

Newsnet Seminar

News, networks and users in the Hybrid Media System



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**Simón Peña-Fernández &
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(Eds.)



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NEWS, NETWORKS AND USERS IN THE HYBRID MEDIA SYSTEM

REPORT

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Preface

The technological, economic and credibility crises that media organisations (Franklin, 2014; Carson, 2015; Cage, 2016; Creech and Nadler, 2018) have been simultaneously grappling with during this period have coincided with the rise of a new actors (Johnston, 2017) and platforms with a vast potential for global communication such as Google and Facebook (Swart et al., 2018; Belair-Gagnon et al, 2018) and the empowerment of audiences ready and able to generate content on an unprecedented scale, especially via social networks (Duffy, 2017; Nölleke et al., 2017).

While conventional newspapers have attempted to cope with the ongoing transformation of the news market (Belair-Gagnon, 2015) by implementing tepid innovations, their bid to maintain control over the defining aspects of journalistic practice has been constantly checked by the constant entry of new platforms, the proliferation of new spaces for debate and audiences' growing appetite for sharing selfgenerated content.

The dilution of the once dominant voice of conventional media and the growing protagonism of other actors in this highly competitive environment (Wu et al., 2018) has provoked a heated debate concerning certain basic tenets that have traditionally underpinned news sector activity such as the veracity of content and the pluralism associated with the social function of journalism (Usher, 2018; Gutsche and Hess, 2018). In a media ecosystem in which new and old players compete and collaborate with each other (Belair-Gagnon & Holton, 2018), we

are faced with the paradox of an onrush of dangers such as disinformation and a decline of pluralism in tandem with the exponential growth of news content.

In this context, this report collects the main contributions made by the researchers of the *News, networks and users in the Hybrid Media System project, at the Newsnet seminar*, which was held in Bilbao on November 10, 2020.

The overall objective of this project is to map out an accurate picture of how news content is being created, distributed, commented upon and shared within the current hybrid media system. To that end, we have defined the following four tasks:

1. Describe the news strategies online media have adopted at the organisational and content creation level, especially those associated with their relationships with new actors participating in the system and the manner in which they incorporate the content these newcomers generate into the overall content they offer their audiences.
2. Determine, by means of an analysis of emergent digital public spheres, the ways in which audiences receive, analyse and share news generated by all actors operating within the system and the manner to which social media platforms contribute to a higher level of pluralism.
3. Examine the journalistic impact of disinformation, one of the main consequences of the hybrid media system, examining the degree of transparency and security applied in professional practices, tools, platforms and policies.
4. Analyse the social, economic and technological changes that have given rise to the emergence of a hybrid media system in which the number of participating actors has exponentially increased and the roles they play and their relationships with audiences have both been altered – an ecosystem in which a growing number of agents have the tools, capacity and means to generate news content on an equal basis.

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The transmedia narrative: production and expansion processes of local content

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Introduction

In the current multiplatform scenario, the search for new strategies that aim to offer content to a specific audience is especially important. The new approaches are perceived to foster the diversification of the offered content, which moves away from its traditional confinement to a specific model of distribution (press, television, radio, cinema screen, web, and so on); the latter allows multiplatform consumption that can even be simultaneous (López & Pereira, 2010). Moreover, there is a clear convergence of codes, languages, styles and narratives, as occurs on the web in a simple way through the hypermedia or in a complex way through multimedia (Salaverría, 2005). We can also observe the development of a new model of relationship with audiences and among them, based on the promotion of direct and intensive participation of the public.

Thus, the technological convergence-divergence (multiplatform distribution), the new narratives (confluence of content in different languages, formats and genres) and the existence of active audiences make it necessary to establish

productive methods that involve different media and ensure multiple admission points to the same story or news (Smith, 2009). The transmedia formula is representative of this context, as it is evidenced by new styles of production and distribution designed to offer the public experiences of participatory, global and more creative consumption. This is possible thanks to the combination of ingredients such as the intensive use of digital tools, creativity and marketing proposals (Martínez, 2012). In this context, the previous definitions are showing to be insufficient; it is necessary to develop a new terminology adapted to these new content possibilities. Consequently, we are faced with a type of "conceptual galaxy" (Scolari, 2013), with terms that are sometimes used synonymously, although they refer to different realities within a convergent context.

This short paper focuses on the role of transmedia content in the current hybrid media system. Particularly, it will look at local content produced by the Basque Radio and Television Public Corporation, named EITB (Euskal Irrati Telebista), in collaboration with a range of stakeholders. Therefore, connected with the aforementioned, we will offer a brief summary of two in-depth research projects and an on-going study.

The term transmedia is made up of the preposition "trans-" (through, to move from one side to another) and the noun "media" (set of media, format, channel, platform). Nowadays the term comes to be useful to designate those narratives that expand from one medium to another, which makes possible the existence in non-fiction narratives of different types that fit into the transmedia formula, such as news games and infographics (O'Flynn, 2012). The idea of the transmedia documentary is also gaining ground, thanks to the dissemination of webdocs and i-docs, that is to say, web documentaries that use the discursive characteristics of the online medium (hypertextuality, multimedia and participatory interactivity), as well as the podcasting that is also acquiring popularity in this space.

Methodology

a) The Korrika initiative

Korrika is a march held in the whole Basque Country in support of its indigenous language, the Euskera. The race consists of a communicative march in which a witness, in the form of a stick with a message inside, is passed from hand to hand every kilometre on its route. It generally takes about 10 days to complete its route, which is usually around 2,557/3,000 kilometres, running day and night without pause. EITB and Tabakalera, a civic-organized association, participated in 2013 in a transmedia project promoted by the Master in Communication of EITB and the University of the Basque Country, framed within the activities of the pedagogical laboratory (MMLab) that proposes internships in multiplatform and multimedia communication skills. It should be noted that for the first time, the 2010/2013 Strategic Plan confirmed that EITB was a communication group with a public service mission that occupied a competitive position with reference programs and content in its entire media.

As an activity, Korrika lent itself to transmedia treatment for different reasons. On the one hand, it presents its own communicative idiosyncrasy (promotional activities, contests, merchandising, etc.). Moreover, it was an event with numerous parallels activities and developed in different places. Similarly, it involved many people and had an emotional component. The professionals involved in the project defined it as showing the importance of advancing in media complementarity and achieving a greater audience involvement. Interest in the project has recently led to the creation of a grant that seeks to offer continuity.

b) Go!azen fiction series

In the summer of 2008, Pausoka Entertainment and EITB produced 'Go!azen', the first musical film produced in the Basque Country. From the beginning, the

film promoted the closeness between viewers and actors to strengthen the fan phenomenon; 'Go!azen' was broadcast free of charge in 63 towns and cities in the Basque Country, making a place for itself among the younger audience. The film 'Go!azen' premiered on the evening of January 5, 2009 on ETB1, and became the most watched film in the history of ETB1: it obtained 15.6% among the Basque population, it was seen by the 24.4% of the audience between boys and girls between 4 and 12 years old. In November 2016, the second season of the series, 'Go!azen 3.0', was released. It was quite successful with the audience, and according to Iñako Gurrutxaga, the Head of EITBNET (EiTB content on the internet), from then onwards the public corporation decided that it was a good element to experiment with a transmedia narrative.

For this study, experts from the project development were interviewed. First, the project coordinator in the public entity EITB, then the person in charge of Projects at Pausoka Entertainment and finally the person who directs the GipuzkoaLab initiative. We also conducted a content analysis with a very small sample of each product. A prospective analysis of cases that share characteristics with the one analyzed in this investigation was also made.

As Iñako Gurrutxaga had reported, the creation of the App for the TV series 'Go!azen' created an important internal debate at EiTB. When creating a new App, historically the decision at the corporation was to go for the model of a single App that encompasses everything the group is and that strengthens the EiTB brand. Before getting to the 'Go!azen' discussion, there had been previous debates that had even led to the creation of other Apps such as the radio channel Gaztea formula or ETB3's children's programming 'Hiru'. At this time, tensions arose because on the one hand, the entity as a whole did not bet on this model but, on the other, there was a group of professionals within the corporation willing to experiment. In the end, financing was the key to move forward; the condition to be able to convince the most resistant was the fact that it was a project that had been financed by the Basque Government and the Provincial Council of Gipuzkoa.

Conclusions & Discussion

We believe that public media corporations are especially attentive to the best formulas to satisfy the needs of their audience, which implies taking into account the linguistic factor in this type of productions, as shown in the products examined. Loyalty to the audience is another of the main motivations that drive this type of productions.

The analysed local case studies allows us to reflect on the specific value of the transmedia audio-visual apps, which stands out for its usefulness to: 1) make the traditional audio-visual product profitable; 2) reinforce the engagement of the younger audience with the EITB brand in this case; and 3) to strengthen collaborations between private civic organizations and public entities. In this sense, the examined transmedia experiences mark the way and represents one of the latest innovations within the sector to put into practice the philosophy of constant innovation.

Our next object of study is also placed at the Basque Radio and Television Public Corporation. At the end of December 2020, it will take place an important action that involves all the media within EITB. Through content analysis and in-depth interviews, the aim of this new project is to establish a chain of the types of products that arise within the universe of this event as well as their chronology and the employed strategies to disseminate the products on a range of online and offline channels. In addition to explaining the products that exist today, in the transmedia narrative it is vitally important to map all the products, as well as the people involved, planning, timing, etc. Ultimately, we will produce an infographic with the collected data. Therefore, we will continue with this line of research, paying special attention also to a new line of research that has to do with podcasting and the value of podcasts.

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Cyber-media for climate change mitigation: Analysis of the coverage of Euskal Irrati Telebista (EiTB) in eitb.eus

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Introduction

The growing alert discourse on climate change by the scientific community is settling in the creation of a new paradigm based on the concept of mitigation. Since 2015, the mitigation of climate change began to take center stage within the necessary global commitments, materializing as the thirteenth Sustainable Development Goal (SDG) of the United Nations (2015). On the other hand, studies such as Communication of mitigation in climate emergency (2019), by Rogelio Fernández-Reyes and Daniel Rodrigo-Cano, propose 2018 as a turning point in the risk perception on climate change. In this way, we can talk about the implementation of a recent climate change mitigation paradigm, which is reflected in the scientific (IPCC, 2018), social (CIS, 2018, 2019) and communicative (ECODES, 2019) perception of it. Aligned with this new paradigm, the media responded to the demands of the scientific community with the Decalogue of Recommendations for Reporting on Climate Change, released on March 5, 2019, by the Ecology and Development Foundation (ECODES, 2019). This report had a great impact, being signed by more than seventy public and private media throughout Spain.

Five issues regarding the media coverage of climate change can be highlighted, all of them found by the research community over the years:

1. The media coverage of climate change follows an irregular and discontinuous trend, subject to the newsworthiness values of the events (Boykoff et al., 2018).
2. This coverage often strays from scientific and social advances and focuses too much on political and economic issues (Fernández-Reyes & Jiménez, 2019).
3. The media are linked to criteria of impartiality and objectivity that give voice for both critics and proponents of climate change. This deficient transfer of scientific consensus to public opinion would directly undermine the right to information of citizens (Díaz-Nosty, 2018).
4. For years, the media have found it quite difficult to communicate the uncertainty and probability within science, opting for the most easily communicable facts (Bell, 1994).
5. Several authors have detected a very low presence of specific terminology on climate change in the media coverage (León & De Lara, 2013).

Methodology

For this research, a content analysis has been applied in its qualitative face, which has allowed us to recognize the frames in the pieces on climate change published on EITB.eus. Thus, the main objective has been to analyze the main frames elected by EITB in its climate change coverage. Specifically, and as a sub-objective, we have sought to verify whether the rate of publication of pieces on climate change on EITB.eus has been sustained over time (2013-2020) or whether it has been conditioned by relevant or newsworthy events.

To meet these objectives, we have chosen as a sample the EITB.eus pieces classified under the tag 'climate change', the most widespread on the platform. Through this criterion, the sample has amounted to 734 pieces, published between January 2013 -the year in which the first news were published on EITB.eus- until June 2020. It should be noted that this website hosts indistinctly

written news, podcasts and cuts of several programs of the media group, so the analysis has included text, audio and video formats.

Thus, the application of the methodology has been carried out in two steps:

1. Preliminary analysis: A pre-test has been carried out on 15 random pieces per year published on EITB.eus –a total amount of 120 pieces–. This pre-test has consisted of a qualitative content analysis in which, based on the inductive method and through NVivo software, we have searched for potential frames and issues that should be included in an analysis sheet.
2. Application of the analysis sheet. Once established, the analysis sheet has been applied to the whole sample of EITB.eus, made up of 734 pieces.

In this way, we have sought to complement the inductive and deductive methods: a complete inductive analysis would make it very difficult to study such a big sample (734 pieces), while a solely deductive analysis could lead to gaps in the analysis sheet, as there could be potential frames or issues that may have not been considered when developing it.

Results

Throughout 2019, a sum of 288 pieces on climate change were published on EITB.eus. This fact contrasts with the 94 pieces published in 2018, the 80 pieces published in 2017 or the 49 pieces published in 2016. Therefore, climate change coverage has been shown in EITB.eus as a discontinuous trend, and with a significant increase in publication in the year 2019, coinciding with the celebration of the 25th United Nations Conference on Climate Change in Madrid (COP25).

In addition, the increase in social and scientific frames over the years is remarkable, to the detriment of political and economic frames, which have not experienced such an increase. For example in 2019, the year with the highest coverage of climate change in EITB.eus, frames of a social kind have shown up

in 137 pieces, of a scientific kind in 85 pieces, of a political kind in 53 pieces and of an economic kind in 6 pieces. These data highlight the predominance of social and scientific frames in the communication of climate change from EITB.eus.

Conclusions & Discussion

The research carried out provides clues about changes in information consumption habits, about the trust that citizens place in media and the opinion they have about news coverage they carry out.

Citizens have clearly modified their information consumption habits during confinement, in line with what is described in the academic literature in similar contexts (Seeger et al., 2003, 1998).

This increase in information consumption is carried out in parallel with an increase in media attention about the pandemic and its news coverage, a phenomenon that appears constantly in similar situations (Ducharme, 2020; Pieri, 2018) and is confirmed in first studies that have analyzed the current pandemic (Lázaro-Rodríguez; Herrera-Viedma, 2020; Costa-Sánchez; López-García, 2020).

The need to permanently have information to know pandemic's evolution, can lead to a situation of information overload. It is then when order and information hierarchy provided by traditional communication media, compared to social networks, would help explain the prominence of digital media and television news.

The spectacularization of information cannot be separated from the economy of attention. Faced with the large flow of information that reaches citizens through multiple channels, media are fighting for visibility of their content, which is often achieved through impressive content.

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Augmented Reality and the media coverage of General Elections (2019) in Spain: Atresmedia Group and TVE

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Introduction

While presidential elections are an important date on the media agenda, this event became more important in 2019, as they were celebrating two voting days in the same year for the first time in the history of Spanish democracy. As a part of the intense media coverage in those elections of April 28 (28-A) and November 10 (10-N), both of the televisions analyzed –Atresmedia Group (Antena 3 + La Sexta) and the main channel of Televisión Española (TVE)– used the Augmented Reality (AR) as a reference tool to guide their special programmes.

According to the General Media Study (AIMC, 2019), television remains the preferred medium in Spain, ahead of the Internet (81%), radios (56%) and

newspapers (20%). More precisely, Atresmedia Group was one of the ones who obtained very high ratings during the aforementioned election nights: 21% (April) and 16.5% (November) of screen share in La Sexta, and 7.6% and 10%, respectively, in Antena 3. For its part, TVE took the second place in the ranking of hearing in both elections, reaching an 11.5% on the 28-A and 10.9% on the 10-N (Barlovento Comunicación, 2019a & 2019b).

These data seem to support the positive reception of AR among the audience of the aforementioned channels, which are all supported by an extensive implementation of this technology in the last decades. In fact, TVE is a pioneer in technological innovation, highlighting its early use of several interactive resources to cover elections. Atresmedia Group has also been working to integrate AR in its daily content since 2018. Finally, regarding the context of this case study, it is remarkable that all channels successfully replicated in November the model they had used in the first election period.

Due to the existing lack of knowledge, linked somehow to the terminological confusion with which concepts such as Augmented Reality or Virtual Reality are associated, it is convenient to pause briefly on them. On the one hand, AR is defined as the virtual image superimposed on the physical environment, being the fusion of both what the viewer sees on the screen (Meneses-Fernández & Martín-Gutiérrez, 2013; Sánchez-García, 2019). It is therefore situated in a mixed environment between virtual and real worlds. VR, on the other, is known as a computer technology generated environment where the so-called Three I's – Immersion, Interaction and Imagination– meet (Burdea & Coiffet, 1996). It should be remarked that academics refer to this new tool using indistinctly a profuse variety of terms such as Virtual Reality, Artificial Environment or Virtual Environment (Milgram & Kishino, 1994; Galán Cubillo, 2008).

Regarding the context of the investigation, the media started to experiment with the superposition of different elements on the screen in the early 90s. At the end of the decade, Ronald Azuma (1997), one of the greatest scholars in the

field, was already able to predict a promising future for this tool, but it wouldn't be until 2009 when AR appeared in an international printed media such as *Esquire*. It didn't take long to this resource to be transferred to different information areas like sports, social or political news (Pavlik & Bridges, 2013). Precisely, the last one is a very important section considering that the preferred means of communication for monitoring this type of information, especially during electoral periods, continues to be television (Blumler, Thoveron, & Cayrol, 1978; Martínez-Pandiani, 2006). Supporting this idea, Holgado (2003) remarks the fundamental role played by the media in the transmission of electoral information, so that citizens can exercise their right to vote freely and rationally (p. 471).

Methodology

As previously mentioned, this research examines the use of Augmented Reality to cover the Spanish General Elections of 28-A and 10-N. The object of study is made up of the three television channels that implemented this technology during both election nights, and more specifically, the special news programmes of Antena 3, *Al Rojo Vivo* (La Sexta) and the main channel of the Spanish Television (TVE1) have been investigated.

Using a quantitative and qualitative methodology, the role this original tool plays within the informative television narratives has been studied, along with its integration with the virtual set, or the different forms and functions it adopts. The information pieces analyzed have been classified under the name of AR-News, a new term coined by the authors during a previous investigation (Azkunaga, Gaztaka & Eguskiza, 2019).

A total amount of 70 items have been examined using an analysis sheet specially designed to achieve the purposes of this study. This template is made up of three blocks: the first two revolve around the identification of the news and its location within the information space, while the third one is dedicated to

the detailed study of the nature of AR and other components that usually accompany it. That is, the typology (static, mobile or enveloping), presence and interaction with the anchor, connection with the Led screen of the set, inclusion of data, purpose (informative/aesthetic), functions (expansion of data, location of the viewer, transition between news, aesthetics) and form (stage, animal, person, vehicle, architectural element, sign, figure or object) have been taken into account, as well as additional elements that follow the narration of these AR-News (live connections, videos, data on screen, or the speech of the anchor).

Finally, it should be mentioned that the viewing of the content has been possible thanks to the on- demand-platforms developed by Atresmedia Group (Atresplayer) and RTVE (RTVE A La Carta) to share their programmes online.

Results

The data obtained have verified the existence of certain common patterns, as well as notable differences, in the application of this technology in the television news discourse during both electoral nights. In the first place, it has been detected a main tendency to use AR as a visual resource to accompany anchor's speech. Talking about TVE, most pieces fulfilled a data expansion function, both in April (70%) and November (78%). During the first election night, this resource served, mainly, as an essential support to present different information about candidates, voting intentions and initial results. However, no AR-News about candidates are registered in November, as they are already known among the audience, while the news about pacts increased by more than ten points compared to April.

In Atresmedia Group, on the contrary, a differentiated pattern has been observed, since both Antena 3 and La Sexta comprehend AR mostly as an aesthetic resource. In the case of Antena 3, 85% of AR-News in 28-A and 83% in 10-N fulfilled this function, a trend that increases even more in La Sexta, with a total absence of data in its pieces. Besides, a greater form has been detected in

Antena 3, as there are signs, objects, figures or scenarios related to the presidential candidates. The high complexity and aesthetic value of some pieces allow the channels to anticipate their elaboration and present this AR as a contextualization resource for the audience. That's why most of them are placed at the beginning of the special programmes: 84% (28-A) and 67% (10-N) in Antena 3, 100% in La Sexta (both election nights), 30% (28-A) and 56% (10-N) in TVE.

In general, there is a considerable reduction in the production of AR between April and November. The case of TVE is a clear example, with a reduction from 33 pieces to 9. This marked decrease could be due, among other issues, to the repetition of the elections in a short period of time, and in surrounded by a political scenario without too many changes between both dates. This decrease, on the contrary, enables a greater interaction with anchors on 10-N. More than remarkable is the evolution of the public Spanish television between both nights. In April, 76% of the news had no interaction, a low 6% limited interaction and 18% high, while in November, the figures evolved favorably to 56% limited and 44% high interaction.

The data of Antena 3 also show a sudden variation between elections: the anchor accompanies three-quarters of AR-News during 28-A, with which he/she carries out a limited interaction in all cases, while in 10-N was only present in two out of ten. On the second night, the relationship with them seems to be more balanced: in half the times he/she doesn't use it during the speech, while in the remaining 50% there is some level of interaction (17% limited and 33% high). Finally, there is a slight increase in the number of pieces in La Sexta, but the interaction issue is still scarce in both elections; 100% limited interaction in April and 100% no interaction in November.

Conclusions & Discussion

In short, it can be concluded that Augmented Reality is a fully integrated

mechanism into presidential elections which has been used as an aesthetic component by the Atresmedia Group and with an eminently informative value, for minute-by-minute monitoring, by TVE. Although the repetition of these election days in just six months was reflected in a significant reduction of AR-News, it is perceived a clear intention among all channels to offer more interactive content that can maximize all the advantages offered by the virtual set.

Although both Antena 3 and TVE have already accomplished a complete restructuring of these structures, AR continues to be a certain isolated element within it. Therefore, a last step forward is necessary for its full integration in the television information content. The various functions and multiple forms this technology adopts make it possible to undoubtedly enrich the news discourse, to enliven election night programmes and, ultimately, to bring political information closer to viewers in the most visual and interactive way.

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Big data based opportunities for the study of audiences' interactions in the hybrid media system

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Introduction

In the current scenario where old and new media co-exist, a great number of actors come together and are able to generate information, promoting the empowerment of audiences, especially via social networks. In this hybrid media system (Peña, Meso & Larrondo, 2020), the digital social media are open spaces of citizen communication, conversation and participation that are essential to the creation of the public agenda.

The microblogging network Twitter is one of the best examples of so-called “masspersonal communication” (Wu et al., 2011). According to the Digital 2020 report (Report We are social, 2020), Twitter currently has 340 million active users worldwide. Five years after its creation in 2006, Twitter had become the most important social networking service for politicians and journalists, due to its usefulness as a space for virtual dialectic exchange.

Explaining the social and media process involved in this social networking service through the use of big data analysis techniques (Edizel et al., 2020) represents a great opportunity for social scientists in general and communication scientists in particular.

Methodology

Structural analysis methods (García-Alsina, 2017) such as Social Network Analysis (SNA) have demonstrated their capacity to be applied to the analysis of interactions on social media as a mixed methodology, that is, both quantitative and qualitative (Crossley, 2010; Edwards, 2010), considering the possibility of articulating analytical strategies that combine mathematical and computational rigour with interpretative skills characteristic of social theory.

The social media offer a great amount of data that can be easily computed as a matrix of relationships (e.g. mentions among users, “friend” or “follower” relationships among users, or relations set up between users and content), and so the data extracted from the social media become a big data source through user-platform and user-user interactions (e.g. publications, mentions, likes, swipes or shares).

The following lines offer a methodological review of one of the main possibilities in existence today for observing and analysing public debate by means of the digital conversations of active audiences (mentions network). This provides an analytical procedure that can explain or interpret the usage and the

effects of social media like Twitter in terms of the mass media. In the studies carried out by Jordi Morales i Gras, Ainara Larrondo and Julen Orbegozo (2020) it is possible to find practical examples of the application of these SNA procedures.

With regard to Twitter analysis it is worth mentioning that this social networking service has a free application programming interface (API) that makes it possible to recover data up to a week afterwards, and also allows real-time capture as long as the capture does not involve more than 1% of the platform's overall traffic. The data that can be recovered by Twitter's standard, free API is extensive: tweets and retweets posted, relations among users, and even their metadata (e.g. their biographies, the number of followers and the number of people followed). Twitter offers the possibility of acquiring 100% of its data and greater retroactive reach in its payment plans.

As stated above, the mentions network of retweets or replies among users (Tremayne, 2014; Congosto, 2015; Morales-i-Gras, 2017) is one of the main strategies for analysing all kinds of expressions of collective action made through Twitter.

In this kind of analysis, the Louvain algorithm is one of the most useful when identifying communities in massive graphs (Blondel et al., 2008). In identifying communities, the role of the analyst consists of interpreting the results of a process of grouping nodes based on the patterns that the algorithm itself is autonomously able to identify in the data, using software such as Gephi or Pajek.

This kind of analysis can be useful for determining a network's leaders and their content. With regard to the analysis of the leaders of a network (e.g. the users most mentioned, those most active in mentioning third-parties, the best intermediaries, those who can most easily contact any other, etc.), useful metrics include the indegrees (i.e. the number of edges received by a node), the

outdegrees (i.e. the number of edges exiting) and betweenness (i.e. the number of shortest paths between pairs of nodes in a network that pass through a given node). However, in terms of content analysis, it is possible to draw up lists of tweets and hashtags by clusters, using strategies of database intersection and combination. To carry out intersections of data it is possible to use business intelligence software like Tableau or PowerBi. With this kind of tool it is possible to design dashboards that allow an analysis of each of the clusters according to the key indicators and variables for each analysis case.

As well as mentions networks, SNA can also include other possibilities, such as semantic networks or word networks (Himmelboim et al., 2017), a very versatile kind of analysis that can be translated to any data source of a textual nature (written and digital media outlets, blogs, books, scientific articles, etc.) and not only social media. Furthermore, some authors have carried out analyses of interactions from the point of view of followers networks (Myers et al., 2014; Grandjean, 2016).

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Analysis of Intersubjectivity on Twitter on the International Day for the Eradication of Poverty

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Introduction

The objective of this preliminary study is to inquire about the characteristics of the network and the relevant actors and communities around the debate on poverty on Twitter. Following previous work on digital debates on economic inequality on Twitter (see Pérez-Altable et al, 2020), we employed SNA (Social Network Analysis) to map and measures different kind of relationships and fluxes between network nodes (Hanneman & Riddle, 2005). By Network we mean a way of thinking about social systems that focus our attention on the relationship among that entities that make up the system (Borgatti, Everett & Johnson, 2018). Therefore, we want to identify the intersubjectivity that polyphony establishes in relation to the main semantic and media nodes on Twitter over economic inequality and poverty on the day that the UN has decreed (recognized since 1992) as that of the eradication of poverty, 17 October.

The theoretical framework that supports the categories of analysis is Appraisal Theory (Martin & White 2003). This taxonomy is based mainly by the contributions of functional linguistics (Halliday, 1975). With the categories Attitude, Gradation and Commitment, the latter one allows the identification of journalistic discourses that align with institutions/persons that investigate and/or report on inequalities.

Methodology

The sample (N= 4874) we used consists of a set of tweets that contained the hashtags observed during the day against poverty, on October 17, 2020, specifically two: #DiaContralaPobreza #AcabarconLaPobreza. The tweets were obtained through the Twitter search API, on October 21, in order to capture the tweets that were published on the international day against poverty and the days after. The data file obtained was imported into the Gephi program in order to apply the analysis and visualization of the network of retweets and mentions obtained. In the analysis, various metrics have been used to characterize the network and the actors within it based on a set of fundamental questions:

Table 1. Questions and Techniques

Metric	Questions
PageRank	What are the most relevant nodes on the network?
Modularity	How are the communities within the network related?
Distribution Force Atlas 2	Is there polarization in the debate?

Results

Until full discursive analysis can be done, we want to present some ideas found so far about the SNA.

a) Absence of a polarized debate

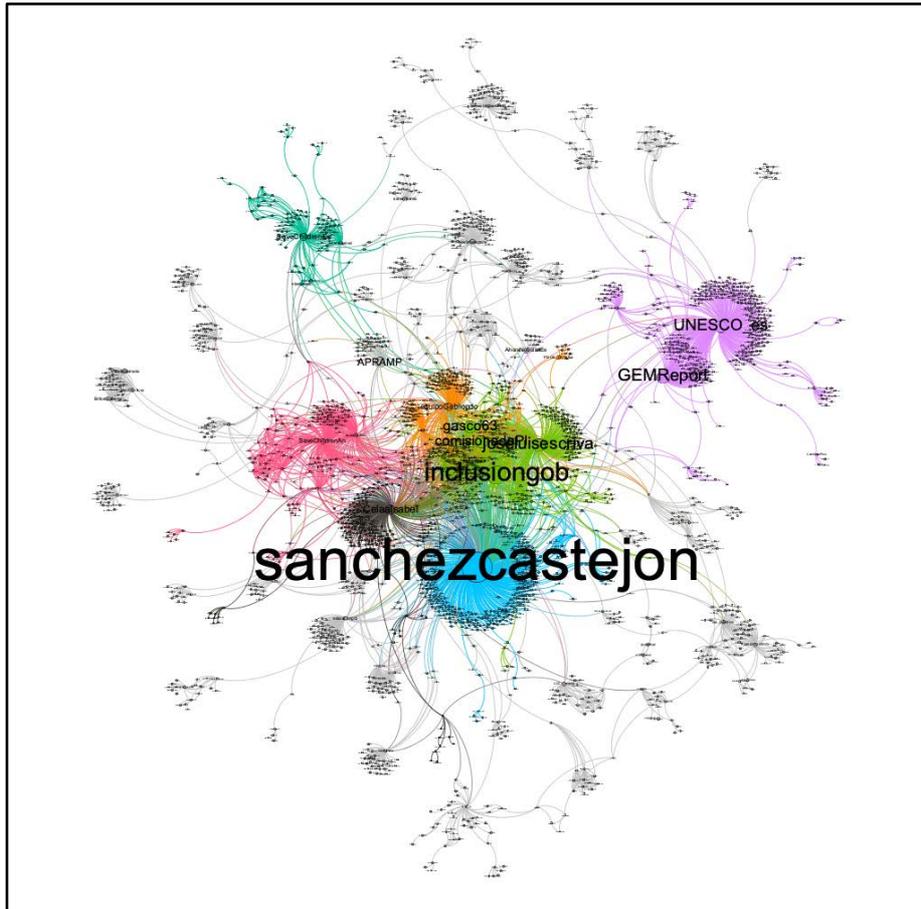
The analysed network is characterized by not being polarized. The non-polarization would be explained by a set of factors. First, the apparent discursive unanimity among the actors participating in the debate. On the one hand, there is a set of communities formed by members of the government of Spain, among which the president of the country and members of the government (ministers and high commissioners) stand out. It is evident in this sense that between these actors they pronounce themselves in a similar way, although since it is a coalition government between two different parties, a differential debate between the two could have been noted, which is not the case. On the other hand, supranational organizations such as UNESCO, but also NGOs such as SaveTheChildren, to a lesser extent, also participate prominently in the debate. Second, the absence of other political ideologies (including right-wing or extreme-right parties) does not favour polarization, since a clear counterweight could be generated in this type of story.

b) Institutionalizing the debate on poverty

The debate is distributed in several communities but there is a central actor that stands out above the rest, which is the president of the government. All the detected communities are of individual and collective Spanish actors. Three main communities are detected (representing around 10% of the total nodes each): the president's community, the government community, the UNESCO community. There is another community, which is close to 5% representation, which is the NGO Save the Children. The absence of the media and / or

journalists in the debate is striking.

Figure 1. Network of mentions and retweets of #DiaContraLaPobreza
#AcabarconLaPobreza.



Source: The authors

c) Participation in the debate from the reference community

The network presents a high modularity. In other words, this means that the connections between the nodes of each community are more relevant than those of the nodes between different communities. The communities that are detected act, consequently, as small bubbles within the network, that is: they all participate in the debate through the hashtag but they do so to a large extent

within each community, so that they do not question each other. Therefore, it can be seen that there is a distributed leadership in the debate: in the case of the president's community, the leadership rests with the president. In the case of the government community, leadership rests with ministers and high commissioners. In the case of the community of supranational organizations, leadership rests with UNESCO.

Conclusions & Discussion

Summarizing, for this previous analysis we must be cautious due to the small network of the hashtag, we do not know yet if actors participate in the conversations of the topic from another hashtag or without it. It is clear that we should analysis tweets that mention the word "poverty" and not only the hashtag. Moreover, a non-polarized network distributed in communities of government actors (president, ministers) and UNESCO, suggests that it could be a government campaign to open the online debate on poverty and position itself politically in a context of an economic, political and social crisis. It would be necessary to compare with other campaigns, such as the day of inequality (17/09/2020), to check if are also institutional like this.

Additionally, it is likely that other media have echoed the international day to end poverty declared by the UN. But again, the media and/or journalists does not participate in this state debate, perhaps they did so without a hashtag, which denotes that either there has been no complicity in the campaign with journalists / media or they have not wanted to join the conversation, leaving it within a purely institutional field. We would have to compare it with other campaigns, such as the day of inequality, to see if the press also does not participate as in this.

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News consumption and media coverage during the confinement by Covid-19: information overload, ideological bias and sensationalism

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Introduction

The Government of Spain decreed the State of Alarm on March 14, establishing for the first time in democracy the population confinement (Royal Decree 463/2020, of March 14, 2020) (Spain, 2020). This situation occurs at a time when citizens spend more time at home and consume more media. Recent audience data demonstrate this (APM, 2020). The main objective of this article previously published at *El profesional de la información* (2020) is to deepen our knowledge of how the Spanish population is informed during confinement and the assessment it makes of the coverage made by media.

It is in times of alarm that media acquire a higher level of power and importance. In such circumstances, citizens demand and need more information, and quality information (Seeger et al., 2003). Pandemics such as the current one cause fear and uncertainty in the population, which demands updated, immediate and accurate information (Seeger et al., 1998). In many of these circumstances, citizens turn to traditional media, but they also find social networks an important complement thanks to the contributions of witnesses at the scene (Vis, 2009; Muralidharan et al., 2011). However, too much information can have counterproductive effects (Garfin; Silver; Holman, 2020). Studies on media coverage of other diseases (Washer, 2006; Lewison, 2008) coincide in denouncing tabloid media coverage.

The present study establishes four research objectives:

- OI1. Determine if the coronavirus health crisis and confinement have modified the frequency of information consumption by Spaniards.
- OI2. Know through which means citizens are informed about the Covid-19 pandemic, taking into account the role of alternative actors such as social networks.
- OI3. Find out if Spanish citizens perceive ideological biases in the coverage made by media.

OI4. To know the opinion of citizens about the coverage made by media, and in particular if they consider it sensationalist and generating social alarm.

Methodology

In order to achieve the indicated objectives, a descriptive and exploratory research was proposed, through an anonymous self-administered survey on the internet through a sampling method similar to the so-called snowball. The field work was carried out between April 3 and 10, 2020, in the middle of the period of total confinement decreed and extended by the government of Spain. Finally, a valid total sample of 1,122 individuals was obtained with quotas by gender, age and geographical distribution proportional to the real distribution of the Spanish population over 18 years of age.

To carry out the research, a questionnaire was prepared consisting of 23 questions grouped into 5 main blocks: sociodemographic data, news consumption during confinement, use of social networks during confinement, trust in media, and misinformation and fake news. Questions were mostly with multiple choice of simple answer (19), while one of them was of multiple answer (1). Questions based on a Likert scale (1-5) were used in the questions in which participants were asked to assess their media coverage and its relationship with the information (2).

Results

In line with previous investigations, which found that when faced with highly disruptive events, citizens tend to inform themselves more, the data obtained confirm that after the declaration of the state of alarm 78% of citizens were informed more than before the pandemic. Specifically, 43.5% did it somewhat more, while 34.5% did it much more.

The increased interest in information translates into a greater frequency of information consumption. From the responses obtained, it can be deduced that, if before confinement 28% of citizens reported 3 or more times a day, with confinement this percentage has risen to 52%.

The exceptionality of the current situation has created the need to be permanently informed, however for 42.7% of citizens this generates anguish or stress, which indicates that there is a need to be informed and a certain fatigue due to the overabundance of news on the subject.

In relation to the coverage carried out by media, citizens' perception is generally negative. Most consider that media offer too much information ($\bar{X} = 3.35$ $\sigma = 1.16$). A 50.5% agree (4 + 5) with this assessment, compared to 25.8% (1 + 2) who disagree. The excess of information is one of the elements that contribute to the "infodemic", denounced by the WHO, one of the dangers in crisis situations. In addition, 80.3% of those surveyed claim to have received false news.

Regarding citizens' confidence in different media, when asked which are the media that generate the most trust in them, Spanish citizens point, in this order, to TVE (33.8%), El País/Elpais.com (25.5%) and laSexta (22%). In sixth place, the leading role of Eldiario.es stands out, the only digital native that occupies a prominent position (13.8%).

Conclusions & Discussion

The research carried out provides clues about changes in information consumption habits, about the trust that citizens place in media and the opinion they have about news coverage they carry out.

Citizens have clearly modified their information consumption habits during confinement, in line with what is described in the academic literature in similar contexts (Seeger et al., 2003, 1998).

This increase in information consumption is carried out in parallel with an increase in media attention about the pandemic and its news coverage, a phenomenon that appears constantly in similar situations (Ducharme, 2020; Pieri, 2018) and is confirmed in first studies that have analyzed the current pandemic (Lázaro-Rodríguez; Herrera-Viedma, 2020; Costa-Sánchez; López-García, 2020).

The need to permanently have information to know pandemic's evolution, can lead to a situation of information overload. It is then when order and information hierarchy provided by traditional communication media, compared to social networks, would help explain the prominence of digital media and television news.

The spectacularization of information cannot be separated from the economy of attention. Faced with the large flow of information that reaches citizens through multiple channels, media are fighting for visibility of their content, which is often achieved through impressive content.

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Conversations on Twitter about Fake News and covid-19

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Introduction

On December 31, 2019, China reported cases of pneumonia in people associated with the Huanan Seafood Wholesale Market in Wuhan. On January 7, 2020, Chinese health authorities confirmed that this group was related to a new coronavirus, 2019-nCoV or COVID-19. As of January 30, 2020, a total of 9,976 cases had been reported in at least 21 countries. On March 12, the World Health Organization (WHO) classified the outbreak as a pandemic after the high cases of contagion. During the first four weeks of January 2020, there were more than 15 million posts on Twitter on the topic of the coronavirus, and just on the day it was classified as a pandemic, almost ten million content was posted on the microblogging network.

To date, the most worrying conspiracy theory circulating online relates to the fictitious claim that the virus was engineered by the Chinese, for political or economic purposes (Gonçalves-Sá, 2020).

However, the different speculations and theories about the origins of COVID-19 have continued to grow at the same speed as the virus spreads around the world. In parallel, the increasing number of misinformation about the disease has also been reported.

Verification of information is one of the basic characteristics of journalistic production, although the quality of this process is often in question (Vázquez-Herrero et al., 2019). This is due both to the constant acceleration of the information work that the Internet has brought with it (Currie-Sivek; Bloyd-Peshkin, 2018), and to the ease of spreading false information on social networks at a time when consumption of informational information has increased notably on these platforms (Zubiaga et al., 2016). Beyond politics, social networks also provide great resources to discuss health, with Twitter being the platform that plays a fundamental role (Bakal; Kavuluru, 2017). However, it also has limitations that make it difficult to use in an emergency setting (Laylavi et al., 2017; Stieglitz et al., 2018). The debate around the COVID-19 virus is also no exception to conspiratorial debates, and it is increasing as it spreads globally.

The main objective is to analyze and visualize the network woven around the false news circulating on Twitter about the coronavirus pandemic using the technique of social media analysis (ARS). And the specific objectives: Identify the main actors; and study the semantic network that arose around hoaxes about the coronavirus.

Methodology

This article has studied, using the technique of Social Network Analysis (Borgatti

et al., 2009; Freeman, 2004; Otte; Rousseau, 2002; Wasserman; Faust, 1994), the structure of network relationships woven around to hoaxes that refer to the coronavirus on the Twitter platform, with the NodeXL software.

The data extraction process was carried out between February 28 (that day the WHO raised the risk of spreading the coronavirus to "very high") and March 12 (the day the coronavirus outbreak was declared a global pandemic) and the tweets containing the terms coronavirus, COVID-19 and fake news have been compiled. The database has extracted 55,876 nodes or actors and 61,231 interactions or relationships.

To measure and understand the importance of nodes in the network woven around false news about the coronavirus, the two most common centrality metrics traditionally used in the ARS have been used (Scott; Carrington, 2014): degree centrality and intermediation. The level of centrality of the actors has been represented by the size of the node.

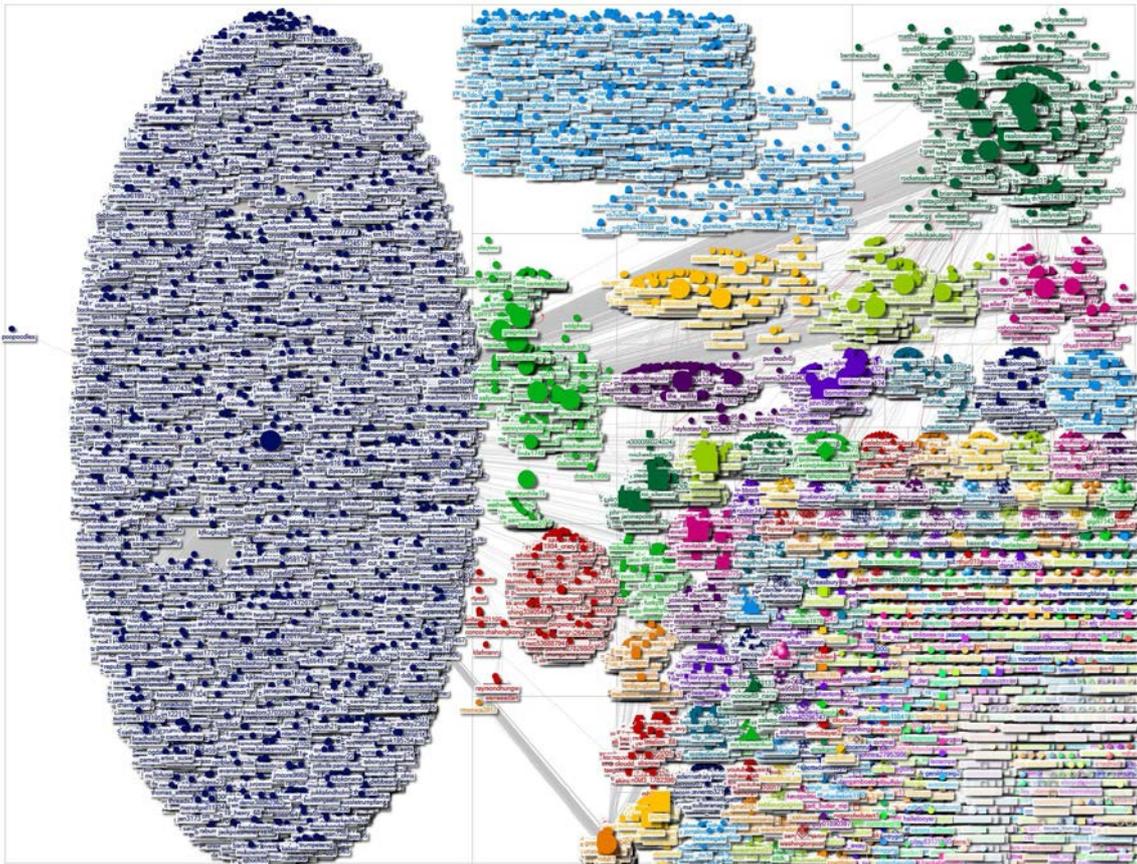
Likewise, users have been grouped by hierarchical conglomerates (or cluster analysis) (Kaleel; Abhari, 2015; Paolillo, 2008) using the Clauset, Newman and Moore algorithm (Clauset; Newman; Moore, 2004). To visualize the network, the Harel and Koren multiscale design algorithm has been used, which has facilitated the identification of the actors and their links (Harel; Koren, 2000).

Second, a semantic analysis of the themes present in the tweets has also been carried out. A data mining strategy based on word matching has been followed and the most important ones have been identified following a normalized document frequency and studying their presence in each message from a relational perspective (Xiong et al., 2019).

Results

As can be seen in Figures 1 and 2, the existence of different communities that define the dynamics in the network is observed. When studying the interaction and communication patterns in the microblogging network, it is interesting to examine the degree of entry of the nodes.

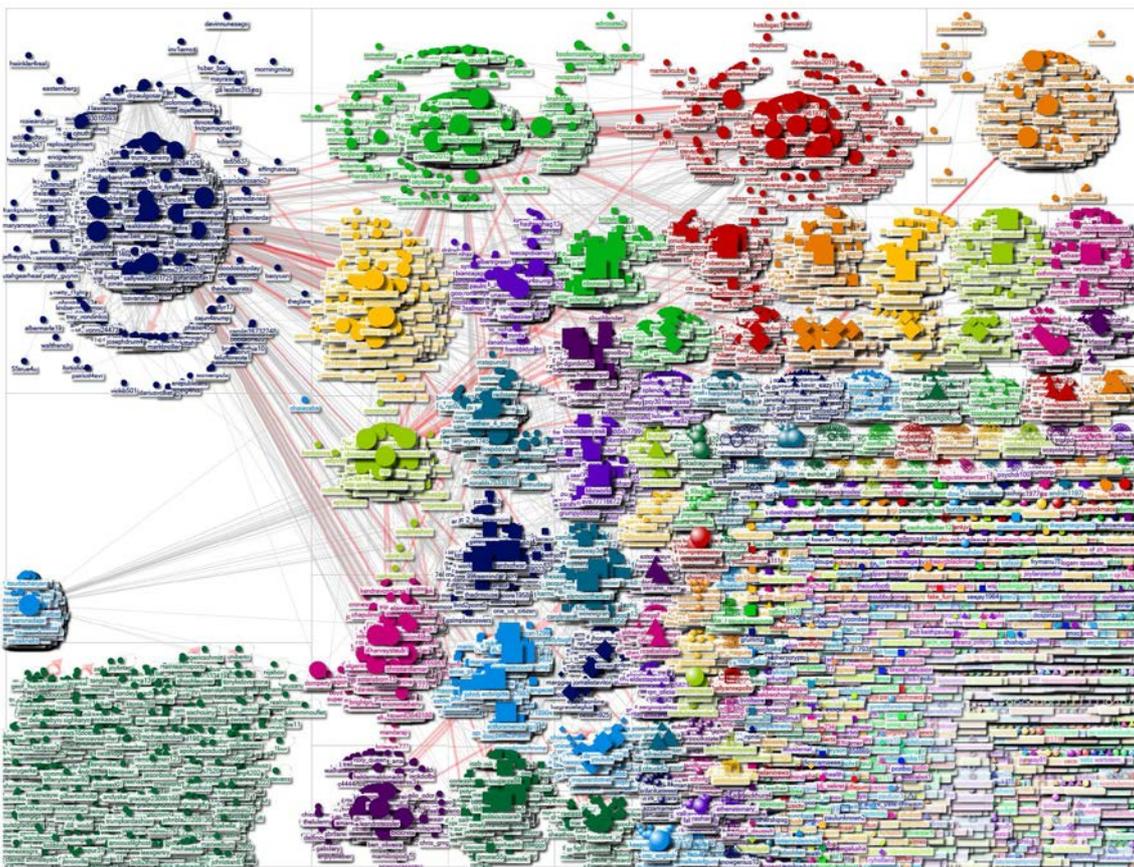
Figure 1. Network emerged around fake news about the coronavirus (January 23-February 28)



Source: The authors

Among the most influential actors between January 23 and February 28, who see how their content on the coronavirus is the most referenced and viralized by third parties, highlights Dylan Wheeler (@education4libs), a right-wing author and commentator, who has been accused of tweeting falsehoods on several occasions. Second, President Donald Trump because a large number of users address him in his posts in an attempt to generate a direct link. Along with them are three more users of conservative ideology and sympathizers of their politics. However, not everything is support. In third place is Carl Hasting (@67jewelcdh), a lawyer critical of Trump.

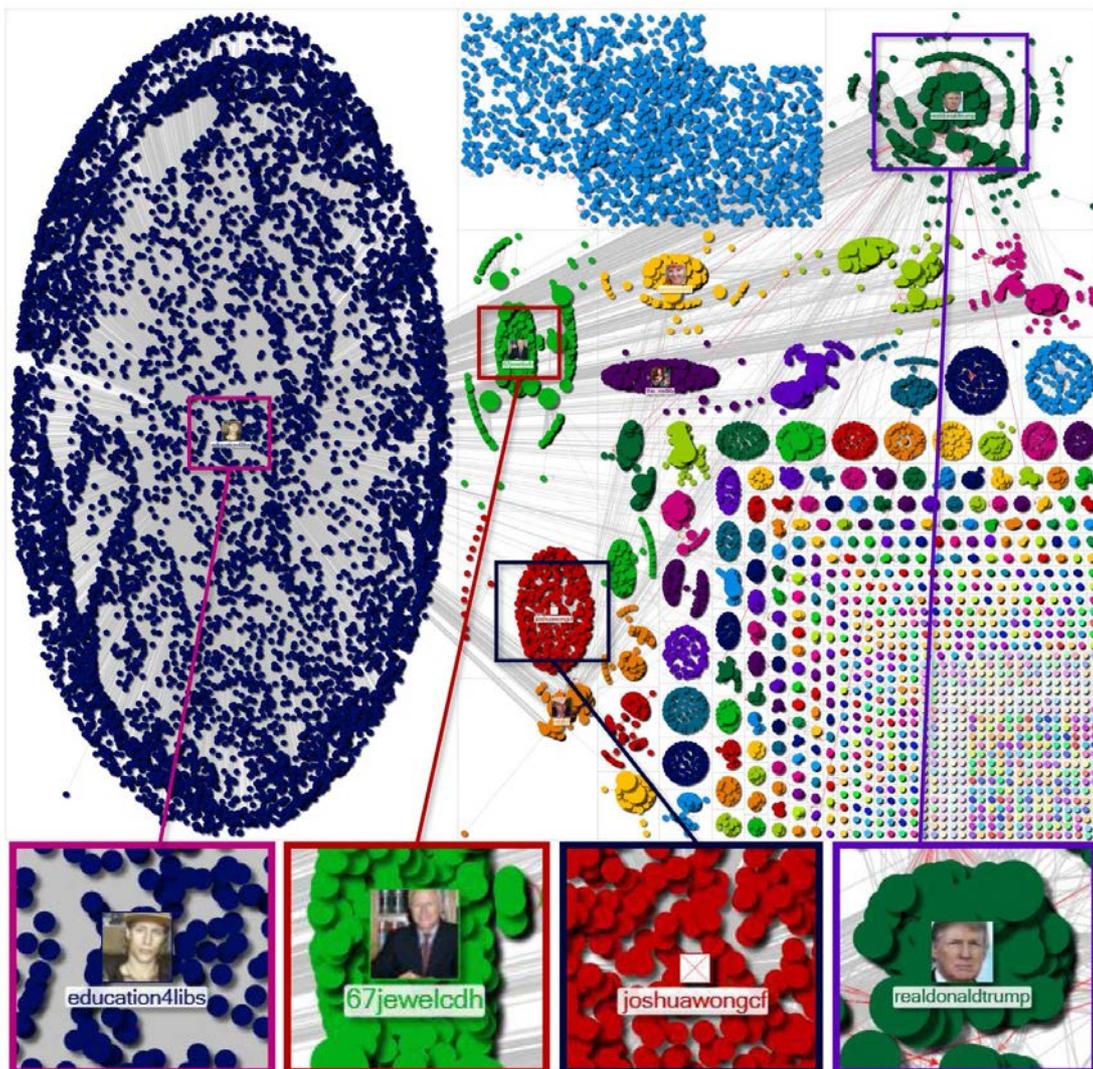
Figure 2. Network emerged around fake news about the coronavirus (February 28- March 12)



Source: The authors

On the other hand, among the top 10 there is a group made up of four Chinese actors, two of whom are related to Demosisto, a group of Hong Kong youth activists who promote democracy and progressive values. The other two are linked to Human Rights, an organization dedicated to protecting people's human rights in China. All of them show a critical stance towards the Beijing government.

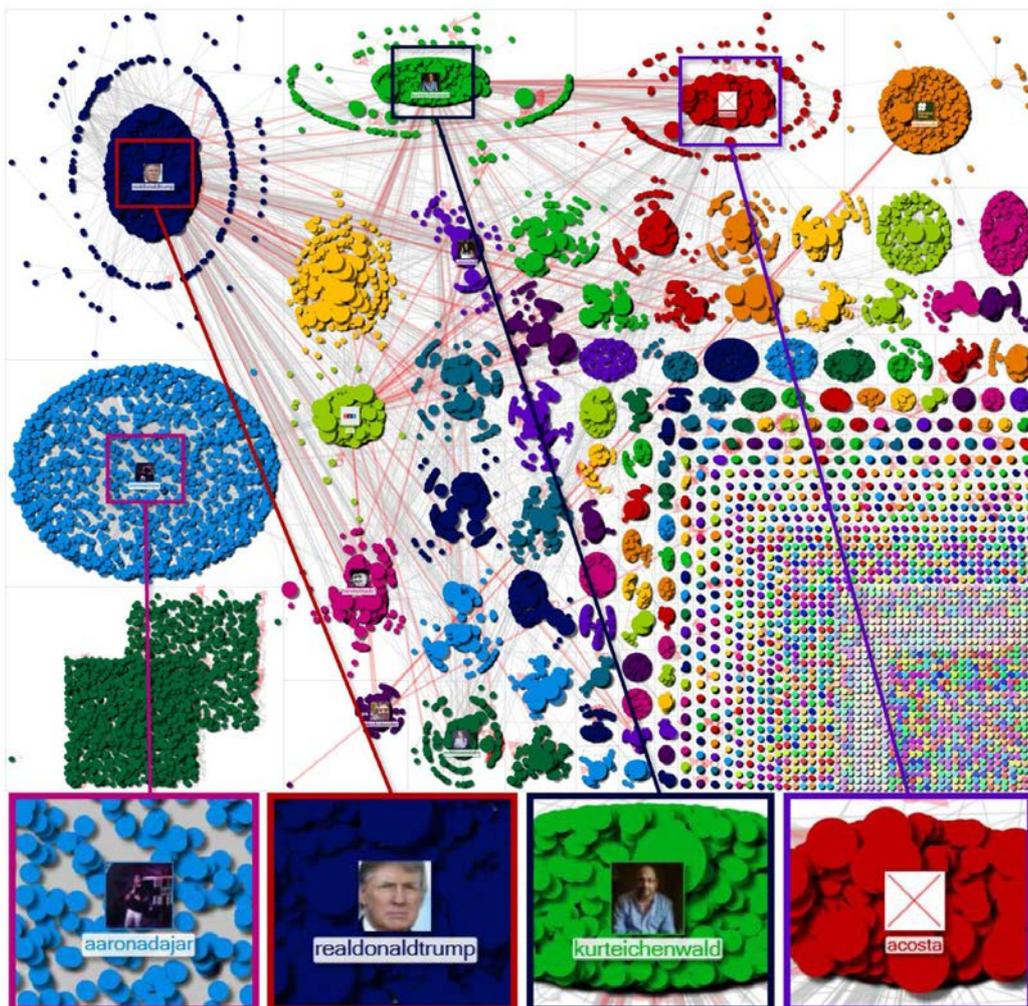
Figure 3. 10 most referenced authors (January 23-February 28)



Source: The authors

Two weeks later, it only repeats a profile in the classification of the actors who see how their contents about the coronavirus are the most referenced and viralized by third parties (Figure 4). This is Donald Trump, who ranks first. Along with him there are 6 more American actors among the most referenced. Two support Trump while three are very critical of the US president. Aside from the fight between Democrats and Republicans accusing each other of publishing false news about the coronavirus, there are other actors who receive a large number of links.

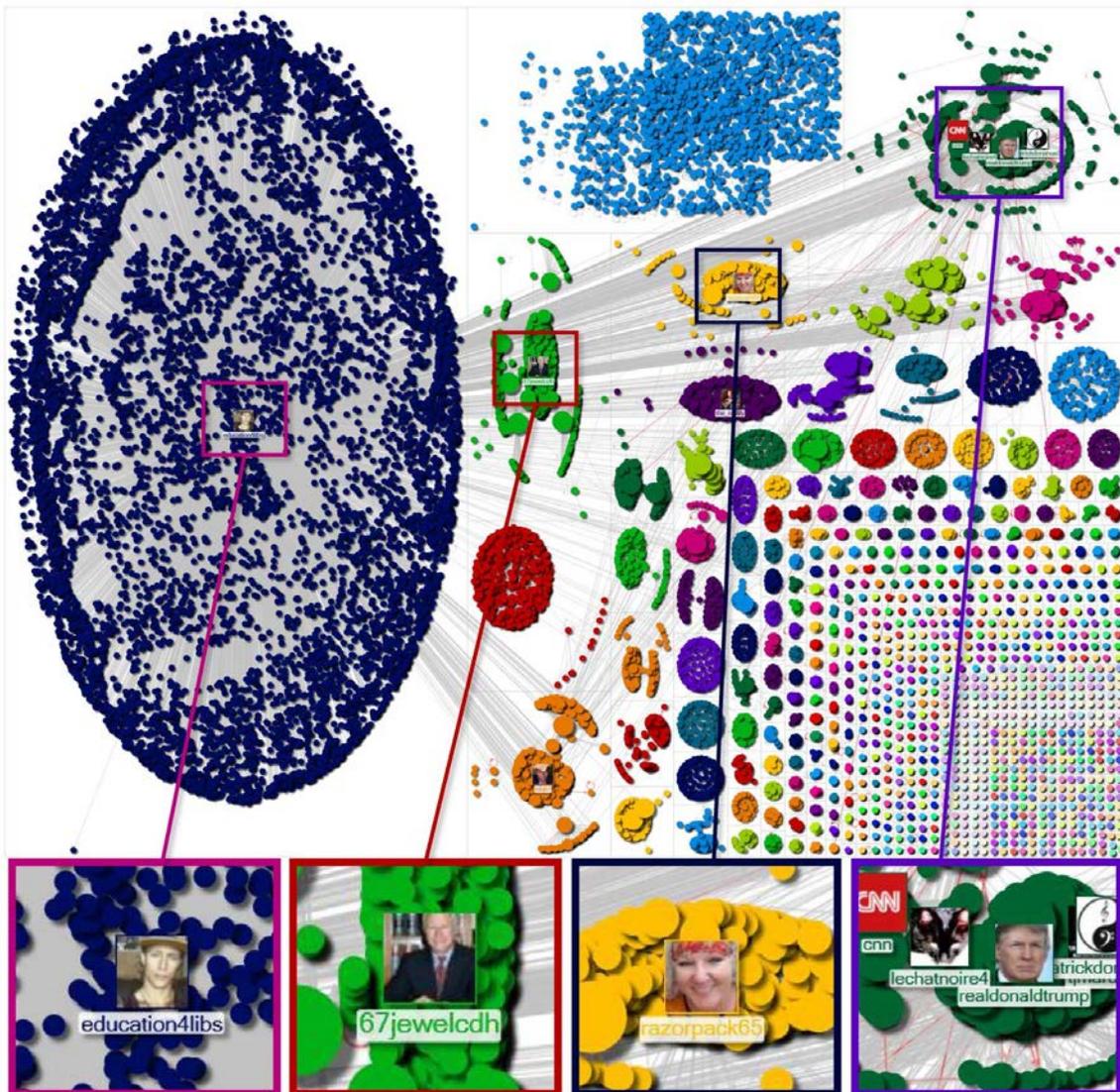
Figure 4. 10 most referenced authors (February 28-March 12)



Source: The authors

Regarding the degree of intermediation, the 10 actors with the most favorable positions between January 23 and February 28 are almost all Americans (Figure 5). They are the actors with the greatest capacity to control the dissemination of messages about coronavirus hoaxes.

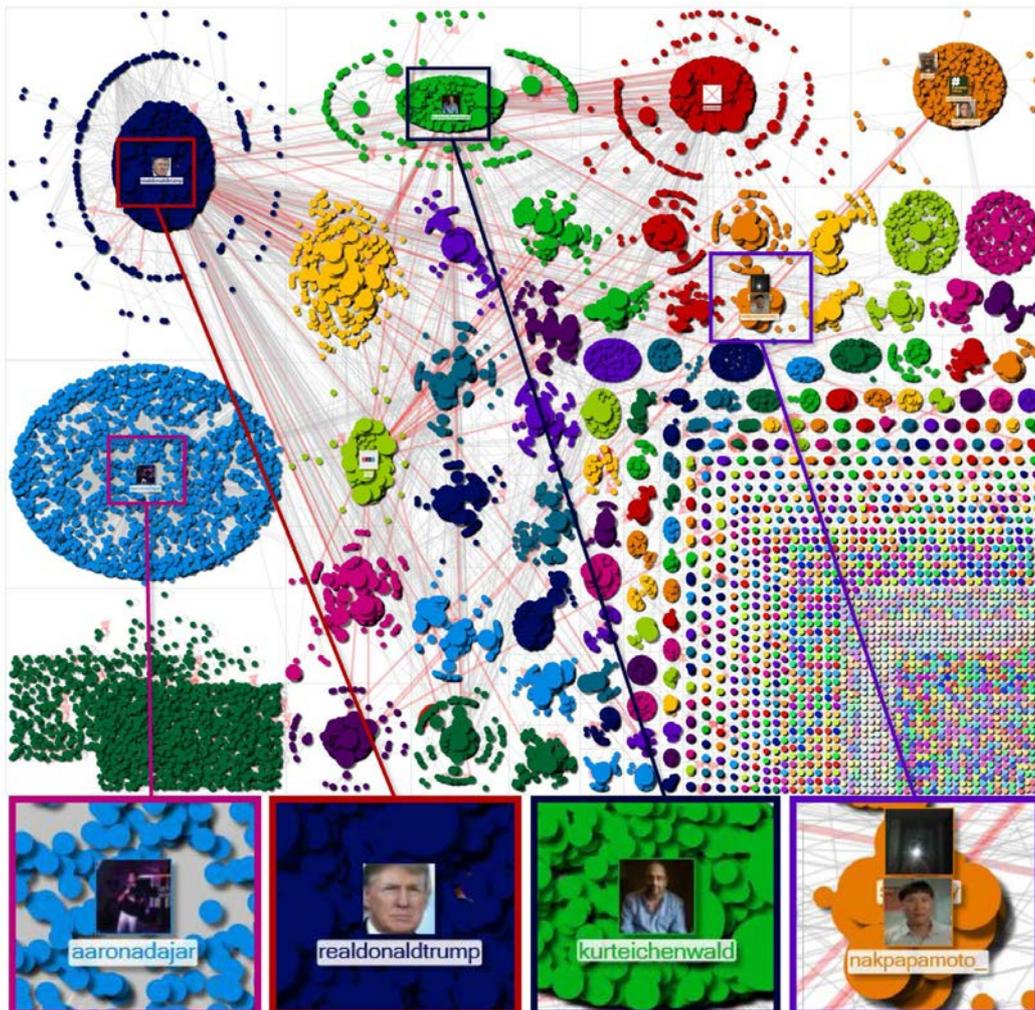
Figure 5. 10 top actors that function as bridges for the flow of information and control the spread of coronavirus hoaxes (January 23-February 28)



Source: The authors

Two groups are clearly distinguished among these users who function as intermediaries in the interactions that shape the network. A first group revolves around the most conservative sector of the United States and another group, close to the democratic ideology. These accounts, among which CNN stands out, also have very high values, which means that they are connection points through which relevant information about the coronavirus flows and can help spread or block it to other parts of the structure.

Figure 6. 10 top actors that function as bridges for the flow of information and control the spread of coronavirus hoaxes (February 28-March 12)



Source: The authors

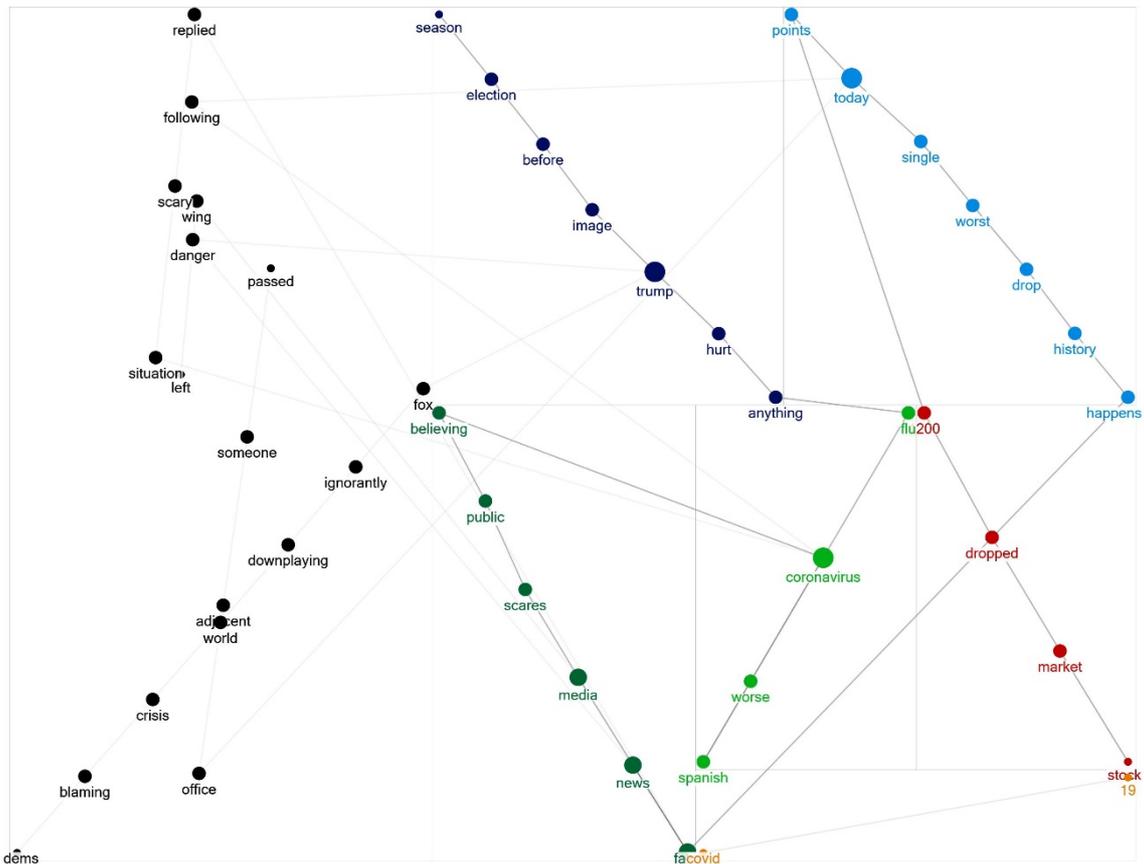
After studying the interaction patterns in the network that emerged around the hoaxes about the coronavirus, it is observed that the situation in the United States dominates the conversation on Twitter in those weeks. This network becomes as important a political communication tool for Trump in his bid for re-election in 2020 as it was in 2016 (Ross; Caldwell, 2020).

Between February 28 and March 12, there are some changes among the actors who have a structural advantage in the network. Among the protagonists who provide non-redundant information, the number of North Americans decreases and, as information flow bridges, users of Brazilian and Filipino origin appear in the first 10 positions. Trump is still the first (Figure 6), but the situation has changed and his supporters have disappeared from the top positions in terms of the degree of intermediation. This change, in such a short period, in the actors who have a structural advantage in the network is a reflection of what happened in those weeks, in which hoaxes about the coronavirus turn into another epidemic.

Regarding the most important conversation thread between January 23 and February 28, it refers to the collapse of the stock market in the United States due to the fear of the coronavirus, the worst fall since the financial crisis of 2008 (Figure 7). It is a very popular topic among Donald Trump defenders who blame it on the false news media. The second most significant association, far from the previous one, is critical of the position held by the US president.

Two weeks later (Figure 8), the most relevant conversations around fake news are associated with two media outlets that Trump and his followers accuse of lying. The second association of words present in the tweets appeals to the need to verify the veracity of the news before sharing it and is completed with a call to wash your hands and avoid touching your face, a reflection of the concern about the delay in taking action of prevention and hygiene that stop the spread of the coronavirus.

Figure 7. Representation of the most relevant topics of conversation (January 23-February 28)



Source: The authors

Conclusions & Discussion

The investigation reflects the media war unleashed between Republicans and Democrats as a result of the expansion of COVID-19. Among the actors with the greatest structural advantage in the network, we must point out Donald Trump, who becomes the protagonist of a large part of the messages. Supporters on both sides accuse each other of lying about the coronavirus and accuse journalists and the media of publishing false news in their messages. The results show a change between February 28 and March 12 due to the unstoppable

also becomes, in addition to a public health crisis and an economic crisis, an information crisis.

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Inequality and coronavirus: informative coverage in six Spanish online legacy media (March-May)

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Introduction

December 2019, a new no identified virus put in quarantine 44 people in the Chinese city of Wuhan (Agencies, 2020). Quickly, this event turned up first in the confinement of Wuhan and then in several areas of the country (Efe, 2020). However, this medical step did not avoid the propagation of the disease and some countries all over the world found out citizens who presented the symptoms of this virus. On 11th of March, WHO declared the world pandemic (Pérez & García-Real, 2020). The following days different states took a decision: the lockdown of their population. In Spain, the government announced the Alarm State two days later and its citizens went to home confinement (Remacha Rejón & Riveiro, 2020).

In this way, due to the lack of awareness about the virus and resources to combat it, with most of the population in their homes, the consequences arrived rapidly (Tragacete, 2020). For instance: economic activity was cancelled and

educational centres were closed (Cinco Días, 2020). Different social actors exposed inequality among citizens and the media began to discuss the increase of this problem due to the health crisis (Díez-Roux, 2020).

For this reason, this research looks for an answer about the Spanish media coverage in this subject. In other words, about inequality and lack of opportunities (education, health or research, for instance) in this pandemic scenario.

Inequality is understood like disparity which causes some people to have access to certain living standards and others not (Ray, 1998). In media, the salience of this concept has not been continued or homogeneous in a traditional way. Continued because its presence has ups and downs in the media agenda. On the other hand, it is neither homogeneous due to its presence changes in media analyzed in the same historic moments.

Concerning the discontinued presence in media, it is important to stand out that themes have a life cycle. It is not usual that a specific topic has the attention for a long period (Downs, 1972). In the case of inequality, the economic crisis of 2008 supposed an increase in research focused on this issue (Milanovic, 2006, 2012; Piketty, 2013; Stiglitz, 2012; Wilkinson & Pickett, 2009, 2015). So, the salience was translated to the treatment in the media, because of its link to social protests around the globe: Occupy Wall Street (2012) Arab Spring (2010-2012); 15-M in Spain (2011), or Yellow Vests movement (2018).

Furthermore, coverage of inequality has not been homogeneous, like it has been said before. This topic is in a maturation process (Strodthoff, Hawkins & Schoenfeld, 1985). The process takes a different speed in each media of the ecosystem. Also, the heterogeneous in the treatment binds together with the interests of the journalistic corporations. In this way, the frame changes with every single editorial line (Miller & Reichart, 2001) and the persuasive efforts of

the social actors (Petrova, 2008).

Therefore, the research question which aims this paper breaks down in two parts:

RQ1 Which is the salience that Spanish media gives to coverage of inequality linking the effects of the pandemic?

RQ1.1. How important is the ideology of the media in the salience awarded?

RQ1.2. Which differences are there in the treatment of this topic in the Spanish media?

Methodology

The approach of this investigation is quantitative. With a content analysis that allows analyzing manifest content and latent one. This last could not be measured in a straight way, but it might be represented with one or more indicators (Neuendorf, 2002).

The analysis focuses on six Spanish online legacy media: abc.es; elconfidencial.com; eldiario.es; elmundo.es; elpais.com and lavanguardia.com. These are usually in the list of the 10 most popular because of its unique monthly users (Dircomfidencial, 2019) and have different ideologies, which goes from social democrats to conservative or liberals.

The period of analysis focuses on March, April and May of 2020. The analysis units are all the publications which speak about inequality and coronavirus (N=1135). In this way, to measure the mediatic salience, it worked with the whole population. In this point, it should be noted that the relevance is understood like the number of the published news (Dearing & Rogers, 1996). After that, regarding the weight of each newspaper in the whole population, it chose a stratified probabilistic sample (n=288). Thus, it became an in-depth

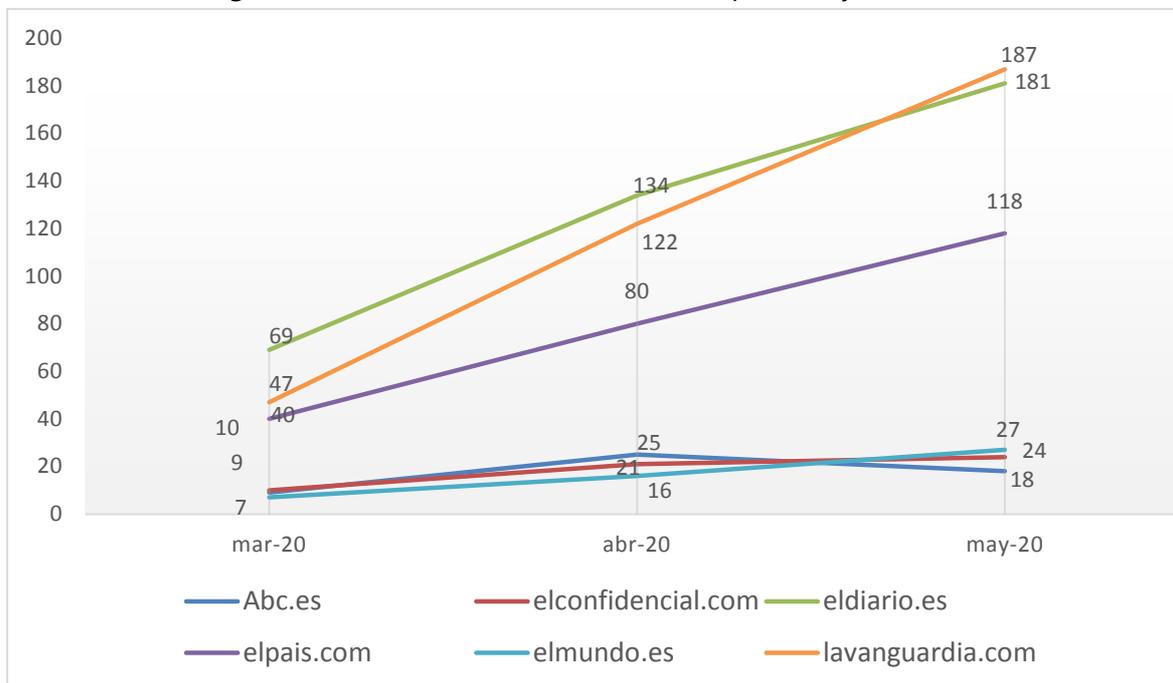
analysis of the salience according to the ideology of the media, the authorship of the information, the sections that appear in the news and the function (informative, opinion, or mixed) that is prevalent in the text.

Results

The salience given by the six media analyzed about inequality and its relation with the pandemic effects is very variable. However, over the months it seems that the trend grows.

The figure number one shows this inclination. On the one hand, there are eldiario.es, elpais.com and lavanguardia.com that stand out in the coverage. On the other hand, it found abc.es, elconfidencial.com and elmundo.es.

Figure 1. Publications in the established period by media



Source: The authors

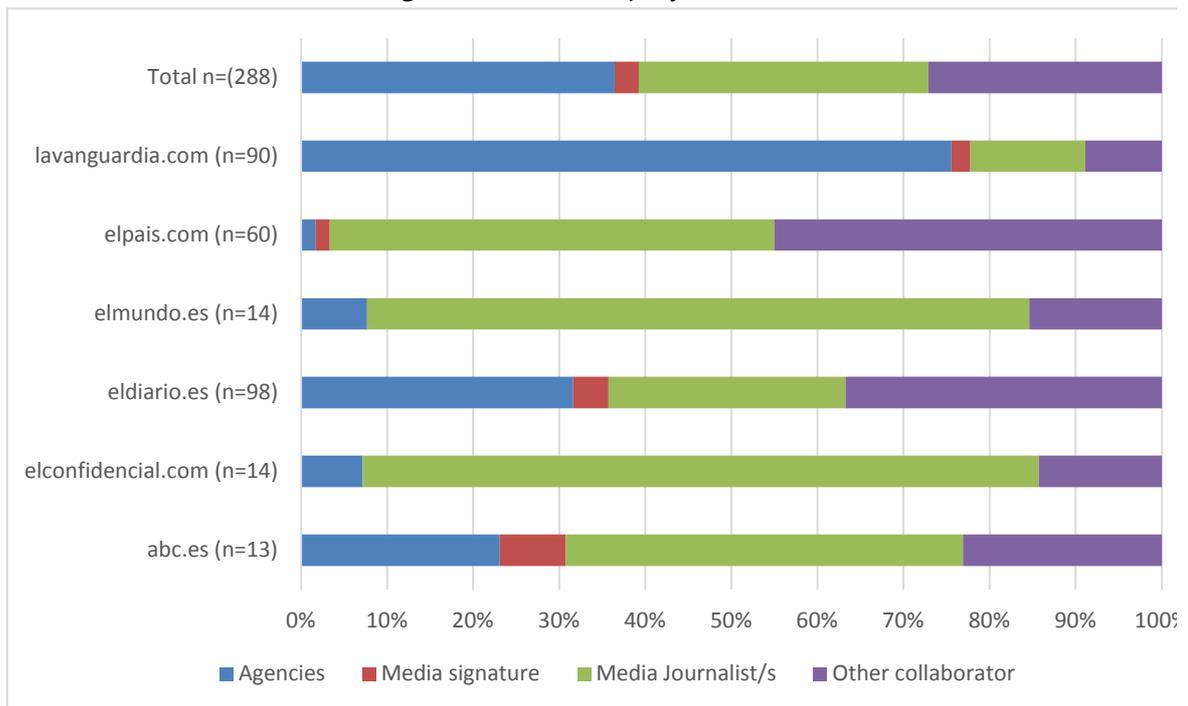
It should be noted that the three media where the coverage is higher two of them (eldiario.es and elpais.com) have a social democrat ideology, however, lavanguardia.com has a liberal one.

Regarding the origin of the news shown in the different online media analyzed, it should be pointed out that information from news agencies is widespread, standing out eldiario.es, 33.7%; and especially, lavanguardia.com, 74.4%

The impact of this information from news agencies is more salient than the product of journalists and collaborators from these newspapers.

In this case, among the media which produce their contents, stand out elconfidencial.com, 92.9 %; elmundo.es, 92.3 % y elpais.com, 96.7 %.

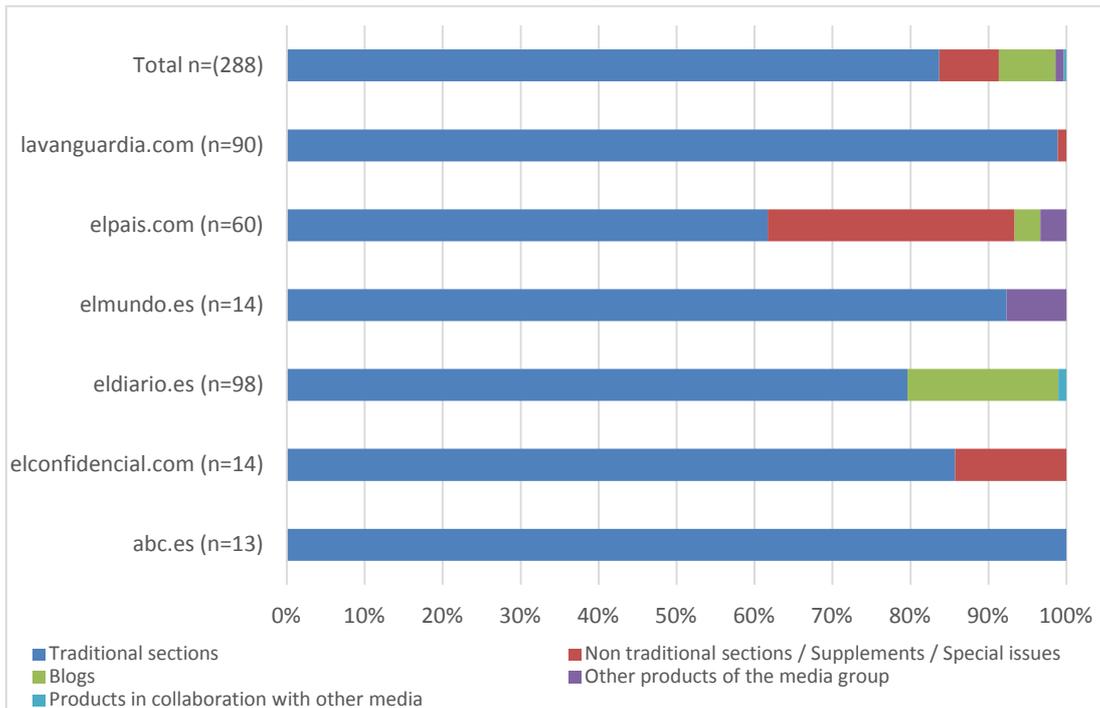
Figure 2. Authorship by media



Source: The authors

When it comes to cover these news, general and traditional sections of media are the most commonplace for publishing, 83.7%, highlighting in this field: abc.es, 100 %; elmundo.es, 92.3 % y lavanguardia.com, 98.9 %.

Figure 3. Sections of the publications by media



Source: The authors

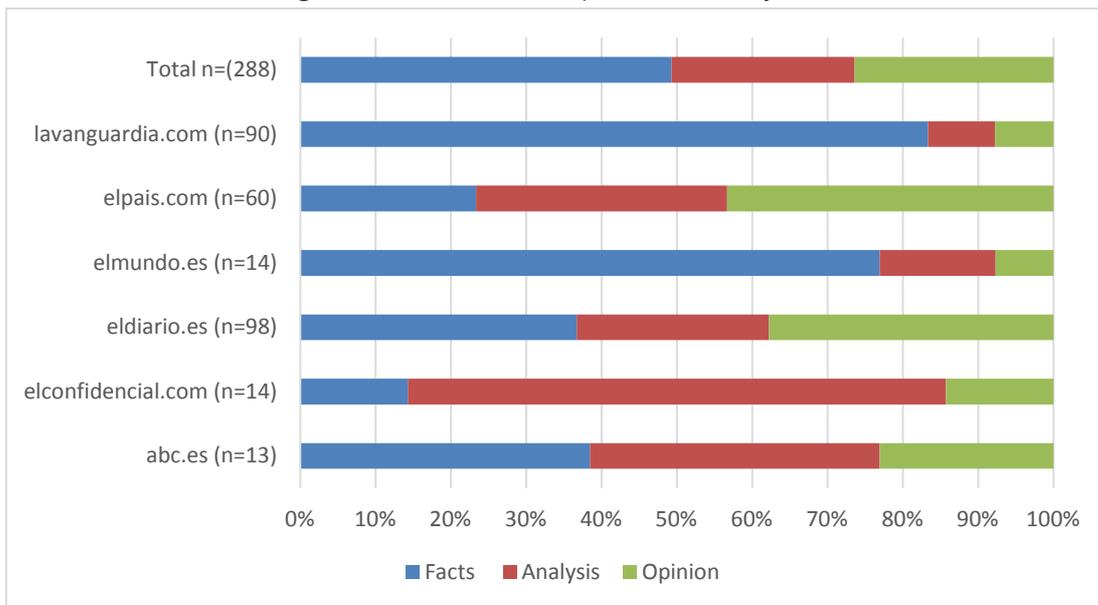
By contrast on elpais.com it is also common to publish this information on nontraditional sections, supplements or special issues 31.7% and in the case of eldiario.es it is displayed on blogs, 19.4%.

Finally, regarding the nature of the news, there is a predominance of informative news, 49.3% in contrast with opinion articles, 26.4% or analytical articles 24.3%.

When observing the type of news in these six online media corporations, information news prevails in elmundo.es, 76.9%; and lavanguardia.com 83.3%; Opinionated articles increase the frequency in eldiario.es, 37.8% and elpais.com,

43.3%; and combined/interpretative articles in abc.es, has 38.5%; and 71.4% elconfidencial.com, respectively.

Figure 4. Genres of the publications by media



Source: The authors

Conclusions & Discussion

Based on the results obtained after the analysis of the first term, we can conclude that the salience of the inequality and its connection with the effect of the pandemic is uneven in the six selected online legacy media. Nevertheless, the coverage carried out for all of them showed an upward trend.

On the other hand, when linking this question with the ideology of each newspaper, it is observed that the two media with a social-democratic position, elpais.com and eldiario.es, stand out considerably over the rest of them. Also, lavanguardia.com (liberal values) which in May has been the main generator of news focused on this topic has emerged in this subject.

However, this fact contrasts markedly if we include the category of authorship. We can observe in the case of Godó's group newspaper, most of the publications come from agencies. On the other hand, in the case of online media with an editorial line close to social democracy, the profusion of their own pieces is greater; as well as the disparity of sections where they are published and the journalistic genre used.

In this way, to answer the research questions, it could be affirmed that the coverage in the six media analyzed is very unlike. It observed a link between salience and ideology. Besides, the effort to cover the issue with its own resources is greater, its ability to position itself in the agenda of the media from different spaces and formats increases.

Finally, about the limitations of this research results we have to say this investigation belongs to a bigger one. This one deepens on the time perspective because it will be a longitudinal investigation of a year. In addition, it will be intensified in other areas like frames, social actors who became sources, original ways to get information and the journalistic quality, of course, avoiding infotainment.

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Inequality in Social Media. Analysis of the Conversation on Twitter

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Introduction

Economic inequality is one of the most worrying public issues for societies (Song, Price, Guvenen, Bloom and Von Wachter, 2019), most especially during the last decade, with the burst of one of the greatest financial and economic crises in history (2008-2018). Nowadays, the term has gained relevance due to the global health crisis and the social and economic impact of COVID-19 pandemic.

Thus, our main goal is to analyse the social conversation on the digital public sphere about social long-standing topics. Furthermore, this goal seeks to answer the question of whether this digital public sphere has been effective in

addressing these issues using social media communications. This report includes the main contributions from our previous works (Pérez-Altable, Fernández-Planells & Serrano-Tellería, 2019; Pérez-Altable, Serrano-Tellería & Fernández-Planells, 2020).

Income inequality refers to the existing disparity in the distribution of individual income, generally highly concentrated in a small percentage of the population. Income inequality can occur both within a specific community and between different communities and it is closely linked to other factors of inequality (such as gender, ethnicity or origin, among others).

Duca and Saving (2017) raise the question about what extent inequality can lead to the polarization of the debate around this concept. We certainly believe that analyzing the conversation that citizens have about the concept of income inequality can provide detailed and specific ideas about its impact on society and on the individuals that comprise it. The place where we analyse this debate is in social media as these media have allow citizens to change their role within the information dissemination process: from a passive viewer of traditional media to an active user (active audience) that not only consumes content, but also interacts, produces, disseminates content and participates in online debates (Soler-Adillón, 2017; Suau, 2015). This study tries to understand the implications of the social media use for establishing a topic or a different approach to the topic within the digital public agenda even if this topic or approach is not being covered by the traditional mass media.

Methodology

The general objective of this study is to analyse the patterns of communication and interaction on social media platforms, specifically Twitter, around the concept of income inequality. We employed Social Network Analysis (SNA) and qualitative content analysis approaches to reach these objectives. As neither the

literature nor empirical studies may offer specifications about how hashtags are employed when developing a conversation around the concept of income inequality on social media, the sample consists of tweets that contain the keywords 'income inequality' in the text. Using Twitter Advanced Search, we gathered 102,082 tweets for the year 2018. We are aware that the type of dataset that comes directly from Twitter does not represent the entirety of tweets sent during a concrete period on a specific topic, although we consider that the dataset resulting is sufficiently robust to allow us to deploy an in-depth analysis.

Results

We highlighted that only 4.49% of the messages explicitly name someone appointment and that most mentioned were political actors. Regarding the links included, 43% published by users included links to other websites, while 13% of those links corresponded to multimedia content. We observed that the most shared were images, followed by graphics and videos. "Others" referred to content such as GIFS that were not considered when setting the initial variables.

As for other shared links, we found fundamentally two types: links to news published in the media and links to articles and academic reports published on income inequality. In a previous work that analysed the sources (Pérez-Altable, Fernández- Planells & Serrano-Tellería, 2019) we found that the use of academic reports was very present, so might point to this trend in its use and presence.

Regarding the character of inequality: micro level (differences between people within the same community: country, region, city ...) or macro level (differences between communities) we found that 44.89% referred to the micro level, while 23.5% to unequal macro level and an undetermined 32.61%. Within the geographical scope, we found that most messages refer to the state, followed by international and local. We observed that the topics that appeared the most

in relation to income inequality were poverty, the tax system and social class. Other themes that appeared to a lesser extent but equally important were health, education or gender inequality.

Conclusions & Discussion

The purpose of this work is to discuss the impact of a social topic, like income inequality, in the conversation on social media. So far, a great number of academic studies have focused on the trending topic themes. Thus, the studies we have carried out so far, and our future research, go beyond this trend by analysing a socially relevant topic, and to assess it from a mixed-methods approach.

Consequently, one of the most significant contributions of these studies has been the implementations of a mixed-methods approach both quantitative and qualitative methods. For the quantitative approach, we employed social network analysis (SNA) to understand how the conversation about a specific topic on Twitter is built during a specific period of time. Whereas, for the qualitative technique, content analysis was the better choice as a research tool. As we have noted previously, in the methodology section, it is important to bear in mind that the preliminary results we have presented in the Newsnet Seminar are limited exclusively to the Anglo-Saxon context and the year 2018. But although we cannot extrapolate the results to other contexts, these works lay the foundation for future research and show trends on a topic like income inequality. It seems, therefore, an important and socially relevant effort to continue working on this topic (Pérez-Altable et al., 2020), because the conversation in the digital public sphere of public issues which affect a large part of the population, mainly inequalities, is one of our concerns. Thus, in our future work we plan to study the conversation about inequality on Twitter in the Spanish context during the debate and approval of the minimum vital income law in 2020.

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Journalists in the Basque Country: Use of social media in news writing

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Introduction

This text is part of the academic production of the research project US18/06, funded by the University of the Basque Country. It has been carried out in collaboration with the Association of Basque Journalists (AVP) and Basque College of Journalists. The main objective has been to draw a typology of digital journalists in Euskadi and to know what their dialogue with the audience is like. Specifically, this work has focused on one of the specific objectives of this project, which has been to find out what role social networks play in writing the news.

The first study on the "Labor and professional situation of Basque journalists" was carried out by professors Maria José Cantalapiedra, César Coca and Ofa Bezunartea (2000), from the UPV/EHU. This work had a double objective: to find out how many journalism professionals worked in the Basque Autonomous Community and what was the situation of Basque journalists from a professional, labor and personal point of view.

After this, other investigations arrived, such as the one directed by Salaverría et al. (2004) or that of Díaz Noci, Larrañaga, Larrondo and Meso (Díaz Noci et al., 2007). The digital journalist and his employment situation were addressed again four years later by Larrañaga (2011) and Meso et al. (2011). One year later, Larrondo et al. (2012) showed the results of an investigation on the Basque public audiovisual group Euskal Irrati Telebista (EITB).

Methodology

Other similar investigations that analyze the profession were taken as a reference (Gómez-Mompart et al., 2015; Palacio Llanos, 2018; Túñez-López et al., 2018; Weaver et al., 2019) and had the collaboration of the Basque Association of Journalists and the Basque College of Journalists. 521 surveys

were conducted between January and March 2020 of journalists from daily newspapers, radio stations, television channels, magazines, local media and native media in the Basque Country.

Results

Basque media professionals use social networks to keep track of what the rest of the media are telling (73%), find new topics and approaches to their news (61%), interview sources (33%) and verify information (33%). In addition to telephone and email, among the platforms that Basque journalists almost always use, WhatsApp (72%), Twitter (51%) and Facebook (27%) stand out. On the other hand, 39% of the participants declare that there is some type of recommendation or requirement on the part of their media to use social networks.

Regarding the impact of social networks at work, there are two aspects that stand out above the others as the most beneficial. 82% of the participants stated that the use of social networks helps them to report more quickly. Likewise, 75% highlight its usefulness in finding new stories. It should also be noted that 80% think that they are used to promote and disseminate their work and that 73% agree that these tools allow them to strengthen the relationship with their audience. In addition, 35% believe that the use of social networks serves to increase their credibility as journalists.

On the other hand, social networks also generate some concern among journalists working in the Basque media. 79% believe that they contribute to sacrificing precision for speed and 67% believe that they make the journalist more exposed to the public. In addition, they point out that 60% threaten the quality of journalism.

Conclusions & Discussion

The results indicate that the use of digital profiles is very widespread among the newsrooms of the media in the Basque Country. Half of the journalists have received instructions from their companies to incorporate them into their reporting routines. The investigation shows a journalist taking advantage of social media. The networks mainly help them to keep track of what the rest of the media is telling. Most also use the networks to find ideas and approaches related to the issues they are working on and a third use them to interview sources and verify information.

The Internet has changed the practice of journalism and the majority of journalists working in the Basque Country believe that social networks have a positive impact on their information work. Most highlight aspects such as that they have allowed them to promote their work much better and be faster in telling new stories. Despite this, the study also detects several concerns such as that social media threatens the quality of journalism and leads you to sacrifice accuracy for speed.

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Innovation, entrepreneurship and business models in the media convergent scenario of the Basque Autonomous Community

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Introduction

Innovation is an important factor in the Basque Country that should be analysed from the point of view of the media and journalism, since the new ways of “telling” society evolve at the same rate as technology and the audiences themselves, the public or citizens. Since the Basque Agency for Innovation (Innobasque) promotes the development of innovation within the Basque territory from a systemic point of view, this research is proposed with the same philosophy and mission but applied to journalism and social communication.

Innovating consists of detecting a need, this is, finding an original solution and developing it successfully (García Avilés, 2016). Since the emergence of the web in the nineties as the fourth major media platform -following the press, radio and television, the media live in a context in which innovation has become a kind of “mantra” or a necessity in itself. This context experienced a particularly

intense moment as a result of the implementation of media convergence processes in practically all media companies, regardless of their size. In this regard, in the case of the Basque Autonomous Community (BAC), the cases of the audiovisual groups Euskal Irrati Telebista (EITB) (Larrañaga et al., 2011) –The Basque Public Broadcasting Service – and Goiena Komunikazio Taldea –a private regional audiovisual group– can be considered referential.

Currently, the innovation is a cross-cutting notion of great importance in all societies; it is a concept that completely acquires a practical, or not abstract meaning, in the case of the media. As several studies show, it is possible to study innovation in the media, based on variables that examine how news organisations implement new formulas in relation to content production, the service they offer to citizens, the promotion of the relationship with the audiences or the business and financing models. The research presented in this chapter thus aims to examine how the main Basque communication companies are implementing new avenues of innovation, as well as the causes and implications of the greater or lesser success of this circumstance, in order to provide specific guidelines for Basque media entrepreneurship adapted to the social, economic and cultural context of the BAC.

The impact of the "innovation" trends has been high and, consequently, more and more innovative projects are currently emerging in journalistic companies. In this regard, one of the main innovation initiatives has been the promotion of the so-called innovation laboratories, also known as Labs or Medialabs, as has been the case with EITB. As the expert Ramón Salaverría (2015) points out, this phenomenon will continue to grow in the coming years, because the journalistic industry will be forced to continue incorporating innovative and attractive products for the public, making use of the technological advances, as well as the new training of journalists (big data, etc.).

To highlight the importance of researching innovation in the field of communication media, as an example, it is worth highlighting the infinity of terms that have been heard during the current health crisis (fake news, fact-checking ...). Thanks to innovative tools, the work carried out by experts in this area has made it possible to generate a greater number of light information and others of great informative depth. Thus, everything indicates that innovating and advancing are synonymous with success for communication companies.

In the mid-1990s, journalism made the leap to the web and the media ecosystem of the time welcomed the first cybermedia (Salaverría, 2005). It was then when all the companies and media groups - both press and radio and television - inaugurated a new time of change in all its sub-processes: organization and management, technological implementation, professional profiles and work routines, formats and contents, etc. All these sub-processes or dimensions shaped a more general process that began to set a strong trend at the beginning of the new century, being known at a research and academic level under the expression "multimedia convergence", "journalistic convergence" or "media convergence"(Pereira & López García, 2010).

For about a decade, coinciding with the beginning of the economic crisis around the 2008 year, journalistic companies have had to face changes in the consumption habits of audiences, creating new content, modifying the profile of their journalists and searching new business models to, mainly, intensify their creativity and their sources of income (García et al., 2016). In order to increase the audience and improve its production in terms of profitability, most of the media companies began to implement convergence strategies that materialized in a reduction in costs and in a change in the work model or structure in newsrooms (Pereira & López García, 2010). Since then, these journalistic companies have continued to adapt to the new times, in which technology is increasingly gaining prominence. In the specific area of the BAC, as explained above, the impact of convergence was felt in companies such as EITB and

Goiena Komunikazio Taldea. Both established this trend of technological conversion, in order to fully exploit their traditional offline productions on digital media (website and social networks).

Methodology

The main aim of the research that is presented in this chapter is to examine innovation factors in the field of Basque journalistic companies. These factors can be structural and pragmatic, and appear closely linked to the different areas of productive activity:

1. Technologies and tools: describe the technological tools used by Basque journalistic companies to produce innovative content.
2. Contents and formats: know the vision of Basque communication companies and their professionals regarding the characteristics of news products.
3. Organization charts, internal structure and work organization: determine the impact of innovation on the daily routines of professionals.
4. Business and financing model: know the sources of financing (advertising, crowdfunding...) for the development of innovative products.
5. Relationship with the audiences: note how the relationship with audiences drives innovation actions within companies.

Likewise, from a more general point of view, one of the main purposes of this research is to determine what are the long-term challenges faced by the Basque journalistic companies to implement innovation actions.

Regarding the study sample, the analysis of the three most important communication groups of the BAC is proposed in terms of size and social scope, considering both audiovisual and press companies, as well as public and private,

which leads to the study of a total of five main companies with a multimedia character: Goiena Komunikazio Taldea, Grupo Noticias, Vocento, Euskal Komunikabideen Hedapenerako Elkartea and Euskal Irrati Telebista.

The research proposes a qualitative methodological approach, which considers the following techniques in the field of social sciences: review of bibliographic and documentary sources, in-depth interviews for professionals with management positions, focus groups with editorial professionals to learn how they experience the implementation of innovation in the company they work for, and analysis of the new journalistic formats created by the companies under study that have developed Medialabs. Similarly, the research will resort to preparing a digitized survey aimed at information professionals to find out the impact of innovation on their work routines and in the preparation of content.

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From Cross / Multimedia to Transmedia in the Hybrid Media System: Design, Strategies and Logic

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Introduction

Media faces in depth challenges that range from business models, inner structure and demanding competences, among others. In this sense, transmedia production and values are on the rise: authenticity, credibility and transparency; creativity, innovation and originality; quality and trust; the relevance of belonging to a community/society and to feel part of a solution; establishing collaborations among professionals, projects and users; from hyper and local issues, scopes and perspectives to global ones; experience (deep contextualization for the universe); 360°, augmented-virtual-mixed reality, IoT, AI and Big Data; interface design and information architecture; media integration (aesthetics, semiotics) and media literacy (Serrano Tellería 2016, 2019a, 2020).

Thus, despite lacking a wide variety of fully developed transmedia projects worldwide, its dynamism and production process have been incorporated and followed at different levels and scales as journalists and other media makers are

starting to experiment and incorporate different media in the context of converging media industries and digitalization. Based on interviews with a host of academics and media professionals, "Transmedia Production: Key Steps on Creating a Storyworld" (Serrano Tellería in *Making Media*: Deuze, Prenger; 2019) offers a basic guide to the main skills, competences, and challenges involved.

To adapt storytelling to media production considering all possible genres, languages, formats, semiotics and strategies is a fundamental step because audience are used to consume at different rythms-devices and want the best of all of them to have a full experience, where they feel as meaningful members to invest in (Serrano Tellería 2016, 2019a, 2020).

The academic literature that proposes the use of transmedia narrative as a strategy that adapts to current content consumption habits is abundant (Almazora & Tárca, 2012; Gambarato & Alzamora, 2018; Gambarato, 2018; Moloney, 2011; Galán, Rodríguez & Marzal, 2018; Serrano Tellería, 2016, 2019a, 2020; Domínguez, 2012; Porto & Flores, 2018; Ossorio, 2012 & Calvo, 2018, among others).

Therefore, when transmedia logic and productions are used, some key considerations were offered by some of the experts in the genre from academia and the industry around the world (Serrano Tellería, 2019a):

1. Study and understand the audience (both for the story as well as segmented across different media);
2. Put together a team of truly diverse talents and skills, all with a passion for transmedia storytelling;
3. Invest in understanding the unique affordances of each medium used in the transmedia experience;
4. Always test elements of the story to the overall idea(l) of the storyworld;
5. Be ambitious regarding the overall concept (the 'heart' of the story), but

start small and build out the storyworld gradually, organically – and keep testing whether (parts of) the story still resonate with the audience.

Methodology

Starting from this premise, the objective of this research is to analyze and describe the use of languages, genres and formats; strategies, resources and platforms for the creation, collaboration and distribution (life cycle, Serrano Tellería, Jing & Arroyo, 2019b) of journalistic products about the pandemic and to determine if a transmedia logic is followed.

Likewise, it is intended to propose a set of good practices that can be applied to other stories-products and media. For this, the field work focuses on the analysis of two aspects: the interface design and the creation and dissemination of content.

To analyze the interface design of selected media focused on the pandemic treatment, we have chosen those sections that archive, group and organize all items, news and products related to the topic. They range from specific sections named accordingly to others that have been created on the progress. These are some examples, susceptible to grow:

- Elpais.es (Especiales) – Elpais.es (Covid-19)
- El mundo.es (Coronavirus, Covid-19, Ciencia y Salud)
- Eldiario.es (Coronavirus) – Eldiario.es (Revista)
- Lavanguardia.es (Coronavirus) – Lavanguardia.es (Junior Report)
- Elconfidencial.com (Coronavirus)
- Abc.es (Coronavirus)

For the study of the creation and dissemination of content, an analysis sheet is used based on a review of the literature related to transmedia narrative and 15 in-depth interviews with managers and professionals linked to innovation from

13 journalistic companies (Marca, El Confidencial, El Español, Agencia EFE, Lab RTVE, Vocento, Newtral, Eldiario.es, Castilla-La Mancha Media, El Desmarque, SER, COPE and Henneo).

The file was tested with 13 stories published by the media in which the professionals who had participated in the interviews performed their work. This study phase allowed us to adjust and optimize the coding of the variables that are grouped into four dimensions: the channel, the autonomy and the content contributed to the story, the adaptation to the medium and the promotion of participation.

Initially, this methodological tool has been tested to a sample consisting of nine stories related to COVID-19 and inequality disseminated between January 31 and July 1, 2020 by five Spanish media: El Mundo, El País, Eldiario.es, La Vanguardia, El Confidencial and ABC. The selection of these headlines responds to the fact that they are part of other lines of research included in the Newsnet project.

At present, the analysis is being expanded in order to cover a longer period of time that can be divided into the different phases of expansion of the pandemic and, in this way, increase the sample.

Conclusions & Discussion

Preliminary results and conclusions show that the media employ the use of transmedia narrative (languages, genres and formats) and take advantage of the different resources, strategies and platforms on which they distribute content (from hashtags and mentions to more developed ones like planning integration of content to create a proper universe). In this sense, we have identified two type of stories, planning and spontaneous ones. The more elaborated ones respond to a strategic transmedia narrative. Usually, they refer to closed stories

-the plot and the outcome of the story are known- that have had prior planning in their preparation. Faced with this type of production, evolving stories appear that acquire the transmedia character with the passing of events. This corroborates the theory that we support in previous research: rather than a production model, it is more appropriate to speak of a transmedia logic.

Regarding the interface design, media also group the items, stories and products following a similar pattern, by planned specific sections as well as by ongoing, spontaneous strategies and resources (hashtags, etc.)

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