



2014 FIFA World Cup on the Brazilian Globo Network: A transmedia dynamics?

Global Media and Communication

1–19

© The Author(s) 2017

Reprints and permissions:

sagepub.co.uk/journalsPermissions.nav

DOI: 10.1177/1742766517734256

journals.sagepub.com/home/gmc



Renira Rampazzo Gambarato

National Research University Higher School of Economics, Russia

Geane Carvalho Alzamora

Federal University of Minas Gerais, Brazil

Lorena Peret Teixeira Tárzia

University Center of Belo Horizonte, Brazil

Amanda Chevtchouk Jurno

Federal University of Minas Gerais, Brazil

Abstract

The news coverage of the 2014 Fédération Internationale de Football Association (FIFA) World Cup in Brazil encompassed various media platforms and the flow of information in the intersection between mass media (especially television) and social media (especially Twitter and Facebook). The research question that motivates this article is, 'To what extent can Globo Network's Brazilian coverage be characterized as a transmedia experience?' The theoretical framework focuses on transmedia journalism, and the methodology is based on the analytical model regarding transmedia news coverage of planned events developed by Gambarato and Tárzia. The research findings demonstrate that the Globo Network coverage was modestly transmediatic, presenting mechanisms of audience engagement and limited expansion of content within technological advances. However, there was no solid transmedia plan aiming at articulating transmediality to build a universe designed within various integrated media platforms.

Corresponding author:

Renira Rampazzo Gambarato, Department of Media, Faculty of Communications, Media, and Design, National Research University Higher School of Economics, Building 5, 2/8 Khitrovsky Pereulok, 101990 Moscow, Russia.

Email: rgambarato@hse.ru

Keywords

2014 FIFA World Cup, Brazilian news coverage, Globo Network, transmedia analysis, transmedia journalism, transmedia news coverage

Introduction

Transmedia storytelling (Jenkins, 2006) refers to the expansion of content across multiple media platforms, encouraging audience engagement in the story. Therefore, transmedia dynamics deal with the characteristics, development, patterns of growth and driving forces involved in the use of transmedia strategies in media productions. The phenomenon of transmedia storytelling, however, is not new. Freeman (2014a) emphasizes that ‘transmedia storytelling was born out of advertising strategies’ and that ‘transmedia storytelling must be understood not solely in relation to the rise of digital media technologies of the early 21st century but also as part of the media and culture of the early 20th century’ (p. 2377). Apart from the application of these strategies in entertainment, advertisements, activism, politics, education and so forth, transmedia journalism (Alzamora and Tárchia, 2012; Canavilhas, 2014; Looney, 2013; Moloney, 2011; Renó and Flores, 2012; Tavares and Mascarenhas, 2013) is an important part.

Transmedia storytelling is starting to characterize contemporary journalism, especially planned events, creating narratives spread throughout different media outlets and embracing diverse audience segments and technological developments. On the one hand, ‘Several studies of transmedia entertainment and transmedia narratives emphasize the planned, strategic aspects of their creation: media companies carefully structuring and portioning the narrative across different media platforms in order to maximize synergistic effects’ (Fast and Örnebring, 2015: 2). On the other hand, there is the emergent nature of transmedia storytelling in the sense that transmedia storyworlds can evolve over extended periods of time and be created and co-created by numerous people, including professionals and amateurs, producers and fans. Therefore, Fast and Örnebring (2015: 2) highlight that transmedia storytelling has

(a) accrued characteristics that are more ad hoc/contingent than planned; and/or (b) contain disjunctions and contradictions that are actually the result of strategic planning decisions (i.e. strategic planning of transmedia worlds is not necessarily focused on creating a seamless, coherent world).

In this context, transmedia journalism, considering its inherent characteristics and time-consuming production, seems to be the result of ‘carefully orchestrated company strategies’ (Fast and Örnebring, 2015: 2) from a political economy perspective (Murray, 2005) and commodification of media texts (Freeman, 2014a, 2014b, 2015) combined with emergent aspects of transmedia storyworlds (especially connected to collaborative journalism).

‘Planned events are temporal occurrences normally well schematized and publicized in advance’ (Gambarato and Tárchia, 2016: 1). This type of event attracts large audiences; has the potential to integrate the audience in the news-making (emergent/ad hoc aspect);

involves a substantial amount of human, technical and financial resources (planned/strategic aspect); and provides numerous protagonists and various stories. The news coverage of the 2012 London Summer Olympic Games and the 2014 Sochi Winter Olympic Games demonstrates this dynamics (Gambarato et al., 2016).

Globo Network (*Rede Globo*, in Portuguese), the leading Brazilian channel and one of the official broadcasters of the 2014 Fédération Internationale de Football Association (FIFA) World Cup, invested in technological advances, such as holographic projections and ultra-high-definition (UHD) television; online live streaming; and various social media environments, such as Facebook, Twitter and Instagram, to provide news coverage of one of the most significant global sporting events. These aspects already point in the direction of multiplatform journalistic coverage of the 2014 FIFA World Cup. However, the question that motivates this article is, ‘To what extent can the Globo Network coverage be characterized as a transmedia experience?’ In order to answer this research question, the article first discusses the Globo Network’s official transmission and coverage of the 2014 FIFA World Cup. Second, the article defines transmedia journalism and presents and applies Gambarato and Tárchia’s (2016) analytical model, for in-depth understanding of the transmedia features involved in the Globo Network coverage. The overall conclusion of the analysis is that the Globo Network coverage was modestly transmediatic and included mechanisms of audience engagement and limited expansion of content within technological advances. However, there was no solid transmedia plan aiming at articulating transmediality to build a universe designed within various integrated media platforms.

Brazilian official transmission and coverage of the 2014 FIFA World Cup

In 2014, the FIFA broadcasting rights for Brazil were sold to Globo Network, Bandeirantes Network, SporTV, ESPN Brasil, Fox Sports and BandSports. According to the official document, *News Access Policy for Television, Internet and Mobile Broadcasters* (FIFA, 2014b), the news access was designed to ‘provide the broadest possible exposure of the event through the world’s media outlets, while protecting the rights of the Media Rights Licensees and FIFA’s intellectual property’ (p. 3). The official broadcasters could transmit news footage only via traditional television transmission media (terrestrial, cable and satellite transmission). Any additional Internet and mobile transmissions, including catch-up services and video-on-demand, for news access purposes were prohibited without a licence from FIFA.

The minimum transmission requirements for the rights holders in 2014 were the following: (1) to provide the widest possible coverage of all events related to the World Cup, (2) to maximize the exposure of the commercial affiliates and (3) to ensure the transmission by free television on channels with nationwide coverage (FMS, 2012). Under the contract, the TV broadcasters had to transmit a minimum of 22 matches in their entirety, the opening match and at least two quarter-final matches, in addition to the open and closing ceremonies. The broadcasters were also obligated to provide a round-up programme that lasted at least 30 minutes and included daily highlights of the World Cup (FMS, 2012).

Brazil offered the highest audience reach of any analysed audited market, with the tournament reaching almost 32.3 million in-home viewers. This is the equivalent of more than 15 per cent of the entire population. According to FIFA (2014c), the country also registered the highest average audience: 11.6 million people tuned in to Globo Network's live coverage. In addition, Brazil generated the highest live coverage levels of any single territory, airing a total of more than 11 hours of live coverage (FIFA, 2014c). The audience data attest to the social impact of the 2014 World Cup and indicate the singularity of the news coverage to be analysed. According to Bjur et al. (2014), 'the audiences today are not just semiotic sense-makers, but, rather, active participants in making sense of interdependent media technologies, multimodal content, and situational circumstances' (p. 27). The authors defend that the transformations of audiences follow from the process of technical convergence and increasing cross-media usage strategies, exactly as it happens in the empirical context analysed in this article.

Transmedia journalism and the Globo Network coverage

The term transmedia storytelling refers to an integrated method of building a storyworld across various media environments, in which the audience ideally participates by adding or editing content. The audience can add information to the news content, edit it and/or share it via online social networks, in addition to eventually collaborating directly in the coverage (Renó and Ruiz, 2014). This audience conjecture characterizes the emergent/ad hoc aspect highlighted by Fast and Örnebring (2015) and the transformations pointed by Bjur et al. (2014). Although transmedia storytelling has been primarily developed in the entertainment realm (Jenkins, 2006), with a close relation to advertisement strategies (Freeman, 2014a, 2015), the concept is increasingly being used in the journalistic sphere, especially regarding platform-based distribution with citizen participation. Kerrigan and Velikovskiy (2015) argue that the non-fictional transmedia forms comply with the same characteristics of fictional transmedia productions. 'Non-fiction transmedia draws on the same definitions as fiction transmedia' (Kerrigan and Velikovskiy, 2015: 1) and 'Non-fiction transmedia is an extant and ever increasing phenomenon' (Kerrigan and Velikovskiy, 2015: 5).

Similar to the transmedia dynamics observed in entertainment, transmedia journalism operates by expanding journalistic narratives on integrated platforms, in which the audience is involved in a committed way, adding and sharing content through digital connections, particularly in online social networks. Citizen journalism, in which the audience introduces other information via digital media or even changes the original news reporting, editing it and making collages, is a core experience within transmedia journalism. In addition, there is also the possibility for amateurs to collaborate with professionals, as is the case in collaborative journalism (Renó and Ruiz, 2014).

According to Deuze (2008), 'rich forms of transmedia storytelling can include elements of user control and "prosumer"-type agency' (p. 860). This situation, he argues, is a typical case of 'liquid journalism' (p. 859) in which the news industry has tried to integrate coherent meaning to 'disruptive technologies' (p. 856), such as the Internet. Based on Bauman (2005), Deuze relates transmedia storytelling to the characteristics of a liquid society in which uncertainty, flow, change and conflict are the permanent conditions in

everyday life. 'Media as social institutions do not escape the sense of accelerated, unsettling change permeating liquid modern life, and it is exactly this notion of volatile, uncertain (global and local) flux that professional journalism fails to come to terms with' (Deuze, 2008: 856). Transmedia journalism, with its planned/strategic and emergent/ad hoc characteristics, addresses this fluidity issue.

The impressive television audience numbers (FIFA, 2014c) and the prominent second-screen experience (IBM, 2016) during the 2014 FIFA World Cup denote

the emergence of a new scenario for journalism, in which the integration of diverse media environments favours hybridity between the logic of transmission, which is typical of mass media, and the logic of sharing, which is typical of social media. (Gambarato et al., 2016: 1449)

Lewis (2012) proposed that the hybrid logic of adaptability and openness should be a normative goal in digital journalism. The convergence between mass and social media is centred on editorial planning, which deals with the segmentation of the audience and citizen participation in producing and circulating information online.

The transmedia journalism dynamics encompasses the combination of two or more media outlets and the narrative expands across integrated actions between journalists and citizens, which can result in new possibilities for journalistic language (Alzamora and Tárca, 2012). The journalistic narrative in transmedia dynamics is participatory, globally exchangeable and continuously expandable.

Sergio Valente, the Globo Network communication coordinator for the 2014 World Cup, highlighted that their communication project had three vectors: (1) the World Cup is broader than the broadcaster, (2) the role of broadcast TV is to create an agenda for the population during the World Cup and (3) the communication should create value for World Cup sponsors such as Ambev, Coca-Cola, Itaú, Johnson & Johnson, Hyundai, Luisa Magazine, Nestlé and Oi Telecom, whose investments totalled R\$1.438 billion (equivalent to US\$700 million) (Penteado, 2014). Valente explained that the whole strategy was drawn from the vignette *Ball*,¹ whose motto is *Agora somos todos um* (Now we all are one). The goal was to show that, on a game day, all of Brazil was moved by the same reason. To communicate this goal, for example, Globo Network used hashtags #SomosUmSó [#WeAllAreOne] and #GloboNaCopa [#GloboInTheCup] on online social networks.

Globo Network broadcast all 64 World Cup matches (56 condensed in a 1-hour transmission), with tactical analysis by commentators and the use of technology to engage the audience, such as second-screen experience, graphics, holograms and interactive experiences with virtual players. All Globo Network TV news, TV variety shows such as *Fantástico*, and sports shows such as *Globo Esporte* and *Esporte Espetacular* produced special content regarding the World Cup, mobilizing all of the company's journalists. Coverage was also provided separately by Globo Network subsidiaries, such as Sport TV, Globo TV and CBN radio. In total, six channels (two free-to-air and four pay-TV) broadcast the games.

The proposal of social engagement is evidenced by the second-screen application, in which the viewer could answer questionnaires, publish posts using the broadcaster's official hashtag, especially #SomosUmSó and #GloboNaCopa and access additional data

related to the championship. These aspects characterize the multiplatform and participatory perspectives of Globo Network's coverage of the 2014 FIFA World Cup.

Methodological approach

Multiplatform news media production is a reality in the coverage of global planned events. Although the 2014 FIFA World Cup occurs once every 4 years (basically with the same structure), the audience experiences the event differently, especially because of the technological advances in the communication realm, for instance, the emergence of new social media networks, the improvement in wireless Internet connections and the increasing access to devices such as tablets and smartphones. In this context, the analysis of the transmedia strategies for the news coverage of planned events can contribute to (1) understanding of multiplatform news media production and (2) improvement in current journalistic practices.

The method chosen for the transmedia analysis of Globo Network's news coverage of the 2014 World Cup is the analytical model for planned events developed by Gambarato and Tárchia (2016) because this method specifically addresses the way such multiplatform media news productions are structured and implemented. The model aims at addressing fundamental features involved in transmedia strategies of journalistic coverage in order to assist the analytic needs of scholars and journalists in the interest of the contemporary news media industry. The method is organized according to 10 main dimensions of transmedia news coverage, such as news storytelling, engagement and extensions, among others, and is based on the transmedia project design analytical model developed by Gambarato (2013). The fact that this transmedia journalism model incorporates several dimensions commonly related to fictional projects is justified by Kerrigan and Velikovsky's (2015) argument that non-fictional and fictional transmedia productions share the same essential features and by our own definition of transmedia journalism:

In sum, we consider that transmedia journalism, as well as other applications of TS [transmedia storytelling] in fictional and non-fictional realms, is characterized by the involvement of (1) multiple media platforms; (2) content expansion; and (3) audience engagement. Transmedia journalism can take advantage of different media platforms such as television, radio, print media and, above all, the Internet and mobile media to tell deeper stories. Content expansion, as opposed to the repetition of the same message across multiple platforms, is the essence of TS [transmedia storytelling] and, therefore, should be the focal point of transmedia journalism as well. The enrichment of the narrative is facilitated by the extended content. Audience engagement involves mechanisms of interactivity, such as the selection of the elements to be explored, the option to read a text, watch a video, enlarge photographs, access maps, click on hyperlinks and share information through social networks. Audience engagement deals with participation via, for instance, remixing content and creating original user-generated content. (Gambarato et al., 2016: 6)

Analysis can lead to synthesis (Liestøl, 2003) and, therefore, the analysis of transmedia strategies can change transmedia journalism practices. A brief description of the model is provided in Table 1. Gambarato and Tárchia's (2016) model has been applied to

Table 1. Concise description of the analytical model regarding transmedia news coverage of planned events (Gambarato and Tárca, 2016: 1450–1452).

Topic	Practicable questions
1. Premise and purpose	<p>What is the planned event agenda? What is its core theme?</p> <p>What is the fundamental purpose of the event?</p> <p>What is the magnitude of the event? Is it a local, regional or global event?</p> <p>Which areas are involved in the coverage (sports, culture, politics, economics etc.)?</p>
2. Structure and context	<p>Which media enterprise is covering the event? How big is it?</p> <p>What is the available coverage infrastructure offered by the event organizers?</p> <p>What is the media enterprise budget for the news coverage of the event?</p> <p>Is the journalistic coverage planned to be transmediatic?</p> <p>How does the coverage end? Do some extensions continue to be active after the event ends?</p>
3. News storytelling	<p><i>Primary and parallel news stories</i></p> <p>What elements of the news story (who, what, where, when, why and how) of the event are involved in the coverage?</p> <p>What is the time frame of the news story?</p> <p>Does the news coverage utilize gaming elements? Does it involve winning or losing?</p> <p>Is it possible to identify intermedial texts in the news stories?</p>
4. World-building	<p>Where is the event set?</p> <p>Does the storyworld involve any fictional characteristics?</p> <p>Are different time zones involved in the news coverage? If yes, what are the related potential issues and the alternative strategies for each platform?</p> <p>What are the regulations and policies related to the journalistic coverage?</p> <p>Is the event big enough to support expansion throughout multiplatform coverage?</p>
5. Characters	<p>Who are the main characters presented by the coverage? How many?</p> <p>Are they aggregated to the coverage a posteriori?</p> <p>Who are the primary and secondary sources of information regarding the event? What is the approach of these sources? Are the sources official, nonofficial or both?</p> <p>Can the audience be considered a character?</p>
6. Extensions	<p>How many extensions are included in the news coverage?</p> <p>Are the extensions mere reproductions of the same content or genuine expansions of the news stories across various media?</p> <p>Is there a plan to keep content updated in each extension (for instance, on blogs and social media networks)?</p> <p>Do the extensions have the ability to spread the content and provide the possibility to explore the narrative in depth?</p> <p>How long does the event last? If the event is overlong, how does the coverage proceed to maintain audience interest throughout the entire period?</p>

(Continued)

Table 1. (Continued)

Topic	Practicable questions
7. Media platforms and genres	<p>What kind of media platforms (television, radio, print media, Web, mobile) are involved in the news coverage?</p> <p>Which devices (computer, tablet, mobile phone etc.) are required by the coverage?</p> <p>Is there a roll-out strategy for launching each coverage extension? If yes, what is the plan to release the platforms?</p> <p>Which journalism styles (news articles, reports, opinions etc.) are included in the coverage?</p> <p>Which journalistic genres (sports, celebrity, investigative journalism etc.) are presented by the coverage?</p>
8. Audience and market	<p>What is the target audience of the coverage? Who is the intended reader/user/viewer/listener?</p> <p>What kind of readers (methodical or scanner; intimate or detached) does the project attract?</p> <p>Does other journalistic coverage like this exist? Does it succeed in achieving its purpose?</p> <p>What is the coverage business model? Does it involve open platforms, open television channels, cable TV, satellite, pay-per-view, monopoly etc.?</p> <p>Is the event coverage successful revenue-wise?</p>
9. Engagement	<p>What percentage of the public participates in the event in loco, and what percentage of the audience accesses the event via news coverage?</p> <p>What are the mechanisms of interaction in the transmedia strategy for coverage?</p> <p>Is participation involved in the coverage? If so, how can the <i>reader/user/viewer/listener</i> participate in the open system?</p> <p>Is there user-generated content (UGC) related to the event (parodies, recaps, mashups, fan communities etc.)?</p> <p>Are there any policies restricting the disclosure of UGC?</p> <p>What activities are available to the audience within social media networks related to the event?</p> <p>Is there a system of rewards and penalties? For example, can the audience have its comments/photos published, can people get rewards for social media activities and can they have comments blocked/removed?</p>
10. Aesthetics	<p>What kinds of visuals (video, photo, infographics, news games, animation, holography etc.) are used in the coverage?</p> <p>Is the overall look of the coverage realistic or a composed environment (use of holography, immersive journalism, augmented reality)?</p> <p>Is it possible to identify specific design styles in the coverage?</p> <p>How does audio work in the coverage? Are there ambient sound, sound effects, music and so forth?</p>

analyse the transmediality of the Russian news coverage of the 2014 Sochi Winter Olympic Games (see Gambarato et al., 2016).

Analysis of Globo Network coverage of the 2014 FIFA World Cup

Premise and purpose

The FIFA World Cup is the biggest single-event sporting competition worldwide and ‘has been played every four years since the inaugural tournament in 1930, except in 1942 and 1946 when it was not held because of the Second World War’ (FIFA, 2014a). The tournament involves 32 soccer teams competing during 1 month and is the world’s most widely viewed sporting event (FIFA, 2014a). The main focuses of the coverage are the matches, the soccer players and their performances. Schedules, scores, tables and results are also emphasized in the news coverage, as well as local parallel stories about the host cities, which include areas such as culture, economics and politics, in addition to sports news.

Traditional media sectors, comprising television and radio, remain the main outlets in World Cup coverage. ‘However, the real winner, if not yet in overall revenue then certainly in terms of where marketing resources and effort are being directed, is social media such as Twitter, YouTube and Facebook’ (Sweney, 2014). Although FIFA has an official discourse to touch the world and build a better future worldwide through the game, the financial interests and gains behind the tournament are enormous (Manfred, 2015). FIFA contributed US\$453 million to the local organizing committee between 2011 and 2014 and gave R\$100 million for a ‘legacy’ payment after the tournament (FIFA, 2015; Manfred, 2015).

Structure and context

Brazil represented a monumental challenge for the 2014 coverage. Not only is Brazil the largest country to host a World Cup since the United States in 1994 but also the nation has faced a multitude of challenges, including delayed venue construction, security concerns and lack of broadcast infrastructure.

Globo Network is the largest mass media conglomerate in Latin America. In 2015, a study released by the media agency Zenith Optimedia (2015) showed Globo Network ranked 17th on a list of the top global media owners. The group operates in diverse segments, such as television, films, newspapers, magazines, music, radio and the Internet. Globo Network provided more than 60 teams across the country to bring the World Cup to the public in an operation involving more than 2500 professionals (Globo, 2014). The coverage involved 80 reporters and, over 40 days, daily stories were produced for the five national news programmes and the two sports programmes, with information and analysis.

The broadcaster planned multiplatform coverage of the World Cup, including online streaming, social networks, apps and an interactive website. Although the company is a media conglomerate, the efforts to cover the World Cup were not planned as an integrated transmedia strategy. The television, newspaper, radio, magazine and Internet coverage were planned separately. This is one of the reasons the coverage was only modestly transmediatic. As transmedia storytelling depends on integrated media experiences

dispersed across multiple media platforms with audience engagement to work, the lack of integration in the production across different media undermined the possibility of better transmedial results.

News storytelling

The news storytelling focused on parallel stories, such as the economic, political and social issues of the host country and primary stories about the event itself. For instance, public protests and riots preceded the World Cup in Brazil and dominated the parallel news stories. Protesters demanded higher investments in education, health care and public transportation. News coverage of the organizational inefficiency and infrastructure and logistical problems gradually decreased until coverage of the problems had completely vanished by the beginning of the tournament. For instance, although the Opening Ceremony was considered a ‘disaster’ by the international media and social media (Rapp, 2014), Globo Network did not criticize the event, and the media professionals tried hard to emphasize the ceremony’s positive characteristics and beauty. Social media went wild because of the lack of coverage of the various protests that took place in Brazil at the time. The audience used Globo Network’s official social media channels to demand changes in the coverage. As the number of complaints increased, the topic was eventually integrated in the coverage, but Globo Network probably deliberately ignored the social turmoil during the mega event owing to the broadcaster’s own political agenda and interests.

The broadcaster’s approach to the World Cup changed after the match between Germany and Brazil, in which the host was defeated, 7–1. Globo Network commentator Galvão Bueno stated that this was ‘just a soccer game’ (Menezes, 2014), and the discourse of the singularity of the event, called the ‘Cup of the Cups’, then disappeared. From then on, the tone of the coverage was based on disappointment and deception, trying to find the Brazilian team’s mistakes that had led to this historical defeat.

Journalists and newsreaders constantly mentioned the Globo app functions, in which the user could find more information about the matches and teams, and invited the public to engage with the official social media accounts – selected posts and comments were cited live on TV.

World-building

FIFA has its own method for managing the World Cup, constructing ideas and symbols and influencing public approaches. This process started when Brazil was chosen as the host country. FIFA launched the event’s visual identity and invited the public to help choose a name for the official ball and mascot. The world-building continued during the coverage with TV commercials, theme songs, publicity and Fan Fests in the host cities. The World Cup itself is an ongoing story universe, which matches the idea of ‘transmediality as a process rather than an end result’ (Fast and Örnebring, 2015: 4). In the case of Brazil, journalists and television hosts emphasized the uniqueness of the World Cup because it was held in a ‘soccer country’.

The event took place in 12 cities around the country: Belo Horizonte, Brasília, Cuiabá, Curitiba, Fortaleza, Manaus, Natal, Porto Alegre, Recife, Rio de Janeiro, Salvador and São Paulo. In each city, a brand new FIFA-standard stadium was built for the event or renovated to fit the institutional standards. To deal with the time zones, FIFA established six different local times for the matches based on the temperature and humidity of the location and the global audience: 1, 4, 5, 6, 7 and 9 p.m. The most important matches in terms of audience interest took place during the afternoon local time; thus, they could be broadcast during prime time in Europe.

Characters

The main characters were the Brazilian team players (all had their profiles built as heroes), and the main figure was Neymar, even after he was injured and could not continue playing in the tournament. The TV hosts and journalists talked about him so much that social media users complained about it in their comments. However, this audience initiative did not change the broadcaster's approach.

Journalists had the opportunity to talk to the players during press conferences, after the matches and at the training centre. The information sources were the coaches, the players and, mainly, FIFA information that was released through the media centre and the Media Channel, an exclusive online channel for accredited journalists. Other important characters appeared throughout the coverage: the satisfied tourist and the happy host. The broadcaster's storytelling strategy was based on the happiness and hospitality of Brazilians, which is widely accepted as a Brazilian trademark, and on the monetary gains of the event for local commerce and enterprises, although the macro-economic impact of the World Cup is questionable.

Although the mascot appeared in the beginning of the coverage, it mysteriously disappeared then from the news storytelling and FIFA advertisements. Political figures were also ignored during the broadcasts after the Brazilian president, Dilma Rousseff, was booed at the opening match. Although important international politicians attended the final match, they were not filmed (Pinto, 2014).

Extensions

The tent pole of the coverage was television, but the 2014 World Cup was also marked by second-screen engagement, which broke all social media records, according to Facebook, Twitter, Instagram and Google reports (Massiah, 2014). For instance, the most commented match of the 'World Cup was not the final, but Brazil's 7–1 defeat by Germany in the semi-finals. On Twitter it attracted 35.6m tweets during the game. The figure is a Twitter record for the most-discussed single sports game ever' (Massiah, 2014). As the fifth largest Internet population in the world with 71 million unique visitors per month, Brazil demonstrated its deep interest in this event through the online behaviour of the country's citizens (Vieira, 2014).

Online live streaming was available on the website, <http://globoesporte.com>. All 64 games were transmitted freely online and on mobile apps. The online transmissions were extended by 2 hours, starting 1 hour before and ending 1 hour after the games, not

repeating television news content. This is a core characteristic of transmedia journalism and one of the main reasons we consider Globo Network's coverage of the 2014 FIFA World Cup (modestly) transmediatic:

The World Cup helped drive substantial increases in the number of visitors to most Sports properties in Brazil. [...] The category leader, Globo Esportes, achieved a gain of 16 percent on desktop computers, and also generated a 34 percent gain on mobile. UOL Esporte, which ranked 2nd, grew 30 percent from the previous month, while FIFA.com ranked third with an impressive growth rate of 136 percent. (Vieira, 2014)

Social media networks contributed with discussions, contests, polls and photo reports that broke all social media records. On the websites, <http://www.globoesporte.globo.com/futebol/copa-do-mundo>, <http://g1.globo.com/index.html> and <http://oglobo.globo.com/esportes/copa-2014>, different interactive infographics provided complementary information. Other available mobile applications displayed the competition schedule, medal count and news. The extensions showed different sides of news storytelling. They helped keep the audience interested and informed throughout the 2-week event. The social media opportunities made available by the Globo news channels functioned to spread the content, while the mobile application initiatives offered in-depth information, to a certain extent. Globo Network's efforts to make the second-screen experience available during the World Cup are aligned with international trends, especially after the London 2012 Summer Olympics and the Sochi 2014 Winter Olympics (Gambarato et al., 2016). However, Globo Network did not advance much towards a transmedial experience, as the broadcaster repurposed content instead of offering new content, following the restrictions imposed by mega-events promoters such as the International Olympic Committee and FIFA.

Media platforms and genres

The multiplatform coverage of the 2014 World Cup by Globo Network included television, radio, Internet, mobile and print media. In each of these environments, the proposal was to promote the interaction of the audience with the journalistic content in a festive atmosphere. The integration of citizen participation and journalistic information was enhanced by official hashtags, #SomosUmSó and #GloboNaCopa, which permeated all media environments, especially Globo Network's television and radio programmes, as well as tablet and smartphone apps. Audience engagement, and, moreover, audience participation, is another core aspect of transmedia storytelling and characterizes its emergent/ad hoc nature.

Globo Network used the Online Center of World Cup to promote social engagement, such as exchanging messages and tweets during television broadcasts. In addition, interactive features such as infographics, virtual players and tactical analysis (all planned/strategic elements) were used to complement the journalistic coverage of the perspective of citizen participation. Therefore, the coverage is a journalistic form that blends genres such as sports journalism and entertainment, setting multiplatform narratives focused on the spectacle of the World Cup as a mega event.

According to Niclas Ericson, the FIFA TV director, the 2014 World Cup would be remembered for technology innovation and high-definition (HD) coverage that started with a minimum of 34 cameras for each match, resulting in 20 feeds that delivered more than 5000 hours of content that included coverage of 64 matches and hundreds of feature stories, press conferences, interviews and more (Gleeson, 2014). The most prominent technological achievement during the championship is probably the second-screen experience, which plays a central role as a transmedia tool, enabling the expansion of content (one of the transmedia storytelling pillars).

Audience and market

The 2014 FIFA World Cup in Brazil generated US\$4.8 billion in total revenue for FIFA (US\$2.6 billion profit), 66 per cent more than the previous tournament (in 2010) in South Africa. Almost all of the revenue FIFA generated came from television rights (US\$2.4 billion) and marketing rights (US\$1.6 billion) from corporate partners such as Adidas, Emirates, Sony, Visa, Hyundai and Coca-Cola and US\$527 million in ticket sales (FIFA, 2015; Ozanian, 2014).

Globo Network in Brazil generated the highest audience among national and international broadcasters, attracting an average audience of 11.6 million for the network's live coverage of the Preliminary Draw for the 2014 FIFA World Cup Brazil (FIFA, 2014c). The 2014 FIFA World Cup was watched by a young male-dominated audience – an average of more than 70 per cent of the audience was male. An average of nearly 27 per cent of the overall in-home audience was under the age of 35. In particular, 44 per cent of the audience was under the age of 35 in the host market of Brazil (FIFA, 2014c). According to Globo Network chairman and CEO Roberto Irineu Marinho, 'Globo's average audience share for all games was 79 percent' (Carugati, 2015).

The 2014 Television Audience Report, produced for FIFA by Kantar Sport, stated that the total broadcast hours increased 47 per cent compared to the 2010 FIFA World Cup in South Africa. In-home television coverage reached a projected total audience of 94.8 million people around the world, based on viewers watching one full minute of coverage. The event was available in-home in 161 territories around the world. More than 1 billion fans tuned in to watch the finals of the 2014 FIFA World Cup Brazil, with the competition reaching a global in-home television audience of 3.2 billion people (FIFA, 2014d).

The FIFA World Cup is a mega event that appeals to domestic and global audiences. The audience numbers presented by FIFA (2014c) demonstrate how relevant the impact of the event was in the host country, affecting everyday social life in Brazil more than in other countries. This type of event is surrounded by other correlated political events made visible by rallies, manifestations and protests around the country, which produces an effect on domestic audiences and markets. Nevertheless, domestic and global audiences are united in the realm of digital media. In this digital scenario, audiences can be methodical or scanners, intimate or detached (Gambarato and Tárcaia, 2016):

The audience can be methodical when the readers do not scan very often, using drop-down menus and navigation bars to locate stories, or can be scanners when they read part of a story, look at photos or other items, but generally do not return once they have left the text. The

audience can be intimate when maintaining nearly constant contact while touching, tapping, pinching, and swiping to adjust their view or can be detached when carefully arranging a full screen of text before physically detaching as they sit back to read. (Gambarato et al., 2016: 1459)

Considering the data regarding all the social media records broken during the event (Massiah, 2014), the 2014 World Cup probably attracted large methodical and intimate audiences, who access multiple channels and social information in order to adjust their view. For instance, Facebook registered 1 billion World Cup–related posts, comments and ‘likes’ during the second round of the tournament. Facebook ‘had never before had an event – sporting or otherwise – reach the figure of a billion interactions. By the end of the World Cup, social engagement on Facebook pushed the overall figure to three billion interactions’ (Massiah, 2014). The posting and sharing of online activities on a large scale imply that the sporting event generated substantial and relevant social engagement. The engaged and connected audience was an important player in the 2014 FIFA World Cup.

Engagement

Transmedia dynamics spread across the intersection of two or more media environments in vertical communication processes triggered by mass media corporations, such as Globo Network, and horizontal communication processes rooted in citizen actions, a typical case of online social networks. Each medium that permeates the transmedia dynamics should, as Jenkins (2006) argues, best contribute to the broader context of the narrative. Based on that premise, citizen participation is dispersed across online social networking, which is always imponderable, resulting in significant (or not) contributions to the whole journalistic narrative. This aspect reiterates Fast and Örnebring’s (2015) assumption that the emergent (as opposed to planned) nature of transmedia storytelling means that ‘contradictions, disjunctions and transformations are as much a part of trans-medial storytelling as planning, coordination and strategy’ (p. 4).

It is difficult to safely estimate to what extent transmedia planning will result in different and meaningful social engagement. However, the increasing fragmentation of the audience within digital connections points to the need to broaden the scope of multiplatform actions in order to engage the audience in the dominant perspective of editorial planning. In this regard, the Globo Network coverage sought to integrate television watching and online sharing, encouraging social participation through features such as mobile apps and encouraging the use of hashtags in online social networks. Such initiatives can track citizen posts and shares in multiplatform media coverage.

Aesthetics

Globo Network installed large outdoor screens in Rio de Janeiro to broadcast the World Cup finals. The broadcaster worked with Sony Corporation and FIFA to show three games, including the finals, in an UHD, 4K UHD (2160p) and 8K UHD (4320p), format. During the matches in which the Brazilian team played, Globo broadcast a special sports

show called *World Cup Central*, showcasing innovations such as holographic projections of miniature virtual players, which helped the commentators analyse and explain and the viewers understand each team's tactical manoeuvres. The TV show presented a virtual field, where commentators discussed specific plays inserted in a virtual soccer field. All 23 players from the Brazilian team appeared life-size, since they had been scanned and mapped by the art department at Globo Network.

Globo Network aimed at using technology to transform news coverage information in an enriched experience, expanding the field of vision and the possibilities to arouse in the audience the feeling of being immersed in the event. It was a sort of immersive journalism experience, in which the audience could gain a more personal perspective on the events or situations described in the news stories. The idea is to create a sense of 'being there' and to offer conditions to engage with the coverage with feelings and emotions.

Conclusion

The 2014 FIFA World Cup was surrounded by special circumstances related to the host country: Brazil. On the one hand, Brazil is dubbed the country of soccer, has won the World Cup five times and is the only country that has participated in every tournament. On the other hand, the country is still developing and still facing social, political and economic challenges. Although soccer has an important place in Brazilian hearts, economic and social difficulties experienced by the Brazilian population led to an overall sense of dissatisfaction with the fact that the World Cup cost the government R\$25 billion, the equivalent of US\$6.3 billion (Brandão, 2014). The dissatisfaction was not confined to the costs and expanded to the mismanagement of the construction work, alleged corruption, poor decision-making in relation to the host cities and so on. Therefore, a series of rallies and protests occurred in major Brazilian cities, such as São Paulo, Rio de Janeiro and Belo Horizonte, before and during the event. However, these parallel stories were not necessarily the focus of the Globo Network coverage, probably because of the network's own economic and political interests.

The goal of this article was to analyse the potential transmedia dynamics of Globo Network's coverage of the 2014 World Cup. The research findings, as explored in the analysis, indicate that transmedia features were involved in the Brazilian coverage. The tent pole of the coverage was television and the second-screen experience offered to the audience. Social media networks contributed with discussions, contests, polls and photo reports, breaking all social media records (Massiah, 2014). Via mobile apps, users responded to questionnaires, received detailed information about the matches and published posts. Online live streaming was available on the website, <http://globoesporte.com>, and on the Globo app, making all 64 matches available to the public with two extra hours of transmission, 1 hour before and 1 hour after each match. This content was not repeated on TV, a characteristic of the expansion of the narrative (a key aspect of transmedia storytelling and transmedia journalism). Technological innovations such as holographic projections of miniature virtual players and UHD transmissions (4K and 8K) contributed to offer the audience an immersive experience.

In a nutshell, the Globo Network coverage was modestly transmediatic, presenting mechanisms of audience engagement and limited expansion of content within technological

advances. However, there was no solid transmedia plan aimed at articulating transmediality to build a universe designed with various integrated media platforms. The lack of integration between Globo Network's different media platform production centres contributed to limiting the transmedia results of the coverage. In addition, the Globo Network coverage did not take advantage of increased audience engagement based more on participation than interaction. One difficulty certainly involved in producing more participatory coverage is the restrictive model of communication of sporting mega events such as the FIFA World Cup and the Olympic Games. Nevertheless, the Brazilian coverage of the World Cup offered opportunities for audience engagement, content expansion via live streaming and an immersive experience based on technological innovations. These were the transmedia highlights of the Globo Network coverage.

Funding

The author(s) received no financial support for the research, authorship and/or publication of this article.

Note

1. The vignette can be accessed from <https://www.youtube.com/watch?v=NU99Kf6EH4k> (accessed May 2016)

References

- Alzamora G and Tárzia L (2012) Convergence and transmedia: Semantic galaxies and emergent narratives in journalism. *Brazilian Journalism Research* 8: 22–34.
- Bauman Z (2005) *Liquid Life*. Cambridge: Polity Press.
- Bjur K, Schröder K, Hasenbrik U, et al. (2014) Cross-media use – Unfolding complexities in contemporary audiencehood. In: Carpentier N, Schröder K and Hallett L (eds) *Audience Transformations: Shifting Audience Positions in Late Modernity*. New York: Routledge, pp.15–29.
- Brandão M (2014) TCU Contabiliza R\$25.5 Bilhões de Gastos com a Copa do Mundo' [Court accounts for R\$25.5 billion spent on the World Cup]. *Agência Brasil* [Brazil Agency], Available at: <http://agenciabrasil.ebc.com.br/geral/noticia/2014-12/tcu-contabiliza-r-255-bilhoes-de-gastos-com-copa-do-mundo> (accessed May 2016).
- Canavilhas J (2014) Jornalismo Transmídia: Um Desafio ao Velho Ecossistema Midiático [Transmedia journalism: A challenge to old media ecosystem]. In: Renó D, Campalans C, Ruiz S, et al. (eds) *Periodismo Transmedia: Miradas Múltiplas* [Transmedia Journalism: Multiple Perspectives]. Barcelona: Editorial UOC, pp.53–67.
- Carugati A (2015) Interview with Roberto Irineu Marinho, Chairman and Ceo of Grupo Globo. *Grupo Globo* [Globo Group]. Available at: http://www.grupoglobo.globo.com/ingles/news/interview_roberto_marinho.php (accessed May 2016).
- Deuze M (2008) The changing context of news work: Liquid journalism and monitorial citizenship. *International Journal of Communication* 2: 848–865.
- Fast K and Örnebring H (2015) Transmedia world-building: The shadow (1931–present) and transformers (1984–present). *International Journal of Cultural Studies*. Epub ahead of print 15 September. DOI: 10.1177/1367877915605887.
- FIFA (2014a) FIFA World Cup. Available at: <http://www.fifa.com/aboutfifa/worldcup/> (accessed May 2016).

- FIFA (2014b) News access policy for television, Internet and mobile broadcasters. Available at: http://www.fifa.com/mm/document/affederation/tv/02/34/42/20/fifanewsaccesspolicy-2014fvc_neutral.pdf (accessed May 2016).
- FIFA (2014c) Preliminary draw 2014 FIFA World Cup Brazil: Television audience report. Available at: [http://resources.fifa.com/mm/document/affederation/tv/02/52/25/96/preliminarydrawforthe2014fwbraziltelevisionaudiencereport\(finalversionissuedate100215\)_neutral.pdf](http://resources.fifa.com/mm/document/affederation/tv/02/52/25/96/preliminarydrawforthe2014fwbraziltelevisionaudiencereport(finalversionissuedate100215)_neutral.pdf) (accessed May 2016).
- FIFA (2014d) 2014 FIFA World Cup™ reached 3.2 billion viewers, one billion watched final. Available at: <http://www.fifa.com/worldcup/news/y=2015/m=12/news=2014-fifa-world-cuptm-reached-3-2-billion-viewers-one-billion-watched-2745519.html> (accessed May 2016).
- FIFA (2015) Financial report 2014. Available at: http://www.fifa.com/mm/document/affederation/administration/02/56/80/39/fr2014weben_neutral.pdf (accessed May 2016).
- FMS (2012) 2014 FIFA World Cup and other FIFA events 2012–2014: Summary of rights, obligations and restrictions – Television and radio. Available at: http://www.footballmediaservices.com/fileadmin/footballmediaservices/user_upload/pdf/2014_FWC__2012-2014_OFE_Rights_Obligations_TV_.pdf (accessed May 2016).
- Freeman M (2014a) Advertising the yellow brick road: Historicizing the industrial emergence of transmedia storytelling. *International Journal of Communication* 8: 2362–2381.
- Freeman M (2014b) The wonderful game of Oz and Tarzan Jigsaws: Commodifying transmedia in early twentieth-century consumer culture. *Intensities: The Journal of Cult Media* 7: 44–54.
- Freeman M (2015) Branding consumerism: Cross-media characters and story-worlds at the turn of the 20th century. *International Journal of Cultural Studies* 18(6): 629–644.
- Gambarato RR (2013) Transmedia project design: Theoretical and analytical considerations. *Baltic Screen Media Review* 1: 180–100.
- Gambarato RR, Alzamora G and Tárca L (2016) Russian news coverage of 2014 Sochi Winter Olympic Games: A transmedia analysis. *International Journal of Communication* 10: 1446–1469.
- Gambarato RR and Tárca L (2016) Transmedia strategies in journalism: An analytical model for the coverage of planned events. *Journalism Studies. Online First*. Epub ahead of print 28 January. DOI: 10.1080/1461670X.2015.1127769.
- Gleeson M (2014) FIFA expects World Cup to break TV records. *Reuters*. Available at: <http://in.reuters.com/article/uk-soccer-world-fifa-television/fifa-expects-world-cup-to-break-tv-records-idINKBN0ED1F820140602> (accessed September 2017).
- Globo (2014) vem_aí: Saiba o que a Globo Prepara para a Cobertura da Copa do Mundo. Available at: http://redeglobo.globo.com/vem-ai/noticia/2014/03/vem_ai-saiba-o-que-globo-prepara-para-cobertura-da-copa-do-mundo.html (accessed May 2016).
- IBM (2016) Globo TV scored huge audiences during the 2014 FIFA World Cup by teaming up with IBM Analytics. Available at: <https://www-03.ibm.com/software/businesscasestudies/bg/bg/corp?synkey=W085221C53959R92> (accessed September 2017).
- Jenkins H (2006) *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.
- Kerrigan S and Velikovsky JT (2015) Examining documentary transmedia narratives through the living history of Fort Scratchley project. *Convergence: The International Journal of Research into New Media Technologies* 22: 250–268.
- Lewis S (2012) The tension between professional control and open participation. *Information, Communication & Society* 15(6): 836–866.
- Liestøl G (2003) ‘Gameplay’: From synthesis to analysis (and vice versa): Topics of conceptualization and construction in digital media. In: Liestøl G, Morrison A and Rasmussen T (eds) *Digital Media Revisited*. Cambridge, MA: MIT Press, pp.389–413.

- Looney M (2013) 5 tips for transmedia storytelling. *Media Shift*. Available at: <http://www.pbs.org/mediashift/2013/01/5-tips-for-transmedia-storytelling030/> (accessed May 2016).
- Manfred T (2015) FIFA made an insane amount of money off of Brazil's \$15 billion World Cup. *Business Insider*. Available at: <http://www.businessinsider.com/fifa-brazil-world-cup-revenue-2015-3> (accessed May 2016).
- Massiah A (2014) #BBCTrending: The World Cup in social media stats. *BBC*. Available at: <http://www.bbc.com/news/blogs-trending-28295898> (accessed May 2016).
- Menezes T (2014) Goleada Bate também em Galvão Bueno e Seus Colegas [Defeat hits also Galvão Bueno and his colleagues]. *Folha de S.Paulo*. Available at: <http://www1.folha.uol.com.br/esporte/folhanacopa/2014/07/1482920-goleada-bate-tambem-em-galvao-bueno-e-seus-colegas.shtml> (accessed May 2016).
- Moloney KT (2011) *Porting transmedia storytelling to journalism*. Unpublished Master's Thesis, Faculty of Social Sciences, University of Denver, Denver, CO.
- Murray S (2005) Brand loyalties: Rethinking content within global corporate media. *Media, Culture & Society* 27(3): 415–435.
- Ozanian M (2014) World Cup Brazil will generate \$4 billion for FIFA, 66% more than 2010 tournament. *Forbes*. Available at: <http://www.forbes.com/sites/mikeozanian/2014/06/05/the-billion-dollar-business-of-the-world-cup/#6eef97a36652> (accessed May 2016).
- Penteadó C (2014) Globo e a Estratégia para a Copa – Projeto é um dos Maiores Liderados por Sergio Valente desde sua Chegada [Globo and the strategy for the World Cup – Project is one of the largest led by Sergio Valente since his arrival]. Available at: <http://propmark.com.br/midia/globo-e-a-estrategia-para-a-copa> (accessed May 2016).
- Pinto MV (2014) Fuleco e Personalidades Somem das Imagens dos Jogos da Fifa [Fuleco and celebrities vanish from the images of the FIFA games]. *Terra*. Available at: <http://esportes.terra.com.br/futebol/copa-2014/fuleco-e-personalidades-somem-das-imagens-dos-jogos-da-fifa,ce84050a410a6410VgnVCM4000009bceeb0aRCRD.html> (accessed May 2016).
- Rapp T (2014) World Cup 2014 opening ceremony: Twitter reacts to celebration from Brazil. *Bleacher Report*. Available at: <http://bleacherreport.com/articles/2095044-world-cup-2014-opening-ceremony-twitter-reacts-to-celebration-from-brazil> (accessed May 2016).
- Renó D and Flores J (2012) *Periodismo Transmedia* [Transmedia Journalism]. Madrid: Fragua Editorial.
- Renó D and Ruiz S (2014) Reflexiones sobre Periodismo Ciudadano y Narrativa Transmedia [Reflections on citizen journalism and transmedia narrative]. In: Campalans C, Renó D and Gosciola V (eds) *Narrativas Transmedia – entre Teorías y Prácticas* [Transmedia Narratives – Between Theories and Practices]. Barcelona; Barranquilla: Editorial UOC, Universidad del Rosario, pp.49–68.
- Swency M (2014) Social media is set to be the advertising winner at the Brazil World Cup. *The Guardian*. Available at: <http://www.theguardian.com/media/2014/jun/08/social-media-winner-world-cup-advertising> (accessed May 2016).
- Tavares O and Mascarenhas A (2013) Jornalismo e Convergência: Possibilidades Transmidiáticas no Jornalismo Pós-massivo [Journalism and convergence: Transmedial possibilities in post mass journalism]. *Revista Famecos* 20(1): 193–210.
- Vieira B (2014) The huge impact of the 2014 World Cup on Internet usage in Brazil. *Comscore*. Available at: <http://www.comscore.com/Insights/Blog/The-Huge-Impact-of-the-2014-World-Cup-on-Internet-Usage-in-Brazil> (accessed May 2016).
- Zenith Optimedia (2015) Google strengthens its position as world's largest media owner. Available at: <https://www.zenithmedia.com/google-strengthens-position-worlds-largest-media-owner-2/> (accessed May 2016).

Author biographies

Renira Rampazzo Gambarato is an assistant professor at the National Research University Higher School of Economics, in Moscow, Russia. Her post-doctorate in Film Studies is from Concordia University, Canada, and she holds a PhD in Communication and Semiotics from Pontifical Catholic University of São Paulo, Brazil, an MA in Communication and Semiotics also from Pontifical Catholic University of São Paulo and a BA in Industrial Design from São Paulo State University, Brazil.

Geane Carvalho Alzamora is a professor at the Federal University of Minas Gerais, Brazil. Her post-doctorate is from Pompeu Fabra University, Spain, and she holds a PhD in Communication and Semiotics from Pontifical Catholic University of São Paulo, Brazil, an MA in Communication and Semiotics also from Pontifical Catholic University of São Paulo and a BA in Journalism from Pontifical Catholic University of Minas Gerais, Brazil. Dr Alzamora's research related to the topic of this article is supported by CNPq and Fapemig.

Lorena Peret Teixeira Tárzia is a professor at the University Center of Belo Horizonte, Brazil. She holds a PhD in Communication from the Federal University of Minas Gerais, an MA in Education from Pontifical Catholic University of Minas Gerais and a BA in Journalism also from Pontifical Catholic University of Minas Gerais, Brazil.

Amanda Chevtchouk Jurno is a PhD candidate at the Federal University of Minas Gerais, Brazil. She holds an MA in Communication from the Federal University of Minas Gerais and a BA in Journalism also from the Federal University of Minas Gerais, Brazil.