The co-viewing experience in the age of transmedia storytelling

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Abstract

This master thesis research project is focused on analyzing the text created by users that are members of specifics Brazilian telenovela online communities. Its is also focused on recognizing the motivations of these members and identifying the strategies used in the process in which these members create and interpret what is behind of these texts.

This research will be conduct during the doctoral studies that starts in end of 2014. The data collection and data analysis will be realized in the first semester of 2015, during the release of the 180 episodes of the Brazilian prime-time telenovela of Rede Globo. It will be finalized by the middle 2016.

The possibility and feasibility of this research relies on a solid theoretical framework that includes points such as transmedia storytelling, user-generated content, intertextuality and co-viewing. In addition, it counts with a solid combination of 2 qualitative methods of analysis - semiotic and online ethnography.

Keywords: *co-viewing; transmedia; user-generated content; Brazilian telenovela; online ethnography; interpretative semiotics.*

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Without the example that I received since I was a kid I could not have realized this project.

This journey just could be possible thanks to my grandparents and to my beloved mother that always showed all her love, faith and gave me all the support that I needed.

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"Se podes olhar, vê.
Se podes ver, repara."

*"If you can see, look.
If you can look, observe"*

(Saramago,1995)

Abbreviations

ARG - Alternative Reality Games

ICT – Information and Communication Technologies

JME – Joint Media Engagement

SNS –Social Network Websites

UGC- User-Generated Content

TS- Transmedia Storytelling

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Division of the Research Project

This research project is divided in 5 main chapters. In the first one are presented the topic and the delimitation of the research project whereby we contextualize how the new media changed the way we watch Television. Thereby is also identified the research problem. Consequently is briefly presented the history of the Brazilian telenovela and the main channel that produces and transmits them. Then are discussed the reasons why this project is feasible as well as how it can be improved in the future.

In the second chapter the two main objectives of this investigation project are presented as well as their specific objectives and research questions.

Within chapter 3 is presented the theoretical framework. It describes what transmedia storytelling is and its principles. It also explains some of the types of content that can be generated by user-generated content and its rhetoric strategies. After looking at the type of UGC, intertextuality is defined together wit its textual relations that will be applied to answer the research questions in the future analysis. Finally, at the end of the chapter 3, a quick overview of the literature of co-viewing is done. As well as the definition of the term and the researches that were done in this field are acknowledged. As both theory and state of the art of co-viewing go together, it was decided to put within the theoretical framework.

Chapter 4 is the chapter that concerns the methodology and its methodological design. Whereby is explained how, both, the semiotic and online ethnographic analysis will be done. After that are presented how will be the process of data collection and the election of the sample. The materials that will be used to do this research are described as well as tables to do the analysis are presented.

To sum up, in chapter 5 is described the proposal of schedule to develop the tasks of this doctoral research project.

1. Presentation and delimitation of the research project

This research project was developed in order to fulfill an academic and personal interest in understanding whether the act of co-viewing Television, more specific the act of co-viewing of telenovelas in Brazil is, nowadays, intrinsically linked with the expansions generated by the changes within the media ecology that was provoked by the continuous and, at the same time, quick evolution of Information and Communications Technologies (ICT).

It was also done, intending to analyze from the point of view of the users (fans), the co-viewing as an experience originating from the transmedia storytelling expansions of its "mother-ship" - the main text (Jenkins, 2009).

In order to understand this we proposed two different methods to analyze the production of meaning: **semiotic analysis and online ethnography**. Since, to understand the production of user-generated content and its interpretations by other users, the two types of analysis, semiotics and ethnography, **can respectively reveal the internal structures and mechanisms of the text, which can invite or block certain readings and interpretation; and also can show the cultural origins, the context of the reader / viewer to understand his/her motivations behind the text interpretations and its continuous semiosis** (Morley, 1996).

In order to explain clearly the topic of research, in this chapter is presented the topic titled as *"The co-viewing experience in the age of transmedia storytelling",* whereby are presented the relevance, the identification of the research problem and the viability of this investigation.

1.1 Topic of the research

To better understand the topic of our research it is necessary to understand the ways in which ICT changed the manner we watch television and the way we access information. **The top-down model of mass media communication now co-exists with a new model of bottom-to-top whereby information is distributed from many-to-many. This coexistence is changing the way people watch television and also the way Television/ content is produced.** We are living in a 'participatory

culture´ with reasonably low barriers to creative expression and civic engagement and also with a strong support for creating and distributing one's creations with others (Jenkins et al, 2009). Due to that, we continue "watching" television but differently from the watching we used to engage in before the invasion of new technologies and devices in our daily lives (Scolari, 2011). **Nowadays, watching television includes other practices such as downloading illegal content, browsing on the Internet, consuming videos on websites as Vimeo and You Tube and also discussing TV shows and programs in forums and social network communities** (ibid, 2011).

At this moment, whereby watching TV has another meaning and media ecology is constantly suffering changes and dialogues, we can consider the situation more and more fruitful for the dissemination of a different way of making storytelling, the transmedia storytelling. Why is it fruitful? It is very simple - transmedia storytelling, as Jenkins says, is a representation of a process where the elements of a fiction get dispersed across different platforms and ideally each platform (medium) makes its own contribution to create an entertainment experience where we unfold each part of the story in a different medium (Jenkins, 2007). It can also be understood as a centrifugal process, as mentioned by Scolari, whereby an initial narrative text (mother-ship) explodes as a big bang and new text starts to be generated to reach user-generated content. Thus, different from a classical and linear narrative, it generates a textual galaxy (Scolari, 2011). This textual galaxy can be well planed by the creators of the initial narrative text or can appear without planning whereby the audience (users) expands these texts accordingly to their own ways and own experiences.

Therefore, it is important to understand that **the audience is not passive** as many scholars considered before and it is important to understand television shows as a socialized experience (Jenkins, 2003). **The act of co-viewing is and always has been a socialized experience, which leads us to consider that watching television has always been a sharing experience whereby we co-view with friends, family, and neighbors.** Nonetheless, this sharing experience was not the same as we have mention above. In its beginning, TV had a high cost and not every household had this appliance and therefore family and friends were together in a living room to watch television until it had its cost reduced and became an universal device that was present in different parts of the house.

In the present age, however, we no longer wait for the prime time or follow the programming schedule of TV channels. **Everything is available to everybody at anytime because the ways of accessing programming have changed, hence watching** as we've mentioned before, **is different. We can watch/access the TV shows on tablets, computers and smartphones, through streams, web platforms or via files on the Web (**Bredl et. al, 2014). Therefore, all these new screens, or so-called second screens (Finger & de Souza, 2012), and ways of watching television and video are rising a new way of social TV viewing.

Due to SNS the audience are now users that socialized the initial text and contributed to the creation of transmedia worlds by sharing images, videos, links, having groups of discussions of topics of interest, creating and maintaining personal network and also using other platforms as a way of communication (Jensen, & Sørensen, 2014) since most of this websites have Application Programming Interface (API), which allows the access and sharing of other applications content – e.g. Facebook can share a Tweet, a You Tube video and so on (Bredl et. all, 2014).

Also, social network websites as well as the second screens can be considered backchannels (Finger & de Souza, 2012). Whereby both second screens and social media support backchannel communications by the vast allowance of large-scale interaction, which is collectively resourceful as it is making peer-to-peer communications and audience participation more evident, as they are able to create information and share it with each other, which was not possible before (Sutton, Palen & Shklovski, 2008). **Hence, it can also be considered a new way of co-viewing, since people, once geographically detached, can now be attached by the experience of viewing and sharing the TV shows via applications and SNS.**

1.2 Identification of the research problem

Having this new media landscape in mind, developing a research of co-viewing experience in the age of Transmedia Storytelling with focus on the user-generated content production within fan communities and groups of social network websites from an initial narrative text, such as a Brazilian telenovela, can be really significant.

Telenovela is the main watched product of Brazilian society and also the most exported product of the country (de Faria, de Andrades Fernandes, 2007; de Lima 2000). In addition, **every 6 months, a new primetime telenovela is launched, and is followed by all layers of society, which can be an opportunity to follow the texts created by users in online communities, inspired by the telenovela text itself, and also follow the changes in users' interpretations during the period that the telenovela is being aired.** Moreover, analyzing it can help expand the knowledge about the topic in a different part of the globe.

1.2. 1 The Television in Brazil and the importance of telenovelas

In order to explain why a Brazilian telenovela is our initial text or as Jenkins says the "mother ship" of the paratexts of analysis, it's important to understand why and how telenovelas became the most consumed type of media product/content by Brazilians and the most exported product to numerous countries.

Television arrived in Brazil in 1950, after the powerful communicator Assis Chateaubriand bought equipment from RCA (Radio Corporation of America) (Magic Comunicações, 2014; Vassalo de Lopes, 2007). However, until the beginning of the 60s, the television was not widespread because of its high value and undeveloped technology. It was only with the arrival of the videotape technology that television started to be used and have space in the daily schedule of Brazilian citizens (Hamburger, 2011).

In the beginning, the device was just present in the homes of the elite class, but as the value decreased the situation changed. In the 1990s it was in 74 % of households (ibid, 2011) and in the last census done in 2010 shows that it was already occupying 96% of the Brazilian households (R7, 2010).

Telenovela was present since the beginning of Television in Brazil. It had its origins in soap operas and novels especially made in Cuba. Actually, in its beginning many of the telenovelas made in Brazil were adaptations of the Cuban soap operas, although they did not occupy a place of such importance on the social agenda as they do today (Hamburger, 2011).

They just started to do so thanks to the film movement called "Cinema Novo ", where they sought to represent the reality of the country. But why exactly did this

film movement have such importance on the telenovela? It was because the telenovela started to incorporate some of this representation of the Brazilian daily life, rather than follow the standards of Cuban soap operas (Hamburger, 2011). Although the producers of the telenovelas did incorporate the idea of representing such a reality, they continued using techniques which did not criticize the situation of the country as the movies of " Cinema Novo " did - films based on the 'aesthetics of hunger', whereby they fought to portray and reveal Brazil and its social, economic and political problems (Rocha & Xavier, 2006).

Telenovelas at once, **represented and are still representing in their narrative events that happen in the daily life of the population**, as the Formula 1 event, music festivals, sports and so fourth. Nowadays this continues, but they also represent social subjects as divorce, sexual option, drugs and so on. Additionally, news, reality shows and other programs, have been incorporated to make dialogue with the telenovelas and *vice versa*. The telenovelas are incorporated in the agenda of magazines specialized in commentaries and gossips, in daily newspapers columns, some with highly prestige others with lower (Vassalo de Lopes, 2009). **The Internet is newest place that the conversation about the telenovela took place**, normally each telenovela has its own website (ibid, 2009) whereby it is possible to find the resume of the episodes, information future events, blogs of the characters, behind the scenes and so on. Fans also express their opinions on websites, SNS, blogs that consequently expand and renew the signification of these telenovelas (ibid, 2009). **With the spreadibility of new media, the audience of telenovelas has now the habit of watching the telenovela as they are participating on SNS. Reveling that it still is a former practice or a ritual of co-viewing telenovela. Co-viewing within their homes together with their family members or friends/colleagues and also with people that are far, reaching more distant territories breaking boundaries** (Vassalo de Lopes, 2012).

Sometimes people confuse soap opera with telenovela when using this term in English. **One of the main differences between the soap opera and the Brazilian telenovela is that the soap opera doesn't have an expected date to end and can be constantly extended.**

Whereas the **Brazilian telenovela has an expected date to end**, normally **it has the approximated duration of 180 episodes** (Ferreira & Santana, 2013), around 6 months having the possibility to be some episodes less or some more.

Another important characteristic of the Brazilian telenovela is the language as we state before, for being a realist the Brazilian telenovela is not a melodrama that aims to make viewers cry. It admits social and political commentaries, contemporaries subjects and also humor (Vassalo de Lopes, 2009).

There are many Television channels in Brazil that produce telenovelas and make this kind of incorporation. However, no one achieves as wide of an audience as the Rede Globo channel (a media conglomerate) does. Rede Globo was one of the main channels that helped the consolidation of the Brazilian telenovela (Vicente & Soares, 2014) and now has several hours of the programming schedule whereby telenovelas occupy an important space.

• 6pm: Usually the telenovela is directed at young people and housewives, the stories are normally adaptations from literature or history;

• 7pm: It is normally directed at teenagers, housewives and women who work, the plot contains light stories, current stories, are romantic and with humor;

• **9pm (called before telenovela from 8pm): This telenovela is directed at mature woman and her husband, at the family in general; the plots addresses social issues and occupies the prime-time of the Brazilian Television;**

• 11pm: This one is the less usual telenovela and doesn't air constantly as the previous ones, since the others are aired the whole year. This telenovela normally target an adult audience (Ferreira & Santana, 2013);

Recently, one of the telenovelas managed to get the whole country on hold, leading to many jokes and expressions of the telenovela incorporated by companies and politics such as the ex president Lula and the actual president Dilma Roussef (UOL, 2012).

This capacity to incorporate public into the private and private into the public is typical of the Brazilian telenovela. Since, it started to be more realistic, the Brazilian telenovela is composed at being a medium that represents the national imaginary, being capable to express the private drama in public terms and the public drama into private terms (Vassalo de Lopes, 2007). The telenovela gives visibility to

certain issues, behaviors, products, it defines a certain agenda that regulates the intersections between public and private life within the Brazilian society (ibid, 2007).

1.2.2 Rede Globo

Rede Globo was created on 26th of April 1965 by journalist Roberto Marinho (Ferreira & Santana, 2013) in the city of Rio de Janeiro. The company is spread across 38 operating properties in Rio, Sao Paulo, Recife, Belo Horizonte and Brasília. In the five capitals, the total of studios is 26 (Rede Globo, 2014).

Globo is the most important organization that produces Brazilian audiovisual as a whole. In 1995 was constructed the Projac, also known as **the Central of Rede Globo Production.** This **is the biggest television core in Latin America, and occupies a total area of 1.6 million m2 and is mainly responsible for the production of audiovisual materials produced in the country (**Ferreira & Santana, 2013).

It currently reaches 99.50% of potential viewers, almost the entire Brazilian population. Rede Globo has 122 channel stations, with 117 of them affiliated. There are 28 affiliation groups and 9,600 communication professionals working for Rede Globo. Its programming goes 98.44% of the municipalities and more than 183 million people of Brazil (Rede Globo, 2014).

Figure 1. – New Rede Globo logo - launched in 2014.

For more than 30 years, Globo TV International distributes programming to more than 130 countries. In 2007, more than 25,000 hours of programming have been licensed to over 50 countries, translated into 24 different languages, reaching an average audience of 100 million viewers every day. And it offers more than 300 titles of dramaturgy (ibid, 2014).

Since its beginning, TV Globo has positioned itself as a company that employs the best professionals for audiovisual creation. This management approach is due to the fact that the station was covered by American style of doing business through a joint venture (1962 - 1965), in which Globo TV shared its management with Time-Life American group (Ferreira & Santana, 2013).

Globo can be considered responsible for the format that Brazilian telenovela has, since the conglomerate made series of changes in its production process, such as the division of labor, with the creation responsible department for different stages of production (script, direction, costumes, scenery departments, lighting, sound effects, among others). The organization has also invested heavily in training and education of professionals working in these departments, seeking to constitute a body of experts that know how to make television (Ferreira & Santana 2013).

Until 2008, TV Globo aired 309 telenovelas as well as miniseries, and series (Globo, 2014). However, the telenovela is not an isolated product of the Brazilian television industry. Its importance and influence consolidate by other media. First comes the strengthening of print media, prestigious or not, which newspapers and magazines debates on issues that are addressed in telenovelas (Fadul, 2000).

Furthermore, most of the primetime telenovelas from Rede Globo have expansions from the television to other mediums. Some characters have their own blog diaries, launched on the website of the channel, theorizing will probably happen in the chapters, CDS with the soundtrack are sold, they also sell products of the telenovela such as clothes and accessories and fans created communities and groups of discussion on social network websites as Facebook and Twitter.

TV Globo also invests a lot in information technology to certify that programs use various voting mechanisms, via landline, mobile messages or voting on the Internet and made it available to the program director (Rede Globo, 2014). Furthermore, since 2010 the TV Globo started to form its transmedia group in the area of the channel called *"New Formats of the Central Globo of Artistic Development"*(Scolari, 2013).

In our research we will focus on the UGC from the primetime telenovela of Rede Globo channel (telenovela from 9pm) since more social issues and discussion are generated in the private and public agenda; and it might create more types of interpretation and intertextuality by its audience within the social media, which allows us to be able to check what configures the co-viewing experience when it concerns this type of television product.

1.3. Feasibility of the project

This **project is feasible**, since **the primary sources of information** are generated on the Internet, within 2.0 technologies and **are easily accessible and retrievable.** The 2.0 technologies and media as a whole have the capacity to create practical material to study semiotic and social practices concerning audience research.

In fact, companies **as Nielsen are already including in their agenda the study and measurement of audiences within social network websites and mobile technologies** (Nielsen, 2014). Which tells us that analyzing online communities and their content creation can be feasible as a whole and within the context this specific research project.

The distinction between peer-to-peer and mass or broadcast communication are merging and becoming outdated as new and hybrid modes of communication are evolving all the time (Livingstone, 2004) Therefore, **applying multi-method research (semiotic and online ethnography) helps us to have a more complete overview about the topic**, since they can cover and complement the part that a single method doesn't do.

Furthermore, in order to realize this Ph.D. research project, developing a trustworthy methodology and gathering and analyzing the data are necessary; thus, we have used and will continue using **relevant and wide bibliographic sources**.

We intent **to review parts of this project** before starting the process as well as **to attend conferences, to continue improving the knowledge about the topic** and **consequently improving the research analysis**. Therefore, we consider our project consistent, whereby we used documents such as books, indexed articles, news from **reliable sources** and other kind of sources to be able to make this project reality.

2. Objectives and Research Questions

In the following, chapter 3, we present the objectives of the research as well as the questions of investigation that will serve as guide of the all research and its development.

2.1 Objectives

First main objective – To analyze the text created by users that are members of online groups that discuss the same telenovela on social network websites.

Second main objective – To recognize the motivations of these members of the communities and identify the strategies of the process in which they create and interpret what is behind the UGC text as a co-viewing experience.

Specific Objectives - relate to the first main objective

- To recognize the text produced by users in order to find whether there is intertextuality between the canon, the fandom and the user-generated content.

- To classify the type of intertextual relation if it exist.
- To elaborate a taxonomy of the texts created by UGC in relation with the canon narrative

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Specific Objectives – relate to the second main objective

- To detect the comments made by the members of the communities on the UGC posts.
- To identify the time that the members of the communities make their post, seeing whether they are made in synchrony or in asynchrony.
- To recognize the members that create most of the content and their inspirations behind it.
- To discover which members most comment on UGC post within the communities and their interpretations about it.

2.2 Research Questions

In order to pursue our objectives and be able to develop the doctoral research we propose the following questions that will be used as a guide to develop our methodology and also realize this research project.

Questions related to the first objective:

1- What kind of intertextual relations are produced among the members of the communities of fans of the telenovela. Are they transmedia?

2- How the characters and the happenings of the telenovela are represented within the UGC text? Are they in their canonic context of the narrative?

3- Do the fans extend narratives already created by other fans (fanfiction)?

Questions related to the second objective:

1- What is the process of creation of the UGC within these communities? Is it individual or collaborative? Which texts influences this creation? When does the process take place?

2- Do the members interpret/receive the content generated by other users with acceptance or disapproval? Why?

3- Do these texts change the way the users interpret the stories and characters as the time pass?

3. Theoretical Framework

In this section we try to provide the main concepts and theories that are directly related to our main topic and will be also taken in consideration during the future analysis development. First, we talk about TS and each of the characteristics that consolidate a narrative as a transmedia narrative. We also discuss user-generated content, since it will be one of the main sources of our research. We also present a definition for intertextuality, since it is an important part of our objectives and questions.

Second, we present the concepts of interpretative semiotics that will serve as guide to understand the production of UGC text and its interpretation.

And finally, we discuss the origins of the term co-viewing and we do a brief overview of the researches that were developed since its begging until nowadays. We also define the term in order to fit with our objectives of investigation.

Figure 2. - Own elaboration – Theoretical Framework

3.1 Transmedia Storytelling

According to Jenkins (2006), the term transmedia storytelling started to be used in 1999 when the Blair Witch Project was created, whereby the story was expanded and also complemented by multiple platforms and has also created different artifacts that helped the fans to get engaged with the world around the narrative. However, Jenkins is the one that defines what is transmedia storytelling in one of his articles (2003), whereby he talks about the era of media convergence and exemplifies the kids that have grown up consuming Pokemon, which was a narrative unfolded across television programs, films, games, books, stickers and other media, they need more than a simple text that ends in itself, it means that this generation pursue an enhanced storytelling. This enhanced storytelling is what Jenkins calls transmedia storytelling.

According to Jenkins (2006), **an ideal transmedia story happens when it unfolds across multiple media platforms, and each platform makes a new text with a distinctive value that contributes to the creation of meaning of the whole**

story. It can be born out of a movie and expand to television, comics, novels games, park of attraction and so forth. As Scolari says (2011) **it is a textual galaxy that was created thanks to the centrifugal textual process, that is expanded via different systems of signification such as verbal, iconic, audiovisual, interactive and so on, together with the different media platforms** mentioned above (Scolari, 2013). It is important to be aware that each medium should be self-contained to be able to generate an autonomous consumption (Jenkins, 2003) because a **transmedia narrative is not a simple adaptation from one system of language to another one**. The story that a movie tells is not the same as the one that is told in the television and is not the same that we will find in a comic or in an application for our smartphones. In other words, it goes beyond the simple adaptation (Scolari, 2013).

To understand this centrifugal process, it is necessary to understand three fundamental concepts – the canon, the fandom and the user-generated content, because they are part of the TS.

The canon is the official narrative story, created by an author or a corporation. In the case of transmedia storytelling it is formed by all its official transmedial extensions to different media platforms. These extensions need to follow rules of internal coherence, whereby the characters and scenarios should appear and develop in the same way all the media extensions appear (Guerrero, 2013).

Whereas, **the fandom is the territory of the fans whereby the fans produce their own narratives and texts.** The fandom is the chance that the fans have to escape from the official ties of the canon narrative, when it concerns to the orthodoxy and closure of the canon. The fans can meet other fans and create their own stories (Miranda, 2009). These stories can be represented by videos or stories as we can find on *fanfiction.net* or on other SNS such as You Tube, Facebook Twitter and among others (Scolari, 2013). **In the fandom, the audience are *prosumers* and try to create and adapt their favorite narratives to their on language and creation, they create communities and distribute the work**, some of the fans extract content from other media shares, others create subtitles, others make narrative extensions and so fourth (ibid, 2013). Normally **we can consider the fandom a non-authorized production, that is normally called fan fiction and it can have different formats.** However, fandom is not a new phenomenon that resulted from new media and SNS. The fandoms appear before that. Since 1930 fans of scientific science and fantasy have gathered together in clubs or associations in United States and in Europe

whereby in each club they have their own language and fan production (ibid, 2013). It is important to mention that the fandom is not limited to fantasy or scientific fiction; normally they divided themselves by medium or genre, which included also the telenovelas (ibid, 2013).

The user-generated content are texts created by the audiences or users. It can be part of a fandom or be created individually, or it can be made in different format of texts such as narratives extensions or comments and paratext (Guerrero, 2013).

After having in mind these 3 concepts that are essential to the transmedia narratives development it is important to know the principle of transmedia storytelling.

In 2009 Jenkins published in his official blog *"Confessions of an Aca-Fan"* two posts, whereby he explains the seven principles of transmedia storytelling (Jenkins, 2009a, 2009b) Some of the principles we are able to find in his previous works (2003; 2006; 2007) but not as punctual as these posts. The seven principles are:

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1. Spreadability vs. Drillability

2. Continuity vs. Multiplicity

3. Immersion vs. Extractability

4. Worldbuilding

5. Seriality

6. Subjectivity

7. Performance

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1. Spreadability vs. Drillability

These first two concepts are related to the way fans/public/audience engage with and experience transmedia narrative contents. On the one hand we have the spreadability that normally happens through social networks and is a way users and the official authors of the narrative enhance the awareness of the narrative and consequently increase the cultural and economical value of such franchise. This process normally happens horizontally and the engagement of the audience is not

necessary a long-term engagement. Whereas, the drillability is a type of engagement that engages just a feel people and leads the fans to want to hunt for more information, to drill deeper in order to emerge in the story and find more about it, to understand more about the story world that is created around the main text (mother-ship). This kind of engagement has a more vertical orientation, since it comes from a main text and then the viewer starts to go down and down trying to discover and live a more intense narrative experience.

It is important to notice that both concepts do not necessary contradict each other, since when content is being spread it can enhance the viewer's participation and lead him/her to search for further information and consequently start a drillability process.

2. Continuity vs. Multiplicity

These two-second concepts are related to the way the story is expanded via multiple media platforms. When it concerns the Continuity one can directly recognize the original authors and the franchises that are behind the "mother-ship" story. Why we can directly recognizes it? Because in this case the transmedia franchises and their original authors seek to construct in the expansion of the story a very strong sense of continuity, whereby they pursue to obtain from each medium contribution that is coherent and has a plausible meaning of the world created around the narrative.

When Jenkins talks about multiplicity he explains the expansions that are not controlled by the franchise or not completely controlled. They are expansions that most of the times emerge from unauthorized retellings and different creations of the initial text (narrative). In this type of expansion, normally fans get more pleasure, since they can see characters and events with a fresher point of view, enhancing the understanding of the original and the narrative experience. Sometimes the authors and the franchises inspire these kinds of expansions, sometimes they don't. In the case that they authorize it, it is because they believe that the fans can create new texts that can perfectly fit with the transmedial world or the fans will be able to distinguish whether or not these pieces make sense.

3º Immersion vs. Extractability

These two concepts are related to how we perceive, what is our relationship between our everyday life experiences and the transmedia storytelling imaginaries. In the immersion process the users/fans emerge themselves in the fictional worlds of the story, it can be a cognitive world or a tangible world as thematic parks such as the Universal Harry Potter Park, or alternative reality games (ARG) whereby a virtual world can be constructed. Whereas the Extractability is when fans takes some aspects of the narrative with them and can incorporate in their daily lives, such as merchandising products as toys, posters, music and products that the users can also create.

4º Worldbuilding

The worldbuild is a concept that Jenkins points out as closely linked with the previous two concepts – Immersion and Extractability. Since, both concepts work in such ways that lead the viewer/users to engage with the worlds related to the narrative.

Worldbuilding is like a desire whereby the audiences have to know more about such universes and they start to map them, master them to be able to know more about these worlds.

We can make a relation with Umberto Eco's possible worlds, since for him when we read a book or watch a movie we commonly hypothesize and try to anticipate the continuation of the story in our own head, being an individualist cognitive process. (Scolari, 2011) However, nowadays with the ICT, this process started to be collective (ibid, 2011) and we create our encyclopedias at the same time that we are watching something or right after it finishes via applications, social networks sites, via the Internet, and so on.

These worlds are constructed because within the transmedia storytelling the stories that are created and the imaginary world are not based on a character as the classical stories but in multiple interrelated characters and their stories, whereby second characters can be more lively on different media (Jenkins, 2007).

5º Seriality

This concept is related to the way the construction of meaning is created in the TS. He compares it with the series of sequences that were commonly studied in film studies as the sequences of 3 movies – e.g. The God Father 1, 2 and 3 or even book novels with series that gives continuity of the story.

Jenkins explains that in classical film studies there is usually a distinction between story and plot. Story being, what the viewers construct after absorbing all the information of the narrative. Whereas, plot, is the proper information that was made for us in such narratives. Thus, the serial is the creation of meaning that creates engagement with the stories as they are divided in various fragments within the same medium. Why he explains that? He explains it to compare the serial version of transmedia storytelling that instead of being dispersed in different segments across different media is dispersed in multiple media platforms and not necessarily as a rule has non-linear characteristic.

6. Subjectivity

Subjectivity is one of the principles of transmedia that is focused on unexplored scopes of the "mother-ship" story. These unexplored dimensions of the narrative can be stories of the secondary characters, backstories, objects present in the narratives that we can access as diaries, manuscripts as well as ARGs and mock websites, webisodes. These subjective creations can rise from social network websites and also via authors that give responses to events that normally are represented in the primary text. It is common that this type of creation happens because of audiences' desires or because it is not affordable to represent it in the main medium whereby the narrative appeared.

7. Performance

To explain this principle Jenkins borrowed the ideas of Pierre Levy (1956) – cultural attractors and cultural activators. The cultural attractors are those who bring people together within communities whereby a common interest is shared. The cultural activators are the members of the community that are more engaged and give

to the rest of the community a task to be done. Normally fans that are hunters gathered to have a more enhanced experiences, sharing and creating information among each other. Most of those fans' performance creates videos and new paratexts, some are welcome by the franchises and authors that try to include it in their on strategies to get the viewers' attention while others generate a tension between the immersion and extractability of the fans because in their point of view these performances are unauthorized expansions of their narratives.

Comparative Table

Below there is a comparative table; this table compares the 7 principles of TS between the Franchises and the Viewers. There are concepts in bold, depending on the principle it is in bold in the franchise column or in the audience column, which indicates the principles that we believe are more strongly attached with the viewers or with the franchises:

Franchises and legal Authors	Viewers/Fans/Prosumers/Audience
Spreadability and Drillability	Spreadability and **Drillability**
Continuity	**Multiplicity**
Immersion	Immersion and **Extractability**
Worldbuilding	**Worldbuilding**
Seriality	Seriality
Subjectivity	**Subjectivity**
Performance	**Performance**

Table 1. - Comparative table 7 principles of TS- Own elaboration based on Henry Jenkins definition of transmedia storytelling

As we can see in the table above, most of the principles exist in both sides.

The users that we have in the table are transmedia users. Scolari divided the users/consumers in tree levels (2009b).
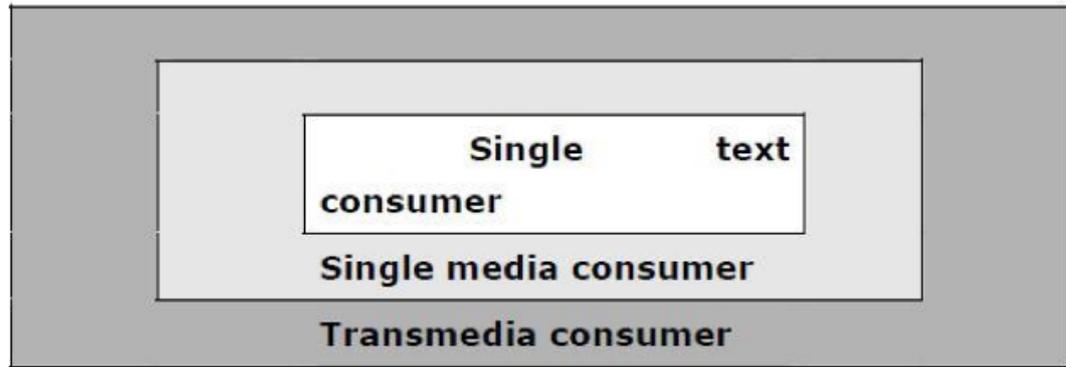
Table 2. - Implicit consumer –nested of structure of transmedia storytelling. -Took from Scolari (2009b: 597)

1ˢᵗ level - The users/consumers consume only one type of text;

2ⁿᵈ level – The users/consumers consume different types of text that are present in a single media platform;

3ʳᵈ level – The users/consumers are transmedia consumers because they consume a vast different types of text and through different media platforms and also produce content (Scolari, 2009b);

The level that concerns to the TS and is represented in the table above is the third level of users. In our conviction these types of users are stronger than the franchises and legal authors when it comes to the principles of TS developed by Jenkins. Why are we convicted in it? We are convicted because the success of a transmedia story highly depends on the readers and in the case of the TS, on the users that consume.

Without the audience even a millionaire production can fail. Therefore our research has the focus on the user-generated content production.

3.2 User-Generated Content

The UGC refers to when regular people voluntary contribute with data creation, information and media creation on the Web *(*Krumm et al., 2008) or as Scolari says who defines who is the User-Generated is its enunciator because who creates the enunciation is a user, a person that is part of media audience that stopped to just receive and started to produce content within the Web (Scolari, 2012).

The content produced by users can be really heterogenic but also similar and also immense in quantity. Normally, the consumption of such contents doesn't have

large duration but everything has its exception. Thus, we question ourselves how would we classify the UGC in our research?

In order to be able to classify the type of user-generated content created based on a canon narrative, we've decided to follow one of the texts of the author Carlos Alberto Scolari (2012). **Since within this text he tries to make taxonomy of the types of UGC based o n 4 classic rhetoric operations**, He does this classification based on it because to frame the textual production made by users is immense and even vaster when we try to make it from a narrative perspective. Since the narrative perspective can open the possibilities to millions of strategies of expansions and also comprehensions.

The four classic rhetoric operations that the author classifies the UGC are **the addition**, **omission**, **transposition** and **permutation**.

The addition (*adiectio*) **in the case of the UGC is created based on a canon narrative** ("mothership" text). It is a narrative expansion whereas **the omission** (*detraction*) **happens when something from the narrative is subtracted**. **The transposition** (*transmutation*) **changes the order of the narrative sequence and elements** while **the permutation** (*immutatio*) **is based on an act of replacement from a component by another one within the narrative.**

The author made a table whereby he classifies some of the audiovisual possibilities that he believes fit in those 4 operations. Below is the adapted table that doesn't contain the examples from the TV series *Lost* that the author gives in his original text as our object of study will be another one – a telenovela.

Rhetoric Strategies	Format
Addition	- Narrative extensions - Alternative Finals (that expand the narrative)
Omission	Recaps
Transposition	Synchronizations
Permutation	- Fake Trailers - Mashups - Recontextualization - Alternative Finals (that recombine the narrative

Table 3. – UGC rhetoric strategies- Adapted from Scolari (2012 p: 39)

It is important to mention that all these formats that are in the table above are just a few of the possible user creations. However with the constant development of new media technologies both creations can come from users as well as from the company that creates the canon narrative. We can see virals on the Internet created with amateur quality that were done by the company just to have a more home made aesthetic whereas we can see users that create videos with broadcast quality, since nowadays technology and knowledge of how to use is more accessible than before. Therefore, Scolari decided to just explain a few of those possible narrative formats, first because there can be created many more as we've mentioned before and also because not always these formats come from users. However, they can be framed within the four rhetoric categories.

Nonetheless it is important to know how is the structure of these formats mainly within the audiovisual context but also applied within other types of texts.

Narrative Extensions

The narrative extensions can be made by the fans/users that write stories that extended the story in websites such as fanfiction.com or even in blogs, they also create maps of the characters and the place whereby the story happens.

Alternative Finals

The Alternative Finals can be found in a category that Scolari calls Fake Finals, it means that there can appear alternative finals in websites as YouTube or similar video host websites and also circulate in SNS these new finals that can have different features. Some can have a parodic tendency while others are more serious and in some cases they are even better than the original one.

Recaps

The Recap is a resume of the happenings of the story whereby it represents the main events that happened. Normally, in their classic format, they use a voice over that narrates what has happened.

Synchronizations

The Synchronizations happen when the users create texts (mainly audiovisual texts) that can explain lapses of time of the narrative and about the characters lives. Mainly a paratextual format is used to represent in a synchronized way the previous happenings in the narrative as well as to make clear happenings that have an ellipse of time. Normally those synchronizations show the happenings of the story in a lineal way or by showing all the events at the same time in multi-screen division.

Mashups

The Mashups in the narrative world normally happen when the users mix or better said, they remix two or more narrative worlds. Sometimes it occurs, combining or mixing images and soundtracks from different audiovisual products such as movies, TV series, and so on. Also some mashups are fake trailers whereby they mix the audio of one trailer with images of another production. It is common to see mashups with the combination of movie characters and videogame characters or even cartoons.

Recontextualization

According to Scolari the recontextualization occurs when the context of the story is extracted from its original context and it is inserted in another one. The aesthetics can change for previous decades as well as the whole context. For example the story is from the 20th century and it happens in the 18th century. To sum up, it is a process whereby a text can be in a different time or genre that changes completely the context of the usual narrative.

After presenting those possible UGC formats, it is important to mention that most of them can be considered parodies. Since parody is a practice of imitation or a recreation of canon work that doesn't intend to be the real one, to fake the real one. Parody gives the content a different tone, genre and context, and creates a different mark in such work. It happens when a new creation is the result of different knowledge and backgrounds of the creator (Charaudeau & Maingueneau 2005).

Within parodies or narratives expansions it is possible to see, as a mark in the enunciation, intertextuality with the canon work/narrative.

3.3 Intertextuality

It is important to mention that even though intertextuality in its beginning was more centered on literature more and more it is being extended to another cultural and social phenomena such as cinema, Television theater, Music, Arts (Navarro, 2006) and also two the New media and UGC.

However**, the semiotic notion of intertextuality was introduced by a Bulgarian theorist Julia Kristeva in 1967 (Navarro, 2006) whereby she was influenced by the soviet Russian Mijaíl Bajtín dialogisms that until that moment were not well known in western Europe.** Kristeva also gives a revolutionary dimension to his theory of literary analysis that was not present so explicitly in Bakhtin dialogism. Kristeva also coincides with Bakhtin to consider the implication of the text in the history (context) and history in the text. **She totalizes the concept of the text, understanding the text not only the literary text which can serve as a pretext, but all types of texts in general** (Bueno, 2002).

She explains that a mosaic of quotations forms every text, and every text is absorbed and transformed by another text (Kristeva, 1967). Or in other words the act of writing or producing a text is always linked with the redistribution or dissemination of previous text, it means that inside a text there are always other texts (Charaudeau & Maingueneau, 2005).

According to Chandler (1994), Kristeva also referred to texts in terms of two axes. One of the axes is the *horizontal axis* that is the connection between the reader and the author of a text. Whereas the other axis is the *vertical axis* and it makes a connection between a text and other texts.

It is important to notice that since the ancient Greeks there have always existed terms to refer to text that has some direct or indirect relation with another text. However, intertextuality is a term that could make it general (Navarro, 2006) Therefore, parody, paraphrases, collage among other terms and concepts can be considered types of intertextuality.

Roland Barthes, for instance, expand this concept using the term inter-text whereby the text can be presented within other texts that can be recognized by levels of intertextuality, sometimes as unconscious or automatic quotations that sometimes are not referenced (Charaudeau & Maingueneau, 2005). Since the inter-text lives the impossibility of not living outside of the chain of infinite text reproduction whereby everything can produce sense – books, television, cinema and so fourth, everything makes life's sense (Barthes, 1973). Or as Chandler says - texts always provide a context where other texts might be created or even interpreted (1994).

In 1982, **Gerard Genette proposed the term called transtextuality whereby he makes intertextuality a more exclusive term and transtextuality a more extended term** (Charaudeau & Maingueneau, 2005) He believes that the various forms of transtextuality are, at once, all aspects of textuality, hence why he did a conducted a very meticulous classification of the intertextual phenomena (Bueno, 202). **Within the transtextual relations can be found 5 types – intertextuality, paratextuality, metatextuality, architextuality and hypertextuality** (Charaudeau & Maingueneau, 2005; Chandlers, 1994; Bueno, 2002). To exemplify, here is a list of what each constitutes.

Intertextuality: quotation, allusion and plagiarism…

Paratextuality: Everything that surrounds the text, its paratext- such as its titles, its

headings, illustrations, and so fourth.

Metatextuality: it remits explicit or implicit the critical relation between commentary of one text on another text.

Architextuality: It is the most abstract relation of designation by the text itself or designation of a paratext as part of a genre or genres. Being just a brief mention. It depends on each single text.

Hypertextuality: It is the relation between a text and a preceding text whereby it is based on transformations, modifications, and elaborations or extensions which can include parody, spoof, sequel, translation and so on. **This category is the one that includes the most sub-categories.**

　　　　Hence why, below is a table whereby in a succinct way we describe the subcategories. Since in our analysis we will be based on Genette's categories of transtextuality.

Hypertextuality – Subcategories	
Parody	It is based on the Aristotle concept of parody. It is a change in the style of the text and in its language, causing a comic effect. It is to see the tragic in another perspective.
Travesty	In the 19 century it became synonym of parody. The travesty is a satirical transformation of the Text with a degrading function.
Pastiche	There are 2 types of pastiche: serious pastiche and satirical pastiche. The first one has the function of imitate a text style and make a critique. While, the second one has it is a playful imitation, a caricature. Both are focused on the imitation of the style of another text.
Pure Pastiche	Its function is to imitate a style without being satirical. It is purely based imitation, not on transformation of a text. It also opens space to an auto-imitation.
Heroic Comic	It is an epic parody whereby a noble style is applied, causing a comic effect in the text.
Anti-Novel	It is a complex hypertextual practice. It has some similarities with the parody. It breaks the stereotypes of the heroes of the noble

	novels. It normally conflates the fictional with the real context of a character, Since the characters live similar adventures as the noble heroes without having their characteristics.
Serious Transformation	It involves multiple procedures of transformation. Not only because it transfer/adapts a text to another linguistic system, such as the translation. It also includes any kind of textual elaboration that follow some rules. The serious transformation can be distinguish in two main groups: - With formal aspects; - With semantic aspects.

Table 4. – Genette's Hypertextuality subcategories. - Own creation based on Bueno (2002).

3.4 Interpretative Semiotics

One of the main authors of interpretative semiotics is Umberto Eco. In most of **Umberto Eco's works he tries to show the importance of the interpretation and also the reader that is the one who interprets the various types of texts**. For him the readers don't decode the texts that the authors code for them, instead he believes that authors normally provide something in their text but without the readers the meaning is not completely constructed (Scolari, 2009a). Thus, Eco is focused on the relation text- reader instead of being focused on the relation of author- text, the author perceived as god.

For this project is important to understand Eco´s perspective since it will be focused on UGC text, and this type of text has an author that is also a reader.

Eco was highly influenced by Roland Barthes. He has influenced Eco as well as other important authors such as Foucault, Lacan among others (dos Santos, 2007).

 Barthes (1977) in his text *"The Death of The Author"* criticizes the posture that the author received before and during the consolidation of the capitalism, a posture whereby the author has a central role in the meaning production. He also
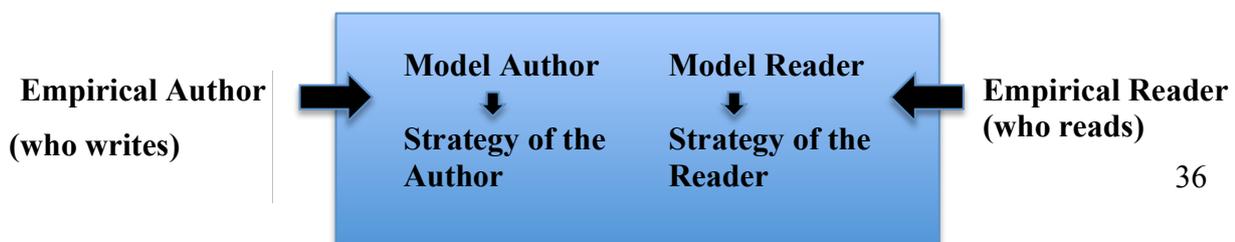
pointed out that the text is a consequence of multiple writings, quotations, and dialogues between cultures. To sum up, for him the text can be a multiplicity and the only place that this multiplicity can make sense is not with the author but with the reader.

As Barthes, Umberto Eco placed his attention on the reader when it concerned the sense and meaning of production. Therefore, Eco says that every text and narrative text have a model reader. So what exactly is a model reader? The model reader is a textual strategy that goes together with the model Author. They are not the people that read or create a text but the marks that are left within the text (Eco, 1981). For Eco, there exist 4 important components that constitute a text: the empirical author, the model author, the empirical reader and the model reader.

Both empirical author and reader are the people who write and read the text respectively. Whereas, the model reader, for instance, is a textual strategy is what the empirical author creates when he/she is writing a text. It includes capacities that are given to its content and the expressions used within the text. These capacities and expressions are then, expected to be comprehended by the readers; therefore the model reader is a textual strategy whereby the author tries to foresee and project the kind of empirical reader will read his/her creation (Eco, 1981).

Although, the empirical author cannot foresee completely the model reader that he/she will leave within this text, sometimes the author projects something that works but sometimes when the text is created the model reader can result different than he/she originally projected. Occasionally, there can be produced even more than one model reader.

The model author, for instance, is a textual strategy that can be understood as the marks that were left within a text and stimulate the empirical reader to create hypothesis about the author of the text (ibid, 1981). Being relatively easier to project than the model reader, since the text is already written and its enunciation is already created. Since, the model reader is just a projection that the empirical author tries to project in the text.

Empirical Author
(who writes)
→
Model Author
↓
Strategy of the Author
Model Reader
↓
Strategy of the Reader
←
Empirical Reader
(who reads)

Figure 3. – model reader

However, to project a model reader or to be able to comprehend a text it is necessary to have previous knowledge. This previous knowledge Eco has called Encyclopedia. For him, **the encyclopedia is everything that we have in our mind and memories that give to us the capabilities to understand and interpret different contexts.** So the empirical author, when picking the words to create a phrase or the way he starts a phrase to create a text, by opting for one style, he/she can select different types of model readers that have the same encyclopedia, or at least the empirical author can project a model reader (Eco, 1981).

In our research, we will identify the type of interpretations that the users have in relation to the UCG texts and also identify the motivations and process of creation of the members that create such texts. Understanding the model reader will help us to recognize whether or not the strategies of the members that created the text were satisfying or not.

However, it is important to know another important characteristic about the readers within the interpretative semiotics provided by Eco. These characteristics are that **sometimes the readers can interpret or overinterpret the text, which can lead them to what Peirce called 'unlimited semiosis** (Scolari, 2009a).

This infinite semiosis is a group of constructions – a metasemiotics, meaning that one sign leads/interpret another sign that creates/or has a sense and also a referent that leads to another sign and so fourth.

It is an *ad infinitum* process of signification and meaning production (Eco, 1981). However, **Eco points out that this unlimited semiosis doesn't mean that the process of interpretation of these signs doesn't have any criteria (Eco, 1996). Since, to interpret signs we all have our linguistic or code systems that leads us to a certain limit of interpretations.**

Eco distinguishes between a sane interpretation (interpretation) and a paranoiac interpretation (overinterpretation). For him, the first is based on the act of recognize a high level of relationship of analogy, contiguity and similarity with the

meaning of the text that he/she reads and while the second one is based on a minimal relation and the reader creates absurd hypothesis about the meaning of the text (Eco, 1992). For this reason, Eco considers that unlimited semiosis has a criteria.

Why is this important in this research? It is important because while studying the process of creation of UCG text and also the interpretations done by the members of the telenovela communities, we will be able to identify the types of interpretation they do and what kind of relations they established with the meaning of the UCG texts. In this sense, it is also important to mention that Eco distinguishes an open text and a closed text. **An open text is a text, which has open gaps and leads us to create different hypothesis about a narrative meaning and different types of readings**. A closed text normally projects a limited amount of interpretation and readings. However, it doesn't mean that sometimes even a closed text can't be open (Eco, 1981). Within a text we find the result of a manipulation of the possibilities of a system, rather than being a completely open text (ibid, 1996).

3.5 Co-viewing 1.0

The term co-viewing has emerged during a period of the media, which was centered on a top down model whereby the audience could not produce content just watch what they produced. Therefore we call it co-viewing 1.0, thus making an intertextuality similar to what O'Reilly has called **Web 1.0 since the Web at this stage was basically a top-down model and users could just read without doing any creation** (O'Reilly, 2005).

The term has developed since the beginning of Sesame Street. In 1970, Ball et al developed the first Report about Sesame Street on the Children´s Television Workshop. The results have led to the conclusion that children who watched Sesame Street together with their mothers, while discussing the show, increase their capacity of learning (Ball, 1970).

Later the Children's Television Workshop was founded and a lot of research in this field was developed, being more than 30 years of research. Researchers within

and outside of the Children's Television Workshop (CTW- currently named Sesame Workshop) studied, among other issue, the roles that parents and others in the household can play in enhancing the viewing experiences of preschoolers (Takenuchi & Stevens, 2011). They discovered that parents co-viewing with their children make the latter learn more about the program that they are engaging with.

Co-viewing is a term well known in the studies of psychology, normally, as it was mentioned above, used to refer when a child engages with TV together with a parent or a person who is taking care of him/her. Many co-viewing studies are more commonly focused on television and its capacity to enhance a kid's learning, since until some years ago TV was one of the main media that the population used as entertainment and also to acquire knowledge or a way for the parents to engage with children and teenagers (Austin et. al, 1990; Dorr& Doubleday, 1989; Rice et, 1990; Paavonen et al., 2009; Padilla et al., 2012; Warren, 2003; among others.). Although other studies were focused on learning but also parental or adult control on children's television viewing as the study of Valkenburg et al. (1999).

Most of the studies that were developed about co-viewing were done within the context of family viewing. Valkenburg et al. have developed a research where they did a very extent literature review about co-viewing and other types of parental control of a kid's viewing and also have developed a survey in Netherlands. In this study they have defined co–viewing as the "occasions when adults and children watch television together, sharing the viewing experience, but not engaging in any discussions about the program."(Valkenburg et al., 1999: 54)

However, other studies were developed with the aim of understanding how viewing was configured inside the households, since, later on, TV started to spread around all the rooms of the house. McDonald (1986) had defined **co-viewing as a peer phenomenon** in one of his studies, whereby he had examined the viewing configurations and factors predicting television viewing and his results have suggested that peer co-viewing was the most common pattern.

Another study tried to understand how the social context could affect this condition of co-viewing and also the structure of families and how it changes during the adolescence and the youth (Sang, Schmitz & Tasche, 1992 and 1993). Another

tried to understand how this co-viewing is affected by partners with different backgrounds because of the period of television literacy (Hendriks Vettehen et al., 2012).

Haefner and Wartella (1987) have studied the effects of sibling co-viewing while watching television, which characterizes another type of co-viewing, whereby they found that co-viewing with older siblings can influence the way the children evaluate the characters of a plot, and it is normally happening through comments and laughter.

Takenuchi and Stevens (2011) in their study say that **any medium has its social side.** Therefore television is a social medium, since it can generate forms of social engagement that are clearly visible in the medium itself because they happen in the room and normally are ephemeral.

This social characteristic of television can be seen in one of the books of James Lull (1990), whereby he creates a theoretical perspective to analyze a family's viewing rituals. He brings back the idea of Marshal McLuhan of media being extensions of man. However, he adapts it in another direction - while for Mcluhan the media is the actual extensions of humans' senses because of their technological capabilities, **Lull is focused on acts of viewing. In this acts of viewing he interprets televisions views as extensions of audience member's basics behavioral and mental orientations**. Therefore he developed a theoretical perspective to analyze those **extensions of viewing on three levels: the culture, the home and the person.** Within these three levels, Lull considers not only how the audience uses the TV to respond to their individual interests and family, but also considers the ways in which television interacts with everyday practices and broader social and cultural values- this means that the social uses of television interact on the one hand with patterns of interaction within the family circle, and on the other hand with wider societal norms.

The television for decades was the main medium in the media diet until the different kind of devices started to be inside the market as video games and computers. However, a lot of games had their origin in previous classical media as cinema and television and vice-versa.

Other important point about this Triad discussed by Lull is that society has

changed its structure with the booming of ICT, which consequently changed the person, the family and the culture. Creating a new way of consuming television at the level of dynamics of choice, at the level of models of usage, conditions and visions styles (Fanchi, 2001).

3.6 Co-viewing 2.0

The term **co-viewing 2.0** is a remix since the new characteristics of the term that are described below are an outcome of the 2.0 environment that has emerged and developed since the Web and new media have allowed the user's participation and creation.

New media have brought back what Toffler has called **'prosumer' – a person who consumes what him/herself produces** (1980). Before the Industrial Revolution we used to produce what we consume and the market was almost based on exchange. However, with the First Industrial Revolution those 2 roles have gotten separated and we've became just consumers, consequently in the era of broadcast we were indeed mere consumers as technology was expensive and just few people could afford to learn about it. So our act of **co-viewing was just based on a model of top-down technologies and it was only possible through a physical presence**, this process of learning was mediated just via TV or by the cinema. Since it was done in a short period it was not possible to be spread out of a room – as Takenuchi and Stevens say - it was/is ephemeral (2011).

Recently, **with the web 2.0** (O'Reilly, 2005), **we are able to share experiences and knowledge with others – with our peers.** The process of watching television and co-viewing were further facilitated by the increasing popularity of computer-mediated communication technologies, in particular with the usage of the so-called social media or **social network websites** which were, most probably, the missing stimulus for a shift in viewing habits as the audience is now exposed by the emerging **digital backchannels** – which facilitates the communication between viewers of TV broadcasting (Doughty et al., 2011).

Those so-called **backchannels or second screens can remit a way of learning collectively.** When it concerns learning and the production of knowledge, it

is important to talk about **Lévy**, who **understands that every activity, every act of communication, and every human relationship involves learning**. Therefore he has created the idea of **'Collective Intelligence'**, **an intelligence that is distributed everywhere and created by all humans and renewed all the time, since nobody knows everything, it should be done together (**Levy, 1956). His ideas, together with McLuhan (technologies as human's extensions -1969) are making sense more than ever before because we are now using new technologies as tablets, smartphone, computers, the Web 2.0 as a whole to exchange and also create knowledge together.

The idea of collective intelligence can be linked with a new way of co-viewing or as claimed by Steven and Penuel (2010) – a **joint media engagement**. They said that it refers to spontaneous and designed experiences of people using media together. JME **can happen anywhere at any time whenever there are multiple people interacting together with media**. Modes of JME **include viewing, playing, searching, reading, contributing, and creating, with either digital or traditional media.** JME can support learning by providing resources for making sense and making meaning in a particular situation, as well as for future situations" (Takenuchi & Stevens, 2011:9).

Having in mind this definition of new co-viewing or what we may call *'co-viewing 2.0'* (since it is a way of sharing viewing experiences in the era of multiple screens and it is possible to occur anywhere and everywhere) we can also look at some studies that were done in this field. Haridakis and Hanson (2009) have developed a study about co-viewing on You Tube and the results of their study have suggested that co-viewing is a means of sharing content with others; which re-affirms the ideas previously mentioned by Lull (1980) about the social uses of television. Nevertheless, in this study the You Tube is a way of enhancing the during-viewing interaction and post-viewing social activities. Since on You Tube it is possible to watch and share content. Moreover, those social interactions and co-viewing on YouTube are "[...] a way of sharing online activities with family and friends with whom they have existing social ties."(Haridakis & Hanson, 2009:330). Consequently those ideas of social ties are directly linked one more time with the ideas of Lévy and also with what Bruns has called **'produsage' – a term that "[...] highlights that within communities, which engage in the collaborative creation and extension of**

information and knowledge [...] within a wider context of new emerging concepts for describing the social, technological, and economic environment of user-led content creation…" (Bruns, 2008, p.2). Or what is more commonly called **'User-Generated Content' – when regular people voluntary contribute with data creation, information and media creation on the Web** *(Krumm et al., 2008).*

Nonetheless, the most recent studies were not just focused on the web or Social Networks, despite the studies related to second screen or backchannels (Doughty et al, 2011; ibid, 2012; Finger & de Souza, 2012; Canatta, 2014). Some studies, with the booming of the digital TV, were developed about the social TV – systems used to support the construction of virtual communities on TV, similar to the Web (Mantzari et.al, 2008).

Oehlberg et al (2006) have developed a research in order to develop a system for co-viewing (based on an experiment), since more and more the pressures of our daily lives' routine make joint television viewing difficult to happen. They have envisioned a prototype of a Social TV, which would have audio-video equipment and also allow for geographically – distributed viewers to communicate with each other using an open audio channel. They've believed that the social TV would facilitate distributed, sociable television viewing. Lee et al. (2010) have developed an experiment with an interactive narrative based on a controller where people could make decisions that would impact an entire group's experience of viewing. They were based on the assumption that interactive viewing was imagined to be a cross between passively watching television on the sofa and continuously interacting with a game and also by the idea that television viewing often happens in a group setting. They did this experiment with students from a university – therefore, placing the idea that co-viewing can be applied to any age.

However, the traditional social TV interactive television settings used to consider the remote control as the main entry point in a co-view or interact, which most of the time imposes a number of restrictions on how people can in fact socialize (Cesar & Chorianopoulos, 2008).

Just a remote control is not enough within the context that we are living, of course, the remote control still being part of our lives. Nonetheless, the way we can

use it can be different, since media are converging and **we are living in a hybrid media ecology** (Jenkins & Deuze, 2008) – **media tend to adopt or simulate the narratives and grammar from other media** (Scolari, 2009). Since, we have different devices with multi-functionalities - a smartphone is also a TV, a radio, a computer, a book as well as a tablet or a computer.

According to Henry Jenkins, this refers to the **'media convergence', which is more than a simple technological shift. Convergence alerts the relationship between existing technologies, industries, markets, genres, and audiences** (2006). These changes, as was mentioned before, put the audience in democratized position – the usage of media to share information and learn more about the world from a wider perspective (Jenkins & Deuze, 2008). This wider perspective is that the Web and the mobile applications as Whatsapp, Viber and so on, made the possibility to break space, time and boundaries. Consequently those losses have shaped the new way of co-viewing, in an era that the generation grew and is growing educated within an environment that everything can be made in a paradoxical way, together but far, alone but in company with each other. We can have peers on Facebook, on Twitter, on Whatsapp groups, on Google Plus, on Torrent applications; sometimes we know them sometimes we don't.

However, in most of the previous media channels mentioned, we can have a space whereby we can share our interests, i.e. Facebook groups. Many of those groups are created with the intension to share common goals or interests, television shows are one of the reason that people gather together, as peers to talk about the plot, learn more and enhance their experience. Consequently, it is inevitable not to revise McDonald, who, in 1986, could define Co-viewing as a peer-to-peer phenomenon. Proving as the Lavoisier conservation of mass law, that "nothing is created, nothing is lost, and everything is transformed."

3.7 Evolution of Co-viewing

Following the same logic, the co-viewing concept that has emerged in a 1.0 environment is now being transformed together with the environment 2.0. Thus,

below a simple table is presented with some definitions; just few are presented, as the literature of co-viewing is really vast due to the period of time of its existence.

It is important to mention that in its beginning some authors used to write it altogether - Coviewing. In our table we opted to write the term as it is being more used recently – Co-viewing.

Year	Reference	Definition
1970	(Ball, 1970)	**Origin of Co-viewing** – It was when children who watched Sesame Street with their mothers and also talked about the show learned more than other children that watched alone.
1985	(Hopkins, Mullis, 1985)	Co-viewing is when parents and their children have some qualitative interaction while there are watching Television. Since it is an activity that is mutually pleasurable. Though, the co-viewing or Joint Television viewing requires from the parents a few planning or input.
1986	(McDonald, 1986)	Co-viewing is considered a peer phenomenon.
1987	(Haefner, Wartella 1987)	Co-viewing normally happens between relatives.

1990	(DeFelix, Johnson, & Schick 1990)	Co-viewing is a shared act of television co-viewing contexts between adult and child. The adults are mediators and important facilitators of the child's learning.
1992	(Sang, Schmitz, & Tasche, 1992)	Co-viewing happens within the family and it is generally presumed that parents watch television together with their child
1999	(Valkenburg et al. 1999).	Co-viewing normally occurs in occasions when adults and children watch television together, sharing the viewing experience. However, they not engage in any discussions about the program.
2009	(Haridakis, Hanson 2009)	Co-viewing is a way of sharing content with others.
2010	(Lee, Heeter, & LaRose, 2010)	Co-viewing is when the act of Television viewing occurs often in a group setting.
2010	(Stevens, Penuel, (2010 In Takenuchi, Stevens, 2011: 9)	"Joint Media Engagement refers to spontaneous and designed experiences of people using media together. JME can happen anywhere at any time when there are multiple people interacting together with media. Modes of JME include viewing, playing, searching, reading, contributing, and creating, with either digital or traditional media. JME can support learning by providing resources for making sense and making meaning in a particular situation, as well as for future situations"

2011	(Doughty, Rowland, & Lawson 2011)	Co-viewing is considered a shared viewing experience. That was facilitated by the rise in popularity of computer mediated communication technologies. Mainly the social media and backchannels.
2012	(Padilla-Walker et al. 2012)	Co-viewing are situations where parents watch television or play video games with their kids
2012	(Doughty, Rowland, & Lawson, 2012)	The co-viewing activity is a second screen whereby the TV broadcast content is discussed. Within the discussion subjects about the actors, the participants and narratives are discussed, commented on or spoken to. Normally by social networks with connected viewers that are using a range of social network platforms or/and technologies
2012	(Finger, de Souza, 2012)	Co-viewing is to watch television together with other people, even though their presence is merely virtual.
2013	(Claxton, Ponto, 2013)	Co-viewing is viewing a television program alongside an adult.

Table 5. - Co-viewing evolution - own elaboration

3.8 Co-viewing within this research

Once doing this review of the concept of co-viewing, and observing the changes that the Information and Communication Technologies have produced in the society, we opt by a definition about what we consider by co-viewing. **We consider that co- viewing 2.0 is an act of sharing and learning together. To learn, in this case, we understand that it is not mandatory to be kids for this to happen,**

because the capacity of learning together with another person can happen at any age as we can see in previous mentioned book of Levy (1956).

Co-viewing, for instance, we consider is the experience to watch together some audiovisual content being this act a normal experience or TS experience. Whereby this act of co-viewing happens because people can engage together and discuss about contents within any available media. **Co-viewing 2.0 means to share this experience of watching with peers that are geographically or at least virtually together, though never alone. It can happen by having conversations, chatting, viewing, playing, creating and sharing new and different content related to a main text e.g. a movie, a soap opera, a TV series, a video game etc…**

4. Methodology

Considering methods applied in researches on social communication through the Internet, this research will be conducted by using 2 different qualitative methods that seems appropriate to this type of research.

In order to carry out effective the research we consider necessary to follow and develop two methods that can afford our 2 research objectives. Since, **our first objective has as an object of analysis texts, we will be based on semiotics to develop our analysis.** To fill our second objective **we will be based on Online Ethnography, since it is a method where we can apply different approaches such as participant observation and semi- structured interviews.**

4.1 Sample

It was decided to study a telenovela that was not aired yet because one of the main characteristics of an SNS online community is to be ephemeral. Vassalo de Lopes (2012) pointed out in one of her studies about telenovelas and trasmedia reception that **those telenovela online communities have the following life cycle:**

1. Online communities are created to discuss the plot when the telenovela start to be aired and the users arrive gradually.

2. The telenovela is being aired for a while and the users dive into the plot. It is a period that many users join the communities.

3. It is the end of the telenovela. It has a climax whereby a lot of texts and discussions are produced. However, the telenovela is extinguished and the users do a migration process whereby they go to a new online community, which discusses the new prime-time telenovela. At this moment the posts are stopped.

As we want to recognize intertextuality in-between the canon, the fandom and the user-generated content and also recognize the motivations of them members of the communities and identify the strategies of the process in which these create and interpret what is behind the UGC text we find necessary to analyze online communities that are active and not just exist but are inactive. Therefore, the definition of the sample for our semiotic analysis and our ethnographic study will be implemented only when we have the confirmation of the dates of release of the telenovela and notice the existence of such communities.

Nonetheless, the telenovela that will be the guide to find our universe and sample of study is the **prime-time telenovela of TV Globo** that starts at 9pm as **this telenovela covers almost every type of audience and the plots addresses social issues that are part of the public and private Brazilian agenda.**

The social network website that we consider for this work is Facebook, because it is one of the SNS with most users in Brazil (Vassalo de Lopes, 2012)but Twitter and other SNS are not discarded.

4.2 Data Collection

The data collection will be done during the airing of the telenovela. The duration of the telenova has an average of 180 episodes - around 6 months (Vassalo de Lopes, 2007; Ferreira & Santana 2013). Both the material for the semiotic and ethnographic analysis will be collected during the airing of the telenovela. As we mention in the schedule of the research later on, both are intercalated.

Also the **time, which we will** be concentrated to **do the data collection**, **will be between 6pm and 12 pm, since users normally have a more intense dynamics**

on the telenovela online communities during this period of the day (Vassalo de Lopes, 2012).

The materials/data will be collected doing screen shots and also saving the files in a readable format. In case of text files, they will be saved in Word files, in case of being a video – in a video format as .mov, and picture as .jpg. All theses material will be collected in the communities of the telenovela and storage in a computer with operational system Mac OS X. A copy will be saved on an external hard drive. Also during the interviews a word file will be done and, if possible and allowed by the interviewed, the interviews will be recorded.

In case something unexpected happens and also if it is necessary the information will be retrieved, since it is possible to be done within SNS online communities.

4.3 Semiotic Analysis

Our semiotic analysis will be based on the content previously described in the points 3.1, 3.2, 3.3 and 3.4 Theoretical Framework. However we have developed tables that are explained further below under point 5.5 Materials, that together with the theoretical framework will help us to do the data collection and data analysis, allowing us to answer our research questions and complete our objectives.

4.4 Online Ethnography

It is important to mention that online ethnography can be called with different names such as netnography, virtual netnography and so forth. In our case we considered all of the names synonyms and we will be using them with the same purpose, a method that is useful to understand communities that we will study and that are online – more specific in SNS.

Why we will apply this method? It is very simple, as Kozinets highlights, Netnography or etnography on the Internet is a new methodology that adapts ethnographic research techniques to study the cultures and communities that are emerging through computer- mediated communications. Kozinets (2002) also says

that netnography is appropriate for the study of online communities and other types of communities that manifest significant social interactions online (2010) - which completely fits with our object of study.

It is significant to notice that netnography exists for 18 years (Konizets, 2013) and there are significant numbers of studies whereby this method was applied despite being quite a new methodology (Ferreira & Arruda Filho, 2012; Xun & Reynolds 2010; Garland, 2009; Montardo & Passarino, 2006; among many others).

With the advent of the Internet the use and application of research methodologies that allow for the understanding of the social phenomena online, have became important. However, the application of existing research methodologies, mainly as qualitative ethnography, cannot be performed automatically without adjustments and analysis of the possibilities and limits of such adaptation for research conducted on the Web (Montardo & Passarino, 2006).

Online ethnography, as traditional ethnography, is a description of a social organization and its activities, its symbolical and material resources as well as its interpretative practices that characterize a particular group of people (Duranti, 2000).

Nevertheless, it is important to have in mind that **virtual ethnography is not a mere adaptation of an old method to a new field of study, the textual aspect previously mentioned is just another part of the object of study that works as an enabler of social action** (Ardèvol et al., 2003). The 2.0 technologies are also social and the object of study of online ethnography is a techno-hybridization that goes beyond the text and beyond a purely sociological perspective (ibid, 2003). **Netnography presents to us an opportunity to understand what is in the text and behind the text.**

The equilibrium in an ethnographic research being online or not is to comprehend different points of view, sometimes points of view that are complementary and sometimes contradictory. It is also important to speak the same language of the group of study (ibid, 2000). In the case of this research, the **person who will conduct it speaks the main language** that will be used within the communities – Portuguese, since the researcher is from the same country that the

telenovela is produced.

However, it doesn't mean that the group will be homogenous, since the telenovela from Rede Globo is exported to many countries of Latin America, Portugual between other countries. In addition the audience that watches the telenovela from 9pm has different ages, social class, genres and other different characteristics. Therefore, ethnography is a good method, since for ethnographers it is interesting to understand social practices regardless of homogeneous or heterogeneous groups.

In addition, the objectives covered by the ethnography as well as the online ethnography are:

- To understand what the people do in their daily life, what kind of activities they do, with whom they do, how they organize themselves, for what and to whom.
- To know what those people produce and what kind of resources they use to produce it
- To be aware who controls what is produced
- To be conscious about what this group of people know, think and feel
- To get to know how this people communicate with other members of the group
- To identify how the decisions are made within this community
- To detect what is the work division etc…(ibid, 2000).

All those subjects that ethnographic study does cannot be separated from what Verón (1996) has defined as social semiosis. His hypotheses are that every sense and meaning production are social and no one can describe a signification process without explaining the process in which this meaning was produced (Veron, 1996) and every social phenomena within all of its dimensions is a process of meaning and sense production, thus can be found in any of type of analysis, including semiotics (ibid, 1996). Hence, combining online ethnography with semiotics analysis should be an advantage for this research.

Another advantage of using online rather than traditional ethnography is that this method can be driven faster than ethnography and is also less costly. It

has a vast textual and written material, it is less subjective to the extent that and it is possible to have records of various kinds of materials (Kozinets, 2002).

This vast textual material that is within the Internet environment is normally hypertexts that don't challenge the existing style of representations, although they allow for the embodying expansions with previous established textual forms (Pink, 2007). **Normally hypertexts and hypermedia are similar to traditional ones, but they have the capacity of transgression since they allow users to move in-between files by hyperlinks and the links also have meaning themselves**. They have meaning and lead to other meanings, since the users, when clicking on hyperlinks, which are iconic, or symbols representations, move from one part in a text to another one to another text and another point (ibid, 2007), remitting the previously mentioned ideas of unlimited semiosis and also social semiosis.

This amount of textual material has some disadvantages when doing an online ethnography because it has an immense concentration on textual language, which can quickly be overcome due to new synchronous and asynchronous communication tools available on the web (Montardo & Passarino, 2006). Therefore in this future research a timeframe and a sample will be setup to avoid this overcome of information

However, ethnography online is also a good method to understand fans/users behaviors within social network websites, since it provides data that are detailed and occur naturally, as the users are there spontaneously.

Like ethnography, ethnography online is a descriptive, non-obtrusive method. It is a multi-method as it can be combined with other types of analysis to achieve better results, and also can be adapted depending on the necessity of the researcher - in our case we will combine with a semiotic analysis. Moreover, Pujik notes that within many cases the information on Internet, as we've stated above, is text based, which has the advantage that it is possible to be retrieved later (Puijk in Paterson, 2008).

Data collection is one of the key-points within the netnography process. It is necessary to have ethics, as there are many discussions whether the Internet is a public or a private space. Therefore, **the groups to be analyzed will be aware of the researcher presence as well as that their identities will be protected, in order to**

generate credibility and an ethical investigation.

Nevertheless, to do this process of collecting data, it is really important to set a timeframe as we state before and take into consideration the number of the sample members. Also it is important to do a coding process. After codifying the information it is also necessary to make reflections about the data and also, try to abstract patterns and make comparisons in order to see the main similarities among the content within the communities. **Thus, a diary with observations will be created**.

Also, when coming back to the field is really necessary so we are able to check and refine the data. Consequently it is important to be prepared to improve the understanding about the data already collected and also be more aware about the next collection (Kozinets, 2010), therefore **everyday after collecting data a checking will be done.** Since this process of analysis most of the time goes altogether with the moment of collection (ibid, 2010). Above all, as it was mentioned before, it is important to have ethics while participating and collecting data, let the groups know the researcher presence is fundamental. Let the users know that the personal data and privacy are kept in secret during the analysis and also in the moment of publication of the research.

Moreover, to gather this data, as in the traditional ethnography, it is possible to apply other methods such as surveys, interviews, diaries etc…that are part of an ethnographic study. **In our case we will apply both participant observation and semi-structured interviews.**

4.4.1 Participant Observation

Participant observation is one of the most common ethnographic methods to collect data (Saville-Troike, 1989). Malinowski was the one responsible for this type of work in the field. Since 1920 it is one of the main methods used within ethnographic research (ibid, 1989).

Participant observation can be defined as a research setting when the observer and the observed are in a situation whereby the process of getting data happens in the natural environment of a community (Bittencourt, 2013). **In participant observation we have the opportunity to see altogether the object of**

study within its context. This method is also one of the most natural ones, since humans are born with the capacity of doing observation (ibid, 2013).

Nonetheless, to be able to do a successful participant observation it is necessary to try to be open-minded and leave one's beliefs and own cultural background behind and try to listen to others with a cultural relativism (Saville-Troike, 1989) and empathy. Also it is necessary to acquire knowledge about the costumes and cultural context of the other people that will be studied (ibid, 1989). It helps the research not to create bias. In addition, it helps people that are studied to perceive the researcher as a trustful person, who they are able to trust (Martínez Miguélez, 2009).

This method also allows the researcher to get to know deeply the group and the different situations, consequently generating questions that without being present in such context would be impossible to formulate (Duranti, 2000).

In terms of data collection within participant observation, Taylor and Bogdan (1990) defined it as a process that involves social interaction between the researcher and the informants in the middle. More specifically, it attempts to capture the social and cultural reality of a society or social group by including the researcher in the group under study (Maestre, 1990).

Normally in the traditional participant observation it happens face-to-face (ibid, 2013). **However**, **in our case it will be done online**. Within the online environment, as in chats and SNS, it is possible to save the conversations and activities in a literal way **(**Ardèvol et al., 2003). **It** means that it **is possible to collect more objective information, since it happens via textual interaction via technical mediation, not having a distance or apparent transformation between behavior and its registration, as both are made by these textual interactions** (ibid, 2003).

In terms of participant observation, we will rely on it to build a more accurate way of context: according to Ameijeiras (2006), participant observation is what would be the key of the fieldwork that will lead to the ethnographic product. **This technique, in addition to the inclusion in the field embraces different forms of interaction and types of interview.**

The semi-structured interview is good tool for the participant observation; according to Miguélez (2009) it takes the form of an informal dialogue. This informal conversation is essential to our research, since we will be able to understand and know better the members of the telenovela online communities and its process of creation and interpretation of their text.

4.4.2. Semi-Structured Interviews

As it was mentioned in the previous section, the semi-structured interviews will be an important part of our research.

In its traditional way, the semi-structured interviews are done face-to face. Normally they adopt the shape of colloquial conversation. The relevance of the dialogue as method to acquire knowledge is based on its essence and quality of the process of doing these interviews: as far as the interaction between the research and the interviewed get deeper, the researcher gets to know better who he/she is interviewing. Consequently, the researcher is able to conduct the interview and make the interviewed comfortable to speak. This collaborative relation contributes to avoid formalities, exaggerations, and allow the researcher to explore, recognize and accept the unconscious experiences of the interviewed person (Martínez Miguélez, 2009).

To be able to do a good semi-structured interview it is necessary to make the previous participant observation whereby it will help to better elaborate the script that will be followed in a flexible way, since the line of thoughts can change during the interview and the interaction between researcher and interviewed (Ardèvol et al., 2003). Therefore, **in this specific research we have a draft of the script of our semi-structured interviews that will be reviewed when the telenovela starts to be aired** as for now we don't know exactly what kind of issues will be represented and how it will affect the members of the community, in order to have a better script.

It is important to have in mind that **our object of study is online, therefore those interviews will be done via SNS chats or via Skype – having in mind that**

SNS as Facebook allow videoconferences or voice calls. It will not be the first research that implies this method online instead of face-to-face. Ardèvol et al. (2003) have done an ethnographic study using chat rooms as well as in-person interviews and a recent research was developed using Skype as a fundamental tool (Hanna, 2012).

Chat-rooms can be considered a closest tool to substitute the face-to-face experience due to the synchronous nature of real-time interaction. However, a software like Skype is a more advanced medium to create the most feasible alternative to face-to-face interviews (Hanna, 2012). In our case, any of these possibilities will not be discarded.

Although, **by using technologies such as Skype, it is easy to record both the visual and audio interaction of the interview, since it is possible to download an application that does it** (ibid, 2012).

Of course, Skype as any other videoconference software depends on how technologies work and if they work well. Sometimes these softwares can have some bugs and this creates problems for the researcher – problems such as having to interrupt the interview or even having to do it hours or days later (ibid, 2012).

Nevertheless, doing semi-structured interviews on the Internet can help in cost reduction and also help both interviewer and interviewed to feel more comfortable, since they are not imposed to be in each other's personal space (ibid, 2012).

4.5 Materials

In order to make the data more clear to do the analysis two tables and two scripts for the semi-structured interviews were developed.

The tables that are below will contain the date of the post, the community where it was taken as well the name of the user and other specific information. However some information as the name of the member of the community will not be revealed when the research is concluded in order to do an ethical research.

Table of Analysis of Textual Relation - Canon/Fandom and UCG - Brazilian Telenovela							
Date	Community	User/ Member	Post Title	Type of Text	Textual Relation	Type of Textual Relation	Obs.
					Yes	Intertextualiy ( )	
					Canon ( )	Subtype:	
					Fandom( )	Paratextuality ( )	
					UGC ( )	Subtype:	
						Metatextuality ( )	
					No	Subype:	
						Architextuality( )	
						Subtype:	
						Hipertextuality( )	
						Subtype:	

Table 6. - Table of Analysis of Textual Relation - Canon/Fandom/UCG. – own elaboration

This table will allow us to identify whether or not there is intertextuality between the fandom, canon and UGC. Also together with the definitions of the categories and subcategories of Genette's tranxtextuality we will be able to classify the type of textual relation that is being created, which allows us to see the trends between fandom, canon and UGC text. We also will be able to see whether this textual relation is transmedia. In addition we will be able to identify whether it is an extension of a fanfiction, being fanfiction of a fanfiction.

Table of analysis of UGC rhetoric strategies									
Date	Community	User	Post Title	Type of Text	Rhetoric Strategy	Format	Type of Transmedia Strategy	Type of Model Reader	Obs.
					Addition ( )				
					Omission ( )				
					Transposition ( )				
					Permutation ( )				

Table 7. – analysis of UGC rhetoric strategies – own elaboration

This table will serve as a guide to see the type of content produced by the members of the communities and their rhetoric strategy. It also will help us to identify the context that the characters and scenarios put in these UGC texts. We will be able to recognize what type of model reader the author of the post tried to leave as a textual strategy, consequently being useful as a basis to create and improve the script of semi-structured interviews that will be done within the online ethnography.

Script - semi-structures interviews– authors of UGC
1. Can you describe how do you create these images/videos/texts/songs?
2. Where do you get inspiration to create it?
3. What kind of media product do you consume?
4.These media products that you consume leave some marks within your work?
5. Can you describe your relation with other members of the community?
6. What is this relation during the time you are watching the telenovela?
7. If the members of the community also inspire you while doing your work can you describe how?
8. How people that are offline inspire you?

9. When you create these texts/images/videos/songs are you thinking of a specific type of member of the community?
10. What is the reaction of the other members of the community when you publish your work? Is it the way you expected?

Table 8. – Script of semi-structured interviews- authors

This script will be checked again when the telenovela starts to be aired. This will be done in order to see whether we can add some questions that have a link between the telenovela and the process of creation of these fans.

It also will serve as a guide to identify the motivations and the process of creation of the members who mostly create text within the telenovela communities. We will be able to recognize if the members create these texts individually or in a group setting and be aware about how they project the way the other member will read and whether they succeed.

Therefore, helping to respond the research questions.

Script -semi-structures interviews — readers of UGC
1. Can you describe your reaction when reading the creations of other members of the community?
2. How do you see yourself within these users creation? Is there a space for you to present your own ideas and perceptions?
3. What do you think that the author of theses posts had planed while creating it?
4. When you read the posts of other users do you make any analogy with something else?
5. Do other user's posts have importance in the way you interpret the characters and the plot of the telenovela? How?
6. Can you describe your relationship with other members of the community?
7. What is this relation during the time you are watching the telenovela?
8. What is the reaction of the other members of the community when you comment on the others' posts?

Table 9. – Script of semi-structured interviews - readers

This script as well as the previous script will be checked when the telenovela is being released. It will serve as guide to identify the point of view of the members that highly participate within the communities of the telenovelas but don't create content. We will be able to recognize how they interpret the characters and the telenovela while they read the UGC texts. Also we will be able to recognize the way they accept these text productions.

By comparing both (author and reader) answers we will be able to make a contrast of the points-of-view. This should enhance our research analysis since the answers to our research questions will be based on multiple points of view. Hence, the investigation will be more consistent.

5. Doctoral Thesis Proposal Schedule

In order to be able to do the thesis using a Compendium of Publications, the process of the Universitat Pompeu Fabra will be followed whereby a letter to the Doctoral Academic Committee will be submitted to inform the wish of doing the thesis using a compendium of publications. When this submission is approved and the research starts to be developed the articles will be written according to the development of the research. The articles will be sent to academic peer-reviewed journals with impact index. The aim until the middle of 2016 is to submit at least 4 articles and a maximum of 5 articles accepted in those peer-reviewed journals and deliver the report of the thesis by August 2016.

It is important to mention that below is a table with the Schedule from 2014 until 2016 and it can suffer changes and a reschedule can be done. This is due to the fact that sometimes the Telenovelas of Rede Globo are extended with some months or shortened and also because the beginning of the study will depend on the exact data that the telenovela will start to be aired on – something that will be confirmed by the beginning of 2015.

Doctoral Thesis - Proposal Schedule 2014- 2016		
Tasks	**Starting**	**Ending**
Revision of the Doctoral Project- Master Thesis	Sep-14	Oct-14
Revision of the Literature Review	Oct-14	Oct-14
Revision of the Methodology	Oct-14	Oct-14
Writing a State of the Art article	Nov-14	Nov-14
Sending the article to indexed journals	Dec-14	Dec-14
Confirmation of the data of starring of the next Brazilian telenovela	Dec-14	Jan-15
Selection of sample and the first 2 weeks of data collection	Jan-15	Jan-15
Collecting Data - storage of UGC and Fan creations	Feb-15	Feb-15
Collecting Data- Recording of the canon text	Feb-14	Feb-14
Collecting Data - Interviews, Observation and Diary Notes - 2 weeks	Feb-15	Mar-15
Data Analysis 1- Textual Analysis	Mar-15	Mar-15
Data Analysis 2- Online Ethnography Analysis	Apr-15	Apr-15
Selection of the second 2 weeks of data collection	Apr-15	Apr-15

Collecting Data 2 - storage of UGC and Fan creations texts	May-15	May-15
Collecting Data2 - Recording of the canon text	May-15	May-15
Collecting Data2 - Interviews, Observation and Diary Notes - 2 weeks	Jun-15	Jun-15
Selection of the last 2 weeks of data collection	Jun-15	Jun-15
Data Analysis 2 - Online Ethnography Analysis	Jun-15	Jul-15
Data Analysis 2- Textual Analysis	Jul-15	Jul-15
Collecting Data 3- storage of UGC and Fan creations texts	Jul-15	Jul-15
Collecting Data 3 - Recording of the canon text	Jul-15	Jul-15
Collecting Data3 - Interviews, Observation and Diary Notes - 2 weeks	Jul-15	Aug-15
Reviewing the Methodological Process of Collecting Data	Sep-15	Oct-15
Writing a Methodological Article	Oct-15	Nov-15
Sending the article to indexed journals	Nov-15	Dec-15
Final Data Analysis - Textual Analysis	Jan-16	Jan-16
Writing an article about the Semiotic analysis Results	Feb-16	Feb-16
Sending the article to indexed journals	Mar-16	Mar-16
Final Data Analysis - Online Ethnography	Apr-16	Apr-16

Writing an article about the Semiotic analysis Results	May-16	May-16
Sending the article to indexed journals	May-16	Jun-16
Writing an article with the Complete Study and results	May-16	Jun-16
Writing the writing Report of the Thesis by unifying and justifying the published research	Jun-16	Aug-16
Sending the article to indexed journals	Jun-16	Aug-16
Delivering The Thesis Report	Aug-16	Aug-16
Defense of The Doctoral Research	Aug-16	Sep-16

Table 10. – Doctoral thesis proposal schedule

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