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New Strategies and
User-Generated Content
in the Public Service Media News
# in the Digital World
- The Portuguese Case

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I do not fear the end of the world,

just the absence of network!

To my parents,
Beto,
My daughters,
Friends who pushed me,

and

Nina

ACKNOWLEDGMENTS

ABSTRACT

The smartphone - mobile broadband - social media mix created the perfect context for the explosion of so-called user-generated content, usually referred to by the acronym UGC. They are the archetype of self-media, the capacity for production and publication of each citizen. It is not surprising, therefore, that they use this ability profusely to assume themselves as citizen-reporters. However, with this intention or the intention of only sharing experiences, the UGC became a new source for television journalism because it guarantees videos and photos of virtually everything that occurs today in the world. Furthermore, this phenomenon simultaneously generates instant gratification for journalists and constitutes a challenge to the news making process because it unconsciously imposes new routines that position journalists on the deontological boundaries of not citing information sources. On the other hand, UGC means opening doors for professionals to generate more connection, dialogue, inclusion and audience participation in television news. This study aims, exactly, to understand the impact of this content in the news sector of the Public Service Television in Portugal.

RESUMO

O mix smartphone - banda larga móvel - redes sociais criou o contexto perfeito para a explosão dos chamados conteúdos gerados pelo utilizador, normalmente designados pela sigla em Inglês UGC (user-generated content). Eles são o arquétipo dos automedia, a capacidade de produção e publicação de conteúdos por parte de cada cidadão. Não é de estranhar, portanto, que essa capacidade seja profusamente usada para se assumirem como cidadãos-repórteres. Porém, com essa intenção deliberada ou apenas com o intuito de partilhar experiências, os UGC tornaram-se uma nova fonte para o jornalismo televisivo porque garantem vídeos e fotos de praticamente tudo o que ocorre hoje no mundo. Assim, este fenómeno gera, simultaneamente, uma gratificação instantânea para os jornalistas e constitui-se como um desafio ao processo de produção de notícias pois impõe, inconscientemente, novas rotinas que posicionam os jornalistas nas fronteiras deontológicas de não citar fontes de informação. Por outro lado, UGC significa abrir portas para que os profissionais gerem mais conexão, diálogo, inclusão e participação do público nas notícias de televisão. Este estudo visa, justamente, compreender o impacto destes conteúdos no setor noticioso do Serviço Público de Televisão em Portugal.

Palavras chave: UGC, User-generated content, Jornalismo, Televisão, Serviço Público de Media, Smartphone, Audiência, Transmissão conectada

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LIST OF ABBREVIATIONS AND ACRONYMS

3GPP	Third Generation Partnership Project
4G	Fourth Generation of mobile communication networks
5G	Fifth Generation of mobile communication networks
ABC	American Broadcasting Corporation (Television Network)
ABC	Australian Broadcasting Corporation (Television Network)
AIP	Access Interaction Participation
ANACOM	Autoridade Nacional de Comunicações
AP	Associated Press
App/Apps	Application / Applications (for smartphones)
BBC	British Broadcasting Corporation
CBS	Columbia Broadcasting System (Television Network)
CCPJ	Comissão da Carteira Profissional de Jornalista
CG	Character Generator
CNN	Cable News Network
EMEA	Europe Middle-East and Africa
ERC	Entidade Reguladora para a Comunicação Social
FPF	Federação Portuguesa de Futebol
GB	Giga Byte
GNR	Guarda Nacional Republicana
GOBS	Grupo Operacional de Busca e Salvamento
HD	High Definition

HTC	High Tech Computer Corporation
ICIJ	International Consortium of Investigative Journalists
ICT	Information and Communication Technology
Id	Identification
IDC	International Data Corporation
IMP	Imposed
ITV	International Telecommunication Union
LG	Lucky Goldstar (original name of the South Korean tech company)
LTE	Long Term Evolution
MB	Mega-Byte
Mbps	Mega-bits per second
NASA	National Aeronautics and Space Administration
NBC	National Broadcasting Company
OECD	Organisation for Economic Co-operation and Development
Ph.D.	Philosophiae Doctor
PSB	Public Service Broadcast
PSM	Public Service Media
PST	Public Service Television
PT	Portugal Telecom
RDP	Radiodifusão Portuguesa
RTP	Radio e Televisão de Portugal (formerly Radiotelevisão Portuguesa)
RTPN	Former name of the cable TV news channel from RTP (nowadays RTP3). Officially, the station never admitted the meaning of the "N"
SI	Self-imposed

SIC	Sociedade Independente de Comunicação (Television channel)
SL	Source labelling
TMN	Telecomunicações Móveis Nacionais (nowadays "meo")
TV	Television
TVB Europe	Name of a magazine dedicated to television broadcasting, both technical and content
TVI	Televisão Independente
UAE	United Arab Emirates
UCC	User-created content
UGC	User-generated content
UK	United Kingdom
UMTS/HSPA	Universal Mobile Telecommunications System / High Speed Packet Access
UNICEF	United Nations International Children's Emergency Fund
US	United States [of America]
USA	United States of America
USB	Universal Serial Bus
VO	Voice over
VPN	Virtual Private Network
Wi-Fi	Wireless Fidelity

New Strategies

and

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1 INTRODUCTION

Content created and generated by users, commonly referred to as Used-Generated Content (UGC) are now ubiquitous on professional media, even on television. Traditional broadcast TV has seized cyberspace through the content carved by *prosumers,* an acronym to define a new-born technological species that morphs consumers into producers thanks to digital affordable tools.

The revolution driven by the mix smartphone-mobile broadband has trivialized video as a form of communication. Each witness can now escape mediation and share over the internet moments and happenings potentially useful and/or with interest for the news.

Taking advantage of this new phenomenon, journalists made a swift movement to incorporate this kind of audience produced material in their own news pieces.

On television, this is causing a new paradox because each day grows more and more the amount of UGC broadcast on news programs, but there is less or no author identification whatsoever. Credits are not shown on the screen or are simply faded with generic identification such as "YouTube images", "Facebook" or "Twitter". Cyberspace seems to be a land where the absence of ownership reigns, and therefore, causing an arbitrary use of all pictures and videos one can easily digitally harvest.

This research aims at understanding how Portuguese public service TV uses UGC, and if its use alters the relationship between journalists and the audience, and even the process of news making.

The value of audiences is seen here not from the point of view of metrics, the numerical number of ratings and share, but rather from a qualitative point of view, due to the contribution that people as content producers can make to the sharing of daily records that make the building blocks of history.

Therefore, a myriad of questions arises when facing this challenge: What's the connection between public service TV journalists in Portugal and user-generated content? Is there a truly engagement with the audience, a simple connection, an indirect relationship, or no relationship at all? Do journalists consider UGC as partners material, a simple collaboration or a contribution from traditional sources? Is UGC identified on air and how? Do journalists refer to it as they normally do with regular sources or is it embedded on the news in a way that one cannot distinguish it from the remaining content?

Portuguese Public Service Television always identifies journalists, cameramen and video editors, and interviewees when news pieces are broadcast. Hence, what is the level of identification of UGC authors? Is UGC considered more credible when retrieved from social media, obtained directly from the source or retrieved through other media? Is it more used on national or international news pieces? Are there any specific guidelines to deal with this kind of material?

And what practices have changed due to technological advances? Are there any specific new technological solutions adopted for content research, retrieve, validation and broadcast?

In short, is there a true engagement with audience or just a simple use and abuse of content with no commitment with the author?

Connected broadcast is, therefore, the scope of this entire document.

Along the next pages, this research tries to answer all of these questions filling a canvas whose picture is still blurred.

Throughout the text of this thesis, references and citations of documents written in other languages have been translated into English by the author of this research.

2 DISCLOSURE

The author of this research is journalist and presenter at RTP since 1997.

The journalistic work was kept alongside the Ph.D. study which did not interfere on research practice. On the contrary, it facilitated direct contact with news production and newsroom observation.

Despite of being a professional at the Portuguese Public Service Television, this research does not represent at any time the researcher's personal point of view. It sustains, at all times, the strict results of observation and data obtained through the used methodology.

The author has a long career as a professional journalist, starting at 1987, which gives him a perfect notion on how to separate facts from opinions, a discernment that underpins journalism and inspires this research. A journalist shall always draw a clear and unmistakable distinction between the facts and opinions.

The author full newsroom integration as a professional practitioner also provided him the ability to obtain auto-ethnography results (later explained on the used methodology), which enrich this research because it allowed him to obtain observation and participative data which would have been rather difficult for a simple observer to gather.

It must be stated that all positions expressed in this document are personal and do not compromise RTP.

3 NOTICE ON THE PROCESS

The objective of this research is to study and understand the impact and how Portuguese public service television is using and/or integrating in journalism the content produced by the members of the public.

And to do that, the first aim of this research was to build a platform that could test the connection and engagement between users and RTP to deliver User-Generated Content (UGC) that could be curated and later used on the web, radio and television.

The first drafts started in 2011 and were develop under a major project from the board for implementing new forms of multimedia content production and new media integration on the public service. However, the board was removed in 2012.

One year later, this research project was readapted and when asked for permission to run the study, at a Content Direction (a joint commission of all Radio and Television directors) meeting on 2013, the project was so well accepted that was assumed as a strategic plan for RTP.

This new platform had to be somehow connected or full integrated to RTP's website so it could be seen by the audience as a part of the public service. However, a technical reorganization of all web-based technology started soon after the project approval, what postponed new-born ideas. Time passed by and the Board changed again, and News Director changed twice, as did all the company structure. The board appointed in 2015 cancelled all pending projects and this platform was washed away. The idea to test a functional prototype was definitely put aside.

So, this research project had to abandon the idea of using a specific platform.

It is still focused on UGC but analyses the use of audience content by RTP journalists and the way they are dealing with this new prolific material thanks to internet ubiquity and technology developments that allow everyone to easily produce and globally distribute photos, videos and written texts.

This is a matter of uttermost importance due to the new ecology underpinned on technological advances that allow everyone to easily record and edit video on a simple

smartphone, and therefore, transforming it into proto news that can easily be publicly shared through social media.

The BBC, for example, has no problem on talking about citizen journalism. The Head of News in 2005, Richard Sambrook (2005) emphasizes that the British Public Service already consider it as part of the core editorial endeavour. He recalls that the BBC has developed since 2001 a program to support the public on how to use digital technology so they can make their reports and therefore engage with the world.

Sambrook defends that a public broadcaster, funded by a license fee, and "by virtue of its public funding" must provide value to its audience, innovating and leading industry developments, and trying things - even in small communities - that commercial broadcasters, "with an eye to the bottom line and share value, would not attempt".

In 2005 the BBC created a UGC Hub which is responsible for centrally managing and filtering audience material. It grew out of the News Interactivity section of the newsroom signalling that the decision-makers were taking audience-content seriously.

"I think the BBC sees it as hugely important", says in an interview for this research, Natalie Miller, senior journalist from the Hub.

She recalls that this service was born as a pilot project to manage UGC regarding the southeast Asian tsunami in late December 2004. Then, the pilot became a permanent team in July 2005 after the London bombings.

That event proved the need to maintain contact with people because what was known about the attacks was through the audience, given that the authorities were not releasing information, says Miller.

At the time, there were six people at the Hub. In October 2020 there were 15 (11 journalists, three senior journalists and one editor).

They work from 6 in the morning and finish at 11 at night. However, overnight work is usual, e.g., the United States presidential debates and elections, tropical storms and hurricanes, and things that they plan ahead.

4 RESEARCH DESIGN AND METHODOLOGY

This research aims to understand how UGC impacts the production of news, methodologies and routines of journalists from the Public Service Television in Portugal. This also implies understanding how often these contents are used in the news programs and whether journalists create a new connection with the creators of these contents.

Therefore, this research uses both quantitative and qualitative methods. There are newsroom observations, qualitative interviews, questionnaires, content analysis and a component of auto-ethnography.

A mix method was found as more suitable in order to better understand the research complex phenomenon which includes not only quantitative elements, but also qualitative factors based on human decisions whose volatility can only be remarked by direct and participant observation. Direct method is the only one in social sciences capable of assuring that human behaviour are captured in the precise moment they occur without the mediation of a document or a testimony (Quivy & Campenhondt, 2008). Furthermore, despite the knowledge the researcher has about the topic, there must be an openness to serendipity for one never knows the type of information it will be obtained through fieldwork (Gaudet & Robert, 2018).

For the purpose of this research, it was considered UGC photographs, videos and also text opinions shared through social media (Twitter, Facebook and YouTube) because they are a way protagonists use to make public some point of view directly to the public bypassing traditional media. If those opinions do not come from questions made by journalists nor can journalists re-question or have the opportunity to ask for further explanations, these claims are considered UGC. Opinions shared by protagonists on Twitter or Facebook are considered video or photo if the aired content is camera recorded (video) or a graphic inserted on the news piece (photo).

Excerpts of movies and music video clips were not considered UGC for they do not apply for the definition previously explained.

The focus of this research is the Portuguese Public Service Television. However, to have a broader view of the phenomenon it was considered essential to observe and verify what other channels are doing regarding UGC.

Hence, the other two open free to air national private TV channels (SIC and TVI) were the target of analysis. News programs using UGC were examined to compare if and how audience material is being credited, and the respective News Directors were interviewed.

4.1 The Core Question

How is Portuguese Public Service Television using User-Generated Content (UGC) on the news, and is it changing the relations with audience, and journalists' practices regarding news making?

UGC

Connection
journalists-audience

Changes inducted on
news making
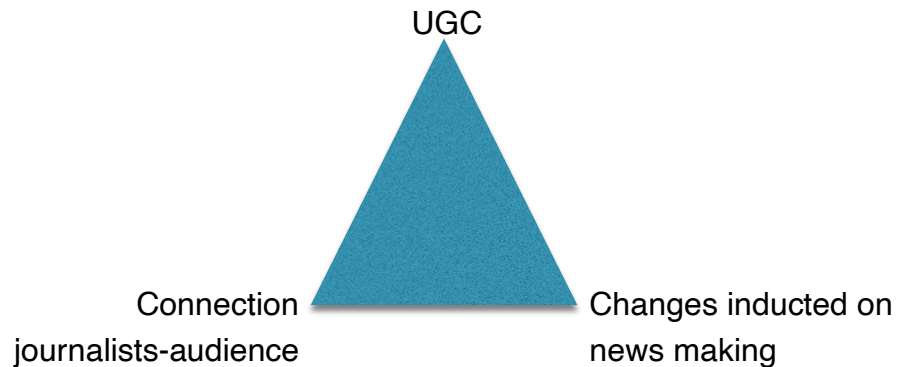
This question embodies and combines the major aspects that underpin this research, the three vertices on this triangular based relationship: UGC; connection journalists-audience; and the probable changes inducted on news making.

Since UGC has become a trivial editorial material, one has to reflect about some questions that arise whenever the matter is addressed.

- Did it change the relation established between journalist and audience? Is audience seen differently by journalists? Did it create more engagement? Is audience seen as a partner? If they access, do they participate?

- And if UGC is being used, did professionals create specific tech tools to facilitate audience participation?

- Did it change journalists' practices? Are they doing news differently? What different tech tools do they use? How and what do they do to engage users? How do they treat UGC? How is storytelling changing?

All these questions allude some issues to be addressed: technical, deontological and practical (operational).

On the technical side, one has to understand how UGC is delivered and retrieved in order to be used on the news. And in a mix of technical and journalistic work, how are the contents vetted before broadcast?

This also leads us to deontological issues. What kind of relationship is established between journalists and their sources? Are UGC credited and labelled in order to be distinguished from journalistic material?

The normative ethical position that rules journalists action demands sources identification because they are bonded to the truth and accuracy, which means also respecting those sources and audience.

Social factors are also to be considered in the analysis of the phenomenon since citizens might participate in the production and contextualization of information.

But storytelling also embodies the practical, operational and professional factors, like working and information routines, protocols for content retrieving and usage and the blind confidence on international news agencies.

4.2 Secondary Questions

Given the context some other questions emerge:

1.   Did UGC caused a transformation in the news making process creating more dialogue with the audience?

2.   Is UGC still scarcely used on RTP's news programs?

3.   Do journalists always vet UGC and master tools to avoid hoaxes and fake content published on the internet?

4.   Is RTP technologically equipped to facilitate the process of UGC reception?

5.   Do journalists understand UGC as a regular source and cite accordingly?

4.3 Quantitative research

Quantitative research is based on both data collection from RTP1 main news programs, and a questionnaire to Public Service Television journalists.

4.3.1 Content analysis

Quantitative analysis relies on data collection from the segments broadcast on the two most important RTP1 daily news programs: "Jornal da Tarde (aired at 1PM, lunchtime) and "Telejornal" (aired at 8PM, dinner time). RTP1 is the flagship channel from the Portuguese Public Service Television.

It was conducted an examination of how much UGC was used through a three-month period, between 1 April 2016 and 30 June 2016. A total of 182 programs were watched and 5 430 news segments analysed accounting for more than 162 hours of content.

This content was annotated regarding the parameters later explained.

Programs were analysed thanks to time shift technology. It was used the researcher's Cable TV home box ("meo" service), which automatically records a whole week of programs, and internet on demand RTP service "RTP Play" where programs are available after being broadcast. The programs were also recorded on a computer.

The number of items on each news program was counted directly from its Rundown. Intros, Outros and promos of oncoming pieces were not counted. So, in total, 5 430 segments were analysed.

Segments are the elements of a news program: pre-recorded edited **pieces** with a voiceover from the reporter; and the so called "**offs**", which consist in shorter news elements where the text is said live by the anchor, while, at some point, moving pictures are shown leaving the text being said off camera (which explains the name).

It was annotated how much segments included UGC and the length of each one so it could be compared to how much of UGC was used in relation to the total segment duration.

The total of news segments analysed which included user-generated content accounted for fourteen hours and thirteen seconds (14h00m13s). This represented a total of eleven hours, six minutes and fifteen seconds (11h06m15s) of strictly journalistic material and two hours, fifty-three minutes and fifty-eight seconds (02h53m58s) of UGC.

4.3.1.1 Typology

Each UGC used was analysed as to the **type** (photo or video), and its source **identification** or if it had no identification whatsoever.

If identified, it was then written down how the source was labelled (if through titles, voice over or the news presenter).

But even if identified, it was also checked if that labelling was **self-imposed** (meaning a direct wish and manifestation of the journalist) or **imposed** (meaning the footage had already a superimposed embedded title on the image).

It is important to notice that when UGC with imposed label is broadcast, that does not signify a true intention on identifying the source because when that is really intended, UGC is also double-labelled super-imposing on screen a CG (Character Generated lower third or upper third) template used on RTP news programs.

This differentiation is of major importance because, due to participant observation, the researcher noticed that: (1) identified aired UGC does not mean the journalist had the wish to clearly tell the spectator the material provenance; and (2) that news editors randomly decide the action, for they differ when opting to identify or not videos with embedded titles or logos. Sometimes, the footage already has the name or logo of the organization that provides the images, and even so a self-imposed title is used. On other similar occasions, this does not happen. And that decision, even changes from news program to news program, from editor to editor (one might choose different from the other), or the same editor might take a different decision on the same program.

It was also annotated if the news segment was of domestic or international affairs.

Finally, it was important to jot down if the UGC was received or extracted.

Parameters for Content Analysis

JOURNALISTIC TYPE

| Piece | Off |

UGC TYPE

| Video | Photo |

UGC SOURCE

| id | no id |

| SI | IMP |
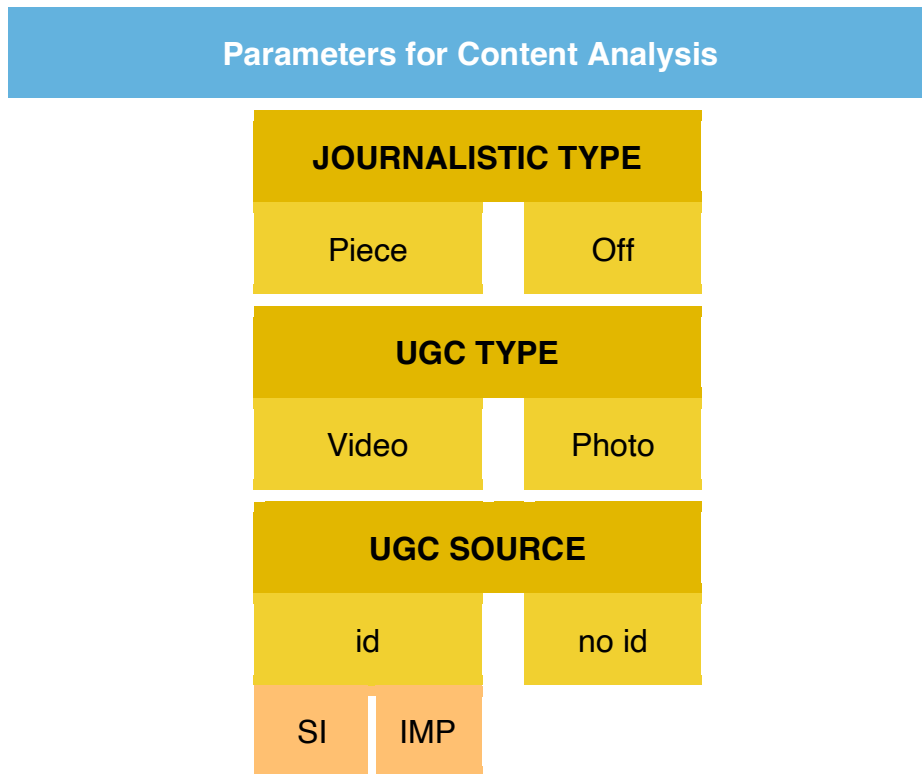
TABLE 1 - DEFINED PARAMETERS FOR CONTENT ANALYSIS: TYPE OF JOURNALISTIC SEGMENTS, TYPE OF UGC, AND TYPE OF UGC IDENTIFICATION (SI = SELF IMPOSED; IMP = IMPOSED)

For the purpose of this research, only UGC hand out to RTP journalists was considered as "**received**". Everything else was tagged as "**extracted**".

This differentiation is utmost important because "received" UGC has ingrained the notion of direct authorization from the owner (a clear intention of participation in the process of news making) in opposition to material extracted from social media or other internet sources, whereas, sometimes, the author might not even know that his or her material was screened on TV. Therefore, "extracted", also includes UGC received via international news agencies since the author or someone else on his behalf gave clearance for using the material to a third party and not directly to RTP journalists. This distinction was checked during newsroom observation and content analysis either by the researcher himself or by questioning editors or journalists involved in the process.

Some of the international UGC had Arabic labelling imposed, which needed translation in order to understand its relevance. This task was done by a United Kingdom's Army translator friend of the researcher. Screenshots of the UGC broadcast were sent to him via WhatsApp, and he answered back with the translation.

SOURCE LABELING				
NO ID	ID			
	Self-Imposed			Imposed
	Presenter	VO	Title	Title / Logo

TABLE 2 - LABELLING TYPOLOGY (NO ID = NO IDENTIFICATION; ID = IDENTIFICATION; VO = VOICE OVER)

For quantitative analysis, a table was created to jot down every needed data.

The table include the following fields:

- **Date**

- **News Program** (the name of the program)

- **Rundown stories** (the number of segments on each rundown)

- **Subject / Title** (identification of the segment on the rundown)

- **Journalistic Type and Duration**

  - piece

  - off

- **UGC Type and Duration**

  - video

  - photo

- **Source labelling**

  - <u>Source</u> (organisation or person)

  - <u>No identification</u> (if the source was not credited)

  - <u>Identification</u> (if the source was credited)

- Self-Imposed (journalist decides to credit the author)

    - Presenter (credit is said by the presenter)

    - Voice Over (credit is said on the voice over of the segment)

    - Title (credit appears on a title)

- Imposed (i.e., a logo was already embedded on the footage)

- **Received** (handed over by the author)

- **Extracted** (retrieved from)

    - News Agency

    - internet

- **National** (domestic news)

- **International** (foreign news)

IMAGE 1 - TABLE TO RECORD THE DATA OBTAINED FROM THE CONTENT ANALYSIS

4.3.2 Questionnaire

A **questionnaire** was held in order to obtain the opinions and concepts that journalists have about the subject under study, about the impact that UGC have on daily routines and to gauge the possible change in the relationship with sources.

The questionnaire was conducted in person to ensure successful participation. And the strategy proved to be the most appropriate because direct contact with the sample was a complete success.

This strategy ensures that the answers are given immediately, since they are answered honestly because there is no data research that can alter the knowledge the respondents have at that moment, and the researcher can clarify doubts that might arise, eventually, raised by some questions.

And that strategy proved to be effective because, of the 108 journalists contacted, only two did not respond.

The universe considered for this survey included the 132 journalists from the Lisbon and Porto newsrooms involved in daily news production operations in 2016 (researcher excluded from the total).

These are the production centers that produce both analysed news programs: "Telejornal" is presented from the studio in Lisbon and "Jornal da Tarde" is presented from the studio in Porto.

Other national and international offices were left out intentionally. Thus, the sample was practically equivalent to the universe, which ensures a good representation of the studied population.

The members of the News Directorate were left out of the sample on purpose for it was considered more appropriate to run an interview with the director.

More details about the questionnaire can be obtained in the Findings chapter, and the questionnaire itself (questions and answers) is attached.

However, the questions are already posted here in English, while the original questionnaire is attached on its original Portuguese format.

QUESTIONS

1. Name

2. Since when do you work at RTP?

3. In the context of television and internet, do you know the term UGC?

4. Do you agree with the term UGC?

5. What other designation do you prefer / suggest?

6. Does RTP use UGC in the news?

7. Have you used UGC?

8. Have you used UGC in the last 6 months?

9. Since it is not journalistic material, should the user-generated-content be identified on air?

10. Should the UGC author's name be placed on a title?

11. Do you know tools or procedures for checking UGC?

12. UGC sent by news agencies need verification?

13. The contents taken from social networks must be identified with:

     a. only the platform name (YouTube, Facebook, Twitter, etc.)

     b. The name of the platform and the user / YouTube channel and user (e.g., YouTube/AnaSilva)

     c. Only the username

     d. There is no need to identify these contents

14. The contents sent to RTP when used on air must be identified:

     a. With the author's name

     b. with the caption: "amateur video"

     c. Do not need to be identified

15. Does RTP's News Department have a specific service / sector to receive and treat UGC?

16. What is the easiest way to receive content (video and photos) sent by the user?

     a. In person

     b. Email

     c. File transfer services (e.g., WeTransfer)

     d. Cloud services

     e. Existence of its own space on RTP website

      f.   Other

17. Does the inclusion in the news and the respective broadcast of unidentified UGC run counter to the code of ethics?

18. Do you usually consult social networks and YouTube to search for content that can help in the development of news?

19. UGC should be seen as a

      a. partnership with the author

      b. simple collaboration

      c. traditional source

      d. Other:

20. UGC is more credible when

      a. is obtained on social networks

      b. is obtained in other media

      c. is received directly from the author

21. Should the UGCs' veracity always be verified?

22. If faced with UGC, how do you verify its veracity?

23. Does the RTP News Department have any guidelines / rules regarding the use of UGC?

24. Are there directives, norms or guidelines from institutions that regulate the Portuguese media regarding the use of UGC?

25. What guidelines do you know about the use of UGC?

26. Has the proliferation of UGC changed the news construction processes / routines on RTP?

27. Should RTP have an internet platform in order to receive UGC?

28. Are most UGC used on RTP national or international?

29. Do you use material from international news agencies?

30. Do agency scripts identify UGC and state how and if they should be identified?

31. Qualify the importance of UGC in National information

    a. Daily

    b. Not Daily

    c. Breaking News

32. Qualify the importance of UGC in International information

    a. Daily

    b. Not Daily

    c. Breaking News

4.4 Qualitative research

Qualitative analysis is based on Newsroom participative observation and interviews.

Empirical **Observation** was conducted on the main newsrooms at Lisbon and Porto.

Field work was also based on auto-ethnography because some observation came out as the researcher was working, and sometimes having to decide about the phenomenon that represents the core of the research.

Such does not imply less rigor since layered accounts often focus on the author's experience alongside data, abstract analysis, and relevant literature (Ellis, 2011). This method (later explained and supported on Auto-ethnography chapter) allowed data collection and analysis to proceed simultaneously, framing the work as a "source of questions and comparisons" rather than a "measure of truth" (*idem*).

Newsroom observation was carried out directly during working hours and after hours. That allowed the researcher to observe and question directly editors and journalists associated to the process of producing news pieces and news programs using UGC.

This field work was methodological done from January to December 2016 but kept as a work in progress during the thesis completion since the researcher is part of the newsroom where, in a privileged way, he can continue to observe the practice of using and incorporating UGC in the news.

News directors from RTP, SIC and TVI (the three-national free to air TV stations) were interviewed. It was conducted a semi-structured interview addressing the issues jotted down during the observation period and quantitative analysis. This allowed the researcher to confront the ones who decide to the harvested facts.

4.5 Practice vs. Theory

The core of this research confronts journalistic theory and practice *vis a vis* but in a desirable manner. Its purpose is to achieve knowledge and obtain clear perception on how journalistic concepts hinder or ease amateur footage used on professional news process.

Practitioners are bounded by guidelines, codes and professional rules supported on theoretical concepts but notwithstanding all is easily swept away by the quotidian whirlpool of news making.

Hence, theory and practice share a dichotomy discussion which seems insurmountable.

Both concepts are commonly understood as having completely opposite meanings and purposes, which has consequences on current language significance. Such negatively leads to fortify *clichés* and assumptions, with sometimes fragile basis. It is commonly said that somethings are plausible in theory but do not apply in practice.

Throughout the times, arguments arise defending theory as the primacy of everything, the element underpinning society. But on the opposite site, reside those who defend practice as the truly pragmatic response to Human basic needs.

Even a third option blending both concepts crashes into the need of defining the primacy of one over the other - which one supports the other? Which define what? Only theory leads to good practice or only practice can test ideas that may lead to the elaboration of good theory?

William Edwards Deming (1994) considers theory a "window to the world" and sustains that knowledge is built over theory because without theory, experience has no meaning, there are no questions to inquire, and therefore, no learning.

This author defends the idea of practice as the fulcrum to a good practice execution, the reference board to resolve more or less complex situations of daily life and social practice.

Hence, theory precedes practice, guides it and determines it.

Effectively, theory is commonly defined as the conceptualization that opens up the paths to the resolutions of enigmas and challenges, the speculative component of science, in short, epistemology.

However, from an informal prism, theory is what is easy to formulate but harder to materialize. This radical point of view pretends to show that theory is occasionally seen as a synonym to idealism, something residing in pure reflexive attitude, sometimes a useless exercise with no adherence to reality.

Such a depreciated vision intends to highlight practice above all, sustaining that is the practice who achieves all applications in real world, and who assures all regular material and pragmatic tasks. It is an empirical experience of utility and instrumental knowledge.

Nevertheless, this opens up a breach to criticism from those defending theory primacies since practice, in the concept above, alludes to the notion of routine, practice as a simple, continuously and repeated way of performing tasks without thinking or critical analysis, just a simple machine-like execution.

In such case, practice can be interpreted as just "making", with skills to execute and procedures, but reduced to unthinking routines, in opposition to theory as a set of principles and well-organized concepts.

The notion of theory and practice applies even to the qualifications of the individual regarding its capabilities and abilities to confront and resolve the more or less mundane difficulties of daily life.

Thus, the individual will be a theoretical when he manifests a utopian personality, and an activity and discourse proficient in reverie, but scarce in the capability to materialize what sustains through discourse. In opposition, we find the practical individual, the one who does not let himself be ruled only by appearance or theories, the one who materializes whatever he intends to.

But theory can overcome the simple speculative and theoretical board and is able to create tangible ideas. In fact, it can assume itself as a discursive practice. Robert T. Craig (1999) defends that all communication theories are mutually relevant when they refer themselves to the practical real world in which "communication" is, above all, one term rich in significance.

According to this author, communication it is not just what we do, it is also something to which we allude in a reflexive manner interconnected in practice to the fact that we do it.

Craig stresses that communication has been typically theorized as the art of the discourse and, therefore, through it, communicators are allowed to achieve a high artistic status. The author also points out that communication theories, while reflective, have practical implications, including some in the political field.

He argues that, because they influence society, theories always serve some interests usually more than others. Not surprisingly, interests of the more privileged and powerful strata of society. For example, the transmission of a communication model may serve the interest of technical experts, such as scientists and engineers, when it is used to reinforce cultural beliefs that enhance the value of specialists with credible sources of information.

We are, in this circumstance, faced with a moral dimension regarding the materialization of the theory.

In reality, the building of values can materialize in actions, in more or less legitimate dictates of reason. But a theoretical framework can materialize in laws that foresee a sustained practice in a sanctioning scheme.

Moral issues therefore have a significant bearing on the problematic between theory and practice.

Kant (1785) reflected on the matter and warned of the risks of some bad theories being able to sustain and help the corruption of life in society.

According to Kant, a theory is an aggregation of rules, even of practical rules, as long as they have a certain generality and, consequently, are abstract in relation to a multitude of conditions even though they influence their application.

Jeffrey G. Murphy (1992) argues that Kant seeks to demonstrate the incoherence of finding that there is a large gap between theory and practice by considering that an activity designated as practice is an instance of general principles (of a theory).

A moral theory is adequate only to the extent that it provides a reconstruction, in terms of general principles, of the practical judgments that constitute our common moral consciousness. (*idem*)

However, there are risks that imply the failure of the practical application of a theory to the moral level.

Murphy (1992) recalls that someone who lives a lot in a theoretical world may have a distorted view of the real world in which he resides so he can negligently fail to realize that his theory is inconsistent with the facts.

Moreover, a particular theory such as utilitarianism, for example, does not take our moral judgments into account and will not, therefore, be the best reconstruction of our moral conscience.

Theory and Practice seem, therefore, to live mutually locked up, but with their backs turned.

The defenders and detractors of both resort to extreme ideas to sustain a conflict between abstract and concrete, idealism and pragmatism, the clouds and terrain.

This polemic, apparently sterile, is perhaps the genesis of reactions that enhance both concepts.

On the one hand, an ethereal idealism that is the basis of utopias that foster wills that do not lack earthly foundations to substantiate themselves (History is swamped with ideas and ideals that moved mountains).

On the other hand, experimentalism, instrumental procedure, the principle of trial-and-error, sometimes embodied only in an empirical fervour, which also seems of value because when the pinnacle is achieved, success is poured into procedural frameworks that can be to fly in true theoretical and reflective buildings alluding to the subject in question.

4.6 The AIP Model

The research model is inspired on the AIP model developed by Nico Carpentier (2012) on **Access** (Presence), **Interaction** (socio-communicative relationships) and **Participation** (co-deciding).

Under the following adapted model, "the key defining element of participation is power" (*idem*) meaning the existence of an implicit and explicit decision-making process.

AIP MODEL		
ACCESS	**INTERACTION**	**PARTICIPATION**
(Presence)	(Socio-communicative)	(Co-deciding)
Production	**Reception**	
Technology **Content**	**People** **Organizations**	

TABLE 3 – THE AIP MODEL

Access, Interaction and Participation are done in two levels: **Production** and **Reception**. And both, regarding Technology, Content, People and Organizations.

For this matter we should stress the key role played by **People** and **Organizations**.

Regarding People, the underlying concept is based upon co-creation, co-production and co-decision. This is an inveterate sense of group and community.

Therefore, under Production, Access means the presence of people to co-create; Interaction implies co-producing content as a group or community; and Participation signifies co-deciding on/with people. Under Reception, Access means the presence

of joint media consumption; Interaction implies consuming media together as a group or community; and Participation signifies co-deciding with people.

Regarding Organizations, it is vital to understand how they are organized and what kind of structures do they entail.

In here, the emphasis is put on Reception since this is where the traditional media reside (in this case, the Portuguese Public Service Television).

Under Production, Access implies the presence of organizational structures and facilities to produce and distribute the content; Interaction means co-producing content in an organizational context; and Participation expresses co-deciding on/with organizational policy.

Under Reception, Access entails the presence of organizational structures to provide feedback; Interaction expresses discussing content in an organizational context (feedback); and Participation means co-deciding on/with organizational policy.

Hence, this model arises some questions to be addressed by the research to inquiry if there are any structures that: 1) afford any kind of feedback regarding Access; 2) Discuss content allowing and promoting interaction; 3) Is it really allowed an effective Participation in the sense that - as sustained here - opens up space to editorial co-decision regarding the proposed and produced content?

All these aspects pave a route towards the concept commonly referred to as Citizen Journalism or more accurately Participatory Journalism.

The latter seems more accurate in the sense that, by this model, we are considering audience as active sources contributing to the construction of the narrative.

But not participation in the community sense in which several citizens contribute for the same goals by sharing information that, together, result in an article elaborated by several elements to achieve a final result on the margins of professional journalists.

Participatory journalism, here, is understood as the materialization of journalistic work with the participation of citizens in the co-creation of journalistic content, assuming a more relevant role than that of a traditional source.

PEOPLE		
	Production	**Reception**
ACCESS	Presence of people to create	Presence of joint media consumption
INTERACTION	Co-producing content as group or community	Consuming media together as group or community
PARTICIPATION	Co-deciding on/with people	Co-deciding on/with people

TABLE 4 - AIP MODEL REGARDING PEOPLE

ORGANIZATIONS		
	Production	**Reception**
ACCESS	Presence of organizational structures and facilities to produce and distribute content	Presence of organizational structures to provide feedback
INTERACTION	Co-producing content in an organizational context	Discussing content in an organizational context (feedback)
PARTICIPATION	Co-deciding on/with organizational policy	Co-deciding on/with organizational policy

TABLE 5 - AIP MODEL REGARDING ORGANIZATIONS

Incidentally, the subject seems, indeed, complicated, even in the eyes of those who direct the television channels.

News Directors of the three open to air TV channels in Portugal (RTP, SIC and TVI) interviewed for this research do not recognize a truly journalistic work done by the citizens, but they are also unable to attribute them the mere role of a traditional source

when they are equipped with technological tools and narrative capabilities similar to that of professionals, managing to present well-recorded content, with quality and already duly edited.

António José Teixeira, News Director of RTP (Deputy News Director at the time of the interview, in April 2019), argues that "the fundamental change was the process of communication and involvement, the number of senders and receivers at the same time that we became".

The news director of RTP looks at the citizen capable of producing content as "a very important source that represents a very high technological change in communication, which obviously changed the perception and speed of communication a lot".

Taking into account that some of these sources become frequent contributors, the News Director of TVI (at the time of the interview in 2019), Sérgio Figueiredo, recognizes that what is happening "goes beyond the normal channels", even "made the response faster" but the curation that is done, and the degree of demand and vigilance "is greater or less depending on the relationship of trust you have with that person".

Ricardo Costa, News Director at SIC, recognizes that a source in a place of an incident that helps feeding the news until the journalist arrives is not a traditional source, it is a "more direct thing", but he rejects the idea of co-creating the news.

"At most, they collaborate, it is not the same as co-authoring, although it has a fundamental role", concludes the news director of SIC assuming, however, that "the material they provide enriches the report because it would not be obtained otherwise".

RTP journalists mostly reject this notion of participation since almost 60% consider UGC as a "simple collaboration", 14% understand that it is a "traditional source" and only 9% admit a "partnership with the author". For 2% it is a "last resource", and the rest are divided into several definitions, ranging from indirect to complementary or circumstantial sources.

UGC MUST BE VIEWD AS…	
Simple collaboration	56.6 %
Traditional source	14.2%
Partnership with the author	8.5%
Last resource	1.9%
Added value to inform	0.9%
Another source after verification	0.9%
Complement	0.9%
Indirect source	0.9%
Source of information	0.9%
Alternative source	0.9%
Complementary or circumstantial source	0.9%
Confirmation source	0.9%
Non-traditional font	0.9%
Auxiliary tool	0.9%
Source	0.9%
A «new» font widely used, which should be the subject of further discussion for proper use without harming any of the parties and without unduly highlighting the author	0.9%
Necessary tool taking into account the editorial lines of televisions, today.	0.9%
Additional source	0.9%
A source, but there must be journalistic criteria when selecting it	0.9%
Possible source	0.9%
Denouncement/Protosource/Source	0.9%
Complement of information	0.9%
New source of information	0.9%
Another source and tool	0.9%

TABLE 6 - RESULTS OF THE QUESTIONNAIRE TO THE QUESTION ON HOW UGC SHOULD BE VIEWED

There can be participation within the process of news making but the last validation is always ratified by the journalist. We assume that only Journalists do journalism. Citizens may be amateur reporters but are not journalists in the same way that someone helping others to kill some pain with a pill is not a doctor.

Nonetheless, one can no longer escape the notion that each and every citizen with a smartphone is media, as it is profusely explained in this research through academic grounds and the many examples presented.

4.7 Auto-ethnography

Regarding research on UGC, Pal and Chua (2016) found that there is a lack of study on qualitative research on the grounds that researchers might have easy access to data.

What is lacking is participatory observation to better understand and interpret the way journalists are incorporating user-generated content into the news. But such approach, requires scholars to embed themselves in the newsrooms in order to comprehend the process of news making and all the factors that might interfere and influence it.

The authors also underline that scholarships are already having practitioners collaborating with each other and consider "encouraging" the lack of impermeability between both of them.

Bartunek (2007) emphasizes this defending that practitioner's skills are needed for scholars to write about the matters of the world. The author does not just defend to ease the bridging gap academic - practitioner, he proposes a "relational scholarship of integration".

Thus, one might accept as a great advantage the existence of a journalist who is simultaneously the researcher.

Moreover, this author emphasizes the positiveness of practitioners becoming academics because as an academic and practitioner, the researcher tries to combine all in one piece going through the challenge imposed on observing and self-experience.

Personal experience is taken in account because it is used to illustrate facets of cultural experience, which "challenges canonical ways of doing research" (Ellis, 2011).

The fact that the researcher is also a practitioner gives him a holistic vision on problematization of the research topic. In such a case, the practitioner is the researcher embodying both parties. The boundaries merge and it is praised the courage of those who dare to treat both groups as of value and as having something

to contribute to the other, since there are people who do not identify themselves fully with either the academic or practitioner community (Bartunek, 2007).

Such principles open a door to the possibility of the practitioner to submerge itself inside the research being simultaneously the author of the study and part of the object studied using autoethnographic methods.

The richness of autobiographical insights is valued and intentionally integrated in the research process and product. However, "autoethnography is not about focusing on self alone, but about searching for understanding of others through self." (Chang, 2008).

Acknowledging the risks of this methodology, such approach was rigorously used in this research to contextualize some practices done in the past, and some present experiences during news programs the author was and is involved with. Hence, personal experience was used as data (Chang, 2008). And some observed facts were drawn from his quotidian work, lived both as a journalist and researcher during the research months.

Such methodology implies a paradox since the researcher has to observe and tell the facts while those observed facts are to him intrinsically related, for he is both *persona* researcher and object.

For an auto ethnographer, the issue of reliability refers to the narrator's credibility (Ellis, 2011) because one could ask if the narrator might have had the experiences described, given available factual evidence. In the case of this study, the answer is positive and publicly available.

Moreover, as a Professional journalist, the author is bounded by the obedience to the truth, with more than 30 years of journalism experience of telling the facts while keeping apart its own opinions and points of view.

Although objectivity is impossible to reach one hundred percent, it is a fundamental practice of journalism to be as impartial as possible, refraining from placing its convictions above the reported facts. These same principles of being true-to-truth were used throughout this research to avoid temptation to manipulate results.

Therefore, although the work may face subjective issues, opinions were banned from the reports, keeping them faithful to what was observed, which led the researcher

to sometimes refrain from influencing the decisions made by news editors during moments of field work. However, as explained throughout this whole text, as an auto ethnographer, some decisions and mistakes about to be taken during the news process (when the researcher was directly involved) were corrected whenever possible and are described here as an integral part of the framework of the object of study. Individual stories are framed in the context of the bigger story (Chang, 2008).

Being at work while doing research allowed the researcher to be confronted with situations that otherwise would not be faced by a regular researcher.

But, being embedded on the process of news making while doing research might recall and address ethical issues.

Regarding relational ethics, one must stress that researchers do not exist in isolation and consequently others are implicated in the work because they maintain and value interpersonal ties with participants, what makes relational ethics more complicated (Ellis, 2011).

So, as expected, the researcher was confronted with real work situations that had to be dealt with. Hence, examples jotted down during field work and shared on the grounds of this research are real situations observed and experienced by the researcher.

In a normal participatory observation, some of those cases would not have been noticed because another researcher would have never been able to even notice they were happening. And that is not due to the lack of preparation of academics, but simply because - in spite of being on site - they are not familiar to the whole process and are not inside the mechanism of producing the news. And therefore, some decisions could simply slip away just before their eyes. Some of these examples are well explained throughout this thesis.

So, the basis for such an autoethnography approach relies on trustworthiness, and even though the researcher's experience isn't the main focus, personal reflection adds context and layers to the story being told about participants (Ellis, 2011).

Bartunek (2007) considers an important service that some scholar practitioners consciously move back and forth between academia and practice, while Ellis (2011) recalls that, in spite some researchers still assume that a research can be done from

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a neutral, impersonal, and objective stance, one must recognize that such is no longer tenable. Therefore, auto-ethnography is an accepted approach because it "acknowledges and accommodates subjectivity, emotionality, and the researcher's influence on research, rather than hiding from these matters or assuming they don't exist" (*idem*).

5 PUBLIC SERVICE MEDIA

5.1 What is RTP?

RTP stands for Rádio e Televisão de Portugal and it is the Portuguese Public Service Media.

The first regular radio broadcasts began in 1935 and the television ones in 1957. RTP Online (the web site created by the television) was born on 1997.

Radio and Television existed as separated companies (RDP and RTP) until 2003, when they were merged.

As a public company aiming at producing television, RTP was created on 15 December 1955 as RTP - Radiotelevisão Portuguesa, SARL. Its first experimental broadcast occurred on 4 September 1956. However, the beginning of regular programming only took place on the night of 7 March 1957 (the date adopted to be the company's anniversary).

Nowadays, produces eight TV channels, seven radio stations and several multimedia sites and services regarding news, education, archive, entertainment and company information under the domain www.rtp.pt.

In 2011, it launched RTP Play, a pioneering service in Portugal for viewing and listening to online broadcasts as well as on-demand programs.

RTP is regulated - first of all - by the Article 38 (5) of the Constitution of the Portuguese Republic, which imposes the State to guarantee the existence and operation of a public radio and television service; and then by the Portuguese television legislation (Lei nº 27/2007, June 30, modified by Lei nº 8/2011, April 11 and Lei nº 40/2014, July 9); and by its remit (Contrato de Concessão do Serviço Público de Rádio e de Televisão, 2015).

5.2 Public Service Broadcast

Public Service Broadcast (PSB) relies its building blocks on entertainment, education and information free from political interference and commercial pressure, which were formulated in 1926 by Sir John Reith, the first BBC's Director-General (House of Commons, 2004). And these are the main governing principles that have shaped PSB around the world.

In Europe, public service has been seen as a major Institution that "embodies all that is considered noble and diachronic of European values" (Sarikakis *apud* Iosifidis, 2010).

These same principles are the foundation of the Portuguese both television and radio public service broadcast remit (Contrato de Concessão do Serviço Público de Rádio e de Televisão, 2015) which responds to a constitutional right demanding the state to provide and ensure a public service of radio and television (Constituição da República Portuguesa, nº 5 do artigo 38º).

This contract also demands RTP to keep up with technology advances. And that's what the Portuguese PSB has been doing, not only in terms of radio and TV broadcast but also in the new digital world, the internet.

In 1993 RTP was the first Portuguese media to register its domain (Granado, 2002) and on 19 December 1997 its web page was inaugurated at "www.rtp.pt" (Brito, 2012).

Hence, it was the first Portuguese television with an internet site, and the first to offer a video on demand service in 2000 allowing the audience to watch on the computer the main news shows. RTP was also pioneer allowing mobile users to access its content (news, weather, lottery results, pharmacies) on the telephone via a WAP service (Carvalho, 2009).

However, RTP Multimedia was created outside the threshold of content sectors with the absence of an editorial direction, responsible for content definition, what limited the range of its action (*idem*).

Along with other European public service operators, RTP has followed the natural movement toward the new digital platform, although nothing was then expressed on its remit.

The situation caused a controversy on European audiovisual sector and, in 2009, the European Commission stated - in its decision on Austrian public broadcaster ORF - that "the public service remit may also include services which are not programs in the conventional meaning" (Donders, 2012).

Today's RTP mandate already states that the Portuguese PSB must have multimedia services that can adopt new means to achieve its remit in a digital environment and therefore to provide new services and specialised programs. (Contrato de Concessão do Serviço de Rádio e de Televisão, 2016).

PSB has naturally adopted the web as a novel way of accomplishing its remit, a new way of communicating with the public taking advantage of a platform that provides multiple new opportunities for traditional media. Moreover, such a new platform empowers the public service to foster the construction in a global market of the nation's Digital Commons (to be discussed below), a dynamic process built upon participation. This demonstrates that rather than a simple unified system of broadcasting, PSB is a "system continually in flux", it is a "conglomerate of activities reflecting the particular social, cultural, political and historical of individual nation-states" (Jankovski *apud* Burns & Brügger, 2012).

5.3 From PSB to PSM

Hence, in this digital context, even the traditional term Public Service Broadcast (PSB) was redefined for a much more meaningful concept of Public Service Media (PSM).

Broadcast, which, from its origins covered a broad communicative activity, "it is in the process of becoming merely a technical term for one of a number of distribution methods and technologies used by media companies" (Nissen, 2006)

It looks unquestionable that in a world where the use of traditional mass media consume is changing to individual mobile and on demand content, PSM has to follow its audience in the same direction. Otherwise, it would lose contact with a growing number of citizens who are changing its media consumption patterns (Nissen, 2006).

In spite of the inexistent" consensual theoretical and political foundation", public service media exist, and public broadcasters are "delivering programs online, deliver generalist and niche services, experiment with new sorts of services, explore the possibilities of interactivity, and continue to cut costs and diversify revenue streams" (Donders, 2012).

Public Service Media have now come a long way from simply using the internet as a new platform of distributing content generated to traditional platforms. That was still an era of a one-to-many media environment. Nowadays we face a many-to-many environment where public is networking and producing content in collaborative ways that did not exist a few years ago.

Therefore, we are talking about PSM 2.0 which aims to be more dynamic and to engage publics.

The BBC launched in 2001 a flagship project named "Digital Storytelling" which allowed the public to produce their own stories which were, in part, used as insert in the news or programs with related themes (Sambrook, 2005). In order to achieve success, the BBC offered workshops across the United Kingdom to enable people with technical knowledge.

Sambrook (2005) stresses that "we witness fundamental realignment of the relationship between broadcaster and the public" what leads to the need of helping those who receive the news to contribute to the service.

Cádima (2010) also emphasises the idea that in a digital context, public media should develop a commitment to a wider active participation from the industry, citizens, audience and the, so called, *prosumers*.

Public media institutions must "serve as a beacon" to communities and play a leadership role on how to develop participatory platforms for collaboration, engagement, and innovation (Clark & Aufderheide, 2009).

Murdock (2004) points out that "public service broadcasting has traditionally constructed its audiences primarily as listeners rather than speakers or performers, spectators rather than image-makers" but that scenario causing a sense of exclusion is easily transformed nowadays thanks to novel technologies that facilitate public participation.

However, the power relations between broadcasters and their audiences have not yet been altered; broadcasting is still a top-down system. Viewers can do nothing but to respond to producers appeals. "They may have an increasingly flexible menu to choose from but they are still not allowed in the kitchen (Murdock, 2004).

Notwithstanding the scenario is changing rapidly and audiences are now producers and want to play a role on the new participatory media enabled by technology. User behaviour shifts from passive mass spectator to interactive individual.

In an interview in 2010, the editor of the Guardian newspaper, Alan Rusbridger, was clear on this issue defending that allowing other voices in, results in "something that's more engaged, more involved, and actually, journalistic better" (Rusbridger, 2010).

This practice could and should be leveraged by PSM taking advantage of an open technology environment providing people a new framework that "prioritises the creation of publics, moving beyond representation and into direct participation" (Clark & Aufderheide, 2009).

Looking forward to this new paradigm, a 2007 report of The Council of Europe recommended the states to formulate the mandate of public service remit in order to be provided in both linear and non-linear media platforms. The same document also encouraged the public service companies to forge alliances with civil society organizations to pursue new collaborative media services that involve the citizens and therefore building partnership with the public. (Lowe, 2007).

Public service must be the "pivot of the digital commons" binding public and civil institutions in a "linked space defined by its shared refusal of commercial enclosure and its commitment to free and universal access, reciprocity, and collaborative activity" (Murdock, 2004).

So, "the main question is not whether we need public media or not but rather, how PSM can adapt to a changing world and a new scenario" (Nissen, 2006).

PSM has the obligation of following citizens as they migrate from traditional broadcast content to new interactive services but, as Nissen (2006) adverts, "the obligation of reach has to do with being in touch and engaging in dialogue, not with the use of a given technology".

In fact, going digital is more than replacing analogue technology for its digital equivalent. Going Digital, changes the workflows of program production, requires new staff competences and opens up a new range of new media services to the public.

"Digital technologies have the potential of bringing new freedom of choice to individual members of audience" (Nissen, 2006), as it is possible to cater for special audiences with niche content, in ways that are not possible in linear channels.

5.3.1 The layered model

So, the multimedia infrastructure could facilitate connection with users and spectators in order to engage them in news programming through UGC, as users' initiative or through assignments (this was the purpose of the first research project as noticed earlier). Something that was being done by other media abroad, e.g., Al Jazeera UK, Guardian Witness, CNN iReport, BBC UGC hub.

A new PSM could be reshaped based upon a new conceptual framework borrowed from and adapting the internet layered model, as proposed by Goodman and Chen (2010).

This new 21st century public service would be analysed using a four-layer structure: Infrastructure layer, Creation layer, Curation Layer, and Connection Layer.

The Infrastructure layer is the physical infrastructure used to transmit public service media content and applications.

The Creation layer refers to the creation of content and applications the market does not support.

The Curation Layer relies on identifying content and applications of particular value and giving broad access to the public.

The Connection Layer is where public is engaged with PSM content across several platforms.

Creation, Curation and Connection are the three key functions for a new PSM, since these organisations no longer own and operate the infrastructure.

Curation and connection are of utmost importance regarding the scope of this research.

THE LAYERED MODEL	
Infrastructure	The physical infrastructure used to transmit public service media content and applications.
Creation	The creation of content and applications the market does not support.
Curation	Identifying content and applications of particular value and giving broad access to the public.
Connection	Where public is engaged with PSM content across several platforms.

TABLE 7 - THE LAYERED MODEL AS PROPOSED BY GOODMAN AND CHEN (2010)

New and innovative audio and video narratives, multimedia content, the remix of existing content or new from scratch, mobile applications or gaming, all this is creation. Always having in mind experimentation and innovation, which can be fostered by laboratories created by PSM to develop preferences outside of marketplace constrains.

This may reinforce the traditional mission of public service to "provide media content that the commercial market supplies in insufficient quantity" (Goodman and Chen, 2010): optimal amount of news and information, local content, educational content, innovative or experimental content, and certain kinds of cultural content.

Information plays an important role on this because, as Goodman & Chen (2010) remind, what is relevant to poor or undeserved population "tends to be under produced, (...) either because they did not make purchasing decisions (e.g., children) or were insufficient numerous (e.g., rural populations)".

Curation refers simultaneously to aggregation (promoting the broadly defined public service media content) and "creation and support of open, searchable platforms that enable others to grab public service media content and curate it themselves" (*idem*).

The curator serves as a filter of trust to accredit information and assists consumption choices.

Curation should allow institutions and citizens PSM archive access and reuse. This would also concede citizens to annotate and enrich content in such a way that collective memories of people and places would be preserved more accurately.

And, on the other side, PSM entities must curate the best of what is done at local levels and foster it on their different platforms.

A give and take supporting the build of digital commons, which starts from the creative commons philosophy, that is to employ private rights to create public goods when the private owners allow their material to be freely accessed and used for non-commercial purposes.

As Murdock (2004) explains it, this is regulated by an "ethic of reciprocity" based on the economy of the gift: I post something that might be of your interest and ask nothing in return, but something posted by you that might be useful to me.

Allowing some content of public service archives to be accessed and used in such way, programs would cease to be ephemeral and could become a potential starting point for a variety of new activities and involvements.

The layered model is organised around functions, rather than services or platforms, to create, curate and distribute. Such model takes advantage the fact that digital technology has reduced production costs and, hence democratising audiovisual expression giving opportunities to those who would never otherwise express themselves that way. "Incorporating non-broadcasters into the chain of media creation and distribution in this way is key to adapting to the digitally networked environment" (Goodman & Chen, 2010).

Dutton (2009) alerts that networked individuals can form a "Fifth Estate" thanks to a platform provided by the internet.

On this matter one might recall that the growth of social networkers using simple technological tools provided by YouTube, Facebook or Twitter enable the publishing of "personal media", which leads to a rebalancing of traditional relationship between news producers and consumers (Newman, 2012).

But such a system requires coordination and curatorial authority, a mission that traditional PSM entities can assume thanks to their public trust built over the years "that is unparalleled in either the media and other markets" (Goodman & Chen, 2010).

Connection aims at engaging individuals and communities with PSM content. And "what has emerged as best practices in the public service media sphere, involve multiple distribution platform and multiple partnerships (*idem*)".

We will find professionals and non-professional working together. Partnerships must be done with both public and private institutions, digital companies, established mass media and digital new-borns.

"Partnerships will permit public media 2.0 to happen across all social media landscape" (Clark & Aufderheide, 2009) flourishing projects build on choice, conversation, creation, curation and collaboration.

The connection layer is also a vital key to maintain Portuguese diaspora attached to its idiosyncrasy, and culture and historic memoirs.

Hence, UGC should be challenging for public service professionals since they could get a network of producers focused on a different kind of content, away from the main agenda and interests shared by professional media. Moreover, those connected amateur producers could come in handy and be very useful in breaking news situations for they would be golden eyewitnesses spread through exactly where the news sprang and share content way before professionals could get to the terrain. This,

of course, is only possible if connection is cherished, creation is encouraged and oriented, and participation is made possible regularly.

Regarding this challenge, the BBC had its own citizen journalists training project. Nowadays, the British public service media has a dedicated hub to receive and vet UGC before it becomes available to be used by journalists in several platforms.

In March 2010, the BBC featured a series of special reports on the internet teaming up with Global Voices[1] a non-profiting blogging network of citizen journalists.

Steve Herrmann, editor of the BBC news website on a blog post[2] argued that those articles could add an interesting extra dimension to some of BBC's news coverage. And emphasized that for the British Public Service it is not strange to involve a range of voices in their newsgathering process acknowledging the fact that they have long incorporated into their journalism reporting of audiences. In his article, Herrmann quote the executive director of Global Voices, Ivan Sigal, to sustain why this decision would be a chance to explore that relationship:

> *The idea that citizen journalism is somehow opposed to or in conflict with traditional journalism is now clearly past; it's evident that both exist in symbiotic relationship to one another, with many opportunities to collaborate on the creation of news, storytelling and distribution of content.*

This strategy was embraced by major global players, even those which are not public service media, like Al Jazeera, The Guardian and CNN.

They ran specific news websites to gather user-generated content to be used by professionals, a strategy altered throughout the years due to the rise of social media, harvesting benefits and also paying dearly the errors of this new challenge of

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[1] https://globalvoices.org/

[2] https://www.bbc.co.uk/blogs/theeditors/2010/03/superpower_bbc_and_global_voic.html

incorporating content that is often dubious in its origin and veracity (for details, see chapter Professional Journalism vs. Citizen Journalism).

5.3.2 The Remit

In this landscape, what might be the role of Public Service Media?

PSM must be the "glue of society" (Nissen, 2006) binding the nation's collective memories and aspirations, the norms and values which allow us to discern between good and bad.

In an open environment producing interactive content (with much more feedback), PSM must reinforce its pillars and be a beacon to freedom of expression, a fact-checking and quality control of information (in order to have a better and more accurate information), to be a guaranty of ethics standards and codes of media practice, and an enabler of open-source tools to create platforms that can be adapted to a wide variety of purposes (Clark & Aufderheide, 2009).

Furthermore, it is an obligation of the State - through PSM - to preserve, defend and promote the Portuguese language and culture throughout a global market, thus nurturing the building blocks of the Nation in the so-called Digital Commons, and avoiding the pressure of acculturation, especially by English spoken content.

5.3.3 PSM, Citizenship and Market

Since the very beginning, public service broadcast had the "sacred principles" (Nissen, 2006) of offering the citizens universal and unimpeded content access to enlighten, educate and entertain. Nowadays we might add the idea of empowering citizens (*idem*).

Self-expression, however, must not constitute more noise in a "cacophonous media environment", it should be an opportunity to those "who may never before have given themselves permission to make media" (Clark & Aufderheide, 2009). And PSM 2.0

shall be the enabler of this opportunity not just providing information but also contributing to "people understand ongoing and complicated issues, both with content and through practices" (*idem*).

Public Service Media must be an island of trust (Nissen, 2006) in an ocean of misinformation and unreliability and play a decisive role on developing and implementing new services based on new media. This is something that has to be stressed since the broadcast and interactive content is gradually being integrated both in production, delivery and usage.

Traditional public services have garnered broad trust over the years and can now assume a role of leadership and coordination of a network of partnerships that might empower content creation and curation.

The availability of commercial traditional media complemented by a large offer of online content is often said to be capable of rendering PSM's role on society and, therefore, for some, constitutes a market argument (Sarikakis *apud* Iosifidis, 2010).

However, as Nissen (2006) puts it, content is a commodity and because of competition, market tends to become "homogeneous, leaving little room either for content of an experimental character or for programs catering for small language groups, national and regional cultures".

Furthermore, in a pay per view system, the viewer is a consumer in a market, not a citizen. And such system has brought to live a new species of gatekeepers: the telcos that decide which channels are available to households. Hence, they are the ones that control customer access to content and those who make and manage the package channels.

In addition, we face permanent concerns about the concentration of media ownership and content producing. In fact, most content producers are international and therefore not accountable for not defend or promote local culture and heritage. In commercial market, programs traded are original or remakes based on international formats produced by a relatively small group of English-speaking countries

In such a struggle Commodity vs. Public Good, Public Service Media is seen as a corrective when market fails to defend diversity.

To sustain national culture PSM should "provide content and services that extend and complement the mainstream provision brought to market by international, commercial providers". (Nissen, 2006). It must be a guarantee for freedom of expression, as well as a provider of relevant information and cultural services to citizens.

So, we may have fallen in a contradictory landscape where more commercial offer means less diversity of content due to producers' concentration.

And this is why PSM must be reinforced and reformed in order to protect, promote and extend citizenship "that encourages ethics of care and connection (...) and sufficient to enable participation in the political and cultural process mediated by communicative spaces (the public sphere) and enacted upon by the civil society" (Sarikakis *apud* Iosifidis, 2010).

Running from outside the commercial pressures, PSM should reinforce its aiming at creating new products involving community. In Australia, e.g., experimental participatory media and production methods have revealed new audience voices engaging in content production since ABC can concentrate in the values besides the market (Hutchinson, 2015).

"At a general level, very few, if any, national political authorities deny the importance of public service media. On the contrary, the list of statements supporting its existence, its editorial independence and the need for sufficient public funding is endless" (Nissen, 2006).

However, one cannot disregard "disturbing examples" of PSM that have been neglected or marginalized by their public masters, that have suffered drastic cuts in budgets and have suffered direct political interventions (*idem*).

Public Service Media faces four strong paradoxes (Lowe, 2008): the amalgamation paradox, the competition paradox, the synergistic paradox, and the service paradox.

The Amalgamation paradox stands for the institution's organization because it is molded as any normal business but pursues non-profit objectives. So, it has all the "burdens" of business but no benefits.

The Competition paradox accounts for the fact that PSM, when competitively successful is accused of market distortion, but when not is accused of wasting public money.

The Synergistic paradox means that it must simultaneously achieve centralization for efficiency and decentralization for effectively. It is basically a cost efficiency pressure (a high demand to be efficient and responsive at the same time).

The Service paradox discloses the need to facilitate social cohesion and social fragmentation. That is to say that it must provide a universal service for everybody and personalized services for individuals.

PSM FOUR PARADOXES	
Amalgamation	Related to the institution's organisation. It's moulded as any normal business but pursues non-profit objectives. So, it has all the "burdens" of business but no benefits.
Competition	When competitively successful, PSM is accused of market distortion, but when not, it is accused of wasting public money.
Synergistic	PSM must simultaneously achieve centralisation for efficiency and decentralisation for effectively. It is basically a cost efficiency pressure (a high demand to be efficient and responsive at the same time).
Service	The need to facilitate social cohesion and social fragmentation. That is to say that it must provide a universal service for everybody and personalized services for individuals.

TABLE 8 - PSM FOUR PARADOXES ACCORDING TO LOWE (2008)

As Nissen already stressed in 2006, "the main question is not whether we need public media or not but rather, how PSM can adapt to a changing world and a new scenario".

For Murdock (2004) PSM must become "portals of choice for anyone wanting not to be sold".

There is a road to be paved that will empower citizens and strengthens democracy.

6 WHAT IS UGC?
A PROVOCATIVE PHENOMENON

UGC is a general accepted and used abbreviation meaning User-Generated Content.

In the field of journalism, it refers to all the content produced by those outside the media, e.g., photos, videos and text, mostly personal opinions and experiences, that can be used by journalists on traditional news.

In spite of being an English abbreviation, UGC has been accepted and generally used on academic papers and official documents written even in Portuguese (e.g., guidelines from the Portuguese Media regulator - ERC Directive 2/2014 regarding the use of user generated content by journalists). However, although its common use on academic grounds, it is a term concealed and unrecognizable to 97.2% of the journalists working for the Portuguese Public Service Television, according to a questionnaire [3] done during this research. The only ones that are familiar to the designation are journalists also working in the academia.

After the term was explained, 82.1% accepted and agreed with it. When asked if it could be changed, improved or refined, a few proposed to name it citizen content, amateur content, non-professional content, or non-journalistic content.

In a study about UGC inside the BBC, Wardle and Williams (2010) propose, instead, the term "audience material" because it captures with more adequacy the range of the phenomena it describes.

UGC is also commonly referred as amateur content, or to signify the notion of participatory journalism, citizen journalism, networked journalism, vaguely all material - most visual and multimedia - produced by individuals or organizations out of the

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[3] See more on "Quantitative research", under "Methodology", and on "Journalists Considerations about the Phenomenon", under "Findings"

scope of news media. UGC is a term that assumes a certain use of technology and user skills.

Regarding a more participative web, the Organization for Economic Co-operation and Development (OECD) uses the term "user-created content" (UCC) in a report published in 2007. In this study UCC is defined as 1) content made publicly available over the internet, 2) which reflects a certain amount of creative effort, and 3) which is created outside of professional routines and practices.

And to understand what is and what is not UCC, the same study proposes three characteristics (foreseeing possible future evolution on the criteria)

- **Publication requirement**: While theoretically UCC could be made by a user and never actually be published online or elsewhere, we focus here on the work that is published in some context, be it on a publicly accessible website or on a page on a social networking site only accessible to a select group of people (i.e., fellow university students). This is a useful way to exclude email, bilateral instant messages and the like.

- **Creative effort**: This implies that a certain amount of creative effort was put into creating the work or adapting existing works to construct a new one, i.e., users must add their own value to the work. The creative effort behind UCC often also has a collaborative element to it, as is the case with websites which users can edit collaboratively. For example, merely copying a portion of a television show and posting it to an online video website (an activity frequently seen on the UCC sites) would not be considered UCC. If a user uploads his/her photographs, however, expresses his/her thoughts in a blog, or creates a new music video this could be considered UCC. Yet the minimum amount of creative effort is hard to define and depends on the context.

- **Creation outside of professional routines and practices**: User-created content is generally created outside of professional routines and practices. It often does not have an institutional or a commercial market context. In the extreme, UCC may be produced by non-professionals without the expectation of profit or remuneration. Motivating factors include connecting with peers, achieving a certain level of fame, notoriety, or prestige, and the desire to express oneself.

The notion of UGC emerged as soon as the new-born journalism websites brought to live comment boxes, allowing the readers to express their opinions next to the article. This participatory communication was considered open when it allowed users to share comments, posts, upload files (i.e., content) without moderating or filtering intervention (Deuze, 2003).

Later, many news websites developed web-based forms to ease the collection of content from audience which could then be used, or not, "with or without editorial review, depending on the nature of content and host policy" (Bowman & Willis, 2003).

A new process was arising for news making, a hybrid journalism connecting journalists and sources through digital technology. But the audience was twisting their role becoming participants rather than simple traditional sources.

UGC can be identified through different types of audience material: audience content, audience comments, networked journalism, collaborative content and no-news content (Wardle & Williams, 2010).

Audience content can even be divided in sub-categories: audience footage (photographs and videos used in the news); audience experiences (shared in response to an already broadcast news story); and audience stories (suggestions or even footage that becomes a story that was not on the news agenda).

Audience comments are call to action opinions, e.g., participation requested by a presenter during a news program.

Regarding the British Public Service, Wardle and Williams (2010) also mention "Collaborative content" which refers to material produced by the audience, but with training and support from BBC journalists and producers (a video, short film or digital story produced by a community reporter).

"Networked journalism" is a term coined by new media commentator Jeff Jarvis based on the collaborative nature of journalism:

> professionals and amateurs working together to get the real story, linking to each other across brands and old boundaries to share facts, questions, answers, ideas, perspectives. It

recognizes the complex relationships that will make news. And it focuses on the process more than the product.[4]

Based on the format and the purposes for which it is produced, and focused on editorial and presentational criteria, McGonagle (2013) proposes the following categories:

A. UGC that is prepared by users and then incorporated into otherwise professionally produced and editorially controlled content;

B. UGC that has a stand-alone character, i.e., UGC that exists alongside professionally produced and editorially controlled content;

C. UGC that is the product of co-creation by media professionals and users;

D. UGC that is created via and maintained on purpose-built fora and networks and is not incorporated into professional media content.

Hence, according to this proposal, category A is, e.g., when an individual record a video clip on a smartphone and sends it to a television station for inclusion in a program, but it is previously edited by professionals before it is actually used.

Category B could simply be the audience comments on the website of a newspaper or a broadcaster.

Category C would be a more inclusive participation completely different from the vertical editorial relationship of A. The production process would be more or less horizontal since the journalist would call for audience participation to co-author the piece.

On category D we find the UGC produced and housed outside professional media and without editorial control. It only has life on personal blogs, social media and personal or institutional websites. It exists outside the scope of professional media,

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[4] http://buzzmachine.com/2006/07/05/networked-journalism/

but it does not prevent it from becoming A or even C, if, somehow, professionals need to use it.

When conducting this research, categories A, C and D were used to determine what kind of UGC is used, and a specific typology was created to better understand the specificities of each piece of content generated by non-media professionals.

For the purpose of this research, was considered UGC: videos, photographs and texts, social media posts, blogs or websites, and everything else produced outside the scope of the media outlets by non-professional journalists to express their point of view or to simply share any kind of content directly to the public (using disintermediated communication) or sharing it with journalists in order to be published on professional media.

This content was classified and grouped under the typology described on the Methodology.

The widespread of UGC lay on several key drivers.

In 2007, the OECD identified some, which can still be accepted as fundamental to its rise and evolution:

Technological Drivers

Increased broadband availability

Increased hard drive capacity and processing speeds coupled with lower costs

Rise of technologies to create, distribute, and share content

Provision of simpler software tools for creating, editing, and remixing

Decrease in cost and increase in quality of consumer technology devices for audio, photo, and video

Rise of non-professional and professional UCC sites as outlets

Social Drivers

Shift to younger age groups (digital natives) with substantial ICT skills, willingness to engage online (i.e., sharing content, recommending and rating content, etc.) and with less hesitation to reveal personal information online

Desire to create and express oneself and need for more interactivity than on traditional media platforms such as TV Development of communities and collaborative projects

Spread of these social drivers throughout older age groups and to fulfil certain societal functions (social engagement, politics and education)

Economic Drivers

Lower costs and increased availability of tools for the creation of UCC (e.g., for creating, editing, hosting content) and lower entry barriers

Increased possibilities to finance related ventures and UCC sites through venture capital and other investment possibilities

Lower cost of broadband internet connections

Increased interest of commercial entities to cater to the desire for user-created content and the long tail economics (including mobile operators, telecommunication service providers, traditional media publishers and search engines)

Greater availability of money related to advertising and new business models to monetize content

Institutional and Legal Drivers

Rise of schemes which provide more flexible access to creative works and the right to create derivative works (e.g., flexible licensing and copyright schemes such as the Creative Commons license)

Rewinding to the beginning of online news reporting in the late 90's from the 20th century, Deuze (2003) remembers the concept of Computer-Assisted Reporting and the internet as a reporting tool for journalists and news work to conclude that beyond obvious benefits (more freely-available information, sources, checks and balances), many reporters and editors felt nervous and concerned about the 'omnipresence 'of the internet in daily reporting.

But, in spite of its infancy, at the time the author foresaw and identified four types of online "journalisms": 1) Mainstream news sites, 2) Index and category sites, 3) Meta and comment sites, and 4) Share and discussion sites.

Zamith (2011) consider this proposal to be "controversial" and "revolutionary" since its typology include websites which are not traditional news media but, nevertheless, also argues that the bold movement by Deuze helps scholars to "resolve", at a certain point, the difficulty on distinguish which is or is not journalism.

But what boosted the "new" online independent "journalism" was the phenomenon of weblog later known as just blog, an "often highly personal online periodical diary by an individual" (Deuze, 2003).

Bowman and Willis (2003) recall that what fuelled blogs was the great access to bandwidth and low cost, often free software. And the same is also true to UGC. In reality, this kind of content is not new itself. What is new is the ability allowed by technology to easily publish or share video footage and photographs, formerly simply known as amateur content. However, in the past, videos and photos had to be hand-delivered or sent by mail to media organizations.

Nowadays, new digital technologies made it possible and simple for audience to participate. Users have the ability to easily share their thoughts, opinions, photos and videos thanks to social media and pocket technology, especially smartphones which embody text processors, video and photograph cameras, video and editing capability, and broadband connectivity, either via Wi-Fi or 4G. And also, the unthinkable: being able to live broadcast!

"Participation has been a fundamental component of the internet since its inception" (Bowman & Willis, 2003) and blogs were a key factor to push forward the concept of participatory journalism. This concept has evolved even more thanks to the evolution

of video sharing and social media what lead to the creation of "vlogs" (video logs), mainly on YouTube, Facebook and in 2018 on Instagram.

So, users can now create content in many and diversified forms (blogs, tweets, videos, comments, websites) which empowers them to source content directly to others, independent from any other traditional media institution. This means that the networked individuals are growing independence from the Fourth Estate journalism in a new ecology with an emerging Fifth Estate (Newman *at al*, 2012). However, this new type of content can either bypass or be amplified by traditional media and a research by Newman, Dutton and Blank (2012) provides evidence that the internet is supporting simultaneously the Fourth and Fifth Estates, "which actually support one another in a news ecology".

Social media helps to spread individual content and obviously impacts the production of news. Nowadays, the use of UGC has become trivial but in the early 2000 it was a novelty. Some individuals' footage from the World Trade Centre attack in 2001 were still recorded with handheld cameras and handed over to TV stations. But it in 2004, with the Asian Tsunami and the Madrid metro bombing, and in 2005 with de London bombings, mobile phones started to show its potential and the internet became a fast method to distribute content. These events were amplified thanks to videos shot with phones from regular people, not journalists.

Richard Sambrook, the BBC's Head of News at the time of the attacks on London's underground metro trains and a bus, on 7 July 2005, recalls that in six hours after the blasts the station had received more than thousand photographs, 20 pieces of amateur video, four thousand text images, and 20 thousand emails. And underlines that the next day, the main evening TV newscast began with a package edited entirely from video sent by the viewers (Sambrook, 2005).

"When major events occur, the public can offer us as much new information as we are able to broadcast to them. From now on, news coverage is a partnership" (*idem*).

In result of this partnership, the BBC and Sky News created new production teams in order to manage and filter this new wave of User-Generated Content and to distribute the best material to output teams (Newman et al, 2012).

The adoption of social media by political and sports players has enhanced the disintermediation of information, i.e., the ability to pass the messages they want directly to an audience with which they share affinities.

Take the case of the former president of the United States who uses Twitter (@realDonaldTrump) to speak directly to the population, neglecting traditional media.

Or the example of the president of Brazil, who during the election campaign used the internet as a way of communicating with his supporters by circumventing the intermediation of traditional media, e.g., making live video broadcasts via Facebook and using WhatsApp as a tool of mass distribution of political messages across groups.

The President of Brazil still uses Facebook[5] as his mainly output of presidential content. He even uses the capability of live transmissions to broadcast live a weekly speech on Thursdays, since 7 March 2019.

The first time he could not do it was on 24 October 2019 when in China for a presidential visit. The justification posted on a comment on Facebook was simply the visit to China[6]. And a source of the Presidential Palace told "Poder 360"[7] that logistic and agenda issues were the reason not to do the Facebook Live. However, even overcoming schedule and time zone difficulties, such a live broadcast would never have been possible because Facebook is blocked in China and internet users have no access to this social media. The only possibility it would be to use a VPN, but that would, probably, provoke a diplomatic incident since it would be a workaround of mainland China's law.

Massive use of social media by the population has also been powerful in situations of terrorist attacks, disasters or political unrest, such as coup attempts or demonstrations.

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[5] https://www.facebook.com/jairmessias.bolsonaro/

[6] https://www.facebook.com/jairmessias.bolsonaro/posts/1635946506554329?comment_id=1636006353215011

[7] https://www.poder360.com.br/midia/na-china-bolsonaro-fica-sem-fazer-live-no-facebook-pela-1a-vez/

User-generated content has been the sole source for traditional media to illustrate various situations, but it has also caused misinformation and errors due to the publication of unverified content. One of the examples that caused much public debate and media blame, and even media *mea culpa,* was the 2013 Boston Marathon bombing.

The haste to be first on identifying the bomber led media like CNN, Fox News or Associated Press to broadcast wrong information, spreading the name of a wrong suspect. And The New York Post even published a photo of two alleged suspects that were not even in the police list.[8]

The New York Times talks about how "The Pressure to Be the TV News Leader Tarnishes a Big Brand", regarding the fact that journalist John King of CNN mistakenly reported that a suspect had been arrested in the Boston Marathon case, thus turning a big scoop in false information.

In a news environment that needs 24/7 vetting, blind trusting in social media can be dangerous. This is proved on a study about the Boston marathon bombing (Gupta, Lamba, Kumaraguru, 2013) showing that from the 8 million tweets (until the real bombers were arrested), 29 percent were "rumours and fake content", half of the tweets were people's opinions, and just 20 percent conveyed accurate factual information.

Researchers found malicious intent of people to create hoax accounts but also realized that some fake tweets became viral because they were spread by a large follower base-users.

The Guardian[9] wrote that "Virtual manhunt taking place on sites such as Twitter in reaction to Boston bombings showcased growing role of online tools".

The article defends that the analysis on this case is less about the tired comparisons of "old versus new" media and more "an examination of the online tools now available

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[8] https://www.nytimes.com/2013/04/22/business/media/in-boston-cnn-stumbles-in-rush-to-break-news.html

[9] https://www.theguardian.com/world/2013/apr/22/boston-bombings-witchhunt-social-media

to the media, police and members of the public, and how they interact and influence each other in real time".

The newspaper also alerts that this example shows the negative influence the unlimited social media appetite for content after an event such as Boston causes to established media, that "struggle to stay relevant by publishing half-baked snippets and worsening the industry's natural reflex to want to be first with the news".

Notwithstanding, UGC plays nowadays a prominent role on news making since sometimes it is the only source of information because there are no professional cameras around the place where the story is unfolding.

When analysing BBC's coverage of the "Arab Spring", the Trust emphasized that we cannot imagine the facts without user-generated content because "UGC has not simply made the story more vivid, more exciting, more telegenic. It has been the story, or at very least has transformed its nature" (BBC Trust, 2012).

This report also stresses that the "Arab Spring" represented not just the explosion of UGC but also the need to rely on this kind of material "because direct access to the story is so often denied or impeded" (*idem*).

The "Arab Spring" also brought to life a new phenomenon thanks to the evolution of mobile technology, the ability to individually broadcast live.

The way many citizens of Egypt and Syria found to show what was happening where they were (demonstrations or bombings, respectively) was to broadcast the events live, even overcoming possible censorship effects or the later incapacity to post such content on-line.

Thus, for example, the traditional media found in Syria's citizens live reporters from the battlefield showing the world the bombings as they occurred.

For this purpose, the Bambuser application was used, which is very simple to use and transforms each user in a "self-media", capable of competing and even winning the sophisticated professional equipment for satellite transmission (see details about this in the sub-chapter "The Smartphone Induction").

Inevitably, there is always someone at the scene that might register footage before journalists arrive. And, if several members of the public shoot photos and videos, it is later possible to build a journalistic narrative through several points of view and showing different angles of the scene.

The exemplary case occurred in Beirut on 4 August 2020 when a mega explosion caused by 2 700 tons of ammonium nitrate completely destroyed the city's port and a large part of the capital of Lebanon. All moving images from that moment are user-generated content. Several people were recording the large column of smoke caused by the fire when the explosion occurred! So, today, it is possible to have different angles and perspectives of the moment. All of these different shots were used by televisions across the globe to illustrate the tragedy for they are valuable documents of the cause of the tragedy.

Since 2014, there has been another situation in which videos made by non-journalists have proved to be of high news value. They are the ones that record the waves of migrants from Africa who want to reach Europe by crossing the Mediterranean Sea. The overwhelming majority are registered by non-governmental organizations or by the military who carry out rescue operations and then hand them over to the media.

Another good example is a piece aired by the Portuguese TV "SIC" on 8 April 2017[10] about a terrorist attack conducted the previous day with a truck in Stockholm, Sweden. This piece was done using only amateur footage and security cameras videos that allowed editing a timeline showing the attack unfolding. As the journalist says at the end, this kind of moving images grant the media the opportunity to document, as never before, any tragedy in crowded places.

The previous year, on 14 July 2016, the same method had to be used by traditional media to document another terrorist attack with the same *modus operandi* in Nice, France. The available footage of the lorry running over the people along an avenue is from several bystanders who recorded the carnage with their smartphones in

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[10] https://sicnoticias.pt/mundo/2017-04-08-Videos-amadores-contam-a-historia-do-ataque-em-Estocolmo)

different places and providing several angles. Even, when the police shot dead the driver inside the cabin, behind the wheel.

The next day, 15 July 2016, erupted another example on how mobile users can turn themselves into reporters. And, this time, live form the "battlefield". It was during an attempted coup in Turkey.

As "USA Today" reported, "Citizens took to the smartphone apps Periscope and Facebook to go live from all over the country, showing everyone around the world just what was really going on"[11].

And "Fortune" recalls that "It is likely the first time that Facebook Live and Periscope have been widely used during a major coup attempt". Scores of people livestreamed from the streets of Istanbul, Ankara, and Izmir spreading the images all over the globe to those who were attentive to the facts unfolding[12].

Hence, we had the people with smartphones doing what only the big TV Networks used to do using heavy and very expensive equipment!

These cases (Nice and Turkey) were testified by the researcher who, at the time, was presenting the news and used Periscope users livestreaming to screen moving images live from Turkey during the incidents. Since the live transmissions are geotagged, it was possible to see on a map where the live feeds were originated and, therefore, to know what was happening in a particular place of the country!

In a less sophisticated way but with a very high news value that generated controversy, one must recall the footage of the Iraqi dictator Saddam Hussein being hung. That video was shot with a mobile phone on 30 December 2006 and did not escape from the screens of TV sets all around the world[13].

The introduction of the internet in reporting has sped up the news process and a new environment arouse "where verification of information is extremely difficult due to the often anonymous, fast paced communication involved" (Deuze, 2003).

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[11] https://eu.usatoday.com/story/tech/news/2016/07/16/turkey-coup-attempt-livestream-facebook-live-periscope/87168060/

[12] https://fortune.com/2016/07/15/turkish-military-coup-facebook-live-twitter-periscope/

[13] available at https://www.dailymotion.com/video/x2msxbk

The amount of user-generated content is incommensurable at the moment. And users no longer need to lend their footage to legacy media to be published. Each and every one can be media thanks to the internet.

A good example is that seen on 8 August 2020 when an amphibian firefighting aircraft Canadair, serving Portugal, crashed in Galicia, Spain, during a fire fight in the Peneda Gerês National Park.

The first videos of the plane already on the ground and still with outbreaks of fire caused by the accident were recorded by a Spanish firefighter from a helicopter and published on the Twitter account (@BrifLaza) called "Diario de un Bombero"[14]. This video[15] was used to illustrate news from traditional media, but it was published on the Twitter of this Fire Brigade with no purpose of being delivered to traditional media.

In an interview for this research, in April 2019, the News Director of TV station SIC recalls that the publishing power for everyone changed the traditional situation and created a disintermediation. So, now, "the question is how to find out the hundred or two hundred things that are being published on many different sites as Facebook or Twitter".

Ricardo Costa asserts that there was "an evolution that is much more in favour of the user than the media".

António José Teixeira, News Director of RTP, stresses that the big issue here resides precisely "in the intermediation or disintermediation and that is the big problem that journalism has". Nevertheless, he sustains that UGC are a useful asset.

So, as we see, *prosumers* content has "many implications for mediated communications of all kinds, and for journalism in particular" (Deuze, 2003).

And that is why, e.g., the BBC Hub - created in 2005 to handle unsolicited material sent in by the audience - had to change strategy in 2012 and started to work in proactive newsgathering focused on social media, since they recognize the BBC "might not now be the first port of call for anyone wanting to disseminate news" (BBC

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[14] https://twitter.com/BrifLaza

[15] https://twitter.com/BrifLaza/status/1292045768426229761

Trust, 2012). It is its job to search, collect and vet content to be used in news bulletins, especially in breaking news.

"So, one of the biggest changes is not just relying on people to get in touch with the BBC, we're going out looking for content and looking to see what people are saying, it's looking for stories as well, and ideas", emphasizes Natalie Miller, senior journalist at BBC Hub in an interview for this research.

Therefore, the ability of traditional media to create and sustain online conversation with audience is strategic to nurture a useful network of active and trustworthy sources in case of need.

In short, UGC allows the building of trustworthy network of "correspondents".

As Guardian's journalist Paul Owen points out, in spite of all the uncertainty, correspondence from groups on the internet are a better starting point rather than going through a search on YouTube or Twitter"[16].

When journalists engage in conversation with the audience that can be rewarded because users will know who to turn to when having valuable footage to share.

Thus, we are facing here the logic of local communities' participation alluded by Deuze (2003) and much developed by the South Korean participatory journalism project OhmyNews, a collaborative online newspaper created to take advantage of the community-oriented nature of the Web (Bowman & Willis, 2003). In 2003 it had achieved two million readers because they could also be writers (see Chapter Professional journalism vs. Citizen journalism).

This sense of community can be developed when spectators' contributions are useful and incorporated into television content. This aid was of major importance on 15 January 2009 when the "Hudson Miracle" occurred, the mooring of a commercial jet on the Hudson River in New York.

Facing the breaking news alert coming from the US, it was necessary to follow the US media and, of course, CNN, a global television channel with millions of potentially

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[16] How newsrooms manage UGC in breaking news situations, available at https://www.journalism.co.uk/news/how-newsrooms-manage-ugc-in-breaking-news-situations/s2/a553185/

informant viewers as well. Despite this, RTP's news channel (then called RTPN) managed to broadcast the first photo of the plane before CNN. It was during the program "At Night the News" (which is explained later). It was thanks to the connection created with the viewers via Twitter that one of them sent to one of the presenters the first image of the plane floating in the water. It was a photo taken and published by a crew member of the first boat that assisted the passengers.

But in order for these situations not to be spurious, it is necessary to nurture the connection with the viewers so that they can become useful at the right time.

The Portuguese private channel TVI, for example, feeds this relationship through a space that has on the website and mobile application called "Eu Vi" ("I Saw")[17]. Through a form or via email, spectators can send to the newsroom pictures, videos and a short description of the subject.

Paula Oliveira, one of the Digital Editors responsible to validate this content, on an interview for this research, in April 2019, explains that they follow several groups of people who serve as sources or collaborators in the process of news making in a kind of citizen journalism (an expression that she uses while saying that dislikes it). Those are already known people to TVI's journalists because they are very participative. And therefore, journalists even call them to validate the content and ask for details.

The News Director of the channel (at the time of this interview in April 2019), Sérgio Figueiredo, talks about an "inorganic thing" because it is a group of citizens with whom they have no formal relationship, but have built "a relationship of trust", which allows a degree of credibility "that you would not attribute to each of them individually if you did not know them".

He also stresses that this "overtakes the traditional channels of relations" and both consider that this connection and collaboration with viewers has sped up their response when covering the news. And Sérgio Figueiredo considers this fact the best answer to the question: "was there a change on how journalism it is done?"

On the moment of the interview, four photos of a hailstorm on the northern city of Viana do Castelo were received and were about to be used on air. And Paula Oliveira

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[17] https://tvi24.iol.pt/euvi

recalled that another hailstorm, but in Lisbon, the day British Prince Harry and Meghan Markle (19 May 2018) married, caused a flood on their email box with 300 photos and videos. "It was one of the most amazing days of participation", she says underlining that this material served to "feed" the antenna while the reporter teams were on the move to the sites.

António José Teixeira recognizes that "things got closer, faster, more participatory, more involved in a communication process" but stresses that, regarding the content coming from the audience, he likes to talk about "communication rather than journalism".

6.1 À Noite as Notícias

In Portugal, the first journalistic project regarding a regular audience participation via the internet, was the news program "À Noite as Notícias" (At Night, the News), which started on 29 September 2008. It was aired Monday through Friday between 21h00 and 23h00, on the channel RTPN (later renamed RTP Informação and now RTP3), which is the news channel from the public service. Participation from the spectators was achieved using Twitter and a dedicated blog with the program's name.

The inspiration to this program was the concept of participatory journalism, an attempt to integrate spectators on the news through its opinions and point of views, and not just those of specialists who normally reside on TV news stages.

Lopes (2011) argued that this program's originality resided on a new level, the "stake on new digital platforms" and stressed its importance foreseeing that "the television screen will no longer be as the window or mirror to the world, but a door to the entrance of spectators".

The creation and adoption of new digital tools, and the implementation of new spaces on the internet allowing users participation, put pressure and urged a reconfiguration of TV traditional audience.

A new conscience was arising, claiming that the public wishes no longer to be just a simple passive receptor, on the contrary it demands participation and a new active role on the shown content.

Traditional sources were going through a rebirth and no longer waited to be contacted by journalists when confronted with facts potentially newsworthy. In many cases, they were already assuming their own role as "reporters", producing their own videos with the specific purpose of being used on TV news. They still looked at television as a means to achieve a special role on informing the public, but they were already becoming themselves media.

One specific example happened on 2 February 2010 when a spectator shot a video of a car being torched in Vila Nova de Gaia. He then sent the researcher (who was co-presenting this program) a Twitter message asking him to go to YouTube and retrieve the footage to be broadcast on the news.

So, the user was himself a reporter, a source, and a spectator with an active role on news making. A reporter because he filmed and published directly on his YouTube channel; and a spectator who was assuming a role of a high-tech prepared source because he saw an incident, recorded a video and sent the footage to be used on television - an example of participatory journalism.

Another example of participation but helping as a source thanks to the connection established via Twitter, was that of the "Hudson Miracle" in 2009, that allowed this show to broadcast rapidly the first photo taken of the Airbus floating on the Hudson river, New York, with the passengers out over the wings (a case previously explained).

Spectators were also looking and demanding new ways as to see their own point of views and opinions broadcast on TV, defying news editors to include them on the news programs, and to share some of the time normally only accessible to "specialists", mainstream commentators and media pundits.

This audience transmutation was upscaling and challenging the gatekeepers, those in charge of editorial power to decide.

Hence, a powerful question arouses: how to assume and accept these sources derive?

Two ways could have been taken: 1) pretend everything was as ever, and 2) assuming there was a mutation that needed to be accepted and integrated. RTP's editorial news board assumed the latter and opted to lead a path to implement a model of a new kind of news program. And so was born "À Noite as Notícias".

This daily television news program was aired at 21h00 but the connection with spectators began every day after lunch via the blog and Twitter, when a question was published asking for audience participation. This question was called "The Night Question" and changed every day to match the main headline that would be debated later on the show. This way, a door was open to audience participation and so everyone could give their own opinion regarding that issue. Later, on the show, some answers or excerpts were read and shown on air.

Promotion to the show and the blog was done via Twitter, what allowed some "dialogue" with audience before, during, and after each program.

This new kind of relationship was very fruitful since some spectators started to use Twitter to share directly with the newsroom some stories, photos and videos that could be used on the news.

Another daily assignment was a creativity challenge to elaborate a caption to a photo regarding one of the news items of the day! The result was often very interesting thanks to the originality and constant use of metaphors exploring images polysemy. The one considered the best was then shown on air and credited.

Another part of the show created a particular situation, nowadays very common but a curious novelty at the time. It was called "Bit do Dia" (Day Bit) and aired videos retrieved from different internet sites showing commercial ads, sports clips, accidents, homemade videos, gags, etc. Some of them had only life on the internet and were now shown on TV. Other videos were clips from TV programs that were published on YouTube and then brought back to the TV screen through this new-born cross platform experience mixing internet and traditional television screen.

Therefore, web videos painted the traditional TV screen regardless of the image quality, most of the times very far from professional standards. And TV clips that had won planetary audience through YouTube were now brought back to their native

screen but via a web layout. The content was not altered, but the significance was rather different because it was clear to the spectator that the moving images that were being broadcast were very different from those common on TV!

Thus, content reached for another value added to the substance itself, a value that resides on visual and phatic communication.

As said before, this is now a common landscape in today's TV screens because internet hit videos and viral videos are used in all kinds of TV programs but then, it was a trailblazing way of filling traditional television screens.

Each edition had two presenters, the traditional one to the regular news, and another exclusively dedicated to the interactive part which was accordingly named "À Noite a Net" (At Night, the Net).

The news program "A Noite as Notícias" was last broadcast on 3 May 2011.

This experience was replicated on a daily show dedicated to the 2010 Football World Cup and then was adopted as a permanent part of another weekly program dedicated to football on RTP3. First was called "Pontapé de Saída" and then changed to "Grande Área". Audience participation was terminated on 20 September 2018 due to lack of human resources, according to the program editor. Audience participation was achieved through Facebook, where spectators could ask questions to be answered by the program participants - analysts, players or coaches. This program had a journalist that interacted with Facebook users and then read the questions showing the posts and identifying the spectators who wanted to interact with the show.

Another program (also on RTP3), a general information debate named "O Outro Lado" (The Other Side) asks for audience participation through Twitter using the hashtag #ooutrolado. However, in this case, although Twitter feed is shown, participants are only identified as "a spectator" and the tweets are hardly seen on screen because they are not isolated nor maximized. Nowadays, an iPad is screen casted but in the early days of the program the situation was even worse because Twitter was seen only through a camera on the ceiling focusing on a screen from an interactive table used by the presenter.

This bogus way of asking for participation could also be seen on RTP1 evening news program Telejornal on 21 March 2016. That day, audience participation was challenged to share opinions regarding the new politics on the USA-Cuba relationship after President Obama's visit to Havana. The participation was carried out via Twitter but then tweets were shown on a graphic resembling Twitter but without the name of the users who wrote them!!

Despite the contact and interaction simplicity allowed by social media and video calls, the most common way television channels use to pull audience live participation is still in *fora*-like programs using the phone. Participation programs based on this traditional telecommunications system still exist, which seems quite anachronic. However, it is still the most technical easy way to do pull spectators live participation.

Although the best and least well-accomplished solutions and methods, these are examples of "dialogical journalism" (Deuze, 2003), a journalism allowing residents in the production of the news and intended to promote public debate.

This journalism connectivity can be achieved either by facilitating people a means to tell each other stories or by using their will to collaborate in the production of traditional news.

One good example of collaboration between actors and journalists is that of a search and rescue operation in Cangas de Onís, Picos de Europa, Astúrias, Spain, from 12 to 19 November 2014, where a Portuguese mountaineer had disappeared on the wilderness and efforts to retrieve him were headline on TV.

RTP journalist Rui Sá and cameraman Pedro Miguel Gomes were sent to cover the rescue operations, but accompanying the operational team was impossible given the hardship and difficulty of climbing the mountain and following the trails where the snow could reach five meters high. So, the solution was to ask rescue group members to bring a camera and record images of the route and part of the operations.

Volunteers from the Portuguese Search and Rescue Operational Group (GOBS) agreed to take an RTP GoPro camera to capture images of high mountain rescue operations and this footage obtained by amateurs was then used in the news pieces edited by the RTP envoys. The lost mountaineer João Marinho was 31 years old. The

body was found on 1 August 2015, after the thaw of the Picos de Europa area where it disappeared on 4 November 2014.

Although the use of UGC is usual in the news, there is no longer a specific program in RTP seeking to maintain a direct connection with the viewers, stimulating an umbilical connection between the parties.

Since 2017 RTP News Smartphone App has an option - almost hidden - where it is possible to leave information regarding possible news coverage but has no success to the day, according to the online news editor in chief.

6.2 The smartphone induction

User-generated content has skyrocketed rapidly due to the ubiquity of smartphones, and affordable access to network infrastructures, mainly mobile large bandwidth.

Digital technology is a key factor underpinning the development of audience creation and consequent connection and, sometimes, real collaboration with traditional media. The smartphone revolution was the main factor allowing any street eyewitness to produce footage that can easily be used by professional media. The smartphone is indeed the key element allowing every user to be nowadays its own media, it is a storytelling tool giving more sense to Dan Gillmor's book title "We The Media" (2004).

A smartphone is a true pocket computer equipped with a touchscreen, with telecommunications capabilities and based on the always-connected principle.

Defined by the Encyclopedia Britannica (in an article started in 2009) as a "handheld computer integrated within a mobile telephone", today it is more the opposite, it is a handheld computer that still maintains the traditional ability to allow phone calls.

 The smartphone was introduced to the market as a new species that took advantage of the convergence of technologies and services. It allowed the integration

in a single device of several communication systems (voice, text and images) with the computing capacity and integration of different programs ranging from productivity (word processors and spreadsheets) to entertainment (games and movies) passing for the possibility to allow internet browsing, listening to music, taking pictures and making videos, and much more.

This interoperability was enhanced with the birth of a new type of software, Mobile Applications (known only as Apps) organized in stores depending on the type of operating system. The use of touch screens has made their use more friendly and easy.

The smartphone era can be divided into three main phases (Sarwar, 2013). The first is dedicated entirely to corporate users and begins in 1993 with the first designated smartphone created by IBM. But the king of this phase was the Blackberry because it introduced many features including Email, internet, Fax, Web browsing and Camera. The second phase begins in 2007 with the advent of the iPhone, created by Apple. It was the first device truly designed for the general consumer. The third phase takes place in 2008 with the launch of the first Android smartphone, the operating system created by Google. Unlike Apple, whose operating system was proprietary and exclusive to the iPhone, Android was open source which gave it a tremendous role during this phase. It gave all other smartphone manufacturers the opportunity to produce devices using this technology.

But, in fact, only after the iPhone (first launch in 2007) did this revolution started. The evolution of Apple's smartphone and other devices using Google's Android (first phone in 2008) triggered a competition that drove the development of the technology which was key to the explosion of user-generated content. The first Android phone was the HTC Dream, better known as the T-Mobile G1 (Wired, 2008)

Such devices evolved in a way that made connectivity and content sharing very easy for they were, in its core, internet machines. However, they were still very slow due to the networks available. Only after 2009, things started to change due to modifications in operating systems, devices and network infrastructures.

In October of that year, the International Telecommunication Union (ITU) sparked the global deployment of LTE-Advanced fourth generation mobile networks, simply designated as 4G.

The approval of the standards paved the way for it to become the "mobile wireless broadband solution for information, communications and entertainment" because this would be the global platform for the construction of the next generations of interactive mobile services that "will provide faster data access, enhanced roaming capabilities, unified messaging and broadband multimedia" (ITU, 2010).

Before this decision, telecommunications operators had already started the tests and some network launches, still, without the international standards definitively approved.

On 14 December 2009, Ericsson announced, for that day, the entry into operation in Stockholm, Sweden, of the world's first commercial 4G/LTE network by the operator TeliaSonera. And from all the potentialities, the one highlighted in the announcement was precisely the fact that the speeds achieved allow sending and receiving HD video. It was stressed that it would be possible to achieve fiber-like access speed over the air with decreased latency, which would enable users to "now enjoy whatever service is available online: HD video, network games, you name it - effortlessly on the move".

These new generation networks began to spread around the world over the years 2011 and 2012.

In Portugal, the first commercial 4G services were launched on 12 March 2012 by Portugal Telecom (PT) and Vodafone.

PT immediately announced the sale of a mobile phone and tablet already equipped with 4G technology. Both devices were Samsung, the Galaxy S II LTE smartphone and the Galaxy Tab 8.9 LTE tablet. And also launched portable USB dongle modems. Vodafone started the operation only with USB dongles.

At this time, the market was still very focused on providing mobile broadband connected to computers and most mobile phones were still 2G technology.

At the end of 2011, mobile phones sales accounted for 3 269 216 2G devices and 2.5G units, and 1 955 287 3G ready units (IDC, 2020).

In March 2012 ANACOM (Portuguese Authority for Telecommunications) reported that there were 16.7 million active mobile stations but only 4 million were 3G users as at the end of the first quarter of 2012 (ANACOM, 2012).

The total number of users eligible to use broadband services was reported at 11.1 million.

But, although 66.4% of active mobile stations were eligible to use broadband services (UMTS/HSPA), only 30.3% were actually active users. And, of the total number broadband users registering actual traffic, about 26.8% were users of mobile broadband internet access services with cards/modem.

At the end of 2013, there was an increase in mobile broadband internet users (+10.9%) thanks to the increase in the use of smartphones and equipment other than traditional cards/modems.

ANACOM's report (2014) on the Telecommunications Sector in 2013 showed a 5.7% increase in 3G users and upgrades compared to the previous year and a 12.2% increase in mobile broadband internet users.

Considering the accumulated value from 2009 to 2013, the increase in broadband users was 79.6%, with an average annual growth rate of 15.8%.

Less than two years after the launch of 4G in Portugal, a fundamental item shows how the mobile phone was beginning to gain centrality in the world of internet access: of the 120 offers that existed in the broadband mobile access market, those commercially known as «internet on Mobile Phone» accounted for 63%. internet offers through cards were only 27%.

In order to boost mobile use without major restrictions, as early as January 2013, commercial offers began to emerge, reaching 5 GB per month of mobile broadband traffic.

The maximum download speeds registered a significant increase thanks to 4G/LTE, with offers of values equal to or greater than 50 Mbps, both for internet on mobile phones and for cards.

Generally speaking, at the end of 2013, 72.6% of the market offers had maximum download speeds equal to or greater than 7.2 Mbps, with the maximum speed offered being 150 Mbps.

According to this report by ANACOM, in terms of speeds actually achieved in mobile broadband, the Ookla Speed test study showed that Portugal was in 16th place in the world ranking and seventh in the European Union, with an average speed of 11.67 Mbps. The leader of the ranking was New Zealand with 21.6 Mbps of average speed.

In 2013, the average speed in Portugal was higher than the European Union (9.4 Mbps) and OECD (9.4 Mbps) average.
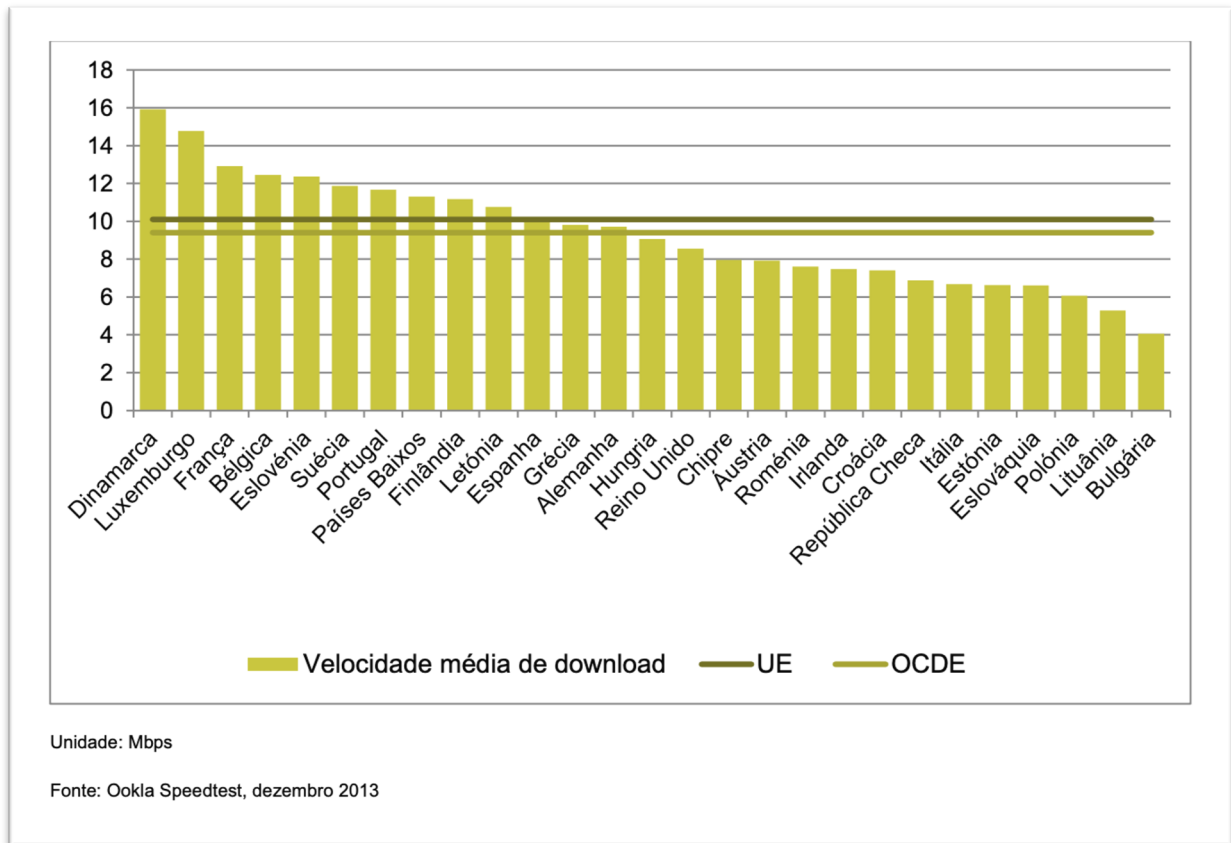
CHART 1 - AVERAGE REAL DOWNLOAD SPEED IN MOBILE BROADBAND IN THE EU28, DECEMBER 2013 (ANACOM, 2014)

Another important data to analyse in the dynamics that made the smartphone the most used object in the world is the evolution of unlimited data plans[18].

At the end of 2013, in Portugal, about 30% of post-paid offers already included unlimited traffic.

However, at this time, given the beardless development stage of the smartphones, the mobile phone was not yet seen by the operators as the privileged one for internet access and this was reflected in the traffic limit offer plans. Thus, 65% of mobile offers only offered traffic volume equal to or less than 500 MB per month! The king of internet access was the tablet whose offers varied between 1 GB and 6 GB monthly, and 33% of them were of unlimited traffic. In relation to cards/modems, the dedicated tariffs already represented only 11 percent (not forgetting that a year earlier, these were the privileged devices for accessing the internet with connections to portable computers).

However, users were going to push the smartphone market forward.

According to data from Marktest, cited in the ANACOM's report (2014), the percentage of internet users via mobile phone "increased significantly in 2013 (11.9 percent), unlike users of the service through card/modems, which had a 4.6 per cent reduction".

This year represented the turning point. It was when smartphone sales surpassed feature phones (IDC, 2020): at the end of 2013, smartphones sales reached the amount of 2 196 123 devices while feature phones dropped to 1 992 787 units. And almost a quarter of smartphones sold were 4G (533 785 units).

At the end of 2012, when 4G was deployed, 56 134 smartphones were already sold in Portugal for the fourth-generation mobile networks.

In 2013, 37.5% of individuals aged 15 or over had mobile broadband service (+5.1 percentage points than in 2012) and this service was already mostly accessed via mobile phone. Compared to the previous year, the exclusive use of mobile phones as

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[18] It should be noted that these contracts impose a policy of responsible use, which in some cases is 15 GB per month. When this limit is exceeded, the download speed is reduced to 128 Kbps

a means of accessing mobile broadband increased from 19.7% to 51.2% (ANACOM, 2014).

Portugal 2013

Featurephones
48%
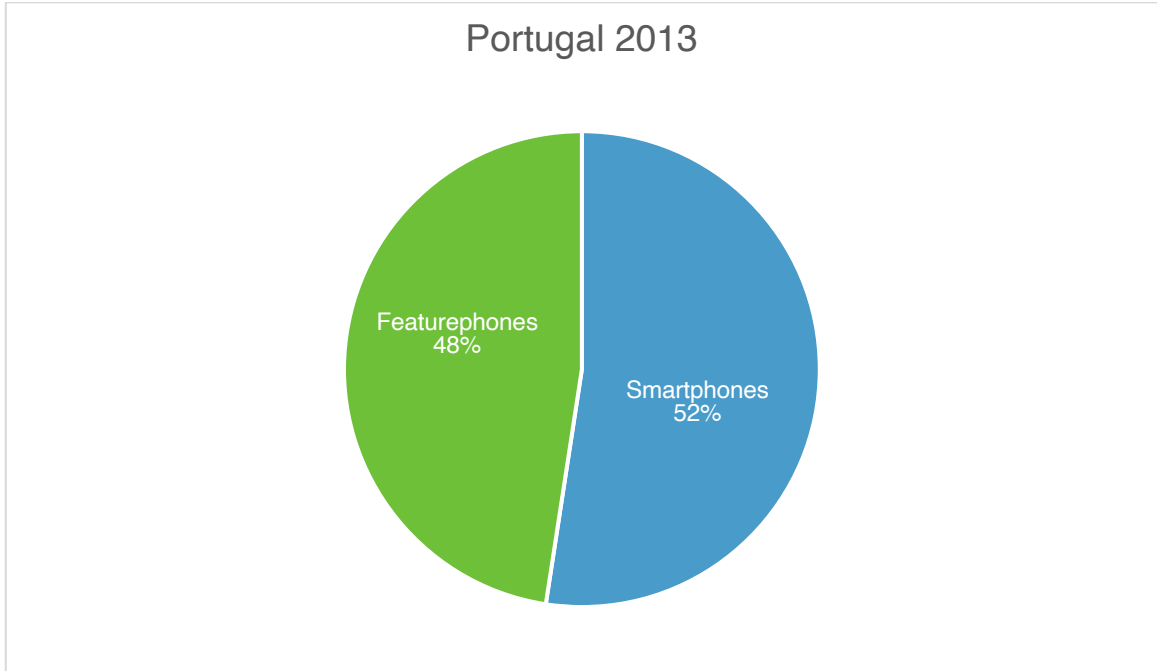
Smartphones
52%

CHART 2 - SMARTPHONE SALES SURPASSED FEATURE PHONES IN PORTUGAL

World 2013

Featurephones
42%
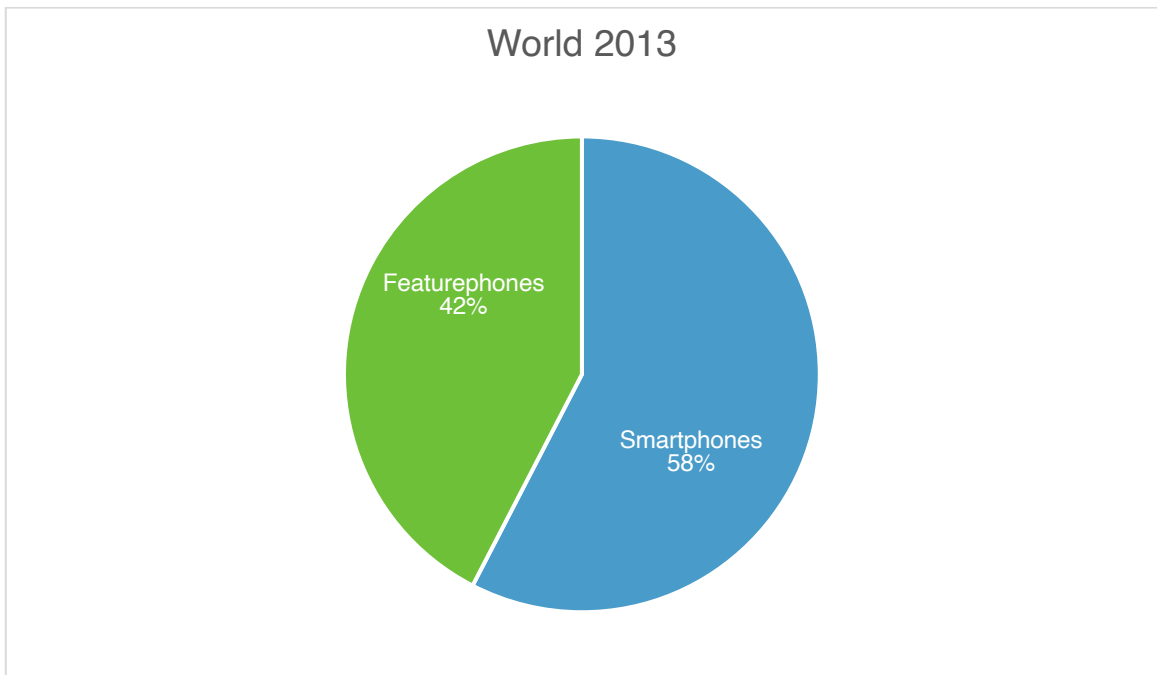
Smartphones
58%

CHART 3 - SMARTPHONE SALES SURPASSED FEATURE PHONES IN THE WORLD

Another interesting fact is that users who in 2013 had exclusively mobile internet access via mobile broadband are distinguished by being younger and belonging to families with fewer individuals.

The profile of the user should be emphasized given that consumption habits started to be acquired in adolescence are extended, very naturally, to adulthood, enhanced by market offers.

Six years later, in 2019, according to ANACOM (2020), Portugal had 11.9 million registered mobile phones (+ 0.4% compared to 2018) and 8.1 million effective users of the mobile internet access service.

Each mobile broadband user used an average of 3.8 GB per month. Mobile internet traffic increased by 36.8% over the previous year.

The mobile internet penetration rate was 78.8 per 100 inhabitants (+5.1 percentage points compared to 2018). This growth is associated with an increase of 7.4% more users, compared to 2018, totalling 7.6 million internet users on mobile phones, plus 511 thousand with access via PC / tablet/dongle/router (+ 0.2%).

In 2019 mobile phones sales accounted for a total of 3 029 918 devices, of which 2 601 254 smartphones (1 501 units already 5G), and still 428 664 feature phones.

It is curious to see how the needs and habits of internet access and use have changed in a few years.

In 2010, Analysys Mason (ANACOM, 2012) pointed that in most Western European countries mobile broadband was still considered as a second access, complementary to fixed broadband.

In Portugal, a survey published by ANACOM in February 2012 concluded that users had a negative opinion on mobile broadband access via USB modem, either concerning the traffic limit and the cost of the service. And this result was also valid, regardless of the user also having access to the internet through a smartphone.

It is also interesting to note that 18.3% of respondents received this USB modem under the TV and internet home contract. But a third of them never used it. And 44.6% of those who have never used this device claim that they never needed it.

The Portuguese Authority on Telecommunications ran this survey to analyse how mobile internet users were evaluating mobile broadband services in order to improve the supervision and regulation of this market's development.

It considered that a "mobile revolution" was under way due to the increasing development of mobile devices, such as smartphones and tablets; the growing number of high-speed offers provided by the service providers; the growing number of applications associated with mobile internet access; and the rising demand for access everywhere and at any time.

The study already stated that traditional phones and computers were becoming less attractive in comparison to smartphones, which relative weight in the volume of mobile phone sales was starting to increase.

In fact, 2013, in global terms, was the year that annual sales of smartphones surpassed that of feature phones (Gartner, 2014).

Smartphones represented 57.6% of total sales in the fourth quarter of 2013. A result that shows sustained growth throughout the year.

Global smartphone sales in 2013 were 968 million units, an increase of 42.3% compared to 2012, thus surpassing, for the first time, the sale of traditional mobile phones.

Samsung was the leader with 31% of the market, Apple was second with 15.6% and Huawei and LG shared the third place with 4.8%.

As we have seen, in Portugal, the scenario was similar and 2013 also became the turning point, when smartphones started to sell more than traditional mobile phones.

Sales of 4G smartphones continued to increase consistently: in 2014, 810 684 (20% of the total) were sold, and in 2015 the number almost doubled to 1 584 583 units sold (42% of the total). In 2019, 2 502 681 4G mobile phones (2 497 009 smartphones and 5 672 feature phones) were sold, representing 83% of the total units sold. It should be

noted that in 2019 sales of 5G smartphones (1 501 units) were recorded for the first time.

Francisco Jerónimo, Associate Vice President, Devices IDC EMEA, in an interview for this research, in August 2020, argues that 4G stimulated the adoption of smartphones because it allowed to have on mobile phones content and services that were only available on the computer. In addition, smartphones were much more intuitive thanks to touch screens.

Despite the delay in the adoption of 4G in Portugal, at the end of 2013, the coverage of this technology reached 93% of the Portuguese population (ANACOM, 2014).

In Portugal, the tests and demonstrations of the fourth generation of mobile networks started in 2010.

That year, on April 21, the researcher was a pioneer in Portugal to carry out a live video broadcast, using 4G on television[19].

From Aveiro, he made a live report during the news program "Jornal da Tarde" (RTP1) about, precisely, a 4G demonstration from Portugal Telecom. He used a professional camera and transmission equipment installed in a backpack. It was a demonstration of how mobile phone networks could be used thereafter thanks to the new fourth generation networks.

And it was also the demonstration of something that would become trivial since, nowadays, all professional TV stations have this type of equipment. At the beginning, it was big, heavy and had to be carried out inside a backpack by the cameraman. Then, it shrank and nowadays is small enough to be coupled to the cameras. It allows live reporting from virtually everywhere, avoiding traditional connections via satellite, which are more expensive and require properly equipped vans.

But why was 4G / LTE so decisive in all this change and implementation of mobile broadband?

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[19] http://videos.sapo.pt/laEglNPYUlUyBT2WQGoQ

4G accelerated all this creation movement because its core is designed for data transport, not voice. LTE (Long Term Evolution) is only based on packet switching, which requires low-latency data transmission. On the contrary, the previous 3G version is based on separate infrastructures consisting of circuit switched and packet switched network nodes (3GPP).

Therefore, 4G is suitable for internet browsing, video streaming, faster uploads, faster downloads (up to 150 Mbps), greater efficiency in the use of radio spectrum and low latency (ANACOM, 2014). The efficiency on the use of the spectrum is greater because it is possible to pass more information on the same bandwidth.

The Mobile Broadband Standard Group, known as 3GPP, states that the highest theoretical peak data rate on the transport channel is 75 Mbps in the uplink, and in the downlink, using spatial multiplexing, the rate can be as high as 300 Mbps.

According to ANACOM (2014), in 2013, the three Portuguese mobile carriers, Optimus, TMN and Vodafone carried out tests with LTE-Advanced, reaching speeds of 300 Mbps. LTE-Advanced technology uses the aggregation of two or more frequency bands to increase the available speeds.

Nevertheless, even considering the most real download speed of 100 Mbps that can be achieved in 4G, it contrasts naturally with the 7.2 Mbps in 3G. Thus, downloading a 450 MB file that takes 10 minutes on 3G, takes only about 45 seconds on 4G.

The easy manipulation of smartphones, the speed allowed by the networks, and the increment of affordable telecommunications plans (with increased or unlimited traffic limits) created the broth that would stimulate the development of social media.

Sharing photos and videos became an easy operation in the hands of those who were not technicians. Everything was done on the smartphone without the need for training or great study.

Suddenly, the user just had to shoot the photo or record the video and, with a few taps of the finger on the screen, everything was sent to social media and shared with the world.

The user-generated content thus jumps to a higher level. The ease of publication encourages the disintermediation of communication.

The smartphone boom converges with the evolution of social media platforms. Just note that Facebook acquires Instagram in 2012 already preparing the visual communication environment that was expected. And in 2013, smartphone sales overtake those of the very limited traditional phones.

Meanwhile, Wi-Fi networks are also spread across public places, allowing users to connect ubiquitously.

And the smartphone became the center of our lives.

But the need for speed never ends and 5G is coming.

The first 5G mobile phones emerged in the market in 2019 and in Portugal, at the end of the year already 1 501 devices had been sold. However, they cannot yet be used full power because the fifth-generation network is not yet deployed.

In 2019, the Portuguese mobile phones market accounted for a total of 3 029 918 devices, of which 2 601 254 smartphones (1 501 units already 5G), and still 428 664 feature phones.

But users want to be prepared and in the second quarter of 2020, 26 573 5G smartphones were sold, for a total of 1 147 528 units.

Regarding 5G, Francisco Jerónimo predicts a huge increase in live streaming content, especially video transmitted in real time, something that has been stimulated and enhanced by social media. This market analyst also considers that "if 4G encouraged the production of content, 5G will be more focused on services, even though we have no idea what kind of new services may emerge as a result of creativity".

As for the adoption of terminals, he argues that the phenomenon will be different from 4G.

While for these networks, the purchase of devices was due to the fact that traditional mobile phones did not allow access to the new content available on the internet, with 5G this will happen based on the reduction in prices of new smartphones ready to take advantage of the fifth generation of mobile telecommunications networks.

Francisco Jerónimo stresses that the current smartphones already have a great technological capacity, so the incentive to buy a new 5G device will only be achieved by price. And specifies that the market already starts to have devices around 300 euros (as in August 2020).

In Portugal, 5G deployment is due to start in 2021[20].

As we have seen, the sum of 4G, smartphones and internet platforms (mainly social networks) that allow the transmission of videos, either in real time or pre-recorded, gave UGC a strong boost. This material produced by the audiences grew exponentially, making each witness a reporter that journalists could no longer ignore.

Footage can now be easily recorded and rapidly shared (raw or edited) with the world thanks to smartphones and fast mobile internet access.

And, as already said, users are now taking advantage of live transmissions capabilities provided by social media to publicly share events as they unfold. This ability overcomes any chance of response from traditional media, which need to be aware of the occurrence, move to the site, and be ready to broadcast live, either using satellite equipment or mobile technology attached to the cameras.

Facebook live and Periscope (Twitter) are nowadays commonly used. But it was Bambuser[21] the first service to be largely used in broadcasts, mainly in Egypt and with foremost prominence in Syria, even before the 4G deployment.

In Egypt, e.g., 10 thousand videos were released in a single day, during the 2010 parliamentary elections, providing activists a voice and a global audience, since there were no international observers, recalls in an interview Bambuser's Executive Chairman, Hans Eriksson[22]. He also stresses that later, in 2011, this became the primary platform to Syrian activists broadcast their live videos, which started to gain

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[20]When the text of this research was finished, 5G frequency lots were still being auctioned.

[21] bambuser.com

[22] https://www.youtube.com/watch?v=Yq3mlkN0AVs

space on the screens of the major TV Networks around the world, because those moving images were the only footage available from where the war was erupting.

Eriksson points out that Bambuser was created to be a "tool for a democratization of free speech" and confirms that the company worked closely to Syrian activist to help them broadcast from the field (*idem*).

Reuters in a report stresses that Bambuser has also become a favourite to document police activity by anti-Putin activists in Moscow, anti-austerity campaigners in Madrid and the Occupy Movement which has used the instant archive that Bambuser's live streaming provides[23].

Bambuser was created in 2007 and is defined as an "intersection of media democratization and new media capitalism" (Löwgren & Reimer, 2013). It has been signing contracts with several traditional media in order to provide its journalists a tool to broadcast live video clips from their mobile phones.

On its website, several success stories are told as an example of the service use[24]. One of them, brings back the fire at a hotel on New Year's Eve 2015, in Dubai, UAE. An AP writer equipped with the Bambuser app on his phone was able to immediately stream live to AP's newsroom in London an early video of the night's main story, which was distributed to its customers live as part of an AP service called "AP Direct".

Bevan Thomas (2016), commercial director and co-founder of Newsflare, sustains that "user-generated content is now a strong addition to footage shot by professional video journalists".

And it is in this context that Newsflare[25] was born, to facilitate the connection between users and broadcasters. Newsflare sells viral video stories and breaking news videos to global media and news organizations.

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[23] https://www.reuters.com/article/us-sweden-bambuser/live-from-syria-swedish-streaming-site-gains-followers-idUSBRE8910D620121002

[24] https://bambuser.com/success-stories

[25] www.newsflare.com

On their media client portfolio we can find major global players, like CNN, BBC, SkyNews, AP, and Discovery Channel among many others. This online free platform gathers the videos users send, and then sells them to their customers, sharing 50% of sales commission directly with video contributors.

Thomas defends that the smartphone revolution is allowing broadcaster and publishers "to cover events like never before (…) particularly when it comes to breaking news in remote or local areas" (*idem*). This entrepreneur nurtures the idea that cooperation is the future of content because "there is a relationship forming between news outlets, production companies, brands and the public".

And it is no longer just a question of mere participation, it is also a monetization opportunity. Newsflare defines itself as a community that supports all this process giving broadcasters and publishers "the confidence that the videos pushed directly to their platforms have been verified and are ready to upload" (*ibidem*).

Storyful[26] is another example of a new business which aims at content verification. They define themselves as the "the leaders in social media contextualization and verification".

Storyful was created out of the need to break the news faster and utilize social content to add context to reporting. Also, on their portfolio of clients we can find major media organizations such as ABC News, Al Jazeera, CBS, NBC, National Geographic, The Wall Street Journal, The Washington Post, The Times and Vice.

However, most of the time, footage is of poor quality, both in terms of image definition and in terms of framing and image stability. And stays far behind broadcast standards. Nevertheless, these videos represent the only existent moving images of a certain event, which gives them a high news value. That is, the quality of the product is devalued considering the documentary value it has.

And the visual difference between professional and amateur footage is growing faster because of vertical video, a *new species* born due to the massive use of smartphones. Users tend to use the device in vertical position for everything, even for

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[26] storyful.com

recording video which radically transforms the screen aspect in 9x16 (vertical) instead of the traditional 16x9 of current TV broadcasting (landscape).

Therefore, casting vertical video has an unsightly screen effect because the small image at the center gets two large black sidebars.

Facing this problem, professional TV-stations often use one of two solutions: either keep the black bars and the vertical video to the center; or cover the sidebars by placing the same image as the video in the background, but highly blurred and enlarged to fill the entire screen. This way, vertical video stays centered, but it is flanked by something colourful and imperceptible instead of black bars.

But if vertical video poses a problem for the landscape format of professional televisions, it is anything but a concern for smartphone users who use it every time. And, for that, they are stimulated by social media platforms for they have created specific spaces for sharing these videos, whose main objective is to be enjoyed on smartphone screens in an upright position, precisely.

Stories created by Instagram and Facebook are the privileged residence of this type of content. However, in September 2017, TikTok was created specifically to inspire the creativity of short-form mobile videos with music, filters and special effects in vertical format. TikTok started in China in 2016 as Douyin and in May 2017 launches outside of mainland China[27]. In July 2020, this new social media platform had 800 million active users[28].

It should be noted that, before TiKTok, the Vine project[29] had been the first large-scale experiment created in 2012 to stimulate the creation of micro videos. Vine was purchased by Twitter later that year, before it was made public[30].

Being an App, it was intended to be used with a smartphone and recorded videos of just six seconds. It was terminated in 2016.

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[27] https://www.bytedance.com/en/

[28] https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/

[29] https://vine.co/

[30] http://allthingsd.com/20121009/twitter-buys-vine-a-video-clip-company-that-never-launched/

6.3 Professional journalism vs. Citizen journalism

UGC use is already generalized in traditional media but that did not yet alter the way journalists lead with audience. All the examples already stated here did not really start interaction or conversation, even if things have started to change because "the role of mainstream media itself as a gatekeeper was being called into question" (Newman at all, 2012).

In 2010, Alan Rusbridger (2010), Editor of The Guardian newspaper, tackled this issue in several interviews defending a more inclusive process of news making in the 21st century stating: "(…) We have to get over this journalistic arrogance that journalists are the only people who are figures of authority in the world".

In fact, traditional media are still powerful, but they no longer have the monopoly of production or distribution. So, networked individuals are using the internet to source their own information more independent of the press and other Estates and are able to enhance their communicative power. Hence, a Fifth Estate is emerging.

However, again, in spite of all the generalized use of UGC, the relationship between journalists and users is not that pacific. Journalists usually fall back on amateur footage only when they have no other chance and tend to disregard its collaboration when not on breaking news. If emergency calls, spectators can be "reporters" but on other situations, that is not easily accepted.

Nonetheless, one thing is certain, the high production of UGC with journalistic interest has changed the news making process.

António José Teixeira stresses that "the embarrassment is over" of making several contacts and achieving nothing on a given subject. Now, "suddenly, what seemed impossible to solve, such as finding an image, feedback, information, about something that happened in a more distant place, became practically acquired".

The News Director at RTP speaks of "an extraordinary change".

And the News Director at SIC talks about an "indisputable added value" which is summed up in a very simple sentence: "it is the people who are there". He stresses that the record of the event that generates the news "has an intrinsic value that is insurmountable".

Ricardo Costa considers that UGC allow journalists to "do a better job" because they are not on site and when they get there "they will no longer be able to capture those images or those testimonies" of the exact moment of the incident.

Natalie Miller argues that journalists "add value and provide the context, the clarity, the balance and the credibility" around UGC.

On September 2017, during Irma's Hurricane arriving to Florida, a Portuguese living in South Beach was asked by RTP to go out to the streets and make some videos. As the researcher could observe, he did that and even recorded his voice while filming to better explain the situation (assuming the role of a reporter). For a couple of days, he was in fact the reporter on site for RTP. Yet, his footage was not credited to him and his name only appeared on screen when he was answering questions asked by journalists as if it were a normal interview.

A barrier to professional journalists to accept citizen reporters as peers is mostly the lack of quality of video footage, photos or texts. But in 2002 Clay Shirky already stated that "participation matters more than quality". The author defends that what media people fail to understand is that "the internet is strongly edited, but the editorial judgment is applied at the edges, not the center, and it is applied after the fact, not in advance". Hence, Shirky claims the process is inverted: «The order of things in broadcast is "filter, then publish." The order in communities is "publish, then filter."»

So, quality control resides on what's worth reading/watching than in controlling what gets written/recorded, i.e., readers/users will support what they feel good and trash the rest without pre-editing. A kind of digital Darwinism.

Surprisingly, vertical video - which is doomed by professional for it breaks the standards of the horizontal TVs layout - has started to be commonly used on newscasts. It is a serious technical mistake regarding professional layout, but it is the only footage sometimes available. This vertical video was born because people got used to hand smartphones vertically and keep it seamlessly when recording.

This new evolving media ecosystem shows that the main difference between participatory journalism and traditional journalism resides on its core structure: while traditional media have a business-model built on broadcast and advertising valuing rigorous editorial workflow, participatory journalism relies on participation by "networked communities that value conversation, collaboration and egalitarianism over profitability" (Bowman & Willis, 2003).

Nevertheless, Wardle & Williams (2010) sustain that some "nervousness about the blurring of journalistic values is sometimes demonstrated in concerns that audience contributions are not of a high enough standard". And stress the idea that journalists defend the adherence to practices which ensure the status for which they have been fought since the 1800s and maintain the particular values that both generate and legitimize those practices. Therefore, journalists tend to "welcome the Net when it suits their existing professional ends" (*idem*). But Rusbridger (2010) defends that if you can open your site up, and allow other voices in, you get something that's more engaged, more involved and actually, journalistically better.

António José Teixeira admits that there is a reconfiguration of sources because someone with a smartphone capable of recording the event and reporting it to television is "something halfway between a testimony, a traditional source and what we could consider a reporter". He stresses that this is "a new situation" because it is no longer a simple person that was passing by and tells what he/she saw.

The acceptance and definition of a citizen-reporter is not easy for journalists. Ricardo Costa speaks of a "reconfiguration of sources because there is a reconfiguration of the whole panorama of communication".

For the News Director of SIC, there was a "more classic and predictable panorama that, suddenly, is much broader and in several layers and with interactions in all directions", which made everything "radically different".

Costa recognizes that a citizen can use language that tells the story in a comprehensible way with factual data and can even record reactions. However, he argues, "he is not a journalist" because he only "captures moments".

The simple capture of moments might be the great argument for distinguishing journalistic from non-journalistic work. The difference lies in what the journalist does with these atoms in everyday life.

The citizen is limited to sharing spurious moments of reality while the journalist is responsible for framing and contextualizing them in a factual, objective narrative that presents the various perspectives on the same subject.

In spite of the clash, a symbiotic ecology is taking shape and amateurs and professionals are connecting more than ever, with more or less conversation, keeping higher or lower levels of participation (as explained with AIP model).

Hence, UGC is in fact a symbiotic news environment because professional journalists are no longer just lecturers but also forum leaders or mediators since the audience becomes *prosumers* in an era of a "two-way journalism" because anyone can be a reporter on the internet (Bowman & Willis, 2003).

This concept can even be further developed into a "three-way" journalism because continuous conversation expands from the journalist and audience to their sources (Luyendijk, 2012). This can happen, e.g., when a news piece done using UGC is later on commented on the internet or social media by the sources of the content. All parties can engage in conversation resulting, e.g., in developments for that particular story.

According to Bowman and Willis (2003) participatory journalism is "the act of a citizen or a group of citizens, playing an active role in the process of collecting, reporting, analysing and disseminating news and information".

So, participatory journalism or citizen journalism cannot be bonded strictly to participation on professional media via UGC. Blogs or websites can be used to mimic traditional media in order to publish non-professional content resembling journalism. It is a bottom-up phenomenon with "little or no editorial oversight or formal journalistic workflow dictating the decision of a staff" (*idem*).

The main difference is that these projects encourage participation free from agendas and the mainstream information, and with a low degree of control.

South Korean OhmyNews[31] is a great example because in a short time the number of participants skyrocketed since it was a response to a specific situation in the country where free media was restrained. And it also includes the links to other sites of citizen journalism projects.

OhmyNews was founded in the year 2000 and became the most influential online news site in South Korea. In 2003 already attracted an estimated two million readers a day and it was produced by more than 26 thousand registered citizen journalists (*idem*).

The site also provides a crash course (and several articles) on how to become a reporter and use the site.

However, these projects of citizen journalism are self-contained, they pretend to be an alternative to traditional media giving voices to the public with storytelling abilities.

Another perspective is that of participatory journalism, which alludes to the idea of citizens participation on the construction of the news by traditional media. Their product is incorporated and absorbed by professionals in news narratives. This allows connection, collaboration and, sometimes, curation of UGC.

Probably the most famous and audacious citizen journalism project embraced by a traditional media was CNN's iReport.

It was launched on 2 August 2006 in an effort to involve citizens in the newsgathering process[32].

On iReport's alert opening page it was immediately said that was the space where people took part in the news with CNN.

The sense of community was spurred on by stressing the weight of each voice in unison with the voice of all iReporters to help shape the issues covered by CNN daily.

CNN enshrined the belief that this course of action would provide the news different angles causing a deeper understanding of what's going on.

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[31] http://www.ohmynews.com/

[32] https://edition.cnn.com/2007/US/08/01/ireport.first.year/index.html

But, as assumed, stories were not edited fact-checked or screened before they were posted online. Only some of them - considered most compelling, important and urgent - would be checked out before being cleared to be part of CNN's news coverage. Those vetted stories would carry a red "CNN iReport" stamp.

However, that free will space lead to a serious problem on 3 October 2008 when a user posted that Steve Jobs had suffered a heart attack, causing Apple shares to fell sharply. According to CNNMoney[33] the false report was removed from the iReport site[34] and the user's account was disabled but the damage was already done.

In spite of the risk of fraudulent posting, this user-generated site was, in its days, a success helping CNN to cover a range of topics from folklore to disasters. In 2012 iReport had 1.5 million users.

Nevertheless, the prosperity and triumph of social media has eroded iReport because users started sharing content on their own accounts rather than delivering it to traditional media.

The bells rung when the lack of interest regarding this citizen journalism project started to become obvious: according to comScore, iReport's site got 483 thousand monthly unique visitors in May 2015, a steep drop from two years earlier, when its audience topped 1.2 million visitors[35].

So, in 2015, CNN decided to terminate the service by reshaping the public connection via Instagram, Facebook and Twitter through the hashtag #CNNiReport[36].

CNN's iReport site is no longer available. Only using WayBackMachine it was possible to retrieve the webpages from archive for the purpose of this research. The same happened with The Guardian participatory journalism project.

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[33] https://money.cnn.com/2008/10/03/technology/apple/

[34] The comment can be seen in an image below that was retrieved from https://www.businessinsider.com/2008/10/apple-s-steve-jobs-rushed-to-er-after-heart-attack-says-cnn-citizen-journalist

[35] https://digiday.com/media/cnns-citizen-journalism-platform-bows-social/

[36] https://fortune.com/2015/11/12/cnn-ireport/
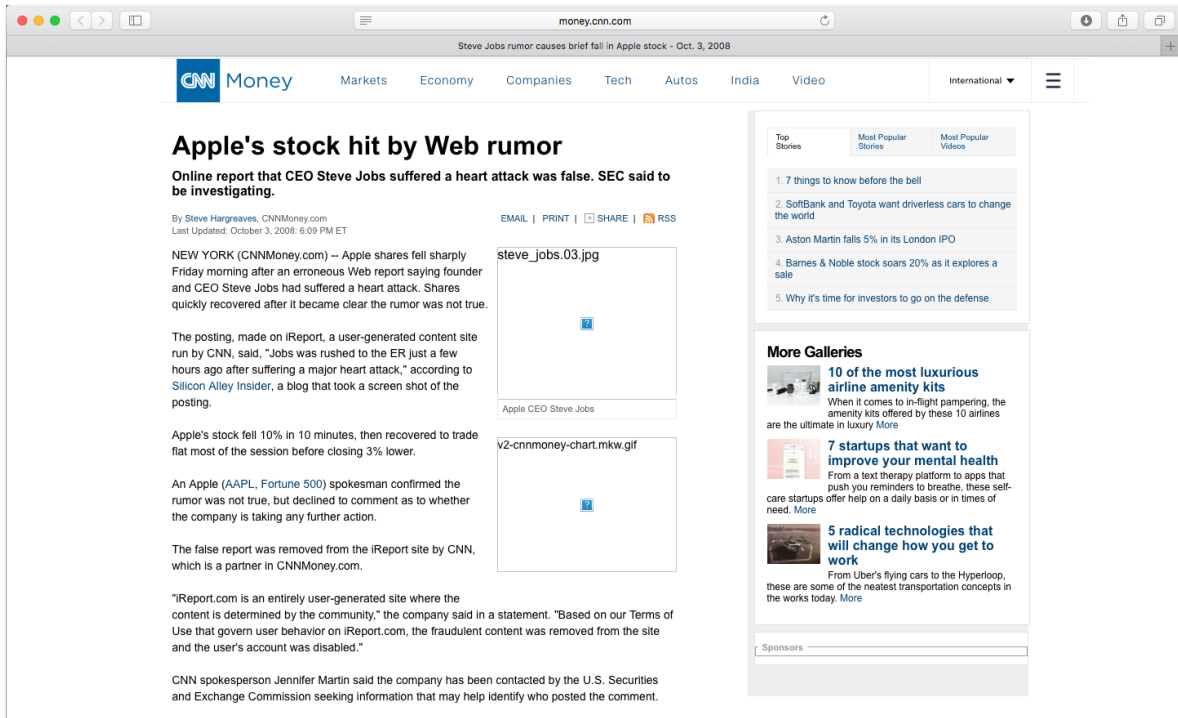
On the right

is the original

content

IMAGE 2 - THE CASE OF A COMMENT WITH FALSE INFORMATION ON CNN'S IREPORT THAT CAUSED APPLE SHARES TO FELL SHARPLY IN 2008

The Guardian ran a site called "Witness"[37] from April 2013 until 30 September 2018. In this period 114 thousand people have contributed over 350 thousand stories, photos and videos[38].

The British newspaper acknowledges that this service has played a vital role in the newsroom since it has created an easy way for readers to share their stories with journalists.

Participation quality is qualified as "extraordinarily high", specifying that 85% of contributions were approved by the reviewing team. And recalls that some of those stories that were not published, served as news tips to reporters and ended in pieces published online in the Guardian and Observer newspapers in the UK.
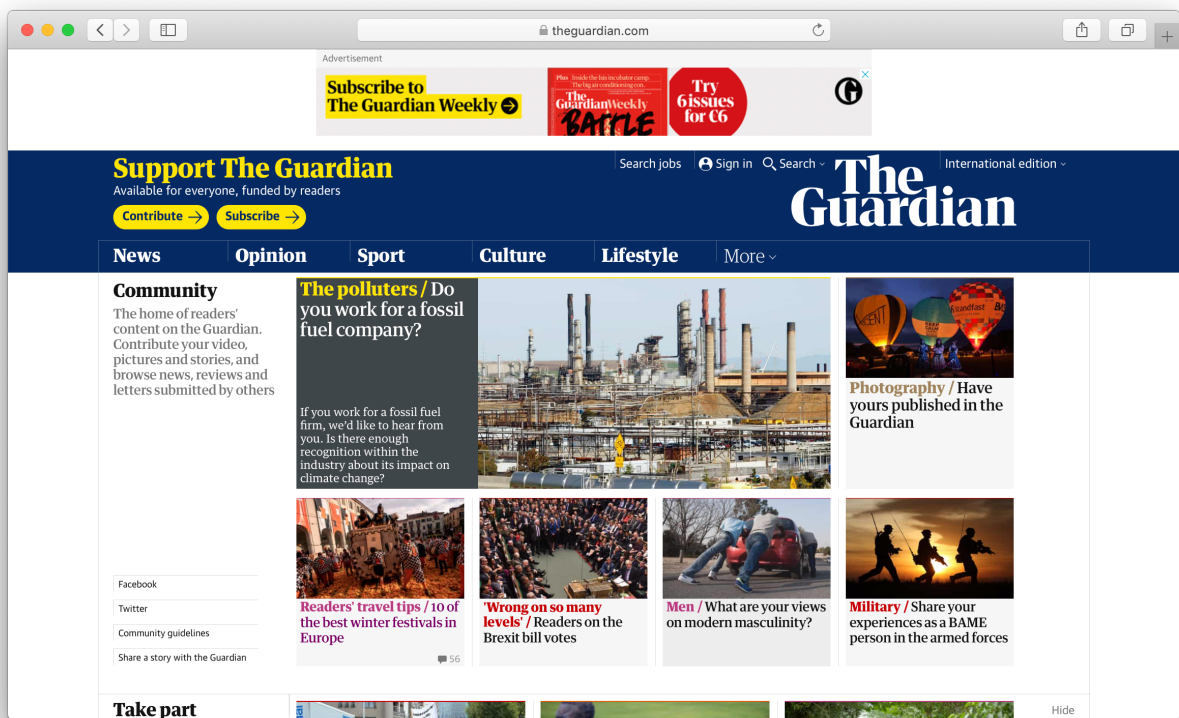
IMAGE 3 - WEBPAGE FROM THE GUARDIAN'S COMMUNITY SECTION

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[37] https://witness.theguardian.com/

[38] https://www.theguardian.com/help/insideguardian/2018/aug/21/guardianwitness-is-closing-but-you-can-still-contribute-your-stories

In spite of this success, The Guardian reckoned that times have changed, and the vast majority of readers shifted the way of sharing stories towards social media. Therefore, Guardian Witness platform was no longer the primary choice.

Guardian Witness was substituted by a Community section[39] which presents itself as "The home of readers' content on the Guardian". The newspaper challenges readers to contribute with video, pictures and stories, and to browse news, reviews and letters submitted by others.

But the Guardian does not stand still waiting for contributions, it releases callouts to readers. In the screenshot from 31 October 2019 one can see that the main challenge for the day it was related with fossil fuel companies. The newspapers requested opinions from those related to the activity.

"If you work for a fossil fuel firm, we'd like to hear from you. Is there enough recognition within the industry about its impact on climate change?" - this was the question fuelling the answers.

The web page then provides a form with several fields in order to facilitate and guide the reader to share its views, opinions and facts. There is also a request to specify if the content can be published entirely with identification or keeping it anonymous, or if it is information only[40].

The BBC Hub, which started in 2005 to validate audience material sent to the newsroom, also evolved to be a more of a special newsgathering team on YouTube, Twitter, Facebook, Instagram and Tik Tok, always looking for images and footage considered credible to be broadcast.

In spite of this specialized team, in 2012 the BBC published on its website a photo claimed to be from a massacre in Syria when in fact it was taken in Iraq in 2003. The image had been published on social media by Syrian activists as propaganda against

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[39] https://www.theguardian.com/community

[40] https://www.theguardian.com/environment/2019/oct/09/do-you-work-for-a-fossil-fuel-company-share-your-experiences

the regime. The image was on the news website for 90 minutes and then taken down as soon as the mistake became obvious[41].

"Yes, we have made mistakes", acknowledges Natalie Miller in the interview for this research, reassuring, however, that they "check everything". Nevertheless, the BBC's Hub journalists assume that accidental errors might occur, but they learn from them.

IMAGE 4 - PHOTOGRAPH TAKEN IN IRAQ THAT WAS USED BY THE BBC TO ILLUSTRATE AN ALLEGED MASSACRE IN SYRIA

She recalls that in 2019 a man sent to the BBC UGC Hub two videos from a knife attack in Manchester, and alerted journalists that a similar situation had happened before. They accepted the videos as true but only after the videos were published did they realize that one of them was from that previous attack. It was pulled off and they apologized.

Television Al Jazeera vastly relies on reports coming from the field in several countries submerged on armed conflicts.

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[41] https://web.archive.org/web/20171019232031/http://niemanreports.org/articles/inside-the-bbcs-verification-hub/

However, there are specific Community Rules & Guidelines[42] for those who want to participate on discussions and contribute to the debate, either by just sending information or visual content. It is explained how to share a story or a tip with Al Jazeera[43] and the website even offers a secure option to get in touch with the station if someone has confidential information. And there is a special part alerting for things to consider before sending confidential tips and documents.

To help better prepare those wanting to cover stories in conflict areas, Al Jazeera published a book freely available[44] to share practical steps. And it is not directed just for journalists. It is meant to be a guide also to citizen journalists and media activists who can find on it a "practical manual for aspiring war correspondents and those who want to work in the field".

In the US, for example, smartphones have become weapons against police brutality. Due to the number of videos regarding this subject poured into social media, The Verge ran an article called "The Peace Reporters" [45] and the motto was: "The police dressed for war. The people showed up with cameras".

The testimonies show that people feel compelled to report what they testify as an act of protest using a camera in a way that is not passive.

If we focus on what is the heart of this research, it appears in all of them an intention to make a public complaint individually, as a civic intervention given the publishing power provided by social networks. Each is media and shares content directly with the world. There is no idea of delivering recorded material to traditional media.

One of the emblematic cases occurred in Colorado Springs, in June 2020, where Camille (her surname was withheld for protection reasons) used her smartphone to record a three-minute video of what seemed to her to be a disproportionate force

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[42] https://www.aljazeera.com/aboutus/2011/01/201111681520872288.html

[43] https://www.aljazeera.com/tips/

[44] https://interactive.aljazeera.com/aje/2018/journalism-in-times-of-war/index.html

[45] https://www.theverge.com/21355122/police-brutality-violence-video-effects-trauma-civil-rights-black-lives-matter

intervention by several agents on a citizen, who had been hit by rubber bullets and continued to be hit on the floor.

The next day, she shared the video on Facebook and Instagram. But some of her friends sent it to journalists and the images turned out to be news. Camille confesses that watching her video in the news only caused her more stress because she had been too publicly exposed, but even so she considers that she did what was the most correct thing to do.

The smartphone is assumed to be a silent weapon and is part of the essential equipment of those participating in demonstrations. In this article, a journalist who was beaten by the police in Portland recalls that, in mid-July 2020, it was practically impossible to take a good photo during the demonstrations, such was the gathering of people who huddled in the front row while doing live-streaming of the incidents.

Therefore, as can be seen, given the current technical conditions, competition from citizens is no longer arriving asynchronously with later publications of what happened. Live transmission of events takes place, free from any constraints on image quality or narrative aesthetics. The citizen is there and shares what he/she sees through the smartphone screen.

So, technological solutions caused social changes proving that the smartphone and the rising of social media has created a new context on the relations between media and audience forcing traditional media to shift its role of gatekeeper to *gate watcher*.

Hence, journalists monitor the internet and social media looking for content that might be suitable to incorporate into professional content (McGonagle, 2013).

Gone are the days when images were recorded with video cameras and delivered to televisions for use as an essential news source. The Verge article recalls, e.g., the case of Rodney King, a victim of a police beatings in Los Angeles in 1991, which was recorded from a balcony by a resident using a Sony Video8 Handycam.

6.4 Journalists predicament

Using material published on social media, while very attractive and effective to illustrate the news in question, can be a great price.

One basic journalistic mistake is to presume something is right when facing the facts but without paying attention or checking correctly the source content.

One example happened to the researcher when presenting the news on 11 July 2016, one day after Portugal's victory at the football Euro Cup 2016.

During a news program, a new segment appeared at the rundown informing that an astronaut had congratulated Portugal team directly from space, tweeting a photo taken from the International Space Station showing Portugal illuminated at night. This would be a remarkable and priceless user-generated content given the moment the country was living.

But, finding the situation odd, the presenter ran a quick search to confirm the information he had to give the spectators a few minutes later and found: a) the subject was in fact a NASA astronaut (Terry Virts); b) he did in fact tweeted the congratulations and the photo; and c) he was not a member of the International Space Station at that time.

So, the congratulations were true but the specific fact (tweeting from space) that would have turned it into a very good story was not. Therefore, that segment was killed and never broadcast. But it was just a few minutes from causing a TV disaster!!

On another case, the information obtained was in fact true, but it was not aired due to uncertainty.

On 29 March 2016 an Egyptian hijacker forced a domestic flight to divert to Cyprus and land at Larnaca airport, threatening to detonate an explosive belt.

The researcher was working and had to go on air at lunch hour news to give the newest updates on the case.

Just 10 minutes before going on air, he found a photo that showed a smiling passenger at the door of the plane, still inside, with the hijacker! Despite of being bizarre and puzzling, the image seemed most credible because the face of the

hijacker, his clothes and the "explosive" belt were similar to what was shown on a previous photo already proven to be real and shot inside the plane.

That extraordinary and unimaginable photograph would be, at that point, a remarkable piece of news to tell. However, there was no time to confirm its authenticity and assuming it could be a hoax the decision was not to broadcast it. Minutes after finishing the hijacking segment at the 1PM News Bulletin, the photo was all over the internet and international news sites credited as real. Later, the story of the Britain hostage, Ben Innes, that appears smiling with the hijacker, gained more relevance than the hijacking itself, which was executed using a fake explosive belt. But hours before, when the photo was fresh and new, uncertainty ruled that it should not be shown on TV because it was not validated.

In the summer of 2018, after the move of Cristiano Ronaldo to Juventus was confirmed, a piece was edited reporting that some football players posted congratulations on their own social media accounts, including a totally surprising felicitation on Twitter from his eternal rival Lionel Messi. However, the first anchor to air the piece was the researcher and immediately noticed that the most significant fact (Messi's congratulation) could not be true since the Argentinian footballer does not have a Twitter account (only uses Instagram and Facebook, as his own personal webpage shows). All Twitter accounts with his name are not official. The alert was sent to the sports newsroom and that part was excised.

On 21 March 2020, during the Covid-19 pandemic, the television channel SIC broadcast, on the 8 PM newscast, "Jornal da Noite", a piece showing riots of young people in London. However, the images were from a 2011 video published on YouTube[46]. The case was reported on Twitter by Duarte Carreira (@duartecarreira), a Portuguese who lives in the British capital[47].

The following morning, the channel's News Director (@RcostaRicardo), published a comment acknowledging that it was "an absurd error of lack of basic verification of

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[46] https://www.youtube.com/watch?v=Tsw3dpsIxL4

[47] https://twitter.com/duartecarreira/status/1241500898486104065

a video that was circulating". He thanked the warning, revealed that the piece had been taken down and announced there would be a public apology.

In fact, on March 22, on the same news program, the presenter apologised and reported the error, a moment the channel posted on Facebook[48].

In an interview for this research, made a year earlier, on 4 April 2019, Ricardo Costa recognized the weakness of the verification act. When asked if UGC validation was done, he replied tersely: "I will be absolutely sincere, no, and it should be".

He stressed that this control is done, only indirectly, because the pieces pass through the journalist and the news editors, but mistakes cannot always be stopped.

And he had no problem in revealing some flaws that had already been committed.

Recently, [at the time of the interview] to illustrate a piece about flooding, SIC had used images of a car being carried by floods in Pakistan or Myanmar [Costa could not precise] that were already old. A news editor had received them from "someone he trusted, who had gotten them from a friend". Ricardo Costa stresses that, in this case, the person had no intention of cheating, because he was deceived himself.

Another case occurred when the Brumadinho dam burst in Brazil (January 2019). "Wrong videos" were broadcast. One was detected immediately, but another resisted until the next day.

One of the videos was old, from a dam in Asia, and was circulating on social media. The other was considered credible because it had been delivered by a person linked to Civil Protection and therefore appeared to be an "authorized source". However, that video, which showed the wall of a bursting dam, had been handed over to him by others in whom he trusted, as being unique. However, it was false!

Costa acknowledges that journalists face nowadays a "new and different problem", which consists in the reappearance of videos from different geographies.

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[48] https://www.facebook.com/watch/?v=212960813364257&extid=rj1ebu25RH9P3Tto

"Previously, deception or error tended to zero because people spoke to each other and nobody tried to deceive, except someone who was really malicious. But that was easier to verify", stresses the News Director of SIC.

António José Teixeira, News Director of RTP (Deputy News Director at the time of the interview, in April 2019) acknowledged that content validation is not done by everyone "in a systematic way" so "mistakes continue to be made". He revealed that there are no guidelines or style books on the subject, nor is there a specialized team to check UGC. However, remembers that a pedagogical session in an auditorium, guided by Google, has already been promoted on tools and strategies that help to verify internet content.

Rush to air is, probably, the main enemy when using UGC and that became largely proved on the Boston Marathon case (see chapter "What is UGC? A Provocative Phenomenon"). That was one of the most significative errors on journalism putting its reputation at stake. The rush to be first on identifying the bomber led media like CNN, Fox News, The New York Post and Associated Press to broadcast wrong information, spreading the name and faces of wrong suspects.

Awesome and spectacular images can be quite appealing but come also in great danger for the media reputation when not correctly vetted. Browsing through the internet and social media can be quite a maze of disinformation and a temptation to illustrate hard news.

The lack of fact-checking and excess of confidence, enthusiasm and urgency in the presence of exceptional potential journalistic material can force mega errors like the one in 2013 from El País, one of the most important Spanish newspapers. The editorial team decided to publish on the first page a photo of Venezuelan president Hugo Chávez intubated on a hospital bed. That was a big scoop since it was known that Chávez was hospitalized in severe condition. However, the photo was false, it was a frame captured from a 2008 video, from a man that resembles Chávez. The newspaper assumed the error and the story was detailed on an article (Irujo & Elola, 2013).

However, the contamination of journalism by manipulated images and published on social networks can occur when, even with all the time to produce content, they are not editorially verified causing serious errors.

An example is what happened on 1 September 2020 at SIC. The channel's main news program, at 8PM, featured a video wall with a fake New York Times front page. It was a montage that circulated on social networks that day about a controversy caused by the celebration of the Portuguese Communist Party in the middle of a pandemic. This photograph was taken from the internet, worked graphically, prepared for broadcast and put on the air without anyone noticing the error. The fault was only detected later and, 15 minutes after being shown, the news presenter apologized for the error.

IMAGE 5 - THE FAKE FRONT PAGE OF THE NEW YORK TIMES (LEFT) AND A TWEET WITH SIC NEWS DIRECTOR JUSTIFICATION (RIGHT)

Once again, this mistake was critically reported on Twitter by several users and, again, Ricardo Costa had to respond to those who criticized the situation explaining that the error had been assumed even during the program.

It should be noted that the news piece broadcast on the subject did not contain this fake image showing, instead, the real news that The New York Times had actually published online.

6.5 Pros and cons

The blend of UGC and professional content causes a hazard mixing in journalism.

Regardless the level of connection between professionals and amateurs, UGC incorporates quality threats that can vary from technical to content issues, like veracity, credibility and reputation.

And those threats to quality are "generally unstoppable at their origin" because there is always a lack of editorial control at their source (Pal & Chua, 2016). Even users at their goodwill might be misguided and therefore unintentionally adopt and share contaminated UGC, as stated in previous examples.

Therefore, a search for mitigation should always be a concern of the media.

A 2007 OECD report arose already some important issues like how to preserve freedom of expression made possible by UGC, content quality/accuracy and tools to resolve these, adult, inappropriate, and illegal content, safety on the anonymous internet, and dealing with new issues surrounding privacy and identity theft.

It is a paradoxical phenomenon, a game of love and hate. There is resistance from journalists to give credibility to the capabilities of citizens as reporters, but there is an abundant and growing use of UGC.

Dan Gillmor (2004) pointed the way to an augmented and open-source journalism: "If my readers know more than I do (which I know they do), I can include them in the process of making my journalism better".

He defended new and more transparent journalistic tools based on the Wiki principle (platforms like the Wikipedia where everyone can write and edit in a format of permanent equal control among all participants).

Gillmor considers that "participatory journalism is a healthy trend; however disruptive it may be for those whose roles are changing". And that's why Kovach and Rosenstiel, in their book *The Elements of Journalism* (2014)*,* defend that journalists must take pains in order to be more transparent and begin a new kind of connection with citizens, by inviting their audience into the process by which they produce the news.

António José Teixeira rates this phenomenon as an asset because the field of sources has expanded.

UGC "are unavoidable and prejudices are not worth anything, on the contrary, I think it is like trying to catch the wind with your hands", states the News Director of RTP.

In fact, UGC today assume an unavoidable news value since they may be the only moving images of the fact reported (as we have already seen). In the news making process, they can be framed and contextualized with other footage and interviews collected by journalists or they may represent (as we also have seen) the only footage of the entire news piece, with the event being reported and explained with the journalists' voice over.

In addition to the case of Beirut, already mentioned here, in 2020, two other exemplary situations jumped from the USA onto the screens of world televisions because they were recorded by non-journalistic witnesses. These are the cases of George Floyd and Jacob Blake Jr.

In May 26, Floyd was killed in Minneapolis during a police arrest. A police officer knelt on Floyd's neck for a period of almost nine minutes and everything was shot on a smartphone by 17 years old Darnella Frazier and posted on Facebook[49]. One day later, she explained why she filmed the scene: "If it wasn't for me 4 cops would've still had their jobs, causing other problems. My video went worldwide for everyone to see and know"[50].

In August, in Kenosha, Wisconsin, Blake Jr. was gunshot seven times from the back by a police officer in close range and the incident was recorded by Raysean White, a resident across the street[51]. His video flooded TV screens after being tweeted by Ben Crump (@AttorneyCrump), Blake's family attorney[52].

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[49] https://www.facebook.com/darnellareallprettymarie/posts/1425401580994277

[50] https://www.facebook.com/darnellareallprettymarie/posts/1426278777573224

[51] https://edition.cnn.com/2020/08/24/us/raysean-white-witness-jacob-blake-shooting/index.html

[52] https://twitter.com/AttorneyCrump/status/1297721479711334401

Also, in August, a story ran by RTP had its building blocks based on UGC from a Portuguese fisherman abandoned by the shipowner in Peru[53].

The voiceover read that the fisherman published a video on the internet to denounce the situation. He recorded a video from the ship he was on, presented some images of the surroundings and recorded himself talking to the camera telling what was going on and asking for help. These moving images were at the heart of the television piece, which had only just a few more plans of a map and fishing vessels moored as a means of framing and visually supporting part of the voice over.

The journalist who authored this RTP piece told the researcher that the video had been published on Instagram with the request for friends to share it so that the case could become public.

Indeed, the video was shared by the fisherman's son and several friends.

Interestingly, the Portuguese fisherman did not have a cell phone and used a smartphone from an Indonesian fisherman, who was with him on board. In order to put the video on the internet, it was his son from Portugal who paid the bill for the Peruvian telecommunications operator.

Thus, here we have another exemplary case in which people gained the habit of publishing and publicizing situations with the intention of reaching the public directly without going through the mass media. It is the model of disintermediation that is already trivialized. Each one is media, and it is the traditional media that have to fish the internet for the content they need to illustrate the news.

António José Teixeira acknowledges that journalists are no longer the only witnesses who "take the news to the general public, we have more people involved in this process and that is an undeniable reality".

However, even knowing the risks, sometimes journalists take decisions based on leaps of faith, especially when they are under pressure facing the urgence to put images on air.

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[53]   https://www.rtp.pt/noticias/pais/pescador-portugues-ao-largo-do-peru-em-tripulacao-abandonada-por-armador_v1254255

On 28 June 2016, during the newsroom observation, one of these trust behaviours could be recorded. Soon after a bombing attack on Istanbul's airport, on Turkey, two news bulletins editors were having a conversation about some videos on the internet.

One was saying that there were already videos on YouTube. And the other asked if they were real because of fake material that shows up in these occasions. And was manifesting some doubts because they were shared too soon. However, the first one was convinced, even without running any kind of validation: "c'mon! Nowadays? With smartphones? Anyone records and uploads immediately".

Given all of this, as already stated, it must be assumed that threats exist, but they can be mitigated through a permanent process of content verification and validation.

But this requires the domain of vetting tools. And that refers to the training of journalists, something that News Directors interviewed for this research recognize is lacking or scarce.

The questionnaire used on this research shows that the majority of journalists from the Public Service Television (57.5%) say they are unaware of tools and procedures for verifying content.

But, although 42.5% say yes, when all of them are asked to say how to check the veracity of UGC, only one mentioned a specific technic that alludes to the idea of regressive image search since the response was to grab a frame from the video and run it through Google images database.

Ten responded sharply "I do not know" and one did it with a striking "I have no idea".

The rest responded with vague statements that are very varied without mention of direct knowledge of tools and procedures on how to vet photos and videos retrieved from the internet.

The answers are all based on the principle of objectivity of the journalist, but they do not guarantee that the answers will succeed. Thirty-five journalists, e.g., allude to the most used technique that will be to contact the author directly. However, as the researcher's professional practice and empirical observation demonstrate, this is not always feasible because the response from the owner of the shared images is not obtained in time or the author is unknown, since sometimes videos and photos are shared by websites without attribution.

However, some have the idea to check Google and YouTube trying to find similar images or the dates when they were first published, but never mentioning, specifically, how to do it, which is the key to success.

Several journalists point out as a priority option to search in other media and, mainly, in the news agencies, in which they place great trust.

In the interview for this research, Natalie Miller revealed that, in spite of the Hub, the BBC has got "quite a thorough trained team" and "the BBC Academy trains people in verification as well".

Checking photos and videos can be a difficult, complex and time-consuming task. It may require patience, perseverance and the use, at times, of various tools and techniques. The process can be more or less time-consuming depending on the images that were used and, evidently, the manipulation to which they were subjected.

For purposes of deception, existing photographs can be cropped to provide new framing, excluding parts that would allow another explanation. Or they can be flipped horizontally by changing the left and right sides. Or more simply, it can be a montage using several images.

The most common form of manipulation on the internet has been to decontextualize images using old photos to illustrate recent incidents, accompanied by a caption that gives them meaning. Another strategy that greatly complicates the research of those who do not master the verification techniques, is to capture a frame from a video and share it as a photograph.

So, to debunk a fraud good will is not enough.

The starting point is always a reverse image search, which can be done directly on the Web using "Google Image"[54] or "TinEye"[55]. Or, e.g., one can install on the web

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[54] https://www.google.pt/imghp?hl=pt-PT&tab=wi&ogbl

[55] https://tineye.com/

browser Chrome the extensions "Search by Image (by Google)"[56] or "RevEye Reverse Image Search"[57] that allow a more direct search.

Nonetheless, these image searches often need an amount of work to conjugate keywords combined with the image until a positive result is achieved.

Vetting videos can be a more complicated and demanding labour.

And that is a consequence of people thinking of video as moving images. However, technically, and in reality, "moving images" are something that does not exist. A video is a sequence of static images whose cadence of viewing gives us the sensation of movement. The images are all static, our brain perceives the sequence as if the content were in motion.

So, to search for videos, the strategy is based on searching video frames. But, for that, the previous tools are no longer effective.

For videos published on YouTube, one can use on the Web the "YouTube DataViewer"[58] from Amnesty International. For all kind of videos, online or offline, there is a plugin to debunk fake news and to verify videos and images called InVID[59] freely available for web browsers Chrome[60] and Firefox[61].

To further deepen the acquisition of data to validate the videos, the journalist must be attentive to issues such as orography, meteorology and even architecture and biology to understand whether the visible elements suit the place and date on which the video allegedly was recorded.

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[56] https://chrome.google.com/webstore/detail/search-by-image-by-google/dajedkncpodkggklbegccjpmnglmnflm?utm_source=chrome-ntp-icon

[57] https://chrome.google.com/webstore/detail/reveye-reverse-image-sear/keaaclcjhehbbapnphnmpiklalfhelgf?utm_source=chrome-ntp-icon

[58] https://citizenevidence.amnestyusa.org/

[59] https://www.invid-project.eu/tools-and-services/invid-verification-plugin/

[60] https://chrome.google.com/webstore/detail/fake-video-news-debunker/mhccpoafgdgbhnjfhkcmgknndkeenfhe?hl=en

[61] https://www.invid-project.eu/wp-content/uploads/2019/01/fake_video_news_debunker_by_invid-0.68-fx.zip

Ricardo Costa confesses that at SIC there should be a mini team to vet and validate the contents before being broadcast in order to avoid errors such as that of the plane crash that killed Brazilian football team Chapecoense (the aircraft crashed in Colombia in 2016 and only 6 people survived of the 77 on board).

At the time, he recalls, the televisions showed a video of the players inside an airplane assuming that it had been recorded moments before the accident, but it was false.

Costa explains that, on SIC, the error was discovered in time to prevent the video from being broadcast on the 8 PM "Jornal da Noite". However, on SIC Notícias cable channel, these moving images continued to be aired because there is no organized and professional structure that can effectively deliver information to those who will take up matters later.

This is a good example of what haste and lack of verification can imply when using UGC.

António José Teixeira stresses that "speed dimension" complicated the verification and validation process, but assumes that, even so, one cannot give up on "trying to have the quickest response, sometimes almost instantaneous to events".

However, the risks are, in fact, very high and, in the current times, "in the multi-platform age, accuracy before speed matters like never before" (Dunlop, 2017).

In cases where someone sends videos or photos directly to the newsroom, the validation of the contents must go through a conversation to detect possible fraud.

Natalie Miller stresses that one of the first lessons for those who start working on content verification, when speaking with those who say they are witnesses of something, is to ask themselves about the following: "what's the one thing that somebody in their position would know that nobody else would know?".

There are always those who send videos assuring that they are from a certain incident that is on the news, when they are in fact excerpts from another case. Something that is normal to happen, e.g., in plane accidents. In these cases, there are always individuals who, depending on the case, either claim that they were on the plane or that the wife was one of the passengers. In these specific cases, Miller stresses that they always ask for a screenshot of the boarding pass or ticket to try to

check the truth. And the false story is often dismantled quickly because these documents do not exist.

Broadcasting errors or inaccurate stories end up shared and spread on social media with violent criticism. The consequences for the image, credibility and reputation of traditional media can be devastating.

The News Director of SIC emphasizes this even reinforcing that, "at the moment, people's tolerance for error is null".

Costa explains that, prior to internet, any incorrect news was taken down, corrected and replaced. Now, the error is shared and replicated in social media in a critical tone denouncing the error, which "degrades the perception of the media very much, which is very dangerous".

Therefore, he argues, "if this was already an obligation for ethical and journalistic reasons, now it is also for reasons of protecting the credibility of the media."

Another risk is the personal exploitation that some people try to make for personal revenge on neighbours, for example.

Paula Oliveira recalls that, following the tragedy of a quarry in Borba (where five people died due to a road accident, which dragged two cars and an excavator). TVI created the email euavisei@tvi.pt so that people could report stories of risk situations that the authorities had not yet resolved.

More than a hundred complaints were received quickly, and some became news, but others had already been reported and others, still, "were too private and related to neighbours".

The TVI editor reveals that "there is no one dedicated specifically to this service" of content vetting. Therefore, the control is made simultaneously by the team that is running the news website and the Desk's journalists, who are attentive to the present.

6.6 Post truth

ADJECTIVE

Relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief.

'in this era of post-truth politics, it's easy to cherry-pick data and come to whatever conclusion you desire'

Oxford dictionary

The digital age allows a series of authors to produce their own stories and share them freely in a more participatory and interactive way. And that is what changes in relation to an analog world. However, this sharing takes place in a world already flooded with communications, which permits a lot of misinformation to flow through the speeches and narratives shared online.

Therefore, thanks to the internet and social media, information is disseminated much more quickly than by traditional means. As each citizen can be interpreted as a reporter, a feeling of competition between that citizen who publishes, and the traditional journalist gatekeeper takes shape.

Social networks have become great sources of information, but this incorporates the serious risk of absorbing false content and erroneous information.

With the speed at which information is shared across networks, fake content can have more impact and make objective facts less influential.

Martin (2017) alerts, precisely to the fact that, in this world of "post-truth", people "skew the facts or tell outright lies to promote their own causes".

In this context, attention is needed to the difference between the two close concepts in this theme: "post-truth" and "fake news". While post-truth "is a self-consciously grandiose term-changing term (negotiating heavily with assumptions about an era of

truth that we apparently liked once)", fake news identifies a type of fraudulent media product (Corner, 2017).

The phenomenon that gave life or reinvigorated these practices gained momentum in 2016 with the election of Donald Trump as president of the United States and with the Brexit referendum. Both political facts are contextualized in James Ball's book, "Post-Truth: How Bullshit Conquered the World", published in 2017.

In this work the author stresses that, from then on, what was previously marginal in communication became trivial, namely, with Trump, by disseminating false news, half-truth, untruth and alternative facts.

In daily practice, journalists end up being victims of their own rituals of objectivity legitimizing the authors of misinformation in the internet age, because they have to respect the rule to which they are bound to listen and give voice to both parties of a story.

This topic must alert the researchers' attention to the core problems of veracity in journalism and the long-standing issue of just "what the 'news' as a term covers and what it doesn't" (Corner, 2017).

The advent of unmediated communication makes it increasingly difficult for people to separate facts from fiction, so journalists must reinforce the professional value of verification.

Given the impact of the discursive phenomenon that creates alternative realities, the Oxford dictionary chose "post-truth" as the word of the year in 2016[62].

It is defined as an adjective "relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief."[63]

But the notion of a "post-factual" age in journalism dates back to 1987 with Ettema (1987), a concept that exploded in practice, as explained previously, with the advent

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[62] https://www.bbc.com/news/uk-37995600

[63] https://www.lexico.com/definition/post-truth

of social networks and many platforms and digital tools that guarantee total freedom to the citizen to publish and creating communities of common interest on the internet.

However, automatic digital mechanisms amplify beliefs at the expense of rationality and objectivity because social networks foster cohabitation with those with whom one has more affinities keeping away those who share other ideas, views and interests.

That is, the "algorithm-driven bubbles can trap users and reinforce their beliefs due to being exposed to opinions they are already in agreement with (Martin, 2017).

Waisbord (2018) alerts to a communication chaos that demands a change of normatives regarding journalism and democracy because the standard journalistic news and practices are at risk and are difficult to "maintain amid the destabilization of the past hierarchical order."

A way to combat this phenomenon is to promote media literacy to provide the audience with tools and means that allow them to detect fake news. Or, more complexly, a trans literacy that allows to obtain skills to swim across a media-saturated society, i.e., being able "to make sense from a variety of sources (Sukovic *apud* Martin, 2017).

This trans literacy can be achieved if tools are provided to allow the audience to obtain the aptitude and competence to take advantage of diversified resources, such as analogue and digital tools, research techniques and protocols that enable them to work with diverse sources, collaborate and participate in social networks, and to share new knowledge and meanings using different genres, modality and media.

An effort that requires keeping the shields up at all times because "even the most obvious nonsense claim takes time and effort to prove false" (Ball, 2017).

To make matters worse, the advent of deepfake can create even more confusion.

Deepfake is defined by the New Oxford American Dictionary as a noun meaning

> "a video of a person in which their face or body has been digitally altered so that they appear to be someone else, typically used maliciously or to spread false information: *the committee hearing on worldwide threats cited deepfakes as a growing concern | [as*

modifier]: he has been the one talking all along, putting words in his opponent's mouth thanks to deepfake technology."

Deepfake is a creation of the 21st century thanks to artificial intelligence and neuronal processing engines.

The technique, however, was first shown in 1997 (Bregler, Covell, Slaney, 1997) and allows computers to mix and sync different videos and audio creating a realistic new video.

But only after 2018, it became easy to use this technology for "unethical and malicious applications, such as the spread of misinformation, impersonation of political leaders, and the defamation of innocent individuals" (Mirsky & Lee, 2021).

Therefore, "deepfakes offer automated procedures to create fake content that is harder and harder for human observers to detect" (Kietzmann *et al*, 2020).

An awesome example is a video[64] showing Barack Obama, in which the former president of the United States says something that he had said in another situation thanks to a perfect lip sync technique and photorealistic images. The result was achieved in a scientific experiment thanks to a neural network that learns the mapping raw audio features to mouth shapes (Suwajanakorn, Seitz, Kemelmacher-Shlizerman, 2017).

With this technique, it is possible to mix faces and use lip sync to put someone saying something the person did not say or mash the person's own words to form new sentences in order to deceive.

Hence, if citizens are asked to maintain a healthier and more attentive attitude towards the facts, journalists are required to permanently reinforce the verification mechanisms because verification is an enduring and ongoing process. It is an element that is at the core of journalistic professionalism and that impacts its reputation and confidence. It is a social role of the journalist.

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[64] https://www.youtube.com/watch?v=MVBe6_o4cMI

7 LEGAL ISSUES

User-generated content has evolved with web 2.0 technologies which allowed the birth of *prosumers* and led to publication capabilities.

Judicial decisions sustain that, thanks to technology, and mainly the internet, a greater and diversified number of actors are now able to participate and contribute to the public debate, no longer dependent and bided to traditional media (McGonagle, 2013).

Hence, dialogue and conversation arise here as keywords shifting the traditional roles of journalism, creating an ethical relationship more dynamic and egalitarian with the public (Bowman & Willis, 2003).

But this idea highlights possible legal issues regarding civic participation such as the rise of end-user licensing agreements.

In a report by the European Audiovisual Observatory in 2013, about Open Journalism, its Head of the Department for Legal Information called UGC a "special animal" and foresaw that it was "capable of generating even more issues concerning media freedom and news-making processes" (IRIS Plus, 2013).

The worries rely on the fact that some problematic subjects might arise including editorial responsibility and liability for published content.

This report considers that the verification of the authenticity and copyright status might be problematic taking in account the outline context due to the vast existence of pseudonymity, mixing, mashing, copying and pasting.

In interviews for this research, both the Head of the news at RTP and SIC agree that anonymity cannot be the norm. And warn of the high risk that currently exists due to the high quality of some visual content that is so credible that can easily deceive if attention is not redoubled to debug it as false.

But even a simplistic sip from traditional news media allows to taste the cocktail of professional journalism and UGC because "bloggers and user-generated content are inextricably woven into the news production process, the result being an integration of

varied content, diversification of course material, and multiplicity of actors" (Martin, 2017).

However, it is essential to understand how UGC is obtained by journalists to incorporate it in the news.

On the Iris Report, McGonagle (2013) stresses the following questions:

- Is it submitted unsolicited to professional media?

- Is it (pro-)actively solicited by professional media, through invitations to the public to contribute certain types of content or on certain themes?

- Or do the professional media themselves (pro-)actively search for and/or monitor UGC that is already available on the internet?

- In the case of the latter, is UGC subsequently incorporated into professional media content with or without the prior consent of its creators?

In the interview for this research, Ricardo Costa recalls one time when a spectator of SIC TV required to take off the air a part of one news segment showing a video published on his Facebook because he had not granted permission to be broadcast.

This is an example on how journalists scour the internet looking for content, which they withdraw and use without asking for authorization nor crediting it.

The typology designed for this research (as it was explained on Methodology) records and jots down, precisely, the type of UGC used in RTP's news programs and whether they are solicited by the journalist, a free contribution from the user or just extracted from the internet and used on professional news content.

However, as we will also see later, an integration in the news of the content created by the user does not mean greater approximation and dialogue with the public.

Some journalists claim the lack of resources is to blame on why their product has not yet developed "all the promise of interactivity" (Krumsvik, 2010). However, on a study to understand how Spanish journalists deal with interactivity on their daily working routines, revealed that in 2008 "audience participation was perceived as a problem rather than as a benefit for the news product", despite being given more resources (*idem*).

Furthermore, a pattern of hostility and scepticism towards public participation in the news-making process has been noted despite the potential benefits that accrue from UGC incorporation (McGonagle, 2013).

Hence, some newsroom inertia tends to not accept this reality when the keyword is participation, although journalist's day to day work is drenched by UGC, as the present PhD research confirms.

So, the "people formerly known as the audience" (Rosen, 2006) is really and definitively engaged in news production regardless of whether journalists like it or not.

7.1 Journalists' rules and deontology

Participatory journalism projects arise the question of "who can legitimately call themselves a journalist" (Bowman & Willis, 2003).

The Council of Europe (2000) defines the journalist as "any natural or legal person who is regularly or professionally engaged in the collection and dissemination of information to the public via any means of mass communication".

More broadly and recognizing the proliferation of new ways of disseminating information, the Court of Justice of the European Union in 2008[65] stated "that activities such as those involved in the main proceedings, relating to data from documents which are in the public domain under national legislation, may be classified as 'journalistic activities' if their object is the disclosure to the public of information, opinions or ideas, irrespective of the medium which is used to transmit them". This position extends to other actors the development of research and publication activities similar to those of professional journalists.

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[65] Court of Justice of the European Union (2008). Case C-73/07, Tietosuojavaltuutettu vs. Satakunnan Markkinapörssi Oy en Satamedia Oy, Judgment of 16 December 2008, para. 61. Available at http://curia.europa.eu/juris/document/document.jsf?docid=76075&doclang=EN

In Portugal, a journalist is not a broad term, but a profession with a very specific legal and regulatory framework.

It is a profession with constitutional dignity, it has its own statute, it requires a professional licence to be exercised, and it is covered by a series of sectoral laws and articles of legislation of civil and penal scope.

The following is not a summary of all the legislation that covers the profession of journalist, but only a part and excerpts from each one of them to exhibit the context and prove how to be a journalist is not just to publish content, it is to do it within a well-structured legal framework to which it owes obedience.

To begin, journalists are a profession with its name printed on the Portuguese fundamental law, the Constitution of the Portuguese Republic[66].

On its seventh revision [2005], the Article 38 regarding the Freedom of the press and the media states:

1. Freedom of the press is guaranteed.

2. Freedom of the press implies:

a) Freedom of expression and creativity on the part of journalists and other staff, as well as journalists' freedom to take part in deciding the editorial policy of their media entity, save when the latter is doctrinal or religious in nature;

b) That journalists have the right, as laid down by law, of access to sources of information, and to the protection of professional independence and secrecy, as well as the right to elect editorial boards.

In order to embody this fundamental right, the statute of the journalist was created and has been updated, which includes the legal bases of the profession.

Law 1/99 of 13 January, approves the Journalist's Statute[67] which on Article 1 produces the Definition of journalist:

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[66] Available at htttps://www.parlamento.pt/sites/EN/Parliament/Documents/Constitution7th.pdf

[67] available at https://www.erc.pt/documentos/lei199.pdf

1 - Journalists are considered to be those who, as their main, permanent and paid occupation, perform functions of research, collection, selection and treatment of facts, news or opinions, through text, image or sound, intended for information dissemination by the press, by agency news, radio, television or other electronic broadcasting.

2 - The exercise of functions referred to in the preceding paragraph does not constitute a journalistic activity when performed in the service of publications of a predominantly promotional nature, or whose specific object is to disclose, advertise or in any way make institutions, companies known, products or services, according to criteria of commercial or industrial opportunity.

For the practice of the profession it is necessary to be equipped with a professional journalist's license, which is also expressed in the letter of the law. This is the Decree-Law no. 70/2008 of 15 April[68]. The Article 5 states:

1 - The professional journalist's card is the document identifying the journalists and certifying their professional name, constituting a sufficient qualification for the exercise of the profession and the rights that the law confers on them.

2 - Qualification with the professional card is an indispensable condition for the exercise of the profession of journalist.

This professional card is granted by a specific entity, the Journalists' Professional License Committee (Comissão da Carteira Profissional de Jornalista).

On its website[69] the mission reads:

The Comissão da Carteira Profissional de Jornalista (Journalists' Professional License Committee) is an independent public law body, whose responsibility is to grant, renew, suspend or revoke the licenses of media professionals (journalists, equivalent to journalists, correspondents and those who collaborate in the media

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[68] Available at htttps://www.ccpj.pt/media/1043/regulamento-carteira.pdf

[69] https://www.ccpj.pt

informative sector), as well as ensuring the fulfilment of the fundamental duties incumbent on them, under the terms of law.

The Comissão da Carteira Profissional de Jornalista (CCPJ) is constituted by eight members with a minimum of 10-year experience in pursuit of the profession of journalist and who hold a professional card or valid equivalent certificate, equally designated by professional journalists and by the operators of the media sector, and by a jurist of recognized merit with media experience, co-opted by the other eight members by an absolute majority vote, who will chair the Committee.

The members of the CCPJ are independent in the pursuit of their functions.

Appeals filed against the decisions of the CCPJ shall be made via the administrative courts.

In order to pursue the profession of journalist, it is necessary to hold the respective professional license.

The journalist profession begins with an obligatory internship, which must be successfully completed, of 12-month duration, in the case of someone with a BA Honours degree (licenciatura) in the area of the media or a qualification from an equivalent course, or of 18-month duration in other cases.

However, titles and identification cards of equivalent to journalists and collaborators are foreseen[70].

Equivalent refers to those who don't pursue the profession of journalist as their main, permanent and gainful occupation but have a role as editors of the informative sector of a news outlet.

The holders of this equivalent to journalist ID card must abide by the same ethical norms that journalists do, as well as being subject to the same incompatibilities.

Also, are entitled to an ID Card the regular collaborators of the informative area of a news outlet, who don't pursue the profession of journalist as their main, permanent and gainful occupation. But this binds them with the ethical duties of journalists.

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[70] https://www.ccpj.pt/en/professional-licenses/

Therefore, those who are not granted a professional licence or equivalent cannot call themselves journalists and are legally prevented from acting as such.

The list of all professional journalists is public, and it is accessible on the CCPJ website so that any citizen can check if someone is really a journalist[71].

Also reflected in the legislation is the Disciplinary Statute for Journalists (Notice no. 23504/2008, of 4 September)[72] which on Article 1 expresses the Disciplinary action:

1 - All journalists, equivalent to journalists, correspondents and employees in the information area of the media, are subject to disciplinary action by the Journalists' Professional License Committee (CCPJ).

2 - Whenever the practice of journalism results in a violation of deontological rules, the CCPJ is recognized with the possibility of initiating an investigation or disciplinary process under the present Statute.

So, as we see from the previous article, breaking deontological rules can have disciplinary consequences.

But the deontological code is more than a generic notion of duty and obligation, it constitutes a self-regulatory document properly structured and explained in articles.

The current Code of Deontology[73] was approved at the 4th Congress of Journalists on 15 January 2017 and confirmed in a Referendum held on 26, 27 and 28 October 2017.

It reads:

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[71] https://www.ccpj.pt/en/sector-professionals

[72] Available at https://www.dre.pt/application/dir/pdf2sdip/2008/09/180000000/3950739510.pdf

[73] Available at https://jornalistas.eu/novo-codigo-deontologico/

1. The journalist must report the facts with rigor and accuracy and interpret them honestly. The facts must be proven, listening to the parties with interests that are attentive to the case. The distinction between news and opinion must be made very clear to the public.

2. The journalist must combat censorship and sensationalism and consider the accusation without evidence and plagiarism as serious professional misconduct.

3. The journalist must fight against restrictions on access to information sources and attempts to limit freedom of expression and the right to inform. It is the journalist's obligation to publicize the offenses against these rights.

4. The journalist must use loyal means to obtain information, images or documents and refrain from abusing anyone's good faith. Identification as a journalist is the rule and other processes can only be justified for reasons of undisputed public interest and after the impossibility of obtaining relevant information through normal processes has been verified.

5. The journalist must assume responsibility for all his work and professional acts, as well as promote the prompt rectification of information that proves to be inaccurate or false.

6. The journalist must refuse journalistic practices that violate his conscience.

7. The journalist must use source identification as a fundamental criterion. The journalist must not disclose, even in court, his confidential sources of information, nor disrespect the commitments made, unless they use it to channel false information. Opinions must always be attributed.

8. The journalist must safeguard the presumption of innocence of the defendants until the sentence is final. The journalist must not identify, directly or indirectly, the victims of sexual crimes. The journalist must not identify, directly or indirectly, minors, be they sources, witnesses of news facts, victims or authors of acts that the law qualifies as a crime.

The journalist must refrain from humiliating people or disturbing their pain.

9. The journalist must reject the discriminatory treatment of people on the basis of ancestry, colour, ethnicity, language, territory of origin, religion, political or ideological beliefs, education, economic status, social status, age, sex, gender or sexual orientation.

10. The journalist must respect the privacy of citizens except when the public interest or conduct of the individual is at stake, it clearly contradicts values and principles that he publicly defends. The journalist undertakes, before collecting statements and images, to comply with the conditions of serenity, freedom, dignity and responsibility of the people involved.

11. The journalist must refuse functions, tasks and benefits likely to compromise his independence status and professional integrity. The journalist should not use his professional condition to report on matters in which he is interested.

More extensively, several articles of the codes of civil and criminal procedure could also be mentioned, as well as specific laws on radio, television and press, where, of course, the profession of journalist is also covered.

The media activity is regulated by a Media Regulatory Body (Entidade Reguladora para a Comunicação Social), commonly referred to by the acronym ERC[74].

It was created by the Law 53/2005, of 8 November[75], and took office with the swearing-in of the Regulatory Council on 17 February 2006.

In order to achieve its primary objective - the regulation and supervision of all entities that pursue social communication activities in Portugal - ERC was constituted

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[74] https://www.erc.pt

[75] Available at https://www.erc.pt/documentos/legislacaosite/lei53.pdf

as a legal person under public law, endowed with administrative and financial autonomy and its own assets, with the nature of independent administrative entity.

For all of the above, amateurs are not legally entitled to call themselves journalists in spite of being able to report stories on the internet in the form of news-like content.

Nevertheless, as in other countries, the so-called participatory journalism or citizen journalism has its place thanks to the internet and new technologies that facilitate the production and distribution of text, photo and video in a professional look. So the audience can more easily participate in content and news production.

The editor and founder of South Korea's "ohmynews.com", Oh Yeon-ho, defends that "every citizen can be a reporter" because "a reporter is the one who has the news and who is trying to inform others" (Gillmor *apud* OhMyNews, 2004)[76]

If the creators of UGC want to benefit from the freedoms of journalists, "the enjoyment of these freedoms is, however, coupled with the expectation of adherence to professional ethics and codes of conduct", like accuracy, fairness, avoidance of stereotypes, etc. (McGonagle, 2013).

Regardless of all the legislation, Kovach and Rosenstiel (2014) still defend that the core question is not who can or cannot be a journalist but rather if the work produced lives up to the character of what can be called journalism.

In their 3d edition of the book "The Elements of Journalism", the authors updated those principles, and on the tenth element acknowledge this new mixed world of professional and non-professional journalists:

1. Journalism's first obligation is to the truth.
2. It's first loyalty is to citizens.
3. Its essence is a discipline of verification.
4. Its practitioners must maintain an independence from those they cover.

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[76] Dan Gillmor, "A new brand of journalism is taking root in South Korea," The San Jose Mercury News, May 18, 2003. Business Section *apud* OhMyNews, 2004

5. It must serve as a monitor of power

6. It must provide a forum for public criticism and compromise.

7. It must strive to make the significant interesting and relevant.

8. It must present the news in a way that is comprehensive and proportional.

9. Its practitioners have an obligation to exercise their personal conscience.

10. Citizens have rights and responsibilities when it comes to the news as well - even more so as they become producers and editors themselves.

Therefore, the key question remains the same, i.e., the building blocks of news rely on credibility and social responsibility with the truth and fairness, and that is what binds journalists to their ethical standards and deontological codes.

Journalists are "rooted in professional norms of objectivity and credibility" (Krumsvik, 2010) and that is why they tend to be sceptical regarding amateur content because non-professionals tend to easily break the key journalistic norm, to distinguish between commentary and reportage. Therefore, audience participation can be perceived more as a problem rather than a benefit (*idem*).

Objectivity is the most important professional norm on journalism but, as Soloski (1989) stresses, it does not reside on the news themselves but rather in the behaviour of journalists. It is a cognitive asset acquired through professional training and education, the news professionalism. Therefore, "Objectivity, as practiced by journalists, is an eminently practical way of dealing with the complex needs of journalists, news organisations and audiences" (*idem*).

Nevertheless, objectivity does not mean journalists are impartial observers of events, only that they seek to report the facts in a way that can be as balanced as possible (*ibidem*).

And this means reputation, and reputation is built on fair reporting, looking for all parts involved in a story, and citing and revealing sources in order to attribute credibility to their work.

The Global Charter of Ethics for Journalists, adopted in 2019[77] recognizes the importance and the risk brought by the new social networks. In its article 3 states that journalists must "be careful to reproduce faithfully statements and other material that non-public persons publish in social media." And in article 5 clearly alerts that "The notion of urgency or immediacy in the dissemination of information shall not take precedence over the verification of facts, sources and/or the offer of a reply".

However, regarding UGC, crediting the authors is a weakness of journalism in the internet era.

As is profusely demonstrated throughout this research, there is a constant concern to identify all talking heads, and professionals involved in the development of a news story (in the case of TV, the journalist, the cameraman and the video editor), but the same does not happen with videos and photos collected from internet sources and produced by amateurs and used in the same segments. This identification is omitted or only referred to with vague designations as having been obtained on the "internet" or on "social networks". Only rarely is the author identified by name.

This phenomenon may result from the difficulties of the journalist gatekeeper to adapt to the new reality brought about by the emergence of the internet. The journalist no longer controls everything and does not mediate most of the potentially publicly available content. He or she no longer opens or closes the gate, letting information pass or not. The journalist can only integrate it or exclude it from the produced news. But that raw information remains available to everyone because the capacity to produce and publish has become more democratic and is accessible to all citizens, with more or less technical and/or aesthetic skills.

Therefore, "transparency about the news selection and editing process is now as important as the journalism itself in retaining public trust" (Sambrook, 2005), and that is why UGC can add value and improve quality to the news as long as it is properly handled and clearly labelled and attributed.

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[77] The IFJ Global Charter of Ethics for Journalists was adopted at the 30th IFJ World Congress in Tunis on 12 June 2019. It completes the IFJ Declaration of Principles on the Conduct of Journalists (1954), known as the "Bordeaux Declaration". https://www.ifj.org/who/rules-and-policy/global-charter-of-ethics-for-journalists.html]

This is a key point when analysing the use of UGC and becomes imperative on how journalists act in spite of being eager to defend their norms. Are they respecting them when it comes to identifying amateur footage?

On the questionnaire, RTP's journalists (99.1%) argue that it is necessary to identify audience content, and 61% even stress that not doing so represents a breach of ethical rules. However, 43% dismiss the need to identify the author, and only 41% think that the author's name should be credited when the contents are retrieved from social media. If the contents are delivered directly to RTP, only 30% defend that the name should be presented on air.

Sometimes, there is not even a deliberate and properly reflected intention to omit UGC credits. They are just disregarded. Every time journalists were questioned by the researcher about the source of some UGC footage, invariably they answered saying they had forgotten or replied with a rhetorical question: "I should have put that information, shouldn't I?"

Under the concept "don't own the story, share the story", Bowman and Willis (2003) throw a challenge: "If journalism is indeed about informing the community and lifting up our fellow citizens, we need to evolve. We need to tell better stories and, while doing so, we need to engage the world." After all, UGC is a means of participation allowing individuals to engage in public debates of public interest.

But this caused yet another change for the specific journalistic work and respective skills. They need to be more and more proficient in technical tools and web techniques in order to accomplish their job under the new challenges. Something Fidalgo (2005) defined as media workers due to the blurring of the traditional boundaries between 'intellectual' information workers and 'technical' communication workers.

7.2 Guidelines for UGC

The major problem for journalists is that they had to adapt in real time to a changing world facing phenomena for which they were not prepared.

Despite being a highly regulated profession in Portugal, this research found the media's internal absence of specific indications on how to handle or treat UGC.

There are no standard guidelines through style manuals, which causes the situation reported by this research, i.e., the randomness of decisions. Each one decides at each moment how to do it and can decide differently for identical situations at different times.

We live in chaos and this implies that, in the absence of a pattern and uniformity in style, it is also difficult for the viewer to perceive the identification of the content and its origin. Something dangerous when more and more media literacy is defended so that citizens can distinguish between journalism and non-journalism.

In Portugal, the Media Regulatory Body (Entidade Reguladora para a Comunicação Social) made an effort in 2014 issuing a directive on the use of UGC by journalists.

But it is practically unknown among journalists. The survey carried out in this research found that, in the Public Service Television, 72.6% of journalists are unaware of the existence of any directive, 19.8% said that there are no directives or rules on UGC and 7.5% said yes. However, when those who said yes were asked about which ones do they know, only one answered ERC, two mentioned copyright ownership and one alluded data protection. The other answers were not related to the matter and some even recognized not knowing none, in spite of being sure they exist.

The Directive 2/2014 states that UGC consists of content produced by people outside the media and warns that its use "must be handled with extra care" because "such contents were not, *ab initio*, produced according to rules and codes of conduct inherent in the exercise of journalism".

Therefore, stresses the need for vetting such material since the credibility of each media outlet resides on the value of the information it conveys. And emphasizes that the urgency of the publication of the content cannot override the verification of its credibility.

The directive highlights the need to respect the author's rights and avoid plagiarism and stresses the need for clear references to the sources and where the content is originally located.

"Although social networks are not considered to be media outlets, this line of editorial separation is not noticeable to many people", reads the document alerting and alluding for the lack of media literacy.

ERC's document displays a list of good practices to be adopted in the treatment of UGC and classifies user-generated content into four distinct categories:

1. UGC created by a user that was edited and / or incorporated in a news program by a professional (e.g. a user makes a video, sends it to a program and is broadcast or the editor uses some images in a piece).

2. UGC as an autonomous content but subject to editing by the media outlet (Case of comments on a website).

3. UGC produced by a media professional in collaboration with specialists (Case of scientific / technical texts that are edited in a complementary way to the informative contents).

4. UGC outside editorial control (Case of social networks, forums, blogs, etc.).

Despite this isolated attempt on UGC and the extended legal framework on journalism in Portugal, the issues regarding UGC remain unrelated. There is a lack of regulation at domestic level. And the European Court of Human Right has already urged the states to develop a legal framework "clarifying issues like responsibility and liability" (IRIS Report, 2013).

In fact, the European Court of Human Rights (2011) stressed "that the absence of a sufficient legal framework at the domestic level allowing journalists to use information obtained from the internet without fear of incurring sanctions seriously hinders the exercise of the vital function of the press as a 'public watchdog'".

This observation was made in a case of alleged defamation by a Ukrainian newspaper that shared information obtained on the internet. But the alert can be extended to the current common practice of disseminating content extracted from social media and websites.

It is also common for the media outlets to create internal rules on how journalists should behave on social networks and how they should use them, but not the opposite, i.e., how they should use social media content in journalism.

Thus, the clarification, standardization and guidelines on how to use UGC remains a void.

The detachment of journalists in relation to this matter is such that when asked, specifically, if RTP has any guidelines related to UGC use, 47.2% answered that they did not know, 27.4% said no and 25.5% said yes.

Although more than a quarter of respondents said yes, the reality is that there are no guidelines in the public service television on the use of UGC, as confirmed by the news director. And the same is true for the other two generalists open to air TV channels in Portugal, as the respective directors also mentioned in the interviews for this research.

Does RTP have any guidelines related to the use of UGC?

Yes
25,5%

No
27,4%

Don't know
47,2%
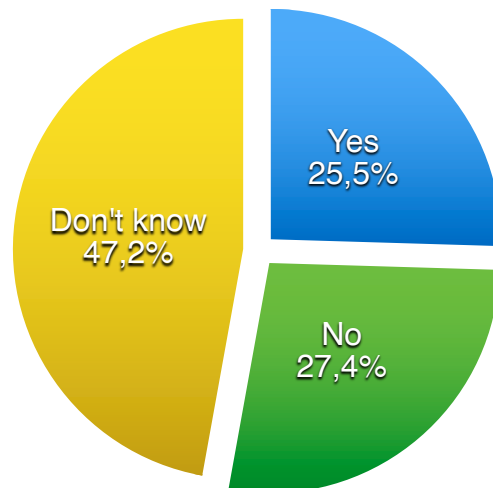
CHART 4 - QUESTIONNAIRE ANSWERS RELATED TO UGC GUIDELINES AT RTP

Are there any official rules or guidelines from the media regulator body?
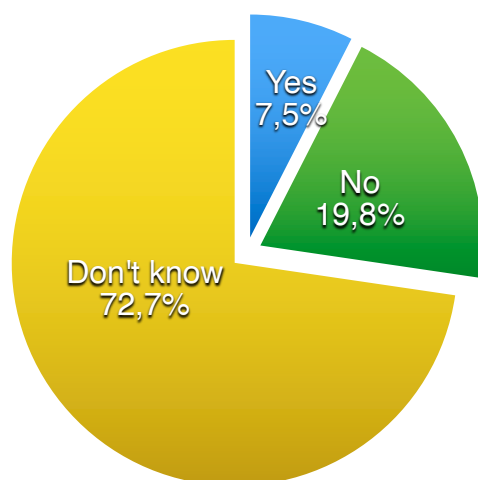
CHART 5 - QUESTIONNAIRE ANSWERS RELATED TO UGC GUIDELINES FROM REGULATORY BODY

8 TECHNOLOGICAL SOLUTIONS

Even if spectators want to send videos to be incorporated in the news and broadcast, the process is not always agile because RTP does not have a platform or tool to do it easily.

Despite all the advances and countless tools available on smartphones and computers, the process is too often entropic because the most used medium is still the email.

However, email systems impose limitations on the size of attachments (~ 20MB) which prevents the sending of heavier video files directly. Therefore, it is often necessary to explain to less prepared sources the process for, e.g., using a service like WeTransfer that allows sending up to 2 GB in the free service.

But asking a source to use a file sending service, such as WeTransfer, can create entropy because, although she/he knows how to record on her/his smartphone, she/he might have little proficiency in using other tools with which is not used to. And this can delay a process that is always intended to be fast on television.

But today, the sources also send the videos through other messaging platforms like WhatsApp, Facebook Messenger or even Twitter messages, which raises constant technical problems on the end side.

One of those problems stems from the fact that there may be compression of the file so it will arrive at the destination with less quality. This option is assumed by applications to save data and make sending faster, because normally, these videos are usually shared to be viewed on the small screens of mobile phones. However, for television, the interest is to obtain them with the highest quality and definition possible.

Another problem is related to the reception.

A first setback is the fact that the technical services do not have specific equipment and dedicated accounts in the web services to receive messages directly, which would facilitate the subsequent transfer to the servers.

Thus, normally, videos are sent by direct message to the journalist or producer who contacted the source, then opening up the difficulty of transferring them from the

receiving cell phone to the video servers. And this constitutes a technical barrier to recording videos on RTP video servers because there are no streamlined or formatted processes for this. Something that obliges always to several manoeuvres of re-sending these videos until reaching the objective.

Although the process is repeated with some frequency by several journalists, this scenario of procedural difficulty is also verified, systematically, as it was possible to register through participatory observation.

Given this, when asked whether RTP should have an agile way to solve this problem, 87.7% of journalists defend that RTP should have a specific platform on the internet in order to receive UGC.

However, when questioned about which is the easiest way to receive content (photos and videos) produced by users, 40.6% respond Email, 30.2% opt for a transfer file service (e.g. We Transfer), 23.6% propose a specific platform on RTP's website, 3.8% say cloud services and 1.9% opt for personal handover.

And questioned if RTP has any specific service or bureau to receive and check UGC, 54.7% say No, 35.8% do not know, and 9.4% respond Yes.
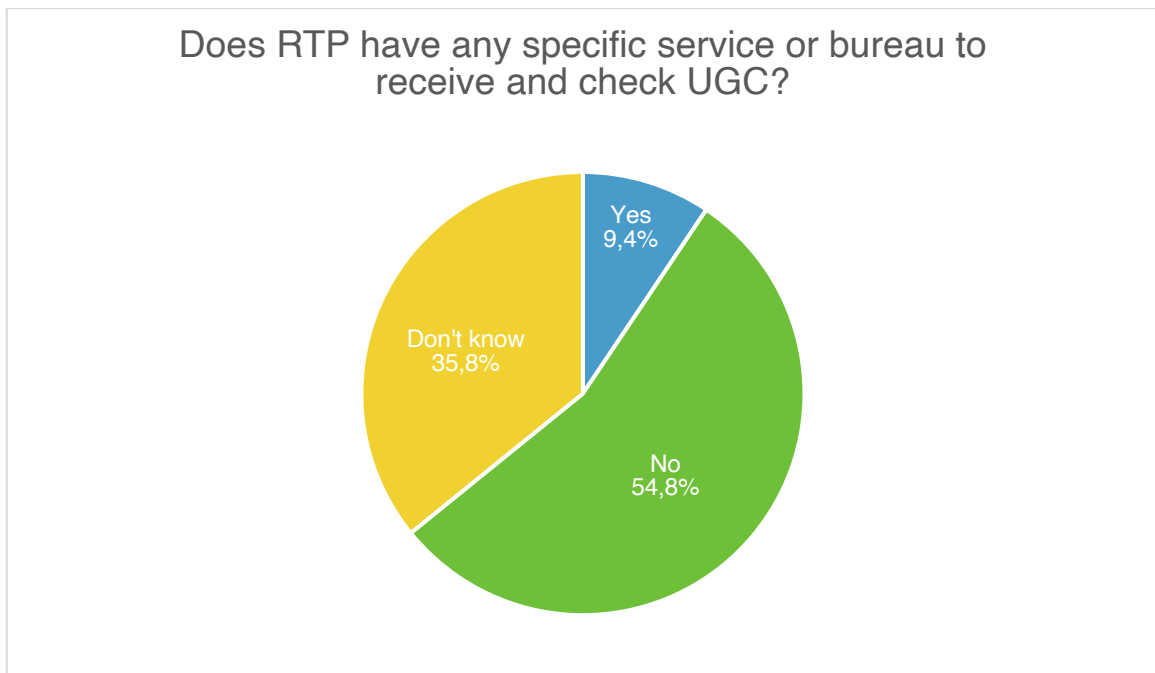
CHART 6 - QUESTIONNAIRE ANSWERS REGARDING THE EXISTENCE OF A SERVICE TO CHECK UGC

Since 2017 RTP News mobile App has an option almost hidden where it is possible to share a story directly or send useful information to the online newsroom. The menu options open up a form with Email, Subject and Text fields, and an option to attach photos and videos. However, according to the editor in chief of the online news, this functionality is "almost never" used, and when it is, it is to criticise some TV entertainment programs!

An agile solution could be a cloud service with a simple form on the website similar to that on the mobile App. It could be used by the source initiative or a link could be sent by the journalist to facilitate the work of those who want to share content. In a simple way, the source would be able to share the contents and write some description.

There could even be a field for placing the email of the journalist or producer of RTP to whom the content is intended for in order to be notified automatically when the video becomes available. As a cloud service, the managers of the video servers would be able to immediately make these contents available for editing.
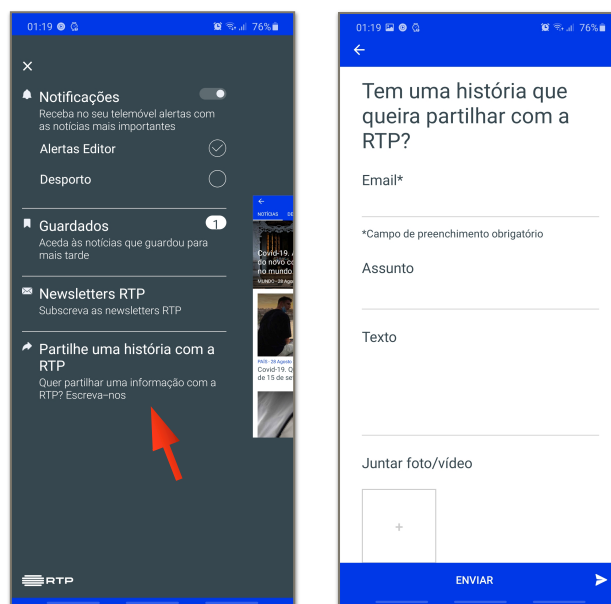
IMAGE 6 - SCREENSHOTS FROM RTP'S MOBILE APP SHOWING THE FORM TO REPORT A STORY AND UPLOAD A PHOTO OR VIDEO

None of this is strange to the organization since there are FTP servers and a server service for reporters abroad to send news pieces.

Since people use social media on a regular basis to share their content publicly, instead of sending it to newsrooms, a hashtag could also be created to automatically group specific content. This requires the permanent monitoring of social networks and an alert system so that content can be promptly collected.

Portuguese private television TVI has on its website and mobile app a specific space called "Euvi" (I Saw)[78] with a form that allows sending photos and videos. The form has the fields description (max. 100 characters); name; email; city.

However, according to Paula Oliveira "people continue to send [content] mostly by email".[79]

So that no content is lost, she says that several people receive these messages due to the various shifts from the news editors.

She also explains that when they want people to collaborate, they make alerts on the TV screen, through the news presenters, and on social media, where spectators also share information with them.

IMAGE 7 - SCREENSHOT FROM TVI'S WEBSITE HIGHLIGHTING THE MENU ACCESS TO THE CONTENT SHARING FORM

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[78] https://tvi24.iol.pt/euvi

[79] euvi@tvi.pt

It is necessary to combine technological capacity with systematic organization and human involvement in constant dialogue with the audience.

As we have already seen, the BBC has a specific Hub to manage UGC. Not only does it filter and sort the content sent to them in the most varied ways, but it acts proactively, monitoring what is being published on social networks, checking the possible relevance of the subjects for the news and moving forward with the verification of veracity if there is an intention to use them in the news.

Natalie Miller considers that one "big change" in news gathering by the Hub occurred in 2015 with the start of using WhatsApp.

They set up an experimental WhatsApp number and asked people to get in touch. And "found that it was a really good way to get hold of people in situations like earthquakes". That was how they received content from the two Nepalese earthquakes that shook the country within a couple of months of each other that same year.

Miller praises the use of WhatsApp because it became a tool to easily obtain, videos, photos, audio messages and even to talk to people to know what else they have seen or just to "check if they are safe".

It is also crucial to link directly or indirectly to services such as Storyful and Newsflare, whose heart of activity is precisely UGC content vetting.

Albeit technology can streamline and facilitate contact with the audience, no technological solution will stimulate that contact if there is not a great deal of engagement and dialogue with the public for they are the key elements for attracting and allowing participation.

9 FINDINGS

First of all, throughout this research we found that theory and practice are prone to violent collisions on the process of news making.

While Journalism theory tends to deontology and the respect for professional rules, practice tends to the rules edges, circumventing those professional prescription and obligations, as we have seen from the content analysis and the journalists answers to the questionnaire.
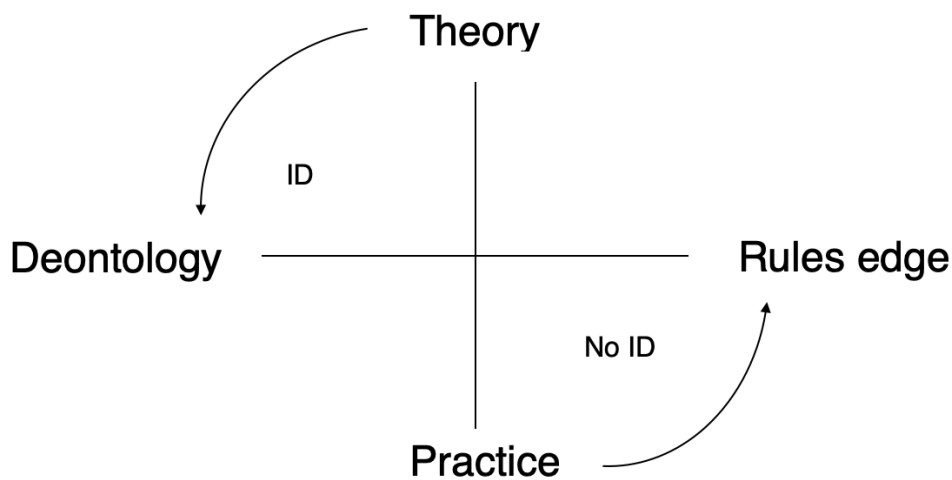
IMAGE 8 - DIAGRAM DRAWN UP BY THE AUTHOR OF THE RESEARCH SHOWING THE CONFLICT BETWEEN THEORY AND PRACTICE, WHERE THE FIRST DEFEND THE RULES OF DEONTOLOGY BUT THE LATTER TENDS TO EVADE THEM IN TERMS OF RETRIEVING AND CREDITING UGC

Individual sources are usually not identified, and their material is extracted from the internet and not credited because what matters is to have the footage, since TV urges for images (moving or still). However, this behaviour changes when dealing with organizations, because journalists tend to always correctly identify these sources, even when material is already stamped by superimposed logos! On the contrary, individual authors are ignored.

This effort to respect organizations is clearly visible in the following two examples from 2016. On June 12, the video of the President of the Republic and the Portuguese Prime Minister visiting the national football team during the European championship,

in France, was recorded and distributed by the Portuguese Football Federation with an imposed logo that includes the acronym "FPF 360 Television". Although this identification is very visible, the program "Jornal da Tarde" placed an upper third saying "FPF images". However, the insertion of this label into the air was so late that it ended up coming over images that had already been recorded by the RTP cameraman himself and never on those shared by the football federation.

Another example of consideration by organizations is visible on April 4 in a piece broadcast in the "Telejornal" about the Panama Papers. A graphic animation that helps explain the content of the piece, and that alternates with other images, is always identified with an upper third saying: "source: ICIJ". The acronym stands for International Consortium of Investigative Journalists.

The following image states this procedure. It is a screenshot from a segment broadcast on 5 August 2017 using footage handed over by GNR (the Portuguese Republican National Guard) on a mission in Greece to help refugees. On the top center of the screen we can see clearly the imposed logo "GNR", and on the right, there is an upper third decided by the news editor stating "Images GNR".

IMAGE 9 - DOUBLE LABEL ON SCREEN: IMPOSED LOGO AT THE CENTER (GNR), AND ON THE RIGHT AN UPPER THIRD USED ON THE PROGRAM (IMAGENS GNR)

On the contrary, a news broadcast in "Jornal da Tarde" on April 21 omits the authorship of the images that effectively support a piece about a kite surfer. Journalist, editor and cameraman are identified. However, the images from the RTP cameraman are limited to the interview. The video that shows the kite surfer in action on the giant waves of Nazaré is from a video provided by the protagonist of the news and found on Vimeo[80]. That video is 57 seconds long, what represents 54% in the 106-seconds news piece.

Regarding the typology designed for this research, it is considered valid identification of UGC, also when it is expressed by the presenter of the news program or when is said on the voiceover. However, even here, a careful listening to journalistic practice shows a double recurring criterion. While images obtained by organizations are launched or presented citing the name of that organization, videos recorded by individuals are presented as "images shared on social networks", which has become a buzzword in journalistic writing, (most of the times with a vague meaning because it is not said which social network is)!

These practices remain in place until today. And as it was evident throughout this work, the care and attention dedicated to organizations does not exist for individual sources who are not journalists and who should really be cited.

At this point, is now clear that even when UGC is broadcast with imposed label, that does not signify a true intention of attribution because when journalists decide to credit the author, UGC is also double-labelled self-imposing on screen an upper third template used on RTP news programs.

Participant observation showed that random decisions reign, there is an absence of internal rules and do not exist any guidelines nor orientations whatsoever.

Hence, identified aired UGC does not mean the journalist had the wish to credit the author. And also, it was found that news editors randomly decide the action, for they differ when opting to identify or not videos with embedded titles or logos. Sometimes, the footage already has a name or logo, and still it is self-imposed a title used on the

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[80] https://vimeo.com/162552526

news template of the program. On other similar occasions, this does not happen, and that decision, even changes from news program to news program, from editor to editor or the same editor might take a different decision on the same program.

This causes UGC material archiving with no attributions and the consequent improper re-use. A case observed in May 2016 proves this. The photographs of a Portuguese intelligence services agent detained in Rome are identified, in "Jornal da Tarde" on the 24th, as having been taken from Facebook, but on the rest of the news from then on, that identification is never screened again.

However, it is important to emphasize that the journalists who make the news pieces are not always responsible for not attributing the credits during the news programs. A paradigmatic example occurred on June 28 with a piece about a UNICEF report. At lunchtime, in "Jornal da Tarde" part of the footage was identified as being from UNICEF, but this information was ignored in "Telejornal", the dinner time news, in spite of the technical information that existed in the rundown stipulating the placement of credits on air.

It should be explained that the lower thirds and upper thirds are not pre-recorded in the video of the news pieces that we see on the news programs. They are placed in real time during the broadcast by the control room, depending on the technical indications in the rundown. Therefore, the credits may appear in the technical indications, but they may be omitted at the time of broadcast, either by editorial decision or by mistake.

This step-in risk of professional rules is also manifested regarding broadcast content without prior verification and validation. The haste to air images is the biggest enemy. In many cases, there is an act of confidence on UGC because it is already being shared by other media.

As was also demonstrated, this validation inadequacy is due to the lack of preparation and training of journalists, who are unaware of vetting tools and procedures. And these capabilities of fast vetting aroused as essential in today's journalism, especially when facts are unfolding in breaking news and there is a big-time pressure to put footage on air.

The internet continues to be seen as a free fruit basket in many cases. If the videos to be used are from organizations, care is taken to identify them, but if they are from individuals this is neglected. And this is even more evident when it comes to videos retrieved from YouTube.

On this case, the owners of the channels are hardly identified, and the credits are reduced to the name "YouTube". This is the result of a lack of rigor that leads journalists to not properly credit how YouTube itself requests, and of some prejudice for the devaluation of the author, being recognized only the intrinsic value of the videos, not those who make them.

However, as it can be seen from the data from the quantitative analysis, most UGC are extracted which means that they are the result of journalists' work to look for sources and not the other way around. Today, each source is media allowing it to share and expose incidents independently and competing with traditional media.

Therefore, the journalist must be responsible for carrying out the journalistic work of telling the whole story, confronting opposing views, giving voice to all but parts and contextualizing matters so that spectators are not left only with moments without a before and an after.

Nevertheless, in cases where journalists ask for content from their own sources, RTP does not have a platform or tool to do it easily.

The most used medium continues to be the email. But today, the sources also send videos through other messaging platforms like WhatsApp, Facebook Messenger or even Twitter messages, which ends up raising constant technical problems.

As already stated, on the one hand, email systems impose limitations on the size of attachments[81], causing the need to explain to less prepared sources the process for, e.g., using a service like WeTransfer that allows sending up to 2 GB in the free service. On the other hand, new communication platforms based on the smartphone require the subscription of an account. And this constitutes a technical barrier to recording videos on RTP video servers because there are no streamlined or formatted

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[81] Outlook allows a maximum of 32 MB and Gmail 25 MB, e.g.

processes for this. Something that obliges, always to several manoeuvres of resending these videos until reaching the objective.

Nevertheless, with more or less intricate technical processes, all this openness to the integration of user-generated content demonstrates the role of citizens' voices.

Journalists unlocked the gate and still persist in the idea that they remain gatekeepers. However, they only control their farm's own gates because *prosumers* are entitled to this novel designation and, more than the rights to expression, they are entitled to publication. This means they can directly share with the world what they saw and what they registered, competing with traditional media in the broadcast of incidents.

In view of this, journalists, undoubtedly, became more like *gate openers* and *gate watchers* than gatekeepers because, while thinking that they still dominate, in reality they are subjugated to a new reality that instinctively impels them to dive into the internet and social media for contents that will help them to build the news. They use the digital platforms for instant gratification on professional grounds.

The vast majority of public service television journalists recognize UGC's importance when reporting national and international affairs on daily news and even more on breaking news. And that could lead to a civic inclusion of the audience, considering PSM special responsibility. Nonetheless, the concept of true participation is still very far away.

If we recall the issues raised by the AIP model, we see that the answers are all negative.

In addition to the instrumental use that journalists make of UGC, and the gratification that comes from the result achieved when news are produced, there is no connection with the source, much less the permission for true participation in the process.

Data show that a high level of Access (both in production and in reception) has no equivalence in Interaction, much less in Participation.

That is, the high technical capacity to produce and receive content does not translate into greater involvement and connection between the parties, much less an

effective participation because the decision is always the broadcaster, often without the involvement of the content producer (and no feedback whatsoever).

Although journalists use social networks regularly to obtain UGC, most of them minimize the relationship that can be established with the audience and reduce the content generated by the user to a simple collaboration (56.6%), while 14.2% consider it a traditional source and only 8.5% allude to a partnership with the author.

Given these figures, it is concluded that journalists are far from accepting the concept of Participation that is alluded in the AIP model.

And, again, Interaction also lacks since the majority of UGC is retrieved not received.

Notwithstanding, a fact is undeniable and unquestionable: UGC caused a transformation in the news making process.

9.2 Content analysis

In short, data from content analysis demonstrate that a high level of Access (both in production and in reception) has no equivalence in Interactivity, and much less in Participation.

This means, that the high technical capacity of individuals and organizations to produce and receive content does not translate into greater involvement and connection between the parties, much less an effective participation because the decision is always the broadcaster, often without the involvement of the content producer.

Validated with participatory observation, the data shows that 60% of the UGC used on Portuguese Public Service Television has no origin identification nor is it credited to the author; it is not delivered directly by those who produce it, but instead is extracted (88%) from the internet (48%) or obtained through international agencies (52%).

And UGC have effectively entered the daily routines. In the period analysed, in 73% of the days the news included this type of content in the news pieces broadcast.
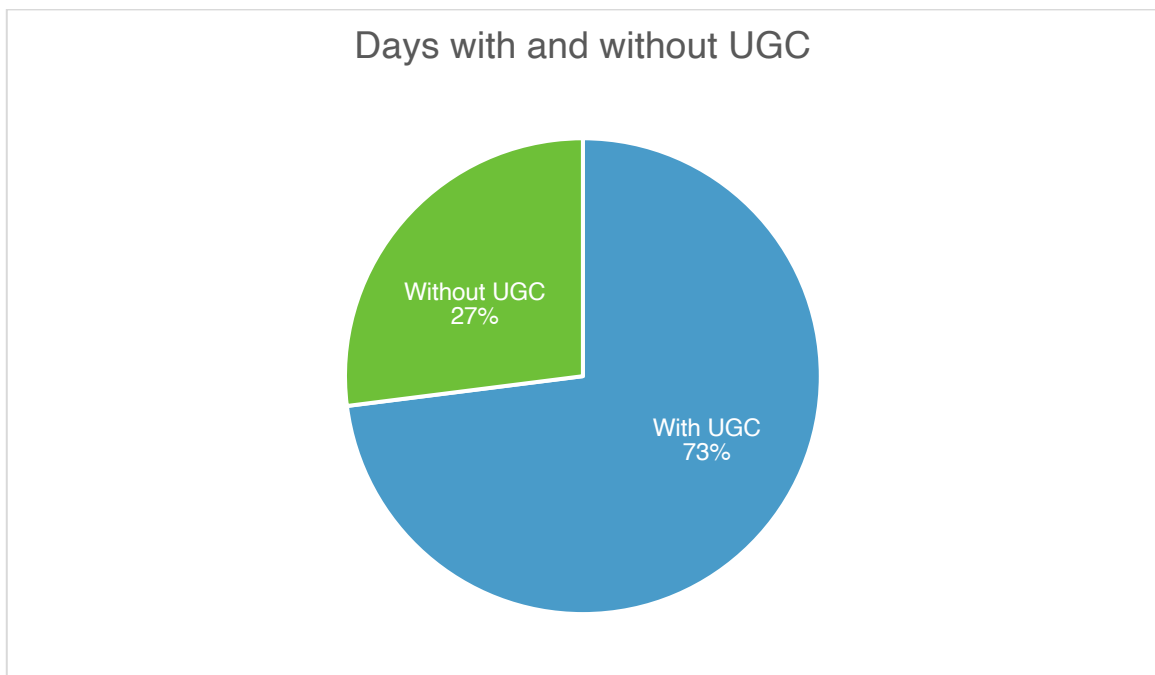
CHART 7 - DAYS WITH AND WITHOUT UGC ON THE NEWS PROGRAMS

Days with and without UGC				
2016	**Days of Month**	**Days No UGC**	**% Days No UGC**	**% Days With UGC**
April	30	4	13.3	86.7
May	31	10	32.3	67.7
June	30	11	36.7	63.3
Totals	**91**	**25**	**27%**	**73%**

TABLE 9 - TOTAL NUMBER OF DAYS ANALYZED AND THE AMOUNT AND PERCENTAGE OF DAYS WITH AND WITHOUT BROADCAST UGC

The quantitative data analysis refers to **5 430 news** broadcasts on **182 programs** of the two main newscasts of RTP1 (Jornal da Tarde and Telejornal) for the months of April, May and June of 2016.

A total of **162 hours, 14 minutes and 51 seconds** (162h14m51s) of news programs were analysed (sum of official duration of the rundowns).

TOTALS h:m:s		
162:14:51		
	Jornal da Tarde	**Telejornal**
April	30:50:50	23:22:33
May	31:02:45	24:29:38
June	28:55:47	23:33:18
Sub total	**90:49:22**	**71:25:29**

TABLE 10 - ANALYZED CONTENT TOTALS IN HOURS MINUTES AND SECONDS

The number of items on each news program was counted directly from its Rundown. Intros, Outros and promos of oncoming pieces were not counted. So, in total, 5 430 segments were considered for the study. It was then annotated how much segments

included UGC and the length of each one so it could be compared to how much of UGC was used in relation to the total segment duration.

TOTALS			
Number of segments 5 430			
	Jornal da Tarde	**Telejornal**	**Total**
April	1090	785	1875
May	1073	780	1853
June	969	733	1702
Total			**5430**

TABLE 11 - TOTAL NUMBER OF SEGMENTS ANALYZED ON EACH NEWS PROGRAM

The segments using UGC represent a total of fourteen hours, four minutes and thirty-six seconds (14h 04m 36s) of which eleven hours, seven minutes and forty-one seconds (11h 07m 41s) of journalistic material, and two hours, fifty-six minutes and fifty-five seconds (02h 56m 55s) of UGC.

Therefore, in the pieces that include UGC, almost 1/4 of the images are non-journalistic content.

Focusing on UGC, 88% of it is extracted, which means that only 12% is handed over by the author. Almost every UGC is retrieved from the internet or via international news agencies. And 60% of it is related to international news.

Regarding its identification, more than a half (60%) of UGC used by Portuguese PST is not credited to the author nor is its provenance shown. This means that almost 2/3 of the UGC used on the news are blended with journalistic material in a way that might be indistinguishable to the public.

Even if all the self-imposed and imposed UGC are added (i.e., all identified UGC), the majority (57%) is still user-generated content with no credits whatsoever.

Journalistic vs. UGC		
Period	**#Programs**	**#Segments**
2016 April, May, June	182	5 430

Time of segments that include UGC 14:04:36	
Journalistic	**UGC**
11:07:41	02:56:55

TABLE 12 - CONTENT ANALYSIS PERIOD OF TIME, TOTAL OF PROGRAMS AND SEGMENTS, AND TOTAL OF JOURNALISTIC AND UGC IN DURATION (H:M:S)
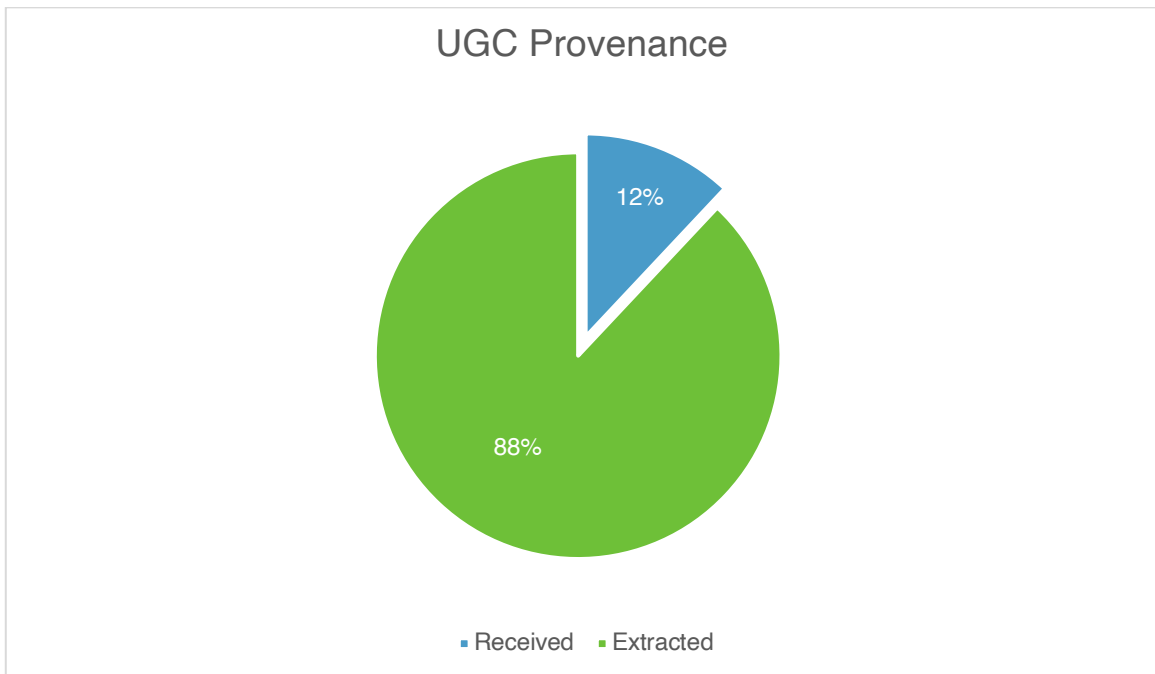
CHART 8 - UGC PROVENANCE (RECEIVED OR EXTRACTED)

UGC Attribution

40%

60%

■ id ■ No id
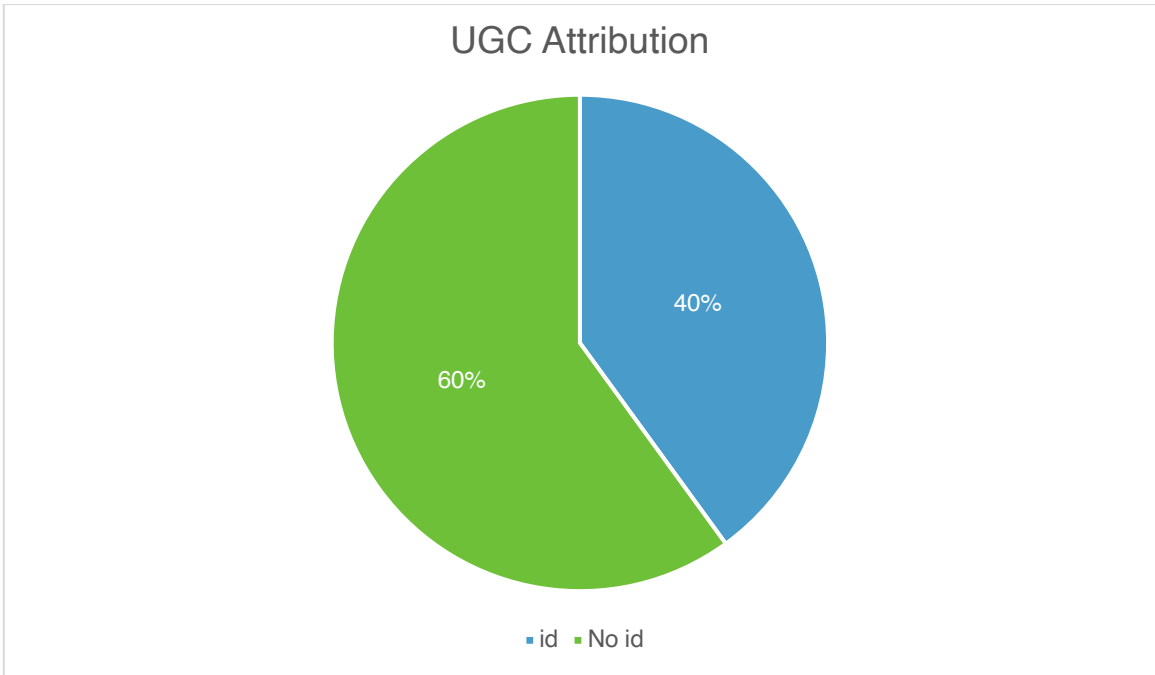
CHART 9 - PERCENTAGE OF UGC CREDITED ON AIR

UGC Ambit

40%

60%

■ National ■ International
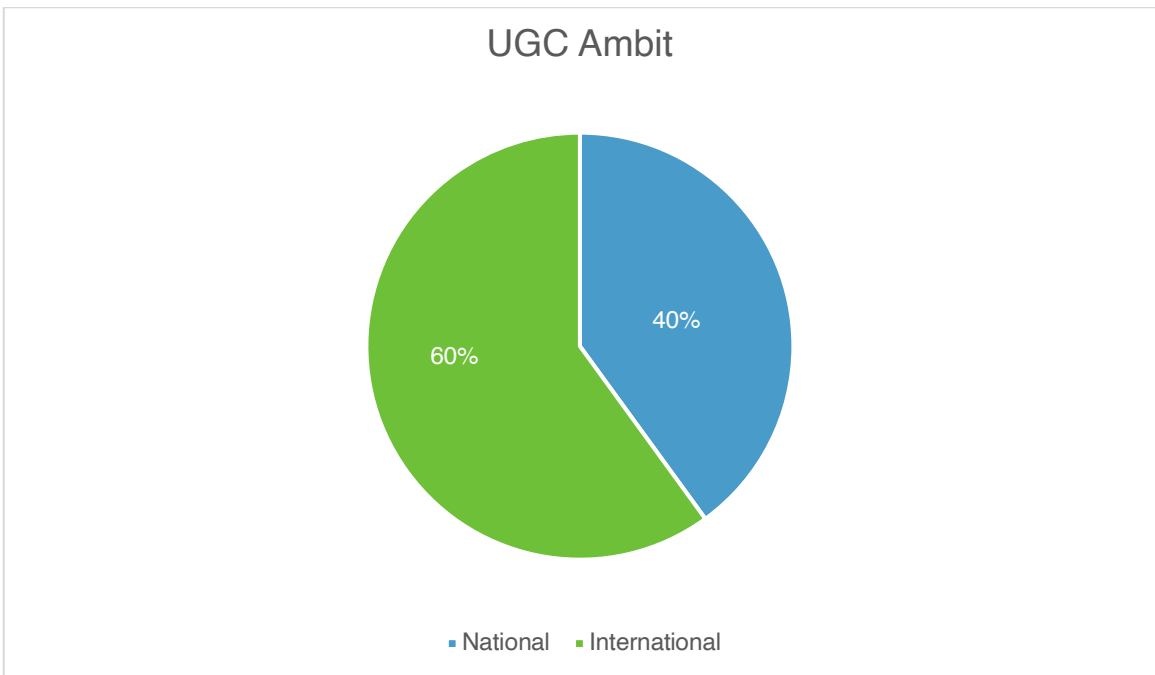
CHART 10 - UGC PROVENANCE (NATIONAL OR INTERNATIONAL AFFAIRS)
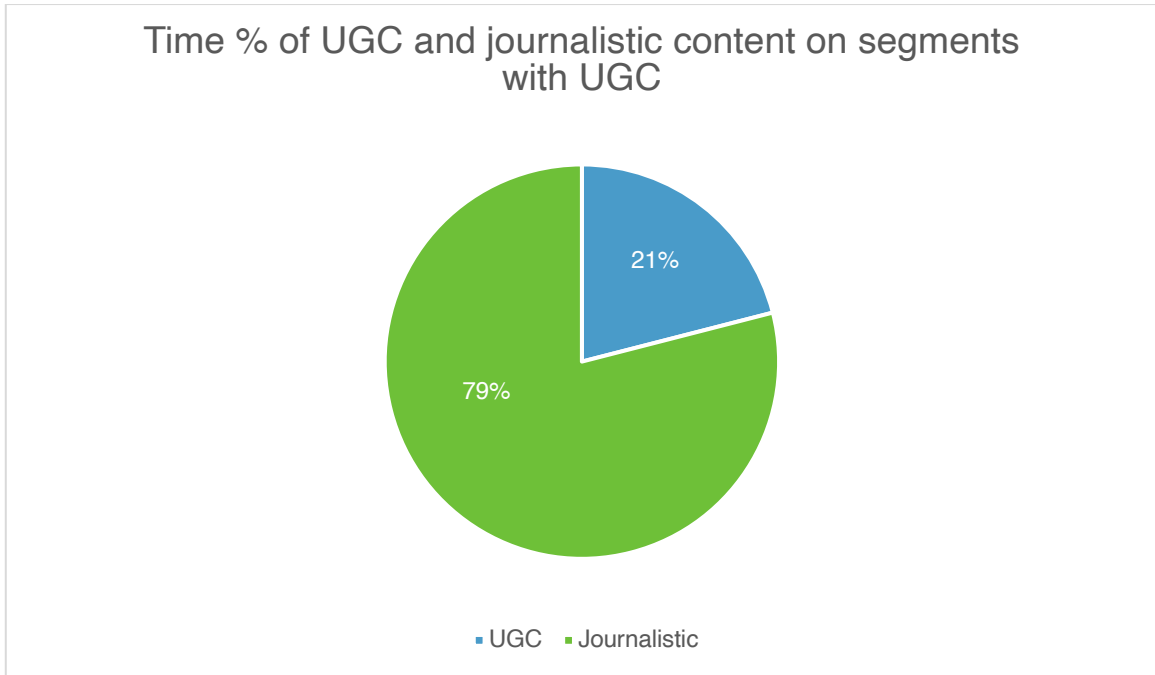
CHART 11 - TIME PERCENTAGE OF UGC ON NEWS SEGMENTS THAT INCLUDE IT
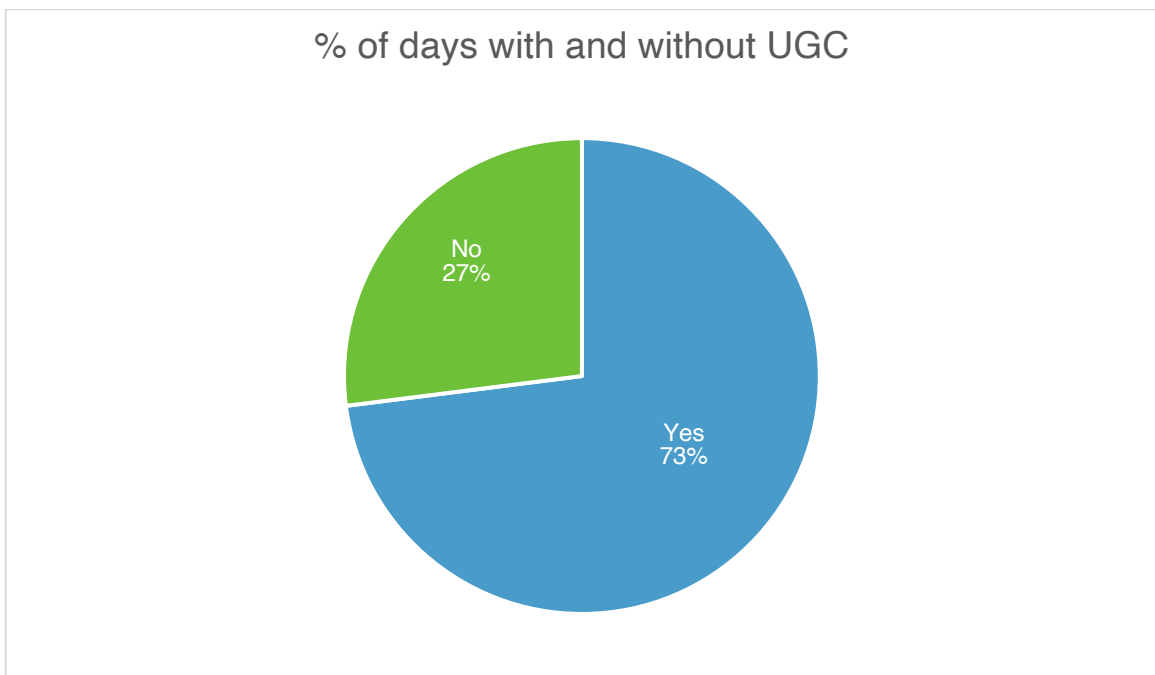
CHART 12 – PERCENTAGE OF DAYS WITH AND WITHOUT UGC ON THE NEWS PROGRAMS THAT WERE ANALYZED

In the analysed period of 91 days, only in 25 there were no segments with UGC broadcast, which represents 27% of the total.

In other words, the high frequency of use of UGC is relevant since they were present in the news in 73% of the analysed days. If we add to this the fact that 60% of UGC does not have any credit, it means that this type of content is hidden among the journalistic product without any identification.

NUMBER OF SEGMENTS				
2016	#Month	#UGC	id	no id
April	1875	139	47	92
May	1853	132	62	70
June	1702	104	40	64
TOTAL	5430	375	149	226

TABLE 13 - TOTAL AMOUNT OF SEGMENTS AND UGC WITH AND WIYHOUT IDENTIFICATION THROUGH THE ANALYZED MONTHS
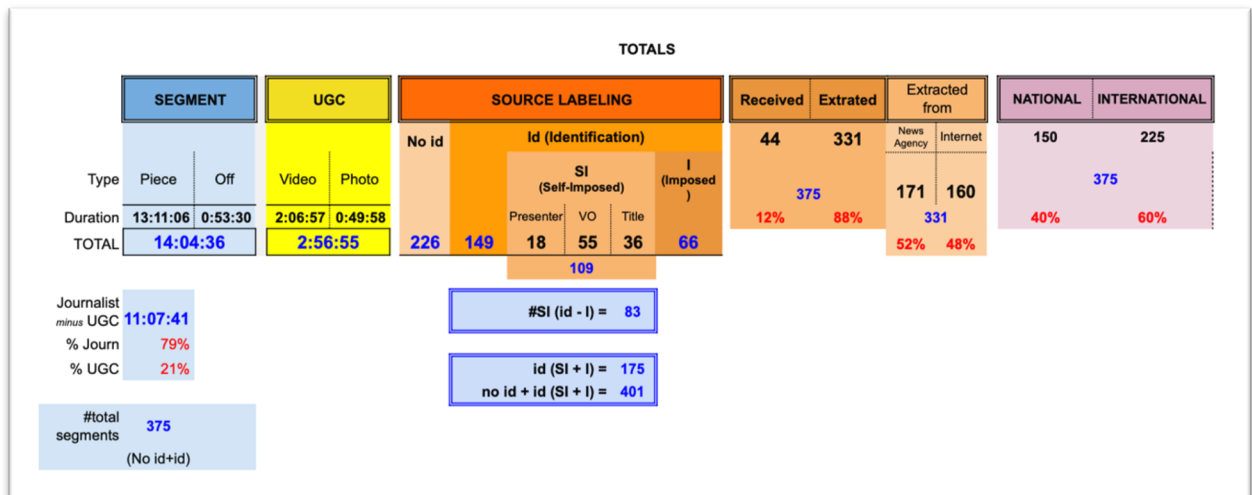
IMAGE 10 – TOTAL DATA OF DETECTED UGC REGARDING ITS DURATION, TYPOLOGY, LABELING AND AMBIT

If we look in detail at the data obtained (Image 10), we can see that the insertion of UGC is done, almost entirely (94%), in news pieces and only 6% are used in offs.

The vast majority (71%) are videos, with photos used in 29% of cases.

As for the attribution of credits, the highest percentages fall on content whose authorship is omitted. Thus, we see that 60% of these UGC are never identified (No id). Regarding those to whom the credits are attributed, half are credited on Voiceover (VO), 33% using a title (usually an upper third) and in 17% of the cases the

identification is made by the anchor of the news program. Note that, in some cases, the identification can be cumulatively using different solutions, e.g., there may be a reference made by the presenter and an upper third screened during the piece broadcast.

Although the UGC identification value is 40%, it should be stressed that in 44% of these cases the credits are imposed, which means that there may not have been a clear intention to credit them. The content with a clear expression of attribution is self-imposed, which represents 56% of identification segments.
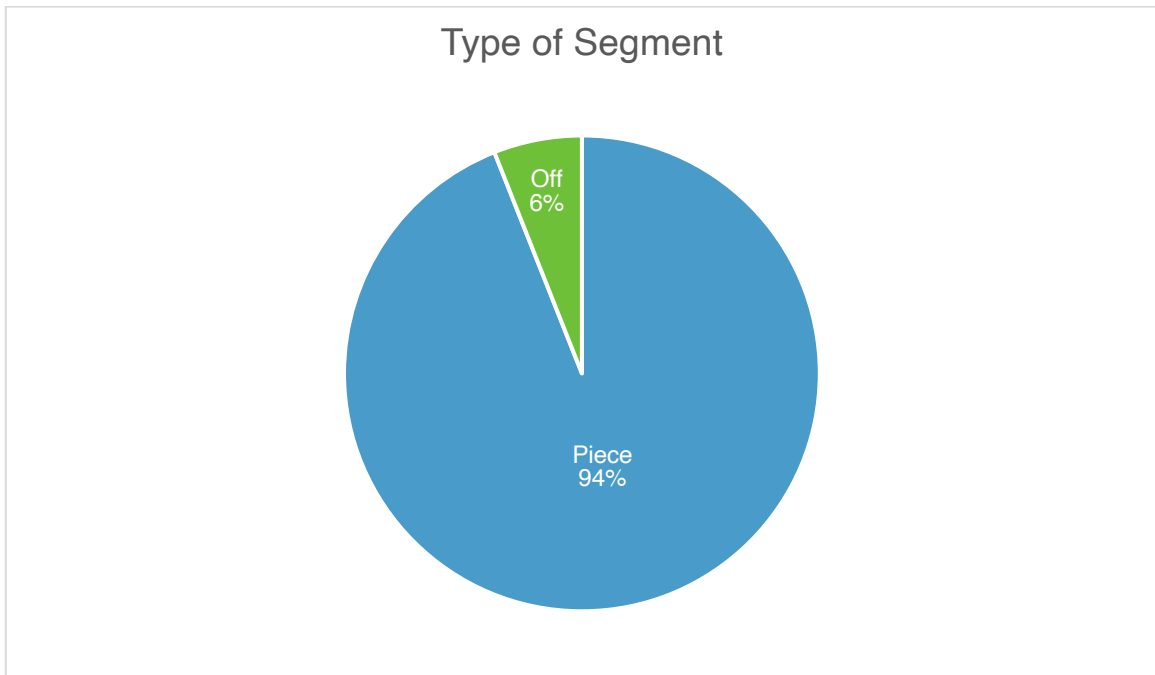
CHART 13 - TYPE OF NEWS SEGMENT WHERE UGC IS USED
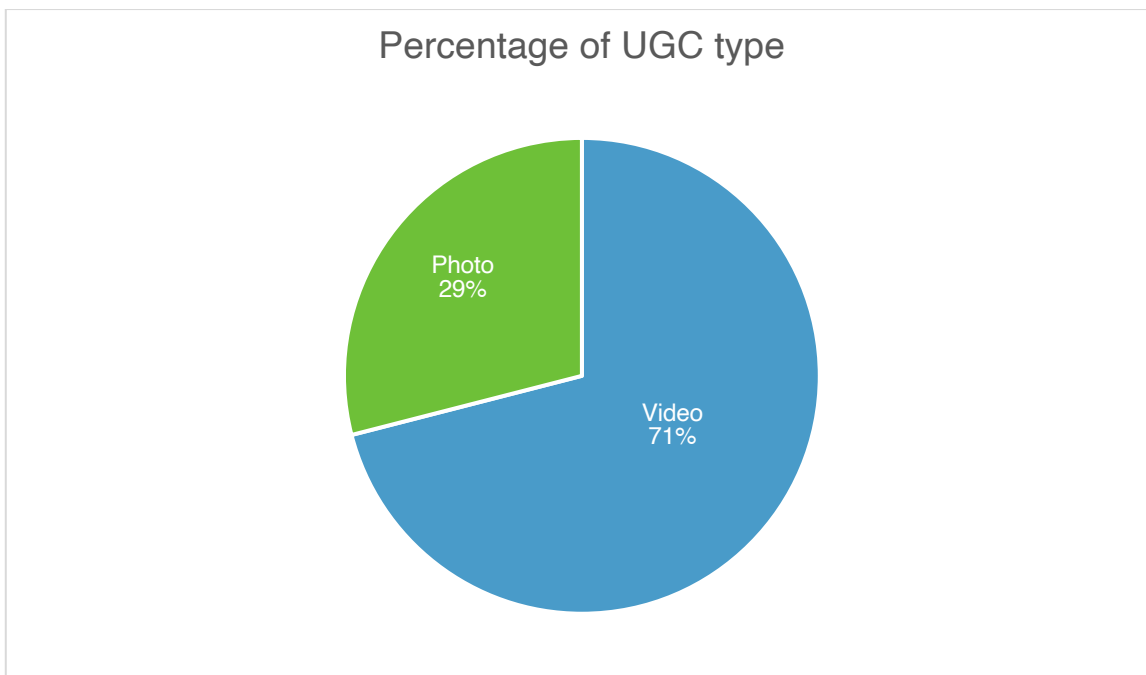
CHART 14 - PERCENTAGE OF UGC TYPE USED ON THE NEWS

% OF UGC id AND no id		
2016	id	no id
April	33.8%	66.2%
May	47.0%	53.0%
June	38.5%	61.5%
TOTAL	40%	60%

TABLE 14 - PERCENTAGE OF UGC WITH IDENTIFICATION (ID) AND NO IDENTIFICATION (NO ID)

It must be emphasized that the analysis must take into account the absolute values (i.e., the effective number of identified segments) and the number of credits attributed according to the typology of source labelling defined in this research: Self-Imposed (Presenter, Voiceover or Title) and Imposed.

This means that the values recorded after the entry of Self-Imposed UGC will always be higher than the total of UGC with Identification.

This is because, as previously mentioned, a single segment can be cumulatively identified, double or even triple, through the presenter, voiceover of the news piece and even a title.

Therefore, we can have one segment accounted for in Total Identification, which may be equivalent to three in specific Self-Imposed accounting.

We see, therefore, that, in this research, the number of segments detected with identified UGC (id) is 149, but the data related to the typology raise this number to 175.

In the same way if we take into account all the detected UGC segments, they are 375, but the sum of No Identification (no id) and Identification (id), which accounts for Self-Imposed (SI) and Imposed (I) raises the figure to 401.

The total amount of Source Labelling (SL) UGC is achieved as follows[82]:

$$SL = id[SI(P + VO + T) + I]$$

In terms of quantity, it should also be noted that the segments with UGC represent 7% of the total 5 430 news analysed. But the use of these contents is practically daily (73% of days), as we have seen, and is having a major impact on the technical process of news making, as well as bringing journalists to the boundaries of deontology and professional rules.

Without sterile quarrels, it is assumed that journalism is done by journalists. But by the imposition of cyberspace, are we not living the confirmation of the so-called participatory journalism, dependent on active sources that are elusive to mediation? And how to deny this osmosis, even when the technical quality does not correspond to the professional standards? UGC and video journalism merge into a hybrid narrative that does not distinguish source content. The professional-amateur lines become blurred erasing the non-journalistic author.

This problematic raises social, professional and deontological reflections.

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[82] SL (Source Labeling); id (Identification); No id (No identification); SI (Self Imposed); I (Imposed); P (Presenter; VO (Voice Over); T (Title)

At a social level, it is urgent to discuss the dawn of a new journalism, the participation of citizens in dialogic journalism (underlying the concept of public service).

Professionally, the turbulence of the moment requires stabilization of procedures for a fair and sensible incorporation of the UGC. The current scenario transforms journalists into *gate openers* rather than into the traditional *gatekeepers* by the way they continuously use content produced by the audience. But will they be open to more participatory journalism, willing to incorporate more of the concepts of connection, collaboration and curation?

In deontological terms, the lightness of the validation of the information and the absence of citation of sources under the unidentified use of non-journalistic content underlies.

In the background, we revisit Mark Deuze's 2003 alert by considering that the internet raises new attitudes, skills and competencies to the journalist.

9.3 Journalists Considerations about the Phenomenon

The concrete numbers related to the identification of sources, contrast with what is defended by journalists, highlighting the confrontation between theory and practice.

Although 60% of the UGC has no attribution, when asked if non-journalistic material should be identified on air, 99.1% of PST journalists say "Yes" and 57.1% defend that the authors name should be credited on a caption. Moreover, 61.3% even consider that non-id UGC on broadcast news represents a violation of their deontological code.
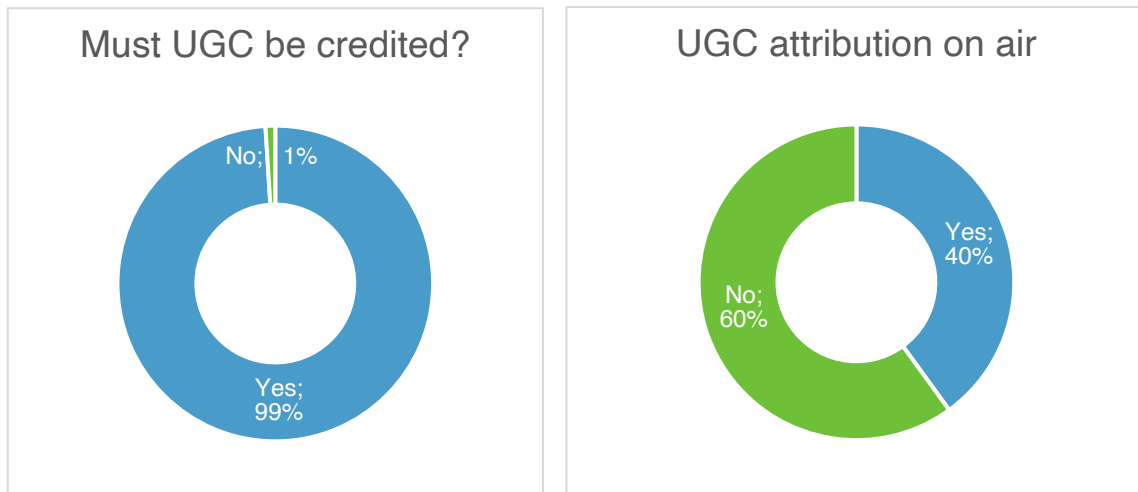
CHART 15 - CLASH BETWEEN THEORY AND PRACTICE

Curiously, when asked about the identification of UGC retrieved from social media, the number of those who defend the identification of the name of the user and the platform drops to 40.6%, while 57.5% hold the idea that the platforms name is enough. Still there is who (0.9%) defend the name as enough and who (0.9%) praises no need of identification for this kind of content.

If the content is directly sent to RTP, 60.4% of journalists defend that "amateur video" is enough as identification, while 30.2% defend that the name of the author is what should be credited.

The importance of UGC is remarkable in the process of news making if we consider that 86.2% of journalists have used it in the previous six months, and 88.7% have used it at some point.

Despite that, still 28.3% think that RTP uses UGC rarely but 52.8% note that it is used frequently (several times a week). However, 14.2% still believe that user generated content is broadcast very rarely and only 3.8% are convinced otherwise praising a daily use of this kind of content.

The News Director of RTP have the notion that the use of UGC is already common and used "almost daily" being roughly 10% of the used footage.

Hence, social media is used as a regular and frequent source and is ingrained in the new *praxis* of journalists. The vast majority (71.7%) admits that UGC proliferation has altered the routines when producing the news. That is something also easily observed inside a newsroom and is largely sustained by the fact that only 0.9% never uses any social media platform at all.
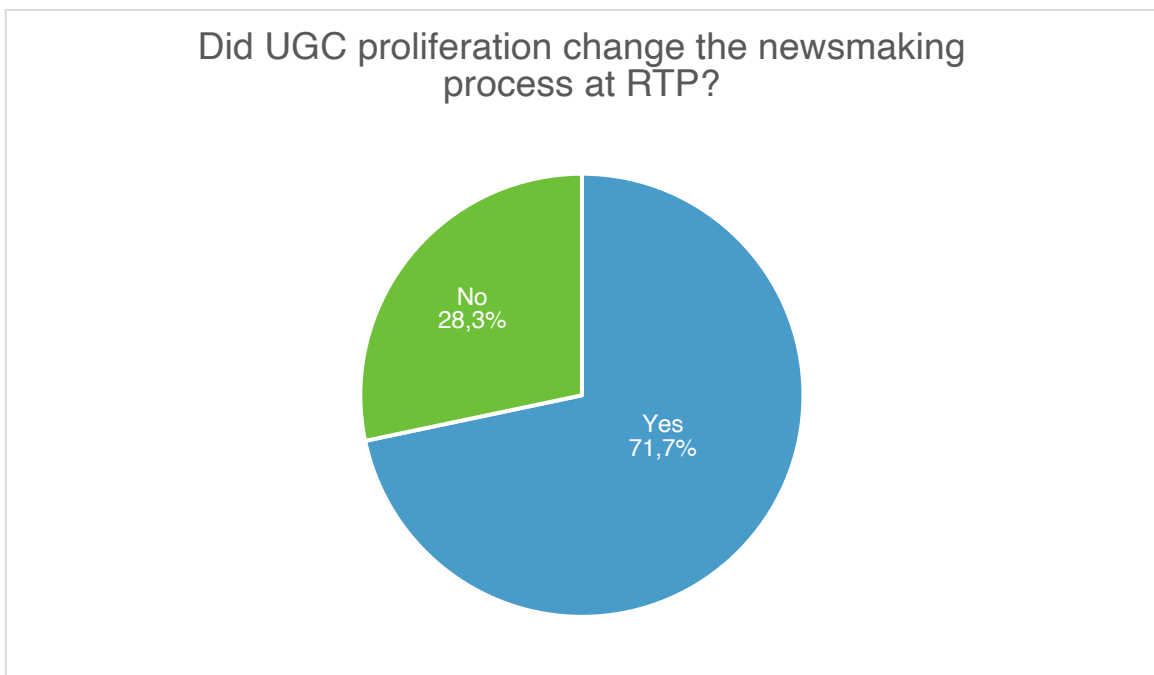
CHART 16 - IMPACT OF UGC ON THE NEWSMAKING PROCESS

Almost everyone anxiously search content on social media and YouTube in order to obtain good material for their news pieces: 66% search frequently and 7.5% always, while 25.5% say that only do it rarely.

Regarding the importance of UGC on Domestic and International reporting, and on Breaking News or Daily News (on a scale of Dispensable, Acceptable, Important, Very Important and Indispensable), stands out its relevance on breaking news.

When reporting Domestic affairs 83% qualify it from indispensable to very important (27.4% important; 34.9% very important; 20.8% indispensable) and on international affaires the number drops to 82% (21.7% important; 31.1% very important; 29,2% indispensable).

Qualify the importance of UGC on National News					
	Dispensable	Acceptable	Important	Very Important	Indispensable
Non-Daily	15.1	48.1	28.3	7.5	0.9
Daily	4.7	39.6	38.7	14.2	2.8
Breaking News	2.8	14.2	27.4	34.9	20.8

Unit: %

TABLE 15 - ANSWERS OF JOURNALISTS QUALIFYING THE IMPORTANCE OF UGC ON NATIONAL NEWS
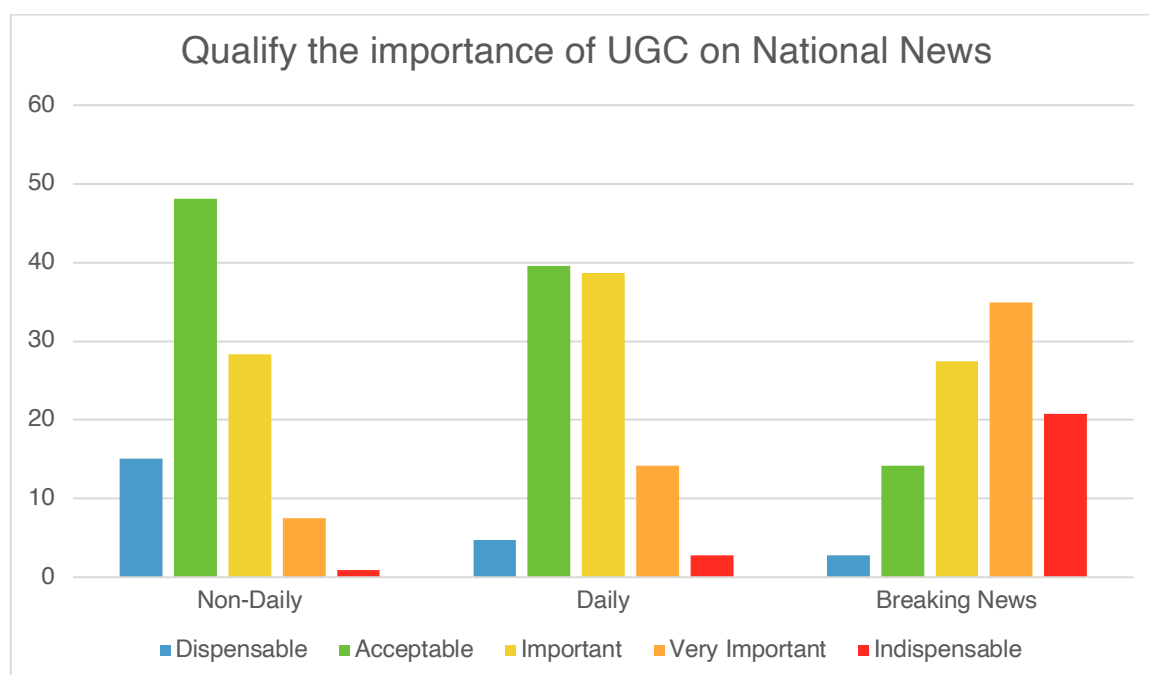
CHART 17 - ANSWERS OF JOURNALISTS QUALIFYING THE IMPORTANCE OF UGC ON NATIONAL NEWS

Qualify the importance of UGC on International News					
	Dispensable	Acceptable	Important	Very Important	Indispensable
Non-Daily	13.2	36.8	34.9	11.3	3.8
Daily	2.8	35.8	32.1	25.5	3.8
Breaking News	2.8	15.1	21.7	31.1	29.2

Unit: %

TABLE 16 – ANSWERS OF JOURNALISTS QUALIFYING THE IMPORTANCE OF UGC ON INTERNATIONAL NEWS
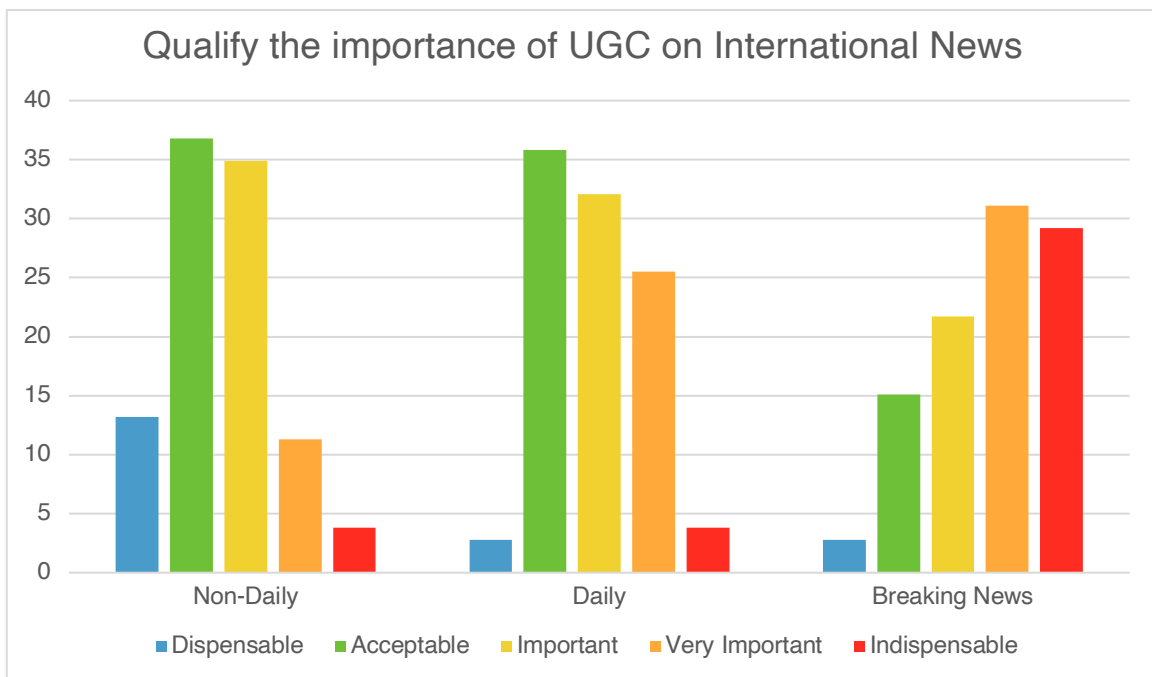
CHART 18 – ANSWERS OF JOURNALISTS QUALIFYING THE IMPORTANCE OF UGC ON INTERNATIONAL NEWS

If we compare the sum of the same grading elements but on daily news, the numbers of those considering UGC from indispensable to important drops significantly to 55.7% on national affairs, and to 61.4% on International affairs.

Most relevant is the fact that on daily news, only 4.7% on national affairs and 2.8% on international affairs found UGC dispensable. And 2.8% is the value for Breaking News both on national and international affairs.

Almost half of the journalists (49.1%) are aware that the majority of used UGC refer to international news, 26.4% think they are national news and 1/4 (24.5%) do not know.

Regarding the evaluations as acceptable and important, both on national and international news coverage we find that 39.6% consider it acceptable and 38.7% find it important on National; and 35.8% say it is acceptable and 32.1% says it is important on International.

Such overwhelming numbers lead us to veracity and credibility issues.

Considering the previous results regarding the overwhelming use of social media and YouTube to search and retrieve UGC, paradoxically only 1.9% consider that content is more credible when obtained through social media; 84% consider it to be more credible when received directly from the author and 14.2% when obtained through other media.

The previous paradox is explained because, although using social media to fetch content, an almost unanimous 97.2% defend that UGC veracity should always be verified. But the majority (57.5%) does not know any tool or procedures on how to verify and vet UGC.

9.3.1 News Agencies Reliance

Almost half of RTP journalists (49.1%) acknowledge that the majority of UGC is international. Therefore, since the majority (59%) of used UGC is in fact international, and almost every PST journalist (96.2%) uses international news agencies, it was important to also understand if they think vetting is needed, even when audience content is distributed by this kind of journalistic service.

And the conclusion is obvious since a clear 76.4% defend the necessity to ensure veracity: 33% point a straight "Yes" and 43.4% say "sometimes"; a minority of 21.7% are confident that there is no need for verification.

However, this answer enclosures a contradiction since newsroom observation has not proven the habit of vetting defended by 76.4% of the newsroom. On the contrary, day-to-day routines have shown that not only is that content not vetted, but UGC retrieved from news agencies is embedded with journalistic footage with no identification whatsoever, even when scripts include the need to credit such content.
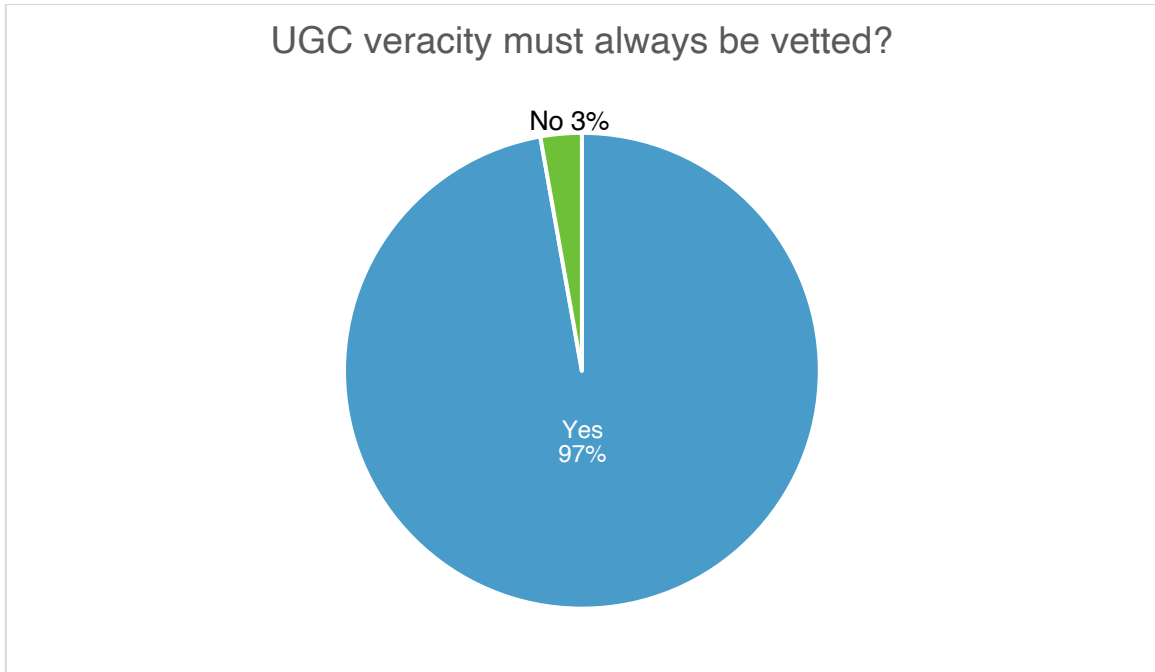
CHART 19 - ALMOST UNANIMITY DEFENDING THE NEED FOR CONTENT VETTING

UGC sent by news agencies needs vetting?
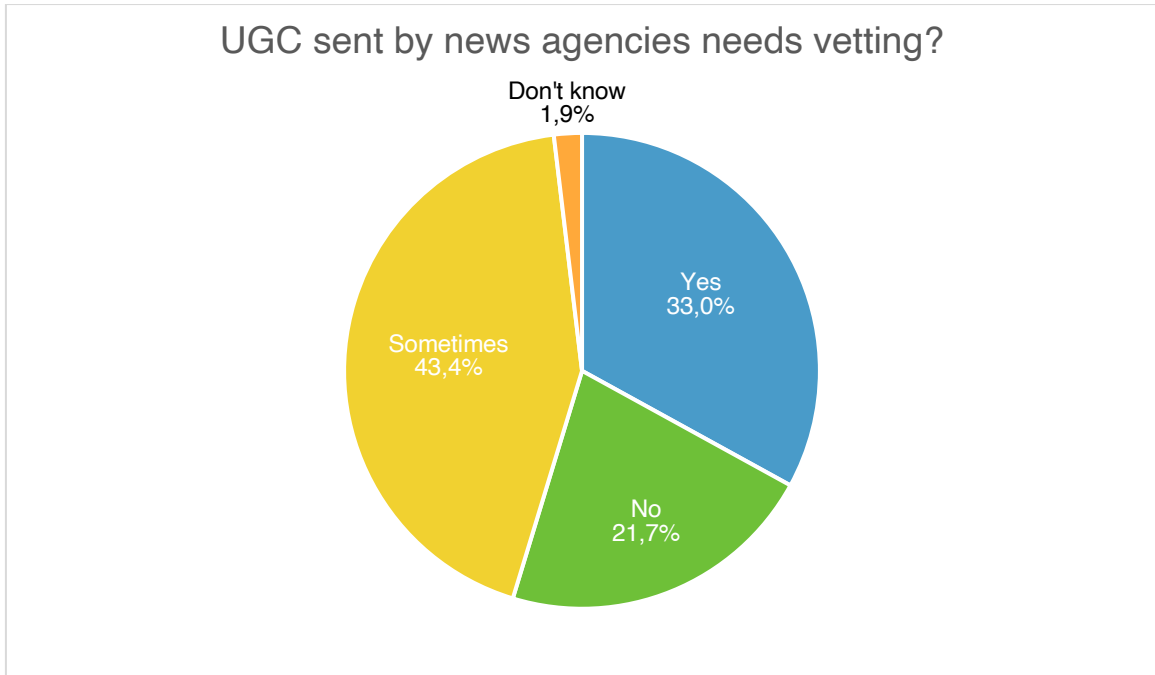
CHART 20 - ONLY 1/3 DEFEND VETTING THE CONTENT DISTRIBUTED BY NEWS AGENCIES

Slug	BRITAIN-POLITICS/ATTACK
Headline	British parliamentarian in critical condition after attack
Item ID	4223WD
Service	World
Video File	2016-06-16T184600Z_2_LWD00106ZSMKN_RTRWNEV_B_4223-BRITAIN-POLITICS-ATTACK.MPG
Script File	2016-06-16T184600Z_5_WD4MHZQYV_RTRWNEC_0_4223-BRITAIN-POLITICS-ATTACK.XML
Arrived	2016-06-16 18:54:35
Revision	5
Sensitive	
Duration	00:33 (33s)
Audio	NATURAL
Location	BIRSTALL& LONDON, ENGLAND, UNITED KINGDOM
Script Source	Reuters
Video Source	TWITTER.COM/SCOTS FOOTY CARDS / REUTERS
Usage Terms	Broadcasters: PART MUST ON SCREEN COURTESY TWITTER.COM/SCOTS FOOTY CARDS Digital: PART MUST ON SCREEN COURTESY TWITTER.COM/SCOTS FOOTY CARDS . For Reuters customers only.
Body	

RESENDING WITH FULL SCRIPT
THIS EDIT CONTAINS USER GENERATED CONTENT THAT WAS UPLOADED TO A SOCIALMEDIA WEBSITE. IT HAS BEEN CHECKED BY REUTERS' SOCIAL MEDIA TEAM AND REVIEWED BY A SENIOR EDITOR. REUTERS IS CONFIDENT THE EVENTS PORTRAYED ARE GENUINE
EDITORS NOTE: THIS EDIT CONTAINS MATERIAL WHICH WAS ORIGINALLY SHOT IN PORTRAIT
A British member of parliament is in critical condition after being shot and stabbed in her constituency in northern England, British police and media reports say.
SHOWS: BIRSTALL, ENGLAND, UNITED KINGDOM (JUNE 16, 2016) (MUST ON SCREEN COURTESY - TWITTER.COM/SCOTS FOOTY CARDS)
1. AMBULANCES DRIVING DOWN ROAD
LONDON, ENGLAND, UNITED KINGDOM (JUNE 15, 2016) (REUTERS - ACCESS ALL)
2. BOAT CARRYING JO COX'S HUSBAND AND CHILDREN TRAVELLING DOWN THE RIVER THAMES
3. VOTE LEAVE BOAT PULLING ALONGSIDE BOAT CARRYING JO COX'S HUSBAND AND CHILDREN
4. MAN ABOARD VOTE LEAVE BOAT SPRAYING WATER AT BOAT CARRYING JO COX'S HUSBAND AND CHILDREN
STORY: A British member of parliament was in critical condition after being shot and stabbed in her constituency in northern England on Thursday (June 16), British police and media reports said.
Jo Cox, 41, who is a lawmaker for the opposition Labour Party, was attacked as she prepared to hold a meeting with constituents in Birstall near Leeds.
West Yorkshire Police said a 52-year-old man had been arrested by armed police and that a woman in her 40s had suffered serious injuries. Police did not give any further details of the attack.
Prime Minister David Cameron said: "Very concerned about reports Jo Cox has been injured. Our thoughts and prayers are with Jo and her family."
Cox, a Cambridge University graduate, was an aid worker before becoming Labour lawmaker for Batley and Spen in 2015. Known for her work on

IMAGE 11 - REUTERS SCRIPT STATING FOOTAGE USAGE TERMS (EXAMPLE 1)

Slug	VENEZUELA-LOOTING/
Headline	Caracas bakery looted amid widespread shortages
Item ID	1241LA
Service	Eyewitness
Video File	2016-06-13T161957Z_1_LWD00106KTMPV_RTRWNEV_B_1241-VENEZUELA-LOOTING.MPG
Script File	2016-06-13T162721Z_3_WD4M30R43_RTRWNEC_0_1241-VENEZUELA-LOOTING.XML
Arrived	2016-06-13 16:34:43
Revision	3
Sensitive	
Duration	02:14 (134s)
Audio	MUTE
Location	CARACAS, VENEZUELA
Script Source	Reuters
Video Source	Reuters
Usage Terms	Broadcasters: MUST COURTESY DUNI BAKERY Digital: MUST COURTESY DUNI BAKERY . For Reuters customers only.
Body	

RESENDING WITH FULL SCRIPT
EDITORS PLEASE NOTE: THIS EDIT CONTAINS MATERIAL ORIGINALLY IN 4:3
New video footage shows lootings in a bakery in the Venezuelan capital amid widespread shortages and increasing violence.
SHOWS: CARACAS, VENEZUELA (JUNE 9, 2016) (MUTE) (REUTERS - ACCESS ALL/MUST COURTESY DUNI BAKERY)
1. A GROUP OF PEOPLE ENTERING DUNI BAKERY
2. VARIOUS OF PEOPLE LOOTING IN BAKERY
SHOWS: New video footage shows violent lootings in a bakery in the Venezuelan capital, as the country battles widespread shortages of basic goods amid a reeling economic crisis.
The video, filmed on Thursday (June 9), shows people storming into the Duni Bakery in Caracas and looting basic goods from the store.
With basics such as flour and rice running short, crowds chanting "We want food!" are thronging supermarkets daily, presenting a major problem for the struggling leftist government of President Nicolas Maduro.
More than 10 incidents of looting are occurring daily, according to the Venezuelan Observatory of Violence, a local monitoring group.
Venezuela's political opposition is pursuing a recall referendum in an effort to remove the socialist Maduro from office, whilst he accuses opponents of deliberately stirring up trouble and seeking a coup.

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Video Copyright Notice: (c) Copyright Thomson Reuters 2016. Open For Restrictions - http://about.reuters.com/fulllegal.asp

IMAGE 12 – REUTERS SCRIPT STATING FOOTAGE USAGE TERMS (EXAMPLE 2)

Theory and practice collide once more because there is almost unanimity (97.2%) in defending the obligation to ensure the veracity of all UGC. Despite the doubts of the majority, distrust does not guarantee a call to action and the contents are transmitted without verification. The practice shows a full confidence in the agencies' feeds. Something that was sustained by content analysis.

The attribution of credits means the citation of a source and, therefore, its absence appears to be strange in the light of the strategic ritual of objectivity (Tuchman, 1972).

This is a building block of journalism's professionalism given that journalists need to have sources that provide him/her with the facts of the events and, therefore, it is the sources and not the journalists who are responsible for the accuracy of the facts (Soloski, 1989).

The News Director of RTP maintains that the agencies "are reliable", a credibility that comes from the organization itself, and the fact that they make news.

News pieces mix UGC and journalistic footage in an indistinguishable manner. And this happens, although the scripts specify when and how UGC should be credited on air.

In fact, 54.9% recognize that international news agencies scripts identify the existence of UGC on the stories and even specify if and how it should be credited on screen.

However, once again, participatory observation found that these indications are disregarded when editing the story, so that credits or warnings are not credited as required.

António José Teixeira ensures that he never received any "disrespectful feedback" and emphasizes that "there is no technical limitation so that the contents are not identified on air" because this is solved in graphic terms.

"But we would profit by being more rigorous", acknowledges the News Director of RTP.

In fact, there is no rule of thumb even for other news content retrieved from agencies. Sometimes they are quoted, and others don't.

The survey proves that RTP journalists have blindfold trust in news agencies and UGC they distribute but, nonetheless, it is always information in second hand!

Paula Oliveira recalls the nuclear accident in Fukushima, Japan, in 2011, to point out that "the initial formal information that existed through the general channels was much more smoothed out by the news agencies than the reality".

The TVI editor recalls that the reports coming through the agencies and the data publicly available did not match, what could be verified by the fact that the Japanese have radiation meters "everywhere in livestreaming demonstrating that the radiation was very high". This kind of information was used by the station to report the accident.

9.4 Incongruent labelling or UGC miss identification

As we have seen, 99.1% of RTP journalists defend that UGC must be credited on air but just 57.1% defend that the authors name should be identified on a caption.

Curiously, when asked about the identification of UGC retrieved from social media, the number of those who defend the identification of the name of the user and the platform drops to 40.6%,

While 57.5% hold the idea that the platforms name is enough, still there is who (0.9%) defends the name as enough and who (0.9%) praises no need of identification for this kind of content.

If the content is directly sent to RTP, 60.4% of journalists defend that "amateur video" is enough as identification, while 30.2% defend that the name of the author is what should be credited.

Hence, there is an erratic way of leading with UGC labelling. There are no specific rules nor guidelines which causes random decisions by the reporters and the editors.

Journalists tend not to credit authors using titles, nor do they usually mention specifically where the images were shared and retrieved. On the voice over, they easily slide to the banal and generic expression "social media" instead of precisely saying Facebook, Twitter, Instagram, etc.

Not being journalistic material, user generated content must be identified on air?

No
0,9%

Yes
99,1%
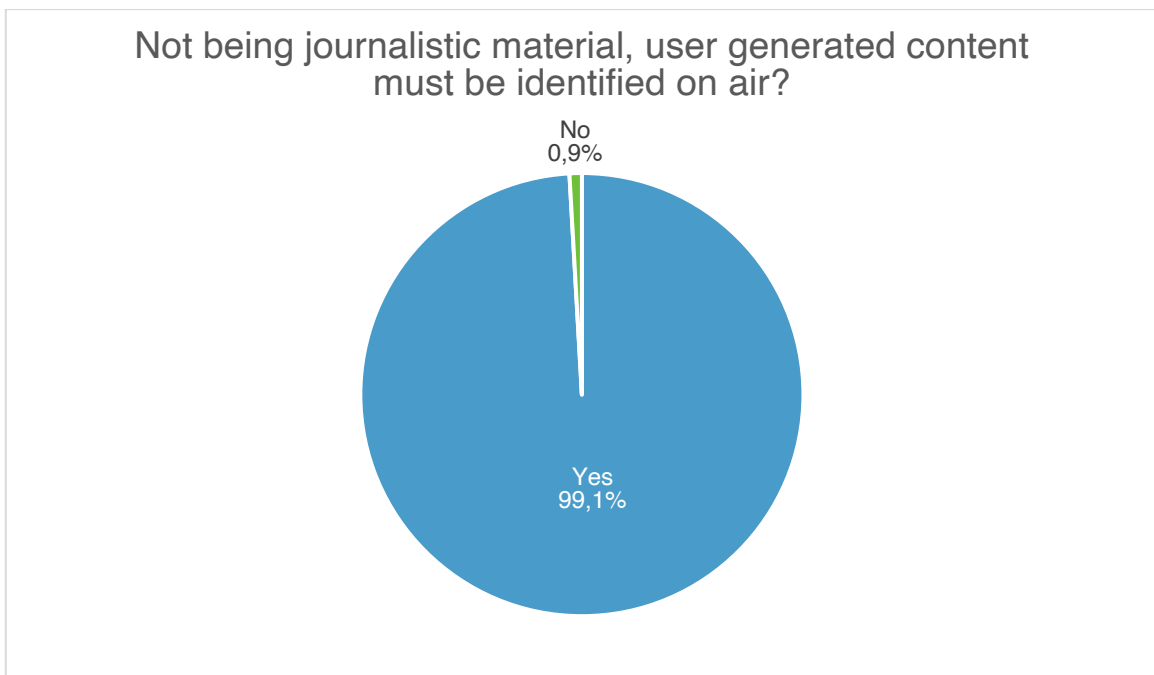
CHART 21 – ANSWERS TO THE QUESTIONNAIRE SHO NA ALMOST UNANIMOUS DEFENSE OF UGC IDENTIFICATION

Thus, they incur a double sin in relation to the sources: they do not credit the author and do not reveal the site where the images were obtained.

Editors, who are responsible for news content, make *ad hoc* decisions. Sometimes videos that already have a logo are identified, and sometimes not. Decisions about the same images can be different from program to program and an editor can make different decisions within the same news bulletin. And, if credited, titles may differ due to a lack of protocol as seen in the following examples. Two UGC videos are credited with different upper thirds templates on the same news program Telejornal (Image 13).

IMAGE 13 - EXAMPLE OF INCOHERENT CREDIT ATTRIBUTION USING TWO DIFFERENT UPPER THIRD TEMPLATES IN THE SAME NEWS PROGRAM

In addition (given what has already been explained previously), the fact that videos have an embedded identification of the author, does not mean that the journalist has an intention to credit him/her because, if so, an existing formatted title used on the program would also be used.

This last behaviour is more visible when the images are recorded by organizations. Usually, e.g., police forces, non-governmental organizations, environmental associations, football clubs, etc., impose the respective logos or names on the videos, but even then, a title identifying the origin of the images is also placed. However, if the video is recorded by a person, it is ignored.

Thus, there is a discrimination between the credits attributed to individuals or organizations. While individuals' credits are ignored, organizations' credits can even be doubled on screen.

But the opposite can also happen and videos of organizations with imposed logos may not be credited, as we can see below on a screenshot of a video recorded and published by the White Helmets, in Syria, in 2016, and broadcast on Telejornal (Image 14).

IMAGE 14 - A SCREENSHOT OF A VIDEO SHARED BY THE WHITE HELMETS (LOGO ON THE TOP LEFT), FROM SYRIA, AND NOT CREDIT ON SCREEN

It may even happen that the images are reframed and cropped to remove the author's name that appears imposed, as seen in the next image (Image 15).

IMAGE 15 - ON THE RIGHT WE CAN SEE THE IMPOSED CREDITS ON THE ORIGINAL VIDEO WHICH DISAPPEAR ON THE LEFT AFTER THE IMAGE WAS REFRAMED AND CROPPED TO BE BROADCAST.

This is an example of how the author of images shared on YouTube is ignored. Regarding YouTube, there is a common error made by most journalists, which is not to consider it a platform that houses several channels.

Thus, the identification of videos taken from YouTube (if they are identified) is usually done with a title "YouTube Images". This is wrong because it would be the

same as identifying the cable distribution company instead of the television channel where we saw a video!

In fact, YouTube itself has specific rules for references and are published on a page dedicated to journalists[83]. There it is clearly asked to "provide both in-screen and verbal attribution by showing the username or real name of the applicable content owner." And it is clarified that "YouTube channel owners control the rights to the content displayed on the site".

However, even if there is an intention to place the credits on screen, once again, the decision on how to do it is left to individual inspiration and not to respect of rules, as seen below with the use of an unobtrusive YouTube logo to identify the origin of the video. On the right, we see that the original video does not have the logo self-imposed on the left (Image 16).
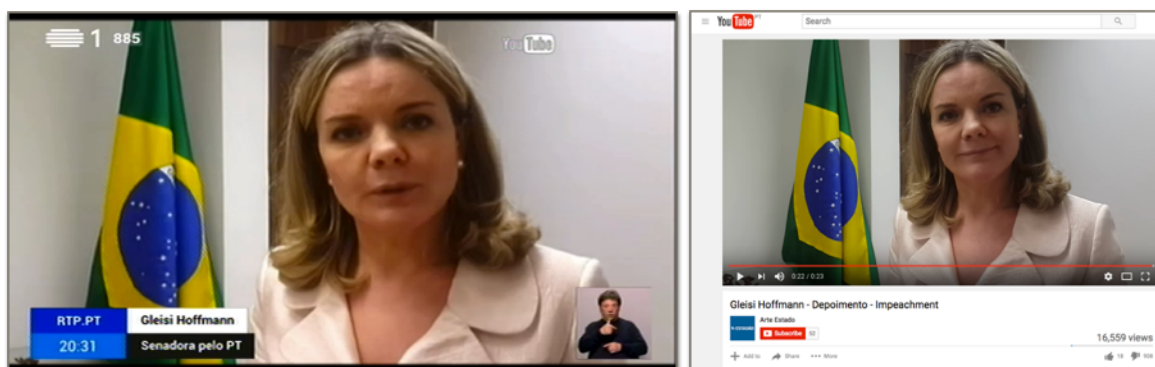
IMAGE 16 - ON THE LEFT WE SEE A SELF IMPOSED YOUTUBE LOGO TO IDENTIFY THE VIDEO PUBLISHED ON THE RIGHT

A more correct approach can be seen on the following example. We see how CNN identifies on screen the source of a video from a shooting in Orlando (USA) in 2016, specifying Facebook and the author's name (Image 17).

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[83] https://www.youtube.com/yt/about/press/
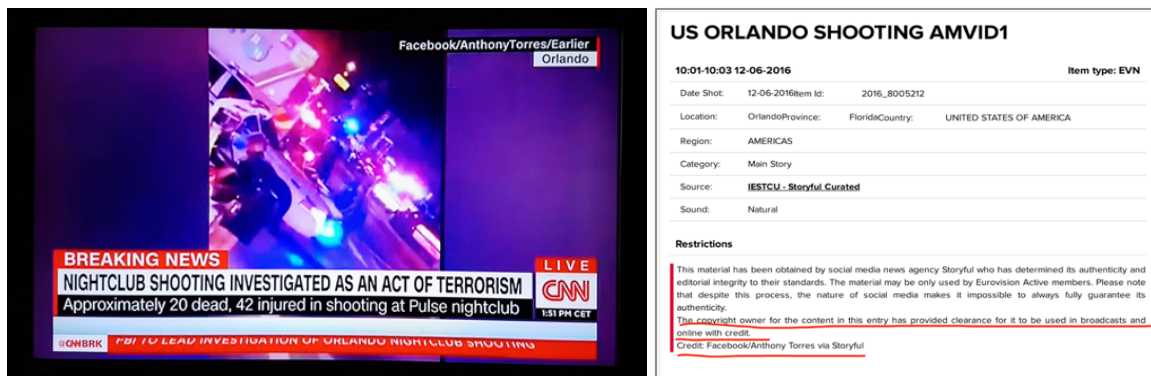
IMAGE 17 - HEADING OF EBU'S DOPESHEET (RIGHT) STATING THE NEED FOR CREDITS AND HOW TO DO IT, AND CNN SCREENING THE CREDITS ON UPPER THIRDS (LEFT)

These moving images were distributed by EBU (Eurovision Broadcast Union) emphasizing in the dope sheet that they had been obtained through social media and that the copyright owner for the content had provided clearance for it to be used in broadcast with credit. And stipulate that the credit should be: "Facebook/ AnthonyTorres via Storyful".

This shows how the news agencies are careful to warn about the content they distribute and request the credits to be attributed in the way that the author asks under the license agreement.

Behaviour takes root and improper practices continue over the years.

As we can see, in the following examples (Image 18), in Jacob Blake's case (mentioned prior) the video is credited on ABC7[84] and CNN[85] but not on SIC[86] nor on RTP[87].

Also, in the aftermath of Blake's death, on the third night of unrest at the city of Kenosha, two protesters were killed by a 17-year-old boy with an assault rifle. The piece ran by RTP shows the incident using moving images with a watermark imposing

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[84] https://abc7.com/police-shooting-protest-national-guard-kenosha/6386693/

[85] https://edition.cnn.com/2020/08/24/us/raysean-white-witness-jacob-blake-shooting/index.html

[86] https://sicnoticias.pt/mundo/2020-08-25-Jacob-Blake-esta-paraplegico

[87] https://www.rtp.pt/noticias/mundo/negro-baleado-pela-policia-recolher-obrigatorio-nao-trava-protestos_v1254257

credits but there is never a specific attribution to the author of the footage (Image 20). On the voice over it is only said that several videos were shared on social media[88].
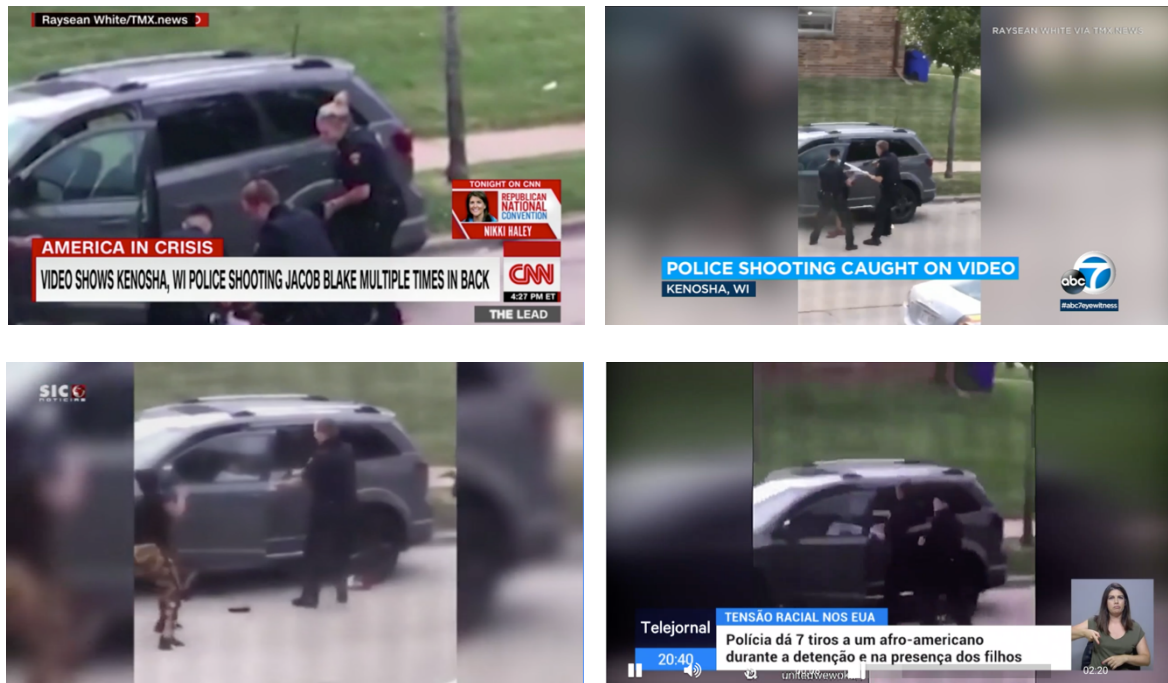
IMAGE 18 - JACOB BLAKE'S CASE. EXAMPLE OF THE SAME FOOTAGE WITH AND WITHOUT ATTRIBUTION: CREDITED ON ABC AND CNN (TOP) AND NOT CREDITED ON RTP AND SIC (DOWN)

RTP's journalist who made the news piece told the researcher that the first moving images (watermarked) he got were taken from Twitter (due to the urgency and need to illustrate the incident) and coincided with the descriptions that appeared in the news from the agencies, which gave them credibility. And that, later, the same footage started to appear in the feeds of international news agencies. However, the images retrieved from Twitter were the ones used afterwards for editing the piece.

But there is a detail that differentiates both videos, one from each other: those that were extracted from Twitter have a watermark imposed by the author but those that were distributed by Reuters are clean, already licensed by the author requiring on screen credits.

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[88] https://www.rtp.pt/noticias/mundo/dois-mortos-em-tiroteio-em-motim-anti-racista-nos-eua_v1254432
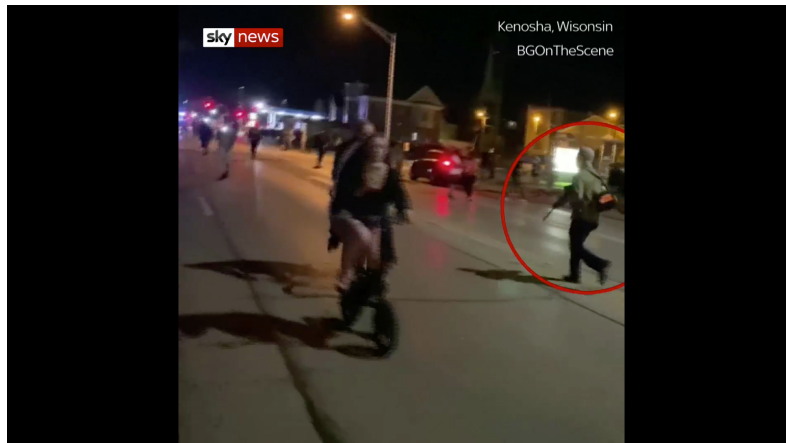
IMAGE 19 - SCREENSHOT FROM SKYNEWS WITH UPPER THIRDS CREDITING THE AUTHOR

IMAGE 20 - SCREENSHOT FROM RTP WITH WATERMARK IMPOSED BY THE AUTHOR

Therefore, this is a good example of theory vs. practice, where the need to carry out work devalues the rules of rigor and respect for sources. And also highlights the absence of criteria and guidelines because the videos with imposed identification were retrieved from the internet and used without consent from the owner but with no further reference to it, unlike what happens with organizations, that tend to be credit on screen even when a logo already exists on the images.

In fact, those videos recorded in Kenosha by Brendan Gutenschwager (@BGOnTheScene) [89] published on Twitter and his YouTube channel [90] have a watermark (Image 21) to force the identification of the author in case of use without permission, he told the researcher on an interview.

An example of using licensed content as requested can be seen on SkyNews (Image 19), where there is no watermark but instead the attribution on upper thirds[91].
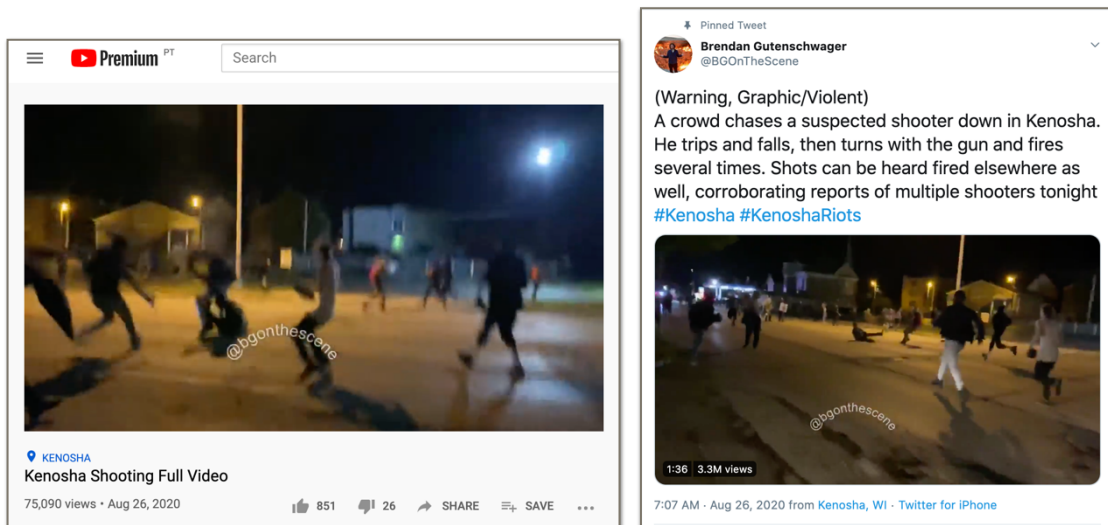
IMAGE 21 - SCREENSHOTS FROM BRENDAN GUTENSCHWAGER'S YOUTUBE CHANNEL (LEFT) AND TWITTER (RIGHT) WITH WATERMARK ON KENOSHA FOOTAGE

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[89] https://twitter.com/BGOnTheScene

[90] https://www.youtube.com/watch?v=EZTDkjU-X5M&bpctr=1598563421

[91] https://news.sky.com/story/jacob-blake-protests-three-people-shot-one-fatally-in-wisconsin-incident-reports-12056839

Although this research is focused on the Portuguese Public Service Television, it felt imperative to consider and verify what other channels are doing regarding UGC.

Therefore, the other two open over the air national private TV channels, SIC and TVI were the target of analysis. News programs using UGC were analysed to compare if and how audience material is being credited.

The choice was to direct observe the news regarding events that produced a considerable amount of UGC: The Nice attack on 14 July 2016, when a man deliberately drove a lorry truck into the crowd celebrating Bastille Day on the Promenade des Anglais; and the failed coup in Turkey the next day, on 15 July .

On both channels, the two news programs broadcast at 1PM and 8PM on July 16, 2016 were viewed. The footage from the two incidents is the same on all channels, and enough to be used for segments with two minutes.

As far as Nice is concerned, the footage of the night is all UGC showing the truck speeding to crowd, panic, people running, the police shooting and killing the driver. The same moving images are used almost exclusively on the news pieces and repeated over and over again for they are unique documents to tell and illustrate the story. No journalists were there to film.

However, the UGC authors are not credited.

IMAGE 22 - SAME FOOTAGE USED BY TVI AND SIC REGARDING NICE ATTACK

On Turkey as on Nice, many UGC was edited and mixed with professional journalistic material on several news pieces but mostly with no attribution or labelling.

An exception could be seen on TVI's 1PM news program (Image 23). A segment showing a helicopter shooting against the people, and the wounded being helped by others on the ground is announced by the presenter as amateur footage and the video is credited with the title" Courtesy Alan Akalin".

However, on the same TV channel at 8PM News, the same footage of the helicopter shooting to the ground is used on a piece but not credited or labelled.

IMAGE 23 - SAME FOOTAGE, DIFFERENT DECISIONS ON TVI: CREDITS AT 1PM (LEFT) AND NO CREDITS AT 8PM (RIGHT)

IMAGE 24 - EXAMPLES OF THE SAME FOOTAGE FROM TURKEY RETRIEVED FROM DIFFERENT SOURCES, WITH THE ONES USED BY SIC HAVING IMPOSED CREDITS (TOP LEFT AND DOWN)

Still regarding Turkey, on the SIC channel, one of the pieces mentions in the voice over that "amateur footage" shows soldiers entering CNN studios. But nothing more is said about the rest of the UGC that is used throughout the segment.

Also, curious, is the fact that this TV station used another YouTube channel to get the same moving images as TVI, but, in the case of SIC, they present the imposed title "LiveLeaks" (Image 24).

This is clearly visible in the video inside CNN's facilities and in the video showing the helicopter firing at people, which had been credited to Alan Akalin at lunch time news on TVI.

Hence, as we can see, the lack of coherence is spread throughout the Portuguese TV channels.

10 USERS AND GRATIFICATIONS: SHIFTING ROLES

There is an ego-driven motivation on online UGC.

"People are motivated to participate in order to achieve a sense of belonging to a group; to build self-esteem through contributions and to garner recognition for contributing; and to develop new skills and opportunities for ego building and self-actualisation" (Bowman & Willis, 2003).

As Missika and Wolton (2010) point out, the communicational device evolves from a classic model in pyramid to an interactive matrix model through which is a crescent autonomy of the subject is played.

The internet has created new needs to audiences, and they are taking advantage of it seeking the voices that talk to them in a personalized manner (Eighmey & McCord *apud* Ruggiero, 2000). This way, convergence between mass media and digital technology has altered consume patterns (Finn *apud* Ruggiero, 2000).

The line separating producer and consumer fades out and the consumer has embodied a more active role on choosing media products. The use of media has become a highly selective and driven activity contrasting with a past where intellectual effort was excised (Ang, 1995). This way, those who use the media, expect to obtain a gratification leading to an experience of psychological and social utter satisfaction (*idem*).

This means that people are not passive to the media. To fulfil specific motivations, they choose and use the media actively regarding their needs and goals (Katz, 1973).

It is in this postulate that resides Uses and Gratifications Theory, a principle by which we betake ourselves to media in order to satisfy individual needs.

And the quest for that satisfaction has become more agile with the evolution of computer mediated communication. And through it, the dawn of interactivity, the capability of the individual to end its existence of mere receiver and assume itself also, and alternatively, with a role of sender, a communicator. But that interactivity varies depending on the degree of response allowed by the new communications systems (Dutton, Rogers & Jun *apud* Ruggiero, 2000). However, nevertheless the strength of

that response, the truth is that interactivity strengthens the notion of gratification because it allows the user the possibility to act over the content, a privilege conceded by the new media that is not allowed to traditional media.

Ruggiero (2000) compiled several dimensions of interactivity that vary depending on the gratifications the individual expects to obtain. They can change from the simple leisure to the search of information, and the mere fact of just being connected to the need of reciprocal communication. The search for information and reciprocal communication are set as high levels of interactivity.

10.1 Legacy and New Media

Therefore, interactivity is one of the features that fade out the boundaries between new media and traditional media, between producer and consumer.

New media allow a many-to-many communication instead of the ordinary one-to-many communication, since it is based on a participative model which is hypertextual, not linear, asynchronous.

Such features, due to computer mediated communication, imply, among other modifications, a change on the role the audience has on the communication process, and the use of the *medium* to create social interaction (Nellis, 2003).

Therefore, there is an evolution from spectator to user, and consequently, from a simple use and gratification to the user's gratification.

Hypertext, for example, creates a possibility of multiple interpretations to the readers, what gives them the chance to follow different alternative and individual paths, for they constitute the choices taken during the reading process. The writer concedes the text a significance but, by enclosing hypertext, is handing out the writer also the capability for him or her to create new significances due to a personalized, individual and intimate choice. Therefore, provides the writer a potentially gratifying experience.

As a consequence, we are moving towards a path to demassify. And over the screen surface arises an intimacy with the device that earlier did not exist.

The subject establishes an intimate relationship with technology, there is an erosion of the boundaries between real and virtual, the animate and the inanimate, its unitary and the multiple self (Turkle, 1997).

However, this intimacy with the computer device or a smartphone screen differs of that with the television device. The sensory and affection diverges. Unlike the TV set, the smartphone creates an epidermic relationship with the subject, for it is glued to the body, constantly on the hand, and it travels inside the pocket, next to the skin. Even with the computer, there is a special relationship. It is close to sight; one can feel it by touch when writing or moving the pointer through a touchpad or mousse. One can feel the action on it as if it was an extension of the hand. On the contrary, the relationship with the TV set is colder and more distant. The TV screen is far away, usually, more than a meter away. The subject does not feel a real interaction, it only feels some sort of power and command through the remote that allows zapping. On the contrary, with the help of a mouse or a video camera, the computer becomes an intelligent being capable of engaging us in a dialogue (Manovich, 1995).

Despite this intimate relationship between subject and technological device, the common individual does not intend to master the technical functioning of the computer. He or she just wishes to know how to operate it so it can be friendly and familiar. The aim is not to learn the tech specifications and features of the interface, but rather turning it into something pleasant and with no secrets. The physical object was relegated to the background. The psychological object has become the center of attention (Turkle, 1997).

As Damásio (2005) stresses, the use "implies an effective appropriation of technology by the subject" since it is not just a simple instrumental manipulation. The use of communication technology is a participative phenomenon. "Technology and subject forge themselves mutually" (*idem*). Therefore, a new technology must be capable of integrate the individual's beliefs, values and references.

It is not strange, therefore, that the individual demands more of the television, that wants to act on the contents, not only to choose the program, but to see inside this

program, when and as it pleases to him. The concept is the end of the 'same program' and the genesis of a world of 'programs' and 'navigations', 'as many as their users' (Missika and Wolton, 2005). Therefore, instead of the global audiences generated by traditional media, interactive media develops "partial publics" and "single issue policies" (Silveirinha, 2002).

According to Scolari (2008), the fruition of hypertextuality constructs a type of user specialized in "fragmented textualities with great capacity of adaptation to new environments of interaction".

The new discursive strategy will therefore be to leave behind the domination of a univocal narrative flow, to allow a new biunivocal regime, even if it has to be done "through an explosion of univocals, of small flows, a kind of response to the numerous constraints created by the current model of mediation and domination "(Cádima, 1996).

Such a paradigm shift seems to be the most appropriate considering the holistic model of the internet as it integrates computer, text, image and video processing. It is, therefore, the "electronic snow", a zero degree from which all the video images emerge (*idem*).

Thus, the "electronic palimpsest" in which the computer screen has been transformed must be explored through innovative conventions capable of taking advantage of the new hypermedia field. As Missika and Wolton (2005) refer, the communicational device evolves from a classic pyramid model to a matrix model, "interactive, through which a growing autonomy of the subject is played."

In fact, the digital age has made the television viewer more demanding, which forces the media to readapt relations with the public and to develop new languages and to establish a new audiovisual grammar to achieve greater communicative effectiveness, which implies changes in discourses and modes of expression (Oñate, 2009).

The alliance between television and internet should be made considering "the adequacy of its functional uses and the elaboration of an audiovisual language according to the profile of the individual of the 21st century" (*idem*).

And this is a person accustomed to asynchronous consumption, video on demand, time shift (the possibility of stopping a live broadcast and continuing to see it later). We focus here, clearly, on digital natives, a generation conceived in interactive digital environments, which "developed new perceptual and cognitive competences from their hypertextual experiences" (Scolari, 2008).

In the field of television journalism for the internet, the contribution to the greater integration of the spectator can be materialized through the opening of participatory channels and the construction of non-linear narratives that open space for the individual to continue viewing the story according to personal desire, but through the paths pre-established by the author of the narrative. The structure of the new narrative must be an "instrument of molding" (Dacynger, 2003).

As such, the communication strategy requires some changes since it has narrowed the gap between whoever accesses the content and who produces it (Damásio, 2005). This paradigm gives rise to a cybernetic public space that broadens the notion of parity in argumentation, an idea that, according to Silveirinha (2002), supports the notion of "equality of status" and confers on the subject the "support of public exercise of reason" in the liberal public sphere. That is, "everyone can become members of an audience" (*idem*).

This reinforces the concept of demassification, understood as the individual control over the medium (Ruggiero, 2000). And this control means active audience. And active audience incorporates many individual views. And all this refers to the idea of the internet as the pinnacle of individualism, "a medium with the capacity to grant the individual power over the information he/she seeks or produces" (Singer *apud* Ruggiero, 2000).

The internet then means, too, a fractional audience. It evolves from a mass-media market to a vehicle that transports high-value information to audiences with high consumer, but fractionated, smaller, elite (Abrahamson *apud* Ruggiero, 2000) audiences. That is to say, that the internet is a medium that leaves the concept of production and consumption in mass to adopt the one of an endless set of niches and specialties. This is the long tail theory whereby mass markets are turning into mass niches (Anderson, 2006).

10.2 Transmuting Gratifications: New Media New Rules

Given the scenario poured here, it is therefore vital to find new ways of communicating and delivering the message, as Dicken Garcia points out (*in* Ruggiero, 200), "users unquestionably accept information via the internet which they would never accept so expeditiously if it came from another medium".

In 1942, Hadley Cantril already stated that early in history of communication, researchers tried to study the gratifications that attracted audiences to the media and content that was satisfactory to their social and psychological needs (Ruggiero, 2000). This was first done regarding radio, then cinema and TV. Now, researchers have been refining their perspective on Users and Gratifications theory throughout the last decades under the scope of the internet.

In spite of the continued debate and criticism around this theory, as Ruggiero (2000) highlights, the 21st century brought new challenges causing a need to expand current theoretical models of users and gratifications theory in order to include concepts such as interactivity, demassification, hypertextuality, asynchroneity, and interpersonal aspects of mediated communication. Nowadays, the existence of social media even brought to light a high level of interactivity and networked individuals.

Hence, this research findings entails the challenge made by Ruggiero (2000) to further develop and modernize Users and Gratifications Theory within the "new media ecology" brought by the internet, and specially with the advent of social media.

From this research content analysis, we can easily conclude that journalists have become social media consumers, from which they constantly retrieve content to insert in their news.

So, social media have transformed their instrumental and ritualistic behaviours. Thanks to participative observation on the newsroom, it was possible to hear an almost daily saying: "see on YouTube", "it must be already on YouTube or Facebook". When it comes to eagerly search and expedite the process of finding urgent footage, a quick

search ends almost every time on YouTube, Facebook or Twitter from where footage is retrieved to illustrate the news.

Moreover, instant gratification is obtained by the common idea that if it is on the internet, away from the scope of big media outlets, then content it is to be used. Even more if it is already spread throughout several sites. The internet is seen as a basket full of free eggs.

And from observatory participation it was constantly verified that Journalists tend to argue and accept as true something widely scattered all over the internet.

The advent of social media showed that Journalists are equally consumers exactly like their audience but with a difference, they try to retrieve social media content to use it and incorporate it on their traditional media news production.

So, in here, we face inverted roles on the grounds of Uses and Gratifications Theory.

Traditionally, such theory addresses how individuals choose media to satisfy their needs in terms of knowledge, entertainment and relaxation, social interaction and reward or remuneration (Dolan *et al*, 2016). It was the first theory considering an active role of audience in media choice recognizing consumers as active instead of passive recipients of media (*idem*).

Uses and Gratifications Theory used to be applied mainly on the context of Television and Cinema but by now, internet and social media interactivity "have transformed consumers from passive observers to active participants" (Dolan *et al*, 2016).

Under this new context, traditional media professionals are making an inverted trip, stepping down their pedestal to pick up users' contributions and return with instant reward. Mainly when UGC plays an important role and effect on media decision to overcome some constraints such as the fact of being the only source available or the only usable footage.

What if we are experiencing a shifting paradigm in which journalists are the ones getting gratifications as social media users because they retrieve the information they need to build their narratives?

This new presumptive paradigm is rapidly shaping its form and spreading through newsrooms, as it was vastly observed during this research.

Thus, in such context, gratification arises as bi-univocal since users gain reputation and self-satisfaction in collaboration and co-creation with professionals; and professionals obtain the material they need in order to better sustain their news making framework.

11 RECOMMENDATIONS

Based on what has been studied empirically, by content analysis and obtained through data collection via a questionnaire, it is assumed that it is imperative to leave here some recommendations extracted from the work carried out.

Such recommendations cover several areas and are to be achieved at different levels of the news making process regarding a more connected and inclusive public service.

1. **More connection and dialogue**

In the context outlined by this research, it is clear that connected broadcast is the challenge that the public service television must observe and stimulate in the digital world. As such, in the light of the audience's ability to self-produce media content, television should approach and nurture the public, pulling it not only as a mere spectator, but as an integral part of the production of content in an organized and structured way, stimulating dialogue and promoting integration mechanisms. It must keep open lines of communication either via social media or direct messages.

If there is no doubt about the integration of UGC in the news, it would be healthy for the public service to intervene in the training of citizen reporters by creating tutorials and guidelines on how to produce videos with greater narrative quality so that they can be used in the news.

We would find professionals and non-professionals working together and partnerships being created, either with both public and private institutions, digital companies and even with established mass media and digital new-borns. Such partnerships permit and stimulate a public media 2.0 thriving projects build on conversation, creation, curation and collaboration.

2. <u>Organizational</u>

As demonstrated, the use of UGC is already a routine and constitutes an asset in the current narrative process, given that, often, the only images that exist of events are those shared by citizens on social networks. Thus, it would be useful to have a group of journalists in charge of exploring this virtual sharing space, in search of useful content to be integrated in the news or that suggest news reporting.

It may be something more formal, like the BBC Hub, or more informal involving some elements of the newsroom, but never left to chance and the circumstances of the moment because there is always the risk of technical unpreparedness of the journalist who is charged with carrying out this task. This group would be responsible for dedicating themselves to search, vet and distribute content through the online, radio and television newsrooms. And or naturally to produce themselves the news pieces.

3. <u>Technical</u>

It is essential to have procedures, protocols and technical capacity to obtain UGC in an agile way, either on the initiative of journalists, or to be able to receive content offered by users.

Thus, a webpage where users/spectators can easily upload videos and photos is vital. Likewise, direct channels of connection should be created establishing, enhancing and maintaining dialogue with the audience through social network accounts and the adoption of a WhatsApp account that allows direct connection to the source and works effectively, as explained by the journalist from the BBC Hub.

In reality, accounts on social networks already exist, but are nothing more than news repositories, with no response to comments or messages. This means that there is no dialogue or proximity to users/spectators. Therefore, a huge potential of sources is neglected.

Regarding the moment of live broadcast news programs, another important aspect has to be referred. And that is the need to adopt a tool to automatically index the titles to the specific image time. As the lower and upper thirds are manually inserted, sometimes they appear on screen out of time or are not displayed, which causes erroneous identifications or a lack of identification of images and people, without this being the sole responsibility of the journalist or editor.

4. Training

All of the previous topics underlie the idea of training, internal and external.

Internally, it means, for example, that journalists must be prepared to vet content extracted from the internet. And, if there is a more specialized group in this area (as previously proposed), to be able to obtain support in this regard.

Externally, it means giving citizens tools to better perform the task of occasional reporters. This can be achieved by creating and publishing tutorials and guidelines so that the videos that people make have more and more quality. Challenges can also be launched to enhance the production of content by viewers for their use in the news. In this way, the quality of UGC production would be stimulated and would generate between the public a sense of belonging to the public service television.

Regarding this challenge, the BBC had its own citizen journalists training project. And the BBC Academy trains journalist in verification and validation so that everyone can vet their own UGC.

5. **Professionalism and Guidelines**

The use of UGC by journalists generates, in each situation, an individual random decision depending on the circumstances. This removes narrative consistency and coherence from the style and screen composition used by the public service. Details such as how to identify the images, reference to the authors or the lack of attribution of these contents in the news pieces are easily overcome by guidelines and style books. The "How" to do it is an editorial decision, but after it is made, it will reduce the randomness of decisions and bring the content closer to the canons of journalism, namely with regard to the identification of sources. Therefore, journalists will be more supported by an internal framework that keeps them within the limits of compliance with the rules of ethics and deontology.

The principle must always be that of identifying the sources. However, sometimes, this is not possible due to live technical issues (see topic 3. Technical) or even the editing rhythm of the piece. If the UGC excerpts are too short and are interspersed throughout the piece, it becomes inexhaustible to identify each one individually. In this case, a global identification is accepted as good i.e., "Audience content" or "Amateur images" (historically recognized and used in Portugal to identify non journalistic videos). This behaviour will be in line with compliance with the principle of credit attribution and transparency with the audience. And constitutes a response to the strategic ritual of objectivity that states journalists to cite content provided by the sources.

12 CONCLUSIONS

Undoubtedly, journalists are using UGC in a daily basis and this kind of content has changed the news making process as themselves recognize. It also has a major impact on the technical production process, as well as bringing journalists to the boundaries of deontology and professional rules.

The high frequency usage of UGC is relevant since it was present in the news in 73% of the analysed days. If we add to this the fact that 60% of UGC does not have any attribution, it means that this type of content is hidden among the journalistic product without any identification.

This phenomenon caused a reinvention of the witness, who is also media and publishes by itself. This means that sources became publishers circumventing any legacy media mediation.

Especially thanks to the mix smartphone-broadband-social media, nowadays, there are images of practically all the incidents that occur, something that previously did not exist. The sources were limited to mere oral informants (and only a few with cameras were able to share their videos and photos with traditional media).

However, in spite of the constantly use of UGC, journalists are not open to a different formula of participation, they only use this content when it is of their interest.

Regarding the AIP model, more access and even some interaction does not mean more participation. There is no co-decision and journalists still see audience material as an emergency respond not a serious collaboration. Therefore, the high technical capacity to produce and receive content does not originate a greater involvement and connection between the parties, much less an effective participation because the decision is always the broadcaster, often without the involvement of the content producer.

The increase of use does not correspond to more dialogue with audience.

However, PSM should nurture its public for when journalists engage in conversation that can be rewarded because users will know who to turn to when having valuable footage to share.

A paradox arises in this complex context. In spite of all the generalized use of UGC, the relationship between journalists and users is still not that pacific. Journalists usually fall back on amateur footage only when they have no other chance and tend to disregard its collaboration when not on breaking news. If emergency calls, spectators can be "reporters" but on other situations, that is not easily accepted.

Journalists get instant gratification from UGC because it becomes the sugar to rapidly metabolize the content they need to produce de news in a manner that suits exactly their needs and wishes. However, journalists do not tolerate a true participation of the audience, only allowing some connection when they have no other way to obtain moving images. There is a notion that the broadcast of UGC on television gives it a public value of credibility that it would not have on its own when shared, only, on social networks, for example.

Since many UGC has a live of its own because is not intended to be shared with legacy media but directly to the public, the typical role of the journalist gatekeeper is leaning towards that of journalist gate watcher. And this means a change on power balance from the journalist gatekeeper to the citizen editor.

Nonetheless, this requires new strategies and levels of connection and participation between the Public Service and its public. The mass appeal to UGC cannot only assume a spurious utilitarian sense, it must be perennial taking advantage of the construction of trustworthy network of "correspondents". It is the "ethic of reciprocity" (Murdock, 2004).

But even though user-generated content can assume a central role on the news making process, attribution is still in deficit. More often than not, authors are not credited, moreover if they are individuals. On the contrary, organizations are respected, even if the footage as imposed logos.

There is also a tendency to ignore the rules required by news agencies to identify content authors, despite the fact that these instructions are stamped on its dope sheets.

This tends to edge rules of deontology and source crediting.

Still regarding sources, there is a lack of accuracy when naming social networks because the journalistic discourse has absorbed an otiose and generic reference to

"social media" instead of naming the exact platform (i.e., Facebook, Instagram, Twitter, etc.), which sometimes becomes inaccurate because the content was only shared in one platform.

The same behaviour happens with YouTube, which has specific rules on to how journalists should mention the channels but are also disregarded. YouTube is a video platform with several channels, but TV attributions commonly mention exclusively "YouTube", not the channel's name.

But, while in the previous cases we are alert to the inaccuracy of credits attribution, it is necessary to emphasize that in 60% of the cases in which UGC are used, there is no identification of the source whatsoever.

Nevertheless, when public service television journalists are asked if non-journalistic material should be identified on air, 99.1% say "Yes"!

It should be noted that, considering the practices related to the lack of credit attribution, as has been shown, the situation is generalized to all televisions, being a phenomenon that encompasses journalists in general.

The whole scenario outlined so far is due to the fact that there are no guidelines which cause *ad hoc* decisions leading to a reality where each journalist and editor decide as it pleases at that particular situation.

Participant observation showed that when UGC is identified on air that does not mean the journalist had the wish to clearly tell the spectator the material provenance; and that news editors randomly decide the action, for they differ when opting to identify or not videos with embedded titles or logos. Sometimes, the footage already has the name or logo of the organization providing the images, and still, it is self-imposed an upper third news template of the program. On other similar occasions, this does not happen. And that decision, even changes from news program to news program, from editor to editor, since one might choose different from the other, or the same editor might take a different decision even on the same program.

The systematic recourse to UGC should correspond to an adequate level of training and preparation of journalists to verify and validate content. However, this does not happen as methods, processes and tools for vetting are virtually unknown to all of them.

In situations where the audience intends to directly share the contents with the public service television, the apparently simple process often comes up against technical difficulties. Although they can be overcome, they complicate and delay the process of acquiring and ingesting this material in the news servers. Something that could be overcome if there were technical responses and protocols designed specifically to streamline this process. Hence, since there is no platform to directly receive UGC, the process is decided each time.

Throughout this research, several questions have arisen that may have been referred, but which are not in its scope and were therefore not developed. Thus, we state the challenge to further evolve some of those ideas.

One is the legal and deontological implications of not correctly citing UGC, which journalists consider a new and different species of source. In fact, user-generated content created – by deficit - a change in one of the sacred elements of journalism, which is the citation of the sources.

Another line of research may be the legal status of a citizen reporter who has gained a new form of expression and public intervention, but is not legally a journalist, and therefore he/she is prohibited from accessing certain sources.

In spite of all UGC and citizen reporters, legally and in practice, journalists are still the only owners of the news. Therefore, it is more important than ever to understand the mechanisms that turn participation in prejudice: why do journalists use so much audience content but are so reluctant to integrate citizens into the news making process?

It should also be studied the effects of the paradigm shift that makes the journalist get instant gratification via social networks. What behavioural and discursive mechanisms have changed?

To this point it is possible to respond the questions formulated at the beginning and that fuelled this research:

Yes, UGC caused a transformation in the news making process but no, it did not create more dialogue with the audience;

Yes, UGC is a small part of the news content if we take into account the total duration of the programs, but it is already a permanent part of the news since

its presence is almost daily, it is scattered all over the news, and sometimes some pieces are edited almost entirely with this type of content;

No, journalists do not always vet UGC and do not master tools to avoid hoaxes and fake content published on the internet. The vast majority do not even know how to do it;

No, RTP is not technologically equipped to facilitate the process of UGC reception;

And No, journalists do not see UGC as a regular source, they understand it as a different kind of source but fail to cite it accordingly.

Finally, we conclude that, indeed, UGC makes an invaluable contribution to the enrichment of the news narrative, that has changed the way television news are produced with a daily impact in professional routines and is challenging journalists pulling them to the edges of deontology.

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14 APPENDICES

14.1 Appendix A - Questionnaire

This appendix contains the responses to the questionnaire in its original form, in Portuguese, including errors given by the responders on the questions in which it was necessary to write something.
For privacy reasons, only the first two questions regarding the name and date of entry to RTP were omitted. The survey was assumed to be anonymous, and the names were collected only as a way of controlling the sample.

QUESTIONNAIRE

No contexto da televisão e internet, conhece o termo UGC
106 responses

- Sim
- Não

97.2%
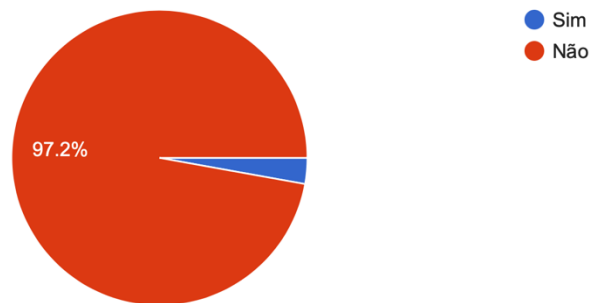
Concorda com o termo UGC
106 responses

- Sim
- Não

17.9%

82.1%
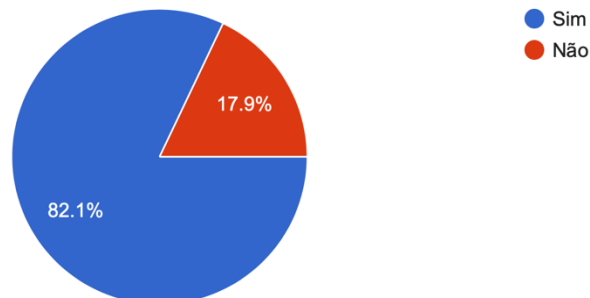
Designação alternativa a UGC

Que outra designação prefere/sugere
19 responses

Não sabe
conteúdo de autor
Conteúdos Gerados pelo Utilizador
User comunication
CC - Citizen Content
Conteúdos dos outros
conteúdos amadores
Conteúdos Não Mediados
Conteúdo não profissional
Arquivo Media Profissional
Nenhuma sugestão
Conteúdos não jornalísticos
UserGen
Não pensei sobre isso parece-me muito genérico
conteúdo gerado pelo utilizador
Indiferente
CGU
WWContent
Conteúdos Gerados pelos utilizadores

A RTP usa UGC nos noticiários?
106 responses

- Nunca
- Muito raramente
- Raramente
- Frequentemente (várias vezes por semana)
- Diariamente

52.8%
14.2%
28.3%
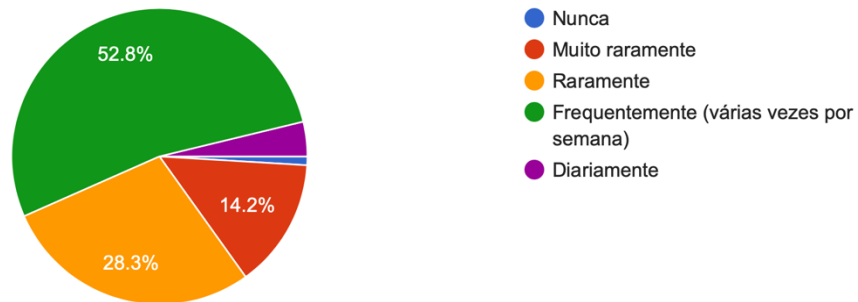
Já usou UGC?

106 responses

- ● Sim
- ● Não
- ● Não sabe

11.3%

88.7%
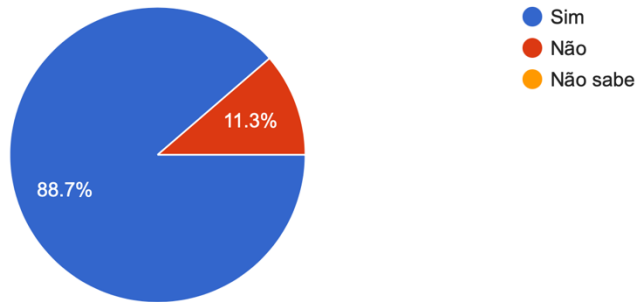
Uso de UGC

Usou UGC nos últimos 6 meses?

94 responses

- ● Sim
- ● Não
- ● Não me recordo

86.2%
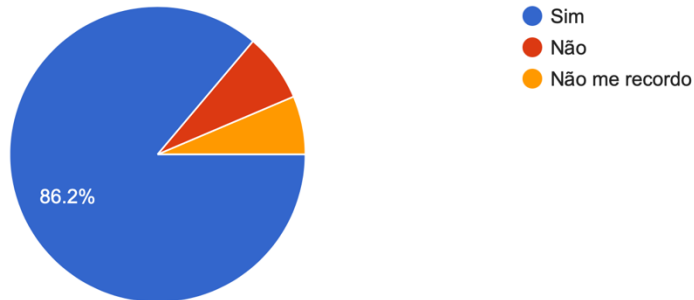
Não sendo material jornalístico, os conteúdos gerados pelo utilizador devem ser identificados no ar?

106 responses

- ● Sim
- ● Não

99.1%
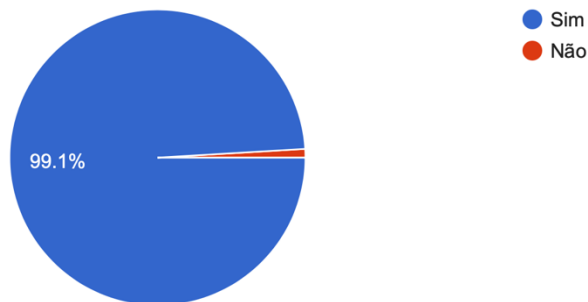
O nome do autor de UGC deve ser colocado em oráculo?
105 responses

- Sim
- Não

42.9%

57.1%
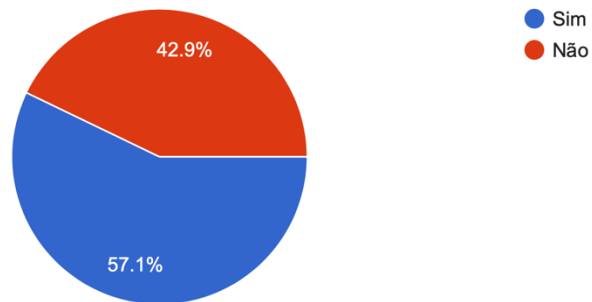
Conhece ferramentas ou procedimentos para verificar UGC?
106 responses

- Sim
- Não

57.5%

42.5%
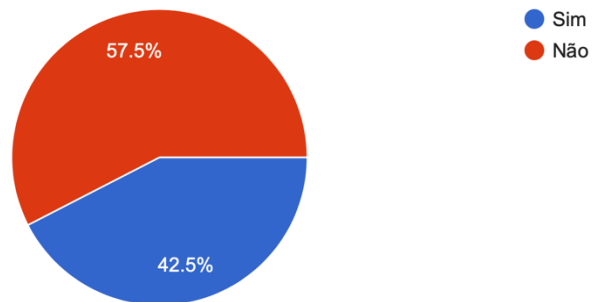
UGC enviados por agências de notícias precisam de verificação?
106 responses

- Sim
- Não
- Às vezes
- Não sabe

43.4%

21.7%

33%
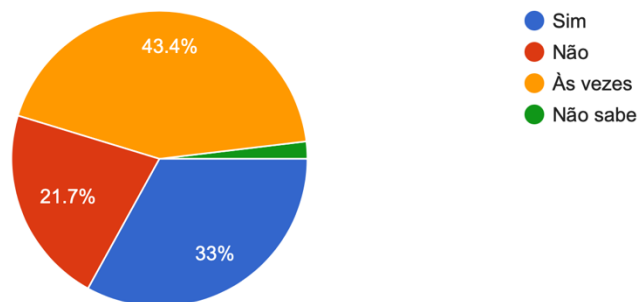
Os conteúdos retirados de redes sociais devem ser identificados com:

106 responses
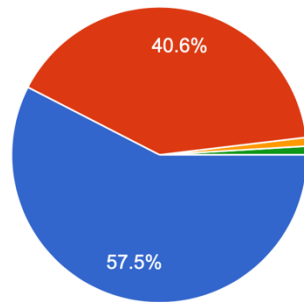
- ● somente o nome da plataforma (YouTube, Facebook, Twitter, etc.)
- ● O nome da plataforma e do utilizador / canal do YouTube e utilizador (ex: YouTube/AnaSilva)
- ● Só o nome do utilizador
- ● Não é preciso identificar estes conteúdos

40.6%

57.5%

Os conteúdos enviados para a RTP quando usados no ar devem ser identificados:

106 responses
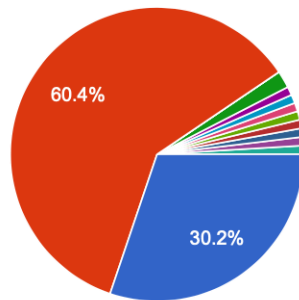
- ● Com o nome do autor
- ● com a a legenda: "vídeo amador"
- ● Não precisam ser identificados
- ● nome do autor e vídeo amador
- ● Nome + Vídeo amador se o autor fizer…
- ● Nome + vídeo amador (se ele quiser<9
- ● Nome de autor quando exigido
- ● com video amador, o nome e a data

▲ 1/2 ▼

60.4%

30.2%

Os conteúdos enviados para a RTP quando usados no ar devem ser identificados:

106 responses
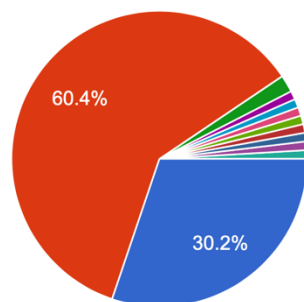
- ● de preferência com o nome do autor e vídeo amador
- ● Por norma deveria der identificado com o nome do autor, mas nem sempre é exequível dado o volume de informação a tratar: ex: fotos de cheias
- ● depende do contrato com o autor
- ● Fonte (agência ou autor)

▲ 2/2 ▼

60.4%

30.2%

A Direção de Informação da RTP possui algum serviço/setor específico para receber e tratar UGC?

106 responses

- Sim — 9.4%
- Não — 54.7%
- Não sabe — 35.8%
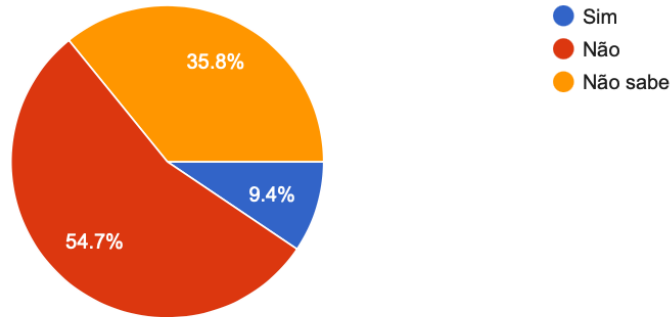
Qual a forma mais fácil de receber conteúdos (vídeo e fotos) enviados pelo utilizador?

106 responses

- Pessoalmente
- Email — 40.6%
- Serviços de transferência de ficheiros (ex. WeTransfer) — 30.2%
- Serviços na cloud
- Existência de um espaço próprio no site da RTP — 23.6%
- Outro
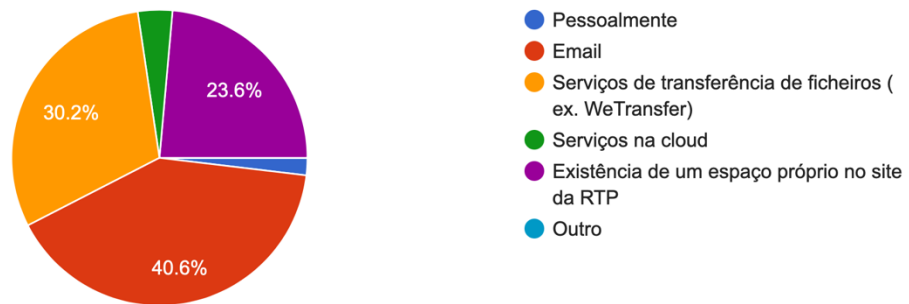
A inclusão nas notícias e respetiva emissão de UGC não identificados contraria o código deontológico?

106 responses

- Sim — 61.3%
- Não — 28.3%
- Não sabe — 10.4%
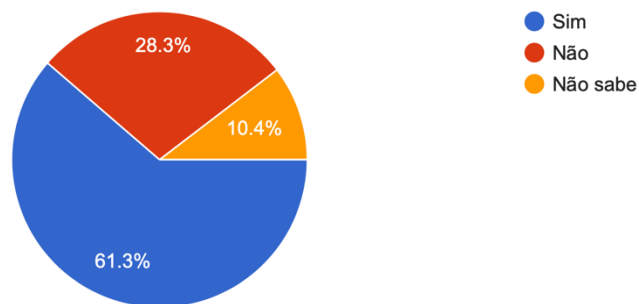
Costuma consultar as redes sociais e o YouTube para pesquisar conteúdos que possam ajudar nas elaboração das notícias?

106 responses
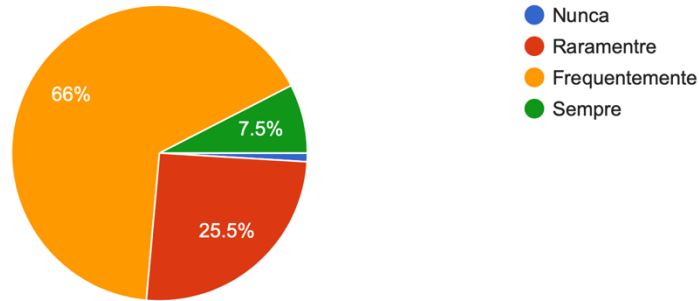
- ● Nunca
- ● Raramentre
- ● Frequentemente
- ● Sempre

UGC deve ser visto como uma

106 responses

- ● parceria com o autor
- ● simples colaboração
- ● fonte tradicional
- ● último recurso
- ● Mais valia para informar
- ● Outra fonte após verificação
- ● Complemento
- ● Fonte indireta

△ 1/3 ▼

UGC deve ser visto como uma

106 responses

- ● Fonte de informação
- ● Fonte alternativa
- ● Fonte complementar ou de circunstância
- ● Fonte de confirmacao
- ● fonte não tradicional
- ● Ferramenta Auxiliar
- ● fonte
- ● fonte «nova» bastante utilizada, que d…

▲ 2/3 ▼
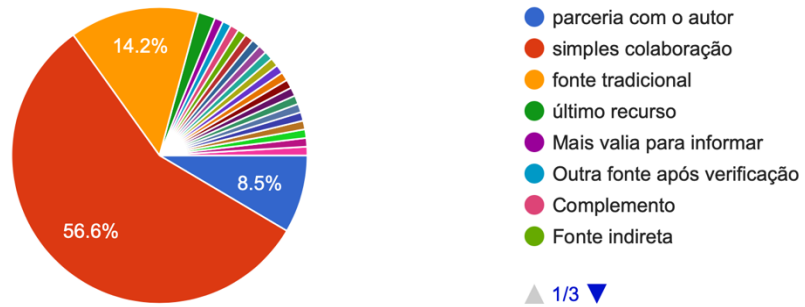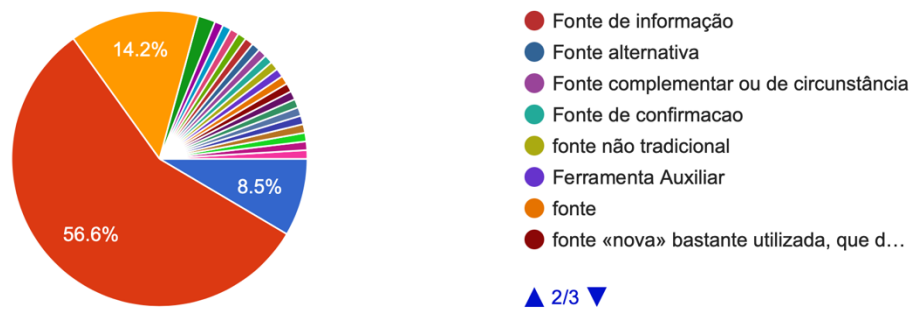
UGC deve ser visto como uma

106 responses
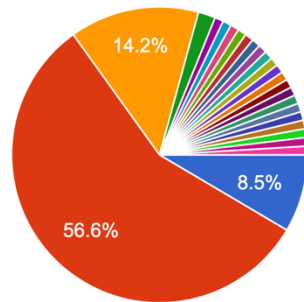
- ● ferramenta necessária tendo em conta…
- ● Fonte adicional
- ● uma fonte mas tem de haver critério jor…
- ● possível fonte
- ● denúncia/protofonte/fonte
- ● Complemento da informação
- ● nova fonte de informação
- ● mais uma fonte e ferramenta

▲ 3/3 ▼

UGC é mais credível quando

106 responses
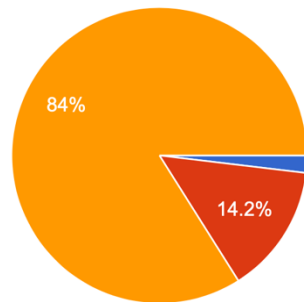
- ● é obtido nas redes sociais
- ● é obtido noutros media
- ● é recebido diretamente do autor

A veracidade dos UGC deve ser sempre verificada?

106 responses
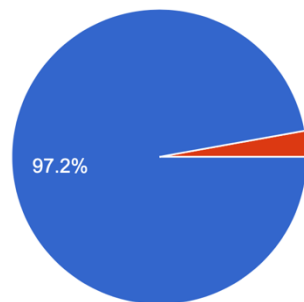
- ● Sim
- ● Não

Se confrontado com UGC, como verifica a veracidade?

106 responses

Não sei. (5)
não sei (3)
Não sei. Intuitivamente. Verificando se data de conta na rede social é demasiado recente.
Cruzar informação com o próprio autor, confrontar com datas e horas de outras imagens.
Cruzar o máximo possível de fontes de informação.
Estabelecendo contacto mais direto com autor.
cruzar fontes como noutro processo de construção da notícias

Tentar contactar o autor

Através do cruzamento de informação

Tentando cruzar com conteúdos do mesmo assunto

pesquisando outras fontes com conteúdos semelhantes

Quando se trata de fotografia tento perceber, desde logo, a data em que foi inicialmente publicada através do Google imagens. No caso de ser um vídeo, tento que as agências e demais órgãos de comunicação social atestem a sua autenticidade. No caso de dúvida, decido não os emitir.

Pesquisa cruzada

Através de outros sites informativos

Pesquisa online

Com a verificação da proveniencia

Junto de fontes terceiras ou/e do autor quando a entrega é direta

Cruzando com outros meios de comunicação. Mas, por vezes é impossível fazer essa prova

Procurar outras fontes e avaliar quem os partilhou

Confirmar a fonte direta e outras fontes nomeadamente através da internet

Cruzando informação com outros meios e fontes.

Verifico se está a ser utilizado por diversos órgãos de comunicação social e, na incapacidade de abordar directamente o autor, perceber se alguma agência ou plataforma já o fez.

Consulto a fonte.

Como qualquer outra fonte/conteúdo

Cruzando a informação ou os dados fornecidos no UGC com outra informação, dados e testemunhos.

Confrontando fonte

Através de pormenores que possam ser identificados.

Junto do autor ou de meio credível

Cruzar os dados com pelo menos duas fontes oficiais

Não verifico, porque não sei como fazê-lo!! Lol!!

Cruzar informações . Procurar outras fontes

Do mesmo modo que confirmo a veracidade do restante material utilizado nos trabalhos efetuados, usando as inúmeras vias que levam o jornalista ao encontro da credibilidade ou da falta dela, há um infinito número de situações.

Confirmando a informação com o autor

Origem e reação de outros utilizadores e media

Através de contacto directo com o autor.

Junto do autor quando tal é possível

pela fiabilidade da fonte já verificada anteriormente ou cruzada com outran fontes

com os autores, se possivel e com outras Fontes ou testemunhas dos factos

depende

não faço ideia

contactar o autor

verificar fontes ou cruzar dados

Dependendo da situação mas por Exemplo com outras fontes locais (testemunhas, autoridades policiais, etc)

por todos os meios possíveis

De várias formas, tentando confirmar a data, autoria, local ou contexto do facto ou registo, contactando o autor...

Cruzamento de dado

pesquisa

cruzar informação com outras fontes, pesquisar no google e youtube

Pela confiança da fonte, proximidade ao acontecimento mediatizado

Nova pesquisa

Normalmente são fontes institucionais com identificação

Contactando fontes oficiais que previsivelmente tenham responsabilidade no assunto em causa e que possam dele ter tido conhecimento e procurando confrontar outras testemunhas do mesmo acontecimento.

Contactando o autor, cruzando com outras informações oficiais

Ligando para o autor.

Em agências de notícia, jornais ou sites.

Procuro perceber se existe alguma referência de data, de local e se existe em mais algum meio de comunicação.

Contactando o autor

procuro chegar à fala com o autor.

Contactar o autor e os intervenientes no caso

Cruzando com outras fontes e se possível com o próprio autor.

Confrontar outras testemunhas com a ocorrência, pedir factos adicionais ao autor, procurar confirmar se o material em causa já existia na internet, por exemplo.

Ou falo com autor ou confirmo se a mesma informação pode estar replicada noutros meios

1. Ligo ao autor 2. pessoas filmadas/fotografadas no UGC 3. verifico origem e busco no google imagens se não há outro registo da mesma imagem com outra data/autor

Pesquisando noutros meios de comunicação para verificar se o conteúdo já anda a correr.

Com autores, quando possível. Com outras fontes ligadas ao caso

Depende do conteúdo e da fonte.

POR MAIS DO QUE UM UGC OU FONTE

Discutindo com outros jornalistas, confrontando esses conteúdos com o contexto ou contactando os autores.

Contactando a fonte

com outras fontes

Cruzamento de informação ou tentando contactar o autor

Procurando notícias ou imagens relacionadas que, eventualmente provenientes de outro autor, possam validar a veracidade do conteúdo

tento contatar o autor e cruzar informação

através dos endereços e cruzando fontes

Tentando identificar o autor e aferindo da credibilidade do mesmo.

credibilidade

consulto fontes, confronto dados

Procuro confirmar a informação

Como o faria em qualquer outra situação na redacção de uma notícias com material "meu". No caso de vídeos do youtube, tendo certificar-me de que se trata de um vídeo captado no momento em que aquela notícia acontece.

Cruzamento de informação com outras fontes

Contactando outras fontes; às vezes -muitas vezes - a UGC serve para ilustrar uma notícia, por exemplo, de um incêndio ou acidente e, como tal, é usada para ilustrar a notícia. Se for de políticos há que ouvir o contraditório

Os que me lembro de utilizar foram enviados por fontes "conhecidas" ou agências

dependendo do conteúdo, verifico datas de publicação, pesquisa de imagens idênticas, pesquisa sobre o autor; contacto com o autor.

cruzando outras fontes

Do mesmo modo que qualquer outra. fontes primárias/protagonista/testemunhas

Contactando o autor, verificando origem e veracidade do contúdo. Fazendo jornalismo!

Fontes e confrontação com especialistas na área específica

Google images e cruzar informação com utilizadores de confiança

Pesquisa

CONFIRMAR O AUTOR , E CONFIRMAR ATRAVÉS DE OUTRAS FONTES

Procuro noutros media

Trying to reach the author or checking it ou with outher sources of information

Procuro trocar mensagens com o autor ou confirmar com autoridades.

retiro um frame e faço pesquisa no banco de imagens do google

Ferramentas de verificação da internet, agências e outros meios de comunicação

verifico a data de gravação, a existência do facto àquela hora e confronto os visados para me certificar da autenticidade

Tentar confirmar se as datas batem certo com as imagens. Verificar se já foram utilizadas mais vezes. Se têm algum sinal que levanta dúvidas. E sempre que possível contactar o autor.

Comparo com outros vídeos/fotografias a que tenha acesso. Na dúvida não uso.

Vejo a procedência e no caso de ter autor, o autor

Pesquisa, contacto com autor

A Direção de Informação da RTP possui algumas diretrizes / normas em relação ao uso de UGC?
106 responses

- Sim
- Não
- Não sabe

47.2%
27.4%
25.5%
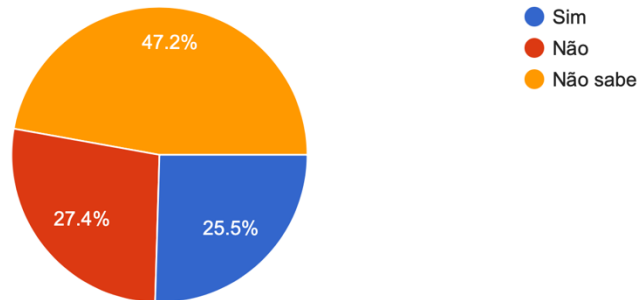
Existem diretivas, normas ou orientações de instituições que tutelem a comunicação social portuguesa em relação ao uso de UGC?
106 responses

- Sim
- Não
- Não Sabe

72.6%
7.5%
19.8%
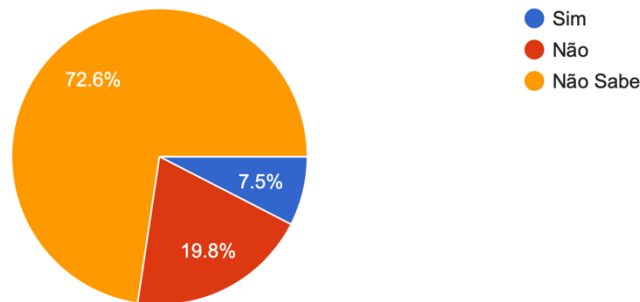
Normas/diretivas sobre UGC

Que diretivas conhece sobre o uso de UGC?
8 responses

ERC

Identificaçao .... limitação do tempo do material exibido....direitos de autor

Normas internas da empresa

Verificar a veracidade do conteúdo e do autor

nenhuma

Existem organismos como a Comissão Nacional de Proteção de Dados para salvaguardar determinados direitos que nos assistem, enquanto cidadãos e à reserva da nossa imagem. Existem ainda organismos para proteção e salvaguarda dos direitos de autor, entre outras questões. Mas não sei apontar diretivas concretas sobre o uso de UGC.

as regras gerais

A proliferação de UGC alterou os processos/rotinas de construção das notícias na RTP?

106 responses

- Sim
- Não

28.3%

71.7%
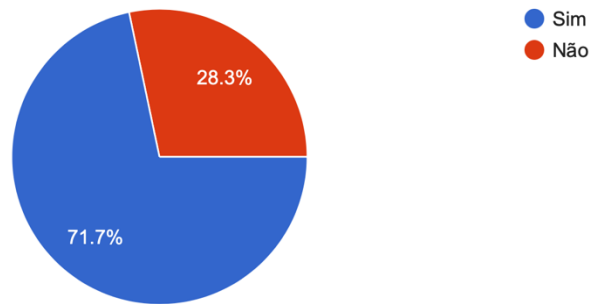
A RTP deveria possuir uma plataforma na internet para poder receber UGC?

106 responses

- Sim
- Não

12.3%

87.7%
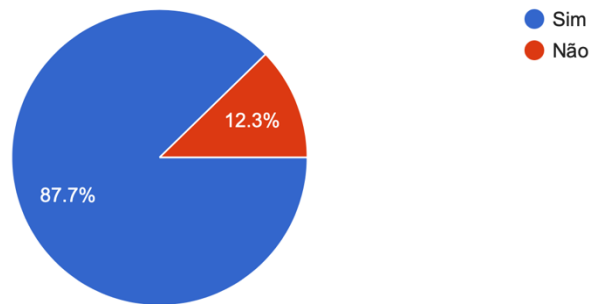
A maioria de UGC usados na RTP são nacionais ou internacionais?

106 responses

- Nacionais
- Internacionais
- Não sabe

24.5%

49.1%

26.4%
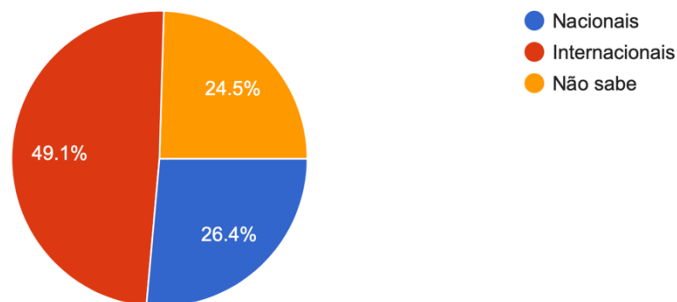
Costuma usar material de agências de notícias internacionais?
106 responses
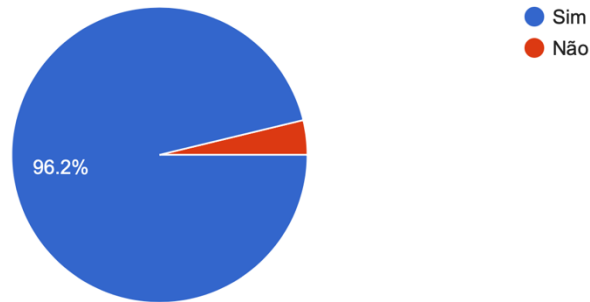
Agências internacionais

Os scripts das agências identificam UGC e referem como e se devem ser identificados?
102 responses

Os scripts das agências identificam UGC e referem como e se devem ser identificados?
102 responses
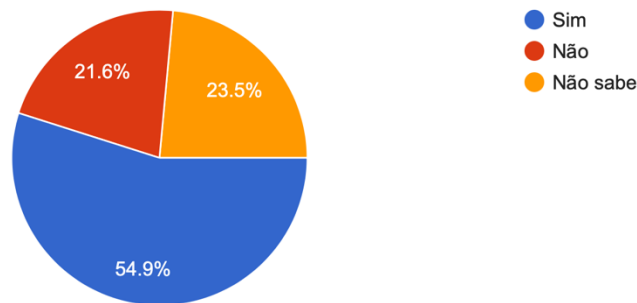
Qualifique a importância de UGC na informação Nacional

Qualifique a importância de UGC na informação Internacional

14.2 Appendix B – Table for content annotation

MONTH

DATE	NEWS PROGRAM	Rundown stories	SUBJECT / TITLE	SEGMENT Type / Duration		UGC Type / Duration		SOURCE	No id	Self-imposed			Imposed	Received	Extrated	News Agency	Internet	National	International
				Piece	Off	Video	Photo			Presenter	VO	Title							
TOTAL				0:00:00	0:00:00	0:00:00	0:00:00		0	0	0	0	0	0	0	0	0	0	0

14.3 Appendix C – Programs duration (template with example)

PROGRAM DURATION

ABRIL — 30:50:50

Day	Start	End	Break	Tot. Prog.	Tot. News
1	13:00:00	14:10:00	0:09	1:10:00	1:00:47
2	13:00:00	14:10:00	0:08:47	1:10:00	1:01:13
3	13:00:00	14:10:00	0:08	1:10:00	1:01:19
4	13:00:00	14:10:00	0:07	1:10:00	1:02:30
5	13:00:00	14:10:00	0:06:38	1:10:00	1:03:22
6	13:00:00	14:12:00	0:06:58	1:12:00	1:05:02
7	13:00:00	14:10:00	0:07:24	1:10:00	1:02:36
8	13:00:00	14:12:00	0:09:08	1:12:00	1:02:52
9	13:00:00	14:10:00	0:09:56	1:10:00	1:00:04
10	13:00:00	14:09:00	0:08:54	1:09:00	1:00:06
11	13:00:00	14:10:00	0:08:54	1:10:00	1:01:06
12	13:00:00	14:10:00	0:07:40	1:10:00	1:02:20
13	13:00:00	14:10:00	0:08:57	1:10:00	1:01:03
14	13:00:00	14:10:00	0:07:30	1:10:00	1:02:30
15	13:00:00	14:10:00	0:07:51	1:10:00	1:02:09
16	13:00:00	14:10:00	0:09:32	1:10:00	1:00:28
17	13:00:00	14:10:00	0:08:23	1:10:00	1:01:37
18	13:00:00	14:10:00	0:06:48	1:10:00	1:03:12
19	13:00:00	14:10:00	0:06:05	1:10:00	1:03:55
20	13:00:00	14:10:00	0:07:55	1:10:00	1:02:05
21	13:00:00	14:10:00	0:06:51	1:10:00	1:03:09
22	13:00:00	14:10:00	0:08:22	1:10:00	1:01:38
23	13:00:00	14:06:35	0:11:03	1:06:35	0:55:32
24	13:00:00	14:10:00	0:09:38	1:10:00	1:00:22
25	13:00:00	14:02:00	0:07:30	1:02:00	0:54:30
26	13:00:00	14:10:00	0:07:04	1:10:00	1:02:56
27	13:00:00	14:12:00	0:07:45	1:12:00	1:04:15
28	13:00:00	14:11:00	0:06:41	1:11:00	1:04:19
29	13:00:00	14:10:00	0:07:30	1:10:00	1:02:30
30	13:00:00	14:10:00	0:08:37	1:10:00	1:01:23

14.4 Appendix D – Totals from content analysis

TOTALS

SEGMENT

Type	Piece	Off
Duration	13:11:06	0:53:30
TOTAL	14:04:36	

Journalist *minus* UGC 11:07:41
% Journ 79%
% UGC 21%

#total segments 375
(No id+id)

UGC

Type	Video	Photo
Duration	2:06:57	0:49:58
TOTAL	2:56:55	

SOURCE LABELING

No id	Id (Identification)				I (Imposed)
	SI (Self-Imposed)				
	Presenter	VO	Title		
226	18	55	36	109	66
	149				

#SI (id - I) = 83
id (SI + I) = 175
no id + id (SI + I) = 401

Received	Extrated
44	331
12%	88%
375	

Extracted from

News Agency	Internet
171	160
52%	48%
331	

NATIONAL	INTERNATIONAL
150	225
40%	60%
375	

14.5 Appendix E – Digest figures regarding content analysis

DAYS WITH AND WITHOUT UGC

	Days	Nothing	% Nothing	% With
Apr	30	4	13.3%	86.7%
May	31	10	32.3%	67.7%
Jun	30	11	36.7%	63.3%
TOTAL	**91**	**25**	**27%**	**73%**

Time (h:m:s) and % of total programs

	Total programs	Total Segments	Total UGC
Time	162:14:51	14:04:36	2:56:55
			14:04:36

TYPE OF SEGMENT

Piece	Off
13:11:06	0:53:30
94%	6%

TIME

Programs	Segments
182	5430

Segments	UGC	Journalistic
14:04:36	2:56:55	11:07:41
	21%	

AMOUNT OF SEGMENTS

#Month	#UGC	id	no id
April	1875	139	47	92
May	1853	132	62	70
June	1702	104	40	64
TOTAL	5430	375	149	226

% UGC IN TOTAL SEGMENTS

	#UGC	%
April	139	2.6%
May	132	2.4%
June	104	1.9%
TOTAL	375	7%

% UGC TYPE

Video	Photo
2:04:02	0:49:56
70%	28%

% OF UGC id AND no id

	id	no id
April	33.8%	66.2%
May	47.0%	53.0%
June	38.5%	61.5%
TOTAL	40%	60%

AMBIT # %

National	International
150	225
40%	60%

PROVENANCE

Received	Extracted
44	331 = 375
12%	88%

EXTRACTED

News Agency	Internet
171	160 = 331
52%	48%

SELF-IMPOSED TOTAL= 109

Presenter	VO	Title
18	55	36
17%	50%	33%

ID SEGMENTS (SI+I) TOTAL= 149

SI	I
83	66
56%	44%

Number of Segments

Day	APRIL JT	APRIL TJ	MAY JT	MAY TJ	JUNE JT	JUNE TJ
1	35	30	25	32	35	22
2	33	28	33	27	41	26
3	34	31	39	25	37	26
4	38	37	36	18	34	21
5	39	21	38	20	29	30
6	36	27	35	23	35	24
7	34	21	34	23	35	25
8	27	25	33	28	35	22
9	32	23	42	25	39	22
10	33	28	31	32	28	19
11	44	27	37	26	28	26
12	40	29	32	20	19	28
13	42	19	17	26	21	33
14	35	28	37	25	32	23
15	38	28	35	25	28	29
16	32	19	39	34	36	23
17	31	26	37	28	28	26
18	38	32	38	31	35	20
19	33	28	33	25	35	21
20	44	30	35	32	33	26
21	46	26	39	20	35	23
22	35	26	36	28	33	17
23	33	19	40	28	29	25
24	32	31	41	21	28	20
25	29	28	31	25	36	23
26	44	18	34	23	27	20
27	33	21	33	19	29	23
28	42	22	33	12	36	31
29	33	31	28	17	38	34
30	45	26	36	30	35	25
31			36	29		
Sum	1090	785	1073	780	969	733
totals	1875		1853		1702	
total			5430			