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THE PROBLEMATIZATION OF TRANSMEDIATION IN THE JOURNALISTIC CONTEXT:

an analysis of transmedia storytelling from feature articles

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ABSTRACT - The concept of transmedia storytelling (JENKINS, 2009a) has been gaining acceptance and application in the most diverse fields of communication, including journalism. However, such uses do not often take into account the characteristics of the area studied. This paper aims to problematize the transmedia storytelling (TS) within the field of journalism through three sources: the concept developed by Fechine et al. (2011, 2012, 2013) throughout a much wider phenomenon, the transmediation; studies that aim to characterize the journalistic discourse (CHARAUDEAU, 2009a, 2009b); and the theoretical tradition about newsmaking. Therefore, we propose the concepts of "transmedia journalistic content" and "transmedia journalism", which subsume transmedia storytelling itself. Lastly, it will be presented an analysis on how transmedia storytelling takes place in two specific journalistic productions in order to characterize its place in a broader problematization of transmediation in journalism.
Keywords: Transmedia storytelling. Transmediation. Journalism.

A PROBLEMATIZAÇÃO DA TRANSMIDIAÇÃO NO CONTEXTO JORNALÍSTICO: uma análise da narrativa transmídia a partir de reportagens

RESUMO - O conceito de narrativa transmídia (JENKINS, 2009a) vem ganhando aceitação e aplicações nos mais diversos campos da comunicação, inclusive no jornalismo. No entanto, nem sempre tais empregos são feitos levando-se em consideração as características da área estudada. Este artigo pretende trabalhar a problematização da narrativa transmídia (NT) no campo jornalístico, a partir de três fontes: a conceituação desenvolvida por Fechine et al. (2011, 2012, 2013) de um fenômeno mais amplo, a transmidiação; estudos que buscam caracterizar o discurso jornalístico (CHARAUDEAU, 2009a, 2009b); e a tradição teórica construída em torno do newsmaking. Assim, se proporá os conceitos de "conteúdo jornalístico transmídia" e "jornalismo transmídia", que subsumem a própria NT. Por fim, será realizada uma análise de como se dá presença da narrativa transmídia em duas produções jornalísticas específicas, de modo a melhor caracterizar o seu lugar dentro da problematização mais ampla da transmidiação no jornalismo.
Palavras-chave: Narrativas transmídias. Transmidiação. Jornalismo.

PROBLEMATIZACIÓN DE LA TRANSMEDIACIÓN EN EL CONTEXTO PERIODÍSTICO:
un análisis de la narrativa transmedia a partir de reportajes

RESUMEN - El concepto de narrativa transmedia (Jenkins 2009a) ha ganado aceptación y aplicaciones en diversos campos de la comunicación, incluyendo el periodismo. Sin embargo, no siempre se realizan estos trabajos teniendo en cuenta las características de la zona de estudio en cuestión. Este artículo tiene la intención de problematizar la narrativa transmedia (NT) en el campo periodístico, a partir de tres fuentes: la conceptualización desarrollada por Fechine et al. (2011, 2012, 2013) de un fenómeno más amplio, la transmediación; estudios que buscan caracterizar el discurso periodístico (CHARAUDEAU, 2009a, 2009b); y la tradición teórica en torno del newsmaking. Por lo tanto, propondrá los conceptos de "contenido periodístico transmedia" y "periodismo transmedia", que subsumen la propia NT. Por último, habrá una revisión de cómo ocurre la presencia de la narrativa transmedia en dos producciones periodísticas específicas con el fin de caracterizar mejor su lugar en el ámbito más amplio de la transmediación en el periodismo.
Palabras clave: Narrativas transmedia. Transmediación. Periodismo.

INTRODUCTION

It is not new the fact that changes in the media ecosystem and the continued development of interactive digital communication (SCOLARI, 2008) have transformed the way traditional media relates to its readers, with digital media and among themselves. Such changes occur in many aspects – technological, industrial, cultural and social –, what provides a wide phenomenon that can be described as convergence.

One of the ideas related to the concept is regarding the flux of contents through various media platforms but it also involves "the cooperation between the multiple media industries, the search for new financial structures (...) and the migratory behavior of audiences, that would go almost anywhere in search of the kinds of entertainment experiences they want" (JENKINS, 2009a, p. 377).

From the observation on how the flow of contents in the North American entertainment industry takes place, Jenkins (2003) identified an occurrence with specific characteristics and that was being developed with the new convergence context. He entitled it *transmedia storytelling* (TS), which can be defined as a group of stories that expand its borders to reach multiple languages and media

platforms and that creates a wider narrative universe as more parts of this network are consumed, although it allows the comprehension of each unit independently. Besides, the concept also includes the idea of the interactivity between the consumer and the content of such stories (JENKINS, 2003, 2009a, 2009b, 2009c).

The term transmedia storytelling was first used by the author in an article from 2003 entitled *Transmedia storytelling: moving characters from book to films to video games can make them stronger and more compelling*. Therefore, the concept was widespread in Brazil only with the launch of the book *Cultura da convergência* (2009a), that was first released in English in 2006 and in Portuguese in 2008.

The acceptance of the concept made its wide use possible in multiple areas of communication studies and even in other fields of study. On one hand, this results in theoretical improvements and ramifications, however, on the other hand, it also results in uses that do not take into consideration the particularities of the areas of research, leading to a broad and usually indiscriminate use and interpretation, which impoverished the heuristic value of its formulation.

In the ambit of communication, one of the areas in which transmedia storytelling had extensive use was journalism, resulting, also in this area, in improvements as well as inadequacies. This paper approaches the relation between transmedia storytelling and journalism, aiming at the problematization of the concept in this distinct area of study and its application in the analysis of two journalistic productions broadcasted by different media vehicles in Brazil.

It intends, therefore, to understand how transmedia storytelling takes place in the field of journalism and how it differs from other types of contents that, although they have similar characteristics, should be regarded as distinguished.

1 TRANSMEDIATION

When researching for phenomenons related to convergence in the area of Brazilian fiction television, the professor Yvana Fechine (2011, 2012, 2013), in a cooperation with other authors, has developed an entire conceptual and classificatory mechanism. Her propositions have their merit for particularizing storytelling transmedia in this area of study, and also introducing other concepts related to the flux of contents among many media platforms that are different from TS.

This theoretical path initially emerged from the formulation of the concept of transmediation:

> Considering the diversity of strategies of these actions of integration among media platforms, we propose to use the term transmediation to designate, in a much wider aspect, every meaning production funded on reiteration, pervasiveness and distribution in different technological platforms (TV, cinema, internet, mobile phones etc.) of associated contents which circulation is anchored on the participative culture stimulated by digital means. Transmediation can be thought, under this perspective, as one of the logics of production and reception (consumption) of contents in the convergence scenario (FECHINE; FIGUERÔA, 2011, p. 27).

Having described transmediation, the author describes what transmedia content is: "An specific type of content whose meaning production is anchored in the synergetic articulation among different platforms and in the engagement proposed to the consumer as part of a communication project taken by a determined source (or producer)" (FECHINE et al., 2013, p. 28). To have a content of this sort it is necessary the articulated use of at least two different media platforms.

Such contents may have its characteristics specified and defined according to the platform that serve as a base for articulation with other platforms, that would be the one where the reference text or the main narrative program is. This allows us to characterize these contents, for instance, as cinematographic transmedia content, radio transmedia content or broadcast transmedia content.

Interactivity is built, in transmedia, by *transmedia strategies* used by the sources and from transmedia practices of their readers/users. The first ones are related to

> [...] the diverse engagement programs proposed by their producers-providers to their receivers, exploiting the abilities to search and articulate contents in the various platforms, as well as the motivation to develop what we call qualified contents for being generated by consumers in spaces created by the transmedia project (FECHINE et al., 2013, p.29-30).

Transmedia practices are answers from the reader/user to the proposed strategies, corresponding to some sort of action either about or from the content disseminated. They can be of two types: articulation or performance. The first one is the practice held from the content, demanding "disposition to search and associate complementary or additional contents in other platforms, establishing, in this exercise, new meaning production" (FECHINE et

al., 2013, p. 30). These are complete formulations that do not need a direct intervention from the user to be constructed as content.

The performance, on the other hand, "requires the direct cooperation of the spectators in the content for it to be complete, to be constituted or to be materialized (polls, games, campaigns etc.)" (FECHINE et al., 2013, p. 30). In other words, in this sense the intervention of the user is a constructive part of the proposed content.

1.1 TRANSMEDIA STRATEGIES

Given the conceptions described, it is possible now to be aware of the classification suggested by Fechine et al. (2013) from the analysis of Brazilian soap operas. The authors classify the strategies of transmediation in two categories: propagation and expansion.

Propagation is the strategy of transmediation based on the resonance or retro feeding of contents. This means that such contents flow through a variety of vehicles and platforms, functioning to publicize them mutually, one echoing the other, but not as narrative unfolding, what helps "maintaining the interest, the engagement and the creative intervention of the consumer of media in the proposed universe, who then relates to other receivers or other instances, composing communities of interests" (FECHINE et al., 2013, p. 33).

Considering the soap, opera this strategy aims, for instance, to

> [...] reaffirm and to make known the contents of the soap opera in platforms, promoting a circuit of interest and attention feedback between them (especially TV and internet in the case of soap operas). It is shaped, in this sense, a synergetic circle in which one content draws attention to another, activating a meaning production supported, in sum, on this propagation by different means in a specific narrative universe. (FECHINE et al., 2013, p. 34).

The *expansion* strategy, on the other hand, is based on the complementarity and/or unfolding. This means that the narrative universe expands itself into different vehicles and platforms by means of contents enriched, on one hand, by a ludic function and, on the other hand, by a narrative function per se. It is possible to notice that in both strategies – propagation and expansion – the contents are pervasive in various media platforms, but that in the first strategy this is seen by the resonance of the narrative universe and in the second one by its growth.

When discoursing on the ludic function and on the narrative

function of the contents in the expansion strategy, Fechine et al. (2013, p. 34) say that:

> In this first case [ludic function], it is promoted, also, the extraction of the elements from the narrative universe to the audience´s daily life by means of contents that stimulate the spectator to wonder, to experience, to enter into a "make-believe" game through the involvement with the characters and situations presented. In the last case [narrative function], it is invested on the proposition of textual extension in associated platforms, having as references the construction of a transmedia storytelling such as described by Henry Jenkins [...].

Table 1 Transmedia strategies

Strategies	Contents
PROPAGATION	Reformatted contents
	Informative contents
EXPANSION	Textual length contents
	Ludic length contents

Source: Adapted from FECHINE et al. (2013, p. 37).

The table above exposes the types of strategies and the types of contents that result from them. We will not detail the contents that result from propagation. The contents from ludic extension and textual extension, however, derived from the expansion, refer to the ludic function and narrative function. It is interesting, for this article's purpose, the contents of textual extension which are unfolded into two subtypes of contents, as seen in the table below:

Table 2 Contents of textual extension

Strategy	Contents	
EXPANSION	Contents of textual extension	Narrative extension
		Synthesis extension

Source: Adapted from FECHINE et al. (2013, p. 37).

The transmedia storytelling is, therefore, a type of transmedia content that results from an expansion strategy. It can be named, within the classification elaborated by Fechine et al. (2013), as a content of textual narrative extension.

Following, there are more details about this type of content.

1.2 TEXTUAL EXTENSION CONTENTS

The textual extension contents are those through which narrative ramifications take place, and not only the resonance verified in contents derived from the propagation strategies. This means that the narrative, from its conductor media, is amplified somehow, from the units that are spread out through other vehicles and platforms. It is the narrative universe per se (diegetic world) that expands out. We can place here a brief debate based on the semiotics of discourse before we proceed with the classification.

Firstly, therefore, it is necessary to conceptualize the narrative:

> Semiotics conceives narrative as a path of transformation of states of the subject in its relation with objects of value. The relation between the subject and the object presupposes the transitiveness between two fundamental states: the subject may be in conjunction or in disjunction with the object. This elementary unity or "molecule of storytelling" – named as narrative program (NP) – corresponds to the transformation from one state to the other. In the first case, we have a formulation of a connective state that corresponds to an acquisition program (subjects in the search of conjunction with the object). In the second case, there is a formulation of a disjunctive state, which corresponds to a program of denial (subject in the search of disjunction from the object). Every storytelling has stages of active (or actant) transformation that do not vary and that, in the discourse level, are coated with variable themes and figurations. (FECHINE; FIGUEIRÔA, 2011, p.29).

The authors explain that in most narratives there is at least one narrative program as a base (or a main program) and various secondary programs, there is, secondary actions in some way related to the first program. Such programs and unities play a given purpose in the set of actions that make the narrative, which are classified as cardinal and catalytic (FECHINE; FIGUEIRÔA, 2011, p. 29-30).

The cardinal function (or core function) is the one that opens (keeps or closes) "a resulting alternative for the follow up of the story", that is, it starts or concludes an uncertainty (BARTHES, 2009, p. 33). In a certain way, the functions of these types are considered the most important ones, because they are constituted in the articulation of the narrative or of its parts (BARTHES, 2009, p. 32). The catalysis is the unity that complements the narrative space between two cores. It does not change the story, but it "awakens without ceasing the semantic tension of the discourse because it says continuously: there was, there will be a signification" (BARTHES, 2009, p. 35).

It is possible now to return to the characterization of the textual extension contents to say that they take place when the major narrative program is expanded by other unities, in distinct platforms, playing either a cardinal function or a catalytic function. In the first case there are textual extension contents entitled "narrative extensions", which correspond to the transmedia storytelling, which interests us most.

The narrative extensions are those contents that provide unfolding to the narrative in other platforms by means of its expansion, which are constructed through complementary or assisting narrative programs that are directly related to the major narrative program from the conducting media. There is here a characterization of the transmedia storytelling based on semiotics of discourse.

They can be described in sum as new narratives developed in other means, generally from setbacks or advancements in the chronology of the main narrative broadcasted. They can be extensions of the story, exploiting actions subsequent to those that were seen on the main narrative or, on the contrary, they can be a "return to the past" that presents events or situations whose consequences make complex the conflicts and behaviors shown in the reference text. They can also be actions that are developed side to side to the main one, exploring more dramatic cores and secondary characters, for instance, or they can be the starting point for stories that later will be autonomous.

2 JOURNALISM AND TRANSMEDIA

Here one could question: how to adapt and problematize the phenomenon of the transmediation to journalism? This is necessary because, as stated earlier, the use of the term transmedia storytelling came to be used in a broader way than it should have been. This has made almost every kind of articulated content between diverse media platforms to be classified as TS. Furthermore, the terms transmedia journalism and transmedia storytelling commonly appear as synonyms, when in fact one is constituted as a type of content and the other is regarded to a mediatic logical production.

The adaptation of such concepts to journalism brings an extra difficulty regarding other fields. Determining what the transmedia content for television means, for instance, fundamentally implies that the reference text of this production – in other words, the main part of the narrative

universe in question, from where other contents in other platforms will be derived – must be broadcasted. The identity of the transmedia content in journalism, on the other hand, cannot have this factor as a parameter of its composition due to the fact that the journalism identity is independent from the platforms which are vehicles to it.

It was then decided to approach journalism from two points of view: journalism as discourse and as social practice. In the first case, we used as reference the studies of CHARAUDEAU (2009a, 2009b) concerning the "informational discourse". This one is generally characterized by the circumstances in which it produces meaning (transaction process and transformation process) by different types of understanding that it provides (knowledge or beliefs) and by the effects of truth that it is based on. And these effects, on the informational discourse, are modulated by three factors: the reasons to inform, the identity of the informant and the evidence of the truth (CHARAUDEAU, 2009a, p. 40-56).

This discourse can be classified according to its organizational characteristics, which can be of three different sorts: reported event, commented event and provoked event (CHARAUDEAU, 2009a, 2009b). This categorization is important for the definition of the journalistic genres and is seen here as "a transmidiatic notion", even though some classifications organize them according to specific platforms. About this, it can be asserted that "if we can really talk about journalistic genres, than media must have a secondary place. If the media is placed in a determinant condition of the communication act, we would be placing all of the media's properties with the same degree of influence" (SEIXAS, 2009, p. 21).

Moreover – and at this point journalism is seen as a social practice –, the identity of the journalistic contents is also justified by the fact that they are formulated through an institutionalized and legitimized source. This is due to the fact that the journalistic activity has "a socially legitimized role to generate publicly relevant constructions of reality" (ALSINA, 2009, p. 46). The legitimation and institutionalization of the activity occur because

> [...] this relation between the journalist and its recipients is established by a pragmatic fiduciary contract socially and historically defined. Journalists have the mission of gathering events and important topics and giving them meanings. This contract is based in collective epistemic attitudes that were formulated through implementation of the social use of media as transmitters of the social reality of public significance (ALSINA, 2009, p. 47).

Other constructive characteristics of the identity of this source are the professional culture of the journalists and the productive routines of the journalistic organizations. The routines seek to cope with unpredictability of journalistic raw material, the event, in order to reconcile such unpredictability with organizational constraints related to time and available resources, for example. About the professional culture, it is possible to say that it is related to important factors of activity, such as the news value criteria and a certain notion that justifies the profession and its social function, partly accepted by the receiver.

Therefore, the knowledge produced by the journalist is not simply transmitted, but is the result, firstly, of the contact with events of public interest – which are defined as such according to a professional culture (in which are manifested, for instance, the news values) – and secondly, of productive routines that condition the selection of these same events according to a number of factors.

From these considerations and also the concepts presented above, we now propose to define what the transmedia journalistic contents are: they have, first of all, the property of being transmediatic and being the reference text of a transmedia universe in journalism. Besides that, they are inscribed within the informational discourse, formulated from specific genres and originating in an institutionalized and legitimized social practice, the journalistic activity that is constituted by a professional culture and productive routines that are proper of it.

After these considerations regarding the definition of the transmedia journalistic contents, it is possible now, with greater background knowledge, to discuss about transmedia journalism. Before presenting a definition for the term, however, an important reflection is necessary.

It is relevant to highlight that for a long time the journalistic activity has been producing contents that are transmitted through diverse vehicles and platforms. So what would differentiate this context from the current one? After all, if the same event is reported on TV in one day and is also covered by a newspaper (of a distinct journalistic company) on the following day and is also commented and broadened by a magazine on the weekend (also belonging to a different company) wouldn't we have here an example of contents produced by transmedia journalism?

Following the thinking of Fechine et al. (2013), one can see the transmedia, according to what is being proposed in this article, as a project elaborated by a specific source that uses strategies through which proposals of engagement for the readers are defined. Therefore, what differentiates the transmedia phenomenon in journalism is the integration of platforms from contents that are part of a unified project of the source. Thus, on the hypothetical scenario showed above, we can state that the contents are part of the same discursive universe but not of the same narrative transmedia universe.

It is therefore proposed that *transmedia journalism* refers to the incorporation of the transmedia production mode by journalistic organizations, what happens through the integration of multiple platforms and means on a project planned and unified by a specific source. This project develops itself through transmedia strategies and practices, what results in a narrative universe of its own, whose reference text is constituted by a transmedia journalistic content.

2.1 CRITERIA FOR SAMPLE SELECTION AND DESCRIPTION

After the proposition of the concepts of journalistic transmedia contents and transmedia journalism, it is now necessary to work on the analysis of how the transmedia storytelling is in this particular field. For this purpose, it was made a selection of journalistic productions based on some criteria. One of them was that there was the transmedia phenomenon – and more specifically transmedia storytelling – in the samples to be studied. Another one was that the reference text was a feature article.

The choice for feature articles as a selection criteria of the sample is related to the fact that the transmedia storytelling is a type of content of narrative extension, which means that the several parts that compose it – in distinct platforms – unfold it, providing its deepening in time and possibly also in space.

This does not mean that the TS cannot be constituted through news reports, but that the feature article is constituted as an ideal format for this task, because it is characterized by the presence of reported events that have had some impact on the social body and whose social implications are wider (MELO, 1985, p. 65), reaching

beyond the news report in extension degree, intensity and stylistics freedom (CHAPARRO, 2008, p. 182). Therefore this implies that such events are more propitious to be extended or expanded, which are transmedia storytelling characteristics.

Furthermore it is assumed that the availability of time for making feature articles, considering the journalistic routines, is larger than there is for news report. This also means greater availability of time to organize and produce other parts besides the reference text that will compose the TS.

Let us also note that the transmedia storytelling can be considered as a sort of mediatic narrative that is favorable to the practice of a type of journalism that seeks to deepen in the report and interpretation of events. For our intention, then, the format of the feature article is considered the most appropriate.

The current research verifies the following journalistic productions:

> a) "How The Beatles conquered the world – 50 years ago the four lads from Liverpool invaded the United States and redefined the destiny of rock and roll", published on the issue number 91 of the Rolling Stone magazine, in April 2014, authored by Gilmore (2014). The article was also partially transmitted on the website of the magazine. Moreover, at the end of the report, they list 12 journalistic materials that deal with publications of The Beatles's and its members' history written as feature articles, interviews, photo galleries, clips and even a video that shows the first participation of the band on the American broadcast.
>
> b) "Corinthians at Libertadores" (2012), transmitted on *Profissão Repórter* show on July 3rd, 2012 and also available at the website of the show in two parts. On the website they also provided two extras on July 5th and 7th.

It is important to conclude this description of the samples explaining that they were also composed by contents available in social media on the internet, specifically Facebook and Twitter, which, however, did not contribute to such productions in a way to characterize it as transmedia storytelling.

3 ANALYSIS OF TRANSMEDIA STORYTELLING IN JOURNALISM

The article "*How the Beatles conquered the world*", published on a printed issue of Rolling Stone magazine, reports the first visit of The Beatles to the United States, in 1964. In an excerpt of the news

story there is a message referring to complements on the publication's website: "Remember The Beatles's career in pictures and read the feature reports about the band published at RS" (GILMORE, 2014, p. 54).

On *Rolling Stone*'s website there is a reproduction of part of the article with an indication that says that the complete text can be read on the printed version. At the end, there are 12 links for material produced earlier by the magazine or by its online version about The Beatles. Only one of them does not lead to an unfolding narrative contained in the reference text, which is the article "50 years ago, the Beatles launched on North American television and started the British invasion", which refers to the section of the story already told on the printed version.

The other materials are feature articles, news reports, short reports, interviews and even a reproduction of a story told by the leader of the second greatest British band, Mick Jagger, regarding his relationship with one of the members of The Beatles, John Lennon, which had started even before 1964. In all of these cases there are expansions of the main narrative, which occur in multiple ways. In one of them there is the story of the relationship between a photographer and the band members and about the book he launched several years later with photos of that period. It is, therefore, an expansion with the use of new characters, as is the case of the story by Mick Jagger.

Many other feature articles and interviews deal with the personal life and career of the Beatle Paul McCartney in different moments of his history, which also happens, to a lesser extent, about the other members of the band: George Harrison, Ringo Starr and John Lennon. These are therefore expansions through both retreats to earliest diegetic times in relation to the main narrative – that mainly focuses on 1964 – and advances in diegetic time, that go until 2013.

Much of this material also contains photo galleries and some have links with other feature articles about the band, in a way that the narrative expansion regarding the reference text does not stop on the cited articles. Such scope of the temporal arc is provided by both the period of existence of the magazine – the American version was created in 1967 and many materials are translated and republished on the Brazilian version – and by the frequency of coverage on The Beatles and their members carried out by the publication throughout those years.

In this case, the narrative expansion occurs through the use

of the memory resource, potentialized by the internet and one of the web journalism characteristics, as Palacios highlights:

> [...] the accumulation of information is more viable technically and economically on the Web than in other platforms. To it should be added the fact that, on the Web, Memory becomes Collective through the process of hyperlinking between the several knots that compose it. This way, the amount of information produced and directly available earlier to both User and Producer of the news increases greatly in online journalism [...] (PALACIOS, 2003, p. 4).

So the transmedia storytelling, in this case, works to deepen the main narrative by overcoming space limitations of the printed publications, which happens, as already said, with the resource of the accumulated memory by the communication vehicle. The material used for that matter was pre-existent but was reutilized with a proposal of commitment made with the reader. The only material that was actually a kind of transmedia journalistic content that does not fit the TS was the partial reproduction of the report of the printed version on the magazine website.

On the other hand, the feature article "Corinthians at Libertadores", from *Profissão Repórter* TV show, is set in intervals of three of the last four games of the victorious campaign of the team during the competition of South American soccer clubs in 2012. The story takes place in two fronts: news about the club supporters moving among cities to watch the games and the narrative of personal and professional lives of two of its players.

The report is shown on TV the day before the finals. And at its end, one of the reporters invites the viewers to see on the internet the coverage that the program would do of the competition's final match. That is, the story was aired on TV on July 3rd, the final match takes place on the 4th and the story about the final match is available on the program's website on the 5th. As on the TV report, this last one also portrays supporters and part of them are the same whose stories were showed previously. The content is named "Check out the emotions of the Fiel supporters during the final match at Pacaembu" on the website.

We have then a content of textual narrative extension (transmedia storytelling), that is made with a specific intention of overcoming a limitation related to the program periodicity (weekly). It was chosen to display the reference text the day before the final match of the competition – probably in order to ensure a wider

audience – and, in order not to keep from also narrating the final act of the championship, it was chosen to exhibit it on the website on the following day, while the story would still be current. The content is an advance in the diegetic time of the main narrative.

The production was unfolded through other complement, entitled "Meet the TV channel that speaks exclusively about Corinthians". During the main feature article broadcasted on TV, a reference is made to *TV Corinthians*, but in this website's complement the narrative is deepened and more details about the channel and characters that work there are shown. We then have another content of narrative textual extension, which displays actions that take place in parallel to the main action by approaching secondary characters. In this case the motivation for the use of the material is related to a way of overcoming the time restriction of the TV program duration.

FINAL CONSIDERATIONS

Despite the fact that the chosen samples have had as a prerequisite the presence of transmedia storytelling, it became clear over the theoretical parts of this article that they are only one of several journalistic transmedia contents. The reproduction of feature articles from their original way to digital – that occurs in both cases – is related to a distinct type of content, composed by a spread strategy and not textual expansion.

It is expected that it has been shown that the transmedia journalism is not about one kind of content, but it refers to something wider, to a method of production of contents with specific characteristics of its field in one hand and funded on transmediation on the other.

The analyzed feature articles had as complements both other articles as well as – in the case of the "Corinthians at Libertadores" – contents from different journalistic genres: news reports and interviews, for example. Besides, the TSs emerged also from different narrative resources: there are time frame expansions from the diegetic time to the future and the past and time frames parallel to the one of the main narrative. This occurs through the inclusion of new characters and the expansion of the stories of characters already presented.

These contents were created/presented in two circumstances regarding their planning: in one of the cases – the feature article "Check out the emotions of the Fiel supporters during the final at Pacaembu" – its principal intention was that its production should be a complement to the main material. In the other case, the content became a complement, but it was produced initially to be a component of the main text (feature article about *TV Corinthians*). And there is still a third aspect to be taken into account which is the fact that the contents that existed previously were arranged within a new journalistic production through the use of the memory resource.

Besides these considerations, it can be concluded that the transmedia storytelling in journalism demonstrates to fit well with productions that aim to deepen the themes and viewpoints approached. This was verified on the analysis carried out and occurred through the use of TS with the objectives of overcoming time (TV program), space (printed magazine) e periodicity limitations, what was fundamentally done for the use of digital platforms associated to other traditional ones, especially magazine and TV, according to the analyzed cases.

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