

Analysing Digital Journalism

Vol. 2, n. 2

Media analysis

Ot Broch, Joan Calaf, Enric Sitjà, Jordi Tubella, Sara Fontserè, Jon Ibarz, Carolina Pinto, Jaume Archiles Torrecilla, Julian Hammerstein, Jan Téllez Asensio, Judit Esquerda Olmo, Gabriel García García, Kelly Hui, Sumin Kang; Gioia Verbeek, Maria Sellés, Eva Vermunt, Alessia Zavagli, Alexey Popkov, Thannée Missotten, Sara Lladó, Julia Kunert, Sofia Caratelli, Tatiana Beraia, Laura Kühn, Eli Berod, Lou Madoré, Iain Nelson.

Javier Díaz-Noci (ed.)



**Universitat
Pompeu Fabra**
Barcelona

Faculty
of Communication

Faculty of Communication | Pompeu Fabra University (Barcelona)

Roc Boronat, 138, office 53.814

08018 Barcelona

www.upf.edu/decom/

+34 93 5421220

© Joan Calaf, Enric Sitjà, Jordi Tubella, Sara Fontserè, Jon Ibarz, Carolina Pinto, Maria Folqué, Lorena Martín, Arnau Vidal, Carolina Pinto, Joep Verstappen, Núria León, María Ferre, Sara Bonet, Eden Fall, Bruna Luque, Natalia Pinyol, Kelly Wen Ting Hui, Sumin Kang, Gioia Verbeek, Maria Sellés, Eva Vermunt, Thannée Missotten, Sara Lladó, Julia Kunert, Sofia Caratelli, Tatiana Beraia, Laura Kühn, Eli Berod, Lou Madoré, Iain Nelson (authors) / Javier Díaz-Noci (editor). September, 2023. All rights reserved with the authors and editors.

© Faculty of Communication - Pompeu Fabra University (Barcelona)

This work is distributed under this Creative Commons license



For any other request and use of the intellectual property rights on this work, please contact the authors.

Recommended citation

Joan Calaf, Enric Sitjà, Jordi Tubella, Sara Fontserè, Jon Ibarz, Carolina Pinto, Maria Folqué, Lorena Martín, Arnau Vidal, Carolina Pinto, Joep Verstappen, Núria León, María Ferre, Sara Bonet, Eden Fall, Bruna Luque, Natalia Pinyol, Kelly Wen Ting Hui, Sumin Kang, Gioia Verbeek, Maria Sellés, Eva Vermunt, Thannée Missotten, Sara Lladó, Julia Kunert, Sofia Caratelli, Tatiana Beraia, Laura Kühn, Eli Berod, Lou Madoré, Iain Nelson/ Díaz-Noci, Javier (ed.). *Analysing Digital Journalism: Media Analysis (2022-2023)*. Barcelona: Pompeu Fabra University, 2023



Universitat
Pompeu Fabra
Barcelona

Faculty
of Communication

Analysing Digital Journalism

Vol. 2, n. 2

Media Analysis, year 2022-2023

Joan Calaf, Enric Sitjà, Jordi Tubella, Sara Fontserè, Jon Ibarz, Carolina Pinto, Maria Folqué, Lorena Martín, Arnau Vidal, Carolina Pinto, Joep Verstappen, Núria León, María Ferre, Sara Bonet, Eden Fall, Bruna Luque, Natalia Pinyol, Kelly Wen Ting Hui, Sumin Kang, Gioia Verbeek, Maria Sellés, Eva Vermunt, Thannée Missotten, Sara Lladó, Julia Kunert, Sofia Caratelli, Tatiana Beraia, Laura Kühn, Eli Berod, Lou Madoré, Iain Nelson.

Javier Díaz-Noci (ed.)

2023

CONTENTS

Business and journalistic analysis of three different sports media models	
Joan Calaf, Enric Sitjà, Jordi Tubella	5
How far have they come? Online version of legacy newspapers in the polarized media system	
A comparative research between El Periódico, La Repubblica and Diário de Notícias: Corporate, newsroom and convergence levels	
Sara Fontseré, Jon Ibarz	23
Corporate and newsroom level in online regional journalism in Spain, Switzerland, and the United States: <i>La Voz de Galicia</i> , <i>Tribune de Genève</i> and <i>Star Tribune</i>	
A comparative and analytical study between Mediterranean, Northern European and Liberal models of media and politics	
Maria Folqué Mondragón, Lorena Martín Portero, Arnau Vidal Escudé	41
Media analysis on what World Cup content has the most participation by the audience on the Instagram accounts of European newspapers	
Carolina Pinto, Joep Verstappen, Núria León, Maria Ferre	63
Corporate and content level in <i>The Globe and Mail</i> , <i>Público</i> and <i>The Independent</i>	
Sara Bonet, Eden Fall, Bruna Luque, Natalia Pinyol	77
Comparative analysis of daily news reports in the local media of three different media systems	
Sofia Caratelli, Julia Kunert, Tatiana Beraia	99
Media analysis and case studies: Singapore, South Korea and America	
Kelly Wen Ting Hui, Sumin Kang	119
A comparison of Dutch and Spanish, female related magazines	
Gioia Verbeek, Eva Vermunt, María Selles	135
Economic model of digital newspapers:	
Two approaches to the struggle for the survival on the Web	
Thannée Missotten, Sara Lladó	

Comparative analysis of three feminist online media: <i>femstastics</i> (Germany), <i>Sorocité</i> (France), <i>LiisBeth</i> (Canada) Laura Kühn, Eli Berod, Lou Madoré	149
Media system analysis in the UK, France, and Germany: <i>The Sun</i> , <i>Le Figaro</i> , <i>Bild Zeitung</i> A comparative analysis of legacy media incorporating digital versions at the corporate and newsroom levels Iain Nelson	163
	181

Business and journalistic analysis of three different sports media models

Joan Calaf, Enric Sitjà, Jordi Tubella

Abstract

The following work delves deeper into three sports media or sports sections and discovers, from their provenance and history, the main differences regarding aspects of how they deal with sports, what is their interaction with audiences or the main responsibility policies of each medium. We deal with very different newspapers or sports sections between each, which will allow us to obtain optimal and broad conclusions about the styles of each.

Key words

news media, digital journalism; sports media; sport journalism; corporate level; newsroom level; the athletic; la gazzetta dello sport; clarín

1. Introduction

The Athletic, *La Gazzetta dello Sport* and *Clarín* are the three media chosen. On the one hand, they are newspapers from various geographical areas: North America, Europe and South America, respectively. This is how we distribute the analysis around the world so as not to fall into possible biases and tendencies of a way of doing a specific journalism in a specific geographical area. On the other hand, the first of these is a purely digital and sports newspaper; the Italian newspaper is also sports in its entirety, but it has a difference with the American one and that is that it is a paper newspaper, but with

an online version as an addition. Finally, the Argentinian newspaper is not a sports newspaper, but a generalist one, and has several sections, including the sports section. Finally, we wanted to emphasise the historical fact of each of these three media. In other words, one was founded in the 19th century, the other in the 20th century and a third in the 21st century. In this way, we consider that the historical characteristics combined with the world of journalism, together with the fact of analysing three different models of sports newspapers or sports sections can lead us to very surprising and relevant conclusions.

2. Goals

In this paper our goal is to analyze three sports online media. We want to compare these three digital newspapers because they have been created in three different contexts and they have different huge characteristics. About them, we have studied the transparency, the convergence or the interactivity among other factors. With this analysis we can compare the differences between the three kinds of models that we find nowadays in sports digital media and we can understand how each of them work.

3. Methods

In order to analyze the three media and to state which characteristics are shared between them and which are different, we conducted the analysis in two phases: a view from the Corporate level, and another from the Newsroom level.

Firstly, we collected information about the three newspapers about their structure on a Corporate level, as a business. Here, we focused on the ownership and the business patron of each case in order to give meaning to each model. These are aspects that

have several consequences on the news production (Dunaway, 2013) and the journalistic environment.

The work in the field for this paper consisted in gathering the principal news of each newspaper every day in two rounds (in the morning and in the evening) during two weeks, with the goal of knowing the idiosyncrasy of each media, including its structure, behavior and relation with the audience.

After that, we started working in the field to know how the three sports-based newspapers work in a journalistic way, from a Newsroom point of view. In this section, the analysis focuses on how these media respond to three main principles for a good develop of journalism,¹ transparency, responsiveness and accountability.² These items are evaluated keeping in mind the guidelines of each newspaper -if they exist- and their rollout in the daily routine.

Furthermore, this paper takes into account the convergence phenomenon in the media environment, which can be tackled from different perspectives: as a “framework” to make some decisions, as a merger of different types of newsrooms or as an

¹ Domingo, D., & Heikkilä, H. (2012, August 13). *Media Accountability Practices in Online News Media. The Handbook of Global Online Journalism*, 272-289.

<https://doi.org/10.1002/9781118313978.ch15>

² McQuail, D. (2003). *Media Accountability and Freedom of Publication*. Oxford University Press.

attempt to unify the content of the same media.³

4. Methods

4.1. The Athletic

The Athletic is a sports-based digital newspaper that was born in January 2016 in San Francisco (California). The website was launched by Alex Mather and Adam Hansmann, two former workers at *Strava*, a mobile app used for tracking physical activity, but in January 2022, *The News York Times Company* (NYTCo) acquired the newspaper.

The webpage 'About Us'⁴ defines *The Athletic* as "the brainchild" of Mather and Hansmann, which has the goal of "building the best newsroom in sports". Sometimes, this "brainchild" has been considered an attack to the local newspapers⁴ because *The Athletic* wants to reach a number of fans "hungry for deeper sports news and better coverage of their local teams".

This newspaper can fit in the 'North Atlantic Liberal' model, as

Daniel C. Hallin and Paolo Mancini defined it in their book called *Comparing Media Systems. Three Models of Media and Politics*⁵. This model is characterized by its journalistic professionalism, which means a good quality of the reporters and their accuracy doing their job. Also, the 'North Atlantic Liberal' model is defined by a low intervention of the State, except in the United Kingdom; a high press market, and a low political parallelism, what can be understood as the link between the media industry and the politics sphere.

The Athletic can be considered both a local and an international newspaper because it provides coverage in 47 cities in the United States, but also has a presence in the United Kingdom. In total, *The Athletic* covers the following leagues:

1. National Football League.
2. National Basketball League.
3. Major League Baseball.
4. NASCAR.
5. NCAA football.
6. NCAA basketball (US only).
7. National Hockey League.
8. Mixed martial arts.

³ Vázquez-Herrero, J., Silva-Rodríguez, A., Negreira-Rey, M., Toural-Bran, C., & López-García, X. (2022, January 21). *Total Journalism: Models, Techniques and Challenges (Studies in Big Data, 97)* (1st ed. 2022). Springer.

⁴ er, K. (2017, October 23). *Why The Athletic Wants to Pillage Newspapers*. The New York Times.

<https://www.ny-times.com/2017/10/23/sports/the-athletic-newspapers.html>

⁵ Hallin, D. C., & Mancini, P. (2004). *Comparing Media Systems: Three Models of Media and Politics (Communication, Society and Politics)*. Cambridge University Press.

9. Major League Soccer (US and Canada).

10. Association football (UK edition).

When you go to www.theathletic.com, the first page that is shown is the UK version, and there you can find the most relevant news about different leagues and sports. For example, in the 15th of December, the web was the following: It's a responsive website, which adapts their aspect to the used device, and it has a personal area for each subscriber, who can save "stories" (news of the media) and manage the content you'll see in the 'feed'.

When we browse *The Athletic* webpage, we can see there are lots of different sections, some of them concordant with the mentioned leagues, but some others are about specific sports, like 'Gaming', 'Boxing' or 'Golf'. At the first peek, the home page shows the most important news indifferently from their section, and it's divided into three columns: one for the most relevant stories, with photos and a subtitle; one for other news without more complements, and one for the main headlines of the day.

It's relevant to say that, if the sports actuality is gathered around one concrete topic, the most of the news of the "front page" are about it. The actual owner of *The Athletic* is *The New York Times Company* (NYTC), that also owns *The New York*

Times newspaper and has 1,700 journalists on staff⁷. That firm bought the sports-based newspaper in January 2022, and some investors of *The Athletic* criticized the Mather and Hansmann decision because, in their opinion, the founders were losing money⁸. At that moment, *The Athletic* was sold for \$550 million, "one of the largest digital media exits of all time", as the co-founder Alex Sherman wrote in the CNBC. The economic model of *The Athletic* is based on a mix of external funding and subscriptions. Since 2016, the newspaper has organized five rounds of funding that allowed it to expand their business to international markets or to improve teams dedicated to audience, subscriptions and new formats, among others.⁹

On the other hand, subscriptions are an important point in *The Athletic* model and put it in a singular position: it has more subscriber retention ability than other similar websites¹⁰. For example, after the lockdown for the coronavirus pandemic (March-June 2020), *The Athletic* achieved the 1 million subscribers, when other newspapers were having serious problems to get over the shut-down. It's important to remark that *The Athletic* doesn't have advertising in their webpage nor in their application¹¹.

In this case, *The Athletic* has two sections dedicated to transparency

and accountability rules for the media, for the journalists who are involved and for the audience. First of all, 'Code of Conduct' indicates the four principal commandments for the audience to participate in *The Athletic*:

1. Respect other fans: abuse, harassment, bullying and personal attacks are unacceptable.

2. Respect the game: racism, discrimination and hate speech are not permitted.

3. Be a good sport: no trolling, flaming or baiting comments allowed.

4. Be a team player: don't post spam, advertising, vulgarities or irrelevant, illegal, inappropriate material. If the audience doesn't follow these rules, "it can result in a loss of commenting or subscription privileges"¹².

The 'Code of Conduct' explains some Frequently Asked Questions (FAQ) about that way of communication between the media, the journalists and the audience. There, *The Athletic* defends a "thoughtful and constructive feedback" about the articles and the reporters' work, but it doesn't tolerate "personal attacks" on the staff or other users. Also, the journalists have an internal code of conduct, called 'Editorial Guidelines'¹³, that is important to follow them. This section defends that "the success of *The Athletic* is based on the editorial in-

tegrity and independence of our reporting" and it's a code open to a constant evolution due to "the quick move of the digital publishing world. That guideline is divided into 12 thematic points that reach some concerns of journalists:

1. Newsgathering.

2. Sourcing of information.

3. Transparency.

4. Payment of Source.

5. Legal Considerations.

6. Fairness.

7. Attribution.

8. Corrections.

9. How To Write A Correction.

10. Personal Conduct.

11. Political Opinions.

12. Sports Betting.

Related to transparency, the journalistic guideline proclaims workers "should avoid any appearance of a conflict of interest" and, in order to solve or to clarify it, they "should reveal those sources or affiliations that may put into question our ability to be credible". Also, *The Athletic* remarks that journalists "cannot accept travel, accommodations, gifts or money if there is any risk that it is intended to influence" their work. It's important to say that *The Athletic* don't allow journalists to pay sources for their information. Furthermore, the digital newspaper keeps in mind the possible corrections of an article or a piece of furniture, and establishes some rules for journalists to do

them, like the best style and language to write that rectification. The guidelines of this digital newspaper distinguish between three different types of accountability: the one between journalists and the media, one between the media and the audience and one between journalists and the audience.

1. Accountability between journalists and the media: *The Athletic* recommends taking notes and/or record the conversations during an interview with the authorization of the interviewee in order to verify “the veracity of quotes and anecdotes” after the publication of the article. Also, the digital newspaper doesn’t allow journalists to “trespass on private property, harass the subjects, destroy property, or otherwise engage in illegal behavior in pursuit of a story”.

2. Accountability between the media and the audience: the newspaper commit to not allow interviewees or sources to see or modify “the story before it’s published”, and it ensures journalists “should give a chance to answer any charges or allegations” when they are writing a story that is critical with any person or organization. Evidently, *The Athletic* ensures its journalists will always give the origin of the information, even if it’s from outside that media, and bans plagiarism. **3. Accountability between journalists and the audience:** *The Athletic* restricts the political role

of their journalists, also in the social media, and forbid them to “give money to, or raise money for, any political candidate”. Despite that, journalists can “contribute to social causes although if that particular cause becomes newsworthy for *The Athletic*”, they won’t cover it. Furthermore, “staff members are prohibited from betting on the leagues they cover” and from using information obtained in their job to bet. Related with the two first types of accountability, *The Athletic* provides a personal page about each journalist of the staff, with a small biography related with the sports world and the link to its Twitter profile. This is a good way to strengthen the relationship between the journalists, the “faces” of the media, with the audience, who can trust a concrete journalism style and certain values of the profession.

Convergence

The Athletic it’s a digital-native newspaper that only works with audio and text formats. In this situation, a convergence of newsrooms between the digital edition and the printed one doesn’t exist, but we can analyse that phenomenon understood as “some decisions taken by the media to be innovative”, as Vázquez-Herrero et al. defend on their work called

“Total Journalism: Models, Techniques and Challenges”¹⁴. *The Athletic* defines itself as a mix of “breaking news, live commentary, exclusive interviews and deeply-reported long reads”, and it’s important to highlight the last aspect; to practice the ‘long-form’ journalism or narrative journalism, represented by large articles with lots of content¹⁵, is a decision taken by the direction of the media in order to converge all its articles and products in a concrete model.

Responsiveness and interactivity

In the digital era, it’s important how the media allow their audience to give retroactivity to their articles and content or, on the contrary, don’t give that possibility to the users. This is called ‘responsiveness’, and it can be expressed by the comments on the webpage, or in the posts on social networks, but also by direct correspondence to the author of the article or the chiefs of the newspaper. Usually, *The Athletic* allows their users to freely comment on the articles, and it has a moderator that looks over these interactions. Moreover, this newspaper has internal mechanisms to regulate the interactivity with the audience, like the possibility to close the comments in certain stories “when we [the media] believe our ability to monitor and moderate the comments section would fail to ensure that the forum remains a respectful and civil

space for subscribers”, or to turn off the comments section “due to a high number of Code Conduct violations”. Furthermore, if a user finds one comment is inappropriate, he or she “can flag this comment for moderator review”, as we can find in this section. Additionally, *The Athletic* has a sub-page in their web called ‘Contact Us’ that offers a form for the audience to express its opinions and suggestions about the newspaper. Furthermore, the user can classify the request between five categories (‘Access and Login Issues Options’, ‘Advertisement Questions’, ‘Account Management Options’, ‘Billing Issues Options’ and ‘Suggestions/Feedback Options’) and can upload a file in order to illustrate or complement the request. Additionally, it’s necessary to take a picture of *The Athletic* situation in the social networks because platforms are so relevant in how the users discover new stories and which frame they choose.

Twitter	Main account - 343.369 followers. Biggest account - 502.960 followers.
Instagram	Biggest and main account - 210.000 followers.
Facebook	Biggest and main page - 444.107 followers.
TikTok	Biggest and main page - 37.900 followers.
Application ¹⁶	iOS: number 9 in grossing sport apps and number 72 in free sport apps. Android: number 14 in grossing sport apps and number 147 in free sport apps.

4.2. *La Gazzetta dello Sport*

La Gazzetta dello Sport is an Italian daily newspaper dedicated to coverage of various sports. Founded in

1896, it is the most widely read daily newspaper of any kind in Italy. It was founded by Eliso Rivera and Eugenio Camillo Costamagna. The first issue was published on 3 April 1896, on time to cover the first modern Olympic Games held in Athens. The paper is based in Milan. Its role extends beyond news reporting and features, to direct involvement in major events, including (since 1909) the organization of the Giro d'Italia (Tour of Italy) road cycling stage race. *La Gazzetta dello Sport* is the oldest newspaper in Europe in the field of sport. The daily, printed on characteristic pink-coloured paper, is the best-seller in Italy, with a circulation of 400,000 copies a day and a circulation of more than three million readers.

The main sections covered in this journal are:

1. Italian football - *Calcio*
 - a. England - Premier League
 - b. Spain - LaLiga
 - c. Germany - Bundesliga
 - d. France - Ligue 1
2. Motorsport
 - a. Formula 1
 - b. Moto GP
 - c. Formula E
 - d. Rally
 - e. Superbike
3. Tennis
 - a. ATP
 - b. WTA
 - c. Copa Davis
4. Cycling

These are the four sports thematic blogs that the Italian newspaper deals with most relevantly. Thus, the subsections or subcompetitions of each of the areas are specified. In addition, the newspaper deals with other sports such as basketball, golf, volleyball or athletics, but with less importance and content.

However, in *La Gazzetta dello Sport*, as would happen with the rest of the transalpine sports press, as the professionalization of football in this country advanced and the broadcasting of League matches by television and radio media increased, in the middle of the century XX Calcio had already moved from the first focus of media attention to other modalities with a great tradition in Italy, such as cycling or boxing¹⁷.

With these two pieces of news (see on next page), *La Gazzetta dello Sport* opened on Sunday, December 18, for example. First, the funeral of the death of Siniša Mihajlović, former football player who had passed through the teams like Roma, Sampdoria, Lazio and Inter Milan. And, on the other hand, the live with the preview of the final of the World Cup in Qatar 2022.



Therefore, we are talking about two pieces of *Calcio*, which as we have detailed, is the main sport that the newspaper is talking about. It's a responsive website, which adapts their aspect to the used device. When we browse *La Gazzetta dello Sport* webpage, we can see there are a lot of different sections, all of them concordant with the mentioned fields before. There is also a space on the home page about the last minute news, as well as the contents that mark the day's sporting events are highlighted in brief words.

Economy and property

In 1896 the owners of the publication were the founding partners Eugenio Camillo Costamagna and Eliso Rivera. The editor of the newspaper was Sonzogno. In 1906 on January 24, the company limited by shares *La Gazzetta dello Sport* was established; the co-directors are Costamagna and Armando Cougnet (journalist, with the "Gazzetta" since 1898); the capital is 300,000 lire. Shareholders include all the major companies in the cycling and automotive sectors, including Fiat (represented by Giovanni Agnelli senior), Isotta-Fraschini (represented by Vincenzo Fraschini), Alberto Pirelli and Edoardo Bianchi. In 1913 On January 1, the newspaper was taken over by the editorial group headed by the industrialist Giuseppe Pontremoli and the banker Luigi Della Torre (co-owner of Banca Zaccaria Pisa in Milan) for 250,000 lire¹⁸. In 1929 count Alberto Bonacossa acquired control of the publishing house and became the owner of the header. On January 27, the company that owns the header, belonging to the Bonacossa family, directly assumed the direction of the newspaper. In 1976 the Rizzoli-Corriere della Sera group (today RCS MediaGroup) bought the shareholding package of NES from Fiat. The head is still owned by the Bonacossa family¹⁹. In 1984 RCS was acquired by a consortium that includes important names

in industry and national finance. The first shareholder is Gemina (holding owned by the Agnelli family), with 46.28%; "ME.TA Initiative." (a company controlled by Montedison), is the second shareholder with 23.24%. In 1986 a reorganization by departments took place: the Gazzetta was included in "RCS Quotidiani", which continues to be the publisher of the newspaper. Currently, RCS Media-Group is the leading Italian publishing group, with interests in the book, newspaper, radio and Internet businesses. The company is listed on the Italian Stock Exchange.

The price of a newspaper is 1 euro. Subscribing to the newspaper, as indicated on its website, costs 2 euros per month. The share capital of *La Gazzetta dello Sport* is currently €762,019,050. The print run was 149,962 in 2020. The paper distribution was 84,745 in the same year.

Transparency and accountability

Editorial statutes are standardizing documents that organize and structure the media. They are a legal provision allowing them to define their ethical principles and conduct, establish their identity and ideology, and create a communication pact with their audiences. Editorial statutes can thus be considered mechanisms of media responsibility, accountability, and transparency²⁰.

First of all, the worker ensures compliance with the transparency obligations provided by the public administrations in accordance with the current regulatory provisions, providing the maximum collaboration in the treatment, recovery and transmission of the data subject to the obligation to publish on the institutional website.

Secondly, the traceability of the decision-making processes adopted by the workers must be guaranteed, in any case, by means of adequate documentary support, which allows replicability at any time. *La Gazzetta dello Sport*, compared to *The Athletic*, does not have such a complete or detailed document or decalogue in terms of transparency and responsibility. On their homepage, however, they do offer the option for the audience to contact and address the editorial staff for suggestions and comments.

About ethics, *RCS Group*, the owner of *La Gazzetta dello Sport*, has a document called 'Code of Ethics'²¹ that indicates the principles of conduct for the company and for the journalists. There are the 'Guiding Values', which are six, and they "inspire the decisions and actions of the RCS Group":

1. Integrity.
2. Vision, anticipation, open discussion, curiosity and overview.

a. This can be the most difficult point to understand because it's quite abstract. It refers to the "anticipation of changes and trends", "to take every opportunity", "to be curious to everything that can be a stimulus for work" and "to consider the company [RCS Group] as a whole and going beyond the boundaries between its different articulations".

3. Central role of the Reader/Customer.

4. Openness to Change.

5. Passion.

6. Courage.

Apart from that, some other important aspects in this regulation are the rejection of conflicts of interest, what "must be avoided", and the defense of the "honesty, fairness, clarity and transparency" of each action of *La Gazzetta dello Sport* and their workers.

Convergence

Sports journalism stands out as an informative modality with a high social impact due to the universality of the matter covered and, at the same time, due to its deep intranational roots. This informative area is going through a period of expansion with the birth in recent years of new media specialised in different supports, and with it also a transformation in its structure. This journalistic field has become an innovative and ex-

traordinarily dynamic field, characterised by its continuous exploration of new ways of telling stories taking advantage of new digital technologies²². This is precisely the case of *La Gazzetta dello Sport*, a newspaper born almost 130 years ago and which has had to adapt and transform when it comes to reporting and publishing its content to attract the audience. So the Italian newspaper is communicated mainly through scripture, printing, is to direct, through its version in paper that circulates and is published daily. However, the newspaper has adopted a web page that allows it to publish various contents and that can be updated periodically, there with also being able to sort news that in a paper version does not enjoy visibility. There, the newspaper publishes breaking news and in-depth interviews and reports through which audiences can interact in the profiles that the Italian newspaper offers on the different social networks.

Responsiveness and interactivity

Journalism has to learn to adapt, whenever the occasion arises, to the particular channel or support that it uses. It had to adapt when it made the move from the print media to radio and again when having to adapt to television. Today, the main challenge journalism faces is adaptation to the digital media, so, interactivity gets

the biggest price for the digital media. This is an extension that any digital newspaper must dedicate the utmost attention to because, otherwise, it runs the risk of losing not only its readership, but also something that is considerably more valuable these days, the coveted engagement of its users²³. To sum up, interactivity in online journalism has become an excellent tool to get the readers engaged with the news and also to seduce them to post their reactions at the very moment. Usually, *La Gazzetta dello Sport* allows users to leave comments, opinions, critics or suggestions on each of the news that appear on the website. This allows a wide democratization of the medium and interactivity, since the communication between the newspaper and the audience is very correct, but in addition, it also benefits the relations between the audience itself.

Additionally, *La Gazzetta dello Sport* has a subpage in their web called 'Messaging' that offers a form for the audience to express its opinions and suggestions about the newspaper. Furthermore, the user can consult other questions like 'Price Comparison' or take a look at 'Private Policy'. Additionally, it's necessary to take a picture of the *La Gazzetta dello Sport* situation in the social networks, because platforms are so relevant in how the users discover new stories and which frame they choose.

Twitter	1,94 million followers.
Instagram	1 million followers.
Facebook	2,2 million followers.
TikTok	204.500 followers.
Application	More than 500.000 downloads and a 3.7 out of 5 valoration (10.000 reviews)

4.3. Clarín

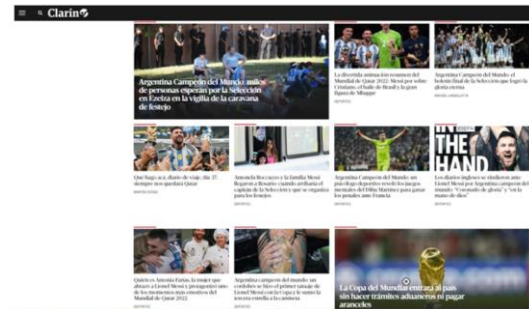
Clarín is an argentinian general newspaper that was born in 1945 by Roberto Noble. *Clarín's* first steps were marked by the scarcity of resources and the need for state aid to survive. However, according to Sivak,²⁴ Noble quickly grasped the world of print and saw business opportunities for growth. In 1951, they expropriated the newspaper *La Prensa*, at that time, the leader in sales and advertising in Latin America. The daily inflow of cash and the multiplication of advertisers who didn't demand to influence the editorial line, made it possible for it to display great national coverage.

Clarín's sports section also had an outstanding moment in the history of the medium, because during the Soccer World Cup organized by Argentina in 1978. That year, the media doubled sales and implemented innovative advertising strategies. In those days, it was a difficult time for the press in the country, but the *Clarín's* sports section was already one of the stars of the newspaper and then was expanded and strengthened by Marcos Cytrinblum. In 2017, and as a key point in its digital transformation,

Clarín was the first Argentine media to launch a subscription plan to its digital content, an alternative that had already been adopted by the main newspapers in the United States and Europe. Nowadays, as a group, Clarín is the largest communications conglomerate in Argentina. Clarín as a digital newspaper has 7 different sections: last news, politics, economics, society, world, shows and sport. At the same time, and what interests us for our analysis, the newspaper is divided into:

1. Football
2. International football
3. National team
4. Tennis
5. Rugby
6. NBA
7. Hockey
8. Statistics

As you can see, for Clarín's sports section, football is the main focus, so they dedicate the first 3 categories to it. Also, if we add that we are immersed in a period where the Argentine national team has been proclaimed world champion, in the last month, soccer has monopolized the media feed. News about the physical state of the team, the environment, the rival teams or historical comparisons were the main topics of the section. Although from time to time, they published a piece related to the NBA star Facundo Campazzo or talking about tennis.



Economy and property

Clarín newspaper is one of the different media included in Grupo Clarín. That group was formally organized in 1999 as a business corporation. The most important shareholders of that group are Mrs. Ernestina Herrera (nowadays, their inheritors); Mr. José Antonio Aranda and Mr. Lucio Rafael Pagliaro. Among these shareholders, 71% of the group is distributed. Then, the same year, Grupo Clarín signed an association agreement with Goldman Sachs of the shares of Goldman Sachs. The offer was oversubscribed and 80% of it were international investors.

In June 2012, Goldman Sachs sold its shares in Grupo Clarín S.A. to Booth American Company Investment, owned by the investor Ralph F. Booth, who was already a shareholder of the Argentine media company. Shares of Goldman Sachs in Grupo Clarín amounted to 7.70%. Booth had joined Goldman Sachs as a shareholder of the Group in 1999. Since then, it has a seat on the board. Today, it holds an 8.75% share in Grupo Clarín.²⁵ So, currently, the

ownership of the group, and therefore the property of the newspaper, belongs to 71% to investors, 8,75% to Booth American Company Investment and the remaining 20% is free float.

Transparency and accountability

As we have said previously, Clarín has been listed on the Buenos Aires and London stock markets since 2007. For this reason, they meet high standards of transparency, presenting the Annual Report and Financial Statements that include the Corporate Governance Code required by the National Commission of Securities (CNV). Additionally, they prepare quarterly reports and make available multiple channels to make the management of our businesses transparent. Clarín defines itself as "the only media company to publish a Sustainability Report in Argentina, a reflection of our commitment to sustainable development and the product of teamwork that reinforces our value for transparency, ethics and responsibility in the business management."²⁶ In order for Clarín employees to behave ethically, its Code of Ethics and Behavior establishes guidelines in relation to conflicts of interest, the handling of confidential information, the relationship between employees, political and governmental relations, and the protection of personal data company assets.

To guarantee this, each employee who joins the Group signs a copy of the Code, and this is recorded in his file.

In addition, Clarín has various complaint channels so that our collaborators can send their complaints, claims or complaints permanently and anonymously. For this, they make available different direct methods to the Corporate Audit area. But the reality, we think, is a bit far from the theory that they say. Groups like Clarín bombard people every day regarding their political or economic preferences. It is true, but perhaps in the sports section they can be more transparent. We talk about transparency around your news, but in the Clarín group, employees have claimed their salaries. None of the media informed their readers except for public TV. This fact shows that when it comes to publicising the problems that the workers of these media have, the news is conspicuous by its absence and accentuates the little real transparency behind this type of media.

Convergence

Clarín, as most media, have passed from distributing thousands of copies of physical newspapers, to creating and adapting new methods to satisfy consumer demands with digital journalism. This is known as 'media convergence' and describes "the process

whereby new technologies are accommodated by existing media and communication industries and cultures” (Dwyer, 2010). During the study period, the Argentinian newspaper published practically the same content on its website sports section than in the paper one, excepting multimedia content that they only publish on the web. This world cup period, we suppose that this difference had been increased due to the national team related with another usual period, when there is more convergence.

Responsiveness and interactivity

We can identify three stages in the possibilities of communicative interactivity that Clarín has presented since its launch in March 1996. In its beginnings, the site offers a varied menu of interactive communication options, even ahead of the time, in which journalists get involved. They profit from dialogue with readers. Around 1999, the site closed off possibilities, became more parsimonious in this relationship and confines the reader mainly to two areas of participation far from the central spaces of the newspaper: polls and forums. Starting in mid-2006, a third stage was inaugurated when it opened up again to users with an expanded repertoire of web-blogs that allow comments. Even so, the reader still does not appear in the main news areas:

print edition and breaking news. In 2007, the site began to articulate both voices with a timid incorporation of comments, although only under some news, mainly sports.²⁷ Nowadays, the interactivity of the readers is limited to payment subscribers, a good point to have an easy quality comments filter. It’s true that the accountability between journalists and the audience is weak and we don’t have the feeling that in the near future it’s a thing that is going to change. Another interesting point is the amount of hyperlinks. There aren’t so many, and most of them recommend you to read another piece of his media, not the contents of another website. As you can see in the following section, Clarín only has a specific sports account in two social networks: Twitter and Facebook. It’s true that those profiles are so far from the previous media, but we consider that it’s logical because it’s only one more section of the newspaper. However, in the other social media, there is a proportional sport content directly linked with the importance of them.

Twitter	Clarín - 3.4 million followers. Clarín sports - 71.300 followers.
Instagram	1.400.000 followers.
Facebook	Clarín - 9 million followers Clarín sports - 138.087 followers.
TikTok	780.000 followers in his unique account.
Application	They don't have a specific Clarín sports app.

5. Conclusions

As we exposed in the last sections, *The Athletic*, *La Gazzetta dello Sport* and *Clarín* don't share many characteristics related to their transparency. On the one hand, *The Athletic* has two sections in its webpage dedicated to explain their transparency, accountability and ethics policies, from the journalists and the media to the audience and vice versa. Furthermore, the American sports-based newspaper states three types of accountability that guarantee a good and transparent way of doing journalism. On the other hand, *La Gazzetta dello Sport* and *Clarín* doesn't have such a complete or detailed document about transparency, accountability and ethics, but its main property group, *RCS Group* and *Clarín Group S.A.* respectively, have a 'Code of Ethics' that states the principles of conduct for the business group and for the workers. In total, in *La Gazzeta* there are six 'Guiding Values', like "integrity" or "central role of the reader/customer". In fact, *The Athletic* has a similar ethical code, but focused on the audience and how it has to behave, and a wider guideline for the reporters to ensure a good practice of the journalism.

Related to convergence, *The Athletic* can be analysed from the point of view that states this phenomenon as the combination of decisions taken

by the media to unify the contents and "to be innovative" (Vázquez-Herrero et al., 2022), but *La Gazzetta dello Sport* and *Clarín* have to be analysed based on their model of two publications, the printed one and the digital one. In this case, in both media, they publish the same stories, but the online version has an advantage from the printed one: there, the media can post breaking news, deeper articles or can include a wide range of multimedia content that in the paper version can't be included, but for the reader is really helpful to understand some contents or to complement a piece with additional material.

On this point, not all with the same detail, the three newspapers have subpages and documents dedicated to explain their methods and procedures about transparency, accountability, convergence and responsiveness in order to put media closer to the audience. But in some cases, like the explained in the *Clarín's* section, this utopia of clarity breaks and shows that, when the social problems occur in the own newsroom, not everything's fair.

6. References

- About Us. (2022). *The Athletic*. Retrieved December 20, 2022, from <https://theathletic.com/about/>
- Code of Conduct. (2022). *The Athletic*. Retrieved December 19, 2022,

- from <https://theathletic.com/code-of-conduct/>
3. *Code of Ethics of the RCS Group*. (2014). RCS Group. Recuperado 19 de diciembre de 2022, de https://www.rcsmedia-group.it/en/wp-content/uploads/sites/2/doc/2014-12/CODICE-E_TICO-Gruppo-RCS_English-version.pdf
 4. *Company*. (n.d.-b). The New York Times Company. Retrieved December 15, 2022, from <https://www.nytcocompany/>
 5. *Corporate Structure | Grupo Clarín*. (s. f.). <https://www.grupoclarin.com/en/institucional/corporate-structure>
 6. Draper, K. (2017, October 23). *Why The Athletic Wants to Pillage Newspapers*. The New York Times. <https://www.nytimes.com/2017/10/23/sports/the-athletic-newspapers.html>
 7. *Editorial Guidelines*. (2022). The Athletic. Retrieved December 18, 2022, from <https://theathletic.com/edit-guidelines/>
 8. Giuseppe Castelnovi, Ecco come e quando è nata "La Gazzetta dello Sport" e perché si chiama così, in *La Gazzetta dello Sport*, 11 settembre 1998.
 9. Goldsmith, J. (2018, October 30). *The Athletic Raises \$40M In Fresh Cash*. Forbes. Retrieved December 15, 2022, from <https://www.forbes.com/sites/jill-goldsmith/2018/10/30/the-athletic-raises-40m-in-freshcash/?sh=76798be31937>
 10. Hallin, D. C., & Mancini, P. (2004). *Comparing Media Systems: Three Models of Media and Politics* (Communication, Society and Politics). Cambridge University Press.
 11. João Miranda & Carlos Camponez (2022) *Accountability and Transparency of Journalism at the Organizational Level: News Media Editorial Statutes in Portugal*, Journalism Practice, <https://doi.org/10.1080/17512786.2022.2055622>
 12. Koziner, Nadia. (2014). Clarín, el gran diario argentino: Una historia. *Prismas*, 18(1), 335-338. Recuperado en 19 de diciembre de 2022, de http://www.scielo.org.ar/scielo.php?script=sci_arttext&pid=S1852-04992014000100028&lng=es&tlng=es.
 13. *Longform journalism morphs in print as it finds a new home online*. (3th of December, 2012). Poynter. Retrieved 19th of December, 2022, from <https://web.archive.org/web/20130106051756/http://www.poynter.org/how-tos/newsgathering-storytelling/196848/longform-journalism-morphs-in-print-as-it-finds-a-new-home-online/>

14. Luca Veronese, La «Gazzetta» diventa tabloid, su st.ilsole24ore.com, March 27, 2008.
15. Luis, José & Torrijos, José. (2014). Periodismo deportivo. Nuevas tendencias y perspectivas de futuro. *Correspondencias & Análisis*. 4. 177-190. DOI: 10.24265/cian.2014.n4.09.
16. McQuail, D. (2003). *Media Accountability and Freedom of Publication*. Oxford University Press.
17. Rojas-Torrijos, J.L. (2012). La futbolización de la información deportiva. Un estudio de casos de cuatro diarios deportivos europeos. *Comunicação & Cultura*, 13, 77-95.
18. Root, R. (s. f.). *Transparencia y ética*. Grupo Clarín. <http://www.grupo-clarinsustentable.com/acerca-del-grupo-clarin/transparencia-y-etica/>
19. Rost, Alejandro & Bergonzi, Juan & Bergero, Fabian & Bernardi, Maria & García, Viviana & Reta, María. (2008). Periodismo digital en la Argentina. 10.13140/2.1.2893.9042.
20. Santos-Hermosa, Gema; Lopezosa, Carlos; Codina, Lluís (2022). Analysis of interactivity in digital journalism. In: Freixa, Pere; Codina, Lluís; Pérez-Montoro, Mario y Guallar, Javier (ed.). *Visualisations and narratives in digital media. Methods and current trends*, (pp. 13-25). Barcelona: DigiDoc-EPI. 10.3145/indocs.2022.2
21. Schmidt, C. (n.d.). *The Athletic, that local sports startup with no advertising, raises \$5.4 million and scoops up Sports Illustrated's former top editor*. Nieman Lab. <https://www.niemanlab.org/2017/07/the-athletic-that-local-sports-startup-with-no-advertising-raises-5-4-million-and-scoops-up-sports-illustrateds-former-top-editor/>
22. Sherman, A. (2022, February 10). *The Athletic co-founders explain why they sold to The New York Times in their first post-deal interview*. CNBC. Retrieved December 15, 2022, from <https://www.cnbc.com/2022/02/10/the-athletic-co-founders-give-first-interview-since-sale-to-the-new-york-times.html>
23. *The Sports News Site Haters Love to Dunk on Keeps Signing Up Subscribers*. (2019). Bloomberg. Retrieved December 20, 2022, from <https://www.bloomberg.com/news/features/2019-08-20/an-upstart-sports-news-service-is-thriving-amid-media-layoffs>
24. Vázquez-Herrero, J., Silva-Rodríguez, A., Negreira-Rey, M., Toural-Bran, C., & López-García, X. (2022, January 21). *Total Journalism: Models, Techniques and Challenges (Studies in Big Data, 97)* (1st ed. 2022). Springer

How far have they come? Online version of legacy newspapers in the polarized media system

A comparative research between El Periódico, La Repubblica and Diário de Notícias: Corporate, newsroom and convergence levels

Sara Fontseré, Jon Ibarz

Abstract

The arrival of the Internet with the digital era has shaken every corner of the world and every sector of the industry. In communication and journalism, there are some media that have been born with it and some others that have seen how they either adapted to the new context to survive or die in the process. In the case of this research, the oldest of systems is under analysis: the Polarized Pluralist media system from Southern Europe as defined by Hallin and Mancini in 2004 and ratified years later. The legacy newspapers object of study are from Spain, Italy and Portugal, countries that moved towards democracy during the 1970s approximately. Countries with a journalistic tradition of literacy and politics, mostly born through the clergy, that never gave birth to any true 'mass media' in its beginnings. This paper aims to compare media from this geographical area and put light on their newsroom organization, corporate level, convergence indexes and business models. All of this through a qualitative analysis with a comparative methodology aimed to answer several hypotheses surrounding the media system.

Key words

online journalism, digitalization, comparative research, media systems, trustworthiness, legacy media, newsroom level, corporate level, convergence, business model

1. Introduction

This study is focused on the corpo-

rate level, newsroom level, convergence, and business model in media from the Mediterranean Polarized

Pluralist system in Southern Europe as determined by Hallin and Mancini in 2004. The aim of this paper is to explain what similarities and differences are to be found between three legacy newspapers with an online version: *El Periódico*, from Spain, *Diário de Notícias*, from Portugal, and *La Repubblica*, from Italy. The reason for this choosing is that all three of them are quite popular generalist media from their particular countries (or regions as in the case of Catalonia), they all have a similar history as newspapers and are also owned by large media companies.

This article investigates in a more profound way the corporate level of these media, but also the newsroom's, including their transparency and accountability degrees. Furthermore, studying the convergence of these enterprises will play quite an important role in it all, considering the impact it can have when comparing and analyzing these levels. In a more discreet way, the business models of *El Periódico*, *Diário de Notícias*, and *La Repubblica* will be mentioned to know how these particular media are coping with the profitability of online news in the digital era.

Journalism in the 21st century is living one of the most significant revolutions, and also facing the hardest of difficulties, when it

comes to technology and innovation. There's a "crisis of a form of production which has been made obsolete by new technical discoveries" and "the difference between author and public is beginning to disappear", but specially, we have to ask if we are dealing with a real revolution or "simply feeding an apparatus of production without transforming it", as Díaz Noci (2013) says when recovering Walter Benjamin's words in *Der Author als Produzent* (1934).

These are the reasons for analyzing Southern Europe media, which, as all the newspapers in the world, have tried to adapt to this system of production that is online journalism. *El Periódico de Catalunya* (1978) had its web version launched in 1995, and has a practically continuous actualization. It fills an ideological gap inside the center-left political stance in Catalonia, but also Spain, and it's owned by the media conglomerate *Prensa Ibérica* since 2019. Its content it's *freemium* and base their revenue sources especially in their subscribers, which right now are about ten thousand¹, and online advertising. It's the second most read newspaper in Catalonia, but it doesn't enter the top 10 ranking in Spain.

La Repubblica (1976) launched its online version in 1997, and ten years later reached the top as the main Italian information website, with

over 10 million users in October 2007. Currently, is the third most read newspaper in Italy², and even that it started as a *secondo giornale*, where readers who have already read the news elsewhere chose *La Repubblica* for a more profound journalism, it's now considered a generalist media. Owned by *GEDI Gruppo Editoriale S.p.A.*, it fills the center political stance and bases their revenues also in online advertising and subscribers.

Finally, *Diário de Notícias* (1864), born in Lisbon, is considered to be the national newspaper of the country. It's owned by *Global Noticias Media Group* and represents this newspaper of record, known to have a centrist ideological alignment, it's the third most popular news site of Portugal. The online version came in 1995, but it wasn't until 2004 that the web was updated and became more manageable. The Portuguese media also relies on subscribers, but only for exclusive content, and gives importance to online advertising. *Diário de Notícias* comes with a real historical baggage, specially regarding the relationship with the government and Salazar's dictatorship, which have both been dissolved to defend a moderated independent media.

2. Goals

How far have they come? Online ver-

sion of legacy newspapers in the Polarized Pluralist Media System's aim is to research three legacy newspapers from Southern Europe that have an online version, while focusing on how their corporation systems work. Moreover, trying to figure out how it is they manage their newsrooms in a mutable and uncertain scenario like the one we are living right now with online journalism. Some research questions might be whether the tradition of a *Polarized Pluralist Model* (Hallin and Mancini, 2004) reflects in a lower transparency level in media, especially taking into consideration the high politicization of journalism. Moreover, the paper will try to answer the question of how these so-called 'legacy newspapers' have devised their online version, and whether the differences between them are major or not.

Another goal is to figure out if these newspapers feel the need to be transparent, explain their editorial line to their readers and be accountable of their codes; or if, on the contrary, they rather rely on their reputation to speak for them. Social media and responsiveness to the public is another aspect that should be considered as important, because it defines the way these media have decided to engage through technology and in innovative ways, and, furthermore, how do they've chosen to present themselves to the audience.

La Repubblica, *El Periódico* and *Diário de Notícias* are all owned by large media companies (*GEDI Gruppo Editoriale*, *Prensa Ibérica*, and *Global Media Group*, respectively) so it becomes quite relevant to also study their corporate levels, the similarities that exist –if they do– between them, and how do conglomerates like the ones they belong to face accountability tests. Analyzing if these media are accountable or not, journalistic speaking, and how this aspect may vary depending on their longevity is also an objective of our research.

It is not possible to look at the whole picture without going through an exhaustive convergence test and looking at the business models of the media object of study in this particular case. Through the thorough analysis of the subscription fees, benefits and results (interpreted with audience indexes) we can have an idea of what their sense of the situation really is. And this will be complemented side by side with the study of their convergence evolution and execution; type of collaboration, media polyvalence, delivery, and relationship among newsrooms.

Furthermore, all of these questions tend to lead to if these legacy newspapers are accountable to their societies or not and if all the changes that the Internet has brought have affected them in trustworthiness. Media accountability remains one of

the pillars of journalism from a deontological sense and also a pragmatic one (Domingo and Heikkilä, 2012), specially when asking ourselves how to implement appropriate tools to be accountable. How these resources are different or similar inside the same journalistic culture will also be interesting to discover.

3. Methods

The nature of the subject has made it almost impossible to use any quantitative method to compare these legacy newspapers. Any numerical data has been acquired and noted down for the value it may add to the research, mostly. Therefore, the methodology applied during this analytical process has been purely qualitative and the results from it come from the interpretation of the information found online with the help of several academic sources.

Through the analysis of each media and their respective groups, the study of the historical contexts of their foundations and digitalization in the corporate and newsroom levels has helped us to better understand the way they operate nowadays. This comparative analysis was carried out with the tables attached to the annexes in the newsroom and corporate levels supplied by the professor, Javier Díaz Noci in *Concepts, Methods and Tools*.

Regarding the tools, there are two main instruments that have helped the authors to compare these media within the system from Southern Europe. Also studied during the course and facilitated by Díaz Noci, the convergence test used in this research is the same as in many other studies, and it takes into consideration the aspects stated by *Infotendencias* group. The index created by these academics is represented in the convergence tables³. It follows the same methodology as stated by *Infotendencias*: a point is added if a media fulfills a variable.

For the business model section, there were no particular tools used, just the categorization studied during the past few weeks, determined by the information gathered online and its respective interpretation. Moreover, other tools have been used throughout the research to complement or complete some particular areas. A few examples of these online sources to carry the testes out are: *MediaACES* to measure aspects like accountability or transparency; 'similarweb.com' for some numerical data about viewers and subscripts; among some others.

4. Results

Analyzing three legacy newspapers in Southern Europe that have been compelled to become online media

has shown some important results that have to be discussed. When talking about the **corporate level**, *El Periódico*, *La Repubblica* and *Diário de Notícias* are all very well-known newspapers in their respective countries, and they are owned by –as we've already mentioned– large media companies. Their business models are based on online advertising, mainly, paying for news –although not all of them– and offline paying, which we know that is becoming less and less significant with time, economically speaking.

But, when looking at how these media are organized in company terms, or being part of a conglomerate (which they are), we can't see big changes in innovation and newsroom culture. The Internet has offered new ways of telling stories and has revolutionized journalism, and although the content has changed, we still have pretty similar media industries (Porcu, 2020).

When talking about media conglomerates, these online newspapers have suffered from similar processes among them. *El Periódico* was created by media company *Grupo Zeta* in 1978, but was trespassed to a bigger company called *Prensa Ibérica* that bought the first firm in 2019. The newspaper bases its business model in online advertising and paying for news specially, but they also receive public subsidies for the Catalan

printed and online version of the content. Nevertheless, banking debt became a problem in 2014, when the media faced a debt of 117 million euros. This was one of the main reasons that led to selling *Grupo Zeta* to another company that could potentially save it.

La Repubblica has a similar story: the original firm, *Gruppo Editoriale l'Espresso*, experienced a fusion with the *ITEDI* group in 2017 in order to become a bigger firm: *GEDI Gruppo Editoriale S.p.A.* As of today, the company is owned by *EXOR*, a holding that represents the 37th largest group in the world by revenue, according to the 2021 [Fortune Global 500](#) List.

Diário de Notícias, which became private again in 1991 after being of public ownership during Portugal's revolution, is now owned by *Global Media Group*, a holding company that was known as 'Controlinvestor'. After selling the majority of this firm to other corporations, the name was changed in 2015. *Grupo BEL* also owns a part of *Global Media Group* since 2020.

We can see that these three media are now owned by large conglomerates, which happen to have background experience in the buying and selling of companies, mostly ones that are trying to survive in the new paradigm of public webs and

within the **decadence of offline payments**. As shown in Fletcher's and Nielsen's results in *Paying for Online News*, even though the Polarized Pluralist system might be one of the most willing to pay for digital journalism, it is still concerning the prediction of online payments' future.

Corporate level also requires having a look at the ideological alignment of these media. Italy, Spain, and Portugal have pretty similar historical backgrounds, with dictatorships that have affected the countries during the past 20th century. It's what we call **the Mediterranean Model** of media (Hallin and Mancini, 2004), where "freedom of the press generally came late, newspapers have often been economically marginal and in need of subsidy and political parallelism tends to be high".

Diário de Notícias, *El Periódico* and *La Repubblica* are also popular because of a centered-aligned editorial direction. The Portuguese media of choice is known for being the newspaper of the country, and for its many years of being in circulation, has lived all regimens. It represents the old journalism, independent and moderated. *La Repubblica* was born to be a leftist, lay nature and reformist newspaper, but during the past decades it has aligned more with a center-leftist political stance. This tendency has grown with the takeover of Maurizio Molinari as the director of

the Italian newspaper in 2019. *El Periódico* has always been considered as progressive and pretty close with center-leftist parties in Spain. During the first ages it was more aligned with *catalanism*, but since 2014 the media has changed to a constitutionalist editorial direction and has shown it's dissatisfied with the independence movement in Catalonia.

The three of them were born responding to the necessities of society at the time, but even the ones that were more aligned with leftist movements have adopted a more neutral position in recent times. This fact can also make us wonder if more neutrality means reaching a bigger public and ensure the perdurability of the media and the newsroom.

The newsroom level in online legacy newspapers of Southern Europe

Following the goals for this article, we analyzed the three legacy newspaper with an online version focusing on transparency and accountability. The tradition of the Polarized Pluralist Model (Hallin and Mancini, 2004) is usually related to **lower levels of accountability** due to an undeveloped professionalization of journalism, in comparison to other countries. After testing the level on this matter, we also investigated on the fact that they are very well-known media, so whether they provide

transparency on their websites, relating good practice, engaging with the public, revision, and correction of the information, seemed pretty important in the context of the rise of online journalism.

El Periódico, *La Repubblica* and *Diário de Notícias* manage in similar ways these previously named issues. Talking about accountability, their ways of confronting social media and responsiveness with readers are pretty equal, but the Portuguese newspaper, by also being the oldest, demonstrates an influential lack of innovation on how to communicate with readers: they offer practically zero ways for the public to participate in news. Spanish and Italian media seem more **up-to-date**, but still fail tremendously the test we based this particular research on: [mediaACES](#) test on auto evaluation of accountability's instruments and Ramon, Mauri, Rodríguez-Martínez study (2019). This test is based in 'transparency', 'autoregulation' and 'participation of the audience'.

- **El Periódico**

El Periódico gets a score of 5,5 out of 15. The best reviewed category is 'participation of the audience', and the worst, 'autoregulation'. The Spanish media has its own channel devoted to users' participation: "*Entre Todos*" allows subscribers to participate in contents of the online media and reinforces debates through forums.

They also have a “*Letters to the editor*” section, and users can comment in all posts, including social media. The newspaper manages to reach to subscribers and tries to engage their participation, not in a way where they contribute in news, but in a way where they can express their opinions.

When it comes to ‘autoregulation’, *El Periódico* doesn’t have a figure of an ombudsman, doesn’t own a stylebook and doesn’t encourage revision with professional committees. They do have an [ethic guideline](#) (based in the deontological code of *Col·legi de Periodistes de Catalunya*) where they state their journalistic independence, and they also have an error notification system, which could be improved by making it more accessible.

Talking about **transparency**, *El Periódico* does give corporate and historical information, and also commercial one on how to subscribe, but we don’t know the full list of staff, market studies, nor academic divisions, newsroom decisions, observatories and opinion studies, etc. So the readers are pretty blind on this aspect. Positive aspects are that they attach the ethic guidelines in every story, and also the journalist’s profile that wrote the information. The newspaper doesn’t usually provide links to the original sources, and as said previously they don’t have a special section where they inform about the

process of publication. The only journalist type of committee they have is *Comité Periódico*, a type of union which defends “400 employees in the newsroom, advertising, logistics, systems, and administration” when workers rights are endangered.

- **La Repubblica**

La Repubblica gets a score of 4,5 out of 15. The situation is similar to *El Periódico*, where ‘autoregulation’ gets also the worse score and ‘participation of the audience’, the best. If we talk about transparency, the newspaper gives corporate information, historical background, market studies, and explains commercial matter such as subscriptions and prices for advertisers. But they don’t include a list of all their staff, neither a newsroom blog where innovation nor academic divisions or process of publication is explained. All of this information is gathered in their [ethic code](#), where in-house rules are explained, and journalistic values are defended. This document is based in the *Codice di autodisciplina dei giornalisti italiani*, of [Consiglio Nazionale](#).

About their news production, the Italian newspaper doesn’t provide any information about the journalists profiles, neither links to their social media. The reporters of *La Repubblica* do have a blog, but it’s dedicated to comment on specific news, not to

debate on their profession. Also, the journalists also have a union, the [Journalists of La Repubblica Assembly](#), to protect their labor rights.

When testing about autoregulation, *La Repubblica* fails in having an ombudsman figure, a proper stylebook or extended deontological code and professional committees. They do have an error notification system, but it hasn't much importance in the web and readers don't have easy access to it. The **participation of the audience** could also be improved according to the 'mediaACES' test: there's no 'letters to the editor' section, no user-generated contents and no channels devoted to their public. According to their ethical code, they do solicit contributions from their audiences, but the website doesn't encourage this participation. Comments are also deactivated in the online media, but users can comment on *La Repubblica's* social media profiles. One thing they have come up is *La Repubblica Delle Idee*, an event which is held every year: readers meet journalists and public personalities to debate about the profession.

- **Diário de Notícias**

The Portuguese newspaper gets the lowest score in the test: 3 out of 15, with the lowest level of audience participation of all the three media. They practically don't give any resource to the audience to participate or contact

the newspaper: no letters to the editor, no user content, no channels devoted to their subscribers and even though it seems there is a comments section, it's not habilitated. Keeping in mind it's the oldest media of this analysis, a relation can be made with **tradition** inside the newsroom and the difficulty to innovate when the newspaper has been active for so long. Moreover, Porcu (2020), talks about **culture** being "the biggest obstacle to change in the legacy media newsroom" and the newsroom focus on the "diffusion of technological innovation" and its management, but never on technology as a "driver for action itself" (Porcu, 2020; Rogers, 2003;).

'Autoregulation' is also a category pretty forgotten: the newspaper doesn't provide information about professional committees, stylebook, or an error notification system. They don't have an ombudsman figure either, or a newsroom blog where the process of publication is found. About transparency, they do provide information about the journalists profiles without their contact data, but there aren't any links to personal blogs or committees where debates about journalism are held. The audience do have access to corporate and historical information, pretty much all the staff is listed, but that's it when researching about the media. In terms of **house-rules**, they have an [editorial](#)

[charter](#), where explain their values briefly and mention the ‘*Estatuto do Jornalista*’ and the Deontological Code of the profession, giving also special credit to the Constitution of the Republic. However, *Diário de Notícias* doesn’t state their editorial independence nor give accounts of their work.

About responsiveness

The transparency and accountability guidelines of these media also reflect on how they respond in front of the public. *El Periódico* and *La Repubblica* explain their way of **notifying errors**, which consists in publishing the corrections as soon as possible at the end of the particular story. The Spanish newspaper also encourages tip-offs for potential topics through an e-mail and provides ways to communicate with journalists and the media itself. Additionally, they count with a ‘Letters to the editor’ section to encourage audiences to participate in journalistic activities. These things don’t happen in Italian or Portuguese media, whereas in *La Repubblica* the readers do have the opportunity to express their complaints through e-mails, there isn’t any way for them to participate actively in news production. *Diário de Notícias*, as stated before, doesn’t have any resources to notify errors or any way to contact with journalists if it isn’t the regular

corporate e-mail.

Although there are important differences on how these media face the public opinion, all of them are lacking some important responsiveness factors, for example, the **ombudsman** figure. Nevertheless, *El Periódico de Catalunya* has more resources to respond to users and incorporate their opinions in the web. This fact is worrying in the research of online journalism way, because without **readers’ perspectives**, journalists have it more difficult to innovate when telling the news and to make their work appealing to society. Without a social contract between journalists and citizens, “journalism will struggle for legitimacy, credibility, and relevance” (Karlsson, Holt 2016).

After applying these methods, a realization has been made about ethical journalism and online media. We have agreed that media conglomerates don’t make it their **top priority** to demonstrate a sense of accountability in their media, and either on innovation (Domingo and Heikkilä, 2012). This fact shouldn’t come as a surprise when the convergence of media, as we have seen, has been done obeying **economical logic**: *El Periódico*, *La Repubblica* and *Diário de Notícias* have been sold and bought several times to ensure their survival inside big companies that control them. This holding firms don’t have ethical journalism in mind when

talking about **convergence**, obviously. Moreover, we find similar websites and ways offunctioning in these newspapers, which seems odd, because even though they are from Southern Europe and are similar media, they don't have relation with each other and their social context is pretty different. That leads us to think that the aim for online versions is to be linked with **immediacy**, and **advertising**, not in slow journalism or being creative: "The news organizations have been too occupied with innovation related to 'bright, shiny things', and less on long-term strategies for sustainable innovation" (Ureta et al., 2022). These online versions were made for publishing news in the fastest way possible, and its aim wasn't to present a particular newspaper to the audience uniquely.

Convergence levels in the Polarized Pluralist System in Southern Europe

The definition of **convergence** followed in this study is the same one used by Javier Díaz Noci in the second chapter, *Newsroom Convergence: A comparative Research* in Ainara Larrondo's, Koldo Meso's and Anna Tous' *Shaping the news online. A comparative Research on International Quality Media* (2014). It is also the same one proposed by Ramón Salaverría, Pere Masip and José Alberto García Avilés in *Convergencia digital*.

Reconfiguración de los medios de comunicación en España [Digital Convergence. Media Reconfiguration in Spain] (García and Pereira, 2010), and it says:

"Journalistic convergence is a **multidimensional process** which, made easier by the general implantation of digital communication technologies, affects media in terms of technology, companies and economy, profession and publishing, integrating tools, spaces, working methods and languages previously separated, so journalists can **elaborate contents to be distributed in multiple platforms**, using the proper language of every one of them". (Salaverría, Masip, García Avilés, in García and Pereira, 2010: 48).

With this broader definition, one that does not consider convergence's time dimension, "narrows its merit as an analytical concept" (Latzer, 2013) and exploits its capabilities as a **comparative tool** between different media, from different media groups and regions but within the same system; in this particular case being the Polarized Pluralist from Southern Europe.

Following the tool used in several studies on convergence from the aspects considered in López's, Pereira's, de la Hera's and Portilla's, *A methodological tool: An index to calculate the level of convergence of a medium*, the following **table** has come as a result. The comparison between *El Periódico*, *La Repubblica* and *Diário de Notícias*

shows a lot of similarities in their respective convergence tests.

Medium	Group	Collaboration	Media Polyvalence	Delivery	Relationship among newsrooms	Conv. index (points)
elperiodico.com	Prensa Ibérica	Collaborates with other editions of the same name (digital, printed edition...)	Contents produced by other editions of the same name (digital, printed edition...)	Contents delivered by other editions of the same name (digital, printed edition...)	Integrated newsrooms(2)	18
repubblica	GEDI	Collaborates	Contents	Contents	Separated	13
it	Gruppo Editoriale	with other media belonging to the same group and different region	produced by other editions of the same name (digital, printed edition...)	delivered by other editions of the same name (digital, printed edition...)	spaces (2)	
dn.pt	Global Media Group	Collaborates with other editions of the same name (digital, printed edition...)	Contents produced by other editions of the same name (digital, printed edition...)	Contents delivered by other editions of the same name (digital, printed edition...)	Integrated newsrooms(2)	15

Even though the amount of points awarded to each of the media are not the same, a possible margin of error of around $\pm 5\%$ (out of 27 total possible points from 27 different boxes) gives us a fluctuation of between 1 and 2 points, which gets each media closer to each other in a way that could potentially leave them with the same convergence index.

This approach could be telling that a particular media system, in this case of study being the Polarized Pluralist model, share a lot of similarities when talking about convergence. If we take a closer look at the table, we could think that they are **almost identical** in 'Media Polyvalence' and 'Delivery' subcategories, but the complete tables in the annexed document show that in fact, they are not.

The multidimensional process of which Salaverría and his peers talk about has much more to do with culture than technology, and it shows in the way this three media have used the Internet and its advantages to collaborate between their on and off-line editions, deliver and produce their content for different platforms and audiences, and their configurations of newsrooms' relationships. Except for *La Repubblica*, that has quite a different configuration of **separate online and offline newsroom** and "regional polyvalence" (Díaz Noci, 2014), both *El Periódico* and *Diário de Notícias* share almost the same characteristics not only in a convergence level but also in their business models.

The Portuguese and Spanish media analyzed in this paper have the online and offline newsroom integrated, which allow them to collaborate with other editions of the same name (digital, printed edition...) and use and deliver the contents produced by each other. This feels like the more natural way for exploiting resources when adapting to the digital era. But it can also have its flaws, as it can lead to identical versions of different editions, that could potentially mean either a complete **loss of identity** or a **strengthening of the editorial line**. Either way, it seems like, talking in a convergence level terms,

it is not a coincidence that they choose to go down this path of integration.

It feels like there is not much of a necessity to talk about the collaboration of these media with other kinds, like agencies, for instance, because the **global context** won't allow the survival of any single communication enterprise that does not have relationships with others.

Business model: El Periódico, La Repubblica & Diário de Notícias

As Fletcher and Nielsen say in *Paying for Online News*, “private news media have historically based their business models on a combination of sales revenues and advertising revenues”. Taking into account that these three media are all privately owned and are considered as legacy newspapers, it should be found that, indeed, their current models have something similar to what they have historically done, financially speaking.

The study of these media business models is focused on their **revenue sources** and, as there is no way of finding out the financial results, it will be the only thing to be analyzed, as well as the fees and evolution, in some cases.

Medium	Business model	Subscribers (N)	Evolution / Other
elperiodico.com	Freemium: Some specific contents are <u>free</u> , some others are not.	Not officially disclosed. ≈ 10,000 (June 2022). Source: Red de Periodistas)	Since September 2021 Daily P+ digital → €7 / 1 month Daily P+ digital & <u>printed</u> → €44 / 1 month
repubblica.it	Membership: Being a member gives you earlier access to better information (or advantages in consuming that medium). & Sponsored content: Some contents are produced because an advertiser pays for it.	Not officially disclosed.	No adverts → €0.99 / month / <u>1 year</u> Daily access to content online → €1 / month / 3 months Daily access to content online → €79.99 / 1 year
dn.pt	Freemium: Some specific contents are <u>free</u> , some others are not. & Sponsored content: Some contents are produced because an advertiser pays for it.	Not officially disclosed.	Unlimited access to DNE <u>Exclusivo</u> + No adverts → €7.90 / <u>1 month</u> Unlimited access to DNE <u>Exclusivo</u> + No adverts → €39.90 / 6 months

As it has already been mentioned, *El Periódico* has a *freemium* model based on subscriptions that give access to the specific contents that are not free. This paywall was implemented during the summer of 2021 and started being effective in September that year. It does have **advertising** through the website, but its model allows the Spanish media to not need of branded or sponsored content. The newsroom model goes side by side with the business' in the way that there is the option of subscribing to both digital premium –or P+ as they call it– and printed editions to read daily (with the option of only weekend as well, which we haven't included). Adding up the amount of subscribers of the different fees, it is thought that *El Periódico* has around 10,000 online readers.

Unfortunately, there is a lot of information around *La Repubblica* and

Diário de Notícias that is not disclosed in any way, never mind official data. Nonetheless, we can abstract from the analysis that both the Italian and Portuguese media have very much in mind the **profitability** of their companies. Perhaps this comes from their respective conglomerates' impositions about financing and results. Whatever the input, both have hybrid business models that involve sponsored content and a great amount of adverts. Neither of them rely on either as a primary source of income, though.

La Repubblica has a membership model with different options that give the members advantage in consuming their medium. Primarily, they give the readers the option to just subscribe to a 'No adverts' fee or daily access to the online content with a special offer for new subscribers. This brings us back to their convergence level of **separated spaces**; there is not an option to subscribe to both on and off-line content, which tells us that the digital newsrooms take care of itself and try not to rely on the printed version, and vice-versa.

As mentioned prior, *Diário de Notícias* also relies on adverts and branded content to create revenue and survive, but their primary source of income comes from a **freemium model** as *El Periódico*. Also, the integrated newsroom with the printed

version, makes it easier to continue with the legacy. With that being said, it is shocking to not find any option to subscribe to both versions. As *La Repubblica*, it has an option to put out the adverts, but it comes with an additional cost that allows unlimited access to their *DN Exclusivo*.

As some kind of conclusion of this section, and taking into advantage the access to certain academia, we can see in these three media how digitalization has made the payment of news an **indirect process** through advertising, mostly (Fletcher & Nielsen, 2017). It also shows the exploitation of the reader's higher perception when faced with free products. It is not to be forgotten that these models are still, in some ways, experimentation; and the struggle with having to make it a rentable or profitable one is something that media in Southern Europe face continuously; where the "culture of free" is still a major issue for the economic success of certain media.

5. Discussion and further research

Taking a look at the initial goals of this research, it can be seen that most of them have been successfully achieved. The analysis of the newsrooms' management by *El Periódico*, *La Repubblica* and *Diário de Notícias*

confirm that, the tradition of the media system in Southern Europe does indeed reveal lower levels in transparency tests. The results also show that it is possible to thrive in today's digital context by different means; integrated newsrooms or separated spaces in the convergence level reflects the possibility of surviving as a legacy media by either staying together or differentiating between versions.

Moreover, when taking accountability tests, the three media fail at being transparent and accountable to their audiences. As seen previously, these legacy newspapers have not created an online version where their public has a clear view of how the publications processes work, neither how the newsrooms are managed. The hypothesis on accountability of these legacy newspapers that have become online media has been resolved. Their transparency tools are not enough in terms of journalistic ethics and the lack of tools to interact with the audiences, specially in *Diário de Notícias*, reflects negatively on trustworthiness.

As stated before, innovation has not been a top priority to these newspapers (Domingo and Heikkilä, 2012), neither being accountable to the society. If these facts are just extendable to Southern Europe media or not is another part of the future research; a

comparative analysis on accountability between the Polarized Pluralist system and the other ones in the world. What it is clear is that *El Periódico*, *La Repubblica* and *Diário de Notícias* all have similar ways to approach their websites, even though they have major differences on accountability levels, all of them use their online versions in similar ways, and lack of transparency tools, such as an ombudsman or a stylebook.

To fully complete this research, there would be interviews needed that gave it a more longitudinal face with quantitative data. Perhaps a minimum of one editor with the knowledge and statistics of their media, to answer the questions that do not have one in this paper. With this additional information, the results of *How far have they come? Online version of legacy newspapers in the Polarized Pluralist Media System* could potentially show what newsroom model shows more success or what business model is more profitable, for instance. This is also a limitation, as the contact information of these professionals' profiles is never easy, and it requires an amount of time and effort the authors did not possess.

References

Binderkrantz AS, Chaqués L, Halpin DR. *Diversity in the news? A study of interest groups in the media in the*

- UK, Spain and Denmark. *B J Pol S.* 2017 Apr;47(2):313-28. DOI: 10.1017/S0007123415000599
- Brüggemann, M., Engesser, S., Büchel, F., Humprecht, E., & Castro, L. (2014). *Hallin and Mancini revisited: Four empirical types of Western media systems.* *Journal of communication*, 64(6), 1037-1065.
- Díaz Noci, J. (2013). A history of journalism on the internet: A state of the art and some methodological trends. *RIHC: Revista Internacional de Historia de la Comunicación*, 1 (1), 253-272.
- Díaz Noci, J. (2014), *Newsroom Convergence: A comparative Research*, Universitat Pompeu Fabra, Barcelona, Spain, LabCom. https://www.academia.edu/9704647/Newsroom_Convergence_A_Comparative_Research
- Domingo, David & Heikkila, Heikki. (2012). *Media Accountability Practices in Online NewsMedia* (pp.272-289). https://www.researchgate.net/Media_Accountability_Practices_in_Online_News_Media
- Fletcher, R., Kleis Nielsen, R. (2017) *Paying for Online News, Digital Journalism*, 5:9, 1173-1191, DOI: 10.1080/21670811.2016.1246373
- Gago, M., López, X., Pereira, X., Portilla, I., Toural, C., Limia, M., & de la Hera, T. (2009). *Creating an Index to Calculate the Level of Convergence of a Medium.* In *10th International Symposium on Online Journalism.*
- García, L. X., & Fariña, P. X. (2010). *OP/298-Convergencia digital: Reconfiguración de los medios de comunicación en España (Spanish edition).* Servizo de Publicacións e Intercambio Científico da USC.
- Hallin, D. C., & Mancini, P. (2004). *Comparing Media Systems: Three Models of Media and Politics (Communication, Society and Politics).* Cambridge University Press.
- Hallin, D. C., & Mancini, P. (2017). *Ten years after comparing media systems: What have we learned?.* *Political Communication*, 34(2), 155-171.
- Hallin, Daniel C.; Mancini, Paolo; Melado, Caludia (2021). *The concept of hybridity in journalism studies. The international journal of press/politics*, 2021, p.194016122110397
- Karlsson, M., & Holt, K. (2016). *Journalism on the Web.* In *Oxford research encyclopedia of communication.*
- Larrondo, A, Meso, K, Tous, A. (2014), *Shaping the news online. A comparative Research on International Quality Media*, Covilhã: Universidade de Beira Interior, LabCom. <https://labcomca.ubi.pt/en/shaping-the-news-online/>
- Latzer, M. (2013), *Media Convergence*, Zurich: University of Zurich, Switzerland.

zerland.https://media-change.ch/media/pdf/publications/Latzer2013_Convergence.pdf

Porcu, O. (2020). *Exploring innovative learning culture in the newsroom*. Journalism, 21(10), 1556–1572. <https://doi.org/10.1177/1464884917724596>

Ramon, X., Mauri, M. Rodríguez-Martínez, R. *Instrumentos de rendición de cuentas de la información: dimensiones e indicadores para su evaluación*. Barcelona: Departamento de Comunicación. Serie Editorial MediaACES, 2019. <http://hdl.handle.net/10230/42431>

Rogers, E. M. (2003). *Diffusion of Innovations*, 5th Edition (5th ed.). Free Press.

Ureta, A. L., Noci, J. D., & Erdal, I. J. (2022). *Convergence and innovation: The conceptual and methodological basis of technological evolution and cultural complexity in journalism*. In *Total journalism: Models, techniques and challenges* (pp. 13–28). Springer Suiza. <https://dialnet.unirioja.es/servlet/articulo?codigo=8297064#>

Zakharyan, A. (2018), *Análisis de los modelos de negocio de periódicos digitales españoles*, Valencia: Universidad Politécnica de Valencia, Spain. <https://riunet.upv.es/bitstream/handle/10251/109920/Zakharyan.pdf>

Corporate and newsroom level in online regional journalism in Spain, Switzerland, and the United States: *La Voz de Galicia, Tribune de Genève* and *Star Tribune*

A comparative and analytical study between Mediterranean, Northern European and Liberal models of media and politics

Maria Folqué Mondragón, Lorena Martín Portero, Arnau Vidal Escudé

Abstract

In a globalized world, the arrival of the World Wide Web has marked a before and after of online journalism. Nowadays, there is no problem to publish news 24 hours a day, 7 days a week, with no other worry than the veracity of the information. With all the new newspapers born digital and the printed ones having its own digital edition, Daniel C. Hallin and Paolo Mancini created a way to divide journalism in three models: the Mediterranean, the liberal and the Democratic Corporatist. Each of them with few countries that exemplify them, with different categories and rules. In this paper, we analyze an example of each model and compare them to extract conclusions.

Key words

Online journalism, corporate level, newsroom level, Mediterranean model, Pluralist Polarized model, Northern European model, Democratic Corporatist model, North Atlantic, Liberal model, regional newspapers.

1. Introduction

Nowadays, the publication and consumption of news through the Internet is something that almost everyone has normalized. In fact, traditional newspapers have been practically replaced by their online versions, given the ease and convenience that they represent for the reader. In a globalized world dominated by new technologies and the Internet, digital media have revolutionized and improved the panorama of the current press. However, not all newspapers or countries work in the same way.

Therefore, the main objective of this study is to analyze and compare three different online media to expose their main similarities and differences. Before starting, it should be noted that the newspapers belong to three different models of media and politics, proposed by **Hallin & Mancini** (2004), which are: the Mediterranean or the Polarized Pluralist Model, the North/Central European or Democratic Corporatist Model and the North Atlantic or Liberal Model. ***La Voz de Galicia***, ***Tribune de Genève*** and ***Star Tribune***, all of them regional, have been selected to study online journalism from a different perspective. In this case, the most known or popular media have not been selected, but the first ones that have caught our attention with the intention of finding new

and different answers. In the article, therefore, the corporate and editorial levels will be analyzed to know the functioning of the same in terms of journalistic pieces. Here are the selected journals:

La Voz de Galicia is a regional Galician and Spanish newspaper published, as its name suggests, in the autonomous community of Galicia. However, it currently also occupies a prominent position at the state level and is considered one of the main print and digital media in Spain. It was founded on January 4, 1882, by Juan Fernández Latorre, a Spanish military and politician, in A Coruña. It belongs to the *Grupo Voz* -also called *Corporación Voz de Galicia*- a multimedia group that also has radio channels and a television production company. On May 7, 2000, it inaugurated its online version, being one of the most followed in Galicia. Fifteen years later, it surpassed 8.5 million monthly users and now also has a paid version.

Tribune de Genève was founded in Geneva, Switzerland, in 1879 by an American banker called James T. Bates. He moved to Geneva and bought the English-speaking newspaper *The Continental Herald and Swiss Times*, which became the French-speaking *Tribune de Genève* that is published in the Canton of Geneva. As a result, the newspaper's

first headquarters were in the Geneva rue du Mont-Blanc 15, its predecessor's headquarters. *Tribune de Genève* appeared as a Liberal media that promoted Swiss federalism in a time where there were only party newspapers as *Journal de Genève* for the Liberal-Conservatives, *Le Geneva* for the radicals and *Le Courrier de Genève* for the Catholic people. The media's direct competitor was the newspaper *La Suisse* -which surprisingly helped the media when its printers had a fire in 1973- and, since it disappeared in 1994, *Tribune* is the only Genevan newspaper. It's part of Tamedia Group, a Swiss-German communication media company. Since 1992, the newspaper's content has been the same with *24 heures*, another one from the same group. In Geneva, people call the media "*la Julie*", related to Georges Favon, one historic editor-in-chief. In 2008 Anibal al-Gadaffi reported the media for some photos that the media posted of him and his wife, called the "Libyan issue", where the media had to rectify. In 2015, it was one of the Leading European Newspaper Alliance's founders.

Star Tribune is a newspaper born in the state of Minnesota, in the US, from two different newspapers converging into one. *The Minneapolis Tribune* was born in 1867 as a local newspaper, it had several owner changes during its first years, and in

the 1920, with the appearance of *Minneapolis Star*, the first one faced a competitor. During the 30s and the 40s, these newspapers were produced to not compete with each other: *The Minneapolis Tribune* had the morning news and *Star* the evening ones. The Cowless family, the owners of the *Star Journal*, the combination of *The Minneapolis Star* and another paper in the zone, wanted the monopoly of the media business and bought the *Tribune* too in 1941. After a few years under the reigns of the Cowbell family, these newspapers merged into one in 1982 and *The Star and Tribune* was born. This changed its name in 1987 to *Star Tribune*, the same name it has today. *Star Tribune* is a regional media, and it covers news from around the world and the US. It focuses on the state of Minnesota and the Upper midWest, mostly in Minneapolis and Saint Paul. The newspaper has been largely congratulated, and it has received seven Pulitzer Prizes during its history; the latest in 202, for breaking news coverage on the murder of George Floyd.

2. Goals

As said before, one of our main goals was to analyze different media of different geographical regions, with different contexts and journalistic traditions. The main factors that we have taken into account are: the quality of

the news, transparency of the media and their actors, the content of the news and the interactivity. Which translates as the corporate and the newsroom level. Our goal is to know that, even if the Hallin and Mancini models are different, they have nothing in common. It would also be interesting to see which model offers better coverage of what is happening around us and, therefore, which ones are more transparent, responsible and of better quality.

For the purpose of this paper, we set a **hypothesis** after knowing which were our goals. Based on our premises that we were analyzing three regional newspapers, one for each Hallin and Mancini models, we wanted to find their differences and similarities, if the business models were similar, its ideology, if they managed to find a way to have a transparent newsroom and if it has been able to converge. We also wanted to know how well their social media were working, because with online journalism, we thought this was an important path to follow.

3. Methods

In order to analyze and extract the results of our research, we chose two different methods. First of all, we decided that we wanted to analyze our media on **the corporate and the newsroom level**, in order to know all the information. In the first part, at

the **corporate level**, we have collected the information of the three chosen newspapers in order to understand the media and proceed with the analysis. With the data collected, we looked for the ownership, and adding the economic level in it, and also the ideology. We focused on these aspects because they influence the way news are made, and the contents created.

Our second path is the **newsroom level**, where we had to analyze, for two weeks in a row, two times a day, news from each newspaper in order to know which characteristics they fulfill. We focused on three levels: the **transparency and accountability** of the media, focused on the actors transparency and production transparency; **responsiveness**, that focuses on the errors they make and their capacity of reaction and the comments and answers with their readers; last, the **convergence** of the media, that in our case is useful to unify the content of the same media (Vázquez-Herrero et. Al., 2021), as we analyzed digital and printed newspapers.

We concluded we had to do a third path while we were analyzing each day's data about the interactivity of the media: **social media** is an important part of how the digital media works today, and, for that, we analyzed the different social media of each newspaper, too.

4. Results

To find the results of our analysis and media research we created a table¹ used to understand the results, build them and work to know what the different levels of the three media are. As said previously, in these results we focussed on the corporate and the newsroom level. Additionally, we explained the interactivity that the media have through social media, because, in our opinion, it is a significant part of what newspapers and media are nowadays. We also added another bit of information about the media history and about the three journalism models of media and politics.

4.1. LA VOZ DE GALICIA - MEDITERRANEAN OR PLURALIST POLARIZED MODEL

Founded on January 4, 1882, in A Coruña (Spain), *La Voz de Galicia* was born as a newspaper of republican and progressive ideology. During its beginnings, it was a newspaper of only four pages in length, and was created and directed by the politician Juan Fernández Latorre and his companions José M. Martínez and Antonio Prieto Puga. In reference to the three media models of Hallin & Mancini, the Spanish press, and therefore *La Voz de Galicia*, belongs to the Mediterranean Model or Pluralist Polarized model. This is a type of media strongly marked by the historical

and political context of the different nations. Within this typology, countries such as Spain, France, Greece, or Italy would enter.

In the case of Spain, specifically, it should be noted that it lived under a dictatorship for more than 30 years in which there was much censorship imposed on the different media. In contrast to other means, such as those of the Liberal model, the latter have not been under any dictatorial regime. The press has been able to go through hard times, but not as in the case of *La Voz*, who had to face a large number of sanctions, threats of suspension and the censorship imposed during the war and the dictatorship, even having to remain neutral. Unlike the other two models, in the Mediterranean the liberal institutions are developed much later. As the authors claim, “the forces of the Ancien Régime were stronger there, and liberalism triumphed only after a protracted political conflict that continued in many cases well into the¹ twentieth century” (Hallin & Mancini, 2004). For that reason, they said that there was a system of media closely linked to the world of politics that claimed to represent the wide range of ideologies. In turn, it is considered a media model with strong state intervention and a much weaker professionalization.

Nowadays, the life of the newspaper is characterized by technological

advances and changes; and by the conversion of media to multimedia enterprise in 1985. On May 17, 2000, at the beginning of the twenty-first century, arrived its digital version - www.lavozdeg Galicia.es-, which has allowed it to collect about 320,000 readers², according to data from the General Media Study. Thanks to this, it has been able to position itself as one of the most prominent media in the country and the fourth most read of all the Spanish press.

CORPORATE LEVEL

At present, it is a media that belongs to the *Corporación Voz de Galicia*, a multimedia company very relevant in the Galician region. Its president and current owner is Santiago Rey Fernández-Latorre, grandson of the founder, although he is not the only shareholder. It should therefore be noted that the newspaper is incorporated into a joint-stock company with more than one thousand employees. As regards the financing of the medium, we can say that, like many of the Spanish newspapers, its source of income comes from four main parts: readers **subscriptions**, **newspaper sales** and **advertising**. As for subscriptions, there are different rates depending on the reader's interests and periodicity (annual or monthly). First, there is the "PDF version" plan, which features the printed PDF version, special editions, unlimited news,

exclusive content, ad-free reading, access to the subscriber club and newspaper library and informative newsletters. Below, the "weekend paper"; exactly the same but with the physical newspaper on weekends and a replica in digital version. And the "7-day paper" incorporates only the paper diary every day. Finally, the user can subscribe to the plan of the "web and app" to access all the content but without the version of the newspaper. The information is explained on the subscriptions page of the digital platform, which started the payment walls in April 2019, and also appears whenever you want to read a piece that is not free. Even so, a user can read some contents without having to subscribe.

Analyzing three legacy newspapers in Southern Europe that have been compelled to become online media has shown some important results that have to be discussed. When talking about the **corporate level**, *El Periódico*, *La Repubblica* and *Diário de Notícias* are all very well-known newspapers in their respective countries, and they are owned by –as we've already mentioned– large media companies. Their business models are based on online advertising, mainly, paying for news –although not all of them– and offline paying, which we know that is becoming less and less significant with time, economically speaking.

But, when looking at how these media are organized in company terms, or being part of a conglomerate (which they are), we can't see big changes in innovation and newsroom culture. The Internet has offered new ways of telling stories and has revolutionized journalism, and although the content has changed, we still have pretty similar media industries (Porcu, 2020).

When talking about media conglomerates, these online newspapers have suffered from similar processes among them. *El Periódico* was created by media company *Grupo Zeta* in 1978, but was trespassed to a bigger company called *Prensa Ibérica* that bought the first firm in 2019. The newspaper bases its business model in online advertising and paying for news specially, but they also receive public subsidies for the Catalan printed and online version of the content. Nevertheless, banking debt became a problem in 2014, when the media faced a debt of 117 million euros. This was one of the main reasons that lead to selling *Grupo Zeta* to another company that could potentially save it.

Regarding the sale of newspapers, it should be noted that *La Voz de Galicia* sells an average of 49,682 copies per day at a price of 1.30 euros. However, in addition to all this, they have different advertisers on whom they also depend economically. In fact,

when the reader browses their web pages, ads, and advertisements are continually coming out. It is remarkable the PDF³ offered by the medium itself, through the corporation, in terms of the rates for its advertisers, in which you can extract information from the price they pay to appear on its pages. All in all, in 2021 the newspaper had profits of more than 40 million euros.

As we previously mentioned, the newspaper was born positioning itself in favor of clearly marked Republican, progressive and free-thinker ideals. However, it should also be noted that the medium has gone through different ideological phases throughout its life. From declaring itself neutral during the Spanish Civil War to showing apexes of the conservative right today, there is something that has always made clear to its public; and is that information will always predominate over opinion in its pages. In fact, they try to prove this in many of the published news, always trying to stay away from personal statements and being as impartial as possible.

In 2000, and coinciding with Galician Literature Day, the online version of *La Voz de Galicia* was born, in which at first only the most relevant contents of the paper version were collected. This date is a before and after date for both the media and the Galician community, as it is the first

informative website and one of the leading audience pages in the region. In fact, today, the online version gets many more visits than shopping has the physical diary. The media has more than 300 working journalists, distributed among the 100 of the central *Sabón Newsroom* (Arteixo, A Coruña) and the 200 of the other delegations.

Returning to the theme of the official website, as soon as we enter it the cover with the most relevant news of the moment appears. These are usually political, international, economic, and local. However, during the period of analysis of the newspaper pieces were also sports, since it coincided with the World Cup in Qatar. In the header we find the title of the medium along with 11 sections of the 14 that it has and, below, the delegations in which it is present with their respective news. It would be interesting to highlight the section of Galicia, that of Agro and that of Mar, because they offer different contents, although they are only of great use for the inhabitants of the autonomous community.

Another interesting aspect is that it is not just a written media. Since it belongs to the *Corporación Voz de Galicia*, it also has several radio stations, such as *Radio Voz* or *Voz Galicia* and a television production company, called *Voz Audiovisual* and consoli-

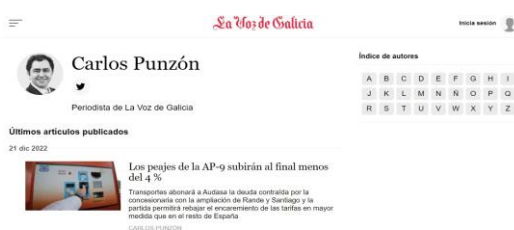
dated as one of the first in the country.

NEWSROOM LEVEL

According to authors David Domingo and Heikki Heikkilä, in their article “*Media Accountability Practices in Online News Media*”⁴, the Internet is an advantage and a disadvantage for all media. The journalistic immediacy and speed provided by the web have led many times to publishing articles with errors or false data. Considering this, the quality of the news and its credibility enter into swampy ground. That’s why many authors talk about **transparency** and **accountability**.

Generally speaking, *La Voz de Galicia* is quite transparent in every way. Both the media itself and its corporation offer various websites, on which information about policies and some of their general rules can be consulted. The journal, for example, has a style book⁵ and a document on the rules of user participation⁶. However, this is not always easy to access. As for the PDF, you have to search Google specifically to get it. Similarly, the newspaper style book can only be accessed through a subscription. Information exists and is public, but sometimes it is difficult to reach it. If we talk about the ethical code that governs the newspaper, no data appears. However, there is information

about what *La Voz* is, what the Corporation⁷ is, what its history is, what services they offer, what role they have, who the directors are and, to some extent, how they work. In fact, in the Corporation, in the directory section, there are emails, telephone numbers and addresses to contact the different newsrooms. As far as journalists are concerned, some of them also include some form of contact on the newspaper's website and are open to comment. They also comply with the transparency actor, but it could be improved. If you want to know about the writers, it is a little more complicated, because there is little information. In the piece only appears the name of the editor and an image of him. However, when you click on your signature, the website takes you to another page where the name of the journalist appears, a brief description in which it can appear their studies or social networks, the articles they have published and a small index of authors. This is formed by all the journalists of the medium grouped according to their initial.



In addition, the media has a section of letters to the director that sends

you directly to the mail, so you can also write them there.

What is also important is that the newspaper allows access to different relevant data, such as economic or financial. Still, you have to look for them well on the Internet because they are not on their website. Returning to the rules of participation, it must be said that, although they exist, journalists do not encourage readers to comment or initiate a debate with other users. And as far as it has been possible to investigate, they do not publish any errors or failures they may have. In many cases, **responsiveness** is null. There is a space for dialogue, but not much is encouraged or taken into account. Finally, it should be noted that **production transparency** is not reported. The articles do contain external links and mention the different sources, but no information on the methodology, the creation processes, or the reason a topic is selected, for example.

If we take into account the history of the newspaper, and all the changes it has undergone, we can say that it is a fully convergent medium, in terms of formats. According to Larrondo, Díaz Noci and Erdal, in *“Convergence and innovation: The conceptual and methodological basis of technological evolution and cultural complexity in journalism”*, convergence is a “multi-faceted phenomenon facilitated (...)

with the aim of optimizing the creative process of journalism, in terms of planning, production and distribution". Technological advances have made *La Voz de Galicia* adapt to new formats and journalistic models. In fact, it has gone from being just a printed newspaper, to being an online medium and having multiple profiles on different social networks. In addition, it also has its own app, which makes it easier to browse the network in search of new news. And as if this were not enough, it has also been incorporating radio stations and channels. The corporation itself has allowed *La Voz* to have different formats and means to express itself. In terms of resources, they don't innovate much. Most of the time they use only photographs and some video, but there are few occasions when they create graphics or make use of other elements to communicate something other than through a text. And occasionally there are links to other information pages, but they are quite reluctant to innovate in this regard.

INTERACTIVITY

At the time, *La Voz de Galicia* adapted the journalistic contents of a traditional format, such as paper, to a more modern one: digital. Similarly, it has now adapted to social networks and uses them as new channels for the transmission and dissemination

of information. In fact, given the immediacy consumers demand, their profiles on *Twitter*, *Instagram* and *Facebook* allow sharing news links much faster and to more people. They have a *Facebook* profile with 988,747 followers. On *Instagram*, they have 154k users and on *Twitter* with 408.9k. In all of them, they publish the articles as such with their respective image, a brief description and the direct link to the website. Now, although these profiles can be very useful for sharing information, the truth is that there is not much interaction between user and reader. Neither in these apps, nor in your own or on the official website. Considering the large number of followers on *Facebook*, the posts do not exceed 300 likes in almost any case. Not to mention the non-existence of comments. On *Instagram* there is a little more activity, but it is scarce. And on *Twitter* it is barely noticeable. In fact, there are almost no shares. In short, more than a means of communication, social networks for the newspaper are a means of dissemination only. They offer options for their audience to express themselves, make comments, constructive criticism, like, share links, etc., but it doesn't go beyond that. In fact, on the website of the newspaper only subscribers can com-

ment and almost never receive a response from writers. Therefore, there is no two-way interaction.

4. 2. TRIBUNE DE GENÈVE - NORTH/CENTRAL EUROPEAN OR DEMOCRATICCORPORATIST MODEL

As Hallin and Macini explain, we find the North/Central European or Democratic Corporatist model in Scandinavia, the Netherlands, Germany, Austria and Switzerland that, because of its geographical proximity, have lived an **exchange of experiences** and a mutual influence and cultural and political models. We

must underline the relevance of **Luther's Protestant Reformation** and its challenge to become the printed media into vehicles for expression, and its principle that every person should learn to read. Moreover, there was also the beginning of industrialization and the growth of market institutions. Finally, as J. D. Sollinge points out, we must see a "**local patriotism**" as another possible reason for the high newspaper circulation of the Nordic countries: people wanted to have their own local newspapers, which is a characteristic feature of all the Scandinavian countries, Germany and Switzerland, where *Tribune de Genève* is printed.

The media systems share important common characteristics that can be summarized in terms of "coexistence": a high degree of political parallelism, a high level of journalistic professionalization and the role of state with a strong tradition of limits of state power and the development of press freedom as a manifestation of it. Sweden, for example, was the first country in the world to establish the principles of publicity and press freedom in its Constitution of 1766. This is the result of the early triumph of liberalism in Northern Europe, where the first unions of journalists were founded and are very strong in our days compared with the Liberal or Polarized countries.

All the Democratic Corporatist

countries except Switzerland and Germany have direct state subsidies for the press that contribute to its circulation. Paid political advertising on television is banned or narrowly restricted in Belgium, Sweden, Denmark, or Switzerland. These last two countries - with an expensive system because it must broadcast in so many languages with its linguistically plural societies- are the highest, along with Britain, in per capita funding. Every country except Belgium has a press council, related to the self-regulation press, and the level of journalistic autonomy is also relatively high in the Democratic Corporatist countries. Katzenstein (1985) argues that systems of democratic corporatism develop in Scandinavia and Switzerland in the 1930s out of a series of political compromises, as these countries struggled to confront the economic crisis of the Great Depression and to avoid the polarization and collapse of democracy that took place in neighboring Germany and Austria.

CORPORATE LEVEL

As we told before, *Tribune de Genève* was founded by James T. Bates, who earned money in America and moved to Geneva because it was his wife's city. Buying one English-speaking newspaper, Bates created *Tribune de Genève*, a Liberal and federal newspaper in a context of party media. Alt-

hough through the years it lost readers, by 1994 it became the only newspaper in the Canton of Geneva, when *Le Suisse* disappeared because of a property crisis.

Obviously, the newspaper was launched in a printed form in its origins in the nineteenth century. However, with the impact of digitalization of the twenty-first century, *Tribune de Genève* has innovated and created a digital form, too. As in this paper we're studying three models of digital media, let's focus only in this form. Although anyone can access the Internet website -www.tdg.ch- of the newspaper, people must subscribe to it to deeply access the informative content. The subscription price goes from 15 to 29 Swiss francs -depending on one of the three options that the media offers to the reader-, which means from 15,22 to 29,43 euros.

Tribune de Genève's digital form has **954,000 readers per month**, as the Goldbach company shows in the July 2022 report⁸. Each reader's visit takes a duration of 2.4 minutes and, along the day the media has an average of 137.700 readers. In July, when the report was published, the digital newspaper's website had 4.269.300 total views. The results showed the fact that women (53,8% or 445 people) are more likely to read the media than men (46,2% or 382 people), both adults from 35 to 54 years old. The report also revealed that the majority of the

readers had from 4.000 to more than 8.000 Swiss francs as home deposit per month, being most of them executive bosses.

The newspaper's front page shows some commercial advertisements, crucial for the media to survive in our days. As told before, the media is part of the communication media company Tamedia Group. This group has other newspapers as *12-App*, *24 heures*, *Basler Zeitung*, *Berner Oberländer*, *BZ Berner Zeitung*, *BZ Langenthaler Tagblatt*, *Der Bund*, *Der Landbote*, *Le Matin Dimanche*, *SonntagsZeitung*, *Tages-Anzeiger*, *Thuner Tagblatt*, *Zürcher Unterländer* or *Zürichsee-Zeitung*. It has also magazines as *Bilan*, *Das Magazin*, *Femina*, *Finanz und Wirtschaft* or *Schweizer Familie*.

The front page divides the information in two parts. As we have said before, the newspaper shares content that involves all Switzerland and the world with the newspaper *24 heures*, from the same group, which conform the first part. The second part involves *Tribune's* own information about Geneva specifically. Above all, the media announces its different categories such as "Genève", "Suisse", "Monde", "Ukraine", "Culture", "Elections cantonales 2023", "Crise énergétique", "Opinion", "Économie", "Gastronomie", "E-paper" -which means the printed version of the newspaper-, *E-paper (App)*, "Sports", "Familles", "Santé" and "Environnement".

Tribune de Genève's digital evolution is evidenced with the creation of an app where every user can read and be notified of news without having to enter the Internet. Just by opening their smartphones, they are able to access information all day long. On the *Apple's App Store*, the app has a mark of 4,5 stars from 5, which shows that people have a good opinion of it. The same website's content is posted on the app.

NEWSROOM LEVEL

The media respects the **principles of good digital journalism**. First of all, focusing on transparency and accountability, we find that every article evidences its author. Moreover, by clicking on the name, you're sent to a specific and deep biography of the journalist and its *Twitter* user, in case anyone needs to contact him/her. We also find that in lots of articles there are links to the original information sources. Readers can access the original studies and prove and realize that the information given is not fake. Finally, the media has a specific part called "*Impressum*" on its menu, where anyone can know the media staff.



Luca Di Stefano est journaliste à la rubrique genevoise depuis 2013. Diplômé de l'Académie du journalisme et des médias (AJM), il couvre en particulier l'actualité judiciaire.

🐦 @LucaDiStefano10

Accountability is easier in digital media than in printed one. The Internet lets journalists resolve every mistake noticed by himself/herself or by readers. *Tribune de Genève* follows this line, and knows that if any new information must be published to solve the problem, it'll do it. Every notice has also a part where people can send comments or possible mistakes that the communication professional would have made.

Vous avez trouvé une erreur? [Merci de nous la signaler.](#)

The media has suffered some critical moments through the years. It was founded in 1879, and it's still published nowadays, so it's logical that the newspaper must have adapted to new technologies and new market and commercial views. During the 90s, the lack of readers meant a dismissal of lots of people. Although every journalist must have technological skills for sure, *Tribune de Genève* has chosen not to make a convergence process and keep the printed newspaper separated from the digital one. It is evidenced in the media's workforce. **Responsiveness** is solved by all these possibilities for comments that we have explained before.

INTERACTIVITY

The media has adapted to the new online possibilities. Because of it, the

newspaper shares information by using different apps or platforms such as *Instagram* -@tdgch, with 42.300 followers-, *Twitter* - @tdgch, with 108.100 followers-, *Youtube* -@TribunedeGeneveOfficiel, with 2.740 followers-, *Tiktok* -@tdg.ch, with 3.333 followers-, *Facebook* -@tdg.ch, with 227.064 followers- and *Linkedin*. Every app lets the media post information in different ways, focusing on the impact of the photo or video on *Instagram*, *Tiktok* or *Youtube* and on the information on *Twitter* or *Facebook*.

4.3. STAR TRIBUNE - LIBERAL OR NORTH ATLANTIC MODEL

The Liberal or North-Atlantic model is considered as the more coherent model and its most known example is the journalism of the United States, which are, definitively, "a purer example of a Liberal system" (Hallin and Mancini, 2004). They defined the Liberal model as a one that developed a commercial press role early, directly oriented to being informative and professional, and have a clear vision of how the market is influencing the media. The same Hallin and Mancini explain in their book that the professionalization of journalism was in the Liberal countries, so this model is an important part of journalism, and it has a special way to show this. Even though the model is called the Anglo-American model too, the four main

countries (the US, Canada, the UK and Ireland) are pretty different and have some characteristics that make the US model the best one to analyze exactly how this model works.

So, in order to understand this, and according to the regional system that we set up in our goals, the media chosen in this case was *Star Tribune*. This media, that has its origin in 1867, defines themselves as the newspaper that “reaches more Minnesotans than any other local media brand”⁹ and is a clear representation of the Liberal or North Atlantic model of media in a regional area. It belonged more than 60 years to the same company during the 20th century and nowadays is owned by a company that inverted in a media system but also has other market values. But not just this, the Cowles method, that applies until now to the company, rules by the importance of the information the media offers their audience and says that local coverage is as important as the state one, or even more in a place like the United States where each state has its own rules and policies.

CORPORATE LEVEL

The *Star Tribune*, as told in the introduction, is a regional newspaper placed in the Upper Midwest of the United States, mainly in the states of Minnesota, Michigan, and Wisconsin. The main headquarters of the newspaper are in Minneapolis, where

the two original newspapers were from. The newspaper has had a large history of owners, but the largest has been the Cowles family, that for 61 years directed the media in Minnesota. The journalism model that the paper has been following the one that that John Cowles created until this day: *the Cowles Formula*, that as the same paper explains, consist in three elements “strong local coverage, an outstanding circulation system and strong promotion”¹⁰.

After the Cowles reign, there were a few other directors until Glen Taylor, the actual owner of the company. The Mankato businessman bought the paper in 2014 saying that “*Star Tribune* is not only a good business, but also an important institution for all Minnesotans”. Even though the owner of the Minnesota Timberwolves, the NBA Team, was a republican senator in the US, and it was expected to make a more Liberal newspaper, the ideology of the newspaper is still left centered, as it can show in a few of its opinion articles and editorial pieces. Despite this knowledge, *Star Tribune* is one of the most neutral newspapers in the US and is not biased by their politics nor their owners. The publisher of the newspaper, Michael J. Klingensmith, is also the CEO and a board member, and Rene Sanchez is the chief editor of the paper.

Today, the **economy** of *Star Tribune* is divided into four categories. The first one is the advertisement the company offers. Even though in the printed newspaper the advertisement is an important part, they are not in every news and not in the front page of the digital paper. In the same webpage, it is explained how the advertisement is divided between the two models (printed and digital)¹¹. The second money source is the subscription method that the paper has. The digital has a few days free to check the website and the news, but there is a mandatory subscription payment to check the news, and later, the main page too. There are two offers: a one-year subscription that costs 249.08 dollars which has a special discount that sets the price at 129 dollars and a four-week subscription that costs 19.14 dollars with a special offer for 2 dollars. This paywall was erected in 2011, 16 years after the website was created in 1995 as the solution for the decadence of the money making in journalism with the digital free news (Cagé, 2016).

The third path is the printed sales, that besides the digital media existed, it supposes a big economic entrance, thanks to their average 100k print circulation papers. And last, but not least, the company of Glen Taylor and the board of the company holds the paper thanks to their members and

the stockholders. *Star Tribune* is a regional newspaper, so its sections are according to the information they give. They have five main sections: *main news*, *local news*, *sports* (which is an important one in the newspaper), *business* and *variety* (lifestyle and entertainment). Apart, they have a few special sections like *Taste* (restaurants and cooking), *Travel*, *Outdoors Weekend* and *Science and Health* and on Sundays an opinion section and a larger editorial called *Opinion Exchange*. In its main page the news appears first together with subheads, that indicates the section or the importance, like *Local* or *You can't miss*. The paper also has incorporated *The stream*, a lastminute actualization of what is happening in the world minute by minute, and a most read article. Apart from their sections, they also have a part dedicated to the videos

NEWSROOM LEVEL

Fabian Prochazka and Magdalena Obermaier stated in their work the importance of **transparency and accountability**, the first one so the audience could trust the journalism job, and the second one because the journalists must take responsibility for their actions and their way of work. In our case, the actors and the work dynamic in *Star Tribune* permits us to see transparently how they work, using many links that provide the

reader a direct source to the information, not hiding what they are working with and from where they got their information in case the reader disagrees on anything they made. They also have an ethics code visible to the audience to provide the information about how they make the news and what they take into account. To add more transparency and content with their audience, they have a customer support section, which helps the audience to know that they can complain and reach out to the media.

These work dynamics provide more transparency, but the actor's transparency and accountability is also an important part of it. For the audience to have more transparency from the media, *Star Tribune* provides the readers with the biography of the authors in each article, which also includes an email and their *Twitter* account. With this biography you can know better who wrote what you are reading and look for more information about their profiles and information, and for accountability, they can email the writer with their fears.

With the immediacy that journalism works right now, the best way for the online media to have a minimum interactivity and **responsiveness** from their audience is through the comment section, where they can write what they like and what they think is not right. The *Star Tribune's*

comment section is largely used by their audience, and often discussions are held in this section. To prevent comments from turning into a mess, the same newspaper provides an ethics code for the comment section too. But also, users can seem to be included in the newspaper by the most emailed section, where the paper shows the news made according to their audience preferences and knowledge. This user-generated content is a way to better know the audiences, their interests and what they want to read in *Star Tribune*, which is a way to engage more audiences too.

441 HIDE COMMENTS

Read our comment standards ▾

To leave a comment, [log in](#) or [create an account](#)

With the arrival of the World Wide Web in the late 90 and early 2000, journalism experienced a change and the digital media started growing. *Star Tribune* opened its own web media in 1995 and until then it has grown exponentially. Even though they haven't closed the printed media, nor the money has decreased. In order to keep the two media going, they separated the printed news from the online ones, but they share the same newsroom. Specifically, *Star Tribune* has shown how they can converge and modernize its content to cope with how the news is made today. Even though they don't have

other media, they have different editions, such as the Duluth edition, that focuses on this region. But every media company is set in the main headquarters, in Minneapolis.

They also have a special part dedicated to videos, where they focus their attention into the images instead of the text, which the reader can reach without difficulties in the main page of the web. The news usually follows the same patron, they are slow burned and usually focused on the local news or regional news, giving its importance to US politics and elections. But one of the more important news are the sports ones, dedicated to their local teams and leagues. Knowing that the actual owner of *Star Tribune* is Glen Taylor, the owner of the Minnesota Timberwolves NBA basketball team and the Minnesota Lynx WNBA basketball team too, it may seem that this focus on sports news and the relevance of its own *Instagram* account could be because of this.

In the articles, they use graphics too, but not as much as it would seem more useful. Their usual resources are galleries to put more photos in the articles and hyperlinking to let the users know where they got the information. They also have their own last-minute news and their *YouTube* channel may seem like television, because they post different videos of the trials they attend, and also, they

use it to post more free content, not as informative as the main news. So, they take all the resources they have to make a convergence result, to create a larger project and to give the audience the best product possible.

INTERACTIVITY

Star Tribune has accomplished its proposal to digitize and adapt to the new digital media and social media. They opened main accounts in every social media, and they have several thousand followers each, which can diffuse their news better and get to know their audience. *Star Tribune's* main *Instagram* account (@startribune) has 142k followers and post reels, posts, and different picture collections. Their posts have between 500 and 4000 likes and the reels have from 50 to 100 thousand views. Their *Twitter* account is their most followed account with 400k followers, followed by their *Facebook* account, with more than 200 thousand followers. *Star Tribune's YouTube* account, during the trials of George Floyd, had more than 150k views, with 13.5 thousand subscriptions. The newspaper also has other accounts for their other media, like *Star Tribune Duluth*, *Star Tribune Sports* section or their opinion section in *Twitter* and *Instagram*.

They also had created a *TikTok* account, but their main content is the

same reels that they have in the *Instagram* account. *Star Tribune* also has a mobile App, so they can connect better with their audiences though pushed news and have a more direct access to it. They have more than 100k downloads in *Google Play* and *Apple Store*, but the reviews barely approve it. The comments take into account their flaws, like the app's poor quality in comparison to the articles' high quality. As it is a regional newspaper from Minnesota and the Upper Midwest of the United States, the app is only available in that region, so it cannot be analyzed profoundly.

5. Conclusions

To sum up, as we said in the introduction and goals, we wanted to compare the three Mancini and Hallin models: the Mediterranean or the Polarized Pluralist Model, the North/Central European or Democratic Corporatist Model and the North Atlantic or Liberal Model. In order to do it, we chose one regional newspaper from each model, from the Mediterranean *La Voz de Galicia*, a Spanish newspaper from Galicia. For the North-central European model we selected *Tribune de Genève* from the city of Genève in Switzerland and for the liberal model we decided to do *Star Tribune*, from the city of Minneapolis (Minnesota). With the arrival of the online in journalism, the online media had taken a step forward into it, and these three

media are a clear example of it. All three provide different kinds of corporate levels, with different owners and policies, and also different ways to write and to make journalism.

The three media are private and, even though it can seem they share the same ideology, it is true that the three have been changing. *Star Tribune* is set as a liberal republican model but, in reality, they tend to be more left-centered, as opposed to *La Voz de Galicia*, which started with a more left-wing ideology that now tends to be more liberal. *Tribune de Genève* has always been set as a liberal and federal newspaper.

In terms of transparency, the three newspapers seem to have a solid one. *Tribune de Genève*, as well as *Star Tribune*, has explained in their websites the organizational charts of the board members and directives, and also they have a site to explain if they have seen any error or mistake in the articles written. This could also be done in the comments section of the articles, which are very useful. They also include a journalist profile with their information and their social media and email addresses, so the audience can reach them. All these help the audience to trust the transparency of the newspapers. *La Voz de Galicia* includes these profiles too, but not as complete as the other two.

Among the limitations we found

doing this paper, one of the most important ones was the subscription method of *Tribune de Genève* and later during the analysis, *Star Tribune*'s one. They set up a paywall to make their users pay for their content in order to keep their business afloat, but this was a complication for our process. *La Voz de Galicia* was the only one that was permitted to enter the news, even though we went into them more than a few times.

So, we check our hypothesis and conclude that even though they have similarities in their models, because they are all three regional online newspapers, they also have differences that relate to each Hallin and Mancini model.

References

- Cagé, Julia. 2016. *Saving the Media: Capitalism, Crowdfunding, and Democracy*. Cambridge: Harvard University Press.
- Corporación Voz de Galicia | Primer grupo multimedia de la comunidad. (s. f.). <https://corporacionvoz.es/>
- ¿Cuántos periodistas hay en La Voz de Galicia? Programa prensa-escuela, La Voz de Galicia. November 28, 2008. <https://www.prensaescuela.es/cuantos-periodistas-hay-en-la-voz-de-galicia/>
- Domingo, D. & Heikkilä, H. (2012). *Media Accountability Practices in Online News Media*. *The Handbook of Global Online Journalism*, 272-289. <https://doi.org/10.1002/9781118313978.ch15>
- Goldbach. *Données Médias Tribune de Genève*. (s. f.) <https://goldbach.com/ch/fr/portefeuille/print/tribune-de-geneve/donnees-medias>
- Hallin, D. C. & Mancini, P. (2004). *Comparing Media Systems: Three Models of Media and Politics*. Cambridge University Press
- Infotendencias Group: Media convergence. In: Siaperas, E. (ed.) *The Handbook of Global Online Journalism*, pp. 21-38. Wiley, London (2012)
- La Voz de Galicia cumple 140 años*. (Fundación Santiago Rey Fernández-Latorre.), (s. f.). January 4, 2022, 10:27. <https://fundacionsantiago-reyfernandezlatorre.es/la-voz-de-galicia-cumple-140-anos-no-349/>
- La Voz de Galicia SA*. (Empresas, Libertad Digital). <https://www.libertad-digital.com/empresas/la-voz-de-galicia-sa/>
- Libro de estilo La Voz de Galicia 2022*. (s. f.). La Voz de Galicia. <https://www.lavozdeg Galicia.es/libro-estilo/>
- MediaBuzz.org. (2022, 20 March). *Star Tribune: Media Bias And Factual Reporting Analysis*. <https://www.mediabuzz.org/mediabias-factcheck/star-tribune-us/>

- Mediakit. (2022, December). Star Tribune Company. https://mediakit.startribunecompany.com/wp-content/uploads/2016/12/DIGITAL_ratecard_2022.pdf
- Our heritage. (2022, December). Star Tribune Company. <https://www.startribunecompany.com/learn-about-us/our-heritage/>
- Normas de participación en la comunidad de lectores de La Voz de Galicia. La Voz de Galicia. https://www.lavozdegalicia.es/docs/normas_de_participacion.pdf
- Tarifas 2022. La Voz de Galicia. https://www.lavozdegalicia.es/estaticos/2022_TARIFAS_VOZ.pdf
- Prochazka, F., & Obermaier, M. (2022). Trust through Transparency? How Journalistic Reactionsto Media-Critical User Comments Affect Quality Perceptions and Behavior Intentions. *DigitalJournalism*, 10(3), 452-472. <https://doi.org/10.1080/21670811.2021.2017316>
- Santiago Rey, *Presidente de La Voz de Galicia*. (Nueva Economía Fórum). <https://www.nuevaeconomiaforum.org/ponentes/santiago-rey>
- Star Tribune policies and standards. (2022, 26 April). Star Tribune. <https://www.startribune.com/star-tribune-policies-and-standards/482850961/?refresh=true>
- Tarifas publicitarias Corporación Voz de Galicia. LA VOZ DE GALICIA S.A. (s. f.). <https://www.lavozdegalicia.es/tarifas/tarifas.html>
- Torrado, C. *La Voz de Galicia, el tercero en difusión en España*. Rúbrica Dixital. (2022, 2 August) <https://rubicadigital.es/la-voz-de-galicia-el-tercero-en-difusion-en-espana/>
- Tribune de Genève. A propos - Impressum «Tribune de Genève». (2021, 4 June). <https://www.tdg.ch/impressum-tribune-de-geneve-929104286452>
- Tribune de Genève. *Tribune de Genève | l'actualité de Genève, de la Suisse et du monde*. (2022, 20 December). <https://www.tdg.ch>
- Ureta, Larrondo, A., Noci, Díaz, J. & Erdal, John, I. (2022, 21 January). *Convergence and Innovation: The Conceptual and Methodological Basis of Technological Evolution and Cultural Complexity in Journalism*. In *Total Journalism. Models, Techniques and Challenges* Pg. 13-28, (Vol. 97). Springer Nature Switzerland. <https://doi.org/10.1007/978-3-030-88028-6>
- Wikipedia contributors. (2022, 10 December). Star Tribune. Wikipedia. https://en.wikipedia.org/wiki/Star_Tribune

Media analysis on what World Cup content has the most participation by the audience on the Instagram accounts of European newspapers

Carolina Pinto, Joep Verstappen, Núria León, Maria Ferrer

Abstract

During the era of digitalization, newspapers had to adapt too. First, newspapers were published in a physical way, on paper, but now there are many more ways to acquire the latest news. During the last 10 years, social media has played a bigger role in society. Newspapers didn't want to fall behind and had to catch up with this latest trend. Therefore, newspapers also started publishing news on social media such as Facebook, Instagram and Twitter. Because this way of communicating news is fairly new, there has relatively not been done so much research into this area. On social media there are new ways available to conduct research. There is a lot more data available, both to the newspaper and to the general public, to analyze different issues.

Key words

Online journalism, Participation, Instagram, European newspapers.

1. Introduction

In our research we have chosen to look at the interactivity and participation on Instagram in four different newspapers. We have chosen newspapers from the Netherlands, Spain, England and Italy. Because the World Cup has been going on since the 20th of November, there has been a lot of news concerning

this topic, specially about the polemic regarding the country in which the tournament took place, Qatar. Other news which normally could have been a headliner, now have now taken a back seat. Therefore, we either had to analyze news before the World Cup or about the World Cup. Because the tournament is present in news articles from all over the world, we chose to

analyze this topic. By doing so there is a possibility to analyze the exact same news, maybe communicated in a different light, and to look at differences between different countries.

In our analysis we aim to find out what posts related to the World Cup gain the most interaction and participation and what the differences are between the four countries we chose to analyze. Since we are only focusing on the Instagram accounts of the newspapers, the business model is not relevant. The revenue is not made via their Instagram, but in other ways. It could be interesting to study how Instagram is profitable for a newspaper or why they use it, but we decided to examine a different level of analysis. So, the corporate and newsroom level is not a level we focus on. Instagram has the same lay-out for every account. Therefore, the quality of the information access, usability, visibility and macro-navigation are the same for all newspapers on Instagram. The covered content does differ between the four newspapers. The choice has however been made to focus on the same content to increase the validity of the research done on the participation and interaction level.

2. Goals

The main purpose of this paper is to deeply analyze the topics of interaction and content participation and, while doing so, taking a deeper look at the media professional Instagram accounts, in order to see both the common denominator and their differences. We are also interested in seeing which content about the World Cup 2022 is the most popular amongst the audience. In order to do so, we are focusing on four newspapers: El País, The Guardian, Het AD and La Repubblica.

To summarize, our main objective is to answer our research question “Which World Cup content has had the highest audience engagement on the Instagram accounts of the media analyzed?” and argue the differences and similarities between the type of content and also the different media systems.

One of our goals is to determine the differences between the stated media in the amount of participation. Based on a study done by Kalogeropoulos et al. (2017) an hypothesis can be formed on which countries comment the most on news-related content on social media. The Netherlands has not been analyzed in said study, so that cannot be taken into consideration. However, Germany and Denmark have been analyzed. These countries are similar to the

Netherlands, as they are both Northern European countries. So, for our hypothesis we will use this data, even though it is not really strong evidence, but our analysis will tell if this comparison can be made or not. Italy (27%) and Spain (28%) have the highest amount of comments on social media. The UK has a significantly lower amount of 14%. Denmark and Germany have an average of 12%. However, Italy is the only country out of these 4 that didn't participate in the World Cup. This could be a reason for a fewer amount of comments. Therefore, the hypothesis for these four countries is that Spain will have received the highest amount of participation, then the UK, then the Netherlands and lastly Italy.

3. Methods

In the following section we will talk about the newspapers we chose for this research and their Instagram accounts, as well as the media analysis we used in order to carry out the project.

3.1. Sample

We decided to select four generalist newspapers from Europe, since we wanted to analyze media that shared characteristics, and therefore could be comparable, and also that represented the countries they belong to. We also made sure the

newspapers analyzed gave good coverage to the World Cup 2022. In the following, the four media chosen for this paper will be introduced.

El País (Spain)

El País is a Spanish daily newspaper founded back in 1976 and it's characterized by its European and social democratic leanings. It has its head office and central editorial office in Madrid and, according to the EGM (Estudi General de Mitjans) figures, it is the most widely read general-interest newspaper in Spain with 761 readers per day.

The Guardian (United Kingdom)

The Guardian is a British daily newspaper founded in 1821 and whose headquarters are located in London. According to a study conducted by the Publishers Audience Measurement Company (PAMCo) from October 2017 to September 2018, The Guardian is the most trusted newspaper in Britain as well as being the most read quality news outlet. The newspaper also has an online edition and a big following on various social media platforms, such as Instagram and Twitter.

Het AD (The Netherlands)

Het AD is a Dutch newspaper that published its first edition in 1946. It is the second biggest newspaper in

the Netherlands and the headquarters are situated in Rotterdam. Het AD publishes newspapers in a physical tabloid form as well as online on their website. Next to their website they also publish news on their app, newsletter and podcast. They even make their own live news updates in a video format. On social media the newspaper is active on Facebook, Twitter and Instagram.

La Repubblica (Italy)

La Repubblica is a newspaper founded in Rome on 14 January 1976 by E. Scalfari, who was its director until May 1996 when E. Mauro took over, replaced in 2016 by M. Calabresi, who was replaced in 2019 by C. Verdelli and in 2020 M. Molinari. With a tabloid format, it has a progressive orientation and gives ample space to domestic and international politics, economics and culture. It has reached a leading position in the panorama of Italian newspapers, also thanks to prestigious collaborators such as E. Biagi, A. Ronchey, V. Zucconi or G. Brera. It is the second daily newspaper in Italy by total circulation (print plus digital) and by number of readers, after Corriere della Sera. Nevertheless, La Repubblica has a higher number of followers: 1,8 millions of followers versus Corriere della Sera 1,4 millions.

In order to answer our research question and conduct an in-depth analysis of the media mentioned above, the Instagram profiles of these four newspapers will be studied over a time period of four weeks (29 days). The time frame corresponds to the duration of the World Cup 2022, from November 20th to December 18th. The main focus of this analysis will be on participation and content level.

3.2. Media analysis

To keep up with the research and evaluate the interactivity and popularity of the newspapers' Instagram profiles the following criteria were established: number of followers, number of posts uploaded within the time period mentioned before, number of likes per post analyzed and number of comments per post analyzed (Kang, Xin/ Chen, Wen-yin/ Kang, Jian, 2019).

In order to obtain more information about the content of the Instagram posts selected and to deepen our analysis on the participation level, we decided to collect some more data based on the following criteria: content of the posts analyzed, analysis of the content of the comments, the percentage of interaction and the percentage of participation. By dividing the number of followers by the amount of likes and then multiplying it for 100, we get the percentage of interaction. By doing the same

but with the amount of comments, we get the percentage of participation. In this way it is possible to easily compare the percentages between the different newspapers and countries. The content of the comments will also be analyzed, to do so, the top comments (the comments that are on the top with the most likes) will be looked at. By doing this it is not necessary to scan every comment, but it's still possible to determine the general opinion of the public.

Two posts will be analyzed with more detail. The content of these two posts are similar between the different newspapers. One post is chosen from the beginning of the World Cup and one is chosen from the end of the tournament. This is done to take into account that the amount of participation might differ in the beginning versus the end. The first post that is chosen is a post about the German national team that made a statement about human rights in Qatar. This statement was news-worthy in countries from all over the world. The second post that was chosen is the one that informs about Argentina winning the world cup. This post was published after the last match of the World Cup and every paper has probably informed about it.

The data obtained by this method will allow us to determine which World Cup content has the highest

engagement, therefore being the most popular, and which characteristics share these posts by comparing the contents and interactivity of the analyzed newspaper accounts

4. Analysis

In the following section, the analysis of the different Instagram accounts will be discussed in more detail.

The Guardian (United Kingdom)

The British newspaper The Guardian has an Instagram account with 5.400.000 followers. They have a profile picture of their logo and a biography with three quotes they use to describe the paper: "200 years of independent journalism", "Fearlessly holding power to account", "Always factual, never dull". The bio also includes a link to their Linktree. Over the period of four weeks, from the 20th of November to the 18th of December (time in which the World Cup took place), there were 57 posts in total, of which 10 of them were about the World Cup of 2022. The average amount of likes per post was 49.785 and the average amount of comments per post was 1.690. The interaction based on the likes was 0,92% and the participation regarding comments was 0,03%.

The World Cup post with the highest number of likes (120.137) is the first post The Guardian made

about the tournament on November 23rd. The Guardian informed about Germany's team statement, in which the players placed hands over their mouths and wore rainbow stripes on their warm-up tops and boots in a show of defiance against Fifa before their match against Japan. On the other hand, the post that got the most comments (5.206) was uploaded on December 2nd and it informed about how Qatari TV mocked Germany's statement against Fifa (which coincidentally is what the most liked post talked about). The majority of the comments were divided between people who thought Qatari's response was right and justified, with statements like "To respect foreign culture and religion, that's what Europe needs to learn" or "This is a lesson for those trying to impose their beliefs where they are not welcome", and people who applauded the team's action and criticized Fifa for choosing Qatar as the destination for the tournament, with statement such as "Well done Germany for actually protesting" or "Shame on Fifa for choosing Qatar for the World Cup".

The post with the least amount of likes (6.127) and the least number of comments (154) was published on the 12 of December and it explained why Morocco has been so successful in this tournament, becoming the

first African and Arab country to reach the World Cup semi-finals. The users are discussing how good Morocco's game was during the event, resulting in mixed opinions. There are comments saying the team played very well during the whole World Cup, therefore deserving the recognition, "Morocco played superbly throughout the tournament" or "Nothing but respect for this team", but there were other statements saying the team played dirty and that's the reason they got so far, "What they do is anti-game, period" or "They suck! Seriously watch them and make your own minds up".

Het AD (The Netherlands)

The Instagram account of AD has 210.000 followers making it the second biggest Instagram account of all big, national newspapers in the Netherlands. De Volkskrant and NRC have a smaller audience and only De Telegraaf is bigger with 250.000 followers. On average, Het AD posts 5 or 6 posts every day. In total, they have posted 12.848 times. Their bio on Instagram contains information on how to reach them, other accounts they have and a link to download their app. During the World Cup, from the 20th of November until the 18th of December (29 days), the AD published 37 posts regarding this tournament, this

equals more than one post per day about it. The average number of likes on the posts concerning the world cup was 3,478. The interaction based on likes was 1,66% and the average participation regarding comments was 0,08%.

The post about the World Cup with the most likes was about Japanese fans and the Japanese team that cleaned everything after their victory over Germany. The post received 6.554 likes. The amount of comments was relatively low (127). The average amount of comments per post was 167. The comments were really positive: “many countries should see this as an example”, “they have respect”, “in the Netherlands people struggle to clean after a visit to the cinema”. The post that received the most comments was about the goalkeeper of Argentina who celebrated winning the golden glove in a rather remarkable way. He held the trophy in front of his delicate parts which could come across as disrespectful towards the officials of Qatar. The post got 263 comments which were almost all negative: “do you need more evidence to prove how disrespectful they are?!", “horrible players”, “so disrespectful”.

The post that received the least amount of likes was a post about Moroccan fans rioting after their win (1.739 likes). Some fans were

vandalizing and having fights with the police. This post got 188 comments which is more than the average. The comments were only negative: “sad, sad, sad. They should go back to Morocco”, “these idiots ruin everything”, “I just don’t understand it, why???”. The post about Moroccan player Boufal who dances with his mother after his victory received 117 comments, which makes it the least liked post. The comments were only positive: “amazing!”, “beautiful”, “wow, so touching”.

El País (Spain)

The Instagram account of the Spanish newspaper El País has more than 1,500,000 followers. This makes it the newspaper with the second largest number of followers in Spain, only after the sports-only newspaper Marca. Thus, we could say that it is the Spanish generalist newspaper with the most followers on this social network. In the profile picture they have the logo of the newspaper, the 'E' of 'El País'. In the biography they have a logo that describes the newspaper: “Las noticias que hay que ver”. They also add the link to their 'linkinbio', a place where you can click on the Instagram images to access the news that talks about it, and you can also access their website directly. They add the address of their editorial office in Madrid, the main one.

In the four-week period analyzed, El País published a total of 188 posts on its Instagram profile, of which only 19 were related to World Cup of 2022 content. The average amount of likes per post was 15.670 and the average amount of comments per post was 389. The interaction based on likes was 19,8% and the participation based on comments, was 0,02%.

The World Cup post with the highest number of likes was about the first woman to referee a World Cup match (46.675 likes). This post was published on 29 November. El País wanted to make a stir out of a news article that they themselves describe as "historic". They also added a photo of the woman, Stéphanie Frappart. In this post most of the comments applaud this situation, but others say that "this should have happened much earlier and that it should not be news". On the other hand, the post that got the most comments was about Germany players posing with their mouths covered in the face of FIFA censorship Qatar armband (924 comments). Most of the comments are supportive of this gesture although many thought that "the real protest option would be to leave the competition". Some also call for the same support for other causes such as racism, male violence...

The post with the least amount of

likes is the one that informs about France becoming a finalist of the World Cup (4.728 likes). This was one of the last posts of the newspaper about the tournament. In this post most of the comments are about the unexpected and great role of Morocco. The post with the least number of comments (203) was about the coach of Spain Luis Enrique. In this article the opinion was given about the phenomenon in the networks that he had become. In the few comments many laughed at the coach and said "he should focus more on playing than on making live videos". There is a lot of criticism of him.

La Repubblica (Italy)

La Repubblica has on its Instagram account 1.800.000 followers. This makes La Repubblica the Italian newspaper with the highest number of followers on Instagram. Their Instagram biography has the following motto: "Stories, images and numbers that tell the changes in society, to affirm the new rights of citizens together. None excluded". In the period analyzed, La Repubblica has posted only 15 posts about the World Cup, probably because Italy didn't take part in the competition, so Italians were not too interested. The average of likes per post was 49.707, but with a small interaction based on likes (0,41%), compared to

more than one million followers. The lack of interest is even more evident in the average number of comments (909), and in the interaction based on comments (0,007%).

The most popular post was published on the 19th of December and shows the celebrations in Naples under a mural dedicated to Maradona (103.882 likes). Most of the comments supported Argentina and particularly its player Messi, highlighting his tie with the past hero of the team Diego Armando Maradona, who was also very loved in Italy because he led the Napoli team winning his first championship. Here are some comments: "Now you have to go to Naples", "Diego and Lionel the best ever", "Thank you Argentina and Messi", "Compliments to Messi from Maradona". Another popular post about the celebration for the victory of Argentina is the one published on the 20th December, with more than 45.000 likes. The post describes the celebration in Buenos Aires after Argentina's victory at the 2022 World Cup. A crowd of people celebrated the national team in Plaza de La Republica with fireworks, songs and flags. According to the Argentine Media, one million people invaded the streets of the capital. On the other hand, the post with less likes (15.495 likes) is one that talks about Qatar banning

beer at the World Cup on 19 November, another limitation of freedom.

The post with the most comments (2.156) was the one informing about Moroccan fans cleaning Piazza Garibaldi La Spezia, with brooms and dustpans. Even in Genoa, dozens of Morocco supporters left Piazza De Ferrari exactly as it was before the carousels for the team's passage to the semifinals. The post with the least comments is the one regarding the first woman to referee at the World Cup: France's Stephanie Frappart. She was also assisted by two women as linesmen: the Brazilian Neuza Back and the Mexican Karen Diaz Medina. This was posted on 30 November and has 99 comments. Most of the comments were about women being very discriminated against in Qatar.

The major debate was about where the tournament took place: users commented about Qatar being a country where human rights are crushed. For example somebody writes "the lack of recognition of LGBT rights is just one of the abuses in that country! Human rights are not recognized, regardless of gender! So waving the LGBT flag at the start of the game would still have been a vain gesture! There the world championship was really going to be sabotaged! Oh the interests...". Especially in the post about Germany published on the 23rd November: "Everyone

with their hands over their mouths, Germany against FIFA: human rights are not negotiable”. Here some comments are positive such as “They were right to do this”, but the majority of comments are about the fact the real protest should have been to boycott the Championship: “Useless and hypocritical gesture: if you really want to give a signal, you shouldn’t have participated in the World Cup”.

5. Results

We have developed two tables that give an overview on the results of the analysis on the posts. According to our results, the newspaper that posted the most about the World Cup was Het AD, uploading 37 posts regarding this tournament which equals more than one post per day about the topic. The Dutch newspaper almost duplicates El País and La Repubblica and quadruples The Guardian when it comes to posting about the World Cup.

Taking into account the number of followers of the analyzed accounts we could measure the percentage of users that liked or commented on a post, showing interest in the content and wanting to participate by voicing their opinion on the topics uploaded. The media that has the highest user interaction is Het Ad with 1,66%, this means that their followers are more willing to

show interest in the content uploaded by giving a like. Even though it is the media analyzed with the least amount of followers (210.000), this newspaper is also the one with the highest user participation with an 0,08%, meaning that their followers are more willing to comment on posts and share their opinion about the content of said posts. We have also noted that, although The Guardian has the highest number of followers by far (5.400.000), their followers are less likely to interact by giving likes or participate by voicing their opinion.

Countries	The Netherlands	UK	Spain	Italy
Followers	210.000	5.400.000	1.500.000	1.800.000
Average amount of likes per post	3.478	49.785	15.670	49.707
Average interaction regarding likes	1,66%	0,92%	1,04%	0,41%
Average amount of comments per post	167	1.690	398	909
Average participation regarding comments	0,08%	0,03%	0,02%	0,007%

By analyzing the most liked posts of each newspaper we have been able to tell what content gets the most attention in each country. In The Netherlands the Japanese fans' gesture of cleaning the stadium was the most liked one, whereas in England the defiance of Germany's team against Fifa and Qatar raised the most likes. Spanish citizens were more interested in Stéphanie Frappart becoming the first woman to referee a World Cup match. At last, in Italy they were especially interested in Argentina winning the World Cup and Argentines' celebration after the tournament.

By also analyzing the most commented post of each media we could determine what content arised the most participation in each country. In The Netherlands the post about Argentina's goalkeeper celebrating winning the golden glove is the one with the most comments, while in England the post informing about Qatari TV mocking Germany's statement is the most commented on. Coincidentally, in Spain the post with the highest amount of comments it's the one where Germany players pose with their mouths covered in defiance against Fifa whereas Italians were more interested in seeing Moroccan fans cleaning up Piazza Garibaldi after celebrating their victory against Portugal.

Countries	The Netherlands	UK	Spain	Italy
Most liked post	Japanese fans clean the stadium after the match (6.554)	Germany's statement against Fifa (120.137)	First woman to referee a World Cup match (46.675)	Argentines' celebration after winning the World Cup (103.882)
Least liked post	Moroccan fans riot after the victory (1.739)	Why has Morocco been so successful in this WC? (6.127)	France finalist of the World Cup (4.728)	Qatar bans beer at the World Cup (15.495)
Post with the most comments	Argentinian goalkeeper celebrates winning the golden glove (263)	Qatari TV mocks Germany's statement (5.206)	Germany players pose with their mouths covered (924)	Moroccan fans clean up the Piazza Garibaldi after celebrating (2.156)

After taking all this information into consideration, we noticed that, in a couple of cases, the content of the post with the highest number of likes in one media was the same as the content of the post with the most comments in another media. This is the case of the most liked post in the English newspaper The Guardian, which informs about the same topic as the most commented post in the spanish paper El País; Germany's statement in defiance against Fifa. Also the most liked post in the media Het AD informs about

a very similar topic as the most commented post in the paper *La Republica*; fans cleaning up after the celebration of a victory.

Lastly, the results obtained after the analysis show that there are two topics all four newspapers uploaded to their Instagram accounts: Germany's statement in defiance against Fifa for holding the World Cup in Qatar and Argentina becoming the winner of the tournament after scoring 4-2 in penalties against France. We have also examined the comments on these posts in order to compare the users opinion on these. When it comes to Germany's statement, some followers from all four media applaud the team for protesting while in England and The Netherlands some commenters say it would be best not to mix football and politics and to just focus on the game. Also in England, Italy and Spain some comments say these actions are not enough and all they are doing is selective activism. On the post about the win of Argentina, most Spanish, English and Italian commenters praise Messi and the team. On the other hand, in The Netherlands citizens aren't really happy about this victory and most comments are hatred towards the team. However, in England there's a lot of comments criticizing the fact that Messi is dressed in an Arab robe that covers his Argentina shirt,

which we thought it's interesting how they focused on that.

6. Conclusions

One of the aims of our analysis was to determine the differences in participation in the four different countries. To determine this, the number of comments and likes needed to be looked at. Because the number of followers differs between the four newspapers, the sheer number of likes and comments would not tell anything about the participation. Therefore the percentage of participation was a better indicator. This percentage showed that *Het AD* from the Netherlands received the most interaction and Italy the least. This is not corresponding with our hypothesis. In the hypothesis Spain was expected to have the highest amount of participation, secondly the UK, thirdly the Netherlands and lastly Italy. That Italy received the least was expected, as their national team did not participate in the world cup. In the results can be seen that the UK and Spain are similar in the amount of participation. The Spanish newspaper received a bit more likes and the British a bit more comments. In our hypothesis it was expected that Spain would have significantly more participation, but it turned out that this was not the case.

Another aim was to determine

the common denominator as well as the differences in the posts of the four Instagram accounts. To determine this, it was necessary to make a thorough analysis of these accounts, and the content published by each media. With a table where the analyzed dice of each media are put together, the differences and above all the similarities can be seen. After doing this we can see that not all newspapers have made the same number of posts about the World Cup 2022. We saw that the media that has published with most frequently (Het AD with 37 posts) has received better results on interaction and participation than the others, despite having the least number of followers.

The third aim of our research was to determine the content that received the most attention and participation in each country. After analyzing said content we saw that none of the newspapers concur in neither the most liked post nor the most commented one. However we noticed that, in a couple of cases, the content of the post with the highest number of likes in one media was the same as the content of the post with the most comments in another media. This means that, although not exactly the same, the audience of the different newspapers show interest in similar content.

The time period we did our analysis in was from the 20th of November to the 18th of December. Because of the correspondence between the start and end of the World Cup, we chose this period. Maybe we could have taken a few days before the start and a few days after the end but we thought that way we would have all the newspapers in the same conditions without taking into account previous or later reactions.

One of the limitations of our analysis was that we didn't take into account the regular amount of participation. There can be a lot of 'ghost followers' (followers that never use Instagram). If the percentage of ghost followers is way higher in one newspaper than another, the participation will automatically decrease. In a future research the normal amount of participation should be calculated. In that way content and differences in participation can be analyzed and concluded with more ground.

References

- Algemeen Dagblad. (November 7th of 2022). In Wikipedia. https://en.wikipedia.org/w/index.php?title=Algemeen_Dagblad&oldid=1120557126
- El País. (December 20th of 2022). In Wikipedia. https://es.wikipedia.org/w/index.php?title=El_Pa%C3%ADs&oldid=14803

[4663](#)

Hallin, D. C., & Mancini, P. (2004).

Comparing media systems: Three models of media and politics.

Cambridge university press.

Kalogeropoulos, A., Negrodo, S.,

Picone, I., & Nielsen, R. K. (2017).

Who Shares and Comments on News?: A Cross-National Comparative Analysis of Online and Social Media Participation. *Social Media + Society*, 3(4)

Kang, X., Chen, W., & Kang, J. (2019,

December). Art in the age of social media: Interaction behavior analysis of Instagram art accounts. In *Informatics* (Vol. 6, No. 4, p. 52). MDPI.

La Repubblica (quotidiano). (November 2nd of 2022). In Wikipedia.

[https://it.wikipedia.org/w/index.php?title=La_Repubblica_\(quotidiano\)&oldid=130249401](https://it.wikipedia.org/w/index.php?title=La_Repubblica_(quotidiano)&oldid=130249401)

The Guardian. (November 17th of 2022). In Wikipedia.

https://es.wikipedia.org/w/index.php?title=The_Guardian&oldid=147381711

Corporate and content level in *The Globe and Mail*, *Público* and *The Independent*

Sara Bonet, Eden Fall, Bruna Luque, Natalia Pinyol

Abstract

Since the birth of the World wide Web, in ip8q, some newspapers from the western world have become only digital. With the following research, we expose how *The Globe and Mail*, *The Independent* and *Publico* have undergone this transformation and how this new digital version of them fits in the three media systems proposed theorized by Hallin and Mancini. Our study analyses the content and the corporate level.

Key words

Online-version media, digital language, quality, *The Globe and Mail*, *Independent*, *Publico*, content, corporate.

1. Introduction

This project aims to be a comparative analysis of three newspapers -*The Globe and Mail*, *The Independent* and *Público*- from the Western world. This cultural and social limitation arises because this is the research area as authors we have studied the most.

In addition, Hallin and Mancini (2004) use the same limitation in *Comparing Media Systems: Three Models of Media and Politics*. The findings of this study have inspired and guided numerous comparative analyses since it was published. Similarly, we intend to use the same

three models they present as a guideline in this project¹: *The Liberal model* illustrated by *The Globe and Mail*, *Democratic Corporatist model* exemplified by *The Independent* and *Polarised Pluralist model* through *Público*.

This division has made it possible to look in systematic ways at patterns of similarity and difference among media systems and at changes over time in these patterns (Hallin & Mancini, 2016). However, we know these are ideal types therefore we are prepared to find aspects which do not fit in this categorisation.

The choice of these particular

newspapers answers two main reasons. On the one hand, focusing on three countries will allow us to make a deeper analysis and achieve a better understanding of their operation to acknowledge their media system. The choice was made to have a vaster range when it comes to analysing digital media on the aspects related to a corporate and content level. Three media outlets can help us understand more efficiently the similarities and differences in the aspects mentioned above around the Western world. This is one of the main research questions that have motivated this research.

On the other hand, the decision was made on the grounds of studying a shared feature that seemed interesting to us: legacy media that went from physical copies to exclusively online versions. “A complete change in the appearance or character of something or someone, especially so that that thing or person is improved” is how the Cambridge Dictionary defines transformation. What becomes clear in any definition of said word is that it is a complex phenomenon. Moreover, the change of print tradition in the press (we talk about press instead of journalism to narrow its scope since journalism involves too wide a world) towards digital media is not an exception.

That is why we want to focus on

the particular aspect mentioned above. There is no doubt among communication researchers that this new phenomenon known as digital or web journalism is revolutionary (Noci, 2014). Nonetheless, the effect of the Internet was not considered in *Comparing Media Systems* (Hallin & Mancini, 2016). So it's interesting to see if digital media follow the existing patterns shaped by structures and practices. Just to end this brief introduction, we believe it is important to make a short presentation of each of our study cases.

Firstly, *The Globe and Mail* is a Canadian newspaper founded in 1844. It covers news, politics, business, investing and lifestyle topics.

The Globe and Mail print and digital formats reach over 6 million readers every week. Its particularity resides in the fact that although it maintains its print circulation in most of the national territory, in 2017 it ended the distribution of its print edition to New Brunswick, Nova Scotia, and Prince Edward Island becoming only digital. *The Globe and Mail* is owned by Woodbridge, the investment arm of the Thomson family.

It presents itself as a newspaper that makes courageous, empathetic, and honest journalism and on its web page, it emphasises the awards received throughout its history.

Secondly, *The Independent* is an online newspaper based in the UK,

founded in 1968 as a national morning printed newspaper. Its last printed edition was published and distributed on Saturday 26 March 2016, which means that now it is only left with the online edition. The members of the newspaper described it as a progressive media in favour of European cooperation, democracy and human rights.

Público is a digital media company born in 2007. Despite it ran as a traditional newspaper from 2007 until 2012, since then it just counts with an online edition. Its headquarters is located in Madrid, and it is directed by Virginia P. Alonso. *Público* presents itself as a “medium with a progressive spirit, with a firm commitment to pluralism and diversity in all its facets”. Nowadays, *Público* is the most-read digital media in Spain. It has won some awards, such as the Premi Bones pràctiques en Comunicació No Sexista (2008 and 2009) or the Premi MetaComunicación al Millor Diari Digital (2013).

2. Goals

Once the introduction has been established, the aim of this final project is to explain the relationship between the corporate-level strategy and the content one of three online newspapers. We also ask ourselves if this relationship can be different depending on the country of each newspaper: Canada, the United Kingdom and

Spain, each of them representing the three models proposed by Hallin and Mancini (2004). Preliminarily, we believe that there must be some differences, since the context of each country and the history of each digital media, also taking into account that in the past they were traditional newspapers and now they just have an online version.

Moreover, we think that with this research we will be able to establish if there is a tendency in the online press to follow said models, which is one of our main research questions. We aspire to reach straightforward and clear conclusions on this inquiry by doing a deep examination of the corporate and content level of the chosen media: *The Globe and Mail*, *The Independent* and *Público*.

In favour of transparency, we will now specify more particular goals of the research concerning each of the research levels:

- Analyse the three newspapers and acknowledge the similarities between them as of their nature of online versions.
- Observe if we find some differences and explore if they are due to the different media models.
- Perform the comparative analysis of three online media outlets, summarising the condition and quality of the digital language they present.

3. Methods

To perform the research, we have followed the guidelines that were provided to us. We chose the newspapers we were going to analyse following the models proposed by Hallin and Mancini (2004). Afterwards, we chose the corporate and the analysis level to study them. We divided our study into two phases.

In the first place, we did the content analysis as it required more time. We decided to follow the first option of content analysis: two weeks of research day to day. So we started the first phase on the 15th of November and finished on the 29th of November.

Secondly, we did the corporate level, as we thought it would give a different approach to the final paper and we considered it was also important to understand some of the content decisions. In both phases we followed the templates provided to us.

Although the order we followed to do the research was in first place the content level and secondly the corporate level, when writing down results and conclusion we thought it would make more sense to first talk about the corporate level and secondly the content level. So this is the reason why you can find firstly the results about the corporate, and then the content level.

Besides, we have also taken a look at

previous literature, going again through the articles and lectures we have read during the course and the ones recommended for us to read, to contrast and deepen our analysis.

4. Results

4.1. Corporate level

4.1.1 The Globe and Mail

The Globe and Mail's predecessors, *The Globe* and *The Mail and Empire*, were both established in the 19th century. In 1936, they merged to form *The Globe and Mail*. It defines itself as a Canadian journal about world, politics and business news & analysis and even if it is a native print journal, we will only concentrate our analysis on the now stated online newspaper in the different zones in the territory that it had become only digital: New Brunswick, Nova Scotia, and Prince Edward Island.

Concentrating on the periodicity, it actualizes its page during the day. It is noticeable that if the user enters different times during the journey, it is not only distinguishable that the news may vary, but also that the principal page changes every few hours. The pieces of information and different articles seen in the front page go to five and eight, depending on its newsworthiness and type of

piece. A phenomenon that is explained in the next point, when we analyse the content.

The functional organisational chart is well broken down on their website; the media is charged by the Globe Media Group, whose operation will be explained later. The executive in charge of the newspaper starts with Philip Crawley who is the Publisher and CEO, followed by the masthead, whose editor-in-chief is David Walmsley and a workforce of more than twenty columnists.

The ideological alignment, since the day of its first publication, is defined as a political stance considered middle-of-the-road to moderately conservative and is less socially liberal than its competitor, the Toronto Star. However, Canadian sociologist Elke Winter writes that "While the Globe has probably lost parts of its more conservative and corporate readership to the National Post, it continues to cater to the Canadian political and intellectual elite." Elke Winter, (2011), p. 96.

In this case, we deal with a journal that belongs to a media group called The Globe and Post Media Group, owned by Postmedia Network. For this reason we have also applied the convergence test as a tool to proceed to a thinker analysis of level of convergence of the media, as used in several studies, accordingly to the aspects considered by Infotendencias

group, as explained in Xosé López, Xosé Pereira, Teresa de la Hera and Idoia Portilla.

Globe Alliance

The business group incentivizes different enterprises to participate in a type of alliance that they call "The Globe and Mail Alliance", that basically consists in a partnership between this media group and others like The Washington Post, The Wall Street Journal or Forbes, as seven more media outlets out of the continent. One particularity of *The Globe and Mail*, compared to the other two cases of analysis, is that the media is seen as a brand.



Screenshot of the member enterprises related to the Globe Media Group published by the Globe Alliance in <https://globelink.ca/alliance/>

The Canadian media has a characteristic vision of marketing by trying to expand, and a way of projecting its journal intrinsic to an enterprise or business model of working. In fact, the lemma of this Alliance is "connecting with your audience in premium environments like ours", by trying to persuade other world-class

portfolios of news, business and lifestyle websites. To join the Globe Alliance by defending the strong benefits that consumers perceive and respond to a brand. Globe Media Group connects different brands to Canada's most influential audiences through a combination of world-class, change-making journalism and industry-leading marketing technology by trying new levels of performance in communication.

Referring to the inherent type of collaboration, *The Globe and Mail* also cooperates with other editions of the same name inside and outside their region. In the media group it is not only relevant to the role of the digital newspaper, but also magazines globe events and the Globe Content Studio -that is a way of journalism by only projecting storytelling-.

We can conclude that the type of business model of the Canadian digital journal is based on a hybrid subscription, by a combination of specific contents that are closed if you are not a subscriber, and for the rest you have a number of free items per month. The payment is worth \$9.15 per month even if they announce an offer of \$1.99 per month for a minimum of 52 weeks, so the price that it is announced is not the real final price. They will try to persuade the audience to subscribe by announcing this fake offer and offering special gifts that are only available if you

rely on the payment method.

The Globe and Mail also obtains economic benefits by including online advertising that appears in the home page and inside the news page. The publicity is clearly seen all the time, and sometimes it can force the reader to close the advertisement to clearly see the content of the news.

4.1.2. The Independent

The Independent reached its peak sales when it was founded, in 1986, selling around 428,000 copies a day. Twenty-five years later, in 2016 before ending its print circulation, the number of copies being sold on a weekday in newsagents was rather closer to 28,000.

About its business model, *The Independent* has revenues from ads as you can obviously see when entering its web page. It offers mainly free-mium content, as readers can decide to subscribe or not and have access to more information without ads.

“Quality independent journalism needs the financial support of owners and readers alike”

The Independent

Its ownership model is private and its principal owner is Evgeny Lebedev, who owns the 41% of the company and bought it in 2010 for 1 pound; which is curiously the price of a copy

of the newspaper at that time. Following Evengy Lebedev, the next partners are Sultan Muhamed (30%) and Justin Byaw Shaw (26%).

4.1.3. Público

Furthermore, alongside *Público*'s political parallelism, from a corporate perspective, the online platform's main source of revenue is online advertisements.



Illustrated above is an example of *Público*'s 'online store', where alongside a subscription service, the platform also sells books, magazines and masks.

In its initial circulation, *Público* charged 50 cents per paper, with an average press run of 250,000 daily. However, after making financial losses for several years following its launch in 2007, where it faced a nine million euro deficit, the decision was made to convert the newspaper in 2014 to a fully online platform; *publico.es*.

As a privately owned company, *Público* is controlled by Mediapro, a multimedia communications group founded in 1994. Described as offer-

ing *freemium* content, alongside advertisements, readers can subscribe.

4.2. Content analysis

As a first step in the content analysis, we will approach the formal quality of the three newspapers' websites focusing primarily on their navigation, if they enable User Generated Content (UGC) and their accessibility and adaptation. All these aspects are relevant; however, we took special consideration with the last parameter since we consider it primordial.

Navigation

In this research the websites are not only the representations of the newspapers but also their only asset to reach the audience since they no longer have a physical distribution. This specificity makes web navigation an essential aspect to consider as it constitutes the user experience, which since the birth of the World Wide Web has become, to our understanding, a decisive feature in deciding whether to register as a subscriber or not.

We felt it was important to analyse all three newspapers together to see if they met the most important aspects considered when studying web navigation. To do this, we answered seven research questions proposed by Noci (2022)².

As expected, the global navigation is consistent throughout the whole

website using the same font, colour, and size... for the different pieces. In addition to this, the specific layout of the websites analysed prioritises news articles at the top, using large text and eye-catching pictures and videos; a tendency that is coherent with the hierarchisation of information that is already typical of journalism because of legacy media. Moreover, we have observed that this distribution is also consistent with the passing of time, with no unexpected changes.

In line with this layout, we can assert that it is possible to follow the contents of the site in a sequential time based on this hierarchisation mentioned before we also believe that this sequential organisation follows newsworthiness criteria, the news that meets more criteria is on the top but meets fewer and fewer criteria as you go down the page. Stella Martini (2000) establishes the following criteria as news values:

- Novelty or break from everyday life.
- Originality, unpredictability and unprecedented.
- The future evolution of events and their sequential development.
- The degree of importance and severity. It involves the incidence of the event in society in different periods.
- Geographical proximity.
- The magnitude of the number

of the people and places involved. The larger the numbers, the greater their news value.

- The hierarchy of the characters involved.
- The inclusion of displacements.

None of the newspapers' websites are innovative, instead, they follow a similar website map design with the logo as the top information, the sections' menu above that, and then the featured news on the home page.

Media	Sections' order
<i>Público</i>	politics > opinion > international > women > climate > public memory > culture > science > economics > Público TV
<i>The Independent</i>	news > sports > voices > culture > lifestyle > travel > premium > more
<i>The Globe and Mail</i>	Canada > world > business > investing > watchlist > persona finance > opinion > politics > sports > life > arts > drive > real state > podcast

Table 01. Elaborated by the authors

In line with this specific approach to the design, it is easy to observe that all three newspapers, following the traditional journalistic division of content, have sections on the top that categorise the content. This editorial capability is incredibly significant in modern digital journalism as

it enables an organisation to prioritise access to information, sources, and images, thereby creating a narrative.

By placing 'News' articles as the first section of the website, alongside 'Opinion' pieces, *Público* can place particular attention to key political current affairs that support a leftist agenda through its website architecture. This tendency is emphasised because the section that follows is women and climate, topics traditionally linked with the left. Like *Público*, *The Independent* offers a political agenda by placing the section "news" at the beginning. This first section covers breaking news; national politics, health, business; and international politics. Alongside we find "sports" and "voices", the last one being the opinion section which includes articles from known journalists, but also letters from the writers that help enhance UGC -studied further in the research-. The other sections are "culture", "lifestyle", "travel", "premium" and, lastly, "more". We believe this design choice is not naïve as it follows the tradition established by the legacy media (done with the appearance of the topics in the first or last pages), which we think helps create a hierarchical organisation based on its editorial line. Lastly, we observe a change in the Canadian newspaper.

Considering the sections on each

website we venture to say that *Público* and *The Independent* give more importance to politics rather than *The Globe and Mail*, which seems to value economics more. A characteristic that can be explained by the media models proposed by Hallin and Mancini (2004), since in their research they determined that the political parallelism is high both in the Mediterranean Polarised Model and the Democratic Corporatist Model³; however, it is low in the North Atlantic Liberal Model. More shared characteristics of the sections, for all the three are that you can access them without passing through all the precedent ones. Moreover, as slightly indicated previously each section has its menu which makes it easier for the audience to find what they are looking for.

Positioning-social web/ UGC

In this section we look at two main axes. On the one hand, the presence or absence in the social web field and on the other hand, the user generated content (UGC).

Firstly, we overview the presence of each of the newspapers on social media, focusing on the faster-growing platforms: YouTube, Instagram, Facebook, and Twitter. On the following graphic we show the numbers indicators for each of them. we can still find also at the top of the website a search bar that is already

completed by the newspaper, for example, with the words “Football World Cup”. These online features direct the online user to various articles, and sub-consciously provide a biased method of navigation as these trending themes are an editorial choice, purposely placed there politically. It may also be the case that as the digital media sphere becomes more congested and competitive, online newspapers make the editorial choice to focus on eye-catching headlines, images, and content, which questions the trustworthiness and validity of certain media platforms. By focusing on trending topics and emphasising their position on the website, these newspapers are leaning into new digital journalism values of multimedia and immediacy. These results show that *The Independent* is the Keeping the comments in mind, we find that in all three media outlets users must be registered to post these comments; though, we find one of the first differences between them. In the case of the English medium, the comments can be seen even if most followed media in comparison, with a huge engagement, specially, in Facebook.

The websites themselves enable User Generated Content (UGC), with the ability for readers to participate via online commentating. Before detailing how online comments work,

we want to analyse how this interactivity is furthered on the three newspapers.

Platform	<i>Público</i>	<i>The Independent</i>	<i>The Globe and Mail</i>
YouTube	559 000 sub-scriptors	531 000 sub-scriptors	141 000 sub-scriptors
Instagram	137 000 followers	690 000 followers	238 000 followers
Facebook	1 490 615 followers	10 770 590 followers	775 000 followers

Table 02. Elaborated by the authors

Regarding *Público*, at the top of the website where it says, “Today’s Interest”, with trending topics in Spain, such as the Constitution or the Christmas lottery. On the British one, it is not as obvious, but the readers are not registered, not in the case of Spain and Canada. *Público* competes with other online platforms in Madrid. Barcelona, and other parts of Spain for a consistent readership; the same happens with *The Independent* in London and other media from England, and *The Globe and Mail* in Canada. One method of ensuring that they can monetise their platform is by requesting that if readers want to comment or interact in any form with the journalism, they must log-in and subscribe. This is a highly significant element of online journalism, regardless of international

boundaries, as digital platforms aim to continue sustaining their business, more and more readers cannot enjoy the privilege of free journalism.

Accessibility, adaptation, and quality of the source

Web accessibility is the concept used to describe the belief that everyone has a right to access the Internet, not just people who can afford the technology or who access it via standard equipment and browsers.

To inspect each of the websites we first did thorough research among previous literature on the topic to select our parameters. We made sure to make the checking ourselves through specific programs⁴.

Alt text (1)

Provides a text equivalent for visual and auditory page elements. Accessible websites should incorporate alt text for images and other media content. By doing this they help screen reader users comprehend the page content. Good alt text is short, concise, and appropriately descriptive of its associated content, the goal is to offer a text equivalent in case a user can't perceive the content visually or audibly (Juviler, 2021).

Type size adaptation (2) Colour contrast (3)

Accessible websites minimise or eliminate contrast errors, officially

defined as cases in which text has a colour contrast ratio of less than 4.5:1 with the background (Juviler, 2021).

Personalization options (4)

It is quite a self-explanatory concept which basically emphasises the need to allow personalization options on websites to make the users' experience more comfortable. This can include changing the font size, and colour, to many more customization capabilities.

Aspects considered	<i>Público</i>	<i>The Independent</i>	<i>The Globe and Mail</i>
(1)	Yes	Yes	No
(2)	Yes	Yes	Yes
(3)	Some flaws detected	Some flaws detected	No flaws detected
(4)	Yes	Yes	Yes

Table 03. Elaborated by the authors

The investigation reveals that *Público* and *The Independent* have alternative text for their images. In contrast, *The Globe and Mail* does not follow this tendency. Within the other categories, they present similar outcomes that show an endeavour. Accessible web pages should allow users to increase the size of text up to 200% without disruption to the page layout or the viewing experience (Juviler, 2021).

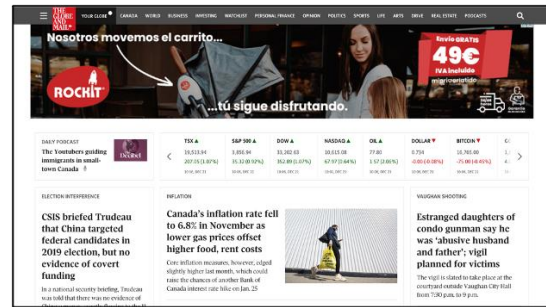
4.1.1 The Globe and Mail

The newspaper sees itself as an “independent but not neutral” paper which has considerable strength in international coverage. Most of their articles approach topics such news, politics, business, investing and lifestyle.

The analysis of *The Globe and Mail* content will follow the same structure as its successors. An examination of the two weeks scope that will combine some number indicators as well as cases to exemplify the results we reached.

At a navigation level, although it, obviously, seeks to condition the audience's public opinion by showing what news are considered most important, it do not do so in such an exaggerated way as the other two media that we presented below.

On the front page, the main news is not what we find at the top of the website, instead stock market information appears first. This fact emphasises the economic preponderance that we had already pointed out in previous sections. We also observe a difference in the digital interface compared to the two European media. *The Globe and Mail* does not have some news stand out from the others visually, but, for example, all the headlines have the same font size, as can be seen in the following image.



Screenshot of *The Globe and Mail* frontpage. Access on the 21st of December 2022.

For this reason, when doing the investigation, we focused on the first three. A priori we can conclude that they do not make a hierarchy as clear as the rest. However, like *The Independent*, opens the website with what traditionally in journalism has been called “hard news”, since the 0.82 of the pieces examined were of this type, a similar number as the British one. In detail, the topics treated with greater editorial relevance, during the days between November 15 and 29, were: the legal consequences of the emergency act derived from the Ottawa protests 0.24; the Football World Cup 0.18; the Ukrainian War 0.12; the restrictive Covid-19 measure in China and their consequences; and others that for instance include articles about the national health system 0.29 out of the total.

Regarding the existence of a geographical adaptation, we perceived that much of the top news of the website were national (0.58); the second largest group is that of international information (0.35), like the British case they always try to relate

international information to national aspects, so we have treated them as the latest. We found a few articles about the US elections⁵, which were weighted as continental (0.06). We believe that this behaviour is due to an attempt to get closer to the audience. For example, on the 24th of November, an article prior to the World Cup focused on how particular Canadian fans faced the competition⁶. We treated these articles as national information.

Source wise, although a little bit more of half the information for the articles (0.53) came from political appointment, given that quite an important number of them came from witnesses and experts, a 0.35 and 0.29 respectively, we can assert that the practice of the newspaper aligns with its claim of a public oriented journalism instead of a political orientated one. Moreover, it is true that similarly to *The Independent* and in accordance with the media models proposed by Hallin and Mancini (2004) it is noticeable that they do not treat the issues with the same polarisation as the Spanish one, but instead they are more neutral, in this case a characteristic of the liberal model.

Having reached these conclusions, we will approach the particularities of the digital language. Dealing with hypertextuality first we assert that *The Globe and Mail* uses links in the 0.76 of its articles, but a relevant note

is that not all of them are internal, which means that some of them, concretely 0.24, are linked to external sources; more than *Público*, which just had 0.15 articles with external links.

The justification for this fact can be found in two characteristics of the liberal media model.

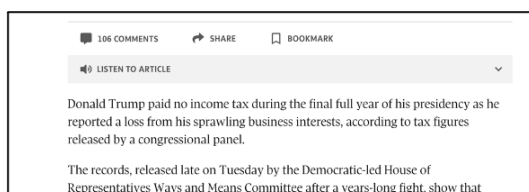
On the one hand, it is an information-oriented model that therefore emphasises offering proven information and as such is not afraid to link to external sources; for example the news of 22 November entitled "Prime Minister, federal ministers should not be exempt from access laws, former top public servant says"⁷, has a link to the sentence in question which helps readers to contextualise and at the same time allows them to verify the information they read.

On the other hand, it is a model dominated by the market, which implies that most media content is paid for and therefore reserved for subscribers. This means that the medium is not afraid to link information with sources from other media, because they know that many of their readers will have to return to their page to be able to receive the complete information.

Nevertheless, most of the articles have internal links (0.70) which can divert to related news on the topic.

Lastly, and bearing in mind that

we are analysing digital content we must study how multimodality applies to each of the articles. They do not opt for innovative strategics, instead they keep the multimodality simple, with a structure quite like what we would find in the written press composed of text and photography. It is true that some of these images were infographics or graphics, but they were not interactive. Only a 0.06 included video. In favour of multimodality, we must comment that all news have the option of being listened to, as it is illustrated in the image below.



Screenshot from the <https://www.theglobeandmail.com/> on the 21st of December 2022.

Considering the conclusions from the analysis exposed above, *The Globe and Mail* fits the Liberal media system.

The Independent was a relatively late entrant into the British newspaper market, established in 1986 as a national daily broadsheet newspaper. The brand was able to carve out a niche through a provocative editorial approach that involved the trumpeting of its political independence, and

a focus on the arts, which proved particularly appealing to much sought-after younger readers (Thurman & Fletcher, 2018). The last print edition of *The Independent* was published on 26 March 2016 becoming the first UK national newspaper to go online only. The members of the newspaper described it as a progressive media in favour of European cooperation, democracy, and human rights. It is also interesting to notice if this ideology is appreciable in its content.

Following *The Globe and Mail's* analysis, not only will we focus on the more general conclusions from the two weeks' coverage, but we will also use some specific examples to illustrate these results. Firstly, the matization and hierarchization allow us to observe the topics considered more important by the medium and therefore placed on the agenda. Particularly at a navigation level, these topics are found at the top of the website to influence the imagination and public opinion of the agenda. Like we will see in *Público* this digital placement is purposeful. Readers will automatically be suggested to read these articles by the website's algorithm, enabling the newspaper to maintain control over the spread of ideas. Considering that the average visit duration on its website is 00:02:29 (Similar Web, 2022), we believe that the decision of which news pieces are placed at the top of the

page and which not is intentional. Generally, we can also say that *The Independent* follows the traditional media of usually opening the first pages of the newspaper with the news considered hard and therefore relevant since in 0.88 of the cases the first three news on the website were of this type. In this sense, we must make an important point to detail which topics and with which rate occupied the top of the informational pyramid during the days between November 15 and 29: The Ukrainian War 0.24; The Autumn budget (0.47); The World Cup (0.18); and Others (0.12).

Prior to analysing the digital language through two specific examples, we consider it relevant to note the data of geographical adaptation and sources. Regarding the first one, we perceived that most of the front-page articles, a 0.64, are national; the rest are distributed both with 0.18 respectively between international and continental news. We must be transparent and explain why, a priori, the data on the topics do not match those of the geographical adaptation. This inconsistency is due to the tendency of the newspaper to relate the information with its own country. We believe proximity and audience engagement to be a reason for this behaviour.

For instance, on the 21st of November an article about the Ukrainian War focused on the specific help sent

from the United Kingdom. We have treated these types of cases as national information. Regarding the sources, considering that 0.88 of the information came from political appointments, we can assert -together with the conclusions reached from thematization- that, similarly to *Público*, the medium gives a lot of importance to the political information and agenda. It is true that unlike the first, and in accordance with the media models proposed by Hallin and Mancini (2004), and revised for Brüggemann et al (2014), it is noticeable that they do not treat the issues with the same polarisation but instead they try to be more neutral.

Once these preliminary conclusions have been reached, we move on to deal with digital language. To begin, we will focus on one of the characteristics that make digital journalism unique compared to legacy journalism: hypertextuality. Hypertextuality has to do with the possibilities of linking journalistic texts to other texts, which makes the text more transparent and open (Chang, Himmelboim, & Dong, 2009; Chang, Southwell, Lee, & Hong, 2011). *The Independent* uses links in the 0.9 of its articles, but a relevant note is that all of them are internal links. In some fundamental aspects of a news piece, they will connect with other pieces from the medium to use as context and allow the public to read related

news. As an example, we use the article from the 16th of November⁸, that approaches the Autumn Budget. The following image illustrates how when they talk of a certain politic, they link all the previous publications written about him.

Chancellor **Jeremy Hunt** has suggested that **council tax** will increase after Thursday's autumn Budget, in which he insisted some "very difficult announcements" are unavoidable.

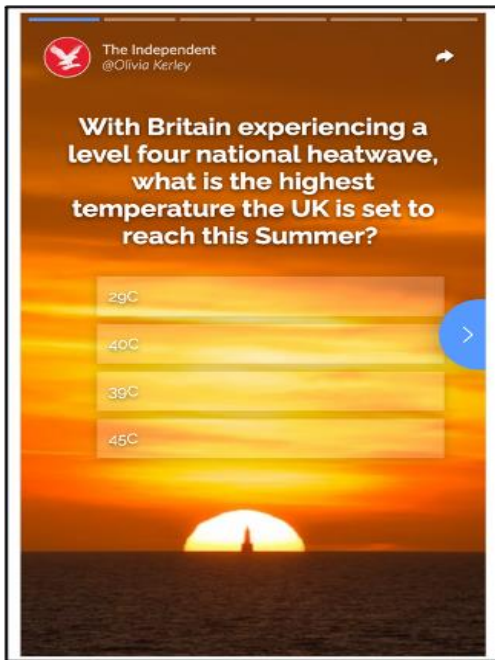
Screenshot of the article in question. Published the 16th of November 2022 at <https://www.independent.co.uk/news/uk/politics/rishi-sunak-cost-of-living-plan-autumn-statement-2022-b2225177.html>. Access on the 16th of November 2022.

Bearing in mind that we are analysing the newspaper in the framework of a corporate democratic model, we must know that one of its characteristics and, above all, typical of the British media system is external pluralism and therefore the large number of national media. At our understanding, the use of external links would direct users away from one's site (Chang, Himelboim, & Dong, 2009; Chang, Southwell, Lee, & Hong, 2011). Out of the total news studied, only two did not have any kind of links, nor internal links.

Examining the digital language next, we will stress on multimodality which denotes the telling of news with the use of many different modes

at the same time (Karlsson & Holt, 2016). What is indisputable is that all articles in one way or another incorporate this innovation. We encountered two types of articles. On the one hand, live articles that are 0.42 of the total and the rest that we could call conventional articles that represent 0.58. In the live articles there is always more than one author, and the content is constantly updated through the interventions of the various journalists, they also incorporate images, videos, links to publications on social media...

This type of article usually accumulates the largest number of comments, always around 100. On the other hand, conventional articles are more classic and only differ from the traditional structure of text plus image, because at the beginning they often incorporate videos or an innovative way to interact with the audience: some questions in an instagram story format -which can be seen in the following image- that do not approach the topic of the article but instead approach aspects that could be called as popular culture.



Screenshot of an article published the 21st of November 2022 at <https://www.independent.co.uk/news/uk/politics/brexit-trade-rishi-sunak-cbi-b2229588.html>. Access 21st of November 2022.

At our understanding it is a way to break with the formality typical from these articles and engage with the audience along the piece, especially if it is a long one.

It seems to us a strategic way to differentiate itself from the competition, which as we have seen characterises the corporate democratic model, since none of the newspaper websites that may be competitors with *The Independent* use this practice. It is also a way to introduce interactivity with readers. In these articles there are usually fewer comments, in this case it usually does not exceed 100, although there is an exception worthy of comment, on November 21st the article entitled *Rishi*

Sunak rules out any new EU trade deal that undermines Brexit freedoms received a total of 322 comments. We think it is because it addresses a controversial topic in British society, as everything that deals with the European relationship. Another exception that should be noted regarding the comments it that they are always activated, but we found that on the November 20th article⁹ regarding the Colorado shooting in the United States, comments were disabled for the first time.

“Occasionally, we will make the decision to close reader comments on a story that is attracting offensive commentary”

The Independent

Lastly, considering the revision made by Brüggemann et al (2014) about the media systems, we think *The Independent* is an example of this modification and that it is more appropriate in the corporatist democratic model, for everything exposed throughout the analysis but also regarding the self-regulation typical of this model. The newspaper allows the journalists themselves to edit their text once it has been published and for this to be noted so that they can show themselves accountable and rectify to provide better information.

4.1.2 Público

Público has presented itself as a technologically adept online medium that specialises in ‘News’, ‘Opinion’, ‘Lifestyle’ and ‘Trending’ sections. The analysis of *Público* comes from an understanding that the newspaper began in print form in 2007, however, this subsequently folded in 2012, and the decision was taken to continue the journalism in a digital format (*Público*, 2012).

Firstly, it is important to discuss preliminary conclusions drawn from the two-week consistent content coverage and analysis. Similarly to other digital journalism platforms, it is clear that *Público*’s aim is to draw in the largest online readership possible, demonstrated by its focus on polarising opinion and news articles. For example, recently, a particular issue of importance in Spain is the ‘Yes is Yes’ law, and whilst articles on *Público* covered news elements, the more interesting content elements are illustrated within ‘Opinion’ sections. Titled “What happened to the Yes is Yes Law, a piece on how justice fails on interpretation”, and written by Marissa Kohan, this noteworthy article from the get-go displays a political bias, strong divisive words such as “failed” and an interview with a professor from the University of Madrid suggest *Público*’s intention to sway readers on this issue.

What happens to the law of 'only yes is yes' and why justice fails to interpret it

Failures and holes in the law for some, and bad application of the rule by Justice for others. Legal experts explain what is behind the information about some revisions of downward sentences produced in recent days.



Screenshot of EL Público’s article on judicial interpretation, November 15th 2022

Moreover, on the day of publishing; the morning of 15th November 2022, this opinion piece was placed at the top of *Público*’s website, adjacent to the news article on this judicial topic.

This digital placement is purposeful, as mentioned with *The Independent*. From a content analysis perspective, this speaks to the *quality* of the online newspaper, and a reader’s ability to navigate the platform. Readers’ will automatically be suggested to read this political article by the website’s algorithm, enabling *Público* to maintain control over the spread of ideas. From a corporate viewpoint, *Público*’s decision to concentrate readers on a specific political agenda may please investors who back and fund the online newspaper. A noticeable difference between print newspapers and digital journalism is the ability for an organisation to more effectively put forward a political agenda, utilising a website’s presentation of articles, the way words are phrased and how much *interactivity* a user is capable of. In the case of this particular article, the ‘hard’ topic of judicial failures is met by a reader’s ability to comment, share and like the article. This User

Generated Content (UGC) encourages readers to *actively* participate in the spreading of ideas and information. This is another demonstrable and significant difference between print and digital journalism. However, one noticeable difference is the need for a reader to 'log-in' to the website, illustrating that this digital platform aims to draw readers into aligning with the newspaper.

Hallin and Mancini (2004) identify several significant media system models, and it is clear that Spain's *Público* can be characterised as a Polarised Pluralist media model, with its high political parallelism, and commentary-oriented journalism. A strong case for this is *Público's* left-leaning political interests, and focus on specific and intentional Spanish issues.

In regards to digital language, *hypertextuality*, or in other words, inserting links into digital articles that can send readers to internal or external platforms have become popular as a method in keeping the reader engaged with the online newspaper. Our calculations concluded that 0.85 of all the analysed *Público* articles included *internal* hyperlinks to other relevant articles or video content, which ensured that the reader remained on platform whilst engaging with other writers' work. The remaining 0.15 of articles included external links, the majority of which

sent readers to sources of information, rather than articles on other digital platforms. These sources included government memos, Reuters, and in rare cases, other breaking news articles.

Additionally, in contrast with *The Independent*, multimodality, previously defined as the telling of news in different modes, is less common with *Público*. As previously illustrated, there is a tendency to report UK news 'live', as writers and editors are constantly updating the information the reader has access to, much like a Twitter feed. Yet, analysis of *Público* would suggest that there is more focus on video content, rather than live content, even within the context of a breaking news article. Therefore, with *Público*, we commonly encountered two types of articles, video content articles that mainly focused on less 'hard' news, with an emphasis on trending topics. See an example below:



Screenshot of *Público's* Public TV Platform, focusing on video journalism

These video essays constitute 0.27 of our analyse content, whereas

0.73 represented conventional articles, with a larger image at the top of the piece, with the structure emulating traditional legacy journalism.

5. Conclusions

With the expansion of the World Wide Web the nature of journalism has undergone major transformations. Therefore in this report we looked at how legacy media has adapted to the digital age focusing on the change from distributing thousands of physical copies daily to fleeing to exclusively online publications to answer the requirements from the audience.

The research was proposed in a comparison format with the idea to illustrate the similarities and differences among the media. Besides their nature, an aspect to highlight is that all three newspapers present a similar revenue model based on ads and *freemium* content, which was particularly noticeable on the Canadian one, which makes sense with the Liberal Model proposed by Hallin and Mancini which claims to be market oriented. Another similarity that came to light is that content wise all three media outlets put a lot of effort on making sure their websites are accessible. However, as it has been shown through the analyses, the newspapers differ on the hierarchy of information given that *The Independent* and *Público* tend to prioritise

the political articles more than *The Globe and Mail*, an aspect exemplified through the orders of the section. Nevertheless, these differences are valued as they follow the characteristics relevant to the three models of Media Systems proposed by Hallin and Mancini (2004) with which they coincide.

Some limitations we had when doing the final paper were related to the *freemium* model that the three media have. Although at *Público* and *The Independent* we were able to access most of the news, following the analysis of *The Globe and Mail* was extremely difficult since there was almost no free content. There were days we just could enter one article.

To conclude we are aware that we have done a more exhaustive analysis of the content than of the corporate level. We do not view it as a problem, because it seemed more interesting for us to go further with the content analysis.

Finally, if we had to follow this analysis, we think we wouldn't add more media; however, we would do a longer analysis to reach more detailed results. It is true that since our two-week's analysis coincided with the Qatar World Cup, for example, our results have been conditioned by it, in a longer analysis scope this would not happen.

References

- About Us. (n.d.). *The Globe and Mail*.
<https://www.theglobeandmail.com/about/>
- Access Computing. (n.d.). *What is a "skip navigation" link?* | *Access Computing*. Retrieved December 17, 2022, from <https://www.washington.edu/accesscomputing/what-skip-navigation-link>
- Brüggemann, M., Engesser, S., Büchel, F., Humprecht, E. & Castro, L. (2014). Hallin and Mancini Revisited: Four Empirical Types of Western Media Systems. *Journal of Communication*, 64(6), 1037-1065.
<https://doi.org/10.1111/jcom.12127>
- Elke Winter, (2011) *Us, Them and Others: Pluralism and National Identities in Diverse Societies* (University of Toronto Press) p. 96.
- Hallin, D. C. & Mancini, P. (2016). Ten Years After *Comparing Media Systems: What Have We Learned?* *Political Communication*, 34(2), 155-171.
<https://doi.org/10.1080/10584609.2016.1233158>
- Juviler, J. (2021, October 15). *14 Accessible Website Examples to Inspire Yours*. <https://blog.hubspot.com/website/accessible-website-examples>
- Karlsson, M., & Holt, K. (2016). *Journalism on the Web*. Oxford *Research Encyclopedia* of Communication.
- <https://doi.org/10.1093/acrefore/9780190228613.013.113>
- Martini, S. (2000). *Periodismo, noticia y noticiabilidad*. Grupo Editorial Patria.
- Mitsamarn, N., Gestubtim, W., & Junnatas, S. (2007). *Web accessibility. Proceedings of the 1st International Convention on Rehabilitation Engineering & Assistive Technology in Conjunction With 1st Tan Tock Seng Hospital Neurorehabilitation Meeting - i-CREAtE '07*.
<https://doi.org/10.1145/1328491.1328498>
- Noci, J. (2014). Introduction. Why to Study the Internet (and Online Journalism). In *Shaping the news online* (pp. 17-62). Livros LabCom Books.
- Noci, J. (2022). *Concepts, methods and tools: Analysing Digital Journalism 2022.2023*. En *Universitat Pompeu Fabra*.
- Público. (2022, November 3). *Quiénes somos*. <https://www.publico.es/pages/quienes.html#analytics-pie:quienes-somos>
- Our Story. (n.d.). *The Independent*.
<https://www.independent.co.uk/subscribe/our-story>
- Similar Web. (2022, November). *independent.co.uk*. Retrieved December 20, 2022, from <https://www.similarweb.com>

[larweb.com/website/independent.co.uk/competitors/](https://www.independent.co.uk/website/independent.co.uk/competitors/)

The Globe and Mail. (s. f.). *About Us*. (2022, December 13). <https://www.theglobeandmail.com/about/>

The Independent. (s. f.). *Our Story*. (2022, December 13). <https://www.independent.co.uk/subscribe/our-story>

Thurman, N. & Fletcher, R. (2018). Are Newspapers Heading Toward Post-Print Obscurity? *Digital Journalism*, 6(8), 1003-1017. <https://doi.org/10.1080/21670811.2018.1504625>

Wikipedia contributors. (2022, December 12). *Público (España)*. In *Wikipedia*. [https://es.wikipedia.org/wiki/P%C3%BAblico_\(Espa%C3%B1a\)](https://es.wikipedia.org/wiki/P%C3%BAblico_(Espa%C3%B1a))

Wikipedia contributors. (2022, December 4). *The Globe and Mail*. In *Wikipedia*. https://en.wikipedia.org/wiki/The_Globe_and_Mail

Wikipedia contributors. (2022, December 10). *The Independent*. In *Wikipedia*. https://en.wikipedia.org/wiki/The_Independent

Comparative analysis of daily news reports in the local media of three different media systems

Sofia Caratelli, Julia Kunert, Tatiana Beraia

Abstract

The comparative media analysis conducted in the research focuses on the content and newsroom levels of the three local media linked to three different media systems. The chosen media – the Italian “Unione Sarda”, the German “Sächsische Zeitung” and the Russian “Paper” – are similar in terms of following modern liberal policies, implementing “possibilities of the Internet”¹, representing not only local, but national and international agenda. However, all the three media functionate in three distinct media systems. The Italian online newspaper is attached to the Mediterranean or Polarised Pluralist model, the German – to the Northern European Democratic Corporatist model, and the Russian online media is associated with the Neoauthoritarian or Etatism model. Besides, all the three media outlets were founded in different times (the end of the 19th century, the middle of the 20th century and the beginning of the 21st century), provided an online format or started as fully online media.

Key words

Online-newspapers, Italy, Germany, Russia, media models

1. Introduction

The aim of the analysis is to study how similarities and differences of these news outlets are represented on the content and newsroom levels, whether provided in Javier-Díaz Noci’s “Analyzing Digital Journalism Concepts. Methods. Tools” (pp. 50-53). Two morning and two evening news items considered to be most promi-

nent in the authors’ view were analyzed within two consistent weeks from November, 22 till December, 6. Every news report was studied regarding seven criteria: 1) news item type; 2) authorship; 3) topics covered; 4) sources; 5) geographical bias; 6) adaptation to online language and 7) interactivity. This way, we compared the content of the chosen media and found out similarities and differences in the journalistic work they

produce.

In the newsroom level we concentrated on the aspects of transparency and accountability as well as the business model. Regarding transparency it was crucial to find out whether this aspect indeed unleashes its high potential² in online media and if it “gains merit”³ in online journalism. The analysis was based on two criteria represented in the table for studying transparency – 1) actors transparency and 2) production transparency. Besides that, an accountability test was conducted in accordance with three dimensions: 1) transparency, 2) autoregulation; 3) participation of the audience. The and how they affect them.

The content level of the media was analysed in accordance with the table business model section was also examined in keeping with the models proposed in the article of Javier Díaz Noci mentioned above. The range of the provided business strategies helped us to define the type of business models that the chosen media implement in their workflow more accurately.

The whole other section of the research is devoted to the analysis of the chosen media outlets in terms of the media systems they are attached to. In our case it was a major matter to observe how existing mechanisms in media models affect the work processes in the three news outlets. The

study of all three media systems was conducted basing mainly on the prominent research in this area – Hallin and Mancini’s “Comparing media systems: three models of media and politics”⁴. In the Russian case, as there is no categorization applied for this model, a significant work was Hedwig de Smaele’s “In search for a label for the Russian media system” which, as a matter of fact, relied upon the same research of Hallin and Mancini.

Hereby, it should be said that the definition for the media systems comes from a foremost work in media studies, “Four Theories of the Press” by Siebert, Peterson, and Schramm.

2. Goals

In this project, our aim is to carry out a comparative analysis of three media belonging to different systems. In order to do so, we based our analysis on local media, which are mainly concerned with reporting news related to a limited geographical area, but also have national and international sections. Our aim is to see how three newspapers from different media systems approach local issues and how geographical location influences this approach. The media in question are local media in Germany, Italy and Russia. As already mentioned above, they are called “Sächsische Zeitung”,

“Unione Sarda” and “Paper” respectively. The three different media systems to which these newspapers belong are the mediterranean or polarized pluralist one typical of southern Europe and thus in our case represented by the Italian newspaper, the democratic corporatist one common in northern Europe and in our case exemplified by the German media, and finally the Russian one which, although not defined by Hallin and Mancini⁵, turns out to be similar to that of southern Europe.

The levels we focused on are that of content, that of newsroom and that of the business model, through which our intention is to make a comparison by identifying the differences and commonalities between the three newspapers, trying to understand how much these depend on belonging to three different systems.

3. Methods

The content and newsroom levels that were analyzed in the study required us to use both quantitative and qualitative research methods. On the content level we applied content analysis which implies counting the number of news items attached to each criteria on the content level. This way, we were able to recognise the focus of each media on the topics, geographical range, types of sources and interaction with the audience. The content analysis table we used

for the project is represented in “Analyzing Digital Journalism Concepts. Methods. Tools”⁶. As already mentioned above, it comprises seven criteria, according to which we studied the content produced by the three media in terms of the news items type, authorship, topics of the news, sources, geographical bias, adaptation to online language and interactivity. On the newsroom level we used thematic analysis which helped us to identify certain patterns and tendencies in terms of transparency, accountability and business models within the chosen media. The same approach was applied for analyzing the media systems in accordance with the dimensions identified in Hallin and Mancini’s research: “1) the development of media markets, 2) political parallelism, 3) the development of journalistic professionalism, and 4) the degree and nature of state intervention in the media system”.

4. Media systems

Russian media “Paper”

Hallin and Mancini in their “Comparing media systems: three models of media and politics”⁸ do not assign Russia to any of the media systems they distinguish. Although, it is claimed that the Russian media system “has a lot in common with the Southern European countries described under the Polarized Pluralist

Models". Still, the oppression, censorship and authoritarian political model that are currently aggravated in the country do not allow to put Russia in one of the three systems. Thus, Hedwig de Smaele¹ claims that "labels that point to (neo-)authoritarianism or etatism seem to be an evident choice" and refers to "the degree of state intervention" which "is high, or rather very high". The author states that "the Russian government acts as an owner, funder, regulator and censor of the media". The ubiquity of the state not only in the media system, but in the political system itself and even in many other spheres of life make it impossible to align the country's media industry alongside the systems identified by Hallin and Mancini. As Hedwig de Smaele points out, comparing to the Polarized Pluralist system where media is strongly influenced by politics (particularly political parties) and economics, "politicization of the media in Russia is not the 'work' of political parties but of political-industrial clans and government", in Russian media industry "business is politics".

Yet, what is crucial to understand

is that despite myriads of state regulations and mistreatment, Russian alternative independent media continues to do its job. Due to the war many of them were labeled as "foreign agents" because of not supporting the government's position on the conflict and speaking out against the state and its actions towards the neighboring country.

Currently there are 57 Russian alternative media and 147 journalists that are declared to be "foreign agents" by the state. According to "Deutsche Welle"², around half of the independent media based in Russia were forced to leave the country even before the war. Evidently, the newsrooms which decided to move to the nearest places that can guarantee the safety of their journalistic work increased after the escalation of the Russian-Ukrainian conflict. Thus, "Paper" moved to Georgia, "TV Rain" now has studios in the Netherlands and Georgia, "Meduza" has been working in Latvia since its establishment in 2014 (the year of Crimea's annexation by Russia) and the list does not end there. As Vartanova states in her book³, referring to Ha-

¹ Smaele, H. (2010). In search of a label for the Russian media system. *Comparative Media Systems*. 41-62.

² Zhukov, E. (2022, February, 8). Almost half of the so-called "foreign agents" media left Russia or want to. *Deutsche*

Welle. <https://www.dw.com/ru/bbc-pochti-polovina-sm-i-inoagentov-uehali-iz-rf-ili-planiruiut/a-60704341>

³ Vartanova, E. (2014). Russia: Media System. *The International Encyclopedia of Communication*. 1-8.

bermas, a prominent factor in the development of Western democracies, as well as in media systems, is a presence of a “productive dialogue between a state and a society”. Likewise, the media also needs to establish a dialogue with a state, but in the Russian case the idea of a constructive conversation is neglected by the government. In order to functionate properly and continue doing their job without the fear of being shut down, going to prison or getting life threats, alternative media had to move to the countries that are assigned to the democratic media systems distinguished in Hallin and Mancini’s “Comparing media systems: three models of media and politics”.

German media “Sächsische Zeitung”

Following the classification of Mancini and Hallin, the German press belongs to the Northern European Democratic Corporatist model. This model is defined by a high level of political parallelism, a high journalistic professionalization, a high reach of the daily press and a high role of the state¹². Advancing this classification, Brüggeman et al. especially analyzed the Northern European Democratic model and found out that this model can be subdivided into clusters, developing a Northern, central, and western Democratic Corporatist model. Alongside Austria, Switzerland and the UK, Germany is

closest to the center of the Central cluster and is considered the prototype of the central European corporatist model¹³. As a defining point setting the Central model apart from the Northern model, the role of the state is generally weaker in countries belonging to the Central model. The German press market is extremely diverse and consists of mostly privately owned newspapers and publishers, such as the DDV Mediengruppe, which is the corporation publishing the *Sächsische Zeitung*. While their nationwide newspapers are read by a broad audience, there are also lots of local newspapers specializing on the various different regions and federal states in Germany, such as the *Sächsische Zeitung* covering the federal state of Saxony. Besides that, broadcasting in Germany is organized in a dual system, where Public Service Broadcasters and private TV and radio stations coexist in a pluralistic media environment. While the private TV stations gain their independence from the state through an advertisement-based business model, the Public Service Broadcasters are founded by some kind of tax directly paid to the broadcasters, to ensure free and independent broadcasting.

Italian media “Unione Sarda”

Italy, as well as Greece, Portugal, Spain and France (that is often treated as a marginal case) belongs to

the so-called “Mediterranean or Polarised Pluralist model”. These models developed after the transition to liberal democracy, that happened in 1974-1975 in most of these nations except for Italy, that made the transition earlier but shares many structural characteristics with the other three. Those transitions motivated an increased interest on the part of historians and social scientists in “Southern Europe” as a region with a distinct historical experience (e.g., Gunther, Diamandouros, and Phule 1995). What distinguishes Southern Europe – and to a lesser degree France – from the rest of Western Europe and from North America is most basically the fact that liberal institutions, including both capitalist industrialism and political democracy, developed later. (Hallin & Mancini, 2017). The Italian model is defined by a high political parallelism, and a high role of the state. The state’s intervention can be seen in various aspects (Hallin & Mancini, 2004). First, the state has played the role of censor. Second, the state has also played an important role as an owner of media enterprises.

Thirdly, in a more indirect but more effective way, the state acts to support its policies on ownership as

well as to enforce the unwritten rules of power politics by using a wide range of means of intervention which are at its disposal.¹⁵ Moreover, the press market and the journalistic professionalism are lower than in the other models.⁴

5. Content level

Russian media “Paper”

The chosen media for the analysis is a local online independent news outlet mainly focusing on the events occurring in the city of St. Petersburg, but also concentrating on the occasions representing a national interest. The online media is called “Paper” (“Бумага” – “Bumaga”, rus.) and was established by a group of students of the Saint Petersburg State University in 2012. Due to the Russian-Ukrainian war and censorship towards independent media that was reinforced in the country, the newsroom was transferred to Tbilisi, Georgia.

During two weeks of November, 22 till December, 6 two morning and two evening news were analyzed in accordance with the content analysis criteria mentioned in Javier-Díaz Noci’s “Analyzing Digital Journalism Concepts. Methods. Tools”¹⁶.

⁴ Papathanassopoulos S (2007) The Mediterranean or Polarized Pluralist Model Countries. In: Terzis G (ed) European

Media Governance: National and Regional Dimensions. Bristol: Intellect Book, pp. 191-200)

Regarding the first criterion entitled “News item type” it was found that only 12 out of 60 news items can be called “Soft News”. The remaining 48 news reports are considered to be “Hard news”. This finding corresponds with the results emerging when analyzing the third criterion called “Topics covered” which shows that the biggest number of the news covered topics of politics (35), wars and other conflicts (23) and law and justice (19). The explanation of such a tendency can be found in Hedwig de Smaele’s research “In search for a label for the Russian media system”. The author refers to Hallin & Mancini’s work “Comparing Media Systems: Three Models of Media and Politics” saying that media in Russia, same as in the Southern European countries “typically have been used as instruments of struggle in these conflicts” and “their histories ‘pushed toward the politicization of the media’. With a high level of political influence on the media and the state’s “role of intervention in media policies” it becomes sensible why politics have a prominent impact on media setting their agenda. Besides that, the fact that an alternative/independent media in Russia are currently pressed by the government (one of the examples of such oppression can be the law

of “foreign agents”⁵) more and more alternative media choose to focus mainly on the Russian-Ukrainian war, and this is, evidently, applicable to local media as well.

The second criterion analysis (“Authorship”) reveals that among all news items only 6 news reports directly referred to the other sources (external news, news agencies), all the rest are the “own news” of the media.

Journalists or authors of the content are unnamed. When looking at the fourth criterion regarding sources, the origin of the news reports, it can be observed that in 30 out of 60 news items journalists link the origin of the news to the other media. In 14 out of 60 news items the source was represented by political appointments of the public offices; in 14 news reports the origin of the news can be categorized as “others” with 4 among them referring to social media of initiative groups, the other 4 – to particular people’s personal social media, 1 is linked to the company’s social media and 2 – to correspondent’s work at the trial. 1 out of 60 news origins can be considered anonymous and also 1 report comes from the expert. All sources are on the record which means that in all news items analyzed the source

⁵ Phalnikar, S. (2022, March, 2). Russia's sweeping foreign agent law. *Deutsche Welle*. <https://www.dw.com/en/what->

[is-russias-foreign-agent-law/a-60652752](https://www.dw.com/en/what-is-russias-foreign-agent-law/a-60652752)

is mentioned. It is curious how in Russian media discourse the role of sources is considerable and identifies the professionalism of a journalist: therefore, sources are differentiated by type. Thus, S. Nosovets⁶ points out that sources can be “retrospective, origin-defining, referential and detailing”. She calls the link to the source “a requirement of journalistic ethics, copyright compliance”.

The fifth criterion named “Geographical bias” demonstrates that 35 news reports cover local events (which is more than a half and corresponds with the focus of the media on affairs happening in the city), 15 news reports are devoted to the national occasions, and 7 – to the international events. When studying the adaptation to online language of the chosen news it is noteworthy to mark that 1) photographs are provided to every news report on Telegram, but not on the official website; 2) infographics are used in several Instagram posts; 3) hyperlinks are used in every news item when referring to the origin of the news, sources and background of the events described; 4) 36 out of 60 news are linked to media archives. The relevance of hybridity mentioned by Kate Kartvei²¹

is indeed important when looking at how journalists approach their audience via social media. Nowadays in the case of online media it can certainly be said that journalists “are taking advantage of all the possibilities of the Internet”, when previously they were accused of not taking the most out of the opportunities suggested by the net.

At last, the seventh criterion, “Interactivity”, illustrates that commenting is available on every social media (Telegram, Twitter, Facebook, Instagram, V Kontakte), but not on the website.

Users can suggest their content by sending an email, but they are not able to publish it straightforwardly. News reports analyzed do not offer polls (however, the media itself uses this form of interaction with the audience from time to time). News items can be shared and corrected: they offer an opportunity to send a notification about the misspelling if such exists.

The “Paper” does not offer a link to send an email to the author of the publication. According to the “Analysis of interactivity in digital journalism” by Santos-Hermosa, Lopezosa, and Codina⁷ it can be considered that

⁶ Nosovets, S.G. (2016), New media: defining the notion. *Communication Studies*, No. 4 (10). 39-47.

⁷ Santos-Hermosa, G., Lopezosa, C., Codina, L. (2022). Analysis of interactivity

in digital journalism. *Visualizations and narratives in digital media. Methods and current trends*. 13-25.

the media implements user-generated content as by definition user-generated texts are the ones that “users can send to the media company for publication with them being reviewed by an editorial team before being published”. It is worthy to mention that in terms of establishing interaction with the audience hybridity plays an important part in it as not only journalists, but mainly content-managers in Russian media industry are the ones who are responsible for “stimulating interactivity via hyperlinks, forums, mailing lists and rss-feeds”.⁸

German media “Sächsische Zeitung”

The Sächsische Zeitung is a local newspaper in Eastern Germany, covering news around the federal state Saxony. The newspaper is only published in German and was founded in 1946. It belongs to the media group DDV Mediengruppe and is currently managed by the chief director Uwe Veternick. The Sächsische Zeitung has always been published as a daily printed newspaper, the online version www.saechsische.de was implemented in 1996 and usually has 16 million clicks monthly (2016). While the newspaper covers local news for

the 20 main cities and towns in Saxony, news coverage of national and international events is provided as well.

During our content analysis, we found a relatively equal distribution regarding the category “news item type” of the news outlet’s main news: 33 out of 60 news articles were “hard news”, while 27 articles belonged to the category of “soft news”. Since covering hard and soft news as well, the Sächsische Zeitung covered the following topics: politics (17), Saxony (26), sports (4), Germany and the world(2), life and style (2) and economy (9). This division into sections is strictly followed and considered by the newspaper’s authors. Topics therefore may overlap, especially the sections “politics” and “economy” tend to overlap with the section “Saxony”. While analysing the second criteria “Authorship”, it shows that 19 out of 60 news articles were written by in-house journalists only, while the rest of the news articles and content were adapted by external news sources and agencies partly or completely. Almost every local news was written by in-house journalists, while national or international news, that do not specifically focus on Saxony, were taken from news agencies.

⁸ Zinoviev, I. (2012). Multimedia journalism capacity at the current Russian media market. Sign: problematic sphere of media education, 1(9). 82-85.

The source and origin of every article are mentioned as either “agency” or by the name of the in-house journalist, but no other comments of the origin are stated. This is a common method amongst most German news outlets, because the main German news agencies as for example “dpa”, which delivers most of the news to the “Sächsische Zeitung”, are generally trusted in Germany’s media market. Since the Sächsische Zeitung is covering news for the whole federal state of Germany, the term “local news” refers to a relatively big geographical audience. This has to be remembered when looking at the paper’s “geographical bias”, since there’s local news referring to the whole state of Saxony, but also sub-local news that are only important for a specific region or city within Saxony. Nevertheless, the analyzed articles included 9 international, 18 national and 33 local news. Although almost half of the analyzed news is not considered local, their importance must be revised accordingly. For example, 4 out of 9 international news revolve around Germany’s participation in the football world Cup in Qatar. Also, this news was published before Germany exited the World Cup, which shows that the importance of international news covering this specific event might have shifted throughout this time period. Besides that, another important international news

covering 3 people found dead in a park in Prague, can be explained by the relatively short distance between Prague and Saxony’s capital Dresden and the many German tourists visiting Prague at Christmas time.

The articles of the Sächsische Zeitung only partly adapt to the online language. The following statements can be stated regarding this criterion: 1) every article of the Sächsische Zeitung includes at least one picture. 2) Infographics are almost never used on the website but can be rarely found on the newspaper’s Instagram page. 3) There are usually at least 1 and often more hyperlinks referring to internal information or other articles to the topic. Nevertheless, external hyperlinks confirming information are used very rarely. 4) Every article includes hyperlinks to the landing pages of the 4 main Social media platforms of the Sächsische Zeitung. Nevertheless, hyperlinks to specific Social Media Content regarding the article’s topic can’t be found on the website.

Corresponding to this use of online possibilities, the interactivity with the audience is not very high. It’s not possible to leave comments on the website and only very few articles feature user polls to vote at.

Nevertheless, the website offers a possibility to send in corrections, suggestions or further questions via

email or mail. Besides the website, users can comment on the Social media platforms Instagram, twitter and Facebook. While the *Sächsische Zeitung* does not usually approach their readers directly on Instagram, they frequently share sent-in user pictures of pretty spots in Saxony.

Italian media “Unione Sarda”

The chosen media is a regional daily newspaper focusing on local news of Sardinia. The media is called “Unione Sarda”, and it is the oldest and most widespread daily newspaper in Sardinia.

It was founded in 1889 and was the second newspaper in the world to have a website⁹, after the “Washington Post”. The site has been active since July 31, 1994, and originally summarised the front page of the newspaper with some insight. The main focus of the journal is political, as many journals in Italy.

Following the table available on “Analysing Digital Journalism Concepts. Methods. Tools” we have done a two-week content analysis focusing on the period from the 22nd of November until the 6th of December.

Concerning the section entitled “News item type”, it was found that

soft and hard news are almost equally distributed (27 soft news out of 60 news collected). This is coherent with the findings about the third section. In fact, the main topics covered by these news are disasters, crime and accidents reports, economy, business and finance, environment, health and lifestyle.

Many of these news articles are news articles or chronicles, but there are a few reports or interviews. Not all the news has got links, but the ones that appear are all internal and related to other news about the same geographical place or topic.

Regarding the authorship the news items are all owned by the newspaper, there are no external news items and most of them bear the name of the author, consistent with the characteristics of the Mediterranean media system that see a low press market.¹⁰

As for the analysis of the fourth criteria we found out that most of the news items refer to local events and the sources of the information are not mentioned. While in the data reports or interviews the sources of information referred to are mainly data from research institutes at national or regional level or experts.

⁹ Unione Sarda. (n.d.). Retrieved December 20, 2022 from <https://www.unionesarda.it>

¹⁰ Papathanassopoulos S (2007) The Mediterranean or Polarised Pluralist Model

Countries. In: Terzis G (ed) *European Media Governance: National and Regional Dimensions*. Bristol: Intellect Book, pp. 191-200).

This highlights the high role of the state underlined by Hallin and Mancini²⁶. Where mentioned, the sources are mentioned on record.

All the news analysed are about Sardinia, but the journal also has a section for national and international news, though they never appear at first when opening the website. This is probably because of the strong roots in the territory that this newspaper has had since its inception.

News items contain the resources of digital language: all the news has got at least a picture or a video. As for the use of hyperlinks most of the news have got links and they are all internal and they are referring to the medium's archive.

Finally, for what concerns interactivity the journal offers the possibility for users to comment on news and to reply to other's comments. Much news has got comments ranging from 1 to 28.

There are also links to three different social media: WhatsApp, Twitter and Facebook.

Finally, the news item offers a link to send an email to the author.

6. Newsroom level

¹¹ The media from St.Petersburg blocked in Russia opened its advertising agency. (2022, April, 13). VC.ru. Retrieved December, 19, 2022 from <https://vc.ru/media/400993-zablokirovannoe-v-rossii-peterburgskoe-izdanie-bumaga-ot-krylo-s-voe-reklamnoe-agentstvo>

Russian media "Paper"

Transparency. The level of transparency in the media is to be analyzed in accordance with the criteria identified in the "Analyzing Digital Journalism Concepts. Methods. Tools" of Javier-Díaz Noci. The media does not provide a list of its staff due to their policy of anonymity. In spite of working from foreign countries, many Russian media are still under threat and it is a common practice for independent media outlets not to disclose identities of their staff. It is only known, according to the "VC" media,¹¹ that at the time of April, 2022 there were 17 people working for the "Paper".

Therefore, information on the journalists' profiles are not provided, although there is data¹² (from the interview given to another media) on the heads of the media including the head editor, editor-in-chief, one of the media's founders and the head of the news department and, in addition, information about them can be easily found on social media. The website of the "Paper" does not provide with the regulation paper which contains

¹² Nigmatullina, K. (2016, July). How the online media "Paper" is attracting the audience. Journalist. Retrieved December, 19, 2022 from <http://media-toolbox.ru/blog/kak-internet-gazeta-bumaga-zavoeyvivaet-auditoriyu/>

main rules and principles of the media, but in the section “About us” they mention their priorities such as “pointing out the problems occurring in the city and helping to solve them” or “telling stories of those who participated in activist demonstrations and were unfairly arrested by the police”. It can be assumed that the media’s production transparency is of a high level as a link to a source is provided in every news item. Journalists have their personal blogs on social media where they discuss media issues, but these sources are not linked to the media itself. The personal blogs or social media accounts of the staff are separated from the newsroom and the media brand.

Autoregulation. The website of the media does not provide the information on an ombudsman or any direct link to a personal contact of any member of the staff. Any communication between users and media is conducted via email: one email address is for questions on the newsroom (news, event, ideas for the content), another one is for advertisements and partnerships and the last one – for issues with the “Club of Paper’s friends” and mailing lists. The “Paper” has its own stylebook that is issued once a year and represents a form of a media kit where following categories are represented: how the

media is organized, the audience, advertisement and partnership, events, researches, newsletters, “Club of Paper’s friends”, application, contacts. It is designed in accordance with the brand’s image and is accessible via PDF-format. Professional committees or ethic guidelines are not given on the website of the media, but it is stressed out on the main page that it is “their duty as for journalists to speak about political oppression and the war honestly and truthfully”. Treating accountability as a fundamental journalistic value is also mentioned by Prochazka and Obermaier in their research “Trust through Transparency?”²⁹. The authors call their main contribution to the study “is that accountability and transparency indeed gain merit for journalism that wants to be trustworthy in digital environments”. This confirms a strong need for online media to remain professional and not abandon its main principles or key values. Regarding the error notification system, a special button is linked to every news item: by clicking on it one can send a notification about a mistake if such exists.

Participation of the audience. As mentioned above, letters to the editor can be sent via corporate email. It is not excluded that an editor themselves would respond to a reader’s

letter, but no personal contact is provided. An opportunity of organizing chats and meeting with the readers is represented in the “Club of Paper’s friends” membership. One can become a member of the club and find people with common interests, elaborate upon journalistic issues (and not only them) and speak to the newsroom’s team if paying a fee. The media implements user-generated content in terms of readers suggesting news and topics, ideas for any type of the content. They can do it via email which is provided on the website, and the content generated will be priority reviewed by the staff. Comments are not available on the website, but users can comment under any post on social media, and they indeed use this feature.

Business model

The media’s business model is based on three main income sources: traditional banner advertising, native advertising and alternative sources that are described further. According to the media kit of 2021,¹³ the “Paper” has 1 million unique visitors to their website per month, more than 2 million views of the website page per month and the total coverage of social media is more than 5 million.

Thereby, referring to the table presented in “Analyzing Digital Journalism Concepts. Methods. Tools”³¹, the media combines three types of business models: free content (all the content on the website is absolutely free), vertical subscription (some sections are closed to non-subscribers, the rest are free; club membership, visiting special meetings/events, PaperVPN require additional payment) and sponsored content (“Instasart” is an example of commercial news).

The “Paper” is known for developing income sources that are not connected with the daily news reports they produce. They use alternative sources in order to increase the audience’s interest and participation. Thus, they organize educational events (meetings, lectures, webinars) such as “Science Slam”, «Campus» and “Science Bar Hopping”. Another source is thematic mailing lists which form interest clubs for users, and the ones that are willing to be their member and receive the newsletters should pay a fee. One more business strategy involves native advertising: the media is ready to make a partnership with good quality and reliable brands whether it is a media content, a good or a service, commercial news or an event. Besides the online media,

¹³ Media kit of the “Paper”. (2021). PaperPaper. Retrieved December, 19, 2022

from <https://paperpaper.ru/wp-content/uploads/2021/11/mediakit-november.pdf>

the “Paper” launched a series of podcasts that are available for listening to on multiple platforms. The media owns a “Club of Paper’s mailing lists, visiting lectures and events organized by the media and discounts for local St. Petersburg brands. Applying for membership requires payment. Since the Russian invasion into Ukraine many internet sources were banned by the government and the need for VPN service has risen highly. That is why the media created their own VPN and called it “PaperVPN”. They suggest tariffs for a year, two years or a month. At last, a significant source of income is represented by donations and merchandising. Readers can make a monthly or a one-time donation and can buy goods created by the media’s team. Currently, as the website says, the next goal in the number of subscribers (the ones that apply for a monthly donation) is 7.000. As the “Paper” assumes, the need for donations emerged because of their website having been blocked by the Russian government on March, 12. It is noteworthy to point out how the state in different political regimes and media systems react to media’s requests for expressing themselves. The French government, according to Javier

Díaz-Noci³², helped French media during the pandemic by “subsidizing the media industry” with 840 million euros and reducing taxes by 30% “for

those readers who purchased a subscription”. The Russian state during friends” which suggests meeting people with common interests, receiving the time of the war, which is a hard period for the media industry, oppresses its media in different ways starting from blocking them and ending with journalists’ arrests and imprisonment.

German media “Sächsische Zeitung”

Transparency and accountability. The Sächsische Zeitung provides a detailed list of all their journalists and editors in chief in their different sections in the newspapers’ imprint.

Users can see the names of the journalists as well as their initial letters, so every article can be matched to a specific journalist. In most cases, the full name of the journalist is provided at the beginning of an article, if it’s an opinion-based article, there is a photo of the journalist as well. As of December 2022, the team of the Sächsische Zeitung consists of 126 journalists in the different regions of the newspaper’s locations³³. This is not a special act of transparency, but rather a common method in Germany, since journalists usually don’t have to fear consequences with Germany being on the 16th place of 2022’s press

freedom index¹⁴. Besides the information about its journalists, the newspaper provides a few statements on its work, but no real regulation paper. In the section “Frequently asked questions”, users get answers to questions about the newsroom (“How does Sächsische.de verify information?” or “Do journalists have to be neutral?”), the digital and technological aspects of the online newspaper (“How do I login for the online newspaper?”) and the subscription model (“Which types of subscription are available?”).

Furthermore, one can read about the values of the publishing house by clicking “profile of the company”. Although this is not directly referring to the Sächsische Zeitung only, the DDV Mediengruppe states to follow values such as creativity, engagement, locality, diversity and curiosity.¹⁵

Regarding journalist’s personal blogs, only a few can be found by searching the journalists’ full name. Other than that, the user has no possibility of finding the journalist’s personal profiles, since they are never mentioned in the newspapers Social Media posts. There is also no other way of contacting the journalists directly, since no contact details are

provided on the website. In the section “contact”, there are several phone numbers and emails listed regarding the main departments, such as Service, print and online subscription, newsroom, social media center and general questions.

Business model. The “Sächsische Zeitung” belongs to the DDV Mediengruppe and is therefore settled in a publishing house accompanied by several other newspapers. In the section of online news, the DDV Mediengruppe publishes 8 news platforms as of December 2022. The Sächsische Zeitung is, as all the other newspapers, financed by a dual-system of advertising and different subscription models. In case of advertisement, almost every news article as well as the landing page are filled with some kind of banner ad when using the free access version of the newspaper. In general, a lot of articles and all the main breaking news are accessible in the free version of the newspaper and do not require any form of membership. Besides that, there is a group of articles labeled “Sächsische+”, which are only accessible for users paying for a subscription of the newspaper. There are 3 subscription models available for the user: Model 1) requires a monthly fee

¹⁴ Reporters without Borders, (2022). *Index 2022*. retrieved from: <https://rsf.org/en/index>

¹⁵ DDV Mediengruppe (2022). *Werte*. retrieved from: <https://www.ddv-mediengruppe.de/unternehmen/werte>

of 9,90€ to access all the newspaper's content. This subscription type can be canceled monthly. Model 2) is a yearly subscription, only requiring 7,90€ a month, but without the possibility of cancellation before the year is over. With model 3), the user commits to a two year long subscription paying 24,90€ a month, including a mobile device for reading the online newspaper³⁶. Besides these two classic forms of income, the *Sächsische Zeitung* also promotes non-newspaper related online shops for example vacations (SZ Reisen) and cultural events (SZ Ticket). These platforms belong to the publishing house DDV Mediengruppe and are published by the authors of the *Sächsische Zeitung* themselves.

Nevertheless, since the platforms are actively promoted on the newspapers' web page, it can be assumed that a part of the resources earned by SZ Reisen and SZ Ticket also finance the newspaper *Sächsische Zeitung*.

Italian media "Unione Sarda"

L'Unione Sarda does not have the information about their rules or statutes, the source of all the content is the owner company of the newspaper: L'Unione Editoriale S.p.A. As for the staff working in the newspaper, there is only a page dedicated to the contacts where the name of the director appears. Furthermore, the name of the journalist who wrote the

article appears at the bottom of the article itself but it is not possible to obtain information about the journalist's profile. If you click on the name of any journalist, there is no presentation of them, only their writings. If you search their social networks, you can find their accounts discussing journalistic issues. On the contact page, in addition to the name of the editor, there are three sections. The first one is about subscriptions and includes the email address, telephone FAX and opening hours for subscriptions to the newspaper. The second section contains the address of the head office, telephone and email address of the web editorial office. In the third section we find the address of the head office, email address and telephone of the central editorial office.

Nowhere is any transparency policy or the sources of information used for the news displayed, but at the end of the website pages always appears the phrase: "Reproduction, even in part and by any means, of all materials on the site is prohibited." In addition, a section is devoted to the privacy policy.

Links to the original sources of a journalistic piece are not available as well as solicitations to obtain outside contributions (from readers) to be used in news.

The newspaper encourages users to provide comments for the news

saying: L'Unione Sarda has chosen to open its articles to readers' comments with the aim of making this community grow together in mutual respect. The editorial staff therefore reserves the right to remove comments that do not respect the rules of a free and civil comparison. L'Unione Sarda also reserves the right to report any abuses or violations to the competent authorities.

Business model. The company ownership of this newspaper is a private model because it is a Società per Azioni (S.p.A.), meaning a division of the ownership through actions inside this company.

The media is financed by advertising and subscriptions. Some contents are free but if you want to have access to all the contents, you have to pay. There are two different types of subscription: one provides access to the online edition from 5 a.m. on three different devices (PC, tablet, smartphone), the other provides the possibility of purchasing a newsstand copy (only available in Sardinia) and access to the online edition. Prices for the first option are in the next image (1), you have the possibility to choose between a single copy, one month or one year. Prices for the second option are in the other image (2), you have a choice of a period ranging from one month to one year.

There are also links³⁷ to an online

store called "The Library of Identity", founded in 2003.

The regional daily "L'Unione Sarda" took on a precise cultural commitment: to create publishing products capable of documenting, individually and as a whole, all aspects of the Sardinians' identity. The choice was made to offer readers a range of books, CDs, DVDs and geographical itineraries capable of recounting, with scientific rigor and a popular slant, the authenticity of the island in all its aspects, from history to nature, from traditions to sport, passing through art and spirituality.

7. Results

As stated in the beginning of this paper, our main goal was to find out how local online newspapers in different media systems approach their purpose of reporting local, national, and international news. Therefore, a content analysis of our three chosen media was inevitable to gather the structure of reporting in each media system.

Regarding that content level, we conducted a first conclusion out of the news type by Diaz-Noci published in the different newspapers. While the German and Italian newspapers tend to publish an equal amount of "soft" and "hard" news, the structure of the news reporting of the Russian newspaper only featured a few "soft" news, mainly focusing on

hard news covering serious issues like crimes, politics, and law.

This can't be blamed on the different media systems completely, but happens as well due to the fact that Russia participates in war at this very moment and the generally suppressed press market's main goal is to publish reliable information to its readers.

Furthermore, we found differences regarding the geographical bias of our newspapers. The Italian "Unione Sarda" only features local news on their landing page, showing the highest geographical bias of all our analyzed media. In contrast to that, the German "Sächsische Zeitung" and the Russian "Paper" feature almost an equal amount of 50% local, 30% national and 20% international news coverage. This can be seen as a first way of defining the newspapers' approaches: while the "Unione Sarda" focuses on being a broad information source for people in the specific region of Sardinia, the "Sächsische Zeitung" and the "Paper" see themselves rather as a general news platform, reporting all the relevant news while emphasizing on their specific region. Besides that, the distribution of geographical news coverage is also influenced by its time of analysis. For instance, during our analysis, Germany was the only country out of our chosen media to participate in the

world cup. This led to an increased international news coverage of this event, which just didn't happen in the other countries.

Speaking of Russia, the war against Ukraine and the restrictions Russia is facing because of that are of special international importance for the "Paper."

While analyzing the content and newsroom levels, we also noticed a different perception of trust in media in the different online newspapers. The German "Sächsische Zeitung" and the Italian "Unione Sarda" mostly rely on their own news coverage, or the information displayed by news agencies as sources, but rarely ever refer to other external sources holding their news accountable. The only links that can be found in the articles are referring to other internal sources and articles regarding this topic. In contrast to that, the Russian "Paper" frequently uses external links referring to the source of their news coverage. It can be assumed that Russian media lacks trust and therefore has to state information in a very transparent and open way, while media in Germany and Italy are generally more trusted. This can further be seen in the possibilities of approaching the newspaper's journalists: while the German and Italian newspaper both offer the full names of their journalists and link their names to their articles, the "Paper"

does not offer any kind of information on their journalists to ensure their safety, no matter if they're writing about local, national or international events. This, again, is explained by the rather difficult media and press situation in the Russian media system.

To summarize, all of our chosen media followed their purpose of reporting local news to their audience, if still focusing on different approaches. It's notable that the Northern European Corporatist model, displayed by Germany, and the Mediterranean Pluralistic Model, displayed by Italy, consist of equal values regarding trust in news, reliability and freedom of press. Only speaking of our chosen media, we also conducted a different importance of local, nationwide and international news comparing both newspapers, which might be strongly influenced by the current situation both countries are in right now. In order to gain a deeper understanding of this certain topic, it might be helpful to gain another sample at a different time.

Strongly set apart from the other two media systems, the Russian "Paper" is strongly influenced by its restricted freedom of press and the current international conflicts Russia is in right now. Still, the "Paper" delivers remarkable journalism in a country, where free speech and journalistic procedures are under threat.

Media analysis and case studies: Singapore, South Korea and America

Kelly Wen Ting Hui, Sumin Kang

Abstract

In recent digital journalism, transparency and accountability are ever more deemed important with the emergence of online media. Therefore we have decided to investigate contemporary journalism by selecting the countries: South Korea, Singapore, and the United States of America. The current trend of journalism in these countries will be analyzed by focusing on “transparency and accountability, “trust and objectivity” and “participation and interaction level.”

Key words

Online-journalism, transparency, accountability, South Korea, Singapore, United States of America.

1. Introduction

1.1. Asian journalism (Singapore and South Korea)

In Asia, Singapore and South Korea have been selected as countries subject to analysis in this essay as both countries are similar in the sense that they are both Asian countries on a rather conservative side while the difference lies in the extent of government intervention and control over the media. Singapore Additionally, the online news scene has been changing as the major source for news has turned to Telegram and Youtube while the public’s trust in the news (43%) decreased after

2021. (Tandoc, 2022) The government owns the company Mediacorp which operates all local TV channels that includes Channel News Asia (CNA) known as the most trusted news brand. (Tandoc, 2022) The government regulations that control journalism are The Newspaper and Printing Presses Act which controls newspaper companies and the Broadcasting Act controlling broadcasting services including online news sites.

Unlike Singapore, South Korea is a country of liberal democracy that respects pluralism and media freedom. However, South Korean media is also different from Singaporean

media as it faces not only the pressure of the government but also from the politicians and business conglomerates, also known as the term “chaebol.” Despite the recent emergence of popular non-government-owned broadcasting companies such as JTBC, the government-owned Korea Broadcasting System, KBS, has originally been dominating the broadcasting scene. (RSF) In 2018, the Korea Press Foundation released a report that 27.6% of the 301 reporters survey responded that they have been sued for their reports in particular due to ‘defamation’ of 78.3% while a third (29%) of the plaintiffs are high-profile government officials or politicians. (RSF)

1.2. American Journalism

America has once been considered a model nation for freedom of speech and press freedom, operating free of government interference. (RSF) However, violations of press freedom and the discovery of media companies’ partiality have been revealed recently. In terms of law, there has been debate around the Communications Decency Act which states that web hosts and social media companies are not liable for the news posted by the 3rd parties on their platforms. Recent studies reveal that American media has been facing unprecedented levels of

distrust from society. This comes from the issue of disinformation, where citizens got nowhere to trust.

In terms of achieving journalistic values in America, approximately 40% of people responded that the media is trustworthy while another 37% disagreed. Besides, a majority of Americans (60%) say that the media attempts to cover up the mistakes. (Media Insight Project, 2021) It is noteworthy to point out that the Republicans and Democrats disagree about the media. A majority of Democrats (64%) believe the press to be reliable, compared to a majority of Republicans (63%) who believe the press to be unreliable. (Media Insight Project, 2021) The causes for the deprivation of this trust can be explained through categories such as “care versus harm”, “Fairness versus cheating”, “Loyalty versus betrayal”, “Authority versus subversion” and “purity versus degradation.” Overall, the Project’s research revealed that the conservatives and Republicans tend to fall into categories of purity, loyalty and authority. Liberals and Democrats lean more toward the emphasis on care and fairness. More than a third (36%) of Republicans emphasize loyalty which is twice as many as Democrats of 18%. Thus in America, partisanship and ideology play a big role in deciding one’s core journalism values. Additionally, the democrats tend to emphasize the

principles of journalism more than the republicans. (Media Insight Project, 2021).

1.3. The outcome of different journalistic values

As a result of the different journalistic values of Asia and America, we may narrow down the aforementioned categories of journalistic values into collectivism versus individualism. In America, individualist value is more prevalent as we can see from their initial principle to respect every person's opinion, which may go as extreme by leaning towards a certain political inclination, either Republican or Democrat.

2. Goals

From our introduction, you would understand that journalistic values differ strongly between America and Asia. In Asia, China, for example, ownership of traditional journalism is given to party-owned newspapers and media that promote mainstream beliefs. (Yang & Arant, 2016) In the U.S., the country's Constitution protects the freedom of the press and speech, and provides legal protection for media independence. (Cornell Law School, 2017) The different media perspectives cause different outputs in news material. Hence, we are curious to better understand how Asian

journalistic values compare to American journalistic values (3.1), and, consequently, how they reflect in their journalistic work (3.2, 3.3).

1a: How does transparency and accountability differ in Asian Journalism and American journalism?

1b: Examine differences in participation and interaction level between 3 media outlets in Singapore,

In the sections that follow, we will use various methods, mostly secondary research, to observe the values of: transparency and accountability, trust and objectivity, and participation and interaction levels that differ between the two continents.

3. Methods

3.1. What are transparency and accountability?

According to the Institute for Public Relations, transparency and accountability is defined as "openness and accountability of the media and can be defined as a transparent exchange of information". (Merrill, 1995, pp. 77-87) But is this the same situation in both the East and West? Asian journalism has often been critiqued for succumbing to state control, producing work that is of low press freedom and as a result, lower accountability and transparency. In

this section, we observe this by reviewing literature about the aforementioned topics.

Journalistic Values

Asia embraces collectivism, while America celebrates individualism. A study by Yang and Arant found that Chinese journalism students found importance in “morality-oriented and competency-oriented values”, which include “just, fair and civic-minded”. American students are more “social-interaction-values and self-improvement-values” were vital, including “polite, imaginative and intellectual”. The researchers found that Chinese journalism students ranked “justice” higher than American journalism students, and theorised that this is due to their exposure to their country’s societal environment where “corruption and injustice” are common and were seeking solutions to raise awareness about it. (Yang & Arant, 2016) Their desire suggests the restrictive nature of journalism in Asia’s most powerful country, suggesting that there is a lack of transparency and accountability in news output.

Controlled by State

In Asia, it is common to hear about the media being controlled by the governments. This is in contrast to the press in America, which is legally protected by the Constitution in its

First Amendment. Freedom of the press is also what some say defines democracy, which implies a free flow of open information and opinions. (Day, 2021).

The U.S. was ranked 42nd in the Reporters Without Borders Press Freedom Index in 2022, while Singapore took 139th place out of 180. (Reporters Without Borders, 2022) The index calculates state censorship, journalistic access and whistleblower defence. In contrast, Singapore was found to manage local media via major restructuring under the mask of commercial rationalisation in 1980. Several company sales were made where all of Singapore’s newspapers belonged to one company and government officials were eventually made to become the management, known today as the Singapore Press Holdings. Journalists from Singapore Press Holdings report within politically controlled backgrounds that control journalistic and editorial activity. For example, The Business Times had once critiqued Malaysia’s elected prime minister Mahathir to be “hogging the stage longer than he should”, leading to the press secretary of Singapore’s then prime minister to inform the paper that their reporting was “rash, unwise and inappropriate”. (Rodan, 2013) This showed how political figures were looming over press activities. The lack of freedom of press laws can hinder the

work that journalists aspire to do. Instead, Singapore reporters work within laws that restrict reporting, such as the Newspaper and Printing Presses Act and the Protection from Online Falsehoods and Manipulation Act, which give the government absolute control over the material and operations of news companies.

Data journalists and hence, Watchdog Journalism

Watchdog journalism promotes accountability in democratic systems. Journalists, authors, or publishers of news publications fact-check and interview public and political leaders as part of the practice. (Bovens et al., 2014) It is a fine way to maintain transparency and accountability in journalism and society. However, does watchdog journalism have a place in Asia?

Accessing data that should be public information is a rarity in Asia, and it is a key ingredient to successful watchdog work. This is why data journalism is a critical stage in writing any good story. Facts and data must be current and accurate, and if in full transparency, should reveal an insightful article. Researcher Parasie also describes data journalism as a tool that exposes authorities' "wrongdoings, social inequalities, or environmental issues". (Parasie, 2014) Asian journalists face a struggle to secure materials that can develop skills

in data journalism and data literacy. (Wu, 2022) A study by Mutsvairo found that because the information is controlled by the government, journalists are "insecure that seeking data could pose a threat to their lives", which hinders their journey into data journalism. (Mutsvairo et al., 2019) The inaccessibility of government data in the region has led to work that intentionally avoids political topics and uses secondary data instead of primary.

Meanwhile, in the west, data journalism is regarded as a tool for investigative work, enhancing democracy, and promoting political engagement. While we have limited data, these factors: journalistic values, watchdog journalism, state-controlled media, and data journalism have shown restrictions towards journalism. These factors influence how Asian journalists work and report stories, compared to the U.S., which in turn causes a decrease in transparency and accountability in Asian journalism as they are bound by these external factors.

3.2. What is trust and objectivity?

A concept introduced in 1920s, people began paying attention to objectivity in journalism when they discovered unintentional bias in articles and reached a consensus that we are not machines and thus not

always objective. (Koo, 2021) As humans are inevitably subjective beings, it is not possible to pursue journalism completely without personal views. The media critic Tom Rosenstiel once said on his tweet, “to understand objectivity’s true meaning, think of transparency of method and discipline of verification.” (Koo, 2021).

Asia

In Singapore, there has been debate on its journalistic objectivity, especially with the general election where people were disappointed with the local journalists and media favoring the incumbent party and unfair and imbalanced coverage in their articles. (Kwong, 2020) Again, journalism can never be completely neutral. In South Korea, the Globalist presents that it ranks in the upper $\frac{1}{3}$ of Transparency International’s Corruption Perception in 2016, it does not build with its peer group. According to Reporters Without Borders, South Korea has been struggling with press freedom that it only ranked 63rd in the World Press Freedom Index of 2017. This ranking is partly due to the law that enables imprisonment for North Korea-friendly reports and defamation. These factors inevitably lead to self-censorship among journalists. (The Globalist, 2018) These statistics prove that South

Korean journalism is also very prone to losing the trust of the public and losing objectivity in reporting in order to avoid consequences.

America

In America, journalism has faced a dilemma in late 1960s where it is difficult for journalists to maintain ideal objectivity in an unstable atmosphere with nation-wide political polarization and an untruthful president. (Pressman, 2018) The press also began to add not only the reports of the facts but also the journalist’s opinions and interpretations from the 60s. It is unavoidable that American journalists have no choice but to cater to their main audience to a certain extent in order to survive amongst many news companies and maintain their businesses.

3.3. What is participation and interaction level?

Do the differences in transparency and accountability and trust and objectivity between Asian journalism and American journalism affect the participation and interaction levels of their readers? In this section, we discuss what participation and interaction levels are like in the East and West.

Asia

As prefaced above, the web is often eagle-eyed by states that monitor online activity. This affects participation and interaction level online, for fear of breaching laws. In Singapore, the Protection from Online Falsehoods and Manipulation Act or Fake News Law, is a law that allows the government to tackle fake news through internal processes such as fact-checking, censorship and prosecution. (Mahmud, 2020) It suppresses criticism and dissent and can criminalise content creators who create things that is harmful to "the security of Singapore, public health, public safety, public tranquillity or public finances, friendly international relations with other countries, influence the outcome of parliamentary and presidential elections or referendums, incite tension between different groups of people, or diminish public confidence in the public service or general governance of Singapore." (Cap. 18 of 2019) To a certain but not large extent, we would argue that the fake news law limits participation and interaction levels in Singapore, as not all participation is controversial.

Asia reports an average of 80% internet penetration among their consumers. Asian countries have also been reported to subject themselves to selective news avoidance,

where they restrict their use to it. In the context of subscriptions or paying to read articles, the vast majority of Asian news readers identify more with traditional news sites rather than paying individual journalists. (Newman, 2022).

There is limited data available to understand what participation and interaction is like in the Asian journalism sphere.

America

Compared to Asia, America does not have limitations or legal regulations as extensive as the fake news law. To understand online interactivity and participation in the U.S., we will look at a study that compared interactivity through Twitter on political reporters during the 2016 presidential elections. This study revealed that online reporters engaged on Twitter 135 times, television reporters 105 times, and newspaper journalists 56 times. (Parmelee et al., 2017) The heightened political activity contributes to an increase in online engagement.

4. Cases

4.1. Case 1: CNA

Channel NewsAsia (CNA) is a Singaporean news channel that reports on world news from an Asian perspective. It started as a television

channel but has now moved on extensively to an online presence where documentaries and news articles are popular among consumers. It is considered a state-owned company. It has the highest online use compared to all other news sites in Singapore.

Transparency and Accountability

To observe transparency and accountability in news reportings, we will attempt to observe the coverage CNA, a state-owned publication, has given to controversial events that have happened to the majority and opposition political party.

The majority party of Singapore, the People's Action Party, has been in power for 63 consecutive years. In the 2020 elections, they faced backlash for placing Ivan Lim, who was allegedly involved in controversial international trade deals and carried an "elitist and arrogant" character, as an election candidate. CNA reported a total of 2 articles about this controversy. In comparison to the opposition party, when they faced a scandal later regarding a politician member who gave dishonest accounts in debate, CNA reported more than 10 articles. It is important to note that research and data about transparency and accountability within news sites in Singapore are extremely limited,

and we note the differences in severity between the two scandals reported. Yet, critics say that unreported events surrounding the PAP may also exist. Only 22% of users think that Singapore media, including Channel NewsAsia, are independent of political influence. (Tandoc Jr, 2022)

Trust and Objectivity

In order to observe trust and objectivity of CNA, it is essential to refer to the lack of journalistic freedom of Singapore. The journalism scene in Singapore has been losing the trust from the public while CNA remains to be the most popular and trusted (79%) media company in Singapore. (Tandoc Jr, 2022) Despite Singapore ranking 139 out of 180 in the Press Freedom Index by Reporters Without Borders, CNA seems to maintain a good level of trust and objectivity in its delivery of news. For instance, when it was covering Lee Hsien Loong, the Prime Minister, CNA employed a neutral tone in their headline: "Don't 'drop workers': Companies and workers should take the long view, says PM Lee in May Day message." And when covering Pritam Singh, the leader of the opposition Workers Party, it says "WP's Pritam Singh calls for 'thorough review' of Singaporean living wage following 'useful lessons' from COVID-19" and maintains a neutral

tone. (Tandoc Jr, 2022) Thus we may see how CNA presents both sides in an equal voice.

Participation and Interaction Level

In terms of participation and interaction level, readers are exposed to CNA's extensive social media network where they are active on Facebook, Instagram, Twitter and TikTok.

CNA does not practise paywalls, and all of its online content is free on its website. There is advertising used, which is what likely funds their operations in addition to state funding. Most local news is written by in-house reporters, while international stories are wired from sites like AFP and Reuters. Most stories have a "Related:" story embedded, encouraging readers to venture further into their other stories after. (Channel NewsAsia, 2022).

Related:



Meta cuts 11,000 jobs as it sinks more money into the metaverse

Throughout the text, there are also hyperlinks that direct readers to other related CNA stories. Often, videos and related social media posts are also embedded. There is no interactive like/comment section on the articles themselves, but readers can do so on CNA's social media sites. There is an option to share the

article on your personal social media. (Channel NewsAsia, 2022)

4.2. Case 2: KBS

Transparency and Accountability

The trust in the nation's journalism and media companies has fallen recently. (Choi, 2022) This drop is partly because of the COVID-19 pandemic and the public's doubt about the relevant reports by the media. A professor from Chonbuk University asserts that the Korean media are controlled by the monopoly of media companies determined to maximise profits. The politicians, bureaucrats and corporations put no effort into keeping the media from knowing their infirmity. For instance, they have been giving large amount of advertisement fees on top of privileges that the giant Korean media companies are rarely motivated to provide sensible commentary and coverage for the people. The professor argues that there is the "media fascism system" where the system always avoids any information that goes against their interests. They have successfully achieved this by monopolising information and capital. KBS is one of the local monopolistic companies in the country. (Kim, 2005).

Trust and Objectivity

We will examine a past instance that created doubt on trust and objectivity on the Korean media from the public. A leaflet with a scandalous rumor about Korea's former President Park Geun-hye started circulating in late 2014, months after 304 people perished in the sinking of the Sewol ferry: that her response to the disaster was delayed that day because she was having a love relationship with a former aide. The leaflet was distributed by Park Sung-su, an antigovernment campaigner and he was arrested and sentenced to a year in prison. Regardless of the dubiety of the leaflet, the opponents of the Park government argued that Park Sung-su was victimised for another thing he was denouncing: the government's use of laws and defamation to silence the critics. New York Times reporter Choe says that "The government is especially sensitive about defending the personal reputation of the president." (Choe, 2016) The Korean constitution guarantees freedom of expression, however, the defamation laws entail penalties up to imprisonment up to 7 years for false statements and 3 for true statements which can lead them to omit key details of the issue such as the names of companies and individuals. Journalists can be accused of violating the National Security Act for

disseminating sensitive information, especially if it involves North Korea. According to People's Solidarity of Participatory Democracy, "The real purpose is to create a chilling effect among people criticizing and scrutinizing the government." (Choe, 2016) This kind of instances are highly likely to prevent the journalists from maintaining objectivity and thus lose trust and credibility from the citizens.

Participation and Interaction Level

In terms of participation and interaction level, readers are exposed to KBS's extensive social media network where they are active on Facebook, Instagram, Twitter. KBS, like CNA, does not practise paywall and have their articles free. Their articles are much shorter than usual, and are usually plain texts with no hyperlinks. There are minimal external advertisements. Within the article itself, there is the option to like and comment which increases participatory levels. Viewers are also able to share it to their personal social media sites. At the end of the article, the emails of the reporters are public and viewers can contact them directly. KBS publishes their other related articles at the sides of the page. (KBS News, 2022)

Digital technology has massively affected Korea's media landscape.

South Korea's online news consumption surpasses TV news by taking 84% over 74% through giant platforms such as Naver (65%) and Daum (38%), serving the purposes of shopping services, search engines and news aggregators to the public. These days, among the top broadcast channels of the nation, a public broadcasting service KBS is less trusted than cable channels such as JTBC and YTN. (Digital News Report, 2018) KBS as a public broadcasting service has encountered digital challenge as fewer younger people watch TV news and plummeting news subscription, which promotes alterations of the broadcasting campaigns accordingly to participation and interaction with the audience.

4.3. Case 3: Fox News

Transparency and Accountability

Fox News is a conservative television channel that also has involvement on social media. They are within the top 3 news sites in America. (Jenkins & Graves, 2022) As a right-wing news site, the average reader is more expected to be conservative and a Republican. Among Democrats, they distrust Fox News the most out of all other news sites. (Gramlich, 2020)

In 2018, Fox News gained contro-

versy when their host, Sean Hannity, defended Trump's personal attorney Michael Cohen on air as he faced federal action. It was later revealed that Hannity was also a client of Cohen. Media ethics say that this was a breach of journalistic ethics, and the fact that Fox News did not take action for this act shows a lack of accountability and bias towards the right wing. (Gramlich, 2020).

In its articles, stories about democrats are evidently written in a negative light, while republican stories are written more positively.

Trust and Objectivity

"Fox News was far more likely to report facts favorable to Republicans" "group participants (of the experiment) became more likely to agree that if Donald Trump made a mistake, Fox News would not cover it; that Fox News engages in partisan coverage filtering." - The Washington Post reveals that Fox News mainly presented the exaggerated version of the report about the left embracing an "extreme racial ideology" and downplayed the pandemic. In the meantime, CNN largely covered the coronavirus pandemic and Trump's failures to contain the spread of the virus. (Bump, 2022) As many Republicans watch Fox News, the broadcasting

company inclines towards broadcasting and storytelling in a way that satisfies their main audience, which degrades trust and objectivity of journalism.

Participation and Interaction Level

In terms of participation and interactivity, Fox News has “share” buttons for all consumers to share on personal social media sites. There is no internal like and comment section, but viewers can do so on the social media platforms Fox operates on. As a cable TV channel, Fox news embeds plenty of multimedia within its articles, with many being videos. (Fox News, 2022).

The text on the stories is also hyperlinked, with many that refer to previous stories written by Fox and some to external sites that show related stories. In addition to embedded videos and photos, Fox also intentionally embeds social media links, such as tweets and Instagram posts relevant to the story. (Fox News, 2022) These elements add interactivity for its users.

5. Conclusion

We have assessed and contrasted media trends of Singapore, South Korea and America in terms of the three categories: “transparency and accountability, “trust and objectivity” and “participation and interaction level.” In conclusion, the media

in Singapore reflects an authoritarian character due to the strict government control that devalues the categories of “transparency and accountability” and trust and objectivity.” For “participation and interaction level” The South Korean media has more freedom of journalism in comparison to Singapore, however, is criticised for being in favour of the interventions of government officials and business conglomerates. American journalism has an individualist character and a democratic sense, however, criticised for leaning toward the political party where most readers are coming from as we could see in our case study of Fox News. This inclination leads to the degradation of “transparency and accountability” and “trust and objectivity.” Lastly, with the emergence and popularity of online media, participation and interaction level has also become key factor of contemporary journalism.

References

- Bovens, M., Goodin, R. E., Schillemans, T., & Norris, P. (2014). Watchdog Journalism. *The Oxford Handbook of Public Accountability*.
<https://doi.org/10.1093/oxfordhb/9780199641253.013.0015>
 Channel NewsAsia. (2022). CNA: *Breaking News, Singapore News*,

- World and Asia*. CNA. <https://www.chanelnewsasia.com>
- Choi, Jin-Ho. "South Korea." *Reuters Institute for the Study of Journalism*, 15 June 2022, <https://reutersinstitute.politics.ox.ac.uk/digital-news-report/2022/south-korea>.
- Cornell Law School. (2017, September 21). *First Amendment*. LII / Legal Information Institute; Cornell Law School. https://www.law.cornell.edu/wex/first_amendment
- Day, J. (2021, November 9). *Free press: definition and role in democracy*. Libertie. <https://www.liberties.eu/en/stories/free-press/43809>
- Fox News. (2022). *Fox News*. Fox News. <https://www.foxnews.com/>
- Gramlich, J. (2020, April 8). *5 facts about Fox News*. Pew Research Center. <https://www.pewresearch.org/fact-tank/2020/04/08/five-facts-about-fox-news/>
- Jenkins, J., & Graves, L. (2022). *United States*. Reuters Institute for the Study of Journalism. <https://reutersinstitute.politics.ox.ac.uk/digital-news-report/2022/united-states>
- KBS News. (2022). *KBS 뉴스 홈페이지*. KBS 뉴스. <https://news.kbs.co.kr>
- Kim, Seung Soo. "Control over the Media in Korea." 18 July 2005.
- Kim, Sunho. "South Korea." *Reuters Institute Digital News Report*, 20 May 2020, <https://www.digitalnewsreport.org/survey/2018/south-korea-2018/>.
- Koo, Romy. "Journalistic Objectivity." *Foreign Affairs Review*, 23 June 2021, <https://jhu-far.com/2021/06/23/journalistic-objectivity/>.
- Kwong, Jeraidine. *Non-Stopping Debate over Objectivity & Neutrality in Singapore's Political Journalism*. 10 July 2020, <https://jeraldinekwong.wordpress.com/2020/07/10/non-stopping-debate-over-objectivity-neutrality-in-singapores-political-journalism/>
- Mahmud, A. H. (2020). *POFMA encourages democracy, does not disadvantage opposition: Shanmugam on upcoming General Election*. CNA. <https://www.chanelnewsasia.com/news/singapore/pofma-democracy-disadvantage-opposition-election-geshanmugam-12857488>
- Media Bias Fact Check. "Channel News Asia (CNA)." *Media Bias/Fact Check*, 11 May 2022, <https://mediabiasfactcheck.com/channel-news-asia-cna/>.
- Merrill, J. (1995). *Global journalism: Survey of international*

- communication (pp. 77–87). Longman.
- Mutsvairo, B., Saba Bebawi, & Rey-Borges, E. (2019). *Data journalism in the Global South*. Palgrave Macmillan.
- Newman, N. (2022). *Reuters Institute Digital News Report 2022* (R. Fletcher, C. T. Robertson, K. Eddy, & R. K. Nielsen, Eds.).
- Parasie, S. (2014). Data-Driven Revelation? *Digital Journalism*, 3(3), 364–380.
<https://doi.org/10.1080/21670811.2014.976408>
- Parmelee, J. H., Roman, N., Beasley, B., & Perkins, S. C. (2017). Comparing Interactivity on Twitter by Political Reporters at TV Networks, Online-Only News Websites, and Newspapers. *Electronic News*, 12(3), 151–164.
<https://doi.org/10.1177/1931243117728316>
- Protection from Online Falsehoods and Manipulation Act 2019 (Cap. 18 of 2019)
- Pressman, Matthew. “Journalistic Objectivity: Origin, Meaning and Why It Matters.” *Time*, Time, 5 Nov. 2018,
<https://time.com/5443351/journalism-objectivity-history/>.
- Reporters Without Borders. (2022). *Reporters Without Borders Index*. Reporters without Borders.
<https://rsf.org/en/index?year>
- Rodan, G. (2013). Singapore Information lockdown, business as usual. In *Losing Control: Freedom of The Press In Asia* (pp. 169–189). ANU Press.
- RSF. “South Korea.” *Reporters Without Borders*, 5 Dec. 2022,
<https://rsf.org/en/country/south-korea>.
- Sang-hun, Choe. “South Korea Government Accused of Using Defamation Laws to Silence Critics.” *The New York Times*, The New York Times, 5 Mar. 2016,
<https://www.nytimes.com/2016/03/06/world/asia/defamation-laws-south-korea-critics-press-freedom.html>.
- Tandoc Jr, E. C. (2022). *Singapore*. Reuters Institute for the Study of Journalism. <https://reutersinstitute.politics.ox.ac.uk/digital-news-report/2022/singapore>
- The Globalist. “South Korea: Corruption & Self-Censorship.” *The Globalist*, 10 Feb. 2018,
<https://www.theglobalist.com/south-korea-corruption-self-censorship/>.
- The Media Insight Project. “What Are Americans' Moral Values and Journalism Values?” *American Press Institute*, 14 Apr. 2021,
<https://www.americanpressinstitute.org/publications/reports/survey-research/what-are-americans-moral-values-and-journalism-values/>.
- Wu, S. (2022). Asian Newsrooms in

Transition: A Study of Data Journalism Forms and Functions in Singapore's State-Mediated Press System. *Journalism Studies*, 1-18. <https://doi.org/10.1080/1461670x.2022.2032802>

Yang, J., & Arant, D. (2016). How American and Chinese Journalism Students Prioritize Values. *Journalism & Mass Communication Educator*, 71(2), 175-188. <https://doi.org/10.1177/1077695815624706>

A comparison of Dutch and Spanish, female related magazines

Gioia Verbeek, Eva Vermunt, María Selles

Abstract

In this paper we intend to analyze the differences between three media from different countries, two from the Netherlands and one from Spain. All three have a digital version and also a print version, and are focused on content aimed at women and with a certain feminist perspective. In this sense we will make a comparative analysis looking closely at both the corporate level and the newsroom level, in order to see the differences that can be found between media in the Netherlands and Spain. Thus, we propose three hypotheses based on the model that Hallin and Mancini (2004) propose: Northern European/Democratic Corporatist that scores high on all four dimensions (mentioned in the introduction section), while Spain can be seen as a Mediterranean/Polarized Pluralist, who only scores high on political parallelism and role of the state.

Key words

Female magazines, Netherlands, Spain, Democratic/Corporatist media model, Mediterranean/Polarized Pluralist media model.

1. Introduction

The overall purpose of this paper is to analyze if there are any differences between comparable media from different countries. Therefore, the following three media channels were chosen: *Pikara*, *LINDA*. and *&C Magazine*. The comparability lies in the main topics that are discussed in these three magazines. The first one, *Pikara*, is based in the Basque Country, which is a northern region in

Spain. This magazine deals with all kinds of cultural, political and also social issues, in which a feminist perspective is used. The other magazines are both from the Netherlands and they are both focused on women and their founders are both Dutch celebrities. However, there are also differences between the magazines. For example, *&C* magazine is focused on lifestyle and its different aspects, like beauty, fashion and traveling. *LINDA*. covers topics like these too,

but it also has a news section in which actualities are discussed. LINDA. is also older and has more readers than &C.

One of the reasons why we have chosen this type of media is because all three magazines have printed and digital versions. This is interesting for us, because we have all seen the shift from printed to digital media when we were young. When looking at the reason for the specific choice of the three magazines, one of them is that we are in the target group of all three magazines; their focus lies approximately on women between the ages of 20 and 50. Because of this, we are all familiar with the media type as readers. Researching magazines as a media type instead of reading them, however, is something that we have never done before, and that makes it very interesting. Also, the topics that Pikara, LINDA. and &C Magazine cover are connected to things that are close to our interests. We are part of a generation of women that want to connect, grow and be strong. All three magazines support these goals and write about topics that are related to this.

Before we dive into the focus of this final paper, more information about the media systems in the Netherlands and Spain will be provided, according to a model that Hallin and Mancini (2004) created. The model has been revised later (Brüggemann

et al., 2014), but for this research, the old model works properly. The older model of Hallin and Mancini (2004) describes three different media systems in which Western countries can be divided. The countries are divided among the 'Mediterranean Polarized Pluralist', 'Northern European Democratic Corporatist' and 'North Atlantic Liberal' types. The distribution of the countries into these types is based on four different dimensions. These are 'Press market' (to what extent the broader audience is reached by the press), 'Political parallelism' (how much political advocacy is part of the mission of journalism), 'Journalistic professionalism' (a combination of autonomy, development of professional norms and a feeling of needing to serve the public interest) and 'Role of the state' (how much interventionism is concerned) (Brüggemann et al., 2014). The countries can either score high or low on these dimensions. This paper is based on the results of the previous research that states that the Netherlands is a Northern European, or also called a Democratic Corporatist, that scores high on all four dimensions, while Spain can be seen as a Mediterranean or Polarized Pluralist, who only scores high on political parallelism and role of state (Hallin & Mancini, 2004).

Now that we know what kind of countries the chosen magazines are

in, we proceed to the next step. In order to gain more information about female-focused magazines in different European countries, different aspects of the Corporate level and Newsroom level will be looked into in this paper for the three magazines. The focus of the corporate level lies mainly on the general data, the periodicity, the economic aspects and the ideological alignment. The second research level, newsroom, consists of the following four different aspects: transparency, responsiveness, convergence, and the business model. The results of researching the two levels and their aspects should give more insight into the differences that might exist between the Dutch and Spanish chosen magazines.

2. Goals (research questions + hypothesis)

The main question of this research is stated as the following: What are the differences between Spanish and Dutch female-focused magazines, regarding the corporate and newsroom level? For the corporate level, the focus lies on the morphological characteristics of LINDA., &C and Pikara. When looking at the newsroom level, all different aspects, like transparency, responsiveness, accountability and convergence will be discussed for the three chosen magazines. Before answering the main question of this

research, we stated the following hypotheses:

1. The three magazines will all score differently on the corporate level, but the difference will be bigger between the two different countries, compared to the difference between the two Dutch magazines.

2. The Dutch magazines will score higher in total on the newsroom level, compared to the Spanish magazine.

- 2.1 LINDA. will score higher on transparency, compared to Pikara, but Pikara will score lower than &C Magazine.

- 2.2 LINDA. will score higher on responsiveness, compared to the Pikara, but Pikara will score lower than &C Magazine.

- 2.3 LINDA. will score higher on accountability, compared to Pikara, but Pikara will score lower than &C Magazine

- 2.4 LINDA. will score higher on convergence, compared to the Pikara, but Pikara will score lower than &C Magazine.

3. LINDA. will score higher on all aspects, compared to &C Magazine.

These hypotheses are based on the model of Hallin and Mancini (2004), who found out that the Netherlands is a Northern European/Democratic Corporatist that scores high on all four dimensions (mentioned in the introduction section), while Spain

can be seen as a Mediterranean/Polarized Pluralist, who only scores high on political parallelism and role of the state. The last hypothesis is based on the fact that LINDA. was founded a few years before &C Magazine, and that it has a bigger number of subscribers and followers, so LINDA. should score higher.

3. Methods

The analysis of the three chosen magazines has been done by using the tables that were given in the guidelines provided by the teacher Javier Díaz-Noci of the course *Analysing Digital Journalism* of the university of Pompeu Fabra (2022). The analysis was conducted in two phases, because we performed research on both the corporate and newsroom level. In this research, the focus for the corporate level lies on the foundation, the refreshment and goal of the magazines. Afterwards, the focus shifts to economic aspects that are very important, like the revenue sources. When looking at the newsroom level, we focused on the transparency of the actors and production and the responsiveness, using the tables given in the guideline of this course provided by Javier Díaz Noci (2022). We also focused on the convergence level, for which we used the table that is a tool considered by the Infotendencias group, which is explained in Xosé López, Xosé Pereira,

Teresa de la Hera and Idoia Portilla: *A methodological tool: An index to calculate the level of convergence of a medium* (2009). Lastly, we provided a business model of the magazines. All the used tables were clear and useful for the goals of our study, so no adjustments to the tables were made.

4. Results

4.1. Corporate level

LINDA.

The first printed edition of LINDA. was published in 2003. The magazine has a printed edition every month and one extra special magazine, so there are 13 LINDA. magazines a year. After a few years of the successful printed magazine, the magazine became digitally available as well. The website, <https://www.linda.nl/>, is updated daily. The digital and printed versions both cover topics like entertainment, lifestyle and personal stories, which are all divided again amongst smaller topics. Besides LINDA., there are also side magazines that were created later, like LINDA.meiden which focuses on girls and LINDA.man, which is created for male readers. The main goal of the brand LINDA. is to create a beautiful brand for women. This goal and the magazine are both supported by the owner and face of the maga-

zine; Linda de Mol, who is a very famous Dutch television star. She is on the front page of almost every magazine. Also, she is part of the direction, together with Jildou van der Bijl and Louise van Nispen. In total, around 100 people work at the magazine (Colofon, 2022). The headquarter is based in Naarden, the Netherlands. All magazines that are part of the brand of LINDA. are published by the publishing house 'Mood for Magazines', and this house is part of Talpa Network. Talpa Network is a very big media company in the Netherlands that was founded by John de Mol, who is the brother of Linda de Mol. He is the real boss, but he lets his sister take care of the magazines. The biggest revenue sources for LINDA. are online advertisements in both the printed and digital versions and subscription fees that are paid by readers. Profits are reinvested again.

&C Magazine

The other Dutch magazine, &C Magazine, was published for the first time in 2017. At that time, the magazine was created in collaboration with the online platform MediaLane and Chantal Janzen, the founder. A year later, in 2018, Chantal Janzen, who is a famous television star just like Linda de Mol, founded the media company &C Media, together with her husband Marco Geeratz. This

production company is now the independent publishing house of &C Magazine and besides the magazine, it also has its own online shop, television programs, live events and a talent academy. The main goal of the brand is to inspire, touch and connect all the women in the Netherlands and it is based in Amsterdam. An example of a television created by &C Media is 'Chantals Pyjama Party'. This program now has its own event as well. The magazine, however, is a big part of the company. It has a monthly printed version with Chantal Janzen on the cover page most of the time and every monthly version consists of one central theme. Besides the monthly version, there are also five extra specials, like 'Oh Baby!' which is about parenthood, and a summer and winter book. The website of the magazine publishes new articles on a daily basis. All articles, in both the printed and digital magazine, cover topics like entertainment, style, beauty and lifestyle. The biggest revenue sources for &C Magazine are in line with the ones of LINDA., so online advertisements and subscription fees that are paid by readers. &C Magazine, however, uses editorial sponsorship as well. They offer this opportunity exclusively for every monthly edition, and the brand makes sure that the sponsor blends perfectly with the style and voice of &C Magazine. As their most

important financial source, &C uses profit reinvestment.

Pikara

Pikara Magazine was born in 2010 in web format only. Since then they have advanced and currently publish an annual paper magazine and several monographs throughout the year, depending on the collaborations established with different media. Its website is updated every day or every two days, since it is not a media closely tied to current affairs. The content they publish aims to move away from the idea "by and for women", and they want to offer information from a feminist perspective in all aspects. To this end, they promote the values of feminism in all aspects of the magazine, including economic and editorial aspects. It is a society with an assembly form, so there is neither a direct beneficiary company nor a person who directs the media, but it takes legal form under Eme Komunikazioa. In this sense, they have various committees that are responsible for carrying out the tasks, but always consulting and making decisions in assembly. At present, 4 salaried people work in the editorial office, but occasional paid collaborations are established with external people. Pikara's headquarters are in Bilbao, and although they explain that its content does not have a local focus but rather a general one,

they are very attached to the neighborhood and the city and sometimes use small stories. The magazine sustains itself on a revenue level mainly thanks to subscriptions and donations and subsidies, and the profits are reinvested to pay salaries and generate more content.

4.2. Newsroom level

4.2.1 Transparency

LINDA.

LINDA. has very different scores for the actor's and production transparency. LINDA. does not provide a full list of its staff, but they do provide information about their journalists and their profiles. Regarding the journalistic rules, there is not much information provided by LINDA. There is not much information about which rules journalists need to follow or in-house rules of news policies set. There is the section 'gebruikersvoorwaarden', but in here not much is explained about the written journalistic texts. The code of ethics however is shown in the 'privacyverklaring'. But, the statues of journalistic and editorial independence and a committee on this are not available. The actor's transparency of LINDA. is not very bright. Not much information about journalistic rules or other are given away.

However, the production transparency of LINDA. is much better compared to the actor's transparency. LINDA. provides for instance links to the original sources of their pieces, and links journalists' personal blogs/social networks accounts discussing production issues or work related issues. However, not all employees/journalists use their own social networks accounts for work related issues. Most of their socials are provided and can be found but most of them are used for personal content. LINDA. does not have a section in which they explain their professional judgments about the publication process.

&C Magazine

The scores of &C Magazine for the actor's and production transparency are very similar to the scores of LINDA. &C Magazine does not provide a full list of their staff, but they do provide information on the journalists' profiles. About the rules the journalists of &C Magazine follow is even so not that much to find. There are "Algemene Voorwaarden", but in here there is nothing stated about the in-house rules of news policies set by &C Magazine, or statues of journalistic and editorial independence and no committee on this. There is an adherence to code of ethics developed by others available.

The production transparency of &C Magazine is on the other side much better. &C Magazine provides links to original sources. They do however not give account and explain the professional judgments about the publication process. Journalists of &C Magazine all have personal blogs or accounts, but they barely discuss any journalistic issues of their accounts.

Readers can also contribute to the articles/news, so solicit outside contributions are used.

Pikara

Unlike LINDA and &C Magazine, Pikara Magazine does provide both a complete list of the staff, with names and functions of each of its workers and the editorial line and values they follow. It can be found in a report on their website under the name "Sustainability Report" and throughout the 53 pages of the document we find detailed information about the actor's and production transparency. As expressed in the introduction to the document, it responds to the desire to "make known all those qualitative, intangible aspects" that are part of the media, to build the project "on the values of the social economy and feminism and become a sustainable project, with a structure and resources in line with the visibility, with the situation of salaried work-

ers and paid professional collaborations". In addition, on the website there is a section called "Ideology" which briefly explains the values of the media, among others. In this sense, both in the report and in "Ideario", the statutes of journalistic and editorial independence and a committee on this are available. As well, Pikara also provides links to the original sources of their pieces. They also usually link journalist's social media, where they share their personal opinions but also their work.

4.2.2. Responsiveness

LINDA.

The responsiveness of LINDA. is quite good. LINDA. notifies errors in their reporting and encourages tip-offs for potential topics to be covered. They also encourage comments and suggestions from readers on the articles, and most of the time respond to them. When a user has a complaint, it is very easy to find a contact to tell this to. Users also get the opportunity to participate in the news production. There is no direct communication available with journalists, also no letters to the editor section. LINDA. does not provide the contact of the journalists/editors.

&C Magazine

Talking about the responsiveness of &C Magazine, it is quite similar to LINDA. So they for instance notify errors in their reporting but &C Magazine does not encourage tip-offs for potential topics that could be covered in the magazine. &C has a good panel for user contact, you can easily leave comments, which they really encourage, but a complaint contact is also accessible. &C Magazine responds most of the time fast to comments, suggestions and/or complaints. They also give the users the opportunity to participate in the news, by for instance asking them their stories about a certain topic. They sometimes create an article together or ask for the users' opinions. Direct contact with the journalists and letters to the editors is not provided.

Pikara

Regarding Pikara's responsiveness, we can observe that it is adequate for a conventional media. Although there is no comments section in the articles posted on the website of the media, we can see that in their social networks -mainly Instagram- the level of interaction with users and readers is higher and some debate is generated in the posts dedicated to some articles. On the other hand, Pikara offers on its website a section

where you can find different contacts of the media, depending on the area with which you want to establish contact, as well as the telephone number of the editorial office. Among these areas, 'Agenda' stands out, where you can post information autonomously in an agenda of activities to disseminate projects.

4.2.3. Convergence level

In order to dive deeper into the convergence level of the three magazines, we filled in the 'table for the assignment of points to the final calculus', which was created by Gago et al. (2009). This table is used for calculating the convergence level of a chosen medium and it focuses on four variables: type of collaboration, media polyvalence, delivery and relationships among newsrooms. We will shortly explain every variable. The first one, type of collaboration, looks into the possible types of collaboration between the analyzed media. This means a collaboration among media, but not between the professionals of these media. The next one, media polyvalence, is about if the content produced by our chosen media, is published in other media. Here, there is a difference between media belonging to the same group or not, and belonging to the same region or not. The delivery contains information about the production and delivery of the

created content and the work of professionals who work for the, in this case, magazines. The fourth and final one, relationship among newsrooms, decides whether newsrooms work in one common space and create shared content on one maximum, or whether they do not share their spaces and they do not share content regularly (Gago et al., 2009). Another variable that is part of the convergence level, but is not in the table, is professional polyvalence. This variable will be shortly discussed apart from the other ones. Professional polyvalence is about the percentage of people in a specific newsroom who can do more than just their job. For example, how many photojournalists can work as a blog writer. For our research, we use the percentages that were suggested by Gago et al. (2009). These are 0, 25, 50 and 100 percent.

LINDA

First, we will look into the convergence level of the magazine LINDA. and all variables will be discussed shortly LINDA. is one of the biggest magazines in the Netherlands, and it also has a side magazine for younger women; LINDA. meiden ('meiden' means girls in Dutch). This means that the main magazine LINDA. collaborates with another edition of the same name. Also, it collaborates with other media belonging to the same group and region sometimes, so this is

about the type of collaboration variable. It can also be interesting to mention that the digital version of LINDA. includes more exclusive content that is not published in the printed magazine. When looking at the next variable, media polyvalence, LINDA. scores pretty high also, because it uses contents that are delivered by other known media from the same group, but different regions. The variable delivery is in line with the previous one, because LINDA. also deliver media to other media that belong to the same group, but a different region. The fourth and last variable, relationship among newsrooms, is the one where LINDA. scores a bit lower, compared to the other variables. LINDA. uses different spaces for her content, but they do share content sometimes. It is a little hard to decide what the right percentage is for the extra variable; professional polyvalence, because not much information can be found on this topic. We think however, after reading and checking many aspects of the magazine, that the score lies around 50 percent. All of the variables together show a quite high score on convergence for LINDA.

&C Magazine

The convergence level analysis was also performed for the &C Magazine. It is interesting to see whether there

is a big, small or no difference between the results of LINDA. and &C Magazine. The results are again based on the table of Gago et al. (2009). For the type of collaboration variable, &C Magazine scores the same amount of points as LINDA, because &C Magazine likes collaborating with other media that belong to the same group and the same or different regions. The two dutch magazines sometimes collaborate together as well. The second factor, media polyvalence, is the same again. &C Magazine is open about using content that is created by other media and she always mentions her references. The delivery variable is a little different. &C Magazine scores three points on this one, compared to LINDA. Scoring four points. This is, because &C Magazine only delivers content that is part of the same group and region. &C Magazine scores the average for the relationship among newsrooms variable, because it does have relationships with other editions of the same name, but for the rest the scores are lower. The extra variable, however, is the same percentage as the one of LINDA., so 50%. The two magazines are both quite average in their professional polyvalence. In total, &C Magazine has an above average score on the convergence level, but the score is lower than the one of LINDA.

Pikara

In the analysis of the convergence level in reference to Pikara magazine. It should be mentioned that Pikara is a self-managed magazine and even with more than 10 years of experience in the Spanish scene, it is not a media with much media relevance, also because it does not deal with general information, but is focused on a slow-journalism that sometimes moves away a little from current affairs. As in the two other media, we will use the table of Gago et al. (2009) to establish the result of the analysis. Unlike LINDA. and &C Magazine, Pikara is not part of any editorial group, as it is an independent and self-managed media. Even so, Pikara collaborates with other media "to achieve common goals and mutual support", as detailed in the aforementioned report. Thus, 9 Spanish media outlets collaborate with Pikara, among which Eldiario.es, La Directa or the newspaper El Salto stand out for their relevance. So using Gago's (2009) table, we could situate Pikara in a similar percentage than LINDA. and &C, around 50%.

5. Conclusions (limitations and further research)

Although similarities can be seen between the corporate level of LINDA. and &C Magazine, we note that Pikara completely dissociates itself

from the economic and business model as it is an assembly company. The two magazines from the Netherlands agree that the biggest revenue sources are from online advertising and subscriptions, while Pikara is sustained by subscriptions and grants and donations, in addition to a small part of advertising. Regarding the newsroom level, we see that the three media have similar levels with respect to production transparency, providing links to the original sources of their pieces and to the social networks of the people who sign the published articles. Although the dutch magazines do not give account and explain the professional judgments about the publication process, we observe that Pikara does, so we understand that it is at a higher level in the aspect of transparency. About responsiveness, all three media have a section for suggestions from readers, although not all of them have a comments section. Pikara does offer a contact with the editorial staff, while LINDA. and &C Magazine do not do so directly. Regarding the convergence level of the three media and their similarities and differences, we see that after analyzing it, the three magazines obtain similar results, more or less around 50%, with LINDA. being the one with the highest score, followed by Pikara and &C Magazine.

After performing the test for deciding the convergence level of the chosen media, our magazines can be divided into the following order:

1. LINDA.
2. Pikara
3. &C Magazine

A limitation for our study was that during our test period, the world cup football took place. We were first planning to do a content analysis, since we thought this would be very interesting comparing these media, however due to the world cup this was not possible. The used media would be biased and not very accurate, even though the magazines were for women. That's why we needed to change our analysis level in a short period of time and had to adjust this. In the end we managed and do think that the chosen levels are the right ones to analyze the three magazines. But to complete this research, doing a content analysis would be a good addition.

Another limitation of our study is that both the Dutch magazines, even though the differences are quite comparable. By that, we only analyzed one Spanish magazine. For this analysis it was workable, but to have a clearer view, adding more magazines would give even better results in the actual comparison of the Dutch and

Spanish ones. So, for further research, it would be best to add more media to compare them even better.

References

- Brüggemann, M., Engesser, S., Büchel, F., Humprecht, E. & Castro, L. (2014). Hallin and Mancini Revisited: Four Empirical Types of Western Media Systems. *Journal of Communication*, 64(6), 1037-1065.
<https://doi.org/10.1111/jcom.12127>
- &C. (2022). &C Media - Sales. <https://www.andcmedia.nl/sales>
- &C Media. (2022). &C Media - The Brand. <https://www.andcmedia.nl/brand>
- Colofon. (2022). LINDA.nl. <https://www.linda.nl/colofon/>
- Gago, M., López, X., Pereira, X., Portilla, I., Toural, C., Limia, M., & de la Hera, T. (2009). Creating an Index to Calculate the Level of Convergence of a Medium. *International Symposium on Online Journalism*, 10.
- Hallin, D. C., & Mancini, P. (2004). Comparing media systems: Three models of media and politics. Cambridge, England: Cambridge University Press.
- Modderman, J. (2019, 14 February). *Linda de Mol en Talpa kopen LINDA., Linda en Jildou van der Bijl worden creatief directeur Net5* <https://www.linda.nl/nieuws/lin>

[da-de-mol-talpa-net5-jildou-van-der-bijl/](#)

Wikipedia. (2022, 9 November).
LINDA. Wikipedia. <https://nl.wikipedia.org/wiki/LINDA>.

Economic model of digital newspapers: Two approaches to the struggle for the survival on the Web

Thannée Missotten, Sara Lladó

Abstract

For some time now, a paradigm shift has been observed on the web platform. With the newspaper, readers were forced to leave home and go buy the newspaper at the kiosk. The media had a stable income and the information was reserved for those who bought the newspaper. Now with the internet, information has lost this firewall and is freer than ever. Readers are no longer forced to pay for information and it is clear that they are not willing either. With instant free information, who would want to pay?

With this factor at stake, the newspapers that have opened digital portals have been faced with a dilemma. Do we offer our information for free on the web platform or do we request a subscription to access our content?

One of the models will need a lot of clicks to survive and will therefore need to make quick information and news. That is to say, play a lot with sections and press of the heart, and therefore gain an audience, which will also bring publicity. Tabloid or gutter press. And another model, which is the one that will have to make an even greater commitment to quality because in a market where everything is free what you need is to do the best you can or be the best in some area; be it in research, economics. So that people are willing to pay for it. In this final media analysis project, we intend to understand both models and decide which of the two is more feasible and efficient.

Key words

Digital journalism, economics, models, Spain, Belgium,

1. Introduction

At the start of the 20th century, the world changed completely with the

advent of radio, a medium that also had a huge impact on news and news reporting. This wave of change was spurred once again by the rise of the

Internet. Through the Internet, millions of people suddenly had access to media such as photos and videos from all over the world. To keep up, traditional media houses and news vendors were forced to adapt to this new era of the Internet. Digital journalism means that news originally sent out through traditional media is now available digitally. Digital journalism is thus obtainable from a digital device rather than on a physical and printed paper. Podcasts also fall under the heading of digital journalism. However, the core of digital news remains the same as that of traditional news. This core involves reporting on the news that has happened and conveying it to the audience in a concise manner (St. Bonaventure University, 2021).

Today, digital media and digital journalism are an integral part of our lives. Digital media means that media is transmitted as digital data using digital cables or satellites. These cables or satellites then convert that data into audio, images, text, videos and more. Every time someone opens a digital device, this happens. Digital media includes articles, advertisements, music, podcasts, audiobooks, virtual reality or digital art (Maryville University, n.d.). Today, every traditional medium owns a digital version of it. For example, every newspaper, magazine, daily

newspaper, etc. has an online subscriber version. What is remarkable about this is that more and more people are willing to pay for this digital version. One no longer has to go to the store to buy a newspaper or magazine. One can now subscribe to the online version of that medium with just a few clicks and read everything online from the comfort of one's couch (Díaz-Noci, 2021).

This paper discusses two Spanish media and one Belgian medium and, more specifically, the financial aspect involved in these media. First, we discuss BBC Mundo, an online news platform that is made available to its readers completely free of charge. We then compare BBC Mundo with the system chosen by elDiario.es. elDiario.es is an online news platform in Catalonia that was previously available free of charge to those with insufficient financial resources. However, there was no accountability for this. After elDiario.es noticed that this was being abused, it switched to a different model. Does this affect the number of readers who choose elDiario.es?

Finally, we also chose to compare Spanish online media with that of Belgium. For Belgium, we chose to use the online medium "Internetgazel," where people can access regional and national news, in the province Limburg, free every day.

For this study, we decided to use a combination of several methods in order to achieve a good result and collect as much data as possible. Thus, we used a quantitative approach, and we did an analysis of numerical and bibliographic data. In addition, an analysis of agenda setting was also done. The qualitative method for this paper involves an analysis of words and language used by the three news channels, including a numerical analysis of viewing and reading rates. Because we chose to combine both quantitative and qualitative research, we obtained a result with a global, rich and broad view of social reality.

2. Goals

At the beginning of this final project we set ourselves a series of objectives to meet with the research that we were going to carry out. These objectives are the ones that have helped us to delimit the final work of the subject. Each of them has pushed us to ask ourselves various questions that we will answer through research and comparison of results.

O1: Create a state of the matter of both models to distinguish the for and against of each one

As we have presented in the introduction, our main objective is to analyze the two outstanding financing models of digital newspapers. Once a

state of the matter of both models has been created, we will propose to highlight the advantages and disadvantages of each pattern in order to determine in the conclusions the answers to the questions and hypotheses that we are going to raise.

Q1. What are the characteristics of each model?

What is the difference between them? We want to find out the bases of each model, the pillars and the guides to follow to comply with them.

O2: Analyze the media agenda setting

Some media should be chosen guided by the patterns of the economic models that we are analyzing. With this, it will be seen if the economic model influences the topics covered by the newspaper and the formats and techniques used to publish the news.

Q2: Is the content published by digital newspapers affected by the economic model they follow?

From each financial model, we will choose digital newspapers that follow them. We will analyze what issues they give priority to and how they deal with these issues. As we have previously commented, each model requires a different monetary income, so the agenda setting should be different. From here comes a hypothesis.

H1: The agenda setting of digital newspapers will be influenced by their economic model

O3: Detect the progressive trend of each model

As we have already made known in the introduction. These two models are in constant confrontation. The media oscillate from one side to the other trying to find out which model works best for them. It's been a while since the way we consume news has taken a turn and now it's time to see which model will surpass the other. For this purpose, the views of the chosen newspapers should be analyzed, if possible it would also be useful to compare the income of the newspapers and the change in this figure over the years. With all this we could answer:

Q 3 & 4: How is the tendency of each model going; upwards or downwards?

Which model will prevail in the future?

For this purpose, the number of views of the chosen digital newspapers should be analyzed. If possible it would also be useful to compare the income of the newspapers and the change of this figure over the years. With all this we could answer the questions posed.

3. Methodology

In this section of the paper, we discuss the methods and tools we used for our research to ensure we met our objectives.

In this project we have found it difficult to stick to a single method. In the first and third objectives, a quantitative approach is necessary, with an analysis of numerical and bibliographic data. The quantitative method emphasizes quantification, data collection and analysis. In broad strokes, it tries to describe reality with numbers.

In this case, samples such as income variations or the number of media readers are broad samples that provide large amounts of information.

On the other hand, in the second objective, the approach changes. An analysis of the agenda setting is proposed, where the sample that we have agreed on is more limited, a couple of newspapers per economic model. The qualitative method places emphasis on words and language. This does not mean that qualitative researchers do not use numerical data and basic percentages (for example, to count and report frequencies, learn general trends about the news agenda, etc.). But in this case we will carry out an analysis of the news content of the chosen newspapers.

The qualitative method always takes into account the social, political,

economic, historical and communication contexts (Brennen, 2013) in which the messages are produced. We cannot understand the content of the media without understanding the particular context (journalistic, business culture, etc.) and the general framework in which journalists operate.

Quantitative and qualitative methods are not mutually exclusive, but rather require and complement each other. The mixed methods research is based on the combination of one or more research methods in the study of social reality, with the aim of confronting and enriching the discoveries obtained through each of them (Clark et al., 2021; García Galera and Berganza, 2005).

The combined approach based on quantitative and qualitative techniques gives us a much broader, global and rich vision of social reality. With this strategy, we manage to strengthen the validity of the results. We manage to fill in the information gaps that the methods have and corroborate the results.

4. Results

Objective 1: Create a state of the matter of both models to distinguish the fors and againsts of each one. What are the characteristics of each model?

To meet the first objective, explained in the goal section of this paper, this section examines the state of the art of both models. We do this in order to discern both the advantages and disadvantages of both models. For this section, the research question leads to what exactly are the characteristics of both models. What are the differences? To do this, we look for the principles of each model, as well as the pillars and guidelines for meeting these principles.

Before we begin outlining the models, it is important to cite where both models belong in terms of media organs in the world. In 2004, Daniel Hallin and Paolo Mancini published a study on comparing media systems worldwide. This work is called, "Comparing Media Systems: Three Models of Media and Politics." In December 2014, Michael Brüggemann, Sven Engesser, Florin Büchel, Edda Humprecht and Laia Castro published a second version of this work, where a fourth model was added to these systems. This work is called, "Hallin and Mancini Revisited: Four Empirical Types of Western Media Systems." For this research, we rely on these systems, among others.

First of all, The Mediterranean or Polarized Pluralist Model includes France, Greece, Italy, Portugal and Spain. This group is mainly characterized by a remarkably small daily

press coverage. There is a lot of political parallelism, weak professionalism and the state interferes a lot, which is not to say that in doing so the state serves the public interest.

Secondly, The Northern European or Democratic Corporatist model is a model characterized by a very large reach in the press market. In addition, it has strong professionalization, a high degree of state intervention and the model also suffers from a relatively high degree of political parallelism. Political parallelism has to do with the degree to which politics is reflected and covered in the press. This is all reflected in the model in the form of a strong public broadcaster with many subsidies for the press. This model includes the following countries: the Nordic countries, the German-speaking countries, Belgium, and the Netherlands (Brügge-mann et al., 2014).

BBC Mundo, Spain

First, we set out 'BBC Mundo'. 'BBC Mundo' is part of the BBC World Service, but in a different language, namely Spanish. BBC offers its channel in forty languages. BBC stands for British Broadcasting Corporation. This is the national broadcaster in the United Kingdom and is based in London. BBC is also considered the oldest national broadcaster in the world and is also the largest (Newswire, 2009). 'BBC Mundo' is located all over

the Spanish-speaking world and in Spain is headquartered in Madrid. The strength of 'BBC Mundo' is the international aspect, as there are journalists all over the world for BBC.

Financial model BBC Mundo

For a long time, BBC Mundo was funded by the World Service budget. This budget came from a parliamentary grant that came from the British Foreign Office. As of April 1, 2014, BBC Mundo decided to fund itself as it did for the rest of the BBC. This funding model involves a license for all television owners in Britain. By applying this model, BBC and BBC Mundo made it possible for everyone except indirectly British people to use the free service of BBC and BBC Mundo (BBC Mundo, n.d.).

Internetgazel, Belgium

As mentioned before we chose to make the comparison with an online newspaper for Belgium, where people of Limburg, a Flemish province, can consult regional and national news. 'Internetgazel' is available completely free of charge.

Financial model for Internetgazel

'Internetgazel' uses online advertising to ensure that the online news platform remains free for its readers. Upon opening the website, advertis-

ing opens immediately. Online advertising is thus the main income for the existence of 'Internetgazer'. Otherwise, 'Internetgazer' does not use cookies, online payments or memberships. They provide free news for everyone and thus try to get completely out of costs through online advertising.

elDiario.es, Spain

For this model, we use the example of elDiario.es. elDiario.es is an online media outlet founded by a group of journalists in 2012. This online media platform offers an independent and professional flow of information and it does so with the necessary social values (elDiario.es, n.d.).

Financial model elDiario.es

Most of elDiario.es' revenue to finance the online media platform comes from readers. elDiario.es has more than 60 thousand readers. They pay a monthly or annual fee to ensure that their news remains impactful and can remain independent.

Before elDiario.es started this model, it operated a normal subscriber model with, in addition, a free option for people who were not financially well off. The online news platform had implemented a rule whereby people in financially difficult situations could pass this on to elDiario.es and enjoy free news. Over

time, it soon became clear that this was being abused. Therefore, the company decided to switch to a form of payment that is still very cheap, but which allows them to receive the necessary funding to continue creating news.

In addition, elDiario.es also gets a large part (about 35%) of its income from partners, people and organizations that support elDiario.es. Most of the income of this online news platform comes from advertisements. Finally, there is also a magazine form of elDiario.es, sold in newsstands and sent to elDiario.es partners. Smaller revenues (about 0.1% of the total) come from grants and certain subsidies coming from private and public organizations developing research projects (elDiario.es, n.d.).

Objective 2: Analyze the media agenda setting. Is the content published by digital newspapers affected by the economic model they follow? The agenda setting of digital newspapers will be influenced by their economic model .

For this part of the paper and to satisfy objective two, we conducted an analysis of the media agenda. We analyzed to what extent the economic model influences topics covered in our specific media channels and which topics they prioritize. We also looked at formats and techniques and whether they are influenced by that economic model.

The question in this section is to try to find some relationship between the topics covered by each newspaper and the economic model used. For example, it's no secret that digital media with completely free access need more advertising to maintain higher revenues. This factor, inevitably, links them to a company external to the media, which, before prioritizing ethical journalism, will put its own image first. In cases where you want to publish a piece of news that directly or indirectly affects the advertising company, it could prevent the journalistic piece from being published, threatening to withdraw the advertising.

On the other hand, media that rely on subscribers must focus on content that consistently differentiates them. If they do not stand out in a sector, perhaps readers will not see them as a reference medium, preferring to be informed by other free digital media before paying for information.

The ideal research technique would be an interview with each medium. The journalists interviewed could confirm if our hypothesis is correct, if indeed they notice that the news agenda is altered by economic factors. A thorough content analysis would also help. It would be necessary to observe which topics are covered on the main pages. Find the most recurring ones, the headlines with

the biggest images, etc. Another factor would be how much advertising appears on the main page: Which advertisers are seen the most? How many ads are displayed? Can you see any relationship between advertisers and news?

Objective 3: Detect the progressive trend of each model. How is the tendency of each model going; upwards or downwards? Which model will prevail in the future?

In this section, we talk about the third and final objective we have in mind with this paper. This objective deals with the progressive trend in the models we discuss in this paper. The models being discussed are constantly in conflict with each other, trying to find the best financial method for their business. To analyze which financial model will prevail in the future, the number of views per media are analyzed and we tried to find out the revenue of each media platform.

elDiario.es

elDiario.es has become, despite not existing for long and despite barely making any money, the second most read digital media in Spain in a very short time (elDiario.es, n.d.).

In Graphic 4 (see below), the number of visitors and its evolution from December 2021 to November 2022, was analyzed. This table shows that

in the months of March and September of the year 2022, the number of visitors to the elDiario.es website increased significantly. The months before and the months after, this number is considerably lower. elDiario.es had an average of 45.717.119 visitors per month over this period.

MES/AÑO	N. UNICOS	VAR %	VISITAS	D.MEDIA
Nov22	16.833.193	-0.79%	42.918.888	00:03:14
Oct22	17.358.395	-4.05%	40.993.937	00:02:59
Sep22	18.193.919	15.79%	48.626.765	00:02:49
Ago22	16.712.421	-0.67%	37.634.234	00:02:36
Jul22	16.627.141	7.35%	41.183.374	00:02:03
Jun22	17.878.383	3.66%	42.375.987	00:02:51
Mai22	17.293.098	-1.93%	44.585.254	00:03:11
Abr22	17.633.630	-14.05%	46.500.398	00:03:14
Mar22	20.519.532	11.79%	58.047.332	00:03:30
Feb22	16.380.095	-2.71%	40.714.088	00:03:36
Ene22	16.806.176	-0.80%	44.774.390	00:03:17
Dic21	16.021.080	-0.61%	46.273.392	00:03:11

Graphic 4: audience evolution elDiario.es 2022

When comparing these numbers to numbers from a few years ago, 2018 for example, over the same time span, it can be concluded that elDiario.es has made incredible progress. Over the same span of time, they have made only around 30 million visitors a month. This number is increasingly lower than the number of four years later (OJD, n.d.).

MES/AÑO	N. UNICOS	VAR %	VISITAS	D.MEDIA
Nov18	13.994.098	4.54%	31.563.968	00:04:28
Oct18	14.690.147	3.33%	34.820.318	00:04:17
Sep18	14.187.269	17.58%	34.581.553	00:04:22
Ago18	12.068.824	1.36%	28.271.147	00:04:19
Jul18	11.920.476	12.75%	30.497.480	00:04:40
Jun18	13.668.306	2.51%	36.454.964	00:04:52
Mai18	14.070.037	3.62%	34.724.066	00:04:47
Abr18	14.543.982	7.67%	38.723.558	00:04:51
Mar18	13.507.901	63.17%	33.916.197	00:04:17
Feb18	8.270.236	0.43%	19.451.452	00:04:21
Ene18	8.242.422	12.35%	20.647.006	00:04:26
Dic17	7.341.991	20.47%	18.495.431	00:04:48

Graphic 5: audience evolution elDiario.es 2018

Internetgazet

Because Internetgazet is a very local online news platform, the readership is obviously not super high either. Internetgazet is only read by people

who live in the province of Limburg, Belgium. Internetgazet also hasn't been around very long. However, over the past five years, the online news platform has seen a great growth in readership and this group is still continuing. At the end of January in the year 2020, there were about 159,301 people who surfed to Internetgazet's website. This figure stood at just 36,342 readers five years prior in the year 2015. So this readership has increased by about 58% (Internetgazet, n.d.).

BBC Mundo

In 2017, BBC announced that their weekly reading and viewing figures were up to 372M around the world. This is an increase of 7% in one year. BBC is reported to be the number one source used in the United Kingdom. Over 56% of people indicate that they use the BBC as a main source for news and information (Statista, n.d.).

Due to the BBC covering the Ukraine war and the US as well, they are expecting a non-UK audience of 500 million visitors each year. Them covering the right topics, such as the war in Ukraine, makes more people drawn to their website globally (Turvill, 2022).

MES/AÑO	N. UNICOS	VAR %	VISITAS	D.MEDIA
Nov22	16.833.193	-0.79%	42.918.888	00:03:14
Oct22	17.358.395	-4.05%	40.993.937	00:02:59
Sep22	18.193.919	15.79%	48.626.765	00:02:49
Ago22	16.712.421	-0.67%	37.634.234	00:02:36
Jul22	16.627.141	7.35%	41.183.374	00:02:03
Jun22	17.878.383	3.66%	42.375.987	00:02:51
Mai22	17.293.098	-1.93%	44.585.254	00:03:11
Abr22	17.633.630	-14.05%	46.500.398	00:03:14
Mar22	20.519.532	11.79%	58.047.332	00:03:30
Feb22	16.380.095	-2.71%	40.714.088	00:03:36
Ene22	16.806.176	-0.80%	44.774.390	00:03:17
Dic21	16.021.080	-0.61%	46.273.392	00:03:11

5. Conclusions

In this final section of the paper, we discuss some important conclusions we can draw from our research. It also discusses some limitations and provides an opening to conduct an additional study to gather even more data.

With this essay, we want to find out how different economic models affect the news channels cited in this paper, namely: elDiario.es, Internetgazet and BBC Mundo. For this purpose, we have made a comparison of two Spanish news channels, BBC Mundo and elDiario.es on the one hand, and a Belgian online news channel, Internetgazet on the other. To conduct this research, we used both qualitative and quantitative research methods. For example, we looked for data to see which news channels were doing well, and we also delved into the quality of these channels and their bases.

First, we got to work on the pros and cons of our models. We also looked at the media agenda setting for each medium we analyze. Finally, we did a brief analysis of the number of visitors each medium attracts and how well they do in the marketplace. Our models involved on the one hand a free accessible news platform, and on the other hand a platform where quality news is offered at a low price. Both models have their advantages and disadvantages. From

this we can conclude that BBC Mundo attracts a large number of visitors because it is a subsidiary of BBC, a globally known media agency. Regarding the exact numbers, we can't make a comparison between BBC Mundo and elDiario.es in terms of visitors to their website. This is because elDiario.es has a clear report that gives the right quantitative data to make this analysis, whereas BBC Mundo does not give access to everyone for their data. In addition to that, due to BBC Mundo being a subsidiary for BBC, there is not enough information available on BBC Mundo on its own. Internetgazet attracts a lot fewer visitors, but this does not raise any questions for us. Internetgazet focuses on a small province, in a very small country, namely Belgium. The news that Internetgazet offers is aimed at people who live in one specific province, despite the fact that Internetgazet does cover both regional, and national news. However, elDiario.es, who unlike the media outlets mentioned above do charge money, are also doing very well. They attract about 42 million people a month who use their website to inform themselves. The three media channels cover roughly the same topics. Both Internetgazet, as well as BBC Mundo, and elDiario.es cover national and international news on

their channels. elDiario.es and Internetgazet additionally focus on regional and local news.

For objective two, this one reads as follows: "Analyze the media agenda setting. Is the content published by digital newspapers affected by the economic model they follow? The agenda setting of digital newspapers will be influenced by their economic model.", however, we encountered some difficulties. In order to make a valuable analysis for this research question, we must be able to conduct a more in-depth study, which we did not have the time nor the resources to do for this study. To answer these research questions, we needed more time. In addition, we also did not have enough access to appropriate sources for this for the time being. And we did not have the right resources to deliver a successful final result for this section.

From this study, we can conclude that the economic aspect of our models do not directly affect the number of readers they attract, nor the quality of the news they put forward.

References

- BBC. (May 25, 2017). *BBC's global audience rises to 372m*. BBC. <https://www.bbc.co.uk/media-centre/latestnews/2017/global-audience-measure#:~:text=BBC%27s%20global%20audi-ence%20rises%20to%20372m%20The%20BBC,audience%20figures%20reveal%20today.%20Published%3A%2025%20May%202017>
- BBC Mundo. (n.d.). *Acerca de la BBC*. BBC Mundo. <https://www.bbc.com/mundo/institucional-36400007>
- Brennen, B.S. (2017). *Qualitative Research Methods for Media Studies* (2nd ed.). Routledge. <https://doi.org/10.4324/9781315435978>
- Brüggemann, M., Engesser, S., Büchel, F., Humprecht, E., & Castro, L. (December, 2014). Hallin and Mancini Revisited: Four Empirical Types of Western Media Systems. *Journal of Communication*, 64(6), 1037-1065. doi:10.1111/jcom.12127
- Conde, M. R. B., & Galera, M. D. C. G. (2005). *El método científico aplicado a la investigación en Comunicación Mediática*. In *Investigar en Comunicación: guía práctica de métodos y técnicas de investigación social en Comunicación* (pp. 19-42). McGraw-Hill Interamericana de España.
- Diaz-Noci, J. (January, 2021). *The life of news and the wealth of media companies in the digital world: Reader revenues and professional practices in a post-COVID world*.

- Repositori. https://repositori.upf.edu/bitstream/handle/10230/46349/DiazNoci_dig-doc_life.pdf?sequence=1&isAllowed=y
- elDiario.es. (n.d.). *¿Cómo os financiáis?* elDiario.es <https://www.eldiario.es/preguntas-y-respuestas/>
- elDiario.es. (n.d.). *¿Qué es elDiario.es?* elDiario.es. <https://www.eldiario.es/que-es-eldiario-es/>
- Internetgazit. (n.d.). *Meer dan 150.000 bezoekers op site.* Internetgazit. <https://www.bing.com/search?q=De%20Internetgazit%20Berlingen%20bestaat%20dit%20jaar%205%20jaar%20en%20de%20groei%20van%20onze%20leescijfers%20zet%20zich%20nog%20altijd%20door.%20Eind%20januari%202020%20surften%20159.301%20mensen%20naar%20onze%20website%20en%20dat%20is%20een%20record.%20Vijf%20jaar%20geleden%20be-gonnen%20we%20met%2036.342%20lezers%20per%20maand.%20Ook%20onze%20facebook-pagina%20bli-jft%20stijgen%20en%20telt%20nu%208997%20fans.&form=IPRV10>
- Larrañaga Rubio, J. (March 14, 2010). *Industria de los periódicos: nuevos modelos económicos y nuevos soportes.* *Universidad Complutense de Madrid*, 16, 59-78. <https://revistas.ucm.es/index.php/ESMP/article/download/ESMP1010110059A/11349/12276>
- Maryville University. (n.d.). *What Is Digital Media? All You Need to Know About This Booming Industry.* Maryville University. <https://online.maryville.edu/blog/what-is-digital-media/>
- Newswire. (August 13, 2009). *BBC: World's largest broadcaster & Most trusted media brand.* MediaNewsLine. <https://web.archive.org/web/20101005004930/http://www.media-newsline.com/news/151/ARTICLE/4930/2009-08-13.html>
- OJD. (n.d.). *Evolución Audiencia ELDIARIO.ES.* OJD. <https://www.ojdinteractiva.es/medios-digitales/eldiario-evolucion-audiencia/totales/anual/3896/trafico-global/#>
- Statista. (n.d.). *Leading news sources in the United Kingdom (UK) from 2013 to 2022.* Statista. <https://www.statista.com/statistics/266709/leading-news-sources-in-the-uk/>
- St. Bonaventure University. (August 9, 2021). *Journalism in the Digital Age: What Is Digital Journalism?* St. Bonaventure University. <https://online.sbu.edu/news/jour>

nalism-in-the-digital-age#:~:text=Digital%20journalism%20is%20exactly%20what%20it%20sounds%20like%3A,to%20from%20a%20podcast%20instead%20of%20a%20radio.

Turvill, W. (March 18, 2022). *BBC expects global news audiences to hit 500m this year thanks to US expansion and Ukraine coverage*. PressGazette. <https://pressgazette.co.uk/news/bbc-news-international-audience-set-to-hit-500m-this-year/>

Zakharyan, A. (September 3, 2018). *Análisis de los Modelos de Negocio de Periódicos Digitales Españoles*. Universidad Politecnica de Valencia. <https://riunet.upv.es/bitstream/handle/10251/109920/Zakharyan%20-%20An%C3%A1lisis%20de%20los%20modelos%20de%20negocio%20de%20peri%C3%B3dicos%20digitales%20espa%C3%B1oles.pdf?sequence=1&isAllowed=y>

Comparative analysis of three feminist online media: *femtastics* (Germany), *Sorocité* (France), *LiisBeth* (Canada)

Laura Kühn, Eli Berod, Lou Madoré

Abstract

This project aims to study three different digital-born media with regard to their approach and structures on the corporate as well as the newsroom level. Since all three media play an important role in the field of participatory journalism and address current, controversial and emotionally charged issues, we will further examine the level of user participation and the level of interaction with the media's respective audiences.

Key words

Online media, feminism, Germany, France, Canada,

1. Introduction

All three media are exclusively digital outlets that do not offer their content in print. With the aim to extrapolate the analysis, we have chosen media of three different media systems according to the classification by *Hallin and Mancini*. This model has been developed with regard to the respective press markets and the role of the state, among others. All dimensions will be further described in the course of this paper. First, we will study the French feminist participatory medium *Sorocité*, followed by the German female empowerment

magazine *femtastics*. Our third medium is *LiisBeth* from Canada, an intersectional feminist non-profit media enterprise representing the North Atlantic perspective.

The analysis will start on the *Corporate and Newsroom level* where we look at each medium's business and ownership models as well as their particularities and challenges. Since all media position themselves feminist, we venture a look at their explicit values and the respective corporate culture. We analyze the way each medium works in terms of production, core values, transparency and special features.

To understand how each medium is embedded in a local as well as contextual environment, the second part of our analysis focuses on the readers and how they participate in and interact with the medium. First, we will analyze each medium's level of transparency and accountability followed by a closer look at their approach to interacting with their audiences. These aspects are particularly interesting because all three media are participatory media, but they implement this approach in different ways.

In the final comparison, similarities and differences are to be identified. On this basis, we come to a conclusion that is to be understood under the premise of a constant further development of the media industry and online journalism as the object of study.

2. Mediterranean or Polarized model: Sorocité (France)

In *Comparing Media Systems: Three Models of Media and Politics* (2004), Hallin and Mancini carried out a study comparing international media systems. Their research compares 18 Western democracies including nine countries in Northern and five in Southern Europe. Canada, Great Britain, Ireland and the United States add the perspective of the Atlantic countries. They described three media models that are distinguished by

four dimensions. Depending on the level of development of these dimensions, these media models are categorised into : Mediterranean Polarized Pluralist, Northern European Democratic Corporatist, and North Atlantic Liberal.

The first medium we chose for our analysis is Sorocité, a French medium. According to Hallin and Mancini's distinction, Sorocité initially belongs to the first model, which is Mediterranean or Polarized Pluralist. Looking at the characteristics of this model, some of them are still accurate (for example the fact that the dimension "Political parallelism" in France is high), but the analysis of the two dimensions "Journalistic professionalism" and "Role of the state" as high seems a bit outdated nowadays.

Sorocité is a French feminist participatory medium. Its main goal is to "give a voice to all women, to become a chorus of feminisms" (Sorocité website, 2022), notably through the sharing of personal and/or collective experiences.

2.1 Corporate and Newsroom Level

2.1.1 Business / Ownership model

We had the chance to interview Léa Drouelle, Deputy Editor-in-Chief and co-founder of Sorocité within the framework of our Digital Jour-

nalism class at Pompeu Fabra University. Thanks to this interview, we learned more about the way this participative medium saw the light of day. This is precious to us because the website does not mention a lot of the behind the scenes when it comes to how this medium was able to start in the first place.

Sorocité's case is particular, as the medium started without funding. This is not common, but it is also due to the fact that the founders of this medium all work as full-time journalists besides their activity for Sorocité. The first six months of Sorocité's activity were dedicated to their newsletter. As their community grew, they looked for other sources of funding in order to develop projects. In 2021, a holiday booklet was produced as a self-publishing project thanks to the money raised via a HelloAsso participatory funding campaign. The success of the first holiday booklet led to a number of press articles in French traditional newspapers. Thus, Sorocité was able to obtain its first benefits and donations as a charity, which is its legal status. This allowed them to build up a treasury in 2022, as a second step, the holiday booklet project obtained a contract with the publishing group Hachette, which set up a feminist label called "Les Insolentes". The journalists would also like to develop board games, and decline their action

in educational and playful formats. However, according to Léa Drouelle's words, funding from the publishing world is still insufficient. Sorocité is at a stage where it is difficult to pay the journalists of the medium, which is why they are currently seeking funding. They are also thinking about becoming a company. A third step of Sorocité's funding would be to provide trainings (in schools, companies, etc.) about journalism and feminism.

2.1.2 Ideology / Corporate culture (values)

When it comes to the topics of ideology and values, which are crucial in order to understand a medium's positioning and agenda, looking for implicit *and* explicit information on their website is a good start. The way Sorocité presents itself as a whole is quite personified: in the "Who are we?" section of their website, we learn about each and every one of the journalists who created / take part in the medium's action. This shows that they want the readers to know that they are a participatory medium that clearly states who is exactly who, as well as what are the journalists' backgrounds, their status in the initiative, etc. In this same section called "Who are we?", the readers can find a manifesto written by

the founders of Sorocité. After reading this manifesto, the readers get a better idea of what the goals of this medium is, as well as their intentions and guidelines.

Sorocité offers their content on the website and on the social media channels free of charge and without readers having to log in. For now, the medium focuses on this strategy and wants to keep it this way.

2.1.3 Newsroom Level

The article *Exploring innovative learning culture in the newsroom* (Ornella Porcu, 2020) teaches us about innovative learning culture, which is a methodology of making progress in the newsroom. This method would be used by journalists and would help them in the use of new technologies as they keep evolving and emerging. It is also about the process of learning new aspects of journalism while working in the newsroom with other professionals.

As for Sorocité, their journalistic work clearly puts a strong emphasis on the immediacy of content as well as the productivity of journalists as “the major journalistic constraint” (Léa Drouelle, 2022). Sorocité’s founders felt a desire to take a different approach when they realized that other French feminist online media tended to write about trends or topics that were buzzing at a specific time. In her

interview with us, Léa Drouelle stated that their work - while being linked to current events - mainly aims at giving a voice to people and that the wish to execute this correctly takes time.

Recently, in the French feminist journalistic field, newsletters and podcasts became very used and sought for by the public. In a forthright way, Sorocité surfed on these trends, as well as benefiting from the visibility that social media can give to this type of medium. Along with this, it is worth noting that formations about social media management are necessary in order to develop a clear and efficient strategy and reach people online. In the newsroom, Sorocité’s journalists had to learn how to master specific social media tools.

Credibility and trust are values that play a particularly important role, especially for crucial social-political issues like feminist activism. Sorocité publishes articles once a month on average. The work behind these articles conveys the importance of taking enough time to do research and work through certain topics, especially on complex issues. This is part of basic journalistic methods such as cross-checking information, which seems to be key in Sorocité’s way of working. Sorocité also places great importance on issues of inclusiveness, honesty and transparency in

order to increase trust and benevolence in their medium.

2.2 Participation and interaction

What else helps to build trust in online media? Scholars Domingo and Heikkilä mention that mass media and especially professional news organizations have lost their privilege to be the only ones in possession of information as intangible goods. On the contrary, now that every consumer can easily become a prosumer, it becomes more and more important for news organizations to convince their users. This condition is referred to as “media accountability”. The central question here is: What do the media need to do to be perceived as a legitimate source of information and to reclaim their relevance and credibility? Media accountability is largely based on media transparency, a three-fold concept that asks journalists to be upfront and honest about a) who they are and who they work for, b) how they heard about the news, how they selected it and what the sources are, as well as c) be open to discussion and criticism that could arise from the news they published.

2.2.1 Transparency and accountability

On their website, Sorocité gives the readers access to a comment section

below their articles in order to express themselves. However, certain conditions need to be respected to do so. For instance, the reader can either sign in with a WordPress, a Twitter or a Facebook account, or has to give their email and mention a name to log in. In this perspective, we can imagine that there is a certain moderation occurring on the website’s comments section.

Regarding source citing, Sorocité’s articles refer to other works by directly mentioning a source, along with making it a clickable link that brings the reader to it on a new internet tab.

2.2.2 Interaction with communities

Sorocité has a particular relationship with their readers, as some of them are usual readers as Léa Drouelle told us. Not only are they readers but also social media followers, looking forward to reading their newest posts and seeing what articles the journalists are writing. This is important to have in mind because in the end, this medium has a specific community following the medium on a day-to-day basis, predominantly on social media. The interactivity that offers digital media has changed the relationship between readers and journalists, creating a dialogue. Everyone can participate and also have a say in the process (Michael Karlsson and Kristoffer Holt. 2016).

On Instagram for example, Sorocité's account has around nine thousand followers. Daily posts are made, and we can tell that the medium tries to get in touch with their followers (who seem to be part of their readers too, whether readers of their newsletter or their website's articles). They directly talk to them through polls asking for their opinions, as well as asking them to engage straightaway in the comments. On Instagram and on Twitter, they regularly ask their audience to send them testimonies about certain topics, or to share the word in order to reach more people and to be able in the end to share voices and experiences.

SOROCITÉ
média féministe participatif

CHASSE DE V

Votre commentaire

Entrez votre commentaire...

Entrez vos coordonnées ci-dessous ou cliquez sur une icône pour vous connecter:  

(adresse électronique confidentielle)

Avertissez-moi par e-mail des nouveaux commentaires.

Avertissez-moi par e-mail des nouveaux articles.

Laisser un commentaire

Léa Drouelle told us about the relationship that Sorocité has with its audience, directly linked to their journalistic work. She basically explained us that because feminism is mainly about deconstruction, she personally felt like while writing for this medium she became aware of

certain values and beliefs and was able to deconstruct them, especially by talking to people who are very knowledgeable and have expertise on these subjects. Sorocité's journalists seem to feel the need to be as close as possible to the needs and expectations of readers, especially female readers.

3. Northern European Democratic Corporatist model: femtastics (Germany)

As mentioned earlier, we base our comparative analysis on the Hallin and Mancini 2004 distinction of the three different media systems. For our analysis, the second medium we chose belongs to the Northern European Democratic Corporatist model (NEDC). In theory, the NEDC displays a high reach of the press market and media reflecting political divisions to a rather high extent. Two other important features are the high development of the journalistic profession itself and an important role of the state within the national media system, e.g. by strong public service broadcasters (Hallin and Mancini, 2014). As a digital-born online medium from Germany, femtastics seems to fit into the described model. However, in 2014, Brüggemann et. al. published an article titled *Hallin and Mancini Revisited: Four Empirical Types of Western Media Systems* in the Journal of Communication

where they suggested updating the 2004 distinction. Instead of looking at the dimension of media markets, they relabeled it *inclusiveness of the press market* in regard to denote „how far the press reaches out to a broader audience [...] more specifically, the reach among women and men, or among different segments of society“ (Brüggemann et. al., 2014, p. 1040). The scholars also brought up that Germany does not fit in with the Nordic countries like Denmark, Finland and Sweden which are also included in the NEDC model. Since there are no direct press subsidiaries in Germany, the media system is rather similar to Great Britain’s structure including strong public broadcasting. The classification of the German media system within the NEDC has therefore been critically reviewed (Brüggemann et. al., 2014, p. 1041 ff.). The countries that initially formed the Democratic Corporatist model are now divided into Northern, Central and Western. Germany now belongs to the Central cluster, alongside Austria and Switzerland. This type has „lower levels of press subsidies and journalistic professionalism“ (Brüggemann et. al., 2014, p. 1059) which applies to the German press market and also enables journalists to work outside traditional news reporting and set new standards.

This is the case for the medium we studied: *femtastics* is a German native online magazine with a strong focus on female empowerment that strives to encourage readers to shape their lives in a self-determined way. The focus of their content lies on people who make our world a better place every day: role models, activists, feminists and experts. Within this chapter, we will be examining the online medium *femtastics* regarding their corporate and newsroom level as well as the level of participation and interaction their medium encourages.

3.1 Corporate and Newsroom Level

3.1.1 Business and Ownership model

The online medium *femtastics* was founded in 2015 by Lisa van Houtem, Anna Weilberg and Katharina Charpian. In our interview, entrepreneur and journalist Anna Weilberg mentioned that she and her two co-founders started the company on their own without outside capital. Their financial sources can therefore be considered private and based on profit reinvestment. The magazine is published under the roof of *Tastics Media GmbH* with two of the founders as managing directors.

Looking at revenue sources, we learned that their business is financed primarily through editorial collaborations with well-known

brands (advertorials, social media co-operations, newsletters) such as Zalando, eBay and Paypal. Coming from a marketing and PR background, the three founders already had a network of contacts to access. As stated on their website, collaborations are not a means to an end but rather a way to jointly tell stories that inspire and excite their readers and followers. Their condition for brand collaborations is that they are meant to „always offer added value for everyone“ (femtastics website, 2022). Their business model can therefore be considered private and strongly based on online advertising and added value. For readers, the content is offered for free and made up by a combination of purely journalistic and sponsored content.

In the interview, Anna Weilberg told us about how they have been thinking about introducing paid content / subscription models for a long time. She refers to how people are more and more willing to pay for the content they consume compared to when they first founded their company in 2015. Their approach would therefore be to only offer certain articles behind a paywall for starters. „These articles have to have the potential for users to pay for them“ (Anna Weilberg, 2022).

Femtastics has a total of 55.000 visitors and 120.000 page impressions per month. 75% of their readers

are female, 35% of them are between 25 and 34 years old and another 30% make up the group of the 35-44 year-olds. Since we were only able to access this year's media kit, no development trend can be identified. Their website is their main channel on which they publish 3-4 posts per week. They also publish content on the social media channels Instagram, Facebook and LinkedIn. Instagram is their strongest social media outlet with over 44.000 followers and an average reach of 5.900 per post. (femtastics media kit, 2022)

3.1.2 Ideology and Corporate Culture

When it comes to their core values, femtastics has stated them on a sub-page named *Our Mission* which is easily accessible from their home page. Going through this, readers get a better idea of what the goals of this medium are, as well as their intentions and the impact they want to make with their work. For femtastics, one thing has been important ever since their foundation in 2015: female empowerment does not only include women (*trans, non-binary, agender, cis, inter), but all people. They define female empowerment as „part of equal rights and equality for all genders, which we can all only achieve together“ (femtastics website, „About Us“, 2022). Alongside

their main focus stated on the website, readers can find a manifesto written by the founders of Sorocité. They also mention an open exchange and a look behind the scenes as their central concern in interviews and content pieces. In the interview, Anna Weilberg stated that despite not being „a traditional news medium, [...] our work is journalistic“ (Anna Weilberg, 2022).

3.1.3 Newsroom Level

On this level, we examined the actor's and the production transparency of this medium.

Femtastics is led by the two managing directors Anna Weilberg and Lisa von Houtem who can both be contacted directly through the company's website. There is also a phone number available in the imprint. For the freelance writers they work with, there's a dedicated subpage on the website where each journalist has their own profile and a link to their content pieces published on [femtastics.com](https://www.femtastics.com). This shows - just like with Sorocité - that the media want their readers to know who is behind the content that they are receiving. However, there is no way to get in touch with the freelance authors. On the one hand, it would be desirable for complete actor's transparency to offer a contact possibility, but on the other hand, the privacy of the freelance writers stands in the way.

However, readers have the possibility to contact the two managing directors or the general e-mail address at any time.

The magazine does not inform readers about the rules and codes of ethics that their journalists (have to) follow. In order to be fully transparent, this information should be stated on their website. Since femtastics is a rather small company, there is no committee on journalistic and editorial independence. Given the fact that their funding is strongly based on advertorials / sponsored content, journalist and editorial independence remain in question.

As for the transparency of the production, we looked at links providing further information and clear markers to distinguish the employed journalists from their private platforms and / or opinion pieces. Because their articles are mostly entirely self-produced, researched and written, there are no references to original texts. Because femtastics does not publish news-based information, this type of transparency plays a subordinate role. For controversial or highly polarizing topics, femtastics journalists often resort to direct question-and-answer interviews to isolate the expert's opinion from her role as a journalist.

3.2 Participation and Interaction

As examined in earlier chapters, the role of readers has changed with the development of online news media. Readers are no longer just recipients of content, but rather co-creators in the identification of topics, the orientation and the focus of the respective medium (Karlsson, M. / Holt, K., 2016). A determining aspect of user participation is the use of comment sections below the post as an option to directly react to the content piece, ask further questions or engage in discussions. Femtastics offers a comment section with each of their articles on the website. However, not every content piece receives comments from readers. Looking at the topics where the engagement is rather high, we found that they all revolve around feminist topics such as the decision whether to have children or not or the confrontation with classic role or family images. The most commented post, with 89 comments or responses to comments, is a post about how a person with a desire to have children decided to fulfil it without a partner and what obstacles they experienced from both doctors and their social surroundings (see [here](#)) Other articles that are supposedly less emotionally charged receive less or no comments, e.g. a piece about the successful launch of a new collection at a sustainable fashion label (see [here](#)).

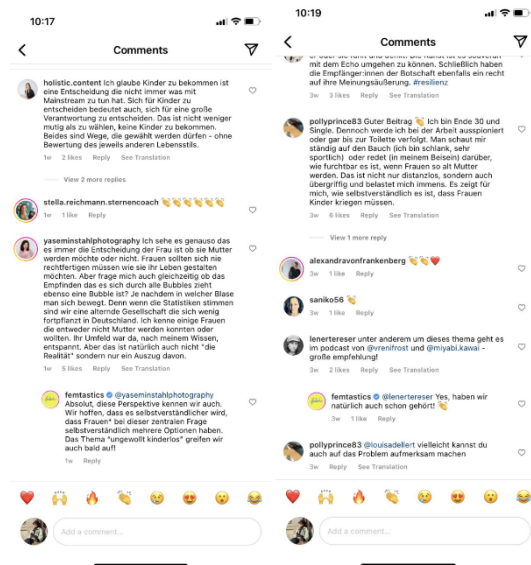
3.2.1 Transparency and accountability

In order to maintain transparency on the website, users have to sign up with their name and email address in order to leave a comment or react to someone else's comments. The front end makes it look like the website is based on a content management system like WordPress which allows the journalists to read the comments first and then decide whether to approve (shown on website) or reject (not shown on website) them. While this is an advantage for femtastics and an important asset for their community management, readers do not know if all the comments will be displayed or if certain, probably more critical comments will be hidden.

3.2.2 Interaction with communities

In contrast to that, user reactions and comments are automatically displayed on their social media channels Instagram, Facebook and LinkedIn. While this might lead to a higher transparency for users, it creates more work for femtastics community manager(s) since they have to monitor all comments and reactions in order to reprimand or punish discriminatory behavior or other statements that contradict the values of the medium. In our interview, femtastics founder Anna Weilberg mentioned that their social media ac-

counts had “a pretty positive community from the beginning [...] There is very little negativity, but a lot of positive exchange” (Anna Weilberg, 2022). Taking a look at some of the comments and reactions on one of femtastics’ more emotionally charged topics (here: the role of motherhood within our society), we see a lot of positive emoticons, approving and encouraging comments as well as the desire to further address this issue. It is also noticeable that their community manager responds to the comments in most cases, creating a culture of dialogue that encourages positive feedback.



Source: Screenshots from femtastics Instagram account on the post “Childless by choice” about the role of motherhood within society (Screenshots taken Dec 11th, 2022)

4. North Atlantic/liberal model: LiisBeth (Canada)

According to the model system developed by Hallin and Mancini (2004), the third model, the liberal one, is mostly characterised by the development of the mass media market and a strong journalistic professionalism. The third medium that we chose to analyse, the Canadian media enterprise LiisBeth, fits with this description. Furthermore, they are politically independent (they are not into any political parties) and out of state control as they are “a Canadian nonprofit enterprise focused on advancing inclusive intersectional feminist enterprises, policies, works, initiatives and voices in Canada.” (LiisBeth website, 2022).

4.1 Corporate and Newsroom Level

4.1.1 Business / Ownership model

LiisBeth is governed by independent council members gathered within the LiisBeth Governing Council. Therefore, this medium, as a liberal medium, seeks its independence and its editorial and governance freedom while being a non-profit magazine which explains their business model. Indeed, LiisBeth doesn’t depend on any online advertising system. Their financial sources come from firstly allied sponsors which are like-minded organisations with aligned values. They have on their website a

page dedicated to their 'allies' as they call them, which present them and give access to all the websites of these organisations.

In addition, the magazine depends on donors. They highly insist on this financial resource as we can find almost on every page of information on their website a link to become a donor. Donation system relies on trust between the medium and its readers. We will come back to it later but we can already briefly mention that LiisBeth makes it a point of honour to give as much information on its organisation and its work as possible. This information is directly accessible on their website. This way, they create a trust space with their readers which helps them to get more donors and consequently revenues. We can also notice that they are even transparent with their budget.

Another financial resource is their merch store. LiisBeth uses e-commerce and proposes products that we can divide in three categories. First of all, we have informative products such as reports and books. Then, they sell their own merchandising products with t-shirts and buttons. Finally, they also sell tickets for events they partner with or organise.

LiisBeth also has a freemium system as they associate free and charged content. They publish an open-access digital magazine as well

as a newsletter but only for their subscribers. The latter is therefore their last source of income.

LiisBeth is a non-profit organization and thus, they diversify their sources of income in order to "sustain and fuel" (LiisBeth website, 2022) their work as they say, insisting on the fact that they are not looking for profit but for the sustainability of their enterprise and their projects.

4.1.2 Ideology / Corporate culture (values)

Regarding the ideological dimension of this medium, LiisBeth introduce themselves on their website as a media enterprise. Indeed, the magazine is a division of LiisBethMX which is the main enterprise focusing on advancing enterprises, policies, works and initiatives based on inclusive intersectional feminisms. The medium is thus one of the several projects of the enterprise to pursue their goals. Indeed, LiisBeth magazine is a way to give a voice to their community by offering them an inclusive safe space open to freedom of speech. For their content then, they look for intersectional and disruptive current subjects, tackled in an inclusive and respectful way. So, the medium has an ideology based on inclusivity and respect which they really care about as they have a Community Code and a Digital Policy openly available on

their website. Also, they are currently establishing a Community Care Committee. Their mode of operation and their governance are priorities as they are presented among their core values list on their website.

What's more, the editorial board and its organization reflect the corporate culture of the medium. It is composed only by women and once again, there is a guideline section on the website explaining the whole process of articles selection and remuneration. The medium seeks transparency on every level of their work as well as constant improvement.

Finally, if we go back to a big picture, the goal of the main enterprise LiisBeth is to create and sustain an inclusive intersectional feminist community gathering as many people as possible so as to promote news visions of the capitalist society and makes changes. We find again the community dimension, central for the enterprise. Moreover, we understand why the magazine focus its work on intersectionality and feminism.

4.1.3 Newsroom Level

As we've succinctly mentioned it previously, LiisBeth insists on their transparency with their readers. And indeed, we can find on their website a section called 'Masthead' which presents all the staff and their

position. Moreover, the medium is governed by the LiisBeth Governing Council whose members are independent. This council is the one in charge of the organization of the medium. LiisBeth is a non-profit enterprise which makes its governance slightly different from profit ones. And thus, they have created a radical bylaw which they seem to be very proud of. The enterprise is fully transparent about it and encourages people to contact them through their email if they have questions or suggestions. Speaking of which, the same proposition is made several times in the different information sections of the website, LiisBeth putting the emphasis on their will to be open-minded for any feedback so as to improve themselves. This approach can be considered as part of the concept of disclosure transparency, which can increase perceived brand quality and media trust. It may benefit LiisBeth's relationship with their community (Prochazka & Obermaier, 2022).

Now, if we focus more on their content, we can notice that, throughout each article, there are links included through some words that bring to other related websites. It is a very important transparency token, especially as the words are in red to be more visible. This way, they offer further content for readers while giving links to their original sources.

Also, at the end of each article, we can see the name of the author and, if they are part of the staff of the medium, there is a description of their carrier and actual position. Nevertheless, there is not any personal contact information, as well as in the 'Masthead' section that we've talked about before. Speaking of which, the website also contains a 'Writers' section presenting all the official writers of LiisBeth. They almost all have a picture and the same description that we can find at the end of every article. So, LiisBeth does not offer the possibility to personally contact its team as we can just contact the medium by email. But they are transparent about their identity and provide their readers with quite a good amount of information related to their staff.

Now, LiisBeth is a monthly magazine releasing between two and five feature articles, and they also publish each month a newsletter. Their amount of content is consequently limited compared to newspapers for example, as the medium is part of this bigger enterprise whose goals are rather different. So the writers do the articles but the magazine is fully open to queries and propositions. They have a whole page on their website called 'Guidelines' where they explain in detail the process to follow to submit them propositions of content and how they make the

selection afterwards. LiisBeth is thus a collaborative magazine in a way.

4.2 Participation and interaction

4.2.1 Transparency and accountability

Accountability can be defined as "the processes by which the media answer directly or indirectly to their society for the quality and/or consequences of publication" (McQuail, 2005). Based on this definition, we can analyze LiisBeth's attitude to assure its accountability with its community. On LiisBeth's website, users have the possibility to leave comments. The website offers the possibility to leave a reply at the end of each article which is directly posted. Users can use a pseudonym or their real names and must enter a valid e-mail address. They seem to have a lot of freedom to write whatever they want. That is to say that LiisBeth seems to know perfectly their own audience as they describe its characteristics in one of their sections of information. Actually, it is not that surprising that they can decipher their users profile as they aim to sustain a growing community aligned with their strong commitments. As a consequence, the medium knows that their readers are "well-educated, informed and lifelong learners" (LiisBeth website, 2022) and so they

trust them to leave relevant comments.

Thus, the medium works on the basis of a transparent and trust-worthy mutual relationship with its users, generating a sense of community. Indeed, they provide them a participation space and moreover, as we've mentioned it previously, they encourage them to bring feedback and notifications of mistakes or concerns about some topics. That is to say that they encourage interactivity through user interaction, increasing trust and improving their transparency. In the end, the medium distinctly shows its will to be trustworthy which accentuates its accountability.

4.2.2 Interaction with communities

We've seen that LiisBeth works through a transparent and trustworthy relationship with its community. However, it seems difficult to observe it whether on their website or social media. Indeed, there are few comments left on the website and most of them are only on old articles from the very beginning of the medium (2016). Concerning social media, LiisBeth does not promote themselves anymore on their Facebook and Instagram account. They've made this choice because these two social media have been proving to be harmful for women and democracy, according to what they say on their

website. Consequently, the medium favours the use of LinkedIn and Twitter over the other two.

If we have a look at their Instagram account, we can see that they keep publishing quite regularly to inform about their activity but they don't have any interactivity with their audience. This account seems to be more for their online visibility then, and enables them to make more accessible the content they provide. Their Facebook account is logically of the same use, the posts corresponding to the ones on Instagram but, here again, there are no comments.

On their Twitter account, LiisBeth has the same informative posts as in Instagram and Facebook. They have almost no comments and they mostly retweet posts relating to their own activity. So eventually, it seems that LiisBeth use of social media is limited and, as well as on their website, they have very little interaction with their audience. This can actually explain why they have so much information on their website. Indeed, user comments have been proved by studies to be particularly influential regarding the perceived quality of articles and, by extension, of the medium behind (Prochazka & Obermaier, 2022). LiisBeth misses this element (whether it is positive or negative) and thus, they have to convince others of their trustworthiness by

other means. In the end, they adapted themselves to the system.

5. Comparison of the three media

Our three media already had common points on the fact that they are all involved in the field of participatory journalism and they tackle current, controversial and emotionally charged issues, as we've mentioned before. Through this analysis, we have explored their corporate organization as well as their interactivity level with their audiences. Thus, from now on, we can explore the similarities and differences that we notice.

It seems that all three media pay careful attention to their transparency within their newsroom. They give information about their governance team and their journalists, and a way to contact the medium but only through general email addresses. It is understandable that our three media meet on this aspect since transparency leads to the accountability of media nowadays, and these are two core elements that are part of the digital language and that assure quality in journalism (Noci, 2022). The media must consequently be concerned about it.

On the interactive level now, each of them have a comment section available for their users, with different conditions from one to another.

They all seek participation within their audiences which shows a good apprehension of the characteristics of online journalism. Among the four characteristics identified by scholars concerning this field, interactivity is a core one that requires deep changes in the relationship between journalists and users (Karlsson, Holt, 2016).

To further develop the interactivity factor, Sorocité and femtastics try to establish a culture of dialogue through their social media which offers more options to directly exchange with their audiences. But LiisBeth doesn't follow on this part as their social media is devoid of any comments. Moreover, we've seen that the latter is a non-profit organization that consequently does not use any advertising sources for their incomes. On the contrary, femtastics is a media company that mainly relies on this type of revenue source. We can notice indeed that due to their different official status, each medium has its own way of finding incomes. Sorocité, on the other hand, is a charity and currently without stable sources, so they are seeking funding along with creating journalistic work. Therefore, we can argue that the ownership model of these online media is linked to their business model, influencing and determining it in a certain way.

6. Conclusion

We focused our analysis on corporate, newsroom and participation levels, excluding content levels. The latter is the most common in journalism studies but we've made the choice not to address it because of the particularities of our three media. These were in fact participatory media tackling current but very specific topics aligned with their values and purposes. As a consequence, they do not publish very often contrary to newspapers for example, except for femtastics maybe even though it is still limited to 3 or 4 articles per week. We were limited thus in our time of observation due to the limited content accessible. And looking at the way they see and practice journalism, which is peculiar, it seemed more interesting to us to focus on their corporate organization and their interaction with their users. Our analysis is thus very specific and limited to a particular corpus of media.

Further research could be carried out regarding their relationship with users on their social media platforms. Although we did pay attention to this, we suggest going into further details about community management, user generated content and the potential diversification of their online presence.

References

- Brüggemann, M. / Engesser, S. / Humprecht, E. (2014). Hallin and Mancini Revisited: Four Empirical Types of Western Media Systems, in: *Journal of Communication* 64 (2014), p. 1037-1065, International Communication Association, Washington D.C.
- Domingo, D. / Heikkilä, H. (2012). Media Accountability Practices in Online News Media, in: *The Handbook of Global Online Journalism*, p. 272-289
- Hallin, Mancini (2004). *Comparing Media Systems: Three Models of Media and Politics*, Cambridge University Press, Cambridge, United Kingdom
- McQuail, D. (2010). *McQuail's Mass Communication Theory*. 6th Edition. London etc.: Sage.
- Prochazka, F. / Obermaier, M. (2022). Trust through Transparency? How Journalistic Reactions to Media-Critical User Comments Affect Quality Perceptions and Behavior Intentions. *Digital Journalism*, (10)3, 452-472, DOI: 10.1080/21670811.2021.2017316
- Femtastics website (2022): <https://femtastics.com/>
- Sororité website (2022): <https://sorocite.com/>
- LiisBeth website (2022): <https://liisbeth.com/>

Media system analysis in the UK, France, and Germany: *The Sun*, *Le Figaro*, *Bild Zeitung*

A comparative analysis of legacy media incorporating digital versions at the corporate and newsroom levels

Iain Nelson

Abstract

An analysis of three major news producers in Western Europe provides the examination of three different media systems and an overall assessment of the quality of digital journalism in each. Each outlet is analysed at a corporate level (business model, ideological stance, ownership) and a newsroom level (transparency, accountability, responsiveness) through the completion of a literature review, in depth study of the websites and finally completion of a series of tests and tables (Díaz Noci, 2022). The study concludes with the similarities in business model emphasis, ideological bias and the effort put into user interaction and responsiveness, whereas differences can be seen in the specific ways each outlet performs these functions. Overall, an overt focus on financial aspects rather than journalistic qualities seen in all medias risks journalism as a whole become overly commercialised and news becoming a 'product'.

Key words

Legacy media, online versions, United Kingdom, France, Germany, corporate level, newsroom level

1. Introduction

While the masses tend to take online journalism for granted these days, it must be recognised that journalism did not *originate* in the digital era. Until the onset of the 20th Century, printed news was the core of journalism. This created tensions between

'old' print media and new digital medias as the birth of the internet in the 1990s sparked an 'adaptation' process, including media organisation and practitioners, seeing shifts from the previously core medium of newspapers and print to the now dominant

medium necessary to create a successful business model – digitisation (Walters, 2022). The main significant traits of ‘cyber journalism’ that distinguish it from traditional journalism are identified by Karlsson and Holt (2016, 1) as “immediacy, interactivity, modality and hypertextuality”. Inquisition as to whether transparency is improved in online journalism or if there has been decline in analytical journalism has culminated in the formation of two theoretical approaches assessing digital journalism (Díaz Noci, 2014). The first, a positivist approach, claims the four listed traits above can be better developed online than in digital media. In contrast, a critical approach is sceptical that digitalisation creates ‘better journalism and audience trust in the media – with recent research showing decreasing trust levels. A particular consideration that has arisen is with regards to aims and operation of digital media in its commercial direction and profit-focused drive compared to traditional news (Lindgren, 2017). The internet proves not only unique access opportunities globally, but a biproduct of this is the capability to perform analyses and transnational comparisons of different media systems’ characteristics and operationalisation.

In this paper, three leading mass media outlets from separate Western European countries will be analysed

at a corporate and newsroom level to illustrate digital journalism characteristics and application. The selected media derive from the same typology as all three begun as legacy newspapers and later created an online version. The outlets analysed are: *The Sun* (The UK), *Le Figaro* (France), *Bild Zeitung* (Germany). Beyond geographical region and typology, other similarities between them allow for fair comparison – such as all being the top ranked newspaper nationally in terms of circulation, and all being ideologically right-leaning on the political scale (Watson, 2022). The differences between them, such as business models, explains their classification as contrasting ‘media systems’. This paper utilises Hallin and Mancini’s (2004) three models of media systems: polarised pluralist, democratic corporatist and liberal – each of which shall be explored in the following descriptions of each outlet.

The Sun is the one of the UK’s most popular legacy newspapers, selling approximately 18 copies every second (Hurst Media Company, 2021). Last recorded as having an “average daily print circulation of 1.3 million copies in the UK” and 2.3 million daily readers, *The Sun* stopped publishing circulation statistics in 2020 (Eduqas, 2022, 3). Despite dropping print circulation numbers, *The Sun*’s website, [thesun.co.uk](https://www.thesun.co.uk), has grown influential -

and in 2018 it reached the largest audience numbers of any UK news brand, *overtaking the Daily Mail online* (HN, 2019). They aim to “constantly update and improve” their website to maintain up to date-ness (Poole, 2016, 5). Following Hallin and Mancini’s (2004) four-factor classification system, *The Sun* is characterised as fitting the North Atlantic Liberal model, defined through high levels in the dimensions of press markets and journalistic professionalism, and low levels of political parallelism and role of the state (see Appendix 1).

Le Figaro is considered France’s most important conservative newspaper and, as of 2020, has a print circulation of 318,000 (European Press, 2020). The newspaper developed an online version of their news for their readers in the 1990s to ensure that “information is available everywhere in abundance” according to Luc de Barochez, managing editor of Figaro.fr (Lunden, 2010). The newspaper’s digital readership now eclipses their print – making up 67.1% of overall readership (Le Figaro, 2022). A report from the Statista Research Department notes that the Figaro Digital Group is the most popular French media group, yet, despite similarly being in pole position nationally, its media system model differs to that of *The Sun* (SRD, 2021).

In contrast, *Le Figaro*’s fits the Mediterranean Polarised Pluralist

model, with characteristics of incomplete press market development, weak journalistic professionalism, strong state intervention and strong political parallelism (Hallin & Mancini, 2004).

Bild Zeitung is Germany’s highest circulation newspaper and most popular daily tabloid, with a circulation of 1,389,861 (European Press, 2019). The newspaper, described as a “prize battleship” of its parent publishing group, has nearly 7.9 million readers per copy – giving it the largest reach of all German national papers (Meaney, 2020, 1). The *Bild* online home page gets roughly 3.6 million visitors daily (Bild.de, 2022). Again, in contrast to both the two leading UK and French papers, Germany’s dominant newspaper corresponds to a different media system model. *Bild*’s high degrees of each of Hallin & Mancini’s (2004) four classification dimensions discussed previously aligns with the Northern European Democratic Corporatist model. However, Brüggeman et al. (2014), and Hallin and Mancini (2016) themselves have since revisited the media system models and made some modifications – separating the models into four empirical types (northern, central, western, southern) and incorporating ‘hybridity’, respecting that media is now no longer the only actor involved in communication. Brüggeman et al. (2014) also emphasise that ‘role of the

state' is complex and must be divided into three sub-divisions: public media broadcasting, press subsidies and institutional advertisements, and media ownership regulation. According to Brüggeman et al.'s (2014, 23) reevaluation, Bild Zeitung and other German tabloids are best classed as Central Democratic Corporatist models, characterised by "strong public broadcasting, strict ownership regulation, and low press subsidies" – with German tabloids considered the most 'prototypical' of this cluster, which includes Austria and Switzerland (see Appendix 2).

Overall, the paper analyses the workings of 3 leading media organisations of the same origin and world region but from differing media systems, evaluating the quality of digital journalism each produces. The main analyses of each outlet are concentrated on the corporate and the newsroom level. Examining the corporate levels outlines the morphological and basic characteristics of the organisation and permits the study of legal and economic aspects such as ownership, ideological alignment, and business models. On the other hand, the increased openness of digital media makes it essential to study the newsroom practices of corporations – namely in terms of transparency, responsiveness.

2. Goals

The overall aim of the research paper is to assess the corporate level and newsroom level workings of each media studied (The Sun, Le Figaro, Bild Zeitung) – each of legacy media type with more recently having developed online versions. This paper will be made transparent and fair in its comparative analysis by:

- Research the outlets web pages online and organise the data gathered according to corporate and newsroom classifications
- Outlining the key characteristics of each outlet at corporate and newsroom level to assess overall standards
- Observing the similarities and differences in the organisation and functioning of each outlet – for example, ideological stance
- Analysing the differences in the business models of each media presented
- Demonstrating the ownership type of each and deduct how it might affect the above characteristics

The following hypothesis shall be assessed: as The Sun, Le Figaro, and Bild Zeitung are classified under different media systems by Hallin and Mancini (2016), they will also differ in the organisation and operation at a corporate and newsroom stage. A key question to bear in mind is: given the overall status of each media, how

publicly accessible are corporate details and specifics of how the newsroom operates?

3. Methods

An initial literature review and composing of a detailed bibliography on the history of digital journalism as well as corporate and newsroom features was carried out. Additionally, while most data originated from public information, specific details were noted from an interview conducted with BBC Broadcast Journalist Rory Claydon in order to examine the functions and characteristics of legacy media that has incorporated an online edition – especially in the context of the UK (Ot Broch et al., 2022). On the qualitative side of analysis, the individual outlets' characteristics, workings, and socio-political contexts have been examined through researching academic papers, conducting keyword and news article analyses, and examining the publishers' digital archives. The quantitative research was carried out using the framework detailed in Díaz Noci's 'Concepts, Methods, Tools' document through Universidad Pompeu Fabra – inspired by Jacques Kayser (Díaz Noci, 2022). The series of tables used served to distinguish the corporate and newsroom features of each source.

4. Results

The following segments present the results of the conducted study – detailing the corporate and newsroom elements of each outlet individually. An overall description of each outlet is presented using the gathered data (see appendix 3 data). Finally, a comparison is drawn on the similarities and differences of each, discussing important corporate and newsroom features.

The Sun

The Sun newspaper, produced in London, is Britain's biggest newspaper and is a member of the IPSO – the UK's press regulator (The Sun, 2019). The paper was founded in 1964, with the slogan "forward with the people", and the digital version was later created in 2004 (The Sun, 2019, 5). The Sun was originally launched by the International Publishing Corporation (IPC) as a substitute to the unsuccessful Daily Herald – a move advised by market researcher Mark Abrams. The initial goal of the paper was to insert "a readership of social radicals to the Herald's political radicals" – in that supposedly a "sophisticated and superior middle class" craved their own paper (Curran & Seaton, 2018, 22). In 1969, The Sun was bought by the News Corporation Group and relaunched as a tabloid, serving as a sister paper to the News of the World until its closure in 2011 (HN, 2019).

The Sun's online newspaper is published on a daily basis and is supplemented by over ten free available newsletters – covering topics such as sports to financial advice.

The company discloses limited information with regard to its business models and income that sustains it. In terms of revenue sources, The Sun was very vocal about how beneficial the introduction of a pay-for-news system was for the company after it introduced a paywall to all content in 2013. Since then, after reader numbers dropped, the outlet has scrapped the paywall (Marshall, 2013). Instead, it opted for a 'blended revenue model', and now readers are only charged £4.99 a monthly subscription for access to the Sun App on any device or have the option for paying for limited 'premium content' (Ponsford, 2015). The Sun also utilises online advertising as income source and "digital advertising surpassed print for the first time" for the Sun in 2021 (The Sun, 2022). However, this has also created some public tensions in that the online campaign Stop Funding Hate tried to convince companies to pull their adverts from The Sun and other UK papers that use fear to profit and "demonise groups such as refugees and migrants" (Ridley, 2016, 1). Offline paying is another revenue source, in that the paper is still printed and sold daily over and above the online edition, however,

The Sun uses e-commerce but also used added value techniques to create more profit as well – launching betting and gaming resources such as Sun Bet, Sun Bingo, Sun Racing, and Dream Team, a fantasy football 'offering' (McCarthy, 2019). While the outlet does not disclose whether it receives private donations, The Sun, along with some of Britain's other wealthiest publishers have been criticised by small independent publishers for taking "taxpayer funding intended to support the UK's free press during the Covid-19 crisis" with most profitters making more than £20 million per annum (BI, 2020). In terms of financial sources, the data available is very limited however the Sun do make investments in 'media sources' in the USA, and have previously lost £1.3m "selling its 50% share of the [Globrix](#) search engine back to its owners for £1.8m" in 2009 (Greenslade, 2011, 5).

The Sun is owned by media entrepreneur and publisher Rupert Murdoch, founder of News Corp in 1979. While the Sun admits on its websites to have historically backed the Labour party and Conservative Party at different time, the newspaper declares: "The Sun is shackled to no political party. We choose to support those most prepared to act in our readers' interests" (Kavanagh, 2019, 1). However, with a net worth of \$16.6 billion, Murdoch has a history

of supporting right-wing political party the Conservatives – even developing an ‘alliance’ with Prime Minister Margaret Thatcher in the 1980s (Crookes, 2012). Murdoch’s status as a billionaire makes it unsurprising that his ideological views would be firmly set on the right of the political spectrum, which likely explains why The Sun is often viewed as politically biased and endorsing the Conservatives’ ideals – the paper even publishing the infamous headline ‘It’s The Sun wot won it’ when Labour unexpectedly lost in 1992 (LSE, 2015). While the editorial board is undisclosed, the website notes Victoria Newton as being the Editor in Chief (The Sun, 2019).

In analysing the newsroom level of the paper, the following observations were made. A preliminary test on actor transparency showed that The Sun fails to provide details of: in-house rules of newsroom policy, statutes of journalistic or editorial independence. It also does not note the existence of a committee for journalistic and editorial independence. While a full list of staff can be found on sites such as Muck Rack, The Sun website only provides very select information about the leading journalists’ – only giving a very brief overview on their career (see figure 1). The ‘About Us’ section of the website is, however, very clear about the external code of ethics followed by the

outlet and the rules that the journalists must adhere to (The Sun, 2019). In terms of production transparency, The Sun also falls short, failing to detail explanations for professional judgements that inform publication. Also, while the paper provides a Twitter handle for its journalists (see figure 1), there are no blogs or social media accounts discussing production issues or journalistic issues of any type. While each article does provide sources for original content of the work through in-text hyperlinks there are no references used on the website in any area.

The accountability test also highlighted poor transparency within the Sun, only finding brief details of ‘ownership’, founding year, and subscription costs or terms of use, with no mention of the: history of the company, market or opinion studies, newsroom or journalist blogs, academic divisions or staffing. The outlet shows a mild improvement in terms of autoregulation in their detailing of The Editors’ Code of Practice enforced by the Independent Press Standards Organisation (IPSO) in their ‘About Us’ page (The Sun, 2019). Furthermore, the sun occasionally publishes articles on their “best trainee scheme” and professional training opportunities within The Sun and details its ombudsman as Phillippa Kennedy to consider complaints and errors (The Sun, 2019). It

still however, fail to document style-books and guidelines, committees, error notification systems and any professional associations. Slight improvement again can be seen in terms of audience participation in that User-Generated Content is really taken into account in terms of proposing sources, topics and news, commenting, and engaging via social networks. While The Sun provides opportunity for writing to the editor, there are no meeting with readers, readers' blogs or user-devoted channels.

The Sun performs rather well in terms of responsiveness, only failing to provide direct communication opportunities with journalists. It claims to publish "adjudications, corrections and clarifications where our reporting falls short of the high standards expected" (The Sun, 2019, 2). However, examples of these clarifications cannot be seen in any articles. The outlet effectively: encourages tip-offs for potential topics, encourages user comments, provides complaints contacts, employs an ombudsman, gives users participation in production opportunities, publishes user text and creations online, provides a 'Letter to the Editor' opportunity, and declares to respond to users' comments using a "robust system" to deal with them speedily (The Sun, 2019, 4).



Figure 1: Journalist profile of Tom Wells on thesun.org.uk

Le Figaro

The paper *Le Figaro* was founded in 1826 as a work of satire and started producing digital versions in the 1990s (European Press, 2020). France's oldest still-in-print newspaper, published in Paris, *Le Figaro* initially went by the slogan "Without the freedom to criticise, there is no flattering praise" – a line from one of Beaumarchais' plays (Fabre, 2011, 32). The *lefigaro.fr* online newspaper is refreshed daily and is also supplemented by various *Le Figaro* Magazines and newsletters (Le Figaro, 2022). The outlet is now named as the largest French national newspaper – ahead of *Le Parisien* and *Le Monde*. At a corporate level, public information available about their business models and funding is scarce, however observations about their revenue sources can be made. Aside from offline payments for their print editions, *Le Figaro* uses online advertisements to their advantage, producing lots of short videos since "more and more brand advertisers want video" – and now, 40% of *Figaro's* digital revenue is from video advertising, partnering with companies such as *Les Maisons du Voyage* (Cross, 2018, 4). The paper also utilises e-commerce,

such as BeMove, and added value practices with a series of mobile app services including Le Figaro Games and Le Figaro Kitchen (Le Figaro, 2022). Pay-for-news is also a key aspect of the paper's revenue sources. While individual news items can be paid for separately, the outlet offers a subscription bundle on a monthly basis with options of 'access', 'premium' and 'premium access' all at different price ranges – but touting a deal of '€0.99 the first month' for all (Le Figaro, 2022). There is no public data regarding private donors, however, Le Figaro receives a significant level of public subsidies from the French government. In 2015, the outlet received a subsidy of €6.5 million – roughly €0.07 per copy that is sold (FR, 2017). While no information regarding equity or banking loans is available, Le Figaro are known to use profit reinvestment as a means of financial sources – via Le Figaro group or parent company Dassault investments (FCG, 2022).

Ownership of Le Figaro is noted as held by 'The Figaro Group' under the parent company Dassault Media, who bought Le Figaro in 2004 (European Press, 2022). It must be noted that the paper is frequently involved in "controversies over editorial independence" due to its close relationship with the Sarkozy government – charged twice for corruption by French prosecution (European Press,

2022, 3). Therefore, the paper and its readers are generally considered centre right-wing on the political spectrum, or Liberal Conservatives – voicing those of the upper French class and middle classes (BBC, 2006). The Dassault ownership of the media has also been criticised for conflict-of-interest in that Serge Dassault owned a major arms supplier and has different political ties – even stating that "left-wing ideas are not healthy ideas" in an interview (Le Monde, 2012). Neither the Editorial Board nor Editor in Chief are disclosed by Le Figaro itself, however an outside source notes that the Editor in Chief has been Alexis Brézet since 2012, and that a former Editor in Chief, Gaston Calmette, was assassinated in 1914 by the wife of Finance Minister Joseph Caillaux after Calmette planned to publish an article questioning his integrity (Beatty, 2017).

The preliminary actor transparency test showed that Le Figaro performs poorly in terms of transparency at newsroom level. The paper provides only a staff list of editors and directors and no information on journalist profiles or even the rules they follow – few profiles and lists of senior staff only being provided by external sources. Surprisingly, while the website notes the gender balance of their staff, the in-house rules of policies, adherence to any ethics codes, statutes of or the existing of a

committee for journalistic and editorial independence is not disclosed anywhere by Le Figaro (Le Figaro, 2022). In terms of production transparency, the outlet performs slightly better, providing hyperlinks to original sources of the content and links to the Editor's blog page. The paper also solicits reader contributions for the news – such as in online blogs (see figure 2). However, the journalists have no blogs or social network discussing production problems or journalistic issues.

The accountability test corroborates the results of the first test that the transparency of the corporation is very poor at a newsroom level, only providing company basics information, information on the staffing list – which doesn't even provide all journalists, only senior staff – and commercial information such as subscription fees and terms and conditions. There is no mention of never mind detailed information on: market or opinion studies, history and founding, academic divisions, or newsroom blogs. It's worth noting, however, that journalists do have the ability to write 'reactions' to articles, even their own, and consider user commentary (Le Figaro, 2022). With respect to auto regulation, no information can be found detailing: an ombudsman, stylebooks, professional committees, ethics guidelines,

error notification systems, or professional associations. In terms of Le Figaro's audience participation, there are no formal opportunities for readers to write letters to the editor or contact staff let alone meet with staff. While readers can leave comments, other User-Generated Content opportunities are limited with no opportunities to propose sources or news topics. Readers can, however, upload their own blogs on certain parts of lefigaro.fr (see figure 2).

In terms of responsiveness, Le Figaro shows strengths in two areas. Readers and journalists are encouraged to leave comments on articles, and journalists will often respond to readers' comments with their own responses. Also, the newspaper gives users unique opportunities to post their own blogs as part of news production – including their own text, images, videos and more (figure 2) – yet it must be noted that Le Figaro note a strict user guidance terms and conditions in their 'legal notice' on their site. However, the paper is lacking in that it does not employ an ombudsman, does not provide any direct contact opportunities with journalists or a 'letter to the editor' section. Le Figaro also shows no attempt to notify reporting errors or persuade readers to tip-off about potential topics.

PMP1L #314 - The salaries of NBA players!

By Lucas Huttiaux

Posted on 25/10/2021 at 07:45, updated on 25/10/2021 at 07:45



Figure 2: user contributed blog published by Le Figaro on NBA salaries

Bild Zeitung

The largest red-top German newspaper was originally founded in 1952 and later digitised its articles to create BILD Online in 1996 (Bild, 2018). In terms of stylism and journalistic content, Bild has been described as the German equivalent to the UK's 'The Sun', as it is also "notorious for its mix of gossip, inflammatory language, and sensationalism" and can have a significant influence on German politicians and their representation to the public (Steininger, 2012, 3). Bild adopts an assertive motto, with "Form your own opinion!" used frequently in its advertising (Bild, 2018, 1). The paper is continuously actualised, being refreshed regularly, and is supplemented with multiple newsletters as well as radio and TV stations – Bild TV Audio and WELT Live. Publication is carried out in Berlin (European Press 2022).

In terms of information available at a corporate level, data on Bild's business models, while not explicitly stated on their website, can be seen online and even reported on by other outlets. While the paper uses online

advertising and offline paying as primary revenue sources, it must be noted that Adobe's introduction of ad blocking plugins shook Bild's advertising profits – even forcing it to restrict reader access. The paper released a message stating that requires users' deactivation of ad blockers or offers them a €2.99 monthly subscription for ad-free content and even claiming this BILDsmart ad-free version loads faster than the original (Kennedy, 2015). While it must be acknowledged that in 2020 the German government offered news publishers €220 million to aid "digital transition," there are no records of Bild receiving any public subsidies or private donations (Scally, 2020, 2). The outlet's pay-for-news method currently hides some content behind a paywall, only accessible through BILDplus. However, the paper utilises e-commerce and added value to maximise revenue, even having ventured into TV and radio to "crack new markets" (Granger, 2021, 1). No data whatsoever can be accessed by the public with regards to the financial sources for Bild, either for profit reinvestment, raising equity or banking loans.

The owners of Bild are the original founders of the outlet, Axel Springer SE, a media conglomerate, and Matthias Döpfner is current CEO. The biggest shareholder of Axel Springer is US private equity company KKR

with a 43.54% stake. The Guardian notes that, from Bild's onset, the "editorial drift was conservative and nationalist" (Meaney, 2020, 2). Despite Bild becoming slightly less political and focusing more on celebrity news after the fall of the Berlin wall and culmination of the Cold War, the paper is still viewed as right-leaning – with Spiegel magazine accusing Bild of "pushing Germany further right" (Pidd, 2011, 3). Since 2018, Bild has adopted a generally anti-Angela Merkel and pro-Israel stance. Johannes Boie is now Editor in Chief of Bild, after the former was ousted due to misconduct allegations after an investigation by the Editorial Board – comprising of 3 members, including Boie.

In terms of actor transparency, Bild performs abysmally poorly, with no data available from themselves or other sources on staffing lists, journalist profiles or rules, in-house policy, external codes of ethics, statutes of journalistic or editorial independence, or journalistic and editorial independence committees. This aligns with articles that question "Bild's moral standards and journalistic quality" (Meaney, 2020, 3). Investigative journalist Günter Wallraff depicted his experience of the editorial staff whilst working as a Bild editor for 4 months – noting that the staff displayed "widespread conduct of unethical research and editing techniques" (Meaney, 2020, 5). The paper

performs similarly poorly in terms of production transparency, not even providing hyperlinked text in articles to cite the original sources. Bild does not: explain professional publication judgements, provide links to journalists' blogs, or solicit reader contributions.

The accountability test consolidates Bild's poor transparency at newsroom levels, with the company only providing details of its history and foundation, market studies, and commercial information on its 'About BILD.de' page on the website. It fails to give any information regarding company details, academic divisions, journalists' blogs, or staff. The website is similarly neglectful in terms of autoregulation, the only available information being regarding job openings (even then reported on an external website), failing to detail any guidelines, professional committees, or ethical guidelines. In fact, BILDblog was founded with the sole purpose of documenting errors and Bild fabrications (Meaney, 2020). While the company offers some User-Generated Content opportunities through proposing sources and topics, as well as leaving comments on articles, there is a lack of opportunity for writing to editors or writing blogs.

In terms of responsiveness Bild redeems itself, having various levels of reader engagement, encouraging

reader tip-offs about topics, user comments and responses from journalists. The paper also employs an ombudsman to act as a contact for complaints about content. Readers have ample opportunity to engage with the news production process, by being able to send text, images, and videos to the outlet via email. The only elements of responsiveness lacking within Bild is the fact there is no 'letter to the editor' section or direct communication links with the journalists.

Summary

A series of similarities can be observed between the overall functioning of the analysed media sources. Firstly, neither The Sun, Le Figaro, or Bild Zeitung provided sufficient information to have a good quality of transparency in terms of actors or production at a newsroom level – none of the outlets disclosing any significant corporate information more than key staff, market facts, a brief history or basic commercial details. All the outlets can be seen to provide more data at the corporate level than the newsroom level. However, it is also clear in each media source that more of an emphasis is placed on developing and sharing successful and detailed, involved business models and financial aspects, rather than detailing journalistic practices or providing contact opportunities – or

even detailing the outlet's corporate structure, staff or editorial board. The three outlets performed poorly in autoregulation practices, with The Sun's training courses and external ethical guidelines making it slightly more regulated than the others. However, it must be noted that all the papers provided a focus on User-Generated Content and allowed for audience participation in some format. All claim to be politically neutral but have clear ideological underpinnings that have, in most cases, been actively producing politically motivated news over the course of years – in the cases of Le Figaro and The Sun, the owners of the companies' personal political lives influencing the paper's stance.

Differences can be seen in the detailing of the business models in that while The Sun and Le Figaro are provided with public subsidies (revenue source) and use profit reinvestment (financial source), Bild Zeitung has no record of these. This may be contributed to the stricter press regulation standards in the Democratic Corporatist model in Germany, with German law enforcing "tight obligations for online platforms" (Noyan, 2021, 2). Differences can also be noticed in the responsiveness of the papers at newsroom level. While all three focus on ensuring reader participation and feedback, only one paper successfully

employs an ombudsman for complaints, notifies reporting errors and provides a 'Letter to the editor' segment.

In conclusion:

- This paper, analysing the current quality of digital journalism, provides a newsroom and corporate comparative analysis between three leading Western European outlets, all of different media systems: The Sun, Le Figaro, and Bild Zeitung.
- Media outlets invest in and focus on developing the business models and financial resources of the company, in turn neglecting some key journalistic qualities such as transparency and autoregulation – most failing to detail ethic guidelines in journalistic statutes. This runs the risk of traditional journalism losing its “moral compass as it becomes fragmented and commercialised” (Polis, 2007, 4).
- Although corporate details and detailing production ethics and standards have faded into the backdrop, online editions of the legacy papers play a very active role in responsiveness and user inclusivity, be it in production of news by readers or interaction in comments sections.

It must be noted that the research paper is constrained by two factors: firstly, the level of materials ana-

lysed could be broadened as, to evaluate the three different media systems corresponding to different world regions, it would be useful to perform an even deeper examination involving more than one outlet from each region.

References

- BBC. (2006). *BBC NEWS | World | Europe | The press in France*. [online] Available at: <http://news.bbc.co.uk/1/hi/world/europe/4295349.stm> [Accessed 23 Dec. 2022].
- Beatty, J. (2017). *The Cleopatra's Nose of 1914 | Jack Beatty*. [online] Available at: <https://www.laphamsquarterly.org/scandal/cleopatras-nose-1914> [Accessed 23 Dec. 2022].
- Bild.de (2018). *Über BILD.de*. [online] bild.de. Available at: <https://www.bild.de/corporate-site/ueber-bild-de/bild-de/artikel-ueber-bild-de-17520982.bild.html> [Accessed 24 Dec. 2022].
- BI. (2020). *£35m Covid cash fund dominated by big media while small publishers struggle – Byline Investigates*. [online] Available at: <https://bylineinvestigates.com/2020/06/03/exclusive-35m-covid-cash-fund-dominated-by-big-media-while-small-publishers-struggle/> [Accessed 22 Dec. 2022].

- Brüggemann, M., Engesser, S., Büchel, F., Humprecht, E. and Castro, L. (2014). Hallin and Mancini Revisited: Four Empirical Types of Western Media Systems. *Journal of Communication*, [online] 64(6), pp.1037-1065. doi:10.1111/jcom.12127.
- Cross, T. (2018). *How Figaro Group is Getting 40 Percent of Digital Revenue from Video*. [online] VideoWeek. Available at: <https://videoweeek.com/2018/11/29/how-figaro-group-is-getting-40-percent-of-digital-revenue-from-video/> [Accessed 23 Dec. 2022].
- Curran, J. and Seaton, J. (2018). *Power Without Responsibility*. [online] Available at: <https://www.routledge.com/Power-Without-Responsibility-Press-Broadcasting-and-the-Internet-in-Britain/Curran-Seaton/p/book/9780415710428> [Accessed 22 Dec. 2022].
- Díaz Noci, J. (2014). *Shaping the news online: A comparative research on international quality media*. [online] Labcom. Available at: https://www.academia.edu/9402248/Shaping_the_news_online_A_comparative_research_on_international_quality_media [Accessed 20 Dec. 2022].
- Díaz Noci, J. (2022). *Analysing Digital Journalism. Concepts | Methods | Tools*. Academic year 2022-2023. Part II, methods and tools. [Accessed 20 Dec. 2022]
- Eduqas, C.A. (2022). *The Sun - Set Product Factsheet*. Retrieved December 21, 2022, from <https://www.thecedarsacademy.org.uk/media/2n5dpc2p/the-sun-factsheet-2024-exam-onwards.pdf>
- European Press. (2019). *Bild*. [online] Available at: <https://www.eurotopics.net/en/148423/bild> [Accessed 21 Dec. 2022].
- European Press. (2020). *Le Figaro*. [online] Available at: <https://www.eurotopics.net/en/148679/le-figaro#> [Accessed 21 Dec. 2022].
- Fabre, C. (2011). *The Holy CEO: An Autobiography*. [online] Available at: https://books.google.co.uk/books?id=6YteAAAAQBAJ&dq=%22Without+the+freedom+to+criticise,+there+is+no+flattering+praise%22&source=gbs_navlinks_s [Accessed 23 Dec. 2022].
- FCG. (2022). *Figaro Coffee Group Inc (FCG) Financial Summary - Investing.com India*. [online] Available at: <https://in.investing.com/equities/figaro-coffee-financial-summary> [Accessed 23 Dec. 2022].
- Franklin, B. and Canter, L. (2019). *Digital Journalism Studies*. [online] Available at: <https://www.routledge.com/Digital-Journalism-Studies-The-Key->

- Concepts/Franklin-Canter/p/book/9781138223066 [Accessed 20 Dec. 2022].
- FR. (2017). *Subsidies to French Newspapers* | French-Property.com. [online] Available at: https://www.french-property.com/news/french_life/newspapers_press_subsidies [Accessed 23 Dec. 2022].
- Granger, J. (2021). *Why German newspaper Bild is looking to venture into TV news.* [online] Journalism.co.uk. Available at: <https://www.journalism.co.uk/news/why-germany-s-bild-is-looking-at-tv-news-to-diversify-revenue/s2/a835576/> [Accessed 24 Dec. 2022].
- Hallin, D.C., Mancini, P. (2016). *Ten Years After Comparing Media Systems: What Have We Learned?* [online] Available at: <https://www.tandfonline.com.sare.upf.edu/doi/full/10.1080/10584609.2016.1233158> [Accessed 21 Dec. 2022].
- HN. (2019). *A History of the Sun Newspaper - Historic Newspapers.* [online] Available at: <https://www.historic-newspapers.co.uk/blog/sun-newspaper-history/> [Accessed 21 Dec. 2022].
- Hurst Media Company. (2021). *The Sun - Profile - Hurst Media Company.* [online] Available at: <https://www.hurstmedia-company.co.uk/the-sun-profile/> [Accessed 21 Dec. 2022].
- Kavanagh, T. (2019). *The Sun has never been shackled to a political party - we support those most prepared to act in our re...* [online] The Sun. Available at: <https://www.thesun.co.uk/news/10389306/the-sun-political-party-readers-interests/> [Accessed 22 Dec. 2022].
- Kennedy, J. (2015). *Battle of largest German newspaper and its business model.* [online] AfCE. Available at: <https://www.afce.co/another-victim-of-the-infamy-of-success-the-bild-lesson/> [Accessed 24 Dec. 2022].
- Le Figaro. (2022). *Le Figaro.* [online] Available at: <https://www.lefigaro.fr/> [Accessed 21 Dec. 2022].
- Le Monde. (2012). *Le Monde.fr : Archives.* [online] Available at: https://archive.vn/20120526210025/http://www.lemonde.fr/web/recherche_breve/1,13-0,37-880582,0.html [Accessed 23 Dec. 2022].
- Lindgren, S. (2017). *Digital Media and Society.* [online] Available at: <https://books.google.co.uk/books?hl=en&lr=&id=H5OuDgAAQBAJ&oi=fnd&pg=PP1&dq=digital+media+commercialisation&ots=Bj9nmPyUdN&sig=NQK>

- wOGlxMGZTpJi-yqP3RxAlxNVw&re-dir_esc=y#v=onepage&q=digital%20media%20commercialisation&f=false [Accessed 20 Dec. 2022].
- Lunden, I. (2010). *Le Figaro opts for freemium web model*. [online] the Guardian. Available at: <https://www.theguardian.com/media/pda/2010/feb/12/digital-media-newspapers-figaro-paid-content> [Accessed 21 Dec. 2022].
- Marshall, S. (2013). *The Sun shares app plans on eve of paywall launch*. [online] Journalism.co.uk. Available at: <https://www.journalism.co.uk/news/the-sun-shares-app-plans-on-eve-of-paywall-launch/s2/a553687/> [Accessed 22 Dec. 2022].
- McCarthy, J. (2019). *David Robinson departs News UK after diversifying The Sun business model*. [online] The Drum. Available at: <https://www.thedrum.com/news/2019/06/07/david-robinson-departs-news-uk-after-diversifying-the-sun-business-model> [Accessed 22 Dec. 2022].
- Meaney, T. (2020). *Bild, Merkel and the culture wars: the inside story of Germany's biggest tabloid*. [online] the Guardian. Available at: <https://www.theguardian.com/world/2020/jul/16/bild-zeitung-tabloid-julian-reichert-angela-merkel-germany> [Accessed 21 Dec. 2022].
- Noyan, O. (2021). *Germany's push for tighter tech regulation*. [online] www.euractiv.com. Available at: <https://www.euractiv.com/section/internet-governance/news/germanys-push-for-tighter-tech-regulation/> [Accessed 24 Dec. 2022].
- Ot Broch, Joan Calaf, Enric Sitjà, Jordi Tubella, Sara Fontserè, Jon Ibarz, Carolina Pinto, Jaume Archiles Torrecilla, Julian Hammerstein, Jan Téllez Asensio, Judit Esquerda Olmo, Gabriel García García, Kelly Hui, Sumin Kang; Gioia Verbeek, Maria Sellés, Eva Vermunt, Alessia Zavagli, Alexey Popkov, Thannée Missotten, Sara Lladó, Julia Kunert, Sofia Caratelli, Tatiana Beraia, Laura Kühn, Eli Berod, Lou Madoré, Iain Nelson / Díaz-Noci, Javier (ed.). (2022) *Analysing Digital Journalism: Interviews (2022-2023)*. Barcelona: Pompeu Fabra University
- Pidd, H. (2011). *Spiegel magazine accuses rival Bild of pushing Germany further right*. [online] the Guardian. Available at: <https://www.theguardian.com/world/2011/feb/28/spiegel-magazine-bild-germany-right> [Accessed 24 Dec. 2022].
- Polis. (2007). *The politics of online journalism*. [online] Available at:

- <https://blogs.lse.ac.uk/polis/2007/05/30/the-politics-of-online-journalism/> [Accessed 24 Dec. 2022].
- Ponsford, D. (2015). *The Sun scraps online paywall two years on in favour of 'blended revenue model'*. [online] Press Gazette. Available at: <https://pressgazette.co.uk/publishers/digital-journalism/sun-scrap-online-paywall-end-next-month/> [Accessed 22 Dec. 2022].
- Poole, K. (2016). *Welcome to The Sun's new free website...* [online] The Sun. Available at: <https://www.thesun.co.uk/news/1202682/welcome-to-the-suns-new-free-website-2/> [Accessed 21 Dec. 2022].
- Ridley, L. (2016). *The Sun, Daily Mail And Express Advertisers Targeted In 'Stop Funding Hate' Campaign*. [online] HuffPost UK. Available at: https://www.huffingtonpost.co.uk/entry/the-sun-daily-mail-advertisers-stop-funding-hate_uk_57ac4796e4b08ab70dc14989 [Accessed 22 Dec. 2022].
- Sally, D. (2020). *Germany offers €220m in supports to print media but some are sceptical*. [online] The Irish Times. Available at: <https://www.irishtimes.com/business/media-and-marketing/germany-offers-220m-in-supports-to-print-media-but-some-are-sceptical-1.4330551> [Accessed 24 Dec. 2022].
- Steininger, M. (2012). *German tabloid Bild takes down politicians with its unmatched megaphone*. [online] The Christian Science Monitor. Available at: <https://www.csmonitor.com/World/Europe/2012/0118/German-tabloid-Bild-takes-down-politicians-with-its-unmatched-megaphone> [Accessed 24 Dec. 2022].
- The Sun. (2017). *The Sun*. [online] Available at: <https://www.thesun.co.uk/> [Accessed 21 Dec. 2022].
- The Sun. (2019). *About Us*. [online] The Sun. Available at: <https://www.thesun.co.uk/about-us/> [Accessed 22 Dec. 2022].
- The Sun. (2019). *The Sun is looking for budding journalists to join the best trainee scheme in the business...* [online] The Sun. Available at: <https://www.thesun.co.uk/news/10291996/the-sun-trainee-scheme-journalists/> [Accessed 23 Dec. 2022].
- The Sun. (2022). *The Sun shows significant financial improvement in latest figures, reaching huge audiences and breaking...* [online] The Sun. Available at: <https://www.thesun.co.uk/money/18053078/sun-shows-financial-improvement-audience/> [Accessed 22 Dec. 2022].

Watson, A. (2022). *Top national newspapers ranked by reach UK 2020* | Statista. [online] Available at: <https://www.statista.com/statistics/246077/reach-of-selected-national-newspapers-in-the-uk/> [Accessed 21 Dec. 2022].

This is a volume which gathers the best analysis done by the students of the course *Analysing Digital Journalism*, Journalism Degree, Pompeu Fabra University (Barcelona), during the academic year 2022-2023. The comparative media analysis was performed in a wide variety of media outlets all over the world, applying and analysing the core topics of this course, e.g. quality in online journalism, accountability, interactivity and use of multimedia skills, relation with the (active) audiences, media ownership and corporate analysis, routines and practices in the newsroom (and adaptation to the online environment), or any other topic suggested by the students.

Topics the reader may find in these media analysis include:
The characteristics of the digital language and its use in that media organization (hypertext, interactivity, multimediality, immediacy, memory...),
Business models,
Newsroom convergence and organization,
Production routines and strategies, transparency, trust, objectivity and other journalistic values.



**Universitat
Pompeu Fabra**
Barcelona

**Faculty
of Communication**