refer to a typology that includes; diversion (including escape from the constraints of routine and the burdens of problems, and emotional release); personal relationships (including substitute companionship as well as social utility); personal identity (including personal reference, reality exploration, and value reinforcement); and surveillance (forms of information seeking).

Audience gratifications can be derived from at least three distinct sources that Katz, et al. (1974) consider to be: media content, exposure to the media per se, and the social context that typifies the situation of exposure to different media. The authors acknowledge that each medium seems to offer a unique combination of: (a) characteristic contents (at least stereotypically perceived

in that way); (b) typical attributes (print vs. broadcasting modes of transmission, iconic vs. symbolic representation, reading vs. audio or audio-visual modes of reception); and (c) typical exposure situations (at home vs. out-of-home, alone vs. with others, control over the temporal aspects of exposure vs. absence of such control). The issue, then, is what combinations of attributes may render different media more or less adequate for the satisfaction of different needs.

Regarding the gratifications and media attributes Katz, et al. (1974) addresses the relationship between the unique *grammar* of different media, meaning, specific technological and aesthetic attributes and, the particular requirements of audience members that they are then capable, or incapable of satisfying, the implication, the authors claim, is that needs that are psychologically related or conceptually similar will be equally well served by the same media or by media with similar attributes. Then Katz, et al. (1974) refers to a study made in Israel in which five media were ordered in a circumplex with respect to their functional similarities: books - newspapers - radio - television - cinema - books. Books functioned most like newspapers, on the one hand, and like cinema, on the other. Radio to newspapers, on the one hand, and to television, on the other. Thus, books share a technology and an informational function with newspapers, but are similar to films in their aesthetic function.

Another subdivided version of the audience's motivation is based on cognitive and affective needs in three dimensions: "active" versus "passive" initiation, "external" versus "internal" goal orientation, and emotion stability of "growth" and "preservation." When charted, these factors yield 16 different types of motivations which apply to media use. Wikibooks Contributors (2015) refer to the 35 needs taken from the social and psychological functions of the mass media by Katz, Gurevitch and Haas in 1973 and that are categorized as follow:

1. Cognitive needs, including acquiring information, knowledge and understanding;
2. Affective needs, including emotion, pleasure, feelings;
3. Personal integrative needs, including credibility, stability, status;
4. Social integrative needs, including interacting with family and friends; and
5. Tension release needs, including escape and diversion.

They also make reference to McQuail's (1983) classification of the following common reasons for media use:

Information

- , finding out about relevant events and conditions in immediate surroundings, society and the world
- , seeking advice on practical matters or opinion and decision choices
- , satisfying curiosity and general interest

- , learning; self-education
- , gaining a sense of security through knowledge

Personal Identity

- , finding reinforcement for personal values
- , finding models of behaviour
- , identifying with valued others (in the media)
- , gaining insight into oneself

Integration and Social Interaction

- , gaining insight into the circumstances of others; social empathy
- , identifying with others and gaining a sense of belonging
- , finding a basis for conversation and social interaction
- , having a substitute for real-life companionship
- , helping to carry out social roles
- , enabling one to connect with family, friends and society

Entertainment

- , escaping, or being diverted, from problems
- , relaxing
- , getting intrinsic cultural or aesthetic enjoyment
- , filling time
- , emotional release
- , sexual arousal

These dimensions of uses and gratifications assume an active audience making motivated choices (Wikibooks Contributors, 2015).

Ruggiero (2000) alludes to various authors that have brought up interactivity to the U> discussion. Thus, interactivity is the degree to which participants in the communication process have control over, and can exchange roles in their mutual discourse. Communication literature, Ruggiero continues, reflects six user-oriented dimensions of interactivity that should be useful for the U&G approach: threats, benefits, sociability, isolation, involvement, and inconvenience. Additionally, he refers to Ha and James that in 1998 cited five dimensions of interactivity: playfulness, choice, connectedness, information collection, and reciprocal communication. They suggest that for “self-indulgers” and “Web surfers,” the playfulness and choice dimensions of interactivity fulfil self-communication and entertainment needs. For task-oriented users, the connectedness dimension fulfils information needs. For expressive users, the information collection

and reciprocal communication dimensions allow them to initiate communication with others of common online interests. Ha and James says Ruggiero (2000) assessed dimensions such as information collection and reciprocal communication as higher levels of interactivity. Playfulness, choice, and connectedness were viewed as lower levels.

Reasons for using the Internet differ from person to person. Some individuals are goal directed and may want to complete a task through visiting specific Websites. Others may only be curious and surf the Web for fun. Ruggiero (2000) allude to Sundar (1998) when saying that experienced Internet users make different choices than do novices, particularly in matters such as attentiveness to sources in electronic news stories.

Ruggiero (2000) says that the Internet lies at the locus of a new media ecology and that for users, text, voice, pictures, animation, video, virtual reality motion codes, and even smell have already become part of the Internet experience.

According with the Wikibooks Contributors (2015) The Internet combines elements of both mass and interpersonal communication and the distinct characteristics of the Internet lead to additional dimensions in terms of the uses and gratifications approach. In this way *learning* and *socialization* are suggested as important motivations for Internet use but also are *personal involvement* and *continuing relationships*, *group support* and *anonymity*. Wikibooks Contributors, 2015 refer to Pavilion that in 1996 noted that online, people are empowered to act, communicate, or participate in the broader society and political process.

U&G is broad and active theory, Wikibooks Contributors (2015) describe it as a theory that has been widely used, and also is better suited for studies of Internet use. In the Internet environment, users are even more actively engaged communication participants, compared to other traditional media (Ruggiero, 2000). People consciously choose the medium that could satisfy their needs and that audiences are able to recognize their reasons for making media choices (Katz et al., 1974). Thus, there exists competition not only between the Internet and other traditional media, but among each options in the Internet itself as well.

The last of the audiences theories that we consider relevant for this thesis is **Theories of Collective Creativity** a theory that has a lot to do with what the internet have brought in terms of participation. Thus, because all the old media, such as television and newspapers, have been transformed by digitalization into the complex of convergence culture says Schröder (2009), media users now have opportunities for participating in almost any encounter with any media. This participation includes all three modes of engagement with the media: transmission, consultation, and conversation. Schröder (2009) acknowledge that theory of the participating audience is not fully developed he claim that there is a rich array of promising theoretical fragments that together make up an incomplete mosaic of this audience and allude to Henry Jenkins, a vital author for this thesis,

as he warns that it is important that convergence raptures do not mislead us into believing that soon there will be no audiences, only participants and that what we have to take into account in our thinking about audiences of the future is that convergence has to do with the following transformations:

1. The flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences

2. The emergence of a participatory culture, in which media producers and consumers no longer occupy separate roles but become participants who interact with each other according to a new set of logics

3. The development of collective intelligence, when consumer-participants pool their resources and combine their skills in realms where no traditional expertise exists since, as Jenkins has admonished us, convergence refers to a process, not an end point, scholars interested in audiences must continue to devote their energies and resources to the building of new theoretical frameworks that enable us to grasp the thoroughly transformed conditions of audiences.

As Jenkins (2006) says, convergence refers to a process, not an end point, and scholars interested in audiences must continue to devote their energies and resources to the building of new theoretical frameworks that enable us to grasp the thoroughly transformed conditions of audiences (Schröder, K. 2009). The subject of this thesis broadly falls into this current process taking place, where technologies change in a pace in which theorist struggle to catch up.

2.1.3. Narrative paradigm theory

Among the Argumentation theories we are going to use the Narrative paradigm theory, a theory that conceptualizes rhetorical processes of argumentation influenced by values. Schultz (2009) points out that although stories are not the most common form for expressing arguments, they are a prominent kind of practical reasoning used by arguers to influence their audiences. Narratives, says Schultz, convey specialized social knowledge that evokes reasoned responses from audiences but does not rely on the same kinds of evidence, considering that narrative reasoning depends on how audiences make meaning from the values embedded in narratives and how these values inform their judgments and actions .

Narratives contain a logic and a rationality derived from how audiences attribute coherence and fidelity, along with probability, or the likelihood that the events described could have happened, to the stories they hear, read, and see. Coherence refers to the internal fit of the narrative parts, that is, the consistency of characters, action, dialogue, and setting. Fidelity relates to the truth value of the story, whether

the narrative fits with the experiences of the audiences and their notions about sound reasoning (Schultz, 2009).

Values, claim Schultz (2009), are the core of narratives because they supply good reasons that authorize, sanction, or justify certain kinds of beliefs and actions for audiences. Good narrative reasoning embodies characteristics similar to other argumentation processes; it includes facts, assumes relevance, contains inferential patterns, embodies coherence and consistency, and addresses transcendent issues. According to Schultz (2009), narrative rationality applies to argumentation in fictional literature, television and stage dramas, and biographies and autobiographies, as well as to processes of jury decision making, organizational advocacy, and many kinds of political discourse. For a better understanding on the theories here aformentioned we conformed the next table of theories.

Table 2. New Media, Audience and Narrative Theories

| | | |
|---------------------------|---|---|
| New media theory | It has only formalized itself since the 1990s. Addresses the accelerated diffusion of digital media from telecommunications and information technology sectors in the 1990s, that led media and communication studies to be defined by new objects of investigation. Holds the visions of <i>mediapolis</i> and media convergence. | |
| Audiences Theories | The Hypodermic Needle Theory | A mediated message could be seen as something injected under the skin of the recipient, with immediate and strong effect. |
| | The Two-Step Flow Theory | Claims that consumers' choice of products and voter's choice of politicians depend more on their interpersonal relations to significant others in the networks of family and friends than on their direct exposure to mass-mediated commercial or political messages. |
| | Uses-and-Gratification Theory | The theory predicts that media-consumption gratifications are influenced by culture, social institutions, media opportunities, circumstances, personal traits, needs, beliefs, and values. |
| | Theories of Collective Creativity | The old media have been transformed by digitalization into the complex of convergence culture media. Users now have opportunities for participating in almost any encounter with any media. This participation includes all three modes of engagement with the media: transmission, consultation, and conversation. |
| Narrative paradigm | Conceptualizes rhetorical processes of argumentation influenced by values. Narratives convey specialized social knowledge that evokes reasoned responses from audiences. Narrative rationality applies to argumentation in fictional literature, television and stage dramas, and biographies and autobiographies, as well as to processes of jury decision making, organizational advocacy, and many kinds of political discourse. | |

(Created by the author based on the sources refereed in subchapters 2.1.1 – 2.1.3)

3. RESEARCH “CONSTRUCTION OF A TRANSMEDIA USER IDENTIKIT”

3.1. Research Design

This thesis is constructed under the worldview of Social constructivism described by Creswell (2014) as that which believe that individuals seek understanding of the world in which they live and work. It argues that individuals develop subjective meanings of their experiences; these meanings are varied and multiple, leading the researcher to look for the complexity of views rather than narrowing meanings into a few categories or ideas. The goal of the research, says Creswell is to rely as much as possible on the participants’ views of the situation being studied. Social constructivism identify the following assumptions:

1. Human beings construct meanings as they engage with the world they are interpreting. Qualitative researchers tend to use open-ended questions so that the participants can share their views.
2. Humans engage with their world and make sense of it based on their historical and social perspectives (Creswell, J. 2014).

Research methodology. For the purpose of this thesis, a qualitative research has been chosen. This kind of research is described by Kothari (2004) as that concerned with the subjective assessment of attitudes, opinions, and behaviour According to Creswell (2004) Qualitative research is especially useful when the researcher does not know the important variables to examine. In the case of transmedia this type of approach is suitable because the topic is recent, and hasn’t been addressed with a certain sample or group of people, or sufficiently covered in certain fields. Regarding to the audiences theories, Schröder (2009) claims that there is no full-fledged theory of the participating audience; only a rich array of promising theoretical fragments that together make up an incomplete mosaic of this audience. One of the authors referred in this thesis along with his assumptions are referred in fragments of the Audiences theories. Nevertheless existing theories do not completely apply with the particular sample or group under study, what makes qualitative research suitable for this research. In addition, qualitative approaches allow room to be innovative and to work more within researcher designed frameworks. They allow more creative, literary-style writing (Creswell, J. 2014).

Research strategy. An ethnographic approach is useful in the analysed situation, as it considers shared patterns of behaviours, language, and actions (Creswell, J. 2014) and it’s being suggested by some of the authors of the core literature on the subject of this thesis. The arrival of new forms or modes of ethnography such as visual ethnography and virtual/online ethnography makes it a highly flexible approach (Bryman, A. 2012). A qualitative case study analysis of an episode of the American nonfictional comedy late-night-show *Last week tonight* was conducted,

consulting the audiovisual material, information available online, and channels of participation of the audiences to make a critical evaluation of the in order to achieve a structured scheme of a transmedia user.

Research questions. Thus, this thesis raises the questions: Which are the characteristics of a transmedia narrative? Who is a transmedia user and who is not? What kind of interaction are the audiences having and how deep are they going when involving in a transmedia narrative? What kind of competencies are users and audiences developing when it comes to participation in transmedia? Can we inquire in the possible limitations of transmedia storytelling if there are such? Besides a strategy, can it be adopted as a philosophy or as a way of doing or consuming? How attach transmedia is to technology? What is expected from consumers and to which point consumers and industry leaders should speak the same language to achieve convergence? How transmedia and participation contribute to collective intelligence?.

Data collection methods. The information was collected by two methods 1) Document analysis: An analytical research was conducted, consulting the facts and information already available in selected literature, and analysed to make a critical evaluation of the material in order to achieve a structured scheme of a transmedia user. We reviewed the examples of the transmedia participation cases analysed by Jenkins (2006, 2009, 2010), Giovanoli (2011), Rose (2012), Scolari (2013), to identify and collect the features regarding the transmedia narratives and the skills and competences of the participations in such narratives by the users in order to construct a useful instrument that allowed us identify the information needed. 2) Online non participative observation of the content, channels for participation, and ways of participation on the american comedy late-night-show *Last week tonight with John Oliver*, without interviewing the users and audiences. By using this method, the information obtained relates to what is currently happening and is not complicated by either the past behaviour or future intentions or attitudes of participants observed. The selection of the american comic late-night-show *Last week tonight with John Oliver* was chosen as for being a production addressing current social subjects and for comply with the characteristics of a nonfictional transmedia narrative.

Data collection instrument. In qualitative research, the researcher is the primary data collection instrument (Creswell, J. 2014). In addition and, for the purpose of this thesis we create an instrument based on the analysis of the *Seven Principles of Transmedia Entertainment* developed and described by Jenkins (2009, 2010) and referred by (Scolari, 2013) in order to identify the *Transmedial* features of the episode selected. By doing so, we pretend to delimitate the observation, to the participations related with the transmedia principles, avoiding the collection of unnecessary information.

Data collection process The observation took place online by consulting specific websites, from the day of release of the episode selected retrieving participation related with the narrative of the content. We started from the official sites managed by the television network, in this case HBO. The actors involved are the TV satirical show *Last Week Tonight with John Oliver* and its audience and their participation through online platforms. One particular episode was selected as considered to address a relevant matter, and a up-to-date subject. It contains features that we considered relevant to analyse in transmedia and narrative terms, and under particular socio political settings due to the recent elections in the Unites States of America.

Data analysis strategy chosen. Inductive analysis; immersion in the details and specifics of the data to discover important patterns, themes, and inter-relationships; begins by exploring, then confirming findings, guided by analytical principles rather than rules.

Ethical considerations were taken into account. The opinions collected in order to observe participation where only those published in publicly accessible forums, using the names or nicknames that the participants use in public social networks. The observation was focused on specific elements only regarding the subject of observation, avoiding the collection of unnecessary information and aside of ideologies or gender. The work faced some limitations regarding the access to some material due to geographical restrictions, however didn't affect the observation.

3.2. Introduction to the Case of “Last Week Tonight with John Oliver” for analysis

Last Week Tonight with John Oliver is an American news satire late-night-show that went on air the 27th of April of 2014 on HBO. Is broadcasted on weekly basis on Sundays around 11:06 pm and every episode last about 30 minutes. The argument of the show is the presentation of a satirical look at the week in news, politics and current events. The crew is conformed by John Oliver as Host and Executive Producer; Paul Pennolino as Director, Tim Carvel, Jon Today and James Taylor as Executive Producers; Liz Stanton as Producer; and Diane Fitzgerald as Line Producer. Its categorized to belong to the genres of comedy /news /talk show. In 2007 they launched the 4th season with the 90th episode. The show can be watch on HBO channel, that depend on the television service used, or by online streaming services that require a payment. The episodes can be found in the official website of HBO [1] and the content free of charge can be watch on the official *Youtube* [2] channel. The social networks of the show include *Twitter* [3] and *Facebook* [4]. The format of the show allow the audiences to attend to the studio. The live version takes place at The CBS Broadcast Center in New York, at 6:15 pm every Sunday To attend is necessary to request a free ticket normally available about two weeks before the event through an official website [5], the designation of the tickets is made by lottery. Therefore they ask their fans who already attended to the show, to don't apply for tickets all the time in order to give the chance

to other fans. *Last Week Tonight* display a high recognition for its host John Oliver; the description of the show in the website dedicate two lines to actually describe the argument of the program but a consistent paragraph on the achievements and particularities of its host, John Oliver.

3.2.1. Trump vs Truth

In order to delimitate and better observe the transmedia features and the participation, we focused on one single episode of *The Last Week Tonight with John Oliver*. The production opened the fourth season of the show with the episode number 90th on the 12th of February 2017 under the title *Trump vs Truth*. A nearly 24 minutes long video (30:04min in the official website), that address “the concept of reality itself”, as John Oliver presented. The argument of the episode is how Donald Trump don’t care about the *Truth*, “we have a president capable of standing in the rain and saying it was a sunny day”. He later suggest that will be useful to try to answer four basic questions; How did we get a pathological liar in the White House? Where are his lies coming from? Why did so many people believed him? and What can we possible do about it?. In relation to the construction of the wall in the frontier with Mexico, and the Ban Policy, Oliver says “Trump was telling the truth about the solutions to the problems that he was lying about, and now he is making real policy based on fake facts”. Regarding Trump’s sources of data, he point out how Trump get a lot of his information from cable news, which is constantly reflected for instance on his tweets, but that doesn’t provide him with more sensitive matters like the Nuclear Policy. Oliver highlights the evident predilection that Trump has for Fox News, but also from unreliable sources like *Breitbart* and *Infowars* “this is really dangerous ... Trump sees something that jives with his world view, doesn’t check it, half remembers it and then passes it on, at which point it takes on a life on its own and appears to validate itself”. John put as an example the “ millions of votes casted by non-citizens” a claim that started by someone’s tweet, then picked up by *Infowars* and spreaded. Despite being debunked, Trump kept bringing that up to the extent in which people took it as a fact. Since the figure of Trump himself validates, for those who share his point of view, such statements, entering in a loop of mutual validation of beliefs based on unproved information. Eventually, real damages take place, “billions will get spent on a wall that won’t work, to prevent a crime wave that isn’t happening, while refugees sit in dangerous situations to prevent *Bowling Green Massacres* that never took place”. Here, Oliver make a direct call to social action by encouraging the media that have been target of a delegitimization, labeled as *fake* and put it aside, “the notion that our leaders should be able to pass on mistruths with impunity should be alarming to absolutely everybody, regardless of politics”. He calls to commit in defending the reality of facts, pointing out the effectiveness of protests for instance, to keep the administration’s feet on the ground. For the audiences to verify information before spreading it, taking into consideration that if a source prove itself to be

unreliable, regardless if it is someone's blog or the White House, is worth to be judicious about it.

In this moment Oliver brings back one of the advertisements that he referred minutes before as one broadcasted on Fox. They create a series of aesthetically similar ads, turned into educational instruments containing relevant information that Donald Trump should know. With the assumption that the president of the United States will keep his *Cable News consumption routine* (*NEW DAY*, *morning joe*, and *FOX & friends*), Oliver announced that the commercial would be aired the very next day between 8:30 and 9:00am, on *MSNBC*, *CNN*, and *FOX NEWS channel*. Thus, the Last Week Tonight with John Oliver's episode *Trump vs Truth*, gather, even from first sight, substantial elements that we considered relevant for the purpose of this thesis. Beside all the references that contained in the episode, it operates as an instrument to reach the nonfictional audiences that we pretend to observe.

3.3. Exploring users' participation

According to Jenkins (2006) "participation are the forms of audience engagement that are shaped by cultural and social protocols rather than the technology itself". The information deployed ahead explore those externalizations made by the audiences of the particular narrative described before. The opinions are those observed through the platforms available without intruding. The key concepts considered to observe the participation in the case under examination, were obtained through the application of our instrument of data collection to narrative at issue (view figure 1).

3.3.1. User Participation in Nonfictional Transmedia Narratives: The case of "Last Week Tonight with John Oliver: Trump vs Truth".

The official platforms of Last Week Tonight include the HBO website, a Twitter account, a YouTube channel and a Facebook page. The participations on **YouTube** were considered priority to the observation as due to the territorial restriction or subscription standards of HBO, YouTube comes to be the most accessible platform to attend the episode addressed in this work and the source of the video shared on twitter. The video on YouTube recorder more than 14 million of views in two months and the participation included the comments, discussions and eventual contributions of information. The following inputs are taken literally from the participations on the platforms.

3.3.2. Users' Participation

The following tables reflect the observation on the participation taking place in the social networks of the show. The fragments of the discussions were selected according with their relation with the elements of the narrative.

Table 3 YouTube Participation Argument Truth / Sources / Legitimization

| | |
|---|--|
| <i>James Smith</i> “Lies spoken in an echo chamber with no negative feedback loop will always be passed on as truth and both the left and right do this. We all need to learn to watch both liberal and conservative news outlets with the understanding that the actual truth is usually somewhere in the middle.” | <i>hedgehog3180</i> : “That's the fallacy of the middle. The only way to confirm what is the truth is to look at the sources. If you are not educated enough in a field to determine something yourself try to figure out what the academic consensus is. There are many resources that let you talk directly to experts. Don't let anyone else tell you what the consensus is”. |
| | <i>DaProHobbit</i> : “No, the truth isn't found by 'averaging out' lies. It's found by looking at hard facts and research”. |

Source: Created by the author from the observation on the youtube channel of Last Week Tonight with John Oliver

Table 4 YouTube Participation Argument Lies / Sources / Both sides

| | |
|--|--|
| <p>Alec Stewart: I'm neither liberal nor conservative, there are things on both sides I can agree on, so regardless of your political ideology you have to admit that Trump has made up some lies for no real reason, or lies that are just as bad as any other politician. Denying it basically means you're not watching any news at all. Or you see him as perfect...which again means you're not watching nor reading any news at all; Not Fox, not CNN, not BBC, not anything. NOTE: Last Week Tonight isn't really news, it's political comedy. Can political comedy shows still talk about news reports? Yes. That still isn't news being that they haven't done the journalism, reporting, or (somewhat) accurate data gathering that goes into big news. Or...lack of those things...depending on who you watch. □</p> | <p>April Nguyen: wish they would have a conservative speaker on this show also. it would be nice to see both sides. such as Breitbart isn't totally wrong, Margaret Sanger the one who opened the first abortion clinics was a known racist who wanted to keep the African population down. Or voter fraud being a real thing (maybe not in the millions) but it was found during the recount for the third-party candidate who demanded it. Or even how the Democratic party worked to keep Bernie Sanders from winning the nomination. Please give us unbiased or both sides of journalism, because at this point it is exhausting having to do the research each time one of these media pundits says something. □</p> |
|--|--|

Source: Created by the author from the observation on the YouTube channel of Last Week Tonight with John Oliver

Table 5. YouTube Participation Argument Learn / Climate

| | |
|---|---|
| <p>Léa!: American people have to learn the difference between climate/weather, nuclear weapon/nuclear energy, culture/origins, muslim/sharia, legal migrants/illegal migrants ect. (And to read human rights too.) □</p> | <p>Gerry Nightingale: How the hell did you just watch and hear what was said...and STILL 'get it wrong?' 'The weather' is a combination of factors...given to a defined region of land or water areas. The 'weather' is a variant of factors. "Climate" refers to specific regions subject to an ongoing process, such as deserts. □</p> |
| <p>Icey Spicey: Palider Climate is the weather of a place over a long period of time whereas weather is the temperature of an area on a particular day. □</p> | |

Source: Created by the author from the observation on the YouTube channel of Last Week Tonight with John Oliver

In some moment the user Alex Hutcheson commented: *"Nuclear, the power, the devastation is very important to me.* And Trump supporters spouted off the idea that Hillary was going to start WW3 if she was elected□ Among the 432 replies that this input generated as a discussion about different points of view in Regard of Hillary, in the middle of the arguments the user ***Kyman102*** said that "Hillary was nowhere NEAR as bad, checkered, crooked, corrupt, or out of touch with the reality as Trump is". He adds that "She might not have been great, but SHE probably wouldn't have done a third of the shit that Trump has already done. So no, I refuse to admit the two are equally bad. Rhetoric like that is what got Trump in the White House, by legitimizing him and by making people decide to not vote". Which generated the following answers:

□

- ***Joshua Cox***: that's where you're wrong, bucko.
- ***Samuel Park***: He's wrong about what? You can't just say you're wrong and not provide evidence, or commentary. That's like telling the Jury I'm innocent without provide your evidence.....□
- ***William Bradford***: About what? Name one thing he's accused of lying about, or at best WRONG about and refuses to admit, and I bet 9 out of ten times we can find proof of it.□
- ***Samuel Park***: Well, I decided to go all out. xD. Here's what you asked for...

In this last comment ***Samuel Park*** attached a document with a list of links to diverse sources divided by subjects regarding the topic of the conversation.

Right after YouTube, regarding the activity of the show's audiences, the official Facebook page of *Last Week Tonight with John Oliver* is the second more active. *Trump vs Truth* was viewed for more 5 million times and shared more than 70 thousand times in two months. The conversation developing through the comments, within the subject that we concern, reflects the following arguments:

Tabla 6. Facebook Participation Argument: Source /Logic / Feeling

| | |
|--|---|
| <p>Vincent Lubrano after watching his show tonight (several times) i decided to check out breitbart... I am so confused by the logic that goes on in the articles and the comments. the logic reminds me of a scene from the Simpsons- I have a rock that keeps tigers away, there are no tigers nearby so the rock MUST be keeping the tigers away. Though i have no actual proof but because I said it it must be true.</p> | <p>Valerie Harrison Check out InfoWars. You'll need a hot bath after to feel clean again. But once exposed to the bizarre logic and that gravel voice, you'll never feel safe again.</p> |
|--|---|

Source: Created by the author from the observation on facebook.com/LastWeekTonight/

Table 7. Facebook Participation Argument: #TrackTheLies / #TruthOMeter

| | |
|---|--|
| <p>Dan Wolpert: I'd like to see a continuously updated list (with a running count) of the lies coming from Trump and his spokespeople since he took office. Are there any news organizations up to the challenge? #TrackTheLies</p> | <p>LaLa Timps: This exists... I discovered Politifact Truthometer during the election... factchecked and graded both of their statements.. graded from true down to 'mostly false', 'false' and 'pants on fire'! it was astounding the difference between 'crooked' Hillary: False: 29, Pants on fire: 7. Compared to Trump: False: 126, Pants on Fire: 63. The signs were there but people either chose to ignore them or did not believe them. Basically 'Tricky Trump' will go down in history as The Lying President. Ah, so proud!</p> |
| <p>Lisa Davis Williamson: You all realize both parties are two sides of the same coin.... Neither side tells the truth and both are intolerant of any view but their own. A Democrat can say we need border security and get a standing ovation. Let a Republican say it and we have riots in the streets. The right gripes about the lies the left tells--then they can't tell the truth. Stop being hypocritical about your "side" and realize they're all liars and frauds.</p> | |

Source: Created by the author from the observation on facebook.com/LastWeekTonight/

Going on with the platforms, we consult the reactions on **twitter**. We observed the activity and participation triggered by the post of the episode by @LastWeekTonight on February 13th. In order to give a bigger picture of the situation on twitter, we want to mention that, the original tweet from @LastWeekTonight was retweeted by @iamjohnoliver the same day, obtaining far much more reaction, for instance the original tweet generated 142 replies, 2.5k retweets and 4.1k likes; meanwhile the retweet by @iamjohnoliver got 973 replies, was retweeted 7.3k and liked 16k, both cases in a two months period. We reviewed the comments made to the original tweet, retrieving those addressing our key concepts. The comments of our concern were made not after the 15th of February, nevertheless we considered our delimitation the tweet itself and not on the date. The inputs included those who directed their thoughts to John Oliver through @iamjohnoliver, to share with him elements related to the subjects addressed on the show, for instance how Trump gets his references, addressing a theory of how he got the idea of the wiretapping. Other tweets, for instance the one of @MrKross29 shared an scheme about media ideologies and their reliability; @noprezzie2012 previous publications of Breitbart about the prediction on Trump's victory, and @bfry1981 shared his own publication on how Trump's "#democraticfascism is build on blurring the line between fact and fiction". Some addressed their tweets to @realDonaldTrump with diverse

comments; @RayWeiPr referred to the need of a *The daily show* as for the amount of information needed to be covered after being out of air for a while; @gcsballer consider the episode to be “required viewing for every US citizen. Regarding the *Educational Cowboy Ads* @ShaunaRitter asked about the amount of ads played, @Blubdha retweeted to @realDonaldTrump quoting the *Cowboy* “If you don’t know, it’s ok to ask...”, @AUsunove requested proof that the commercials were aired, and @Grant_Cameron37 asked if the *educational videos* would be upload so we can enjoy and share them. There was a general concern about the accessibility issues outside the US as the content is not available everywhere. There are various tweets thanking John Oliver or the show for the episode and expressing their trust, for instance @sweetheartgirly “I can’t thank you enough for your show! Last night’s episode was [laughing emoji] Too bad it’s the truth”, @atasjoni says “thank you for trying to educate @realDonaldTrump. #resist #ImpeachTrump #NoDAPL #nobannowall #SwampCabinet”, @Mike_Rivers_2kx wrote “Tweet Tweet! WELCOME WELCOME WELCOME BACK! Now SAVE OUR SOULS!!!”, @jclouse says “we (the people) need help organizing a "Freedom of the Press" rally”.

Thus the inquiry of the social media of *The Last Week Tonight with John Oliver*, covered the three official platforms for participation, and the discussions taking place on regard of the episode 90th ; the first of the 4th season of the show. The observation revealed diverse kinds, of conversations and predilections for the platforms itself, but above all, different approaches to the content as we will take up further on.

3.4. Empirical Data Collection and Analysis

The Data for this study was obtained by applying the instrument in two different phases. First to the episode *Trump vs Truth* to identify the element with which the audience could participate or interact with the narrative. Once we identified the elements we got a point of departure to address the participation. Ethical considerations were taking into account for the observation of opinions, the collection of the data and the analysis of the information.

3.4.1. Qualitative Data Collection first phase

The first data was obtained from the application of the instrument on the episode *Trump vs Truth*. It worked as a filter, and for the categorization of the elements acknowledged as features of transmedia narratives, but structured for being apply to nonfictional productions. By thoroughly attending the video we pointed out the references to individuals or situations along the, in order to identify the intertextual elements (*Drillability*) that the audience would require to recognize to fully understand the argument of the narrative. As the format of the Show is satirical, the citations ranged between various different levels, considering the use of comparisons and analogies. The references

pointed out included individuals, fictional character, real and fictional events, and ideas among others: Trump's inauguration, christian refugees from syria, Mormon Tabernacle Choir, Liberals, Obama, Dick Cheney, Paul Ryan, Fitbit watch, Right wing, *Last Cuck Tonight with Johnny Trigger Warning*, Tinder match, unemployment, The Purge, Nuclear Triad, Tiffany Trump, Chelsea Manning, Caillou, Fox News, Empiretoday carpets, Medical Direct Club Cowboy Ad, Breitbart, Steve Bannon, Inforwards, Alex Jones, Boston Marathon Bombing, *tap water gay bomb*, Sandy Hook, moonlanding, illegal vote, Fraud, rumour, Richard Gere, Tinkerbelle, Lou Gehrig's disease, *ice bucket challenge*, John Spicer, Melissa, Bill Pulman, Bill Paxton, the wall, refugees ban, Bowling Green Massacre, North Korea President, RuPaul, climate change, innercities, truth, legitimize, *Educational Cowboy Ad*.

3.4.2. Qualitative Data Collection second phase

Together with the rest of the principles of our instrument, we could start the observation of the audiences. The first platform was the official website of HBO. From here we could identify aspects related with the characteristics of the show, the amount of production related to it, and the merchandising products related with the program. The website directed its *conversation* instrument to social media, thus, we move forward to visit the other platforms starting for YouTube. We went through the comments to identify how the audience of the show participate with the show focusing on tracking the discussions or comments or contributions triggered by the argument or the reference that we identify previously. In the timeline of comments of YouTube is not possible to identify the exact date of older than one week comments. Nevertheless we didn't focus on the exact date but on the relevance of the comments and the relation of this to the elements of the narrative and with possible or expressed signs of action. Once collecting those participations that we considered to comply with the requirements we moved to the next platform. We repeat the procedure on Facebook and Twitter. Once the four official online platforms of the show were revised, we look for possible material of *multiplicity*, in the sense in which Jenkins (2009) describe it and that we adopted in our instrument, that refers to extensions to the narrative. This means, we look for the equivalent to a *fanfiction* kind of participation triggered by either the show or the specific episode of *Trump vs Truth*. To explore into the *subjectivity* of the narrative we look for other similar narratives to complete a bigger scheme on the elements that comply with the principles of our instrument.

4. RESEARCH “CONSTRUCTION OF A TRANSMEDIA USER IDENTIKIT” RESULTS

4.1. Results Analysis

The episode *Trump vs Truth* was, as mentioned before, the first of the 4th season. Some time passed since the last episode from the previous season aired the 13th of November, 2016. This resulted in a factor more relevant than what could have been as inserted a lot of *noise* so to say, that hindered in considerable manner the observation, and at the same time revealed another factors also relevant. As it was the opening episode of the season, the launching of *Trump vs Truth* was enthusiastically announced, therefore the audiences started reacting to the episode even before and a considerable amount of all the comments on the different platforms were about how much the show was missed. This somehow distracted from the subject addressed on the release, and that was broadly reflected on the participations. People expressed their feelings and their loyalty to the show and to its host, John Oliver.

The different platforms offered quite contrasting approaches to users' participation. For instance Twitter is a very immediate tool for spreading and make comments on a subject. But is also brief and it moves fast. The participation on the *Trump vs Truth* first post, made this hurry quite evident. As it was mentioned before the original tweet generated 142 replies, 2.5k retweets and 4.1k likes; it was then retweet by @iamjohnoliver which generated 973 replies, was retweeted 7.3k and liked 16k, both cases in a two months period considering that the big majority of the comments where made within the day of the post and the two following days. The real difference was in the conversation hold in this different platforms. Some of the inputs were aimed to to share with John Oliver himself some material related to the subjects addressed on the show. One user for instance, shared an screenshot of a New York Times article [Figure 1] addressing wiretapped data use, expressing his theory on how Trump got the idea of the wiretapping. Another user, @MrKross29 shared an scheme picturing various media, categorized by their ideology and reliability. Here, we are not considering the veracity of the reliability of the input, but the contribution to the narrative / story / content / information. People addressed their commentaries mostly to @iamjohnoliver and to @realDonaldTrump. The audience of *Last Week Tonight with John Oliver* is certainly that which share the point of view of Oliver, and that one stablished and followed by the editorial line of the program. Therefore the comments addressed to both, at least the big majority, contained opposite tones; high disapproval and expressions of hate for @realdonaldTrump, and high approval and thankfulness to @iamjohnoliver.

On YouTube and Facebook the participations turned into a much more political conversation, the subjects were addressed deeply; the participants demonstrated a higher level of immersion and the array of standpoints was notorious. The discussions included different

perspectives on the claim that Trump lies; for instance those who consider that is just as any other politician, in the way that, if all have lied in some manner, the fact that Trump says some lies shouldn't be such a problem as the narrative of the show exposes it. Other users brought out the nuclear triad and the lack of knowledge showed on that respect by Donald Trump, in the way that it was appointed on the clip. From there the conversation continued with a broad comparison between Hillary Clinton, mainly focusing on who could have done less damage. As it was described before this conversation about Hillary included the share of a file where one of the users put together a list of links to different sources regarding the arguments that were taking place in the conversation. In contrast there was a input that by another user, requiring unbiased journalism as "is exhausting having to do the research each time one of these media pundits says something".

The conversation addressed in various moments the educational advertisements featuring the Cowboy, this was a instrument that wasn't use before in the program, therefore raised curiosity and surprise. The character enunciate, in a highly sarcastic tone, the important facts that Trump should know. The announcement of the transmission of a series of this commercials on TV, during the programs that, according to Oliver, Trump use to watch in the morning, worked in various ways for the show. First, as a surprise factor of the opening season of *The Last Week Tonight with John Oliver*, barely after Donald Trump took office. Secondly, involved everyone who watched his show in a witness role play. A sort of game that involved a mischief and the President of the Unites States of America. Third, brought to its audience if front of a television the next morning, to tune *MSNBC*, *CNN*, and *FOX NEWS* to be able to prove it. Fourth, as a surprise factor number 2, for those watching those channels whom might also be, according to the narrative expressed in the show, Trump supporters. This *Educational Cowboy Ad* have become a instrument that has been use again on the show, always with the same purpose.

The participation on the transmedia narrative is one of the principles that make the change in a convergence culture. The participants or audiences that start this conversations and keep them alive, share particularities that can be identified.

4.1.2. The transmedia user identikit: The case of the Last Week Tonight with John Oliver

Table 8. Transmedia user identikit: LWT with John Oliver & Trump vs Truth

| <i>Transmedia User Competences</i> | <i>LWT with John Oliver</i> | <i>Trump vs Truth</i> |
|--|--|---|
| To spread / To share | | |
| Capacity to engage actively on the circulation of media content | Users shared the videos through the social networks and platforms | Users shared the video through the social networks and platforms |
| Multiplicity | | |
| Contribute with user-generated content or other forms of grassroots expressions. Involve production labour | The parody of Marvin Chowdhury: He imitate the aesthetics of the show and the outfit of Oliver. The parody addresses subjects taking place in Iran with a sort of black humour | The episode was subject of a vast amount of blogs entries |
| Symbolic Contract | | |
| Capacity to recognize the Implicit agreement based on the expectations of the narrative nature (genre) | Capacity to recognize read / watch the show as a satirical look at the week in news, politics and current events | Capacity to recognize the standpoint from which the narrative is being developed |
| To drill | | |
| Capacity to engage actively in digging through the narrative / content. Intertextual thinking. | Capacity or willing on inquire into the subjects addressed in the show; Health care, Multilevel marketing, Brexit etc. | The discussions on the issues addressed on de video (evident when the user published) |
| Immersion / Trust | | |
| Relationship between the narrative/content and user's everyday experiences. Believe or relay on the information presented | The motivation of the user to dig in the story or narrative. It can be influenced by the affection a/o trust on de enunciator | Trust on the narrative or share of point of view. The audiences that agreed with the argument and supported. Or those who change their thoughts due to the narrative. |
| Subjectivity | | |
| Capacity or willing to explore different versions of the same story/information. | The attendance to similar narratives as The Daily Show | The attendance to similar narratives that address the same subject |
| continuity / to trace | | |
| Capacity and willing to trace a story/information through time and media. Return to attend it. If the case, continue participating | The constant audience of the show: those who watch on regular basis and are capable to associate pieces | The constant audience of the show: Those who watch on regular basis and are capable to associate the episodes that have previously addressed Trump a/o Truth |
| Extractability | | |
| Capacity to extract aspects of a narrative universe to integrate them in the daily life: from a behaviour or belief, to a material significant object. | For instance the user that acquire merchandising products of the show | The user that change its behaviour based on the advices of the host or the relevance of the information. |
| Performance | | |
| Cultural attractors; draw together a community of people who share common interest | Users that share the content and create or integrated activator of conversation like hashtags #makeamericafierceagain | For instance the hashtags integrated to the conversation #TruthOMeter #TrackTheLies |

Source: created by the author based on Jenkins (2009, 2010) and Scolari (2013)

The above table reflects the transmedia elements that can be recognized by observing the activities of the users / audiences triggered by the specific content of *Last Week Tonight with John Oliver* and to the specific episode *Trump vs Truth*. Further reflexions on the content of this table are included ahead in the conclusions.

CONCLUSIONS

The purpose of this study was to construct a transmedia user identikit, in order to identify the competences and skills applied by users or audiences in nonfictional transmedia narratives, throughout and specific episode of an American news satire show. The conclusions of our case study are as following:

1. Understanding the changes in the media ecology and the elements involved in convergence, is relevant to the media content production, in order to achieve compelling narrative and a meaningful approach to users and audiences. It allow us to understand how transmedia narrative are conformed, and recognize its characteristics, for instance, the capacity of a narrative to disperse across multiple delivery channels due to the synergy among media, and its quality of be able of enriching itself from the particularities of every medium.
2. New media, audience and narrative theories allow us to address important factors regarding convergence, behaviours related to media and the power of stories. We could identify the following relevant features of the theories that allowed us to better understand the relationship between media and its audience for instances;
 - a) New media theory addresses the substantial changes to traditional media at an ecological level. It predicted the intolerance of the audiences to imposed passivity and is strongly related with convergence and the interoperability among media. Acknowledges that talking about new media is talking about a process currently happening that faces various challenges, including a rapid pace of changes, and implicate the understanding of complex behaviours of markets, individuals and technologies.
 - b) Along with the media and technological changes, audiences have achieve a level of complexity that blurs the lines that were once evident. Theories on this regard are following the process through which audiences are gaining control; getting to use media resources to satisfy increasingly complex needs and to achieve goals. Convergence has allow the flow of content across media and the development of collective intelligence, where users have become actively engaged participants.
 - c) Narratives are a notable set for practical reasoning used to influence audiences. Stories evoke reasoned responses, depending on the coherence, the level of correlation with the values and experiences of the audience, and relying on their meaning attribution.
3. As result of our analytical research and critical evaluation of the material regarding

transmedia narratives and user participation, we were able to identify and collect the features regarding the transmedia narratives and user competences. As a result we structured instrument that allowed us to perform online non participative observation. A scheme that result useful to observe transmedia features in nonfictional narratives, therefore relate them with the response from the user and audience.

4. By performing a non participative observation of the American news satire show; *Last Week Tonight with John Oliver's* 90th episode *Trump vs Truth*, we identified the competences, and ways in which users and audiences participate in nonfictional transmedia narratives and therefore construct a Transmedia User Identikit that reflects the findings for this particular case.

We achieve the development of a useful instrument that can be apply to nonfictional narratives. Through the transmedia user identikit we could recognize diverse elements by observing the activities of the users / audiences triggered by the specific content of *Last Week Tonight with John Oliver* and to the specific episode *Trump vs Truth*. This episode was particularly relevant to the followers of the show, because of the narrative, the subject and the sociopolitical moment of its launch. It was the object of several articles, but also of plenty independent blogs. Despite of being a show that serves the function of entertainment, its argument and narrative is based on real events and subjects of social interest. One of the characteristics of a transmedia user is that of recognize the implicit agreement regarding to the genre of the show, filtering the satire and externalizations and assimilating the core argument. Based on the cultural capital of the user, this would be able to recognize to a greater or lesser extent, the narrative elements. The argument of the narrative might correspond to that of its audience or not, but when it reach a high degree of immersion is able to influence the user's understanding of the subject. *Last Week Tonight with John Oliver* is certainly not the only news satire approach; a transmedia user is expected to be inquisitive about similar narratives or other approaches to the subject. The user would likely trace and follow the story or information exposed, through the show or through other media narratives, and eventually participate on it. Would be also able to embrace the message or any element from the narrative to integrated as part of his life. And to externalize his commitment, not just by sharing but by taking action.

Based upon the foregoing we can answer to the questions formulated in the thesis by the next points:

- A transmedia narrative is bigger than a single medium; it unfolds and expands. Is normally characterized by its intertextual attribute and, a carefully developed structure. It has to be coherent and faithful.
- The extension of a transmedia narrative doesn't have limits while triggering participation.
- Its users are inquisitive and active participants. Their interactions involve high degrees of immersion and capacity of engagement.
- For the user, transmedia might be adopted as a philosophy of using and consuming, as it implies various features highly related with social activities, motivations, expressions, and pursuit of information.
- Along with technologies and platforms, participation contribute to the collective intelligence and to the economy of *prosumerism*.

For futures approaches on nonfictional transmedia narratives, is relevant to highlight that the displays of competences largely change in nonfictional narratives in comparison with the cases described in this thesis regarding fictional narratives. The level of user-generated content for instance, was vastly reflect on blogs as the episode generated a wide reaction from the media and from the audiences, and the discussions triggered on social networks. The participations are mostly written, not audiovisual, in the sense of a possible equivalent to a *fanfiction* production. Nevertheless, we cannot rule out that the audiences of this narratives might be directing in that way. There is already an action figure of John Oliver, but the relevant feature of this particular case, is the dynamic that they created to contribute on spreading their ideology through a compelling and well structured instrument, as the *educational cowboy ad*, that allow them to extend themselves and involve their audience as active witnesses of an audacious *media move*.

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SUMMARY

Transmedia storytelling is a form of narrative that unfolds across multiple media platforms. It attempts to develop a narrative world that encompass different medium and languages; reading across the media sustains a depth of experience by the creation of a *new geography of the tale* that implies the agreement on safe spaces for sharing. Convergence is a nuclear concept to understand Transmedia as involves both, a change in the way media is produced and a change in the way media is consumed. Convergence comprise the technological, industrial, cultural and social changes in the ways media circulates within our culture. Non-fiction transmedia narratives or logics are still an unexplored territory, albeit there are some approaches to journalism, education, and documentaries.

The purpose of this study was to construct a transmedia user identikit, in order to identify the competences and skills applied by user or audiences in nonfictional transmedia narratives, by fulfilling the objectives of defining what is transmedia, its characteristics and elements involve; analysing existing theories for new media, audience, and narrative, focusing on matters regarding participation and narratives across media and preparing an scheme of the relevant features regarding the transmedia narratives and user participation; composing a theoretical framework based on scientific literature analysis in order to construct a Transmedia User Identikit. To identify by online, non participative observation and literature analysis the competencies, skills, and ways in which users and audiences participate in nonfictional transmedia narratives

A qualitative research strategy was chosen and a case study was conducted on the american tv show *Last Week tonight with John Oliver* and one of the episodes released by the show entitled Trump vs Truth. A instrument of identification was applied to recognize the transmedia elements of the show and therefore the ways of participation of its audience. The study revealed relevant differences in the way of participation depending on the platform. And different degrees of immersion and capacities of engagement. This study provides an approach to the nonfictional transmedia narratives, to better understand the role of the participation and convergence.

Keywords: Transmedia, Convergence, Nonfictional Narrative

SANTRAUKA

Transmedijos istorijos pasakojimas yra naratyvo forma kuri vystoma keliose žiniasklaidos platformose. Ja bandoma išvystyti istorijų pasaulį, kuris apima skirtingas perdavimo priemones ir kalbas; žiniasklaidos skaitymas pagilina patirtį kuriant naują pasakojimo geografiją, kuri leidžia sutarti dėl saugios dalinimosi aplinkos. Suartėjimas yra stiprią galią turinti sąvoka tam, kad suprastumėme transmediją, kuri susideda iš pokyčių žiniasklaidos kūrimo ir jos vartojime. Susijungimas sudaro technologinius, gamybinius, kultūrinius ir socialinius pokyčius, taip kaip žiniasklaida plinta mūsų kultūroje. Faktais paremtos transmedijos istorijos arba žiniasklaidos logika yra vis dar neištyrinėta dalis, nors ir yra keletas metodų taikomų žurnalistikoje, mokslo srityje ir dokumentikoje.

Šio tyrimo tikslas yra sukurti transmedijos vartotojo portretą, tam kad būtų galima nustatyti vartotojo ar žiūrovų kompetencijas ir įgūdžius pritaikytus faktais paremtose transmedijos istorijose, įvykdant nustatytus uždavinius: apibrėžiant kas yra transmedija, ją apimančius bruožus ir dalis; ištiriant esamas naujosios žiniasklaidos, žiūrovų ir istorijų teorijas, sutelkiant dėmesį į klausimus susijusius su dalyvavimu jose ir pasakojimais žiniasklaidoje, bei atitinkamų funkcijų schemos paruošimas apie transmedijos istorijas ir vartotojų dalyvavimą joje; teorinio pagrindo kūrimas pagal mokslinės literatūros analizę, tam kad sukurtume transmedijos vartotojo portretą. Ne tiesioginio stebėjimo būdu ir literatūros analizės pagalba nustatyti, vartotojų ir žiūrovų kompetencijas, įgūdžius ir būdus, kuriais jie dalyvauja negrožinės (o realaus gyvenimo) transmedijos istorijos pasakojimuose. Pasirinkta kokybinio tyrimo strategija bei įvykio tyrimas buvo atliktas stebint vieną epizodą pavadinimu “Trampas prieš tiesą” (ang. “Trump vs Truth”) iš merikietiško televizijos šou “Praeita savaitė šiandien su Džonu Oliveriu” (angl. “Last Week tonight with John Oliver”). Buvo pritaikytas identifikacijos instrumentas tam, kad būtų galima atpažinti transmedijos elementus šiame šou ir taipogi žiūrovų dalyvavimo būdus. Tyrimas atskleidė aktualius dalyvavimo skirtumus, priklausomus nuo platformos pasirinkimo. Taipogi skirtingus įsitraukimo laipsnius ir mastus. Šis tyrimas pateikia faktais paremtos transmedijos pasakojimų metodą, kad būtų galima geriau suprasti dalyvio vaidmenį ir suartėjimą su ja.

Raktiniai žodžiai: Transmedija, suartėjimas, faktais paremtų istorijų pasakojimai.

SUPPLEMENTS

Figure 1. Principles of Transmedia Nonfictional Narratives

| | |
|--|--|
| <i>The Argument</i> | <i>Spreadability</i> |
| What is the narrative about. Which are the elements involve. What is the standpoint. Who are the actors | The quality of a narrative to be spread across media |
| <i>Drillability</i> | <i>Performance</i> |
| Intertextual attributes of the narrative, determined by the cultural capital of the author(s) | Cultural activator. give the community something to do. Design spaces or motives for participation |
| <i>Continuity</i> | <i>Immersion / Cliffhanger</i> |
| Editorial line coherence; point of view, tone, format, agenda, aesthetics, etc. in order to achieve a unified experience systematically developed along time and media | Capacity to motivate/galvanize <i>immersiveness</i> through narrative and aesthetics resources. Relationship between the narrative/content and everyday experiences. |
| <i>Subjectivity</i> | <i>Multiplicity</i> |
| Looking at the same event from multiple points of view | Encourage to think about multiple version and possible alternatives to the established canon (in a sense of extension) |
| <i>Extractability</i> | <i>Presence</i> |
| Capacity to extract aspects of the narrative universe to merchandise | Capacity to include, persons or elements in order to support or enrich the narrative |

Source: Created by the author based on the approaches of Jenkins (2009, 2010) and Scolari (2013)