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THE USE OF DIGITAL STORYTELLING TOOLS IN THE
PRODUCTION OF MULTIMEDIA NEWS REPORTS

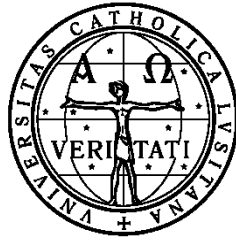
Dissertation presented to the Universidade Católica
Portuguesa to obtain a Master's Degree in Communication
Studies, in the specialty Internet and New Media

By

Juliana Pereira Soares

Faculty of Human Sciences

April 2020



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Under guidance of Prof. Dr. Nelson Ribeiro

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Abstract

This project aims at examining a number of influences on the changes that have occurred across storytelling in journalism. Particularly, how and why the ways of telling stories in journalism have been transformed throughout time. Further, how the incorporation of digital storytelling tools into the construction of non-fiction narratives has altered and influenced the perception of journalists towards stories. Another objective is to understand how journalists work with narrative and design building so as to create pieces that involve, engage and retain the audience. Finally, as a result of these changes, predict where journalism may be headed as technology further develops and new media elements emerge.

This study then presents the analysis of multimedia news projects from the Portuguese *Público* and *Expresso* as well as the American *The New York Times*. Professionals from these three media organizations were interviewed to examine how news topics are chosen, project planning is undertaken, and reports built. The methodological approach is based on the categorization of digital news packaging developed by Richard Koci Hernandez and Jeremy Rue.

Keywords: Storytelling, Digital Journalism, Multimedia, News.

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To my beloved mother, Maria das Graças Fernandes Soares, who has unconditional faith in me and who has taught me that if you persevere and put your heart and soul into everything you do, nothing can stop you from making your dreams come true.

“Stories are the way to capture the hopes, dreams and visions of a culture. They are true as much as data are true. The truth of the powerful and irresistible story illustrates in a way data can’t begin to capture. It’s the stories that make you understand.”

Carl Sessions Stepp

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Introduction

Journalism is a form of storytelling. It has been shaped through the evolution of societal and technological development. This in turn, has influenced how people relate and interpret content. From print to radio, from television to the internet, the means of communication have always influenced social interactions and the way people perceive the world.

The advent and growth of the internet has increased the number of platforms for content to be created and distributed. Apart from information created by the legacy media, access to information became faster and abundant. Keeping abreast of updates proved nearly impossible. People became easily distracted by excessive information. Hence, they lost interest in content quickly.

This torrent of information required organisations to be increasingly creative in how they produced and shared the news. They were no longer just competing with other media outlets. Their competition included any citizen, company, or industry who accessed the virtual world of communication. Journalists were required to be more inventive, in ways of implementing new strategies to communicate. Not only did they need to attract the public's attention they had to invent ways of retaining their audiences.

The advent of multimedia news projects enabled a different approach in journalism and consequently its developing creativity. The development of storytelling, for non-fictional reporting, emerged through incorporating a variety of new media approaches. Various digital tools, developed for the production of narratives, enabled journalists to incorporate many new techniques. This promoted more public interest and interaction.

The purpose of this project is to understand how and why these techniques used for storytelling in journalism have changed throughout time. Also, to investigate further how the use of digital storytelling techniques, impacts on the development and creativity of news reports. It has greatly influenced journalists' perception towards storytelling. How this has developed within their professional work and narrative composition and design is what has been the major influences and experiences. Consequently, this has enabled

the engagement and retention of the public. What these effects will mean in the future are yet to be discovered.

Three news organizations were selected to be analyzed as the base for the empirical part of the project: the Portuguese *Público* and *Expresso* and the American *The New York Times*. The former are two prestigious Portuguese quality papers, which were awarded prizes for some of their multimedia reports. Both *Público* and *Expresso* have interesting, creative and engaging projects. The latter is a worldwide reference in the journalism scenario. *The New York Times* is renowned for constantly being ahead of the curve and incorporating state-of-the-art techniques to provide the public with the best journalism they can offer. They are known for their commitment to quality and excellence.

This dissertation is composed of four chapters. The first three are theoretical and present an overview of the new communication ecosystem, storytelling and journalism. In the final chapter my analysis of the interviews with the selected journalists, of the multimedia reports and the methodological approach are presented.

Chapter one addresses the new communication ecosystem and aims at contextualizing the main theme of this project within the current media universe by understanding how the ecosystem is organized, how it has been evolving within societal changes and how we incorporate such changes to express ourselves and perceive the world. It approaches the use of digital storytelling tools in journalism from the perspective of media convergence and how this media interconnection changes the way content is conveyed, perceived and absorbed.

Chapter two contextualizes the storytelling journey throughout history and aims to approach the theme from a more detailed perspective. This provides an understanding of the evolution and reach of storytelling, as well as its multiple use possibilities. This analysis attempts to comprehend the storytelling methods of building narrative and of creating public engagement. It deals with the theme's strategic character and with the incorporation of digital tools in narrative construction and the production of news projects.

Chapter three presents an overview of journalism evolution, from analogical to digital. It aims to explain how the changes in the industry were taking place amidst social transformations and how the communication organizations adapted and reinvented themselves in order to keep up with these rapid shifts. The chapter also provides an analysis of *The New York Times*'s renowned multimedia project "Snow Fall", which is regarded as a milestone in the multimedia journalism scenario. Finally, the methodology for the packaging of digital news developed by Richard Koci Hernandez and Jeremy Rue is presented as well as their research evolution and development.

Chapter four of this dissertation presents the methodological approach. A two-step qualitative method was chosen as the basis of the investigation, which included semi-structured interviews and report analysis. Chapter five presents my analysis of the interviews with six professionals of the news organizations: one journalist and one multimedia editor or coordinator of each place. It also includes the analysis of the fifteen reports chosen to represent the media corporations. Five multimedia projects of each company were selected - one per year, starting in 2015. The analysis was based on the research of professors Hernandez and Rue and their categorization of multimedia journalism projects into news story packages.

Chapter 1- The New Communication Ecosystem

1.1 – The mass media and one-way communication

Manuel Castells, in his book *The Rise of the Network Society*, says the organization of writing, orality and audiovisual productions in one single system indicates a technological transformation, which has a major impact on society. Castells refers to this interactive network as being as important for human communication as the emergence of the alphabet and later the process of alphabetization.

The potential integration of text, image and sound in the same system, interacting through multiple points, at a definite time (real or past) in a global network, on free-access conditions and at a reasonable price point, fundamentally changes the character of communication (Castells, 2000: 432).

According to Neil Postman, communication shapes both culture and how we experience it. He says that reality, as we know it, is an interpretation of the world mediated by the media. Therefore, the system of beliefs and codes we are a part of is not exactly real, but a version of reality transformed by the new technological system (cf. Postman, 1985).

The first means of communication to go through a convergence process was television, resulting in the communication system being restructured. According to Castells, the preexisting media did not disappear with the rise of television's reach. However, non-television media did have to go through a reorganization process. The author explains that the reason why TV became such an important medium is quite polemic. Nevertheless, to justify this view he points to the minimum effort syndrome, in which people are attracted to that which is the easiest path, in this particular case, of information and content acquisition. Television fits this definition for being a medium that "(...) appeals to the associative / lyric mind, not including the psychological effort to recover and analyze information (...)" (Castells, 2000: 437).

The development of electronic media, such as the radio and TV, broke with the communication system structured on a way of thinking based on the phonetical alphabet and dominated by the typographical mind, characteristics that are associated with the Gutenberg Galaxy. According to Slavomír Gálik and Sabína Gáliková Tolnaiová, in their

article “The Gutenberg galaxy and its ‘twilight’ in the context of contemporary electronic media”, print contributed to a linear way of thinking because of its natural alphabetical structure. Both print and writing fostered visual perception rather than the auditory perception generated from orality. The authors point out that print made room for a homogenization of thinking and it was also a way to shape society and a mass culture (cf. Gálik & Tolnaiová, 2014). Castells says that television was characterized as being a medium which was more sensorial, seductive and easier to understand (cf. Castells, 2000). Gálik and Tolnaiová, suggest that both television and the internet are means of communication in which visual and image perception are predominant. Therefore they are bound to be more suitable for entertainment and to content that requires a less complex way of thinking (cf. Gálik & Tolnaiová, 2014).

Castells explains that mass media’s goal was to spread their messages in a simultaneous way in order to reach the highest number of people. There was no audience segmentation and the common belief was that audience either had a homogenous way of thinking or that it was possible to influence it so as to create a collective homogenous thought. Information ran in one single direction, from the sender to the receiver, and the interactive trait, inherent to the communication process, was not taken into consideration (Castells, 2000: 436-440).

Theorists David Croteau and William Haynes in their book *Media/Society: Industries, Images, and Audiences* state that the audience should be regarded as an active part of the communication process. They identified three different ways through which the audience plays this role: by individually interpreting the content it has access to, by collectively interpreting the media and, finally, through collective political action (cf. Croteau & Haynes, 2000). Thus, Castells states that the mass media concept tends to be more related to the system’s technical characteristics rather than the cultural ones.

If the subjects have any level of autonomy to organize and decide on their behavior, the messages sent by the media should interact with their receptors and, so, the concept of mass media refers to a technological system and not to a form of culture, the mass culture (Castells, 2000: 441).

Niklas Luhmann suggests that interaction between sender and receiver is made possible by the use of technology. Such interactions and their consequences are what allow for a

definition of a mass media concept to be produced. According to Luhmann, there is a duality to the mass media reality. The first perspective is that mass communication can only take place when mediated by technology. "Communication only comes about when someone watches, listens, reads - and understands to the extent that further communication could follow on" (Luhmann, 2000: 4). The second point raised by the author is that it is hard to define the target audience in the case of mass media. So, assumptions should be made and, consequently, the public is more open to what is presented, and communication has room for experimentation. Luhmann refers to the reality of mass media as a "transcendental illusion". The public has access to what the information sender sees as being the reality (Luhmann, 2000: 4). Therefore, the public is exposed to a certain perspective of reality and not necessarily reality itself, which puts it, somehow, in a more passive position.

Grossberg et al. state that the simple decision-making process of media consumption puts the audience in an active position. The authors explain their ideas by using the example of the "couch potato", who is a person who just sits around and watches TV all day long. For them, even those who fit this definition are active in the process of program selection. It is a cognitive activity once it demands that the audience makes sense of the content in relation to the world and apply their perceptions to the decision mechanism (Grossberg, Wartella, Whitney, & Wise, 2006: 257).

Castells (2000) points out that identifying the information interpretation independence by the audience as well as its active role does not mean that the media are neutral when information selection occurs, or that the effects of the content produced and published does not deserve proper attention. According to him, the media, especially audiovisual, work as a representation of the communication processes and provide us with symbolic stimulus that we quite often incorporate into real life. For Castells, in the mass media society, television is the main medium to give visibility to the social processes and, because of that, it gives form to the language of communication to which we have access. That is, if a message is spread through television, we have access to it, otherwise it does not reach the collective. This system restricts communication once it assumes that all information that gets to the public is through mass media. If not spread through it, content does not reach the audience and stays on the level of interpersonal relationships (Castells, 2000: 442).

1.2– Audience segmentation and digital media

The acknowledgement of the fact that audience plays an active part in the communication process has resulted in the role of the media to be reevaluated. Castells says that in our society, media influences culture as much as culture influences mediatic production. Message production and reception has more than one path. Further, other factors are relevant to the analysis of the communication process. Technological development and the possibility of new perspectives of media use, created by new companies and organizations, made room for media segmentation and adaptation to different audiences (Castells, 2000: 443).

Grossberg et al. present a different point of view. According to them, mass media should be acknowledged through the social functions they perform. The authors explain that media functionalism is a perspective that regards how media is used and incorporated into the lives of both individuals and society. Those functions represent the roles played by the media within society as a whole and they can refer to “a purpose, a consequence, a requirement, or an expectation” (Grossberg et al., 2006: 262).

From the 1980s on, with the emergence of digital media and the proliferation of television offers through cable channels, mass society segmentation, which first happened through content consumption of specialized radio stations and magazines, considerably expanded (cf. Stephens, 1997). Based on Françoise Sabbah’s evaluation of media tendency at the time, new digital media promoted an audience segmentation, one that is not a part of mass culture.

To sum up, new media determine a segmented audience, a differentiated one that, although being massive in terms of numbers, no longer is a mass audience in terms of simultaneity and uniformity of the message received. New media are no longer mass media in their traditional sense of sending a limited number of messages to an equally homogenous mass audience. Due to the multiplicity of messages and sources, the audience itself becomes more selective. The audience tends to choose its messages, digging deeper into segmentation, intensifying individual relationship between the sender and the receiver (Sabbah, 1985: 219).

Audience segmentation and the possibility of focusing on distinctive targets also caused change to occur towards the messages produced and the media used to disseminate them.

Castells (2000) argued that there was a transition from Marshall McLuhan's proposal which stated that the mean is the message to the other way around. For McLuhan, the transformation caused to society by the emergence of a new medium was what changed the context. It shifted the way communication was built and the medium itself became the message (cf. McLuhan, 1994). Castells states that from the emergence of new forms of media, the message is the mean. It was the message that started to determine the characteristics of the medium. He explains that when defining the target and which message is going to be conveyed, the mean creates a favorable environment for that to happen through content choice, production process technology and image transmission. He uses the television channel MTV as an example. Having decided to create an environment related to music for a younger audience, as its core message, many other characteristics of the company were designed to fit this concept. Language, content, production and image transmission were defined to make sure the message was totally aligned with its audience (Castells, 2000: 447).

In her text "Audience reception and news in everyday life", author Mirca Madianou raises the increasing interest and the change of perception towards television and its place in everyday life during the final decades of the twentieth century. She points out that the same news stories told on television were consumed simultaneously due to its fixed schedule at the time, following the steps of print media in terms of mass communication and of reaching a mass audience (cf. Madianou, 2009). At that time, TV news was a social phenomenon and watching it became a form of ritual. Such practice turned into a habit as people often organized their lives around the news programs. At that time, TV news played a significant role in the media industry and its schedule was naturally incorporated into the citizens' everyday life. There was no need for the broadcasting corporations to adapt to the audience's routine (cf. Jensen, 1995).

Castells points out that the 1980s also marked the beginning of great mergers between media companies that went on until the beginning of the twenty-first century. Therefore, even with all the changes that were introduced through the emergence of digital media and by the segmentation and diversification of the audience, TV was still controlled by a small number of organizations. For that reason, despite all the changes, content transmission still followed the one-way pattern, from the sender to the receiver. There was no interaction or feedback straight from the audience. The situation only changed

with the technological evolution, which allowed a convergence between television and computer. It was then that the audience started having room for self-expression (Castells, 2000: 447-450).

1.3 - The world wide web and information technology

Even though the internet was created in the 1960s, it was only from the 1990s, after the creation of the world wide web, that it was incorporated into society's everyday life. The project developed by Tim Berners-Lee and Robert Calliau organized the content of the internet in order to simplify the mechanisms for search information. It also made the incorporation of new technologies possible, adding audiovisual language to the system (Castells, 2000: 55-61, 62). Joaquim Vieira explains that the internet eventually became the favorite platform for digital media to be displayed (cf. Vieira, 2007).

The advent of the internet and its inclusion in social life also caused new changes to communication and the process of information emission and reception. The information technology revolution had its roots in the United States of America, more precisely in California. The collaboration among innovative minds from different parts of the world led to the creation, investment and later to technology dissemination through devices. These were then incorporated into different sectors, across people's professional and personal lives worldwide. Information technology continues to grow and expand to suit new markets and supply new demands (Castells, 2000: 75-86).

Technology use in the information society has changed the way people and organizations relate to content both as senders and receivers of information. It is an ongoing process that has been connecting the world in ways that change how relationships are built, how businesses are undertaken and how people relate to different types of media. Content dissemination has changed and so has content consumption. Previous forms of communication, such as text and images, have been incorporated into the digital systems requiring some adaptation of the audience in terms of usage and literacy (cf. Khattak, Nasir, & Sultan, 2012).

In order to help with the understanding of the social transformation path, which goes through the technological transformations, Castells (2000) lists five characteristics of what he defines as the information technology paradigm. The first is the use of

information as raw material. To this point, he says that technology is created to have a specific attitude towards information and not the other way around, which is information existing simply to interfere on technology. The second characteristic is the capacity of new technology to be integrated into and even shape individual and collective human processes. The third characteristic being that relationships are connected in a network system. Accordingly, information technologies allow different types of processes and organizations to take place through network interaction. These networks permit a structuring of the processes, but also have room for flexibility, which is the fourth characteristic. Flexibility allows the reconfiguration of processes, organizations and companies in case it is needed. Such characteristic makes it possible for information technology to keep up with the dynamic trait of society, which is constantly changing, and favors communication. The last point raised by the author is technology convergence, which, according to Castells, tends to lead the field's development and evolution to an integrated system, where the interdependence of areas encourages the rise of them all. He refers to the advances made in the research of the identification of human genes and human DNA through the use of technology as an example (Castells, 2000: 86-89). "The paradigm of information technology does not evolve for its closing as a system, but for its opening as a multiple access network" (Castells, 2000: 94).

Quandt and Singer state that the term convergence refers to a process that is mostly related to technological developments. In a media context, it is often used to describe the little or lack of boundaries among different types of mobile and fixed communication formats such as broadcast, networks, media and information, for example. It also includes the merger of corporations, the integration of multiple media forms on the internet and marketing efforts which use cross-promotion. The authors explain that there is a tendency to assume that media change is driven by technology, which they regard as incorrect. For them, such an assumption disregards the social factors which are a part of the transformation process and which includes how people use and relate to these technological apparatuses and make sense of the new tools used for communication purposes (cf. Quandt & Singer, 2009). In journalism terms, convergence is mostly related to the production of content for multiple platforms as well as to the changes in the newsroom culture which relate to the shift in work routines as well as to the skills journalists and news professionals have to learn and incorporate changes into their daily practice (cf. Quinn, 2005).

1.4 - The information society and the network society

The organization of society in a network is a part of the concept of information society. In his book *Os Media na Sociedade em Rede*, Gustavo Cardoso (2006) states that the information society has the exchange of information as its main activity. He also believes it is a process of social transformation which is based on information. According to the European Commission, information and communication technologies are at the core of what they call the new industrial revolution.

It is a revolution based on information, itself the expression of human knowledge. Technological progress now enables us to process, store, retrieve and communicate information in whatever form it may take, whether oral, written or visual unconstrained by distance, time and volume. This revolution adds huge new capacities to human intelligence and constitutes a resource which changes the way we both work and live together (European Commission, 1994: 10).

For Jan van Dijk, in his book *The Network Society: social aspects of new media*, in order to better understand the construction of society in relation to information and communication technology, the concepts of information society and network society should be combined. According to him, the former emphasizes activities and processes while the latter focuses on shifting society's organizational forms and infrastructures. The author explains that in the information society what prevails is the high information intensity of various activities which are a part of it. It is a society that is based on science and rationality, which has labor market activities that require a high level of knowledge and formal education from workers and whose culture is dictated by information products and the media, among other things. The network society, on the other hand, has its focus on the processing and exchange of information. People, organizations and different groups are all interconnected. The author states that it "can be defined as a social formation with an infrastructure of social and media networks enabling its prime mode of organization at all levels (individual, group/organizational and societal)". (Dijk, 2006: 20).

Castells's proposal is that there is no such thing as an information society, but an informational one, in which, due to the technological development, information production, verification and disclosure become social organization's main sources of power. It started in a historical context that had its origin in the beginning of the 1970s

and indicates transformation of the structure of society's development process. The name informational is a counterpoint to information, as, at the time of the industrial revolution, there was a difference between the concepts of industry (the place of production) and industrial (the changes society went through from the impact caused by the emergence of industry) (cf. Castells, 2000).

The building perspective of network relationships is, according to Cardoso, the foundation of the informational society, which claims that the society we live in is informational as it is a network. Both structures converge to create the reality lived in the present.

Our societies are then informational, due to the fact that information production, its processing and transmission become the main sources of productivity and power, but also a network because, just as the industrial model hierarchical organization permeated all of industrial society, the decentralized and flexible model of the network permeates our contemporary societies (Cardoso, 2006: 103).

This network to which Castells refers to is broad. It is technological and structural as well as a network for information sharing on a wide range of topics and for the connection of people and groups. It breaks the barriers of space and allows content access to take place in an easier and cheaper way than in the era that preceded the world wide web (Castells, 2000: 464). The networks that are built through computer-mediated communication (CMC) are characterized by being more informal as well as by the possibility to individualize both content and what is shared. According to Castells, although the network is elaborated on a paradigm that many people can contribute to the production of the shared content, there is an expectation of individualization and of the expression of an individual voice (Castells, 2000: 446).

Castells defines this network society organization system as being a new possibility of society configuration. One that affects the power relationships, how people relate to each other and also how the processes are organized. According to the author, even though in some other moments of history societies organized themselves as a network, what differentiates this particular period are the new patterns that came with the information technology (cf. Castells, 2000). Dijk explains that social networks existed since the beginning of humankind. Communication has always been a part of life in groups and

people naturally communicated more with some members than with others (cf. Dijk, 2006).

Historians McNeill and McNeill state that humans have been connecting in a network system since speech was developed. They explain that talking was used as a way to show solidarity as well as to exchange products and information. This kind of interaction happened within the small tribes and also among different ones. The authors point out that within the history of civilization five worldwide webs took place. These webs occurred due to many different reasons throughout time including: biological needs, the desire to make new discoveries, to improve living conditions and to exchange information, goods, technologies as well as diseases. For them, a couple of conclusions can be drawn from these networks. They explain that such connections often paired competition and cooperation. Cooperation was not always voluntary, but it helped groups have a better chance of survival in the competitive environment. They also raised that the scale of these human networks grew as time went by and so did their influence in history, to the point of a formation of a global web. The last point raised by the authors is that such powerful connections affected the planet in all its spheres. Developments in economy, population growth, technology and urbanization caused an ecological impact (cf. McNeill & McNeill, 2003).

For Cardoso, the network society organization system as proposed by Castells takes place in the present for two particular reasons: the advent of the internet, which made it possible for the traditional mass media to migrate to a digital support, thus, creating a connection between the two worlds, and the increase of connection possibilities between analogical and digital means, which was also possible due to the advent of the internet (Cardoso, 2006: 28).

The characteristics that define this new way of information organization make it possible for the new technologies to more easily be a part of society, influencing how bonds are created and how the dynamics between relationships occur. It is necessary to be a part of the networks to be integrated to the changes they will generate and to participate in the social configuration construction. Castells says that “the power of the flows prevails over the flow of power” (Castells, 2000: 605). This is different from the relationship between sender and receiver created by the mass media, in which one-way communication and the

audience were regarded as homogeneous and non-participative (Castells, 2000: 436). In the network society the communication flow is multilateral. Everybody contributes to the communication production process, even if doing so in different ways.

In this kind of society, the network organization reaches all sectors of social life and interconnects the most diverse groups, from ordinary people mediated by technological devices, to the financial market, governing bodies and even organizations that perform some sort of illegal activity, among others. All these networks have the power to influence each other as well as to influence the mechanisms that make society work. Everything is somehow interconnected. Castells refers to the connection points used to build the networks as nodes. According to him, every network has an infinite possibility of expansion through the integration of new nodes. It is expected that these new links incorporate themselves to the whole through the establishment of communication within the group, which will take place naturally if all the parts share common values and goals (Castells, 2000: 606, 607).

Dijk also refers to these links that connect unit elements, which can be people or systems in nature, for example, as nodes. He refers to the groups as units and states that the smallest amount of elements in a unit is three, with a minimum of two nodes indicating the connections. These nodes are what transform not only society, but also nature into a network. For the author, this sort of organization is characteristic of more complex systems. The nodes favor a non-linear scheme and, as the author says “they produce order out of chaos linking elements in a particular way” (Dijk, 2006: 24).

1.5 - The media in the network society and the real virtuality

For Cardoso, the media organizations in the network society and the way they transform themselves are directly connected to the use we make of them. The author says we create these networks of influence and connection when we ascribe the media roles that are linked to life in society in the most various fields, for example entertainment and information. Therefore, what characterizes the current media system is its organization in a network and not its technological convergence. Such observation increases the complexity of the system. Its organization is also technological, but this is not necessarily its main trait. It has to do with how society appropriates the media as well as with the

influence of economic relations (Cardoso, 2006: 28). According to Mikko Villi, Janne Matikainen and Irina Khaldarova, in their text “Recommend, Tweet, Share: user-distributed content (UDC) and the convergence of news media and social networks”, audience has become more participatory due to media convergence, which makes it possible for them to disseminate news media online content through social networks (cf. Villi, Matikainen, & Khaldarova, 2016). From this point of view, it is convergence that enables the audience to have both personal and collective experiences and not the other way around.

Castells points out that in order to better comprehend what the network society represents, it is more important to understand the way media appropriation is done based on citizen use than to just identify the technological characteristics that allow media convergence. All these traits are related to computer-mediated communication (CMC) and to the integration of technology to the multimedia communication system and its interactive potential (cf. Castells, 2000). Villi, Matikainen and Khaldarova explain that as far as CMC is concerned studies tend to focus on the relation between audience and user-generated content (UGC). However, from their point of view, a more innovative approach is to address the CMC issue from the perspective of user-distributed content (UDC), which is related to the active participation of the audience regarding content selection (cf. Villi et al., 2016). Social media is a fertile environment for such practices to take place. Many changes that happen to contemporary online communication are portrayed by social media. Some of them include the emergence of online communities that share common interests, a culture of audience participation and how they navigate across platforms (cf. Boyd, 2008). Some of those social media traits as well as some tools original to these platforms have been incorporated into news media practice. One of them is the inclusion of the audience as a type of partner in the content distribution process (cf. Villi et al., 2016).

In the contemporary media scenario, the audience is no longer passive as it was in the mass media era. It is active in the processes that are created in the market with the intention to reach such an audience. Media producers need to take that into consideration when regarding this new relationship pattern between the information industry and the consumer (cf. Banks & Humphreys, 2008). Such changes are not exclusive to media content production and user-generated content. It expands to the processes which include

audience participation and rely on patterns of communication within audience communities, which are related to user-distribution content (cf. Villi et al., 2016).

For Castells, to understand audience behavior as well as how it relates to the multimedia communication system, it is important to acknowledge that this system presents a sociocultural pattern, which he splits in three groups. First, the author says there is segmentation based on social and cultural characteristics that make public identification possible. There is the attempt for individualization of the messages through the recognition of the users' interests and how they choose to make use of media. This includes content and the way this content is explored. The second point presented is the acknowledgement that users are not a part of the same social stratum. Factors like time availability, financial situation, cultural differences and access to formal education interfere with the access to new technologies. All these characteristics interfere on the training of multimedia content consumers. According to the author, these factors determine that a part of the population is active in the interaction process and another is just a receptor. Thus, one may say there is a transformation in the mass media culture. It does not disappear, but starts to coexist with an electronic communication network, which segments the public based on the characteristics previously mentioned (Castells, 2000: 477).

The third question raised by Castells is related to information comprehension. According to him, placing all sorts of messages in the same system results in a common cognitive pattern, and messages about distinct topics such as entertainment, news and education may be found in the same media space. This means that for different media there is the possibility of code exchange. Castells mentions the creation of interactive educational programs which resemble videogames and trials that are broadcast as if they were a soap opera to be followed. However, for the receptor and the sender of the messages, he refers to the possibility of choices that go through and from diverse ways of content transmission. The last multimedia characteristic brought up by the author is its capacity to integrate all diversity and cultural expression to its system. Castells says that this trait causes the separation between print media, audiovisual media and other diverse forms of cultural expression to cease from happening. Therefore, the construction of what he calls real virtuality takes place (Castells, 2000: 487, 488). According to Joanna Kasza in her article "Post Modern Identity: 'in between' real and virtual", a world based on the concept

of real virtuality transforms people's identity once it changes the way people perceive such world. For her, there is a separation between who we are online and offline. The way we feel, think, react, communicate and interact with other people and the world, as well as our perception of who we actually are in a virtual world, is different from how we actually present ourselves in the offline world. Even though, for the author, these different personal selves have an influence on each other (cf. Kasza, 2017).

Castells explains that there is not an effective separation between reality and its representation built by symbols. It is through the symbolic construction that the communication processes shape the culture of a society throughout time. The author regards the virtual being as something that exists in practice and the real being as something that exists as a fact. So, from this point of view, our perception of reality has always been built virtually, and there is no other way to understand it unless by the means of symbols, which many times have multiple meanings based on individual interpretations that go beyond the rigidity of the mathematical thinking. Thus, we live a codified experience in which all that is real is communicated through symbols (Castells, 2000: 488, 489).

In human interactive communication, regardless of the means, all symbols are, in a certain way, changed in relation to the semantic sense assigned to them. In a certain way, all reality is perceived virtually (Castells, 2000: 489).

The real virtuality is part of the network society concept, once it includes a wide range of cultural variations that lead to sign interpretations which permeate the communicative process. Castells explains that communication in the network society works in a binary way as presence or absence. The expansion of a message and the exchange of meaning that take place from the contact with it just happen to those who are a part of the network. Otherwise there is no exchange, no interaction. So, the comprehension of the message starts being produced through individual imagination. In a network system there is a variety of cultural expressions to be shared. People have distinct knowledge and understand a message based on different backgrounds. That's why, according to Castells, being horizontal and made by multiple nodes are characteristics of fundamental importance that enrich this type of system (Castells, 2000: 489-492).

1.6 - Media matrix and autonomy

Through his analysis of how the network society works, Cardoso points out that its articulation is done around two main networks: television and the internet. His hypothesis is related to the fact that both make interaction possible from their technological character and that the interactions originating from them are socially valued. According to Fausto Colombo, such an approach to the theme is directly linked to the fact that people in general have an individualized notion of the media, which limits the way the media role within the social context is perceived (cf. Colombo, 2002). Another important concept to take into consideration is that of the media matrix proposed by Joshua Meyrovitz in the 1990s. According to this notion, all people have a hierarchical mental rating both about the media and the role they play in our daily lives. Such hierarchies are created individually, yet they may be shared in the environment of social relationships (cf. Meyrovitz, 1993).

Regarding the idea that every person has his / her own individual media matrix, Cardoso analyzes the roles of these media within a part of the network society. According to him, in the beginning of the twenty-first century, television was still perceived as a medium that was integrated into family gatherings, as well as an activity which was present in the public's everyday life. By looking at this medium from the point of view of real virtuality proposed by Castells, television's strong presence makes sense as a medium that carries the issues of production and consumption as signs in itself. Cardoso questions if TV is still the main media in the context of the network society or if the internet is going to take over. According to the author, it is necessary to consider the public's communicative and sociopolitical autonomy, as well as the change internet caused to mass media, especially television, and the contrary, the way mass media had an impact on the internet as a medium (Cardoso, 2006: 30, 31).

Cardoso indicates there is an overlap of the media (cf. Cardoso, 2006). For Fausto Colombo, this process happens according to the public media profile, that is, each one's characteristics related to genre, preferences, types of text etc. Choosing the content to consume is that the option for the medium of where to access this content is defined. The way media appropriation takes place is individualized (cf. Colombo, 2002). Cardoso says that, in the network society, the medium itself cannot guarantee the public's autonomy or

participation. It is not technology that leads to interaction, but the social appropriation that is made of it. The media have always been a part of the communication processes. For him, in the network society, what prevails is the convergence trait, which is technological, but also the result of the social organizations created by the users (Cardoso, 2006: 34; 44, 45).

1.7 - Communication as an ecosystem

João Canavilhas analyzes the transformations undergone by the media system from another point of view. In his text “O Novo Ecosystema Mediático”, he deals with the transformations of the media and the relation between the old and the new media through an ecosystem perspective. Canavilhas takes the concept of ecology to the study of the media. He bases his analysis on the concept used by Arthur Tanley in the 1930s according to which there are two components that interrelate in a common ecosystem: the abiotic one – which is related to the environment itself and the influence it has on society and society has on it – and the biotic one, which is related to the beings that inhabit the environment as well as the dependence relation which exists among people who are a part of the same population and of distinct ones. For the author, this concept can be transported to the media universe as it deals with the relationship between the beings and the environment, that is, the public and the media system (cf. Canavilhas, 2010).

In order to explain the communication process evolution, Canavilhas approaches the evolution of media from orality to the global village era. For him, the idea of the continuity of the means, initially proposed by Marshall McLuhan, goes far beyond the perspective to improve the previous medium through technological innovations incorporated into it. The change takes place through the mixture of characteristics and traits of those means. Everything that all the previous media have is mingled and used according to the environment where they are now, varying according to the relations created in that space. Therefore, all that is inherent to that space interferes in the construction of the ecosystem, which is dynamic and goes through constant change (cf. Canavilhas, 2010).

This dynamism is explained by the author through the concept of liquid society proposed by Zygmunt Bauman. The Polish sociologist and philosopher uses the metaphor of the

solid and the liquid to describe society in the modern era. Solid society is for Bauman stable, durable and it has a defined form. This hardness requires great effort and great expenditure of energy to part with patterns that were culturally pre-established. Liquid society, on the other hand, is characterized by constant change, which makes routines and habits hard to establish. It is liquid because it does not have a consistency in its form and for being in continuous adaptation. For Bauman, so is the world. It is liquid for being in a constant transformation process. This impermanence characteristic of the liquid society causes a social fragmentation, in which the relationships between individuals and organizations no longer have the hardness and durability they had on solid society. Consequently, content production and consumerism become more individualized, raising the mutual influence between the media and the environment where they are placed. The speed of changes and the ephemerality of the relationships are key points to Bauman's liquid society. All this entails a time perception change by the people, creating a more immediatist culture in which individual needs should be pleased in a short time frame (Bauman, 2000: 1-15). Canavilhas (2010) relates these concepts to a new media ecosystem, which is in constant movement and transformation.

The term media ecology was defined by the American theorist Neil Postman (2000) as being a way to perceive how the media affect people's understanding, feelings and values as well as how the way we interact with the media can make our survival in this environment easier or harder. For Postman, the term ecology implies the study of the environments that build the ecosystem, which includes its structure, its content and the impact it has on the public. The environment is, then, influential on the way people act, think and feel. The author says that in the media ecology there is an attempt to comprehend how the media determine people's roles in society. Further, the structure of the content we see and why it makes us feel and act a certain way. They are the media as the environment we are in.

A medium is a technology within which a culture grows; that is to say, it gives form to a culture's politics, social organization, and habitual ways of thinking. Beginning with that idea, we invoked still another biological metaphor, that of ecology. In its origin the word had a considerably different meaning from how we use it today. As found in Aristotle, it meant "household." He spoke of the importance to our intellectual equanimity of keeping our household in order. (...) We put the word "media" in the front of the word "ecology" to suggest that we were not simply interested in media, but in the ways in which the interaction between media and

human beings give a culture its character and, one might say, help a culture to maintain symbolic balance (Postman, 2000:10, 11).

For Canavilhas (2010), it is important to contextualize the media ecosystem within the traditional ecosystem context. To do so, he points out the relevance of making two types of comparison. The first consists of relating the biotic and abiotic factors of the ecosystem. The author explains that within the media ecosystem, biotic factors include the understanding of the media singly and, also, the relation among them as well as the importance to understand how the adaptation of old media occurs when new media are introduced. Canavilhas (2010) frames these relations in what he calls media factors, that is, the characteristics which indicate the relations of a medium with itself and with other media.

The abiotic factors of the ecosystem, on the other hand, deal with the influence that the media has on people and that people have on the media. These involve higher complexity according to the author. They are influenced by two groups of factors specified by Canavilhas (2010). The first one, referred by him as contextual factors, includes the interpersonal relationships, the way receptors perceive the message, mobility and the impermanence of Bauman's liquid society in the communication production process. The second group, which is regarded by the author as techno-environmental factors, has more instrumental characteristics. It deals with the technical devices and the interfaces that allow interaction development through the media. They include such things as blogs, apps, the TV's remote control and the electronic support for the reading of news.

1.8 - The different factors and the new ecosystem operation

The way these three different factors relate to each other as well as their characteristics are, for Canavilhas, what constitutes the new communication ecosystem. According to the author, the internet introduced a significant change to the way we communicate. We went from five decades under the domain of mass media to the access of a variety of media (Canavilhas, 2010: 3, 4). According to the Annual Digital Growth Report released by Hootsuite in October 2019, figures on different types of media platforms as well as on internet consumption indicate considerable growth in comparison to the 2018 numbers. The highest numbers are those of mobile social media users, which had a 15% increase and now include 476 million people more and internet users, which had a 10% increase

and now include 416 million people more (cf. Kemp, 2019). These references strengthen the individualization and dynamism characteristics of the media ecosystem (cf. Canavilhas, 2010).

1.8.1 – Media factors

The media factor is the first one to be analyzed by Canavilhas to contextualize the new communication ecosystem. This factor justifies the power and popularity of the internet through its capacity to allow the convergence of the many different existent media, which, according to the author, generates great interest from the audience. Cardoso explains the new communication model of which society became a part of with the advent of the internet. This new model is

characterized by the fusion of interpersonal communication and mass communication, connecting audiences, senders and editors under a media device network matrix that range from the newspaper to videogames and assign new roles of mediators to their users (Cardoso, 2008: 619).

Canavilhas (2010) compares the role of the internet to that of electricity established by Marshall McLuhan. For McLuhan the characteristics of the electric era are similar to those of the central nervous system. Both of them have the function to establish connections that can be related to the nodes of a global network. So, for him, the central nervous system is not just a set of electrical connections, but a place where experience is built, a place for interaction and experience exchange (cf. McLuhan, 1994). Canavilhas (2010) regards that the internet is the mean that allows these interactions to take place, at this time, in cyberspace.

The essence of the internet as a mean can be found in McLuhan's concept of hybridization according to which every mean has in itself the content of another mean or vehicle. Therefore, it not only allows the convergence of the media, but it also influences them and makes room for their own reinvention (cf. McLuhan, 1994). These traits relate to the proposal of Jay David Bolter and Richard Grusin in their book *Remediation: understanding new media*. For them, the new media that appear cause the alteration of old ones and also incorporate them so that both become a part of a new reality. These proposals have the concept of remediation.

Digital visual media can best be understood through the ways in which they honor, rival, and revise linear-perspective painting, photography, film, television, and print. No medium today, and certainly no single media event, seems to do its cultural work in isolation from other media, any more than it works in isolation from other social and economic forces. What is new about new media comes from the particular ways in which they refashion older media and the ways in which older media refashion themselves to answer the challenges of new media (Bolter & Grusin, 2000: 15).

Bolter & Grusin state that in order to understand the cultural meaning of the new media, we need to relate them to the older ones. They are the result of the way they could reinvent themselves from the preexisting references of painting, photography, the cinema, television and the press. That is, for them, the new digital media are not something external that can be invented and developed like hardware and the software. They are created from society and its cultural context and are, therefore, an active part of it (Bolter & Grusin, 2000: 15-19).

By pursuing this way of thinking, the new media are currently doing the same things previous forms of media have done. They are looking for new ways of representation of the world through mediation. In “The Discourse on New Media: between utopia and disruption”, Nelson Ribeiro points out that change and convergence have been a part of other historical periods as far as media development is concerned. These are not traits exclusive to the digital media environment. It can be said that the emergence of new media always required some adaptation from the pre-existing ones and from the industry itself. Ribeiro states that “established media tend to undergo different stages in their relations with emerging media” (Ribeiro, 2015: 224). He identified that in the early stages of a new medium the industry generally attempts to prevent it from fully developing. However, as time goes by, both media learn to co-exist and, eventually, the new medium has room to find its own identity and develop a language of its own. For Canavilhas (2010), the new media improve the ones that came before and make them transform themselves so as to allow them to get closer to the new communication model. Regarding digital media, this took place, at first, through the raw form of the internet and, later, through the use of smartphones and mobile devices.

1.8.2 – Contextual factors

According to Canavilhas, the contextual factors are related to mobility and the more individualized information consumerism that came from the development of the internet. The expansion of the mobile networks made extended access to content possible and the creation of electronic devices such as the smartphones, the personal assistants and the laptops allowed access to become more individualized, leading users to pursue content that gives them the chance to have a more personalized experience. Change in the ways of producing, consuming and distributing content also altered how time and space relate to communication. Besides the fact that consumerism replaced a focus on the group with a focus on the individual preferences, information access no longer happened from a fixed space and at a pre-determined time set by the content sender. This time-space-sender-receptor relationship was altered for a more individualized model in which the decision power belongs to the receptor / consumer (cf. Canavilhas, 2010).

Andrej Duh, Sebastian Meznaric, and Dean Korošak in their text “Guerrilla Media: Interactive Social Media”, state that currently the amount of available information on any topic is so extensive that it makes it hard for a person to consume it all. There is more content produced by legacy media, but there has also been an increase in user-generated content through various platforms such as social media, blogs and podcasts. According to them, there seems to be more content to be shared and talked about and that leads to a collective consumption process through media that has been produced by the consumers (cf. Duh, Meznaric, & Korosak, 2016). The authors relate this behavior to Pierre Lévy’s concept of collective intelligence, whereby the combination of people’s skills and resources could be regarded as a new media power.

It is a form of universally distributed intelligence, constantly enhanced, coordinated in real time, and resulting in the effective mobilization of skills... My initial premise is based on the notion of a universally distributed intelligence. No one knows everything, everyone knows something, all knowledge resides in humanity... New communications systems should provide members of a community with the means to coordinate their interactions within the same virtual universe of knowledge. This is not simply a matter of modeling the conventional physical environment, but of enabling members of delocalized communities to interact within a mobile landscape of signification... Before we can mobilize skills, we have to identify them. And to do so, we have to recognize them in all their diversity... The ideal of collective intelligence implies the technical, economic, legal, and human enhancement of a

universally distributed intelligence that will unleash a positive dynamic of recognition and skills mobilization (Lévy, 1999: 13-15).

Canavilhas (2010) points out that the choice on which content to consume is directly related to the individual and his / her interests. The spot where communication takes place becomes the spot of each person and may be influenced by momentary interests and experiences. The issue of time, for him, also goes through alterations. It is no longer punctual, but continuous. Therefore, the connection between sender / producer and receptor / consumer may happen whenever, under any kind of circumstance, according to individual interests. The receptor now holds the decision power when he / she has the possibility to select content which is most adequate to his / her personal interests. The sender consequently loses some of the power held during the time of mass communication. Such ideas are also addressed by André Lemos. For the author, in what he refers to as a “contemporary cybercity” there is a close connection between legacy media and traditional mass media platforms such as newspapers, the radio and TV, and between digital media and functions, which are post a mass communication era such as the internet and the platforms which came from its advent as well as mobile devices. He explains that the way the relationship between the cities / society and communication evolves is related to the development of communication technologies. Currently, the cybercities are being built through the interaction between traditional media and media which were developed after the internet came into existence. He refers to those as “post-massive” media and says that they are created from the premise that anyone can produce content, not only big corporations and legacy media companies (Lemos, 2007: 124, 125).

Canavilhas (2010) states that the audience, which currently belongs to a global content production and consumerism context, is part of an infinite number of connections that were made possible by the new technologies. This alters the way informational content senders and receptors relate to each other.

1.8.3 – Techno environmental factors and the network society

The last group of factors mentioned by Canavilhas (2010) identifies the interface importance of the interaction mediation process between the user and the medium. The author mentions some types of interface such as the tablets and TV recording boxes to exemplify that these are the technological devices that made and still make a change to how the public relates to content. According to him, what changes throughout time is not content itself, but the way content is mediated to reach the target public.

In such case, the environments are neither the means (Media Ecology field) nor the context in which the message is received (Reception Studies field) since the content is not altered or conditioned by the context. What matters in the case of these factors are the instruments – hardware or software – that allow us the contact with the content and that, in many cases, respond to the consumers' wishes (Canavilhas, 2010: 6).

The interfaces are always evolving in order to fulfill the needs of the content public / user / consumer. Taking this perspective, Canavilhas (2010) deals with the importance not only of pure and simple technological evolution, but also of the usability of what is developed. He points out that the emergence of social media and the user profile change from audience consumer, represented by more passive users when mass media is present, to public, represented by more participative users who also produce content, caused a shift to take place in the way information is selected.

Jay Rosen also states that the people who used to be referred to as the audience are now the public. This implies a set of changes that transformed their role within the digital media context. They were no longer the passive members of mass society who received content and did not have room for interaction or interference in what was produced. This new scenario made room for more active participants. Rosen contrasts previously existing devices to new practices such as the printing press to blogs, the radio to podcasts and legacy media TV productions to homemade video posted on social media. He evokes the participatory habits of this new producer / consumer of information and points out that people are now more in control of the content they receive (cf. Rosen, 2006).

The influence of content consumerism ceased to come from only major broadcasters to expand through virtually formed communities and social network users. Canavilhas (2010) links this movement with the gatewatching concept created by the Australian Axel Bruns (2011), according to which the audience plays a fundamental role in the production

and selection of news, as a type of content curator. This concept contrasts with the idea of gatekeeping, typical of mass media, in which journalists and editors are responsible for deciding which pieces of information reach the public. According to Bruns (2011), this filter was related to the journalistic production reality of the time. Not only was there a limitation of space in the publications and of broadcasting time, but also a limited amount of media professionals, which caused the need for a filter on which news reports would be more relevant for the audiences of newspapers, radio and TV. These factors placed the decisions about information access in the hands of few people. For Bruns (2011), the small quantity of content transmission channels was inversely proportional to the decision-making power and influence of the editors. Previously, even the public's responses that were disclosed went through the filter of these professionals. The concept of gatewatching is, in turn, more adequate to the internet era, where there are multiple content dissemination channels and greater participation of the audience, who evaluates the publications, interacts with them through comments, questions and the sharing of content. This reinforces or discredits what is published, causing a change in the way content reaches the public.

These gatewatching activities are not at all new – journalists themselves utilize similar practices when selecting the reports with news value from those provided by national and international media agencies, for example – yet, when transitioning from a few select journalists with privileged access to key sources to a widespread effort with multiple sources involving a multitude of users who have diverse interests, it is possible to encompass a broader variety of themes, and it is possible to highlight a greater number of potential valuable reports as news (Bruns, 2011: 124, 125).

These changes in the ways content is produced, consumed and shared is examined through the factors pointed out by Canavilhas (2010) as to what causes the new ecosystem structure to be altered. The emergence of the internet as well as of portable devices made content consumption change from being static, punctual and for having a focus in big groups to being mobile, continuous and more individualized. The public gained more decision-making power and is now able to choose when, where and how to access information. Besides, the public now interacts with the content and has a more participatory position through the multiple communication channels.

This new communication ecosystem highlighted by João Canavilhas (2010) has in itself Manuel Castells's (2000) concept of network society that was analyzed by Gustavo

Cardoso (2006). The advent of the internet, the technological development, the creation of new devices allows us to access content. The possibilities of interaction, production and consumerism of information also contribute to the dynamic character of communication, which not only includes interpersonal relationships, but also the public relationship with the media and vice versa. If we think of the network society, all the nodes incorporated in it are responsible for its creation. Communication became less hierarchical and more horizontal. The public gets content from innumerable sources, which need to be creative and innovative to attract their attention, engage them through clicks and retain their attention.

2.1 – The foundations of storytelling

The art of storytelling has been a way to promote human interaction ever since the beginning of times. At first, there were hieroglyphs made by ancient civilizations. Stories were then shared orally, registered on papyruses and turned into books. Stories were told at bedtime to help children develop imagination, carried world history and eventually gave people access to important facts of mankind through the printing press. Storytelling is more than just stating facts, it is a way of sharing our view of the world.

Marie-Laure Ryan (2006) in her book *Avatars of Story* mentions that the upcoming of different kinds of media has always had an impact on storytelling and its connection to the evolution of society. The advent of new media, regardless of its period in history, has an impact on social relations, economy, education, entertainment, politics and so on. She suggests writing and print as the first revolutionary information technology developments to cause significant change to everyday life once they allowed stories, which in oral tradition were performed based mostly on improvisation, to be codified through linguistic signs and become text-based (Ryan, 2006: xi).

In *A Arte da Guerra no Storytelling*, James McSill (2014) states that there is a difference between conveying a message and telling a story, which he defines as “an intentional communication process that uses principles inherent to stories so as to successfully exert a transformational power over the audience/recipient.” For the author, when one is able to share facts and data through a story, whether in writing or orally, there is little room for distractions once the storyteller has the power to bedazzle the public and, consequently, transform it (McSill, 2014: 48).

The universal trait of storytelling is rarely something that is questioned. Bryan Alexander (2011), in his book *The New Digital Storytelling: creating narratives with new media*, states that as long as records of tales are kept within any culture, they are available to be retold from generation to generation. “*Every culture tells stories*” is what the author says, and nearly every new piece of technology created is also incorporated in the storytelling world (Alexander, 2011: 05).

Alexander (2011) reports that whenever he asks his audience to define stories most people provide him with an explanation that involves a linear structure, based on a temporal

sequence, usually following what he refers to as “the ancient trinity of beginning, middle and end” (Alexander, 2011: 06).

Besides deconstructing the trinity, the Greek philosopher Aristotle created a set of contents, which, for him, formed the structure of a tragic action. Aristotle was a student of Plato and they had opposing views towards literature and theater and their influence on society. According to professor José Angel García Landa (2004), Aristotle regarded literature as a positive and rational activity whereas for Plato it was irrational and negative (Landa, 2004: 04). For Plato, when citizens were exposed to a heroic figure representing situations of despair and distress on the amphitheater, they would be influenced by the negativity and feel all those emotions themselves, and therefore not be good for any of the members of society. Landa states that “Plato saw in this kind of artistic imitations a kind of surrender to the passions” (Landa, 2004: 24). Aristotle, on the other hand, believed that storytelling had a social role. In his treatise, *Poetics*, he analyzed Greek Tragedy and its structure to understand how it caused the audience to experience strong emotions. According to Landa (2004), as did Plato, Aristotle believed artistic imitations excited the passions, but he believed that was simply a way to cast them out. For him, contrary to Plato, watching a play and being exposed to all the strong emotions which were delivered during a performance was a cathartic process. The citizens would be able to let go of all negative feelings they could possibly have through the work of the actors during a theatrical presentation of tragedy.

Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions (Aristotle, n.d., VI: 08).

Aristotle perceived the act of storytelling when performed as a way for people to experience emotions without having to go through them in real life. For that reason, he believed storytelling and the theater had a social function. In order to understand how tragedy was able to cause such reactions on the public, in the *Poetics*, Aristotle analyzed different pieces made for the Greek theater. This research made him realize that tragedy had a unity of plot, a chain of events that followed a narrative pattern of action. This pattern of action, when well designed, was what allowed the audience to experience moments of purgation.

Landa (2004) explains that for Aristotle every tragedy has two parts of action. In the *Poetics* the Greek philosopher says:

Every tragedy falls into two parts—complication and unraveling or dénouement. Incidents extraneous to the plot are frequently combined with a portion of the plot proper, to form the complication; the rest is the unraveling. By the complication I mean all that extends from the beginning of the action to the part which marks the turning-point to good and bad fortune. The unraveling is that which extends from the beginning of the change to the end (Aristotle, n.d., XVIII: 20).

Complication takes place in the first part of the plot and shows the development of the protagonist's story. It is when the main character progresses towards a goal which, usually, turns out to be challenging and leads the narrative to a moment of circumstance change that will shift the hero's journey. It is also at this point in the plot when, according to Aristotle, the protagonist finds out the true nature of his situation. The former stage is called *peripeteia* (the reversal) and the latter *anagnorisis* (the recognition) and they define the moment in the plot in which the complication, the first half of the plot, turns into unraveling, the second half.

According to Aristotle, all the elements of a narrative construction of tragedy are put together so as to reach the main goal, which is to give the audience access to the moment of catharsis. In the second half of the plot, after the *anagnorisis* takes place, the protagonist experiences suffering or *pathos*. At this point, the main character needs to deal with the consequences of the facts brought about by the *peripeteia* or reversal. "The Scene of Suffering is a destructive or painful action, such as death on the stage, bodily agony, wounds and the like", states Aristotle (n.d., XI: 13).

The last part of the plot consists of the catharsis itself. The story finally reaches the point when the audience is given the chance to experiment with feelings they would not necessarily live in real life. So, for Aristotle, in order for a storytelling piece to successfully engage the public, there must be five parts to it: complication, reversal (*peripeteia*), recognition (*anagnorisis*), suffering (*pathos*) and catharsis (*katharsis*). According to him, when these events are arranged properly, storytelling plays its social role of allowing people moments of purgation.

Even though the philosopher passed away in 322 BCE, his treatise, the *Poetics*, continued to influence the way narrative storytelling is structured throughout history. According to Alexander (2011), Gustav Freytag was the first person to codify the five-part story sequence previously organized by Aristotle. The German writer acknowledged the importance of Aristotle's legacy and stated that not only was it no longer available to its full extent, but also that there were unskilled attempts to complete it.

Two thousand two hundred years have passed since Aristotle formulated a part of these laws for the Hellenes. Unfortunately, his *Poetics* has come down to us incomplete. Only an outline has been received, which unskilled hands have made a corrupt text with gaps, apparently disconnected chapters, hastily thrown together. In spite of this condition, what we have received is of highest value to us (Freytag, 1894: 05).

Freytag (1894), who lived in the nineteenth century, created a sequence of introduction, rising action, climax, falling action and dénouement, known as the Freytag triangle or pyramid, to compose a plot. Alexander (2011) mentions that many of his students refer to this codification as a reference to story sequence, even when they do not formally know it. According to Freytag (1894), similarly to the Aristotelian structure, it takes five parts and two halves to construct a dramatic piece.

The story begins its ascent with an introduction, which defines the environment and shares the necessary information about the place and time of action as well as the characters in the narrative to be carried out. This is also when the mood is set. The rising movement follows it, which is the moment when the hero is put into motion through a feeling that propels the lead character to take action. This part of the story is supposed to increase the audience's interest in the facts that will follow. The third part represents both the top of the pyramid and the beginning of the descent. The climax is when the audience gets to know the results of the hero's quest, which took place during the rising action. It is also when a connection to the next step, the falling action, takes place. In this fourth part, new suspense should be introduced in order to incite interest toward the next stages and all the different events that occurred before to be tied together in order to lead the story to a common purpose. The closing action is called by Freytag, the catastrophe. It shows the results of the hero's journey (Freytag, 1894: 114-138).

Alexander (2011) states that many of the definitions he gets when inquiring of his students as to what stories are, refer to a linear structure of actions in time. For him, that is an intuitive reaction. “Given that stories reassemble previously existing materials (...), perhaps we can go further and see stories as consisting of some selections from the set of available cultural practices, crafted to represent events chronologically”, he says (Alexander, 2011:06). As an example of a screenwriter who stands for linearity, he mentions Robert McKee, whose renowned 1997 book *Story*, establishes a sequence of five phases as the base structure to create a plot – inciting incident, progressive complications, crisis, climax and resolution. Despite choosing different names to define each stage, the sequence is very similar to the one previously noted by Aristotle.

Linearity is not the only way to build a narrative, as Alexander (2011) explains. When stories are regarded as objects with meaning, such as books or movies, there are other approaches that can be taken. The author mentions that another possibility is to format the narrative around the concept of engagement. He refers to Nick Montfort and the documentarian Sheila Bernard who say that whenever there is a point to what is being said, or whenever the way a series of events is put together to catch the audience’s interest and attention, there is a story. For Alexander (2011), the reason for a story to be told may be defined as a theme that, when grounded in details and emotions, make it easier for the public to both understand and relate to.

According to Alexander (2011), another possible approach used to build a story is that of problem and crisis. These factors allow tension to be created and provide another way of engaging the audience. Such aspects are positioned as the core of the mythic school of story making. Joseph Campbell (1949), whose book *The Hero with a Thousand Faces* is often referenced in storytelling and narrative construction, is one of the most renowned representatives. Campbell (1949) identified what he called the monomyth in ancient stories and myths. According to him, the archetypical hero went through a cyclical journey of twelve steps, which lead him/her to a victorious return home.

McSill (2014) explains that Campbell was a fierce student of the Irish writer James Joyce’s work. He borrowed the term monomyth from Joyce’s novel *Finnegans Wake*. Alexander (2011) points out that since its publication in 1949, Campbell’s book has been a reference of narrative construction for storytellers, especially after the author associated

his work to that of George Lucas's in the first *Star Wars* movie. The attention to conflict and detail makes this plot subdivision more appealing to the public. Robert McKee (1997) explains this phenomenon: "An archetypal story creates settings and characters so rare that our eyes feast on every detail, while the telling illuminates conflicts so true to humankind that it journeys from culture to culture" (McKee, 1997: 04).

2.2 – The purpose and perception of storytelling

McSill (2011) says that, recently, storytelling seems to be the answer to all types of problems related to communication, power and leadership. It is no longer a strategy exclusive to the fiction world (McSill, 2014: 48). Author Arthur Burrell (1926) had already made a reference to the different possible purposes of storytelling in his book *A Guide to Storytelling*. He mentions that the art of telling stories is directly connected to education. For him, it was only natural to use it to convey a message that would involve the public in any topic referred to. Whether talking about politics, geography, history, religion as well as literature, for example, Burrell (1926) suggests the teacher had the power to make any matter interesting and engaging through the use of language. The teachers' audiences were their students and, for Burrell, the power of storytelling laid in oral speech.

The author states that there must be a separation between the history of storytelling and that of literature, not only because the act of orally sharing stories dates back long before the invention of the printing press in the 15th century, but also because according to him even when one is reading silently, it is possible to mentally hear the sound of one's own voice. The spoken act of storytelling is, in Burrell's view, a common ground among people regardless of their different age groups, geographic locations, cultural backgrounds or even historical period. For him, its reach goes beyond that of written stories (Burrell, 1926: 1-6).

Ryan (2006) states "story is a mental image, a cognitive construct that concerns certain types of entities and relations between these entities". She defines stories as being representations which can be understood through a person's cognition, that is, one's own comprehension of the world (Ryan, 2006: 07). According to Ryan (2015) in her text "Text, Worlds, Stories – narrative worlds as cognitive and ontological concept", for one

to understand how story has been perceived throughout time, it is important to understand how literary texts were regarded in relation to the concepts which guided the literary theory world. She explains that around the 1950s and 60s, literary theory was highly influenced by the linguists. This period was referred as the “language turn”, once the analysis of literary text had a focus on the signifier (the word) instead of the signified (the mental concept of the word). “This movement regarded the literary text as the gate to a meaning that was absolutely unique to it; it assumed (more or less tacitly) that if you changed a single word, the entire meaning was changed.” She explains that, then, when the term world was mentioned it meant an infinite number of things which were only possible to be defined within the context of the text. So, a formula was instated: “1 text - 1 world – 1 story” (Ryan, 2015: 11).

The author states that a change took place during the 1980s. That was when the “linguistic turn” ended and the “narrative turn” began. At the time, the focus, which was on the signifier, shifted to the signified – narrative and stories. Ryan (2015), once again, reinforces the connection between story and cognition.

While stories are transmitted by discourse, which means by text, they remain inscribed in our mind long after the signifiers have vanished from memory. This means that a story is a cognitive rather than a linguistic construct. The fact that stories can be summarized, adapted, and translated, and that they can be told by various media, emancipates them from language and makes them somewhat independent from the particular signs through which they are transmitted (Ryan, 2015: 11).

The concept of “1 text – 1 world – 1 story” is expanded to that of “many texts – 1 world – 1 story”. Even though Burrell’s and Ryan’s theoretical analysis were produced within different time periods, and different realities concerning society standards, both authors agree on the extensive reach that stories have. Burrell (1926) approaches the topic from the perspective of orality and education and Ryan (2015) from that of cognition and media. In both cases, story is a key element to human interaction and the communication process. The changes in the way it is used and shared is a consequence of the evolution of society throughout time.

2.3 – Media and their influence on stories

Media is a key factor in the production of stories and according to Ryan (2004) it has two possible definitions. It can be seen as a channel of communication or as a material means of expression. The author chooses the latter as the basis of her analysis of narratives in her book *Narrative across Media: the languages of storytelling*. She chooses to do so because, for her, when seen as a channel of communication the approach to media is based more on their particular characteristics rather than on the message conveyed, and her points of focus are predominantly content and narrative as well as how they relate to media (Ryan, 2004: 20-22).

When analyzing the social impact of a new medium inclusion in a pre-existing media scenario, Ryan (2004) states that one can assume that the technological change of communication has a major influence on society and human relations. According to her, medium theorists suggest four main events which support this idea: “the invention of writing; the invention of print; the development of electronic communications (TV, radio); and the development of electronic writing and computer networks” (Ryan, 2004: 22).

Ryan (2004) exemplifies her analysis through some developments that helped shape our understanding of story and narrative. The invention of writing and, later on, the invention of print puts the English language in the position of being a medium itself. For Ryan (2004), this perspective goes back to the time of Aristotle and his treatise, *Poetics*. He was the one who associated poetry to a way of imitation of real life, and from that concept he extracted different types of imitation, including medium, object and mode. Language, as well as rhythm, melody, shape and color, was listed under medium once it was regarded by Aristotle as a resource for art. Object was explained as a way to differ imitations that shared the same medium, such as tragedy and comedy which shared language, rhythm and melody but depicted people in different ways. Mode, on the other hand, went further and related imitations that shared medium and object, for instance, through narration. Ryan points out that for Aristotle, the use of imitation or narration to tell a story, which is what differs tragedy, through the use of mimesis (imitation), and epic poetry, through the use of diegesis (narration), does not interfere with the plot structure he defined. Both genres share the same stages. What sets them apart is the medium and the multiplicity of

stories. By making such distinctions, Ryan states that Aristotle's work shaped guidelines for the study of narrative and its use in different media, once the media has the characteristic of interfering on narrativity (Ryan, 2004: 22,23).

Ryan (2004) explains that the term medium started being used as a way to refer to communication channels in the 1930's. Circa twenty years after that, contemporary media studies began after Ferdinand de Saussure's linguistic theory (and later the study of semiology by the French). At the same time, there was an emancipation of media studies from aesthetics, poetics and philosophy, areas usually linked to a cultural elite. According to Ryan, this phenomenon is often attributed to Marshall McLuhan, who regarded ads and comic strips as being equally valuable pieces of work as the literary ones. Through his famous statement "the medium is the message", McLuhan (1994) expressed the importance of understanding that different media led the audience to different perception of information (McLuhan, 1994: 9). For him, oral communication was connected to the use of the right side of the brain, which is related to creativity, and written communication to the left side, which is related to rationality. So, Ryan (2004) says that "this is why print culture favors logical, abstract, and controlled thought, at the expense of special perception and of the artistic, holistic, metaphorical, or musical types of imagination" (Ryan, 2004: 27).

However, McLuhan (1995) also believed that in the new communication environment we were being exposed to, we could simultaneously access information from different sources, including electronic ones, and that also favors the right side of the brain. A different interpretation of McLuhan's famous quote is, for Ryan (2004), a way to regard media as being a connected network system. Therefore, the particular content of each medium is a part of a substitution chain, in which the content of a medium refers to that of another medium that previously existed. So, according to McLuhan "the content of writing is speech, just as the written word is the content of print, and print is the content of the telegraph. (...) The content of speech is an actual process of the thought, which is non-verbal" (McLuhan, 1995: 151). Ryan (2004) explains that the existence of a medium and the way it operates within a formal and cultural context is better understood when compared to a pre-existing medium. It is referential. By doing so, one is able to better perceive the particularities of each of them more than deny their differences.

Another significant work Ryan (2004) refers to is that of American professor, philosopher and former student and colleague of McLuhan's, Walter Ong. She emphasizes the importance of his work when mentioning he was the one who reconnected media studies to literary theory by studying how language has an impact on narrative form. She points out that, for Ong, there are three areas in which one can notice the contrast between oral and written narrative form: "the pragmatic, or cultural, role of narrative; the shape of the plot; and the narrative themes, especially the presentation of characters" (Ryan, 2004: 28).

When comparing the works of McLuhan and Ong, Ryan (2004) states that both authors predicted that the electronic ways of conveying information would change the way people relate to communication. For them, with the advent of electronic technology, print would lose its power of being a mass communication channel and there would be more room for a non-linear way of thought organization, usually connected to the process of writing.

2.4 – Time to go digital

Storytelling went through many changes with the advent of electronic technology. The use of computers as a base system for the construction of stories amplified not only the structures and practices for the stories, but also the interaction possibilities between them and the public. These changes took the storytelling world to a different era.

According to Alexander (2011), digital tools have been used to tell stories since the establishment of the first computer connections. For Ryan (2004) technology that was developed from the creation of computers is included in most areas where there is any kind of human activity and that took digital media and analogical media connection to a new integration level. Ryan (2004) points out that most media products are created through the use of computers. For instance, a book is written on word processors and videos are put together on software. However, most of these products do not need the technological support to become into existence. According to Ryan (2004) this paradox between the power of creation withheld by technology and the final product's digital support independence falls flat when the digital product relies on the computer not only to be produced, but also to be displayed.

When addressing the birth of digital storytelling, Alexander (2011) points out that, from his understanding, it started before the internet with games such as the 1960's game Spacewar, idea which is contradicted by game studies specialist Espen Aarseth (2004). Aarseth (2004), in his text "Quest Games as Post-Narrative Discourse", claims that games cannot be analyzed through classical narratology theory. For him, games are better defined as being quests rather than stories and they should have a theoretical study of their own. He states that narrative as the base for storytelling focuses on telling past events whereas games and their simulation nature have a focus on the future (Aarseth, 2004: 361-375).

In the late 1970's, the beginning of the internet age, Alexander (2011) states that storytelling took place within multiplayer text-based world-building scenarios called MUDs (Multi-User Dimensions or Multi-User Dungeons). Ryan (2004) explains that this digital genre works through the interaction of the players through the use of avatars. Users are able to create characters and imaginary objects as well as build a story as it develops. For her, MUDs allow participants to create collaborative stories. Approximately a decade later, the internet had already had room to grow and different technologies were developed. There were personal computers and it was the beginning of the hypertext, virtual communities, digital identities and the virtual world. Hypertext fiction grew and, with that, readers were able to have an interactive experience by choosing which links of readable chunks or lexia to follow. Alexander (2011) stated that reading a hypertext was like putting parts together to build a whole which would become the story. Nevertheless, the way it was done allowed a different experience from that of reading a book or a text which had a linear structure.

As with reading a novel, we assemble the story in our minds. Unlike a novel, we have no single, linear direction to follow. Instead, reading a hypertext is something like a hybrid of exploring a space (think: museum, park, city), solving puzzles (which path will be productive?), and reading an opera libretto or closet drama (staging it mentally) (Alexander, 2011: 18).

Ryan (2004) compares the readable chunks of hypertext to parts of a narrative structure. According to her, by doing so, hypertext becomes a space for story production in which the readers become the storyteller when they decide on the pieces to put together. So, a variety of what she calls strings of signs can be used to create many different stories. Ryan explains that in the multimedia phase there has been a shift in hypertext narrative.

Interactivity changed so as to allow the user to follow a more linear path by going from one media to another rather than simply exploring different parts of a single text.

The World Wide Web was created by Sir Tim Berners-Lee in 1991, and with it the possibilities of creating stories using hypertext tools exponentially increased. Digital gaming also went through some changes and interactive fiction (IF) was developed from the pre-existing structure of MUDs. It allowed users to interact with the story worlds via simple commands that indicated which direction to follow or what objects to grab. For Alexander (2011), both interactive fiction and hypertext fiction played an important role in digital storytelling history once they based most of their content on text. They were also the basis for the development of a digital storytelling market and had both interaction and game structures as key features associated with narrative.

Another digital storytelling form that was created in the 1980's, says Alexander (2011), was that of viral email messages and Usenet posts. Even though the author suggests they were not as respected as IF and hypertext, they were more popular at the time of their origin. They were a kind of satirical email story that did not allow much interaction apart from forwarding. The author explains that all three systems were a part of the first generation of digital storytelling, which took place before the World Wide Web.

The WWW was, for Alexander (2011), the world's largest hypertext project. It was the basis for what we know today as the internet. For the author "the rapid penetration of the Web into daily life, combined with the ever-increasing ease of creating Web pages, meant a continually expanding arena for storytelling" (Alexander, 2011: 21). This expansion in the end of the twentieth century enlarged the possibilities for the creation of new media experiences through an improved version of hypertext and later that of hypermedia, which allowed the expansion of creative story production. At this time, new media studies gained greater traction in academic environments and another form of digital storytelling was developed, that of digital memoirs of the 1980's. This was the moment when nonfiction storytelling started.

Alexander explains that these memoirs were about the internet history and allowed people to learn about the first generation of digital storytelling from a more personal perspective. It referred to experience and not fictional stories. The author points out that a Berkeley

area group, that used digital videos to capture people's everyday life, first used the term 'digital storytelling'. They were involved in social activism and community theater and developed a project to teach participants the necessary technical skills needed to document their lives and create short video stories. The emphasis of digital storytelling was the production of personal content (Alexander, 2011: 22-24).

This represented a shift in the digital storytelling history. It broadened its possibilities. According to Alexander (2011), circa 1990 American artist and video producer Dana Atchley gave voice to this more personal approach when he produced the autobiographical piece "Next Exit", which covered five decades of his life and used video and projection in an original and creative way. Alexander regards his work as inspirational. From this starting point, digital storytelling workshops where people could create stories on real life topics were developed in California.

Writer Joe Lambert, who was a part of this movement, explains how emphasis on transformation was important to allow people to understand the power of digital storytelling in the creative process.

It was "like" many things, but it was also unlike anything I had ever seen before. The sense of transformation of the material, and of accomplishment, went well beyond the familiar forms of creative activity I could reference. . .

I came to understand that the mix of digital photography and non-linear editing are a tremendous play space for people. They can experiment and realize transformations of those familiar objects, the photos, the movies, the artifacts, in a way that enlivens their relationship to the objects. Because this creative play is grounded in important stories the workshop participants want to tell, it can become a transcendent experience (Lambert, 2017: 24).

Alexander (2011) explains that this focus on personal experience helped change people's relationship with technology through both disconnecting it from geek social associations and connect it to creativity and art. Somehow, storytelling reconnected to its roots of interpersonal interaction and human culture experience. By the beginning of the twenty-first century, digital storytelling started being used for different purposes in various areas. Alexander mentions it being used as a tool to share local knowledge and history, to connect communities, to help patients share their experience and to assist teachers and students in class. Alexander (2011) states that even though there is stability to its sense, "the spread of digital storytelling interest has inspired variations and experiments" (Alexander, 2011: 26).

2.5 – Games and Storytelling

Another area regarded by Alexander (2011) as being of fundamental importance to the storytelling evolution is that of computer games. Its development took place in the 1990's and the beginning of the 21st century and is seen by the author as being as important a cultural phenomenon as the cinema and music. According to the Entertainment Software Association 2019 Essential Facts about the Computer and Video Game Industry report, the average gamer is 33 years. It also states that 65% of American adults are gamers, 75% of Americans have at least one gamer in their households and that 57% of the buyers make a purchase decision based on the game's interesting story / premise (cf. *Essential facts about the Computer and Video Game Industry*, 2019). These numbers show that the stereotype of gamers being teenagers is no longer true. Therefore, storytellers should regard gamers as a part of their audience.

Storytelling has always been a part of the social interaction aspects of society. Its content includes different aspects of everyday life, from more serious topics like politics and economics to more ordinary ones. For Alexander (2011), storytelling has always been referential.

Oral storytellers have always paid attention to local listeners—their physical location, speech patterns, political situation, and so on. Films began by referencing print fiction, and fiction went on to return the favor. TV, books, movies, and oral traditions are audience touchstones for presenters, teachers, and other storytellers, offering points of personal connection and cultural resonance; we should now add games to that referential list.

Games are already being used as storytelling vehicles and are increasingly seen as such (Alexander, 2011: 33,34).

Ryan (2004) also regards games as an important category in the study of interactive narrativity in the digital media context. According to her, the most important trait to guarantee the narrative success of games is that of problem solving. That is what makes a plot thrive and interest grow. In this kind of game, the stories are built on the go and, for Ryan, players are generally much more engaged in the action than in the building of a plot. However, she also points out that when describing their experience, their actions are normally turned into a story. When contrasting games to the other genres she chose to analyze, such as hypertexts and MUDs, the author asserts that they have a different

approach to narrativity. (...) “The narrativity of games is not an end in itself but a mean toward a goal” (Ryan, 2004: 349).

The author explains that narrative configuration in games depends upon their genres. Some will need a more complex scenario design, others more room for user creation and configuration, or little narrative structure. A limitation, from her point of view, was the narrow range of narrative schemes provided by strategic design which was offered at the time of her research. She emphasized the crucial necessity of industry improvement in narrative range if a desire for a greater audience is a goal. Ryan (2004) chooses to analyze three different genres, which, for her, are the most relevant ones: adventure, simulation and mystery games.

Adventure games benefit more from the quest of the hero archetypal narrative, according to Ryan (2004). The model developed by Joseph Campbell allows players to be integrated with the fictional world through the use of avatars. The interaction between the users and this world is what brings the story to life. Simulation games place the player outside the virtual world. However, the decisions made by them throughout the gaming experience are what leads the path of the narrative. Mystery games have enigma solving as the ultimate goal. Ryan (2004) states that this genre has space for narrative sophistication once it has two narrative levels which combine the actions of the users with the reconstruction of the pre-existing story. The players need elements from the past to determine the future (Ryan, 2004: 349-353).

Alexander (2011) provides a broader analysis of the gaming world and its contribution to storytelling. He mentions that before being aware of game genres, it is important to comprehend how the diversity of game platforms works if not to create a game, to understand the game-playing audience when working on storytelling strategies. He compares learning how to manipulate a specific platform such as Console gaming or Nintendo DS to learning different languages and having access to their full content. Besides these two platforms, which allow gaming diversion and are related to hardware/software development, Alexander (2011) mentions PC gaming, MMOs (massively multiplayer online games), casual games (played on a browser or a downloaded program) as well as the iPad.

He also raises more game categories than Ryan (2004), which, for him, constantly overlap. Genres like racing, sports, action, strategy, fighting, simulation, first-person shooter and horror are a part of his selection. Two genres mentioned by the author are the most relevant ones to this project: serious games and virtual worlds. Serious games appeared around 2001 and provided the players with a purpose different from the other genres. Their strategic design schemes can be developed to include themes that are not natural to the gaming world such as politics and economics. Their objective goes beyond entertainment per se and, according to Alexander (2011), may include topics like health, art or social change.

Newsgames are also included in this category. The term newsgames comprises a work area in which videogames and journalism overlap. The games are generally based on real facts but may also provide fictional experiences based on real journalistic fonts. For professor Miguel Sicart, newsgames are serious games based on current events and produced to be aimed toward public debate (cf. Sicart, 2008). The Uruguayan game designer Gonzalo Frasca, who is one of the pioneers in the development of this kind of games, associates this genre to political cartoons. For him, newsgames should be used as an impartial journalism tool to arouse discussion and public debate on specific matters, facts and important events worldwide through the game mechanics and objectives (cf. Frasca, 2010).

The unusual style of virtual worlds makes them more of a digital environment where there is room for gaming than a conventional game. For Alexander (2011), “they are spaces to explore, platforms to build upon, rather than games with clearly stated objectives” (Alexander, 2011: 38). One of the most popular examples of this genre is Second Life. The author explains that both virtual world and serious games broaden the game world perspective. They make room for different experiences that represent more than a genre. They provide the users with the opportunity to experiment with deeper subjects and situations, allowing them to have a more ontological and strategic experience.

Aarseth (2004), contrary to Alexander and Ryan, believes that storytelling and digital games should be analyzed as separate fields. The author regards the media encompassed in the gaming world as being too complex to be properly understood by pre-existing media theories. Even though he sees some of the patterns found in narrative in the

structure of games, such as the basic beginning, middle and end, Aarseth points out that the discursive differences which exist between computer games and stories are too significant. According to him, the existent narrative theory is too basic to explain the complexity of the structures that need to be developed for a game to come to life. He also claims that by trying to make games fit into narrative theory they tend to be treated as an inferior narrative art form. He supports the necessity of separate theories for a more effective analysis and only then identifies the influence these two genres have on each other.

Computer games studies need to be liberated from narrativism, and an alternative theory that is native to the field of study must be constructed. Only then can we begin to see clearly how games relate to stories, how stories sometimes are used in games and integrate or conflict with the games' action in a simulated world, and maybe learn something new about both discursive modes (Aarseth, 2004: 362).

2.6 – The second web and storytelling 2.0

The technological shifts that came with the development of the second web directly influenced the digital storytelling environment as well as developed new platforms to work as a support for narratives. Together with the 21st century came new trends and new ways for the users to interact with those trends. North American journalist Paul Grabowicz explains in his 2014 text “The Transition to Digital Journalism” the importance of Web 2.0 for an amplification of information and data sources. People became more independent from software and media companies that limited access through the selling of their products and production of static content. The users had the chance to become more active in the process of information consumption and companies began focusing on the service offer rather than just products (cf. Grabowicz, 2014).

When questioning if the advent of new digital media will change the way narrative is constructed and defined, Ryan (2004) mentions that some conditions should be established to help understand this connection and mutual influence. She identifies three different ways in which digital media affects narrative. The first is pragmatic and is related to how the users can get involved with the narrative and how they can manipulate it and use it as a source of interaction with others, for instance by collectively creating stories or exchanging them in real time. The second is discourse, which is related to the

creation of new ways to present stories and create narrative construction strategies such as the hypertext chunking-linking technique. Finally, there is the semantic level, which refers to the adaptability capacity of the medium to the story and vice versa. It is the ability of the user to decide the most adequate medium form to the story being told is. Ryan (2004) states that narrative's longstanding history is enough proof it is adaptable to any communication transition that may happen. For her, it is not a matter of the survival of narrative. It is something else.

Given its well-demonstrated resiliency, narrative should easily weather the digital revolution. But I may be asking the wrong question. The survival of narrative does not depend on its ability to adapt itself to new media; narrative has been around so long that it has little fear from computers. Rather, it is the future of new media as a form of entertainment that depends on their ability to develop their own forms of narrativity (Ryan, 2004: 356).

The exploration is not whether storytelling will survive technology, rather, how the new media that is present and will continue to come into existence will incorporate narrative into the core structure. Further, how narrative will continue to adjust to the ongoing changes. Alexander (2011) identifies three main tendencies which, for him, were key to the transformation of the Web: microcontent, social architecture and new platforms.

These new possibilities for information sharing provided an easier way to design and produce digital content. Microcontent includes elements that usually take up little storage space, are easy to manage and simple to design. For instance, audio files, YouTube videos and comments or blog posts. Social architecture marks the beginning of social media platforms. It brought about the possibility of communication through multiple channels. This was different from the first-generation Web, which provided the user with a single channel consisting of one reader and one computer interaction frame. Platforms such as Wikipedia, Facebook and LinkedIn were designed to allow users to interact both with each other and the platforms. Alexander (2011) outlines that this new Web architecture accelerated information and content access. Interaction between the content producer and the users as well as interaction among the users was something expected in this new design mode. For the author, social software encouraged a type of triangular communication that, consequently, lead to increased social interaction. The final trend identified by Alexander (2011) is the emergence of new platforms. They allow the

coverage of a multitude of areas going from image editing and sharing to blogging, microblogging, video production and aggregation of content.

In their book *Writing for the Internet: a guide to real communication in virtual space*, Craig Baehr and Bob Schaeffer (2010) refer to Web 2.0 as being not only one piece of technology, but a set of developments that promoted a shift in how people relate to the internet and its content. All the technologies that it comprises made it possible for users to be more participative and engaged. There was room for collaboration as well as for media convergence. The structure of Web 2.0 allowed interaction to take place. The authors explain that there were several tools that encouraged users to build a relationship. They were based on feedback as well as user posts, such as blogs, wikis and social networking (Baehr & Schaeffer, 2010: 97).

For Alexander (2011), user-generated content changed the way the public related to the media. It broadened the storytelling universe through the creation and use of new platforms. In addition to that, users found room to let creativity flow and experiment with new ways to tell stories, both fictional and non-fictional. The author bases his book's definition of storytelling on being a combination of "sequence with meaning and engagement" to explore and explain new platforms and how they were and still are used (Alexander, 2011: 47).

The first platform he reviews is the Weblog. The blog started in the beginning of the twenty-first century and is, for Alexander (2011) " (...) the most viable and accessible form of Web 2.0 storytelling" (Alexander, 2011: 47). Both Alexander (2011) and Grabowicz (2014) call attention to the fact that blogs were one of the first forms of social media. At first, due to its format and its arrangement in chronological order, it was compared to diaries. There was a personal sense to the tool, which made it easy for people to take a chance and try it on a personal level and later even for professional use. It was regarded as having the necessary characteristics to be a new tool for narrative production. The term blogger started being used as a category and soon after, it was noted that there were many other possible uses to it rather than just being an electronic diary. Blogs became a platform for groups, communities, the corporate world and even newspapers. The association to diaries was not perceived as a negative trait. Blogs provided a sense of

proximity and access to a more personal side of the blogger's curator and the content which was being published.

For Samuel D. Bradley (2010), the essence of blogging is the interaction generated from the posts and the readers' comments, otherwise it would only be a diary platform. This unique trait also has an impact on the history of storytelling. Bradley states storytelling has had very few changes to its structure ever since ancient Greece and is still ruled by mass media organizations. He highlights that best-sellers, blockbusters, TV productions as well as newspapers follow the very traditional narrative pattern of one speaker communicating to a large number of people. Blogs changed the traditional narrative pattern through the possibility of dialogues created between the blogger and the readers. The reciprocity factor changed the storytelling model. Another important characteristic of the platform is that of being a space for self-expression. In that sense, no matter what the blog is about - fashion, wellness, philosophy or journalism and news – it translates the thoughts and ideas of the blogger, giving a feeling of proximity to the public (Bradley, 2010: 167,168).

The microblog Twitter is second on Alexander's list. Even though the author says it is "the least likely storytelling platform of all", he also states that Twitter's short posts showed the creativity potential of its huge user base and it became storytelling material through the non-conventional conversations that were created from user interaction. Alexander (2011) points out two possible narrativity modes for the platform. The first one is what he called live stories, which are tweets about events that are taking place at the very moment of the post, either in real life or as fictional reenactments. The second mode aims to produce a micronarrative. One tweet, one story, resembling the short Japanese poems, the haikus (Alexander, 2011: 61-64). Bradley (2010) explains that Twitter was created as an intermediate platform to fill a gap found between blogs and emails. It was supposed to allow users to share simple life routines and habits with friends through 140-character posts. It was based on the structure of SMS and the short text required for writers to use word contractions and abbreviations. Eventually, the platform started being used for broader purposes by media organizations, corporations and even regular users (Bradley, 2010: 168, 169). Twitter became famous for its use during the Arab Spring, which started in Tunisia in 2011, to disseminate user-generated content that helped protesters report events on the spot as well as communicate with each other. This

historical moment even became known as the “Twitter Revolution” (cf. Comminos, 2011). In the end of 2017, the platform expanded its character limit to 280 (cf. *Portal GI*, 2017).

Wiki content is categorized by Alexander (2011) as an important and powerful collaboration tool. For the author, collaborative writing has the potential to elicit storytelling creativity. He mentions different possibilities of wiki content production such as document hosting, which can be edited, deleted or modified by anyone involved in the project. Another possibility is that of making a round-robin story. This approach allows collaborators to collectively create a story as they continue from the point where the previous writer had stopped. In this writing scheme, one may not manipulate any content previously produced. Nevertheless, it is possible to completely change the story direction by choosing a different approach to it. Alexander (2011) exemplifies the power of wikis through an experiment held by Penguin Publishers (now Penguin Random House) as a partnership with De Montford University Leicester in 2007.

The project consisted in having Web users / readers write a novel together as a collaborative effort. The only prompt given to the participants was an opening line taken from the Charlotte Brontë novel *Jane Eyre*'s first chapter: “There was no possibility of taking a walk that day”(cf. Brontë, 2019). The project quickly engaged contributors and soon developed into different possibilities. “Within the Million Penguins wiki, several forks appeared, including nice choose-your-own-adventure stories and an unusual parallel novel caused by a participant’s ruthless insistence on writing bananas into every wiki page” (Alexander, 2011: 67). The project turned out to have a less consistent final product as was expected and ended by March of the same year it was launched.

For Baehr and Schaller (2010), wiki platforms are one of the types of publication that are characteristic of 21st century electronic culture. Using this structure, stories are created as a type of social experiment through the use of collective knowledge and collaboration. The authors mention that the medium itself encourages interaction and instant feedback and users need to adapt to the different kinds of organization, collaboration and content presentation of each online publication. According to them “these adaptations are oral culture traits in that oral culture speakers would often adapt their storytelling to fit the audience reaction” (Baehr & Schaller, 2010: 7, 8).

Social Images are suggested by Alexander (2011) as a powerful way of employing pictures to tell a story. For him, the visual appeal that is natural to images have an intrinsic trait of story emergence. He mentions the social media Flickr and emphasizes its social Web potential to connect microcontent production to that of social media. This brings us to social media's greatest representative: Facebook. He compares the nature of the platform to that of blogs. Both have the trait of portraying a more personal presentation of their users and very little differences between non-fictional and fictional content. In addition to that, they allow a non-linear access possibility. When going through a blog page, users can access archive posts or promoted ones, comment on what they read or do a search. On Facebook, they can go through the photo albums, read the posts on the timeline, join events, be a part of groups and interact by posting comments or taking action when requested to do so. Multiple media can be used on these platforms which create a fertile space for digital storytelling to grow (Alexander, 2011: 68-73).

According to Katie Roiphe in her article "The Language of Facebook" for *The New York Times*, the platform has been used as a support for novel writing. The author explains how Lauren Mechling and Laura Moser wrote an online serial novel called *My Darklyng* and created Facebook and Twitter accounts for the main character to interact with the audience. Natalie Pollock, the protagonist, was a high school student obsessed with a vampire series. For Roiphe, "Facebook feeds on fiction" and the relationships built on the social media do not resemble the ones that take place in the non-virtual world. She states that people do not post their real problems or crisis on the platform. They would rather portray a more idealized version of their lives, which would make Facebook a space where there is room for fiction to be created (cf. Roiphe, 2010).

Alexander (2011) regards text and image based social media platforms as being less media intensive in the sense that they are easier to work with, take up less memory and are faster to upload. He points out that those platforms using audio and video as their base media are more complex and demand more technical structure to be produced. Podcasts and Web Videos are a part of this second media group. Podcasts have a natural resemblance to oral storytelling as well as radio productions. The author explains that the core characteristics of this type of medium are that they are downloadable and should be a part of a series. They can hold fiction stories that will resemble novels or the theater, or

they can be used to speak about historical periods, books, specific topics and even to discuss the news.

Adam Sternbergh (2019), in his article “How Podcasts Learned to Speak: the once useless-seeming medium that became essential” for *Vulture* magazine, states it is hard to define the exact beginning of podcasts as they have been circulating since circa 2004. For him, a major market change that may have boosted the success of the platform was the purchase of the podcast-production company Gimlet Media by Spotify. The author explains that no matter what the public prefers to listen about, they will find it on a podcast. Topics range from interviews about contemporary events, narratives about real cases such as the Watergate scandal and roundtable shows to fictional options, serial stories, discussions about inanimate objects or true-crime stories. The author finds it ironic that by 2019, at a moment when there is enough technological development so as to allow for more unusual experiences, podcasts are being utilized to their full potential.

In an age when we were promised jet packs, or at least augmented-reality goggles, it turns out what we’ve really been craving is the companionship of human voices nestled in our ears. These voices provide us with information, yes, but also inspiration, entertainment, enlightenment, emotional engagement, companionship, and, above all, a sense that, in even our most arcane obsessions, we are not alone (cf. Sternbergh, 2019).

Web Videos have a broader range of content possibility than that of podcasts due to their visual component. According to the *22 YouTube Stats That Matter to Marketers in 2019* compiled by Hootsuite, YouTube has circa 1.9 billion users a month and has local versions in 91 countries, working in 80 different languages and reaching 95 per cent of the internet worldwide (cf. Cooper, 2019). Those numbers change the impact that video has on the storytelling practice scenario. First, they provide a variety of ways to explore the platform. Second, videos can be made with a focus on orality, for example, with just one person telling a story on camera. There could also be presentations using infographics, cartoon like films, speeches about politics, multimedia productions etc. Third, some of the material is originally produced for the platform whereas other content created for TV or other video-based platforms can be reproduced in the video.

2.7 – Augmented reality and virtual reality and storytelling

Augmented reality (AR) and virtual reality (VR) give the public the opportunity to have an immersive experience. These systems have been used by more traditional industries such as medicine and engineering to assist professionals learn new skills or repair heavy machinery. However, they are also used by entertainment corporations and media organizations as storytelling strategies.

AR consists of complementing the real world with virtual elements. It allows for the reality factor to augment, hence the name. The user is able to see one's own world and the location where one is with no further alterations besides the overlapping of virtual elements. According to Ronald Azuma in his text "A Survey of Augmented Reality", ideally the user's perception will be of both the real and virtual elements on the scene coexisting in that space, complementing each other (Azuma, 1997: 2). In their article "Why Every Organization Needs an Augmented Reality Strategy", written for the *Harvard Business Review* in 2017, Michael E. Porter and James E. Heppelmann say that the technical essence of augmented reality is to turn data into images and animation figures which become a part of the real world. AR makes a new information delivery paradigm possible, which, according to them, will change the way data is structured, managed and transferred on the internet. It surpasses what the internet can make possible and available once it allows people to process the real and virtual world simultaneously. On the internet as an interface people have access to a 2D piece of information and have to translate it to make sense in a 3D world.

VR, on the other hand, creates a completely computer-generated virtual world. Azuma (1997) refers to it as synthetic. The user may interact with this environment or be immersed in it by wearing VR helmets or glasses. The purpose is to transport him/her to a totally digital world. Sherman and Craig define VR as a type of medium that comes to existence through computerized interactive simulation which takes notice of the participant's position and actions and is responsive to them, allowing the feeling of mental immersion or presence in a virtual world (Sherman & Craig, 2003: 13). They suggest four elements need to be taken into consideration for the VR experience to take place. The first one is the virtual world. It may be materialized or not. According to the authors, the fact that this world is defined, even if only on a script, already states its existence. They add that when we use a system to experiment in such a world and its interaction and immersion possibilities, we do it through VR. The second element is the immersion in an

alternative reality, which can be a place that exists in a different space from where the user physically is or a completely imaginary one. Element number three is sensory feedback where there are two kinds of reality. The first one is physical, which we experiment through our five senses. It is inherent to our existence. The second is the one we imagine. Both the experiences we create in our minds and those we are exposed to through the media are a part of the process. Thus, VR provides the user with an experience that combines an imaginary and a physical reality. The fourth and last element is interactivity. For the VR experience to feel authentic, it needs to respond to the user's actions (Sherman & Craig, 2003: 6-10).

The use of virtual reality and augmented reality goes far beyond the entertainment world. According to Azuma (1997), AR raises users' perception and interaction with the real world. He mentions six main areas in which AR can be explored: medicine -for visualization and surgical training; production and repair – through the use of 3D images to assist on machinery assembly and repair; notes and visualization – to add comments and additional observations about products, for instance providing information about books in a library; robotics – to test the functionalities of a robot before it goes into production; entertainment – for the creation of virtual film settings, for example; and last the military – as a test platform for pilots (Azuma, 1997: 3-9). To that list we can add architecture, interior design, marketing and journalism. News corporations use AR as an attempt to provide the users with reports as an experience. An example is the North American news organization *The New York Times*, which started using AR in 2018. Through their app, the user can have access to tridimensional images and see the detailed [movements of an Olympic athlete](#) or explore [the 1969 moon landing](#), for example (cf. “Your Guide to Augmented Reality in The Times,” 2018).

VR has also been used in the production of news so as to allow the public to be immersed in the news reports. North-American journalist Nonny De La Peña presented a talk on TED Women 2015 called [“The Future of News? Virtual Reality”](#) about how virtual reality gives the public the opportunity to live and feel the piece of news with their entire body instead of receiving it as a report. She explains that with VR glasses it is possible to place the user right in the spot of the fact, creating a feeling of presence and the possibility of having a first-person experience, as if he/she were living it.

The development of all these platforms and systems made room for storytelling to be extended. These new technological structures serve as the basis for different kinds of stories to be told through the use of new tools and different ways of exercising creativity. They are used alone as well as combined to produce multimedia stories that involve and engage the audience in these new ways of accessing and experiencing content, be it factual or fictional.

2.8 – Storytelling and journalism

Technology evolution and Social Media changed the way people consume information as well as how it is produced. New professions were created from this evolution. Bloggers, podcasters, YouTubers, Instagrammers, Influencers and so on are now content creators and many times what they produce is a source of information that competes for attention with traditional media companies. This new communication ecosystem demanded that both media companies and journalists adapt to this environment and look for new ways to convey information so as to catch the eye of the audience and conquer much wanted space in this new communication world scenario.

According to American journalist, former NBC reporter and president of HRH Media Group LLC Hanson Hosein (2011) in his book *Storyteller Uprising: Trust & Persuasion in the Digital Age*, the internet broke the barriers of the Information Age. In the past, mass media placed the audience in targeted groups that had access to contained information prepared to simultaneously reach a great number of people. No direct response was expected from the public and communication was produced following a certain pattern. The development of new media consequently made room for interaction between content producers and the audience to be more frequent as well as increased the number of information platforms, be them conventional or not.

In the past, information was scarce, and we could rely on a finite number of institutional filters to determine what communication should grab our attention and possibly catalyze our participation. As members of a particular audience, we were passive targets of those polished, self-contained “messages” that required nothing of us other than to stand dumbly and receive their impact if the sender’s aim was true. Message, medium, target audience – was an almost mindless formula that worked with militaristic precision (I visualize a shiny, flawless torpedo speeding towards a vessel lollygagging in the middle of the sea) for so long. But now, the barriers to entry to the Information Age have disintegrated. Almost everyone can use cheap,

nearly ubiquitous technologies to communicate well beyond their immediate social circle of friends, family and coworkers. Today, we have the power to talk to the world, and the world can talk back. Information is no longer scarce – thanks to the Internet; it's more abundant than it ever has been in the history of our species (Hosein, 2011: 16).

Wahl-Jorgensen et al. (2016) explain that there have been important transformations in the industry of journalism that affect both the field and the professionals. On their text “The Future of Journalism: risks, threats and opportunities” the authors point out that even though technology enabled innovation to be a part of the newsroom, it also changed the news business model dynamics and caused severe changes, which has not always been positive. “Technology has facilitated a de-professionalization of journalism with many economic, quality-related and ethical questions raised as a consequence— alongside opportunities for greater participation”(Wahl-Jorgensen et al., 2016: 802).

For Wahl-Jorgensen et al. (2016), the role of watchdogs played by journalists and their commitment to conveying truthful information to the citizens is threatened by online and social media platforms. However, they also accept the opportunity, which is based not only on innovation but also on economic, technological and social development. The communication industry growth is directly connected to society progress and the changes it goes through. Besides user-generated content and social media, the authors call attention to citizen journalism. They also emphasize the space journalists themselves now have on social media such as Twitter and YouTube. In this new scenario, there is more room for audience participation as well as audience and producer interaction. These platforms make it easier and simpler to share information and reach a sometimes more niche audience. Nevertheless, the authors explain that the perception of news on social media is different from that on mainstream media. In mainstream media news is ranked in terms of news value, however, in social media the value of a piece of news is determined by immediacy, according to Wahl-Jorgensen et al. (2016).

Another change in journalistic production pointed out by Wahl-Jorgensen et al. is the use of big data to produce news. “‘Big data’ enables new forms of news-gathering, storytelling, visualization and access to information by journalists and the public”(Wahl-Jorgensen et al., 2016: 804). The authors state that this new data collection system has made room for data journalism to become a category which they regard as important for what they call the reviving of investigative journalism. Analytics have been playing an

important role in assisting journalists to find patterns in major investigations as well as to help quantify the audience. On the other hand, it helps increase the number of clickbaits through news production based on algorithms and not by the thorough judgement of professional journalists (Wahl-Jorgensen et al., 2016: 801-806).

The rise of new platforms providing information that took place with the advent of the internet, potentialized market competition for the audience's attention. Content is now produced not only by legacy media corporations but also by a significant amount of people, both professionals and amateurs, on social media. Innumerable producers can now reach the public. This excess can be seen as a downside to this new communication era. Competition and content production increased but our attention span has gone in the opposite direction. Hosein (2011) says "information may no longer be scarce, but our attention is in shockingly short supply, given the exponential explosion in potential sources of communication thanks to all of this technology" (Hosein, 2011: 17). The author also points out how hard it is for the public to decide on which content to consume, which pieces of news to read and which media companies or journalists to trust.

These new issues come with the need for new approaches, change and adaptation of the professionals who work in the media communication field. The public needs to decide whom to trust and content producers have to come up with strategies that will make the public trust them more than they trust the competition. For Hosein (2011), the key to these concerns is context. It is necessary to account for context and well-developed narrative in order to build relationships. The author states that "we now have to listen to each other's stories" (Hosein, 2011:20).

Hosein (2011) states that both technology and the ability to create stories are key to consistent relationships being built within a specific context. Technology is the conduit for stories to reach people. How these stories are put together is what determines whether they will bring up an emotional connection with the public and engage them with both the content and the producer.

Storytelling isn't merely the transmission of compelling narrative. It's also about how we engage with that narrative. In many ways, how the community interacts with that narrative is ultimately what renders this form of communication trusted and persuasive. This is storytelling for the 21st century: the two-part process of structured

narrative (which draws our attention) matched with a strategy of community engagement to build trusted relationships around that story. When we successfully create these new relationships, we build "social capital" and create the conditions for trust that persuade others to transact with us: change your mind, join us, vote for me, buy our product.

Suddenly, the question is no longer, "what's your message?" Rather it's, "what story do you want to tell?" (Hosein, 2011: 25).

Many of the platforms and new technology tools that were mentioned in this chapter can be and have been put together by journalists to create news reports in an attempt to engage the audience. Storytelling techniques and digital tools have been changing the way journalists join forces with other communication professionals to create pieces that will inform the audience through interaction, immersion, identification and creativity. Technology is being used to enrich journalism and its core commitment to the truth and the facts.

Chapter 3 – Journalism: from analogical to digital

3.1 – How it all began

When we see journalism as the industry it has become and acknowledge the importance it currently has in relation to world matters, it is hard to believe that it had a simple beginning and was a field whose history was developed alongside society's evolution and needs. According to Barnhurst and Nerone, newspapers as we know them became common with the rise of the bourgeoisie in the eighteenth century. It was only then that they targeted a more general public, addressed themes like commerce and religion and provided a space for political positions to be published (Barnhurst & Nerone, 2009: 18). One may say that being a professional journalist was once what it is now to be a podcaster, a digital influencer or even a game tester. No one could tell those would become formal occupations. All of them were created from the needs of the industry and the transformations of the world that happened through technological changes and so was journalism.

The real origin of the history of news dates far back to the eighteenth century. Since the very beginning of time, news was spread by word of mouth. The first form of alphabet was created by the Canaanites in 1500 B.C. and 750 years later it had the vowels added to it by the Greeks. Paper was invented by the Chinese in 105 A.C., but it only reached Europe in the twelfth century. The Chinese were also responsible for developing the first forms of printing. Block printing was created in the 600's and was used to reproduce official newsletters called *tipao*, which were made by the Chinese Empire. In the mid-eleventh century, a Chinese artisan used moveable type for printing matters for the first time and two centuries later, the Koreans successfully made the first moveable type made of bronze (Stephens, 1997: xiii, xiv). These were the first glimpses of what would later become the printing press. Those milestones were crucial for the technological development of information dissemination, but it was not until the invention of German Johannes Gutenberg that it was possible to spread the written word in an unlimited way.

For Vieira, the creation of the printing press was both the great technological revolution which made the growth of the press possible and a fundamental step toward freedom of information in the sense of allowing facts, opinions and various pieces of news to be reproduced and shared.

It was no longer about writing with an extremely limited diffusion, (...), but to print, as many times as needed, such information on an extremely light, malleable and transportable support as was the paper. The machine allows this illimited possibility: the more you print, the more you will be able to disseminate. That completely alters the communication possibilities. It is a scenery very different from the previous one. The revolution is total (Vieira, 2007: 32, 33).

The first book printed by Gutenberg in his revolutionary invention was the Bible (cf. Vieira, 2007). However, it was the letter written by Christopher Columbus as an account of his travels to the Americas circa forty years later that established the power of the printing press as well as its impact in Europe. As Stephens says, word on Columbus's discoveries during his adventure would have reached a large audience in Europe regardless of Gutenberg's invention. Nonetheless, it would not have happened as quickly and accurately as it did, and it would not have reached as many people either. The letter was first printed in Spanish, in Barcelona in 1493 and when Columbus arrived there, many copies of his account had already been circulating. After that, the letter was not only reprinted in its original language, but also translated and distributed to several other countries in the European continent (Stephens, 1997: 75).

What set the printing press apart from previous ways of publishing was the fact that it made it possible for information to reach a much larger audience in a much shorter time frame. According to Stephens, it opened the doors to the growth of journalism once it changed the audience's experience through production speed, convenience and also the quality of the final product – the newspaper. However, the greatest gift given to journalism was that of audience reach. The ability to produce newspapers on a larger scale for a greater number of people was the first step toward introducing the public to the mass production of the news (Stephens, 1997:76).

The first newspapers in the English language were published in Amsterdam. The *Corantos*, which were weekly newsbooks, were published in the city in 1620 (Barnhurst & Nerone, 2009: 18). The new technology was used in Portugal twenty-one years later. The first Portuguese newspaper was called *A Gazeta da Restauração* and it dates from 1641. It was published one year after the country regained its independence from the Spanish dynasty that had ruled Portugal since 1580. The paper was created with the endorsement of D. João IV and his supporters as both an instrument of propaganda for

the new government in power and a way to tarnish the reputation of the Spanish (cf. Balsa, 1990; cf. Soares, 2017).

For Barnhurst and Nerone, the bourgeois revolutions that started in the end of the seventeenth century were the world events that transformed newspapers into platforms for the dissemination of people's voice. "As political systems developed in Europe and North America, norms for the conduct of politics in newspapers appeared. The newspaper became a key part of a system for representing public opinion" (Barnhurst & Nerone, 2009: 18). During this time, the media influenced changes in the relationship between the people and the governments. Political legitimacy had shifted from blood and God to the people's will and that caused political thinkers to have to deal with public opinion, which was still disseminated by word of mouth, but also through newspapers. Until the eighteenth century there were many rules created to restrict the activity of the printers and the press. It was an attempt to control public discussion and keep the peace as well as the legitimacy of the power system, even though that was not always successful. Censorship was also a policy and a control tool established by the government along with the Church (cf. Barnhurst & Nerone, 2009; cf. Stephens, 1997).

England would move from rigid press controls to a period of press freedom during the civil war in the 1640s, then back again. In France, between the years 1600 and 1756 more than eight hundred authors, printers, and booksellers would cause sufficient discomfort to the government to be thrown into the Bastille (Stephens, 1997: 84).

The nineteenth century was utterly important for journalism regarding change and evolution. The term journalism was used for the first time, primarily in French to refer to the opinion type of text that was produced during the revolutions and later in English, with a more negative connotation, as a reference to biased discussions on public matters. As time went by, there was a shift to such an idea once the existence of a democratic government became more common and so did the exposure of political points of view (Barnhurst & Nerone, 2009: 19). In 1814, the *Times of London* used the steam press for newspaper production for the first time as a substitute for the printing press. The result was an increase of almost 900 sheets of paper printed per hour. From early to mid-nineteenth century audiences had grown and there was more of a business-oriented mind towards journalism. Newspapers were segmented by age, gender as well as social class

and publishers relied on advertisement revenue along with paper sales to support their businesses (Barnhurst & Nerone, 2009: 19, 20; Stephens, 1997:xvi-xviii).

The 1830s witnessed the beginning of magazines and also that of penny papers. The low cost of those newspapers allowed journalism to be accessible to poorer readers and, therefore, help the dissemination of news. Benjamin Day was one of the first printers to bet on this newspaper model. He started publishing his penny paper, *The Sun*, in New York City in 1833. It included stories about crime and occurrences that interested the public and within four months of production he was already selling five thousand copies per day of his paper. Two years later the circulation reached fifteen thousand copies. This formula attracted the attention of publishers in major American cities and was adopted by several publishers including the *Baltimore Sun*, which still exists. In 1851, Henry J. Raymond and two other partners found *The New York Times* as a penny paper. In England, these newspapers were called pauper press and they were published weekly. Due to the British stamp tax, which deliberately increased the price of papers as an attempt to keep lower classes less informed, penny papers were illegal until 1855 when the stamp was abolished (Barnhurst & Nerone, 2009: 19-22; Stephens, 1997: xix; 188-193).

The telegraph was the next technological device to cause a great impact on the history of journalism. It was invented by Samuel Morse for the transmission of signs named after him. The machine was patented in 1840 and first used by Morse on May 24th, 1844 to send a message from Washington D.C. to Baltimore that replicated a line from the *Bible*: *What hath God wrought?* (cf. Mackerodt, n.d.). There is some conflict about which message was the first one to be sent. However, according to Stephens, the first telegraphed news message was the composition of the Whig party ticket that had been defined at their convention in Baltimore on May 1st, 1844. The message was transmitted to Washington and reached its destination almost immediately. Four years later, Morse Code communication lines were spread all over the United States of America and telegraph companies had newspapers as their most important customers. In 1866, permanent cable was laid under the Atlantic Ocean between North America and England connecting the countries. The telegraph had a huge impact on news reports by allowing information to reach the newsroom much faster than before (cf. Mackerodt, n.d.; Stephens, 1997: 218-220).

The telephone was another technological milestone in the history of journalism. Even though there is some controversy as to who invented it, the credit was given to Scotchman Alexander Graham Bell. According to the *BBC* report “A History of the Telephone”, some people argue that the device was invented by Italian Antonio Meucci in 1871. He took out a caveat, which made his intention to register the invention as his own official. However, he did not renew it in 1874 and in 1876 Bell was granted patent and was legally regarded as the inventor of the telephone (cf. *BBC*, 2018). This invention took the accomplishments reached through the telegraph to the next level. According to John Pavlik, the telephone was introduced to the newsroom in the beginning of the nineteenth century. It affected how interviews were held, how facts were gathered for the production of news reports and also how they were distributed (Pavlik, 2000: 229, 230).

3.1.1 – The radio

Technology made it possible for the field of journalism to grow exponentially and to become a profitable industry. First, there was publishing, and later, scientific experiments and inventive minds created new ways for news to be conveyed and reach people worldwide. The invention of the telephone by Alexander Graham Bell and Guglielmo Marconi’s experiments with wireless telegraphy in the 1890s made it possible for the radio to be developed. By the end of the century, listeners were able to receive circa 12 hours of news and music in Hungary and the Chicago Telephone Company shared state election results in Illinois with around 15,000 people. Marconi patented his invention in 1896 and in 1897 he founded the Wireless Telegraph and Signal Company, Ltd. That was the beginning of the radio (Emery et al., 2000: 268, 269; Stephens, 1997: 270).

Marconi used a system of dots and dashes to transmit a message through the system he created. Reginald A. Fessenden, however, used continuous waves and this is regarded as responsible for the first broadcast. On Christmas Eve in 1906, ship wireless operators heard him reading “St. Luke’s Gospel”, playing the violin and wishing them a Merry Christmas. Another important figure in the history of the radio is Lee De Forest. He created the Audion, which made more sound amplification and an easier reception possible. His invention is said to have boosted the growth of radio. He broadcasted recorded concerts, music from the top of the Eiffel Tower and even a live performance of Enrico Caruso. As a result, Forest was quite famous and was granted the title of “Father

of the Radio” (Emery et al., 2000: 268-270; Stephens, 1997: 270-272; Winston, 1998: 74, 75).

The radio as we know it was taking shape. Commercial radio stations began operating in the 1920s. The American *KDKA* was responsible for the first broadcast to go on air with the results of the presidential election between Republican candidate Warren G. Harding and Democrat candidate James M. Cox. The program played for 18 hours and the updates were supplied by phone by the *Pittsburgh Post* (Emery et al., 2000: 270-272; Stephens, 1997: 270-272). In Portugal, the first experiences with this new mean of communication took place in the beginning of the twentieth century and were conducted by a student called José Celestino Costa. In 1914, Fernando Medeiros was responsible for the first music broadcast in the country. The first radio stations were created after World War I, in the beginning of the 1920s. They were small and transmissions happened for a few hours a week. It was not until 1925 that the first Portuguese radio station with regular broadcast emerged and only in the 1930s projects showed more professional traits (Ribeiro, 2005: 97, 98).

As radio evolved, news became a more important part of its programming. The new medium appropriated characteristics and content from newspaper journalism as it developed, often with material provided by newspaper journalists themselves. Radio stations at the time incorporated journalists that originated from the press and the text read by them was structurally very similar to that of print reports. As the means of communication grew, journalists took notice of the need for radio to adapt its language. Sentences became shorter, clearer and more concise, hence more adequate for the immediacy and speed of the oral characteristic of the radio (Stephens, 1997: 271).

Although newspaper owners saw radio as an investment opportunity and many either owned radio stations or sponsored programs, they also perceived the new means of communication as a threat. Radio matured as a medium and consequently attracted a great share of the advertisement budget that previously was directed to newspapers. Its importance as a journalistic information source also rose and both aspects conflicted with the interest of publishers (Emery et al., 2000: 276; Winston, 1998: 84-87). Winston explains that because newspaper organizations were threatened by the broadcast of news on the radio, there were attempts to control its journalistic side. According to the author,

as radio's audience increased and it started being regarded as a mass medium in the 1920s, the American Newspaper Publishers Association (ANPA) tried to restrict its access to news content.

As they owned the wire services, they could simply close off the easiest source. While they did not so much mind using their local news operations to provide a measure of local news, structured to help sell their newspapers, they objected to the use of national and international news by the emerging networks (Winston, 1998: 86).

It was only circa 1937 that their opinion on the matter changed. ANPA realized that radio consumers still purchased newspapers and that being cooperative would work better for both means of communication. For Winston, the situation was even more hostile in Britain. It started to change during the 1926 General Strike when *BBC* carried on its broadcast while other means of communication did not (Winston, 1998: 85-87).

World War II was proof of the radio's journalistic power. "The Second World War gave radio news what the Civil War had given newspapers: a taste of the medium's power to bring news home" (Stephens, 1997: 272). Reports on the war were live. At that time, radio already had a national audience and people would gather around it to hear all sorts of news content, including the war. The American government used the medium as an instrument of propaganda, often encouraging the audience to support their troops, to be more patriotic and to donate money. They also reinforced the idea of the enemy and that danger was just around the corner (Spiller, 2004: 55, 56). After World War II, Europe was experiencing the consequences of the long period of battles. Transportation was limited and there was a lack of raw material for the printing of newspapers. The scarcity of those resources favored radio (Albert & Tudesq, 1981:47).

Even though radio was not the first medium to connect people who were geographically distant through information, it helped speed up the process of communication dissemination among different groups and change interaction dynamics within society. "All methods for moving information over distances more effectively – from the use of writing and the printing press to the telegraph and the railroad – have contributed to the expansion of human societies, to the extension of bonds of identity and interests" (Stephens, 1997: 274).

3.1.2 – Television

Television took its first steps as radio was maturing. Jason Jacobs explains that the new medium should be a support whereby news, sports and entertainment programs would be transmitted instantly. It would be “a radio with eyes” (Jacobs, 2003: 72). The first experiments with television date from the end of the 1920s and are credited to the Russian scientist Vladimir Zworykin, American inventor Philo T. Farnsworth and Scottish inventor John L. Baird, who, in 1926, was responsible for the creation of the first system to publicly demonstrate a live television picture. The *BBC* was a pioneer when it comes to television. It was the first broadcasting company to have a scheduled television service, starting in 1936. In the United States of America, experiments date from 1927 and are credited to Herbert E. Ives and the Bell Telephone Company. Technology to make television a reality was being developed parallel to the development of the radio. (Albert & Tudesq, 1981: 61-65; Emery et al., 2000: 326-328).

World War II put the evolution and growth of television on hold. According to Albert & Tudesq, by the mid-1940s TV had to restart almost from scratch and, at first, its development was limited to industrialized nations. In the USA, the FCC (Federal Communications Commission) implemented a series of technical regulations to be followed and expansion was boosted. The number of TV stations in the country went from 17 in 1948 to 580 in 1960. This also had an impact on audience growth and advertisement rates. In 1961, most of the national territory, circa 34 million people, had access to the technology and its content. The advertisement industry, which was responsible for the revenue of TV companies, raised investment from 9.8 million dollars in 1948 to 1.5 billion in 1960. Content broadcasted covered various topics such as comedy shows, sports, music, movies and politics. (Albert & Tudesq, 1981:66, 67). For Emery et al. (2000), the postwar years were quite prosperous for the United States and for the expansion and development of TV in the country.

In the United Kingdom, the *BBC* was responsible for the restart of TV development. After the war, broadcasts began again in 1946. It took fourteen years for the whole territory to be covered. By 1962, audience had reached a total of 11.8 million people. *BBC* content ranged from information programs presented by non-journalists to dramatic series, sports competitions and major official ceremonies such as the Queen’s coronation. In 1954, the Independent Television Authority was granted permission to run a second TV channel in

Britain, *ITV*. Fourteen private societies produced the programs and their profit came from advertising. Criticism was strong when depicting the emergence of *ITV*, according to Helen Wheatley. Its programming was regarded as poor in terms of content quality. Nonetheless, the new tv channel was open to experimentation and innovation in areas such as the news, current affairs, drama and education (Albert & Tudesq, 1981: 68-71; Wheatley, 2003: 76). In Portugal, regular television broadcasting started in 1957 (Albert & Tudesq, 1981: 70).

According to Stephens, the biggest challenge of the early times of news broadcast was related to content. The author outlines that most producers came from the radio and were not used to visual resources. Programs were mostly speech orientated and the quality of the image was still poor, so, detailed elements could not be seen properly by the public (Stephens, 1997: 275-279). It takes time for a new medium to find its own identity. In the beginning, it is only natural for their productions to be based on the kind of content and structure of the medium which came before. The radio turned to newspapers and television turned to the radio as well as to the movies.

Jonathan Bignell (2004), in his book *An Introduction to Television Studies*, refers to the 1960s as being television's Golden Age. He explains that the amateurism of the professionals of the previous decade was replaced by more prepared and skilled staff, who focused on schedules and guidelines. The new medium was running on a larger scale and its productions changed to more industrial packaging. For the author, at that time, TV already reflected society. He states that the workers who were a part of the broadcasting industry were developing the new medium based on their ideas, interests, social class and educational backgrounds. All of those aspects influenced how television's identity was built. Bignell raises Great Britain as an example of how the new medium was able to help create a sense of culture and belonging in people as members of a particular society.

Since television in Britain has a public service function, one of ways of demonstrating this historical tradition is to note the events that television has covered in order to bring a national audience together as members of a common culture. Ceremonies, state occasions and major sporting events are examples that support this view of television history (Bignell, 2004: 51).

For Emery et al., the Golden Age of TV in the USA started in the 1950s. That was the time when television took over most of the country and programs were live. The authors

explain that many programs made their way from the radio such as soap operas and variety shows. Broadcasting included news and talk shows, programs targeting children, comedy shows, quiz shows and sports (Emery et al., 2000: 365-367). The 1960s were marked by politics, the Vietnam war and man landing on the moon. John F. Kennedy performed the first debate on TV against Richard Nixon during the presidential campaign of 1960. A couple of years later, the population would witness his assassination live. CBS sent a reporter to accompany a group of marines in Vietnam and also showed Neil Armstrong's stepping on the moon (Emery et al., 2000: 394-401; 405; Stephens, 1997: 279).

In the 1970s, TV broadcasters made more room for news programs and bet on the production of entertainment shows. Soap operas as well as TV series and sitcoms became an important part of big corporation schedules, both in Britain and in the United States of America. (cf. O'Malley, 2003; cf. Wheatley, 2003). Cable TV and satellite technologies were introduced in the 80s and CNN, the first 24-hour news channel, was founded. There was more competition and content production increased not only in quantity, but also in variety. Technical support changed and so did the audience. According to Stephens, television was successful in capturing people's attention.

Once television sets became affordable, news became available to audiences of many millions, including even those lacking the energy, skill, or maturity to read a newspaper or concentrate on a radio narrative. Television newscasts are, if anything, easier to watch than news events themselves, in the sense that it is easier to turn the set on than to walk outside into the street (Stephens, 1997: 281).

TV had an impact on how news was consumed and produced. As did the radio, television had to adapt its text to the reality of the medium. Texts for TV need to be simpler than for print, and, even though images are able to fill in some of the information gaps, news reports are shorter and require more concise content than newspapers pieces. TV also brought a bigger sense of immediacy to journalism and that imposed changes on newspaper and print professionals, who started featuring more analytical reports instead of trying to beat TV on breaking news. However, as Stephens explains, with the development of cable lines, network TV followed a similar path towards longer newscast productions (Stephens, 1997: 285-287).

The end of the twentieth and the beginning of the twenty-first century made room for convergence, which is often credited to the internet. In his book *Journalism and New*

Media, John Pavlik states that this conclusion may be too simple to explain the major changes communication and journalism would go through. He ascribes them to several factors including economy, regulations, culture and also technological developments, which combined transformed the field of journalism (cf. Pavlik, 2001).

3.1.3 – The evolution of content and text

Before moving on to the digital era, it is important to understand some changes that happened throughout the evolution of the news. Besides the technological development of devices that helped improve communication and the production of news, the way the stories were told also went through different phases and were transformed as society changed and evolved.

Early journalism publications were openly biased. They mostly approached political topics and were used as a space for opinions over public affairs to be shared. This was called partisan journalism and it took place during the age of Revolution. At first, it was a derogative term which represented a political dysfunction. As democracy gained space as a form of government, debate over political matters started being seen as positive and that changed the view toward this kind of approach. Another form of text production fits into the Whig theory of history. According to Barnhurst and Nerone, texts produced under this model had a patriotic tone and glorified democracy and the freedom of the press. Many of them were biographical and told the story of people who represented change. This model was also used to personify news organizations by publishing the biographies of their leaders as if they themselves were the companies they represented. The authors explain that this model of journalism lingered through a part of the twentieth century (Barnhurst & Nerone, 2009: 19, 20).

Penny papers allowed for a considerable increase in the consumption of news as they made newspapers affordable in the nineteenth century. Besides their common trait of costing only a penny each, text was also something that was changed with the intention of reaching a mass audience. Topics were no longer only related to politics and public opinion. They were focused on crime stories, gossip, odd occurrences and issues that would arouse people's curiosity and interest (Stephens, 1997: 189, 190). Joseph Pulitzer was the leader of another shift undertaken by journalism. The Hungarian immigrant

founded the still existing American newspaper *St. Louis Post-Dispatch* with John Dillon in 1875 and purchased *The New York World* in 1883. He developed a mix of news called 'new journalism', which, according to Stephens, was later imitated by many publishers. This model included a more varied content. Pulitzer provided the public with four different main topics: sensationalism (with news on crime and gossip), crusading and progressive politics (targeting corrupt politicians, rich dodgers and other polemic affairs), attention-getting campaigns (the erection of the Statue of Liberty, for example) and intelligent news coverage approaching concerns regarding the city, especially when relating to immigrants. According to Emery et al., the tone of the reports was often over the top (Emery et al., 2000: 171-178; Stephens, 1997: 198-200).

'Yellow journalism' took sensationalism to the next level. In order to try to survive the depression of 1893 and to keep on growing and increasing the number of readers, which consequently made the papers more financially stable, newspapers started producing reports that were concerned about being polemic and arousing curiosity instead of on the facts and the truth. 'Yellow journalism' started as a dispute between Joseph Pulitzer and William Randolph Hearst. Hearst had been a reporter on Pulitzer's *The New York World* and tried to recreate Pulitzer's model in his family's San Francisco newspaper the *Examiner*. However, in pursuit of success, he decided to emphasize the sensationalistic side of the model and to neglect accuracy concerning the news. His bet turned out to be financially fruitful. In 1895, Hearst went to New York City, purchased the *Morning Journal* and reduced its price to a penny. He became a direct competitor to Pulitzer, who had to change his strategies to compete for market share. The name 'Yellow Journalism' comes from a popular cartoon character referred to as 'yellow kid' created by artist Richard F. Outcault. Outcault previously worked for Pulitzer and was one of the many employees hired away from *The New York World* by Hearst when he started his paper in New York. (Emery et al., 2000: 192-198; Stephens, 1997: 198-203).

A textual strategy that is used until this day is that of the inverted pyramid. The resource of the six questions - Who? What? Where? When? Why? How? – first used post the invention of the telegraph, was a way for journalists to objectively share the most important pieces of information through the device. By the end of the nineteenth century the questions used to put together the facts for the lead paragraph of a report were widespread in newsrooms. These simple questions defined a text pattern to be followed

by journalists for many years. They helped writers be more objective and focus on facts, producing interesting stories at a fast pace with short sentences and simple words. For John Maxwell Hamilton and George A. Krimsky in their book *Hold the Press: the inside story on newspapers*, this importance given to text objectivity is a part of a relevant transformation of news making: the opposition between hard news, which has a factual approach to information, and soft news, which is more focused on entertaining the public or providing information on matters that do not necessarily require immediate attention. The authors explain that before television and computers came on the scene, there was a stronger sense of urgency in the pursuit of breaking news, which reinforced the importance of hard news stories. These new media changed this perspective (Hamilton & Krimsky, 1996: 45-47; Stephens, 1997: xx, xxi; 246).

Technological development is not the only reason behind the origins of objectivity in journalism. According to Michael Schudson, this idea was first regarded in the Jacksonian era in the 1830s. Before that, journalists were expected to share a point of view and not a neutral perspective of the facts. The period under the leadership of American president Andrew Jackson was marked by a strong sense of democracy and equal rights for the common people and that also influenced the role of journalism. Another shift took place after World War I. All the propaganda experienced by journalists during the war caused a perception change towards the messages they were conveying. There was a lack of faith in the true values of democracy as well as a realization that the content which was being shared was a representation of the interests of a few. It was then that journalists replaced faith in facts for established rules when reporting. That was when objectivity was felt as needed (Schudson, 1978: 3-11). “Objectivity, in this sense, means that a person’s statements about the world can be trusted if they are submitted to established rules deemed legitimate by a professional community. Facts here are not aspects of the world, but consensually validated statements about it” (Schudson, 1978: 7).

Text changed along with the technological transformations of media. The way stories were told was adapted to the changes undergone by society. Different historical moments, wars, financial crisis, corporate interests, political matters, technological innovations as well as the public significantly changed and so did the press. Each new medium that was invented and incorporated into social living had the previous one as a model and went through adaptations to develop its own identity, its own language and its own way of

conveying stories. Professions were created and extinguished and people were also influenced by these media in their interpersonal relationships. The convergence among television lines, telephones and computers in the end of the twentieth century marked the beginning of a new era of major changes in communication and the news that would have an impact on different sorts of relationships and on how society would continue to develop.

3.2 – Digital Journalism

Vieira (2007) explains that journalism is a profession which was technically stalled for a couple of decades. This changed with the internet and the world wide web in the twentieth century. “The technological evolution presupposes an evolution of the journalistic concepts, and, in that sense, it is possible to see a fast change in the way they present themselves, are spread and receive informative content” (Vieira, 2007: 165). The will for going through an experience instead of for simply receiving the content the media offers has been transforming both the audience and the journalistic productions. The interest in innovating and allowing the ordinary citizen to feel what happens around the world introduced new forms of storytelling and information experimentation to the scope of the news. The advent of the internet changed how people look for information as well as how they perceive and relate to the media. The search for news, which used to be naturally linear, became more fragmented. Information access through the internet made the public more participative, engaged and aware of what they consume as news, creating new challenges to journalism.

For Pavlik, the changes in the journalism industry encompass more than technology but were generated from it. They take place due to a set of aspects that include economic, cultural and regulatory issues, which are a part of a scenario that came into existence with the advent of the internet (cf. Pavlik, 2019). According to Grabowicz (2014), the adaptation process of traditional media to digital journalism demanded that, in order to survive this new information era, journalists and media organizations understood the new forms of technology and learned to use them so they could make wise decisions about the tools to use and how they were utilized. This text was written in 2014 and the author pointed out that during this time, there was a tendency for people to increase the use of internet as an information source and that communication organizations needed to

develop a strategy to keep up with the changes in order to guarantee their spot in the market on a long-term basis. Such statement is still true in 2020.

Bob Franklin (2014), in his text “The Future of Journalism: in an age of digital media and economic uncertainty”, states that we are living a moment of significant change in the history of journalism. Transformation is taking place not only in the newsroom, within the production and reporting of the news, but also in the way the audience receives, perceives and relates to content. The author explains the implications of these changes significantly affect how local, national and international communities communicate as well as how economy, democracy and cultural life develops. Another point raised by Franklin when analyzing this new era of communication is that of pace. The transformation this particular industry has been undergoing is happening at a much faster pace than ever before. It makes it hard for professionals to keep up and maintain their discussions and approaches to information relevant, appealing and up-to-date (Franklin, 2014: 254, 255).

Grabowicz (2014) created a sort of report on the evolution of digital journalism through the different strategies that were developed and the tools that were created since the beginning of the twenty-first century. Most of the references used by the journalist are of North American pieces and productions. According to him, one of the first measures adopted by newspapers was the change in journalistic coverage. Some papers started sharing breaking news only on their online version, leaving the more analytical and contextual stories to print. Others eliminated their daily news print versions, keeping them only on the most profitable days of the week. Another strategy was referred to as reverse publishing. According to its guidelines, stories are first planned for the web and only later written for the newspaper. Franklin uses *The Washington Post* as an example of such types of changes. Even though its newsroom is regarded as being a traditional model of legacy journalism, it went through a major transition in 2009 when the paper’s print and online operations were merged, resulting in a significant staff reduction (Franklin, 2012: 666).

Competition for marketing share has also undergone some changes. Grabowicz (2014) says that besides competing with other journalistic organizations, nowadays, communication organizations have to compete for space with NGO’s, private companies,

governmental organizations and startups, such as NASA, the FBI and Greenpeace, for example, which use the internet to disseminate their ideas to a more segmented audience. Social media amplified both the changes and the competition. Franklin (2014) states that its popularity has a significant impact on how journalism has been developing as well as on its future. According to the author, social media can be a vehicle for citizen journalism, once it allows the audience to have a voice and most importantly a space to be heard when news is concerned. He cites *Twitter* as an example and mentions its significant use not only by journalists but also the public, which, for him, makes it hard to set a boundary between professional and amateur production of news content. Franklin points out the important role this particular social media has come to play in this new communication era. It is now an important part of media coverage once journalists use it both as a source of breaking news as well as of a place for reporting them.

For Grabowicz (2014), blogs made the public more engaged and participative and news sources increased considerably. He states that the terrorist attacks to the USA on September 11th, 2001 created two new aspects of the blogosphere: the possibility to both report news from a first-person perspective and to be able to make comments about the political scenery. The social networks boom made it possible for the public to be more active and to have more room for self-expression. According to the author, journalists and news organizations also benefited from the online networks, which became a place for interpersonal connection, news distribution and a complement to journalistic coverage. The social networks also caused a flux inversion, once many times their users reach news websites through them. Another possibility mentioned by him as a space for content production are the collaborative wiki sites, which allow different users to contribute with their knowledge to the compilation of information on various topics. The virtual encyclopedia *Wikipedia* is an example.

Gregory Perreault and Kellie Stanfield (2019), in their article “Mobile journalism as a lifestyle journalism? Field theory in the integration of mobile in the newsroom and mobile journalist role conception”, explain that the use of cell phones by common people to consume as well as to share news has considerably increased in the past ten years. Many times, journalism organizations benefit from user reports who are eye witnesses to important facts that take place around the world (Perreault & Stanfield, 2019: 331). Grabowicz (2014) gives the example of Saddam Hussein’s execution, which was recorded

by a smartphone camera. Journalists have also been using mobile devices to produce news reports, record videos and take pictures. It is the *Mobile Journalism*, which is, according to Perreault and Stanfield (2019), an area that has been growing quite fast in this new media scenario.

According to the ERC's 2016 report "As novas dinâmicas do consumo audiovisual em Portugal", in the country, mobile devices are still not so frequently chosen for the consumption of audiovisual products. As far as news and information consumption are concerned, smartphones are more used by people aged 15 to 24 years old (16.1%) and tablets by those aged 25 to 34 years old (13.3%). The rate of use among those over 55 years old is significantly low, reaching a maximum of 1% regarding both devices (cf. Burnay & Ribeiro, 2016).

For Grabowicz (2014), the continuity of mobile devices will be part of the internet of things. They include Google glasses, smart watches, sensors and drones, which are all used for communication and journalism purposes. He mentions that sensors can also be used in projects that promote common good, such as the use of this kind of technology to measure environmental risks like air pollution, for example, and states that such use amplifies the possibility of data-based news production. Drones, on the other hand, take journalists out of conflict zones during coverage such as those of natural disasters and protests. Besides, as Pavlik (2019) explains, drones can be used when it comes to the production of content for experiential journalism.

There are several tools, attitudes and devices that have been incorporated into the practice of journalism. They can be used separately, but they can also converge and be used together in the new ways of using storytelling strategies in the creation of news reports. The present chapter aims to analyze some of these new approaches to journalism so as to help the understanding of its current reality as well as its path towards the future.

3.2.1 – Citizen journalism and social media

Internet is no one's land and everyone's land all at once. According to Vieira, one of its distinctive characteristics is that professionals or amateurs can create the content it provides. Anyone has the chance to use the virtual space as a platform to spread ideas and opinions, whether on pre-existing sites or on personal blogs and social media pages. This can also be applied to the news world. The internet makes room for *citizen journalism* to be further developed (Vieira, 2007: 182, 183). Mark Glaser, in his text "Your guide to citizen journalism", explains that according to the concept of *citizen journalism* people who do not have a formal journalism background may use technological tools to create online content as well as to interact with media organizations and fact-check their productions. It encourages a more participative attitude from the audience who, according to this line of thought, consumes content from media organizations and also generates it (cf. Glaser, 2006). For Chris Atton, when amateurs produce news content, they do it from the place of the common citizen, who tells the story as a member of a community, as a fan or even as someone who stands up for a belief (Atton, 2009: 265).

According to Erkan Saka, citizen journalism practice has considerably grown due to the increasing use of social media. The author explains that even though this type of journalism practice may not have originated from the advent of the internet, it was certainly potentialized by this system (Saka, 2017: 48, 49). The development of mobile devices also plays a very important role as far as this kind of content production is concerned. Any citizen who owns a smartphone, has an eye for the news and a drive for facts can use one's cell phone to make videos, take photos and globally share what one sees. Glaser (2006) points out that the ordinary citizen is now able to do what once was only possible for media organizations and professional journalists. Saka gives a couple of examples of important facts which deeply affected the world and were widespread by regular citizens through social media, being regarded as true acts of citizen journalism.

The September 11 attacks in the US triggered citizen blogs, and 2001 was a highlight for blogging-based citizen journalism. The tsunami disaster in Indonesia in 2004 was highly covered by citizens. From the Iranian elections in 2009 to the Arab Spring, citizens continued to play critical journalistic roles (Saka, 2017: 49).

In her 2012 article "The Rise of Citizen Journalism", *The Guardian* journalist Kate Bulkley mentions the considerable increase of access to factual video productions made

by common citizens that professional journalists have. However, she questions the credibility of the raw material created by amateurs and brings up the difficulty of accurately judging the value of such videos made on mobile phones against those carefully produced by communication corporations (cf. Bulkley, 2012).

Glaser (2006) states that many professional journalists find the term *citizen journalism* controversial. According to the author, they do not second news production made by amateurs because reporting the news is a matter that must be done under rigorous ethical values and journalists believe the common citizen that puts oneself in such a position may not fully understand the seriousness of their actions. On the other hand, he points out that the term is also used to refer to trained journalists who own blogs of their own. Franklin (2012) mentions that the microblog Twitter is popular among journalists for both newsgathering and news reporting. Melissa Wall, in her article “Citizen Journalism: a retrospective on what we know, an agenda for what we don’t”, regards citizen journalism as news content which is exclusively created by amateurs. Such material can be a single eye-witnessed event, be produced randomly or follow an established schedule on hyper-local productions, for instance (cf. Wall, 2015). Citizen journalism is also related to a segmentation of power in the sense that when the audience is able to play the role of the reporter or producer of the news, be where news is happening and then share its point of view, means that trained journalists and big corporations are not the only holders of knowledge and information. There are more information sources and, consequently, the public has access to more perspectives (cf. Glaser, 2006).

Atton approaches *citizen journalism* as an alternative way to practice journalism. According to his perspective, professional journalists and media organizations should not be the only group to make news content available. The ordinary citizen should be able to access information from alternative sources as well (Atton, 2009: 265-267). Clemencia Rodríguez states, in her book *Fissures in the Mediascape: An International Study of Citizens' Media*, that independent media politically empowers citizens and allows them to better represent both themselves and their communities. Nonetheless, she has a different view of what the word citizen means. For her, citizens are those who actively participate in the community and are able to change themselves, those around them and the place where they live. So, according to Rodríguez, by giving people the opportunity

to have access to independent media or to have the chance to produce news content they are also becoming stronger participants of society (Rodríguez, 2001: 19).

For Ann Luce, Daniel Jackson, and Einar Thorsen, citizen journalism is a way for marginalized groups to try and have a voice. “Citizen journalism can empower marginalized groups not only in the process of creating journalism, we argue, but also in the process of developing their identity as citizen journalists and the contested spaces they subsequently occupy” (Luce, Jackson, & Thorsen, 2017: 266). The authors explain that even though citizen journalism is supposed to provide people with the tools and space to speak up, this depends on their social environment and conditions that may lead to fear of retaliation. According to Wall, this type of journalism is already so entangled with journalism produced by legacy media that it is not possible for it to cease. For her, it reflects the connection of journalism practice to the core concepts of democracy and links it to a positive concept of civic behavior (cf. Wall, 2015).

3.2.2 – Mobile journalism

One of the most relevant tools used within *citizen journalism* production is the mobile phone, and that relates to another way of reporting the news which started with the development of technology: *mobile journalism*. A crucial difference between both methods is that the former refers to news content created by both amateurs and professionals, whereas the latter to that produced only by trained journalists.

Mobile journalism, also known as *mojo*, is “the use of mobile phones by journalists for reporting”, as defined by Gerard Goggin in his text “The intimate turn of mobile news” (Goggin, 2011: 107). Another characteristic related to *mojo* is autonomy. Journalists that adopt this type of approach and technique should be able to shoot, edit and broadcast using few portable devices (cf. WNIP, 2018). Hosein (2011) gives an account of how he incorporated mobile journalism to his life when frustrated with the overdependence of the structure provided by the *NBC*, the corporation he worked for as a Middle East correspondent. He outlined the amount of effort he put into all the content produced for the *NBC* structure, compared to the small amount broadcast and the limited access to audience feedback.

I remember thinking that it seemed like an awful lot of effort for two pages of writing. And it felt all so transitory – even superficial – compared to the amount of work that we had put into producing so much content. Maybe ten percent of that content would end up in the final story (Hosein, 2011: 5).

Mobile journalism began in his life at the very early stage of the technological developments that made it possible for this approach to become a regular practice. He saw it as a way to have more independence over content production at a very low cost compared to what broadcasting companies spent in a production. When he resigned his job at *NBC* and was deciding on a new career path, he opted for a position at a small Canadian broadcasting corporation where he would be able to learn the necessary tools to run a one-man studio. He had to shoot, interview, edit and broadcast the news. “I could learn to master tools that didn’t cost more than \$10,000 cumulatively, and which I could stuff into a backpack, making me a portable broadcast studio” (Hosein, 2011: 10). This experience allowed him to later embrace the opportunity of being a mobile journalist in the Middle East on a short-term contract with his former employer. At the time, he used a portable satellite phone and a camera to make the stories and then to upload them to the *MSNBC* website.

Perreault and Stanfield claim mobile journalism has two strands to it, which, for the authors, may cause some confusion about the role of journalists during the production process. According to the first one, on-site production made entirely through mobile devices can be designed for different platforms. The second strand, on the other hand, refers to content created exclusively for consumption on mobile devices, not strictly produced using such devices. It is up to the journalist to adapt the content for the support which will be used (Perreault & Stanfield, 2019: 333, 334). Judd Slivka explains, in her 2017 text “The things we carry and don’t”, that it is important to pay attention to the technical quality of the mobile content produced. Nevertheless, it is more important to differ real needs from ideal desires as well as to take audience behavior into consideration. For instance, according to her, most people who consume video content on mobile devices watch it on silence mode, hence the necessity to provide captions. Another point she brings up is that even though legacy media newsrooms want to incorporate mobile content into their productions, they still prefer traditional shootings produced by conventional teams (cf. Slivka, 2017).

Some broadcasting corporations may go against Slivka's point of view. An example is the *BBC*. The British company has developed an app called Portable News Gathering (PNG), which covers all stages of news production from raw material to final product. Its web site also hosts the [BBC Academy](#). The section has a wide range of content related to mojo productions, some of it exclusive to the company's journalists. Breaking news is still at the top of communication organization's priorities and, in the current era, they are presented online. Mobile journalism makes it easier for broadcasters to accomplish this goal. Besides being cost-effective, it allows journalists to not only have more autonomy while on the spot, but also to be able to shoot, edit and broadcast events speeding up the whole communication process. (cf. WNIP, 2018).

3.2.3 – Data journalism

Data is usually associated with numbers and figures, which is correct but not the entire picture when it comes to data journalism. There is more to this somewhat new genre. After the world went digital with the advent of the internet, every piece of information found online can be translated into data. There is a binary numeric system behind all that we have access to in the virtual world. Data journalism gets these numbers and turns them into stories. As journalist Paul Bradshaw explains, "data can be the source of data journalism, or it can be the tool with which the story is told—or it can be both. Like any source, it should be treated with skepticism; and like any tool, we should be conscious of how it can shape and restrict the stories that are created with it" (Bradshaw, 2012: 2, 3).

The British paper *The Guardian* was a pioneer in data journalism. In 2009, they launched a blog to share content based on data, the *Datablog*. According to Simon Rogers, who idealized it, they wanted to make data easier to use and more understandable to the general public. Some of the company's editors explain that when they first started using this approach, their intent was to share numbers and statistics. Currently, they use data as a starting point and combine it with the work of reporters to create stories that are focused on the characters rather than the figures (cf. Barr, Chalabi, & Evershed, 2019).

For Appelgren and Nygren, data journalism is a kind of investigative journalism as well as a form of storytelling, which is done through a combination of more technological skills such as data analysis and programming with traditional journalism investigation

strategies (cf. Appelgren & Nygren, 2014). Mirko Lorenz points out that data journalism makes it possible to approach themes from a deeper perspective, one that is not obvious or adopted by the multiple content producers that we may find in this new communication era. For him, using data as a source is an opportunity journalists cannot miss. He also claims that by being able to interpret data, journalists are less dependent on quotes to write more credible stories. Besides, they develop the ability of making sense out of figures and transforming them into stories which will be palpable for the audience (cf. Lorenz, 2012). Journalist Aron Pilhofer regards data journalism as important because he sees it as an umbrella term. He explains that it

(...) encompasses an ever-growing set of tools, techniques, and approaches to storytelling. It can include everything from traditional computer-assisted reporting (using data as a “source”) to the most cutting-edge data visualization and news applications. The unifying goal is a journalistic one: providing information and analysis to help inform us all about important issues of the day (Gray, Bounegru, & Chambers, 2012: 6).

Caellainn Barr sees data journalism taking two different paths in the future. For her, knowing how to interpret and fact-check using datasets will be a must among journalists. She believes such skills may become an asset in the newsroom. The second perspective regards this approach as becoming a more specialized type of journalism as a consequence of the bigger datasets journalists have been coming across, which require a trained eye for more detailed pieces of information (cf. Barr et al., 2019).

3.2.4 – Immersive journalism

The concept of immersive journalism consists of the production of news which allow people to live experiences based on journalistic facts from a first-person perspective. Through the use of an avatar, the participant can enter the virtual space created to allow the news story to be experienced, which is said by De La Peña et al. (2010) in the text “Immersive Journalism: immersive virtual reality for the first-person experience of news”. John Pavlik believes that immersive environments are those which completely surround the users, giving them the chance to be a part of a virtual space. Users go, then, from mere story observers to participants in news experiences. The author regards that immersive narratives are possible to be created due to what he calls experiential media, which was enabled not only by high-speed internet, but also by the creation of a set of

different mobile and wearable digital media devices and systems such as augmented and virtual reality. They allow the user to take part in news narratives from an interactive and / or multi-sensory perspective (cf. Pavlik, 2019, 2018: 47).

According to Sherman & Craig (2003), there are two concepts to immersion: mental and physical. For them, media normally tries to involve the user through mental immersion, which is a high stage of engagement and involvement. However, when we regard the use of some forms of technology which stimulate sensations in the body, as is the case of virtual reality, physical immersion takes the lead on the experience construction process lived by the user. The authors also mention the term presence, which would be a type of mental immersion, as being frequently used within the Virtual Reality (VR) community (Sherman & Craig, 2003: 34).

De la Peña et al. explain that the base idea which permeates immersive journalism is not recent. Ever since World War II there have been concerns to describe facts in a way that gives the public the chance to have access to the experience lived by the journalists. The difference from what was done at that time and what is done in the present is that now, for immersive journalism to exist, the participant must be present in a virtually created scenario which represents the news (De La Peña et al., 2010: 292). Wearable devices also have their origins in a distant past. Pavlik explains that in seventeenth-century China, abacus rings were worn as mini counting devices. Pedometers were used to measure steps in eighteenth-century Europe and the exoskeleton was also created in the old continent in the mid-twentieth century. The invention of technological devices that enhanced immersion possibilities considerably increased in the twenty-first century. From bluetooth wearable earpieces to GoPro cameras, Google Cardboard headsets, head-mounted VR displays and handheld virtual-touch systems, technology has been evolving in a way that makes immersion experiences more possible and more achievable each day (cf. Pavlik, 2019).

Another possibility of news involvement is that of interactive journalism. According to this perspective, the user is placed in a digitally represented world through the traditional interface of a computer. This strand allows for participation through narrative exploration, topic investigation and even through the participant's choice of placing oneself as the journalist. Some examples of this segment are news videogames and those that approach

more serious issues and /or are related to themes which are normally associated with social activism. An example provided by the authors is the game *Dayfur is Dying*. Its goal was to increase empathy with genocide victims through placing the user in the game environment, which simulated real tragedy threats (De La Peña et al., 2010: 293).

Nikki Usher has a broader view of what interactive journalism encompasses. For her, many types of news production that use different media strategies, such as multimedia, immersive storytelling, data as well as graphics, fit into this category. She defines interactive journalism “as a visual presentation of storytelling through code for multilayered, tactile user control for the purpose of news and information” (cf. Usher, 2016).

For Pavlik, design is a fundamental aid when it comes to interaction. The way the interface of a piece of news is planned has a direct influence on how the user will perceive the content and on how the interaction will proceed both with the device that serves as a support and the content produced by the reporting team. The author points out that interactivity may take two different forms. One takes place among the people involved in the process, be it the interaction among users and other users or between users and journalists, which, for Pavlik, usually happens through social media. The second is between the consumer and the content. The design, for the author, is key in the creation of an interface that will improve the users’ experience as well as allow them the chance to completely explore the content produced (cf. Pavlik, 2019).

Immersive journalism productions are made so as to encourage and stimulate public reaction, which is one of the most important characteristics of the virtual immersive environment according to De La Peña et al. Even when they are fully aware that they are experiencing a virtually recreated non-real situation, people’s response is realistic, despite the imperfection of the recreated environment. The feeling of reality is connected to the concept of being present in that virtual environment. According to the authors, for immersion in journalism to take place three concepts should be taken into consideration. The first one is the illusion of the place, the illusion of being in a virtual space even when knowing that is not a real physical space. It is the capability to believe in that place as being real. The second concept is that of plausibility, which is the feeling that something is truly real, the events are dynamic and the situation is effectively happening. The third

is the need for a virtual body. According to this idea, if you are in a virtual environment and the events are happening in that place, you are a part of that situation. For the authors, when a virtual reality system allows the user an experience in which these three concepts are present, it transforms not only the feeling of space and reality the user experiences at that moment, but also his/her own essence. The main idea of immersive journalism is to give people the chance to put themselves in someone else's shoes so that they are able to see the news from a first-person perspective, therefore making it possible for a greater involvement with the news and facts from around the world to take place. To this end, it is important that journalistic practices happen based on their ethical precepts (De La Peña et al., 2010: 294-299).

Such an idea is coherent with the views of Thomas Maschio even though he presents a different perspective in his study "Storyliving: an ethnographic study of how audiences experience VR and what that means for journalists". The researcher introduces VR journalism productions as being an experience that goes beyond that of storytelling. In his research he claims that when someone is presented a story through virtual reality, he/she is experimenting the story and not being told a story. That has an impact on how the news reports are perceived by the public. The author divides such an experience in three different phases which compose the story, in contrast to the traditional linear narrative structure of beginning, middle and end. The first one is called initiation and is the stage in which the user adapts to the environment and makes sense out of the physical form he/she has taken. The second stage is the exploration. It is the moment for the user to explore the space, see the details and try to understand what goes beyond the narrative. At this point, the user also has a sense of control of the virtual space. The final stage is referred to as making sense. By the end of the VR experience, the user returns to reality and puts what he/she lived into perspective. Maschio brings up two other aspects that he believes are crucial for a user to have a successful VR experience: the ability to shape shift and the ability to live a strong emotional experience. For him, the possibility of taking the shape of human or non-human forms as well as to be in a scenario different from one's own reality allows users to expand their perspective on the virtual situation as a whole. VR experiences also take immersive journalism to the next level. They make it possible for people to feel as if they are being exposed to a real-life situation, therefore allowing users to put themselves in the place of others and to have strong emotional connections and responses to the issues exposed (cf. Maschio, 2017).

3.2.5 – Multiplatform and Multimedia Journalism

Multiplatform journalism is a portrait of the new journalism scenario. It is a way to redefine and make sense out of the changes that the journalism industry has undergone since the advent of the internet. Being multiplatform relates to the different spheres of the industry as well as to the different platforms where news content is conveyed. The newsroom had to be redefined and adapt to the new digital media, the new systems and the new platforms that were created once digital tools were incorporated into this new communication era. It tackles journalists and their productions as well as the news industry as a whole, and that encompasses not only the technological changes and the way news is produced and consumed, but also the economical and legal changes (Gershberg, 2017: 2).

Zac Gershberg regards the multiplatform journalism era, in terms of news consumption, as a moment of speed production and efficiency. Competition for audience attention is harsh and he points out a tendency for an increase of soft news production, which, according to him, privileges celebrity and politics content. However, when analyzing the impact of such changes on professionals, he mentions that, in this new scenario, trained journalists share and dispute space with amateurs, given the internet is democratic in the sense of content publishing. Whoever wants to have a voice online can do so. For him, multiplatform journalism reflects the possible ways of reporting the news and the interactive character of media platforms (Gershberg, 2017: 3).

Data editor Chris Roper believes that for a news organization to have a multiplatform structure, it is important to understand the needs and habits of the audience. The public no longer consumes content from a platform chosen for him/her by the company. Content should therefore be available in multiple platforms, and it is for the public to decide on the one that suits him/her better. He also points out that this kind of structure gives media companies the opportunity to be creative and explore different storytelling strategies. The variety of platforms allows journalists to address issues with a specific focus aimed at specific audiences. Another advantage of this format raised by Roper regards the news industry and the funding of journalism. “The more platforms you have, the more audiences you have, the easier it is to turn revenue and be able to start advertising and

selling sponsorships to different clients based on the audience you are reaching”, he says (cf. True, 2015).

Multimedia journalism, however, is more related to the idea of media convergence within the production of news reports. Rather than being a reference to the news industry as a whole, it is an attempt to combine strategies such as text, audio, video, infographics and images and present the public with a storytelling journalistic piece that can transport them into scenarios and stories that they would probably not experience otherwise. Mark Deuze, in his text “What is Multimedia Journalism?”, defines the genre “as the presentation of a news story package on a website using two or more media formats, such as (but not limited to) spoken and written word, music, moving and still images, graphic animations, including interactive and hypertextual elements” (Deuze, 2004: 140).

There is a complexity to multimedia journalism. Journalists need to be creative and inventive when deciding on the media formats to be combined in order to create a news report that will attract the audience’s attention and involve them to the point of making them want to engage in completely, from start to finish, and not want to trade news platforms for social media or amateur blogs. Pavlik explains that the digitization phenomena transformed the communication and media scenario causing traditional media to face a crisis which includes audience and advertisement sponsorship loss (cf. Pavlik, 2019). According to the Reuters Institute for the Study of Journalism, one of journalism’s current struggles is to gain people’s attention. The advent of digital media and the emergence of different platforms for content access have been challenging journalism and competing against it for the public’s interest. Based on a news access frequency segmentation as well as on journalistic content interest, the 2019 report shows that 17% of the inquired people access news content more than five times a day, 48% do it at least once a day and 35% less than once a day (Kleis Nielsen & Selva, 2019:12-15).

For Pavlik, public migration to digital platforms broadened the communication universe and traditional news organizations had to start fighting for visibility against platforms that do not have to go through the rules and ethics of journalism to share content. These changes lead newsrooms to search for ways to reinvent themselves and innovate their reporting strategies.

News leadership has also encouraged innovation in story-telling forms, such as interactive documentaries, which utilize the digital media that are increasingly favored by both the public and marketers. These new story-telling forms require changes in journalistic practices and work methods as journalists must learn to use new tools such as virtual reality to tell their stories. Achieving this adaptation has challenged many news organizations around the world (Pavlik, 2019: 7).

For Erik Neveu, this competitive market has encouraged a turnaround in the industry. Even though there is a tendency for fast-paced news production and condensed content, there is also an interest for news reports to follow more of a narrative path and provide longer and more detailed pieces. He states that journalists' competitive value in this new communication scenario relies on traits that are core to the profession such as the ability to carry on thorough investigations, good connection with reliable sources, fact checking and data gathering skills. They do that better than most bloggers or amateur content creators and should take advantage of it in the pursuit and maintenance of their market share (Neveu, 2014: 533-537).

Kobie van Krieken contrasts multimedia stories to those produced for print journalism. The author explains that instead of using only textual-linguistic techniques to create the story narratives such as scene descriptions, a structure that chronologically places events and speech, journalistic multimedia stories use digital media as tools that, when combined, can create stories that will have a narrative structure which will allow the public to be immersed in the news events. (Krieken, 2018: 1). In order for the multimedia news stories to have a successful outcome, it is important that the digital tools chosen integrate the narrative and the storyline, otherwise, they become ornaments rather than key ingredients that will make a difference in the audience's experience (Thurman & Lupton, 2008: 3-13). For Dora Santos Silva, the digital environment and digital journalism favor culture exchange and make it possible to produce content which has different layers of information, enhancing the interactive potential of news. Such traits increase citizen engagement as well as make room for more active participation and information sharing (cf. Santos Silva, 2017).

3.2.5.1 – Snow Fall

“Multimedia can reveal our reported evidence to readers in ways they understand and believe”, stated the deputy managing editor of *The New York Times*, Steve Duenes. I

interviewed Mr. Duenes in July 2019, when he gave me an overview of the importance of multimedia stories for the organization. He outlined that interactive projects have been developed by *The NYT* since the 1990's. For him, the incorporation of photography, audio, video and graphics in their storytelling strategies improve the reports and help the public better understand and connect to the stories they are exposed to. Duenes also explains that decision-making as to which pieces of news will be developed as special projects depends on their news value as well as on their interactivity and visual potential.

[“Snow Fall”](#) has proven to have it all. The 2012 *The New York Times*’ report has changed the multimedia digital news storytelling scenario for good. By combining an edgy design with state-of-the-art technology, detailed carefully written text and compelling statements from those involved in the avalanche, the team of professionals created a story that many regard to be a milestone for online journalism. At the time the report was published, there was great media buzz over it. Journalist Rebecca Greenfield, from *The Atlantic*, emphasized the beauty of the piece and stated that, besides being well-written, the way the digital resources were put together enriched the story and allowed the audience to have a fluid multimedia experience (cf. Greenfield, 2012). According to the Open News project *Source*, “in the six days after Snow Fall’s launch on December 20th, 2012, it had received more than 3.5 million page views and 2.9 million visitors, nearly a third of whom were new visitors to the Times website” (cf. Duenes et al., 2013). In an interview with Jeff Sonderman, from *Poynter Institute*, Duenes, who was the graphics director when the report was made, stated that the goal of “Snow Fall” was to “find ways to allow readers to read into, and then through multimedia, and then out of multimedia. So, it didn’t feel like you were taking a detour, but the multimedia was part of the one narrative flow” (cf. Sonderman, 2012).

“Snow Fall” is a 17,000-word news report written by *The New York Times* reporter John Branch in 2012. A total of sixteen professionals were responsible for putting the story together, including the reporter, photographers, designers and coders. It took ten months for the project to be finished. The accident happened on February 19th, 2012 and the report was published on December 20th of the same year. “Snow Fall” did not start as a special interactive project. According to Branch on an interview with Taylor Campbell, only after having worked on the report for two months was it regarded as a possibility. He explained that in order to make sense out of all the material he had gathered, he decided to make a

minute-by-minute timeline of the events and the different versions he had of it. He sent this account to his editors in New York (John Branch is based in California), they saw potential for the story to be something else and passed the files on to the head of other departments. That is when the scope and size of the project shifted and the decision to make a multimedia story was made (cf. Campbell, 2014). “Snow Fall” won a [Peabody Award](#) in 2012 and John Branch won the 2013 [Pulitzer Prize](#) for feature writing.

The story is divided into six parts - “Tunnel Creek”, “To the peak”, “Descent begins”, “Blur of white”, “Discovery” and “Word spreads” – which, despite allowing for access at any order, should be read in a sequence for better understanding given the narrative follows a linear structure. Graphic animation, video, audio and photographs are strategically placed along with the text providing the reader with the chance to be immersed in the story and be somehow transported to the place of the avalanche. In their article “Can we ‘Snowfall’ this? Digital longform and the race for the tablet market”, David Dowling and Travis Vogan stated that the structure created for the report was used as a pattern-model for digital longform articles as well as an inspiration for other media organizations when producing similar pieces (cf. Dowling & Vogan, 2015). The term ‘snowfall’ even started being used as a verb to convey the idea that the techniques, style and media quality of the project should be replicated in the creation of other news stories (Krieken, 2018: 4).

In her article “Multimedia Storytelling in Journalism: Exploring Narrative Techniques in Snow Fall”, Krieken (2018) thoroughly analyzes the news story. Five parts of the report start with either a graphic animation or a picture illustrating the place of reference and part three, which is about the victims, shows pictures of the sixteen people involved in the accident. Even though there are some references to past facts so as to contextualize the events, the story is told chronologically, and the narrative is very descriptive. Part one begins with an animated image showing the movement of the snow on the mountain surface. The word choice for the text’s first paragraph allows the reader to create a mental image of the moment when some of the skiers involved in the accident noticed the avalanche. It sets the tone for the rest of the narrative. It is almost possible to feel the environment around you. When scrolling down, there is a description of the area combined with an animation that shows the mountain’s layout. This section also presents pictures of a 1910 avalanche that also took place there and killed 96 people as well as a

video entitled “Allure of the Backcountry”, which shows three of the survivors talking about the area and their perceptions of skiing. Those elements, especially the video, help create a connection between the readers and the story. There are also a couple of slideshows and an animation depicting the storm as a meteorological representation.

Besides the use of pictures, video and very descriptive text, part two, “To the peak”, incorporates an animated infographic, which, together with the meteorologist’s explanation, helps readers understand how snowpacks are formed and why some result in an avalanche. In his text, Branch is able to entwine the facts about the disaster with technical explanation and the personal stories of those involved. This all arouses curiosity and makes it easy for the audience to engage with the project. Krieken (2018) calls attention to the use of photos to show the surroundings. She mentions a particular one of warning signs referring to the danger of the area and points out that the same information is cited on the text, hence being a case in which information is repeated across modalities, in this case visual and text. Krieken (2018) uses such fact to illustrate that throughout the story there are moments in which the digital tools complement the ideas conveyed through text and others when they repeat what is written.

As Krieken (2018) explains, part three is more focused on the skiers and the decisions they took before going down the slope. They decided to partner up and the reader is provided with an animated map which shows the paths each duo took. As you scroll down, the name of the skier is highlighted on the text as a yellow line marks his/her route. There is also a video showing the moment some of the skiers realized there was avalanche activity nearby. Part four, “Blur of White”, shows a video based on a simulation of the avalanche produced by the *Swiss Federal Institute of Snow and Avalanche Research*. It shows very specific information such as the elevation, the skiers’ initial position, speed, time and snow weight. It gives the reader a very realistic idea of how the accident happened. Two audios of the 911 calls made by the skiers reporting the avalanche are also incorporated, as well as their transcriptions.

Not only until part four, “Discovery”, do the readers find out the names of the accident’s fatal victims. There were three of them. The elements of text, audio, video and animations are combined to show the search for victims and the moments when they were found. The way the pieces are put together make the story very realistic to the audience. The final

part of the report focuses on the rescue of the bodies and also on the families and loved ones of those who passed. Once again an audio file, a video and pictures are used as incorporated elements to the text, helping the narrative to be built. In her analysis, Krieken (2018) points out how the combination of textual, audio and visual elements contributes to the readers' understanding and perception of the story.

Whereas textual descriptions invite the audience to actively form a mental image of the scenes, the visual descriptions may fill up or adjust this mental image by showing what these scenes actually look like in general and what they looked like at the very moment the avalanche occurred. Both techniques likely contribute to the audience's immersion, but in slightly different ways: the textual descriptions require audience members to actively engage in imaginative processes, while the visual descriptions allow them to experience the scenes the way in which they were experienced by the news actors (Krieken, 2018: 7).

“Snow Fall: The Avalanche at Tunnel Creek” also became a documentary in which the story is told from the perspective of those who were involved in the accident. [“The Avalanche at Tunnel Creek: Disaster on the Mountain”](#) is nearly 11 minutes long and was released right after the report was published. The whole project was made so as to provide the readers with more than just a story, but an immersive experience. The digital strategies used created opportunities for audience engagement with the news as well as with the real-life characters.

3.2.6 – Taxonomy of digital news packages

The transition to the digital world required journalism to adapt stories for the internet. Richard Koci Hernandez and Jeremy Rue realized that even though the core elements of good stories, including non-fiction ones, tend to remain the same, the devices where they are consumed from change the way such stories are told. Understanding which elements make a good news story as well as how media elements are put together to make them appealing to the public were some of the elements that drove Hernandez and Rue to develop a taxonomy of digital news packages of their own.

It was “Snow Fall” that first caught the attention of Hernandez and Rue to this new way of constructing news stories. The unusual and innovative way of combining information, technology and different media marked the beginning of a major change in the online news industry and was also a watershed moment for digital journalism studies. It led to

the need of new definitions and new ways of perceiving the news, journalism production as well as public interaction and consumption. This innovative way of reporting led Hernandez and Rue to develop a research and to attempt a categorization of multimedia news projects into news packages. As they pointed out, their desire was to investigate if the news packages “truly aid the goal of imbuing readers with a story’s essence and not just add visual gimmickry for its own sake” (Hernandez & Rue, 2016: 84).

As they developed their research, the authors came across different studies and analysis on the nature of multimedia news packages. They point out the ideas of Leah Gentry who, back in the 1990s, already talked about the Web news model, as being a nonlinear platform and the how nonlinear storytelling and nonlinear story perception is natural to the human brain. Another person whose work they studied was Wes Lindamood’s, who developed a categorization of news packages in a structure diagram which fit the stories into a spectrum that ranges from “user directed” to “narrative journey”. This diagram helped his team better understand the structure of the various types of news packages in terms of degrees of interaction and consequently to be able to produce reports that generated the sort of public engagement they aimed for.

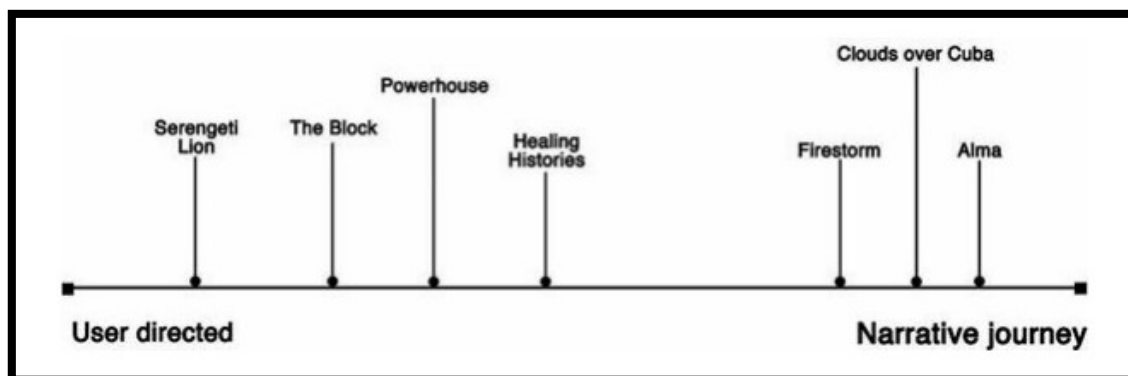


Figure 3: Story spectrum diagram developed by Wes Lindamood for his NPR project [“Planet Money Makes a T-Shirt”](#). The base stories go from the interactive National Geographic’s 2013 [Serengeti Lion](#)¹², which gives the public decision-making power to jump around the story, to the 2012 web documentary [“Alma – A Tale of Violence”](#), which provides the public with a narrative experience (Hernandez & Rue, 2016: 86).

¹² The “Serengeti Lion” multimedia package is no longer available. The link is for the magazine article.

Lindamood's idea of a story spectrum was a source of inspiration and a starting point for Hernandez and Rue to create a categorization of their own. Their first approach to try and classify digital multimedia stories stemmed from Paul Grabowicz's attempt to categorize multimedia stories into a taxonomy of digital story packages developed for the Advanced Media Institute of the UC Berkeley Graduate School of Journalism. The tutorial "Taxonomy of Digital Story Packages" was published on the university's website in 2013 (cf. Grabowicz, 2013). This attempt of classification sorted the stories into two parts. The first one categorized reports into packages according to the way they were structured and built into coherent multimedia pieces. The stories were either linear or non-linear and various labels were given to categories listed under those two main branches according to how the media elements were organized and placed through the narrative. One example is the "Christmas Tree", whose stories follow a linear narrative and the multimedia elements are stacked on the side, like Christmas ornaments, and are not integrated into the text. Some storytelling packages are described as having "embedded multimedia", once the multimedia elements were integrated in the linear main storyline. There were also nonlinear packages which aimed at providing the user with a more interactive experience, in which they would be able to have a say on how to access the content such as "immersive multimedia" and "in-depth packages".

In the second part of the classification the multimedia projects were sorted by narrative forms according to the media used. Their structure may be visual, make use of videos, audio, animations, illustrations, infographics, data, maps, timelines and even games. The stories may combine strategies or be built based on a single storytelling tool. The "Taxonomy of Digital Story Packages" tutorial attempted to establish a categorization of multimedia news reports and to provide an explanation of the categories as well as examples of each one of them. Even though, according to Hernandez and Rue, this approach to a taxonomy "(...) wasn't systematic enough and didn't give each package a common enough identity in order to compare it with others on a more granular scale (and later plot it on a graph)", Grabowicz's taxonomy worked as a base for Hernandez and Rue's later multimedia package categorization attempts (Hernandez & Rue, 2016: 89).

Hernandez and Rue's work evolved, and other attempts were made to create a categorization of multimedia news stories. Another approach adopted by the authors towards news packages was that of a biological-like taxonomy. Inspired by observations

made about their work by science writer Carolina Visco and by the work of Swedish scientist known as the father of modern taxonomy, Carolus Linnaeus, Hernandez and Rue developed a categorization based on Linnaeus's rank-based categorization of world organisms into a hierarchy. The "Linnaean Taxonomy" of news packages categorized the multimedia reports into the scientific model developed by Linnaeus in 1735. It encompassed the same pattern of domain, kingdom, phylum, class, order, genus and species, just like the categorization of organisms. They identified storytelling as the Domain, non-fiction storytelling as the Kingdom, non-fiction online storytelling as the Phylum and digital news package as the Class. The Order was defined based on the structure of the pieces of news and was sorted into linear, shell, comprehensive and immersive. The Genus was defined based on the primary media element used to produce the news, such as text, visual, data, audio and games. The last pattern was Species and it encompassed the types of report structure, such as the Christmas Tree and Embedded Multimedia.

At first, these last three hierarchies, Order, Genus and Species, were the ones that were further explored in an attempt by Hernandez and Rue to better understand and categorize online news stories. They tried to place different news stories into this model. However, they realized this pattern did not have room for much flexibility. So, since classifications could not overlap or intersect, they decided the pattern was too rigid for their purposes of multimedia news categorization.

The next phase of their research project was focused on the analysis of a high number of stories aimed at identifying common characteristics of the packages so as to group them. The multimedia pieces of news were collected both by Bobbie Johnson and Caterina Visco. Johnson wrote a [blog post](#) on "Snow Fall" for *Medium*, in which he was critical of the model and created a spreadsheet. He asked the readers to add links to reports which were similar to the *New York Times*'s longform multimedia report. Visco later appended this spreadsheet and all the pieces were analyzed and categorized.

	Text	Video	Audio	Animation	Data	Games	Map	Timeline
Straight								
Immersive								
Comprehensive								
Shell								
Intersections								

Figure 4: Table used as an attempt to deconstruct the packages into the elements that composed them (Hernandez & Rue, 2016: 93).

The first column of the table shows the narrative forms, an expression that was previously used by Grabowicz in his “Taxonomy of Digital Story Packages”. The categories selected to be on the grid helped Hernandez and Rue have a better perception of the aspects they needed to analyze in order to establish patterns for packaging digital news. “This grid, even if basic, helped us to understand that there were two different possible classifications that had to be examined individually: one based on the narrative structure, and the other identifying media forms that composed each package” (Hernandez & Rue, 2016: 94).

Five terms were selected to identify the news packages’ narrative structures. Four of them focused on definitions with characteristics of their own. They were Shell, Immersive, Straight and Comprehensive. The fifth was used to describe the stories that had combined characteristics of two of the terms and it was called Intersections. Straight stories followed a linear narrative and had one predominant primary medium, such as text or video. Shell stories were those which could be consumed in any order. They were usually non-linear. Comprehensive stories covered topics rather than a single narrative and like Shell stories could be consumed in any order. They could both be differed only by the technology used in their production and by how their content was displayed. “Shells were presentations embedded on a page, usually with Flash or a similar technology acting as a container. Comprehensives were more akin to a topic page, with multiple stories or sections giving an exhaustive coverage of a single topic or story”(Hernandez & Rue, 2016: 95). The two categories were later merged. Immersive stories were those that used technology such as virtual reality or a video.

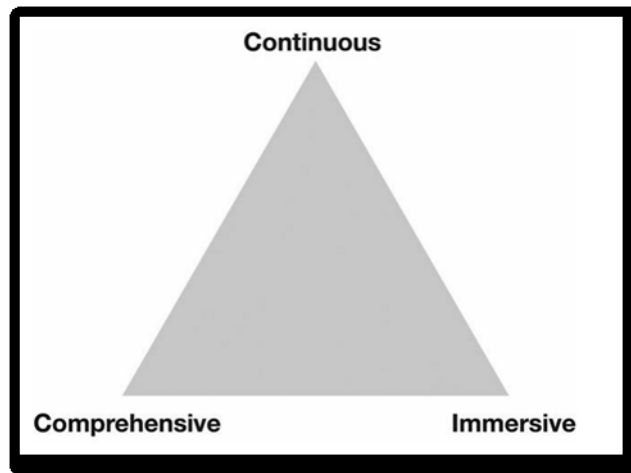


Figure 6: The first version of the Triangle Diagram (Hernandez & Rue, 2016: 96).

This diagram allowed the authors to place the multimedia stories into a more flexible space within the triangle. Instead of having the strict intersection limitations of the Square Diagram, Hernandez and Rue decided that this new version would allow them to place the stories within the triangle, in a spectrum that would allow the stories to encompass multiple categories according to the traits that better defined them. So as to test their news package categories as well as their characteristics, they came up with nine survey statements. They aimed at finding out how efficient this new diagram was.

We applied our question set to survey these stories to see if we could plot them in the proper markers around the triangle perimeter. Then, going through our database of more than 1000 stories, we had participants view a news package and answer the survey regarding the package. What resulted were markers distributed across our triangle diagram. This allowed us to view where similar story types congregated and eventually to draw conclusions as to their nature (Hernandez & Rue, 2016: 98).

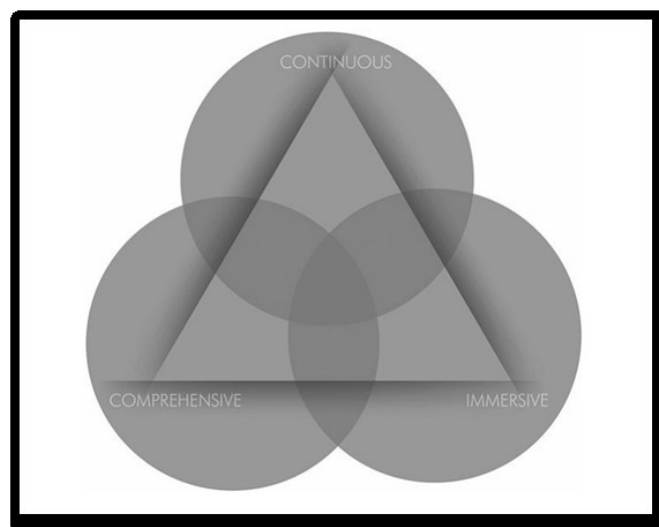


Figure 7: The latest version of the Triangle Diagram (Hernandez & Rue, 2016: 98).

Three main categories – Continuous, Comprehensive and Immersive - and three intersections – Immersive / Continuous, Comprehensive / Continuous and Immersive / Comprehensive - were defined to describe the multimedia news packages. The Continuous category encompasses stories that follow the traditional narrative structure of beginning, middle and end. Even though this kind of report may be designed in separate parts, it is built for the public to access its content in a sequence. There is a dominant medium which drives the story, which can be text or not, and it tends to be less interactive than the other categories. For Hernandez and Rue, when there are many elements that require the audience to interact and make decisions about the story flow, its core nature of linearity changes. They are narrative driven, so, for the authors, interactive elements can become a distraction rather than a complement to the structure.

The Comprehensive category deals with productions which include multiple sections under the same umbrella. The topics follow an in-depth approach and each part of the report can be accessed in any order, as the public wishes. The sections complement each other and enrich the main theme. The focus of this type of report is on topic and information rather than narrative. Each section can be told through a different medium and there is no pre-determined path to be followed for the whole content to make sense. Once the main goal is to address a topic, the elements that compose the story should be chosen so as to help the audience better absorb the content as a whole.

Reports that are built to stimulate multiple senses belong to the Immersive category. These kinds of projects have a focus on the experience rather than on the narrative or the topic per se. They may look like video games or other types of stories that require active participation of the audience. There is room for content exploration and the public has access to an environment that allows him / her to interact with the spaces and make different choices towards the story. In this type of project, the structure is not built based on linearity. They usually comprise multiple media forms and use a full screen layout, which provides the public with the opportunity to disconnect from their reality and to put themselves in other people's shoes through participation, allowing them a higher chance to generate empathy as well as to connect with the story on a more personal level.

The authors point out that very few news reports fit exclusively in one of the categories mentioned. It is common to find hybrid projects that can be described through the

intersection of two archetypes: Immersive-Continuous, Comprehensive-Continuous and Immersive-Comprehensive. Unlike the previous diagram structures developed by the authors, in the Triangle Diagram the order of the category name is irrelevant. “The ordering of names doesn’t matter in the triangle diagram because it’s easy to plot the degree to which a marker is near a particular corner of the triangle” (Hernandez & Rue, 2016: 105).

There was more flexibility to category intersections in the sense that the stories could be placed anywhere within the spectrum that encompassed such combinations. There was no longer a need for very defined lines to separate one category from the other. For Hernandez and Rue, once the diagram was divided in quadrants, it was easy to identify where within those spaces the stories should be placed, making it easier to comprehend the packages within their analysis.

The decision to use the categorization of multimedia projects into digital news packages developed by Hernandez and Rue allowed me to have an overview of the multimedia journalism scenario as well as to follow the evolution of theorization on this new way of reporting the news. I was able to accompany the development of their research through their discoveries and news analysis and to understand the journey of multimedia journalism. As they said, “there is much room for change” (Hernandez & Rue, 2016: 109). Theory on this topic will keep evolving as new technologies are created and implemented in the newsrooms. People are inventive and society is in constant change. Communication is dynamic and it will keep progressing and changing so as to reflect society.

Chapter 4 – Methodology

This section presents the research's methodological framework. A two-step qualitative method was chosen as the basis of this investigation. As an attempt to understand how and why journalism storytelling changed through the emergence of digital storytelling tools as well as to try to foresee where the field of journalism is headed, three renowned communication organizations were selected to be included in this research, the Portuguese *Público* and *Expresso* and the North-American *The New York Times*. *Público* and *Expresso* are the two-bestselling quality papers in Portugal and both of them have won prizes for their multimedia reports over the years. *The New York Times* is a cutting-edge news organization which has always been ahead of the curve and developed outstanding multimedia projects. Their standards set an example and raise the bar of news production around the world.

To carry on the investigation, six professionals of the news corporations were interviewed: one journalist and one multimedia editor or coordinator of each news organization. The interviews were held during the months of July and August 2019. Joana Beleza, Carolina Pescada and Vera Moutinho were interviewed face to face. Beleza at a café next to *Expresso's* newsroom, Pescada and Moutinho at *Público's* newsroom. John Branch and João Santos Duarte were interviewed via Skype. Branch is based in California, U.S.A. and Duarte is based in Turkey. Steve Duenes answered the questions by e-mail. The interviewees were very open, friendly and willing to contribute to my research. I prepared a set of questions which were asked to all of them so I would be able to compare and contrast their answers. The analysis of the interviews was done by focusing on the main themes that emerged during the conversations with the professionals. All translations used throughout this investigation were made by me.

The analysis of the interviews was made focusing on the main themes that emerged during the conversations with the professionals. From the information gleaned, I aimed to understand how the way of reporting the news had changed with the incorporation of digital storytelling tools in journalistic content production, how the incorporation of such tools changed both the journalists' perception towards the construction of non-fiction narrative as well as the way they worked on narrative construction and design to produce content that informs, engages and retains the public. I also aimed to determine where

journalism might be headed as technology further develops and new media elements emerge. Five reports of each organization were analyzed – one per year, starting in 2015. The news reports were chosen based on the variety of media elements used to put the narratives together.

The multimedia projects were analyzed based on the news packaging categorization developed by Richard Koci Hernandez and Jeremy Rue, which was presented in their book *The Principles of Multimedia Journalism: packaging digital news*. The authors developed a triangular diagram, which includes categories based on experience or narrative form, to analyze the in-depth stories selected during their research. Three main categories – Continuous, Comprehensive and Immersive - and three intersections – Immersive / Continuous, Comprehensive / Continuous and Immersive / Comprehensive - were defined to describe the multimedia news packages.

The Continuous category represents the pieces of news which have a narrative structure of beginning, middle and end. Their content follows a linear fashion and is expected to be consumed in the order predetermined by the journalists, even when the story is presented in chapters. They have a primary medium form that drives the narrative and, although they may have multiple digital tools as important components, they are usually less interactive than the other two categories.

The Comprehensive category has its focus on topics and in-depth approaches to information rather than on a single narrative. The stories are generally built in chapters, which are structured under a common umbrella, and the public can jump around and consume the parts in any order. Even though the separate segments can be individually narrative, they are unique and each of them can have a primary medium of their own. The absence of a predefined path for information consumption is the main trait of this package.

The last category of the Triangle Diagram is the Immersive one. It intends to provide the public with more of an experience where the senses are stimulated rather than a simple story. It demands more action initiatives from the audience and does not follow a structure based on linearity. These packages have some characteristics which are videogame-like, such as a play button for the user to start the story and the creation of an exploratory environment. The narrative unfolds through the user's actions and decisions. Interactivity

is an important trait of this package. They usually contain multiple media forms and use a full screen layout.

Hernandez and Rue once questioned themselves: “what are the ingredients for telling a good news story?” (Hernandez & Rue, 2016: 01). That is one of the things that drove me to select their research as the foundation of my dissertation. I used their taxonomy to analyze the reports focusing on the characteristics proposed for each category. That is, understanding how the selection of elements as well as the organization of those elements in the composition of a non-fiction story change not only the way narratives are built, but also how the public interacts with the content.

The reports were chosen based on the variety of digital storytelling tools used in their composition. I read all of them and identified which media elements were put together to build the narratives as well as how the stories were structured. On a second reading, I compared both the elements displayed and the structure of the reports to those indicated in Hernandez and Rue’s taxonomy categorization so I could identify the category of each report. After all the reports were analyzed, I compared the data so as to identify media usage and to contrast the variety of digital storytelling tools used and category variation among the media organizations.

Hernandez and Rue were able to develop a categorization strategy that allows for an easy understanding of how the choice of digital storytelling tools and the combination of the expertise of journalists and designers make it possible to produce creative, interesting, engaging, coherent, informative non-fiction narratives that are appealing to the public in this new scenario where information is provided by multiple sources.

Chapter 5 – Data Presentation and Analysis

This chapter aims to present the analysis of the interviews and reports selected as the research objects of this project. Six professionals of the news corporations were interviewed: one journalist and one multimedia editor or coordinator of each news organization and five reports of each organization were analyzed – one per year, starting in 2015, which was the year of *Expresso's* first multimedia project. The reports were studied within the context of the taxonomy of online news packaging defined and organized by Richard Koci Hernandez and Jeremy Rue. In order to allow a better understanding of this research the chapter will start with the analysis of the interviews so as to understand, compare and contrast the points of view presented by the professionals. A thematic analysis will be made regarding the topics that emerged throughout the interviews. Then, the reports will be contextualized and classified according to Hernandez and Rue's study aiming at verifying if the multimedia projects selected fit the categorization defined by them.

No one has a better understanding of a field than those who are professionally immersed in it. That is why the choice of starting this analysis with the perceptions of the journalists was made. They have a thorough comprehension of media content, the reality of the market, the working scenario as well as evolution and future perspectives. Six professionals were interviewed for this project, one journalist and one editor or coordinator of each communication organization. From *Público*, I interviewed journalist Carolina Pescada and multimedia coordinator Vera Moutinho. From *Expresso*, journalist João Santos Duarte and multimedia coordinator Joana Beleza. Finally, from *The New York Times*, journalist John Branch and deputy managing editor Steve Duenes.

The interviews were held during the months of July and August 2019 and the interviewees were chosen based on their work and professional background. Carolina Pescada is the journalist responsible for the first report I chose for this research – “Sente-se na minha cadeira: a cidade não é para todos” – published in March 2018. She was awarded *Prémio Sapo 2018* of best multimedia report while she was still an intern at *Público*. Vera Moutinho is part of the first generation of multimedia journalists in Portugal. She started her career around 2008 when she joined the pocket newsroom *Sapo Notícias*, which belonged to *Portal Sapo*. Joana Beleza and João Santos Duarte started the multimedia

journalism section of *Expresso* together in 2014. Both of them started their careers as multimedia journalists at *Rádio Renascença*, which, together with *Sapo Notícias*, was a pioneer in the Portuguese multimedia journalism scenario. John Branch joined *The New York Times* in 2005 as a sports reporter. He is the journalist responsible for the iconic interactive project “Snow Fall – Avalanche at Tunnel Creek”, which is regarded to be a milestone in the history of multimedia journalism. Branch was awarded a *Pulitzer Prize* and a *Peabody award* for his work. Steve Duenes was referred to me by John Branch as one of *The Times*’s top editors responsible for overseeing the multimedia projects. I managed to talk to all the interviewees except Steve Duenes, who requested answering the questions by email. He explained this was due to his busy schedule. He was quite quick to send me a reply. However, he did not answer all of my questions. So, I do not have his perspective on every topic I will address in my analysis. The professionals interviewed gave all of the information that will be displayed in this section of the project during their interviews.

5.1 – Analysis of the interviews: the journalists’ perceptions

5.1.1 – The beginning

Interactive projects started being produced by *The New York Times* in the late 1990s. John Branch joined the company in 2005 and mentioned that back then, even though there were many things being done for the online platform, they mostly consisted of video. It was not until circa 2009 that there was an increase in the number of reports made exclusively to digital or that had different versions and a different feel to the online and print versions. Branch states that *The Times* has been creating multimedia content ever since it went online and explains that since the incorporation of digital technology in the paper’s newsroom took place, the company understood that to go digital meant doing things differently and that is why they have been ahead of the curve. “We have invested a lot of money and resources into making our digital report the primary report, and so, with that comes how we make the digital report both meaningful journalistic, but also good to look at”, says Branch.

In Portugal, multimedia journalism started by the end of the 2000s. Three of the interviewees – Vera Moutinho, João Santos Duarte and Joana Beleza – were some of the

first Portuguese multimedia journalists. They learned the necessary skills to embrace this new media scenario on the go and helped build the foundations for such a journalism strand in the country. João Santos Duarte and Joana Beleza worked together at *Rádio Renascença* when it started investing on multimedia and online content from 2007 on. Beleza was hired to implement their multimedia department. The radio station started a Web TV circa 2010 and Duarte became a full-time multimedia reporter. He explains that embracing this new role meant to be able to carry on the reports from beginning to end, that is, do the interviews and integrate different elements such as text, video, infographics and sound to create a news report. In 2014, both he and Beleza were hired by *Expresso* to implement a multimedia section in the company. They were responsible for the production of more complex multimedia reports as well as other digital projects to be included in the organization's online platforms.

Vera Moutinho's first contact with multimedia journalism took place at the beginning of its development in Portugal. She worked for *Sapo Notícias*, which was a part of *Portal Sapo*. She explains that circa 2008, the company aimed at having the first multimedia newsroom in Portugal, and that was when the first Portuguese professionals in this area of expertise started their career. At that time, multimedia journalism and digital storytelling were not taught in schools and the journalists had to learn through practice in the everyday newsroom routine. For Moutinho, working for a news company which was online exclusive was a great opportunity to develop a digital storytelling mindset, in the sense that she had to use the available digital tools to think creatively and innovatively to produce a story. "I had the opportunity to develop the ability to tell stories with multiple puzzle pieces, using various tools. To be creative but, at the same time, keep both a journalistic and an editorial concern towards the story", states Moutinho. She explains that, most of the other news organizations that were active in Portugal at the time were still juggling between print and digital. That also meant their resources were split between both platforms, which did not happen at *Sapo Notícias*. They had the financial resources as well as programmers and web designers to try and make their projects work, things which, according to her, were still scarce at other fellow companies. She was hired by *Público* in 2013 to integrate their multimedia team. The company started playing with media integration around 2001 through the use of animated infographics. Later, from 2008 on, they worked with photo, video and audio. She explains they used a tool called soundslide to combine pictures and sound in image galleries. Carolina Pescada is the

youngest professional of all the interviewees. Moutinho was her university professor and offered her an internship to work with the production of 360° videos. She learned from the expertise of those who came before her and is a part of a generation of journalists that already has access to such content as college students.

5.1.2 – Change in the newsroom

Together with change comes the fear of the unknown and that was no different for journalists when digital became a reality in the newsrooms. Branch explains that when new digital products started being incorporated in news reports, *The New York Times's* journalists were a bit reluctant to accept formats that would somehow interfere with their writing. They did not see such content as a complement or a way to enrich their text production, but as a distraction. They started by incorporating video. He says that many of the reporters did not enjoy other professionals, such as the videographers, interfering with the way their stories were built. The success of digital media also demanded a mindset transformation from the professionals.

The structure of *The New York Times's* newsroom concerning the conception and production of news reports corroborates with such mindset change. The professionals that are a part of the journalism team were and still are very specialized, which means they are not required to dominate different areas so as to multitask. “At *The New York Times* most people who are hired already have that specialty”, says Branch. That is, the reporter writes, the photographer takes pictures, the web designer does the layout and visual concept, the videographer produces videos and so on. Each are supposed to excel in their own field of expertise and so, before the combination of media formats became a part of their routine, they were used to working alone with their own thoughts. Branch points out that “Snow Fall” helped change the mindset, once the team could realize by experience that through collaboration great work could be produced. Sixteen professionals were involved in the project, which took circa ten months to be completed and published. Currently, as far as professional preparation is concerned, there is room for journalists to learn new skills and get better acquainted with digital journalism production at the organization. Duenes explains that *The Times* provides professionals with different levels of training. “There is basic training for those who aren't primarily multimedia journalists and there are opportunities for deeper, outside classes for visual staff members.”

In Portugal, the multimedia journalism journey was a bit different. *Público* started developing multimedia content around eight years after *The New York Times* by using first a combination of photos and audio and, some years later, animated infographics. *Expresso*'s first multimedia production was done only in 2014. Before them, as previously mentioned, *Portal Sapo* and *Rádio Renascença* were pioneers in investing in multimedia journalism and making more room in the news business for new digital storytelling tools and techniques to be used and developed. Duarte says “*Renascença* was actually one of the first media organizations to invest in online and multimedia journalism in Portugal, from 2007, 2008”. Moutinho states that *Portal Sapo* started circa the same time and that “the organization was one of the pioneers, because Rui Gomes, who was the one spearheading the initiative, wanting to establish the first multimedia newsroom in Portugal”.

The reality of multimedia specialized sections within newsrooms is also different from that of *The New York Times*'s newsroom. They rely on smaller groups to get the job done. *Público*'s team has three multimedia journalists and they frequently work together with the designers, who are not exclusive to the multimedia team. *Expresso*'s team consists of a total of six people: three multimedia reporters, a transmedia journalist, a motion designer and a coder. Apart from the graphic parts of the reports, the multimedia journalists who are a part of both news organizations are expected to be able to entirely produce a project, from start to finish. They are expected to do the interviews, write texts, shoot and edit videos, record audio and take photos if needed. They do not always have to do it all but are expected to know how to execute all of those tasks. João Santos Duarte refers to this type of professional as a “Swiss army knife” journalist, once they can execute multiple functions.

Even though this is the reality of the newsrooms of both Portuguese communication organizations being analyzed in this project, it is not what the journalists who were interviewed regard as ideal. For them, a better scenario would be to have room for more collaboration and communication among different areas of expertise within the newsrooms and have multimedia content production as a result of such integration. They believe that the teams are so small because the media organizations still do not back multimedia / multiplatform journalism fully as it is not clear how to monetize this type of

content. Beleza believes that “there is a big gap between those who work in the digital area of the organization and those who sell digital products (...). Sometimes the sellers have no understanding of the area at all”. If it is not clear for the media organizations or for those who work at the commercial department of the companies, it is also difficult to show potential clients and advertisers the benefits they will gain by associating with such media products. One of the reasons pointed out by Beleza is that the current directors are those who professionally grew in the environment of legacy media, and so they still do not properly understand the importance and magnitude of this new way of producing news content and its impact on the future of journalism.

Formal training perspectives within the Portuguese media organizations are not frequent. Professionals that want to specialize in multimedia journalism should enroll in a private course and, most often, pay for it themselves. Informal training, on the other hand, is provided by the section coordinators and more skilled professionals. There is also room for the exchange of information and experience in the newsrooms of the selected organizations. Learning more about multimedia strategies and techniques depends mainly on individual initiative.

5.1.3 – Reporting and narrative construction

When it comes to reporting and choosing which stories will be told through a multimedia strategy, all the journalists whom I interviewed share the same opinion. It is all about the story and if it has multimedia potential or not. They all agree that the tools need to be used in order to help people better understand what is being told in an appealing and engaging way. The tools selected need to enhance the story’s message and should be used smartly so as not to have content be repeated but complemented by the different types of digital strategies. For Moutinho, “the base of all you aspire to do in terms of multimedia or innovation, or the amount of digital storytelling tools you will use to tell a story, need to be guided by asking yourself why you are doing it in that specific way”. The techniques are not on display just to make the reports look beautiful. It is journalism and therefore there must be a commitment to the truth, to quality and to content.

The starting point of a multimedia news report is often the reporter. He / She is the one who first perceives both the core of the story and if incorporating multimedia elements

would be helpful in the task of telling it. If the journalists think it has potential, the next step is to discuss the topic with an editor or a coordinator as soon as possible and from there other professionals get involved in the project. The point person is usually the reporter once he / she is the one who has the initial idea, does the interviews and has a vision of where the story can go. Decisions about which tools will be used to compose the narratives are made during the initial conversations with the other professionals involved and are based on each theme individually. They need to be personalized, because one of the key factors to make a multimedia report work is to choose the right elements to compose it. Journalists must be sensitive as to what the story needs. That is how the job gets done in *The New York Times's* newsroom and, many times, how it is done in *Publico's* and *Expresso's* newsrooms as well. However, this ideal scenario is not always the reality of the newsrooms of the Portuguese organizations analyzed in this project due to lack of time, quantity of staff members and workload.

The sooner the journalist shares his / her idea with the rest of the team, the better. Multimedia projects tend to take much longer to get done than regular reports. Pescada explains “they take longer to be finished because they require a process to get done. During the production of multimedia stories, we normally have to spend more time with the characters so we can dig deeper into the themes”. Even though a few projects can be done quickly, especially when they are not very complex, most pieces take at least a month to be finished after the collection of the raw material (interviews, video shootings, audio, pictures etc). Some special reports have the advantage of having long deadlines or no deadline at all, depending on the theme. John Branch’s “Snow Fall” took ten months to be finished and João Santos Duarte’s “Comandos” took over a year. They were not the multimedia team’s only projects during the time they were being produced. Other reports were being made alongside them. The journalists explained that it is also not common to have such long periods to produce a piece. It depends on the theme, the potential of the story as well as on the organizations’ interest. The organizations analyzed for this project do not have a target number of multimedia reports that have to be created per month. The quantity of projects varies according to multimedia story potential and to the availability of the teams.

John Branch’s “Snow Fall” had a great influence on how multimedia reports are currently made. Some of the journalists said it marked the moment when this new way of reporting

started. Moutinho said there is a before and after “Snow Fall” in the multimedia journalism scenario and that long-form style reports started being created as a result of this production on. Branch pointed out that after “Snow Fall” was published and because of its positive repercussion, journalists tried to imitate its structure and style when creating their pieces. Professionals tried to use it as a template for future productions, which is understandable considering journalists were new to that kind of reporting. However, that does not always work when it comes to multimedia news storytelling. For Branch, the success of “Snow Fall” is related to the instructive use of the elements that were put together to tell the story. The different media was used with the intention to not only make the report aesthetically beautiful, but to help the readers better understand the facts.

The feeling of immersion is a trait characteristic to this type of production. One of the things multimedia reporting provides the audience with is the possibility to put themselves in other people’s shoes and experience other realities in different ways rather than simply reading about topics. The combination of elements is done so as to allow the public to engage with the topics presented and feel connected with the stories. Carolina Pescada pointed out that journalism currently needs to compete with an overload of information that reaches the public on a daily basis and that multimedia / multiplatform reports are a nice alternative to help capture the audience’s attention. People’s attention span is also not very high. The different tools used to build a narrative provide the journalists with many different possibilities to please the public and to stimulate different senses. Another point raised by her is that watching videos instead of reading long texts sometimes feels more pleasant to the public. Pescada also mentioned that this new approach to the production of news reports allows the journalists to attract the audience through a variety of ways to present information. “We are experiencing an era in which we are bombarded with information and we need to capture our readers’ attention. Multimedia projects do that because they provide more than text or video or audio. The combination of elements is what captures the readers’ attention”, she says.

5.1.4 – Evolution and future prospects

The transformations within digital journalism started with a cultural shift that led to a mindset change among the professionals and later to the understanding of what it means to use digital tools to build a storytelling strategy. The difference from digital to print is

not only the platform, but also the way of thinking about the report and putting its pieces together. The incorporation of different digital elements needs to make sense within the storyline and help compose a fluid, cohesive and coherent report. The elements are supposed to blend into one piece in order to make sense and allow the public to experience the news. It is important to be creative and think innovatively without compromising editorial and journalistic core values.

For Branch, the main transformation that took place at *The New York Times*'s newsroom is the initiative to get different departments involved at an early stage of the story creation process. He points out that as far as technology evolution goes it is hard to predict what is going to happen. "Where it's all headed, it's hard to know. I think we're trying to figure that out ourselves", he says. As before, journalists will probably figure out where the field is headed in practice and as new tools are developed. He guesses that the processes may become shorter and less complex and software development may allow more journalists to fly solo on more complex productions, but it is hard to tell. There are already some software platforms in the market that can be used in newsrooms to gather multimedia content and help create such projects. Another important aspect to be taken into consideration is the questioning of whether every story should look like "Snow Fall". If every piece is built as a special one, technologically speaking, then no piece is special, and that is probably not the point. He believes that some elements will be more frequent in the composition of stories, like maps and infographics, with the intention of making it easier for the public to understand the context.

The perception of future perspectives from the points of view of the Portuguese journalists is very similar to that of Branch. Changes will probably take place through a process of trial and error, as they did before. There is hope for the production of the reports to allow the public to have more flexibility on content choice and have a more interactive experience with the information presented. Duarte exposes his wishes to create pieces that will provide the audience with different paths and angles to the same story instead of providing them with access to a linear narrative, which is, according to him, what still happens most of the times. "When I speak about interactivity and allowing the reader to choose the path they want for the stories, I mean giving them the chance to choose an angle which appeals more to them", he says. For that to become a reality, there must be a further balance between creation time and investment in the newsrooms.

Responsiveness was a major factor in the changes that took place in the newsrooms when conceiving the design and formatting the news reports. In the three media organizations analyzed, all content is created and having mobile devices come first on the priority list. It is not only a matter of adapting the content but thinking about what needs to be done for the public to have an easy journalistic experience when accessing the reports from a smartphone or tablet. Everything needs to be thought through, from the details on graphic design to the position of video image and text length.

Virtual reality and augmented reality are some of the new technologies that have more recently been incorporated into multimedia reports. Nonetheless, not so much content has been created using such tools and production has been reduced. Branch believes it is due to the fact that if too much content is made through the use of these tools, it would lose the wow factor. Moutinho states that these technologies are costly and require some investment on both the side of the media organizations and the public. In order to access these types of news reports, people would need to invest in special glasses or state-of-the-art electronic devices and that is still not common.

Journalists are unanimous when they say that investing in digital content is something fundamental for the media industry. It can no longer be a choice, but a priority. The tendency is that as time goes by fewer people will read newspapers and more people will be updated through the consumption of digital content. That will happen for the simple fact that new generations were born in a digital era, within a digital context. It is only natural for them to look for information online rather than in print. It is important for the media organizations to understand that they need to invest now so they can benefit in the medium and long-term.

5.1.5 – Professionalism and passion

The lives of the journalists interviewed for this project intertwine with the story and journey of multimedia journalism. The interviews allowed me to see beyond their technical skills and recognize a common trait they all have: passion. It was very easy to notice the fascination they shared towards journalism, storytelling and the great possibilities of technological innovation. They told me about the pieces they have

produced with pride and shared the stories behind the stories, allowing me access to a sort of journalism intertextuality.

Despite the challenges of the profession and of the industry, they showed to be not just information sharers, but true storytellers, in the sense of wanting to give the public the chance to have more, to learn and to truly enjoy their experience while accessing the reports produced by them. They talked about each piece as something unique and as an opportunity to provide the public with content richness. They are concerned about presenting quality first and are truly committed to the ethics of journalism.

5.2 – Report analysis

Fifteen reports will be analyzed in this section of the project - five of each media organization, one per year, starting in 2015. The starting date was defined because the first multimedia report produced by the Portuguese organization *Expresso* dates from 2015, allowing me to access content produced by the three organizations during the same period of time. The reports were chosen based on the digital storytelling tools used in their construction. I aimed to select news reports that had different media elements incorporated into the narrative so I had the opportunity to analyze the role different media elements could play in the multimedia projects.

The reports will be analyzed within the context of the taxonomy of online news packaging defined and organized by Richard Koci Hernandez and Jeremy Rue in their book *The Principles of Multimedia Journalism: packaging digital news*. This dissertation aims to verify if the multimedia projects selected fit Hernandez and Rue's categorization. Their analysis had a focus on reports that they regarded to be of a special nature, which they referred to as "in-depth stories, or the digital equivalent to a longform story in print. These are packages that get some kind of special treatment to enlighten readers with analysis, anecdote, and depth, rather than simply inform the public of the day's news" (Hernandez & Rue, 2016: 100).

5.2.1 – The New York Times

5.2.1.1 – [Finding Hope in the Vigils of Paris: A Virtual Reality Film](#)

Report by Ben C. Solomon and Leslye Davis.

Published on November 20th, 2015.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
The New York Times	Immersive	X		X	X	

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
	X						

“Finding hope in the vigils of Paris” is a virtual reality film about the reactions of people after the terrorist attacks that took place in Paris on November 13th, 2015. An introductory text on *The New York Times*’s website explains the purposes behind the report, which aims to create empathy and provide the public with a more personal experience towards the impact of the terrorist attacks on the people, especially the locals. The film was made to be seen on *The Times*’s virtual reality app and links to both the IOS and the Android versions are provided. It is also possible to watch the [360° version](#) of the video on the organization’s YouTube channel.

The scenes were filmed between November 15th and November 18th in four different locations: Place de la République, Le Carillon restaurant, near the Bataclan concert hall and Le Petit Cambodge restaurant. They show people praying, singing and honoring the

victims. Besides the background sound, we can listen to five people, men and women, talking about their feelings, perceptions and personal experience towards the incident. The people were not filmed and their names were not mentioned. Their testimonials can be heard in French in a low sound in the background and are orally translated into English. There are no subtitles except for the identification of place and date in the first scene: Paris, November 2015.

This is an immersive project in its core. Even if you do not access the report from the VR app, all the elements are put together in the 360° video so as to make the public put themselves not only in the victims' shoes, but especially in the shoes of those living with the pain and the consequences of the terrorist attacks.

5.2.1.2 – [Our Boat was Intercepted by China](#)

Report by Javier C. Hernández and Sergey Ponomarev.

Published on July 11th, 2016.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
The New York Times	Immersive - Continuous	X	X			

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
X	X		X	X			

“Our Boat was Intercepted by China” is a piece of news about Scarborough Shoal and the struggle over the South China Sea control by China, the Philippines and the USA. Instead of simply telling the story of the conflict, the reporting team went on a boat ride as an attempt to reach the area and show the danger of such attempt as well as the impossibility to reach the destination. The report has the conflict as the background for the trip which is fully documented by the journalists. The piece is presented in twelve screens.

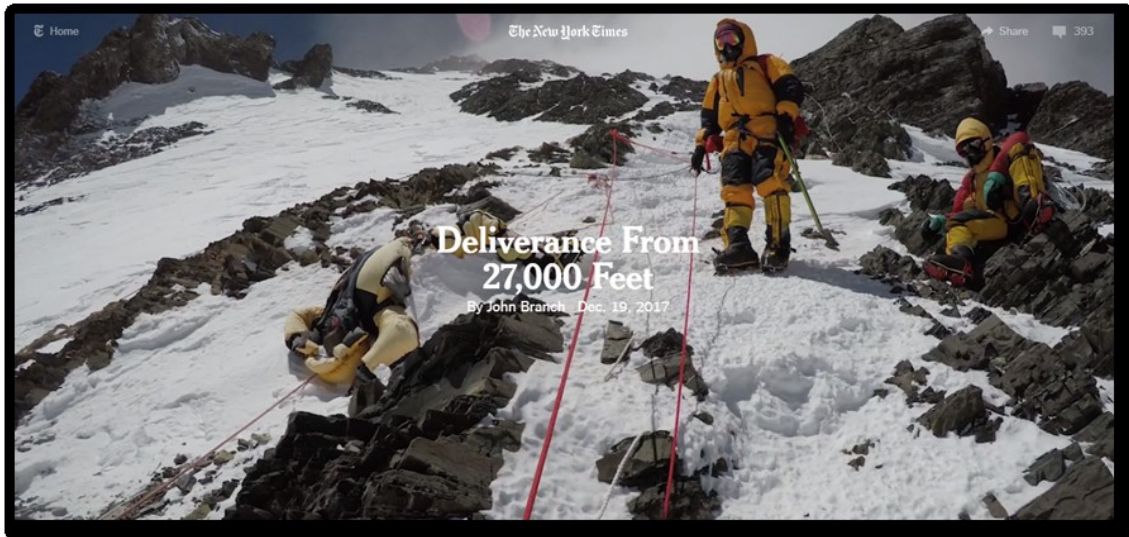
The first one has a start button that allows the public to embark on the journey with the journalists. All parts are shown on a full screen and include scenes of the sea, the people or the boat as it goes, providing the audience with the possibility of experiencing the trip. Image is a key element for this piece, either on video or photos. Text is short and there is a predominance of audio through the narration of journalist Javier C. Hernández. The videos displayed are composed of the motion images, with no original background sound, and are combined with both the narration and its caption. Besides individual photos of the ride and the people, there is a slideshow that presents aerial pictures of the reefs. Both are combined with either text or narration and caption. There is also a map with infographic elements showing the exact location of Scarborough Shoal.

The piece fits the immersive - continuous news package intersection category once despite presenting a continuous narrative and not being very interactive, the way audiovisual media is used provides the public with the opportunity of being immersed in the story and to put themselves in the journalists’ shoes by having a feeling of what they lived and felt during the trip. The piece also has a start button as a launch-like element, which is characteristic of immersive stories.

5.2.1.3 – [Deliverance From 27,000 Feet](#)

Report by John Branch.

Published on December 19th, 2017.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
The New York Times	Continuous	X	X	X		

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
	X	X		X			

“Deliverance From 27,000 Feet” is an in-depth report that starts with a 360° video and a short text explaining what the piece is about. It tells the story of three Indian climbers who attempted to summit Mount Everest in 2016 and died on the way. Two of them had their corpses left behind near the mountaintop and a year after their death the families sent a group of people to try to find them and take their corpses home for a proper burial. The report is by John Branch, the journalist who was responsible for the textual part of “Snow Fall”. We can find the similarities between the reports in his writing style. It is very descriptive and allows you to create an image in your mind. It takes you right to the scene and it feels almost possible to hear the sounds and see the Sherpas, the rescuers, doing their job. The personal stories of the climbers are blended with the story of the quest for their bodies during the narrative.

The second section of the story starts with a 3D model and animation showing the Everest from base camp to the summit. It portrays the entire path and points out the position of the four camps and their respective altitudes. The piece describes climbing the Everest as the ultimate conquest as a wish of many to be checked-off a bucket list. Throughout the text, Branch is able to provide the readers with technical information about the mountain

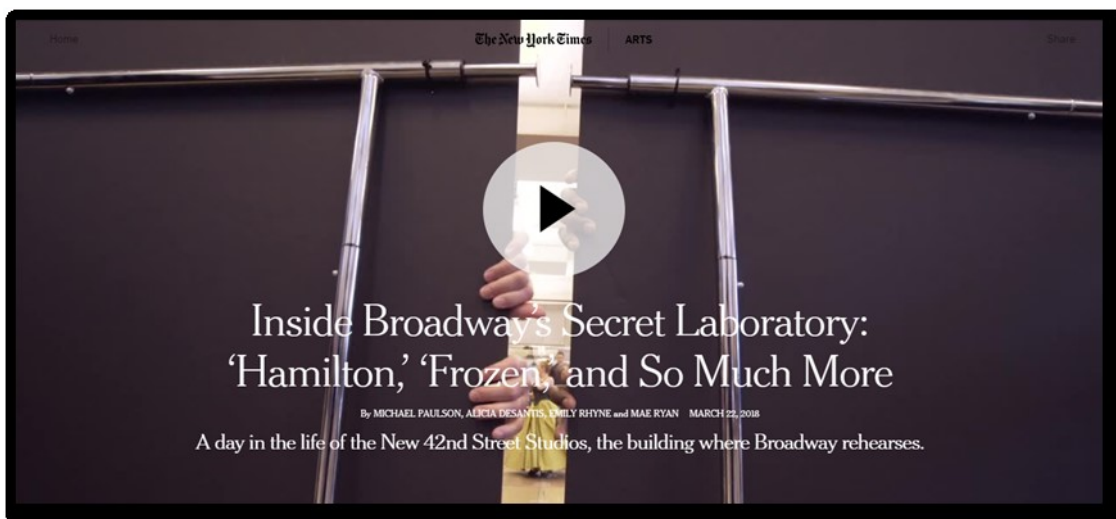
climb, but also give the readers a real feel of what trying to reach the Everest’s summit means and also what it means for the families of the climbers to bring their loved ones home within an Indian cultural context. His narrative is highly engaging. The multimedia elements embedded in the report help readers better understand not only the location and the climb itself, but also what the whole story meant for the families of the deceased Indians.

The report is a Continuous story. Even though it is built in twelve chapters, the readers cannot access them separately. There is no navigation bar displayed and the parts are presented as the readers scroll down the screen. Five out of the six videos presented in the report are used as openings for the chapters. The first one is a 360° video. All of them start playing as you scroll down the screen. Chapter two starts with a graphic animation of Mount Everest. Many pictures are also used to compose the piece, some were taken by *The New York Times*’s photographer and others are from personal archive of the families or those involved in the journey.

5.2.1.4 – [Inside Broadway’s Secret Laboratory: ‘Hamilton,’ ‘Frozen,’ and So Much More](#)

Report by Michael Paulson, Alicia Desantis, Emily Rhyne and Mae Ryan.

Published on March 22th, 2018.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
The New York Times	Continuous	X	X			

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
	x						

“Inside Broadway’s Secret Laboratory: ‘Hamilton,’ ‘Frozen,’ and So Much More” attempts to give the public the opportunity to see what a day is like in the 42nd Street Studios with their own eyes. The building is home to Broadway show rehearsals. The main medium featured in this piece is video. Text is used as a complement. Even though the project does not follow a traditional text -based narrative, the footage gives the audience a sequential structure which encompasses the duration of a workday, providing the public with the feeling of accessing a narrative. The video portrays the rehearsals of some shows, the professionals’ routine inside the building, lunch breaks, elevator rides, sneak peaks of the sets and life in the hallways. Text is placed along the video providing personal details and curiosities about the people, the objects and the location. There is no narration and the only sound we hear is that of the background. The whole piece gives the public the real feel of being present in the building. The footage was made from a first-person perspective, so, it works as the public’s own eyes.

Although the way the recordings were made and the video was edited give the public the feeling of a type of immersive experience, the characteristics of the project do not fit into Hernandez and Rue’s definition of an immersive news package. Nonetheless, the piece is a Continuous story. Some other elements are placed to compose the project and are suggested to be seen after watching the video. There are some program notes on elements featured in the video in the order of appearance and social media prints of content posted about some of the shows. There are also cronuts shown in the video, pictures and a couple of videos that illustrate elements presented, such as a Brian Adams performance and a scene of the movie “Pretty Woman”. The whole project gives the public a feel of what it is like to be a part of the show.

5.2.1.5 – [Apollo 11 - As They Shot It](#)

Report by Jonathan Corum, Mika Gröndahl, Evan Grothjan, Jon Huang, Lingdong Huang, Yuliya Parshina-Kottas, Karthik Patanjali and Graham Roberts.

Published on July 18th, 2019.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
The New York Times	Immersive - Comprehensive	X				X

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
	X	X					X

As a celebration of Apollo 11 Moon Landing 50th anniversary, *The New York Times* produced a [series](#) of reports approaching the theme from various angles. “Apollo 11 - As They Shot It” is an interactive project that shares the dialogues between the astronauts themselves and between the astronauts and the mission control in Houston. Besides the conversation transcripts, pictures taken by the astronauts during their journey to the moon are displayed. The images can be seen as regular photographs and some of them are complemented with graphic animation produced to create the full scenario of where they were taken. In part 2 – One Small Step - as you scroll down, the dialogues and the pictures are integrated into the graphic animation design and the public has an immersive experience on the moon, simulating what the astronauts themselves lived and saw. The piece can be accessed on a computer or through *The New York Times’s* app in an augmented reality version. This alternative is only possible for IOS in newer iPhones or iPads. There is also a QR tag on screen that provides a link to the article.

It is an Immersive-Comprehensive project. Besides the use of photos, graphic animation and augmented reality technology, which provide the user with an immersive experience, the piece is split into three parts – To the Moon, One Small Step and Returning Home –

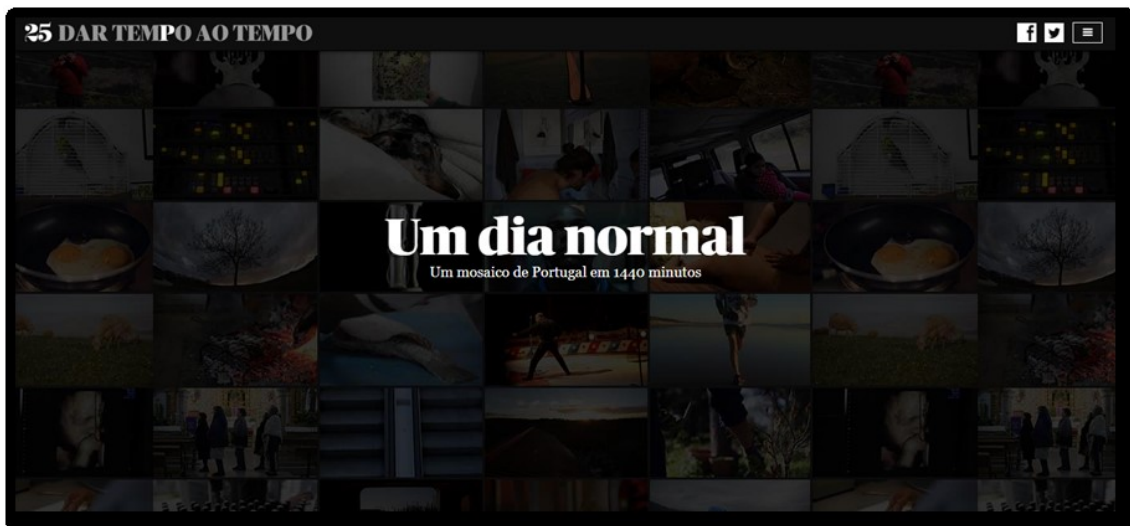
which can be accessed at any order. They all start with a graphic drawing of a part of the spaceship. The piece is more about covering the event of men landing on the moon than providing the public with a narrative story. An [extra report](#) was made by the organization showing how the graphics, science and immersive storytelling teams created the augmented version of the article, giving the reader the chance to understand the behind-the-scenes production structure.

5.2.2 – Público

5.2.2.1 – [1440 Minutos de um Dia Normal](#)

Report by Sérgio B. Gomes, Vera Moutinho e Frederico Batista.

Published on March 14th, 2015.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
Público	Comprehensive		X			

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
						X	

“1440 Minutos de um Dia Normal” is a part of *Público*’s 25-anniversary [special edition](#). It is a video that aims to show a regular day in the lives of the Portuguese people all over the country through the compilation of one-minute videos shot in different parts of Portugal, portraying them in their own environment, be it at home, at work or at a moment of leisure.

The first video starts at midnight and shows traffic in Lisbon through the eyes of a driver. At the top left corner, a clock showing real time (hours, minutes and seconds), the video location and an option to share the minute on Facebook or Twitter are displayed. There is also a button that gives the audience the option of watching the actual minute. The report was published on *Público*'s website at twelve a.m., on March 14th, 2015 so the public could have the experience of watching the video as the day went by. It feels like a real time experience.

It was an ambitious project that unfolded and developed into other pieces. The video was edited into a one-hour documentary presented at *Doclisboa*. The parts shown in twenty-four minutes of the video were expanded and had their stories further extended and published in the printed version of the paper. The piece encourages interaction and can be watched in any order. It is a comprehensive story, once it is focused on a topic rather than on a narrative story and it is divided into sections so the public can choose what and when they see. It is also informative in nature.

5.2.2.2 – [O que o Fogo do Andanças Levou](#)

Report by Vera Moutinho.

Published on September 17th, 2016.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
Público	Continuous - Comprehensive	x	x			

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
	x						

“O Que o Fogo do Andanças Levou” is focused on the memories, experiences and opportunities that were lost as a consequence of the fire that took place in Portalegre, Portugal on August 3rd, 2016, during *Andanças* festival. The project has the video and text as its main media. Four videos compose the first part of the report. The first one shows aerial images of the area that was hit by the fire and the vehicles that were destroyed. Testimonials of the three vehicle owners that will be portrayed in the next three videos are combined with the images. At this point, we can only hear their voices, but we do not know who they are or what they look like.

The second video has João Lopes share his story. The musician and cartoon designer lost his motorcycle and some pieces of work among other things in the fire. Video number three is about the doctor Ricardo Mexia, whose main loss was his family car. Cristina Gonçalves is the character of the last video. The car she lost was a birthday present she had got from her parents six months before the festival. She is a musician and a singing student and the car, for her, was a representation of the beginning of adulthood. They share their feelings, impressions and memories. They talk about what it meant for them to lose the vehicles, but most of all what those vehicles represented in their lives, their symbolic value.

At the top right corner of the page there is a link for the textual part of the report. Besides the long-form text, pictures and a video compose the piece. The text also has a focus on the characters and their stories, which makes the report more engaging. The project is a continuous-comprehensive piece. It is continuous because it has a narrative nature and the topic of the fire is told through the personal stories of the characters chosen. It has two main media forms driving the project, text and video. They play a key role, each at their own segment. It is comprehensive because despite following a narrative, it has two main sections one which is text-based and another which is video-based. There is no right order outlined for the public to start consuming it. The videos, despite being placed in a sequence, can be watched at any order.

5.2.2.3 – Canta, Zeca: A Fotografia de Família que Juntou Palco e Plateia

Report by Sibila Lind and Frederico Batista.

Published on February 23rd, 2017.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
Público	Comprehensive	x	x			

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
x	x		x				

“Canta, Zeca: A Fotografia de Família que Juntou Palco e Plateia” is a project meant to honor the memory of the Portuguese singer José Afonso. He passed away on the day the report was published, thirty years before, in 1987 and was famous for the song that became a symbol of the beginning of “Revolução dos Cravos” (Carnation Revolution), “Grândola, Vila Morena”. The song both represents the revolution and the start of the Portuguese Democracy. The report has three sections that can be accessed in any order. The first section, “No Palco”, starts with a photo of Afonso’s last big concert in Lisbon. At the end of his performance, he invited his friends to go on stage and that is what is portrayed in the image. Twenty-five people are identified. When you position the cursor on them you can learn their names and listen to some audio messages in which twelve of the people shared their memories of the concert, the moment in their lives and their friendship. In the background, you can hear the sound of Afonso’s songs.

The second section is called “A Plateia” and its core trait is an infographic of the concert venue. When you move the cursor around the image, you can find eight links to videos with personal statements of some of the people who attended the concert. They share their

impressions not only of the concert, but also of the historical period, their connection to the songs and their friendship with José Afonso. The last section of the project is called “O Alinhamento”. There you can find the sheets of paper with the songs that were played in the concert and encouragement notes from one of the organizers and personal friends with José Afonso, Francisco Fanhais. There is also an audio recording of Fanhais testimonial of the concert and his personal connection with Afonso at that specific life moment.

According to the classification of digital news packages, the project is comprehensive. It is focused on a topic rather than a narrative story. The core matters addressed are both the concert and the connection of the people who were there with José Afonso and his work. All those traits were used to honor him and his legacy. It is divided into sections through which the users can jump around, and its focus is on information and not on a single narrative.

5.2.2.4 – [Sente-se na minha cadeira: a cidade não é para todos](#)

Report by Carolina Pescada.

Published on March 28th, 2018.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
Público	Continuous - Comprehensive	x	x	x		

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
	x		x				

This project aims to allow the public to put themselves in the shoes of a disabled person who needs a wheelchair to get around the city. It is based on the routine of 50-year-old Carlos Nogueira and uses different media to show the troubles he faces to perform simple duties and run errands in urban spaces that are not prepared for the disabled. The piece of news has five sections. It starts with a video with images of Carlos from various angles and his voice narrating a tough experience he went through on a rainy day when trying to get home after a day of work. As you scroll down, you move from one section to the next. In section two, a 360° video shows the character asking for help when trying to get into the facilities of a government institution. Subtitles provide the public with further information about what he experiences every time he needs to go into the building in question. The text part of the section has content on more technical perspectives complementing Nogueira's testimonial. Part three focuses on sites and construction works which were not developed according to legal accessibility regulations. The story is presented through two 360° videos and has Nogueira as the narrator and main character. It is also complemented with text. The two last sections of the project also have the 360° video as the main medium and are combined with text. The videos present Carlos Nogueira's perspective on the issue and the texts are used to provide the reader with further information, which work as a complement and are a presentation of other points of view.

“Sente-se na minha cadeira: a cidade não é para todos” is a continuous-comprehensive news package. Even though the project is built into sections and they can be reached separately, it shares a narrative story that is expected to be accessed in the order previously defined. Video is the primary medium and text is used as a complement. The project allows the public to be immersed in the story, but it is not very interactive. Carlos Nogueira's perspective is presented throughout the entire project and that combined with the media chosen provides the public with the opportunity to be immersed in the story and better understand the mobility challenges he and other people who depend on a wheelchair to move around go through on their daily lives.

5.2.2.5 – [A Lua 50 Anos Depois](#)

Report by Carolina Pescada, Célia Rodrigues, José Alves, Francisco Lopes, Liliana Borges.

Published on July 14th, 2019.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
Público	Immersive - Comprehensive	X	X			

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
	X	X	X	X			X

This special project made to celebrate the 50th anniversary of the landing of men on the moon starts with a graphic animation that gives the public the impression of being inside Apollo 11 looking through the window with a view of Earth's satellite. As you scroll down, the animation changes into the deep dark universe full of twinkling stars. The project has four sections. They are all independent and can be accessed in any order with no harm to meaning. The first section is a video called "Filhos do Cosmos" about the influence the event had on the lives as well as the career choice and professional path of some Portuguese people. It mixes graphic animation, pictures, interviews and old footage from the lunar landing and events involving the astronauts.

"Espaço 1969" is the second section and has infographics as the main medium. On the top right side of the screen there is a timer that marks the trajectory of Apollo 11 from start to finish combined with a graphic animation of Earth and the moon showing the orbit of the spaceship in real time. Text, video, map, photos, drawings and infographics complete this section that provides the reader with detailed information and an immersive experience of the mission. The third section of the project, "Quem andou por lá", is more interactive. The public needs to click on a start button to access the image of the moon. On top of it one can find the astronauts that were on the satellite and flags of the countries that accomplished missions there. As you click on top of each image, you are provided

with specific information on the people and the countries. The last section of the project is “As capas da lua”, which is also accessed through a start button, shares the cover of several newspapers and magazines that covered the moon landing in Portuguese.

“A Lua 50 Anos Depois” is an immersive-comprehensive news package. It is mainly comprehensive with some traits of immersive. The project is divided in sections which can be seen in any order as they are not based on one single narrative story. It is based on a topic, the lunar landing, and even though the events have a sequence, the sections are not interdependent. The two last sections make use of a start button to start the experience, which is a characteristic of immersive packages.

5.2.3 – Expresso

5.2.3.1 – [Matar e Morrer por Alá: Cinco Portugueses no Estado Islâmico](#)

Report by Hugo Franco, Raquel Moleiro and Joana Beleza.

Published on January 23rd, 2015.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
Expresso	Continuous-Comprehensive	x	x			

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
x	x	x	x	x			

“Matar e Morrer por Alá” was the first multimedia Project produced by *Expresso*. It starts with a short video of people walking in front of a black wall on which graffiti style art of the five Portuguese men who joined the Islamic State is projected. As you scroll down, you reach the opening screen of section one, “Matar e Morrer”, which shows a video of a group of men watching a soccer game at a Portuguese café in London. After being given a detailed description of the place, the reader gets to know that the five Portuguese terrorists who are the main characters of the story were regulars at *Café Cascais* before they left for the Holy War. The combination of text, video and photo introduces the story and gives some personal information on the neighborhood, the men and their background.

Part two, “Jiadistas”, starts with a video and presents a more detailed profile on the five men. The addition of videos, photos and an audio recording as a complement to the text make the section more personal and enhances engagement. The perspective of terrorism specialists is the focus of section three. A graphic animation on the opening screen of the section shows the areas in London where many Middle Eastern Muslim immigrants live. It became known as “Londonistão” (Londonistan). Some extreme Islamic movements were identified as having settled in the area. At this point, the reader is also presented with recruitment methods and materials. The last section is called “Campos da Morte” and is about the war in Siria. It provides the reader with information about the reality of the battlefields as well as some explanation and clarifications given by terrorism specialists. There is also a question and answer section to help the reader better understand what the Islamic State is.

This is a continuous-comprehensive project. Even though it is split in four parts and readers are able to navigate through them, there is a linear narrative and the story is meant to be accessed in the sequence provided by the journalism team. The main media used are text and video. However, a lot of digital tools were used in order to put the report together. Such elements help create an immersive environment and give the public an engaging experience. The project has two versions: one in Portuguese and another one in English.

5.2.3.2 – Temos que acabar com essa história de gueto, de favela, de cidade partida

Report by Angélica Prieto and Célia Lamarão.

Published on February 26th, 2016.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
Expresso	Continuous-Comprehensive	x	x			

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
	x		x	x			

“Temos que acabar com essa história de gueto, de favela, de cidade partida” is a project that aims at demystifying life in *Complexo da Maré*, one of the biggest slum complexes in Rio de Janeiro, Brazil. It starts with the introduction and by clicking on the start button you reach the first of four sections. “Terra feita de mar” tells the story of *Maré* through that of Maria Luiza Silva, a senior lady whose story crossed paths with that of the slum when she was 13 years old. Text, video and photos are combined to explain the development of the community which was partially built in the waters of Guanabara Bay. Section two, “É coisa de quem tem dinheiro”, shares the reality of the shantytown through the perceptions of young people who grew up there. It shows their struggles and accomplishments, especially as far as education is concerned, through text, infographic, photos and video testimonials.

“Guarda a pistola na mochila” is the third section of the project. It refers to the reality of crime and violence, to the power of the criminal organizations that control drug traffic at *Maré* as well as the attempt of pacification of the complex. Section four is about courage, faith and the hope for a better future. “Só não se sabe fé em quê” shares a different reality of what the complex has to offer. It shows slums are not just a place of violence but also

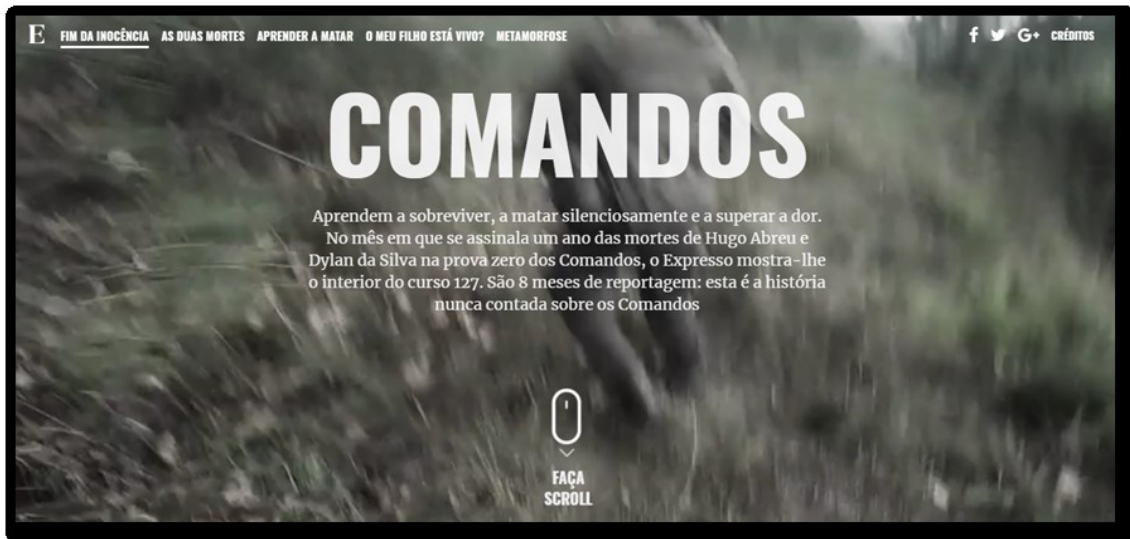
a place where creativity and courage are nurtured. It makes a reference to the 1980s song “[Alagados](#)”, by the Brazilian band *Paralamas do Sucesso*, which talks about the tough reality of *Maré* as a statement for the utmost importance to stop segregation of the slums and their communities and to integrate them as a legitimate part of the cities.

This is a continuous-comprehensive project. It is divided in sections and its goal is to help the public better understand the reality and the complexity of life in a shantytown. The story was built around a topic. However, a narrative structure was used, and the parts have a logical chronological sequence that is better understood if accessed in the sequence designed by the journalists. The use of recorded testimonials provides the public with proximity to both the topic and the people who live at *Maré*. The use of video gives the public a chance to see the slum as it is and better understand the context of the story being told. Even though the project does not fit the immersive definition of package, the media chosen allow the public to be immersed in the story.

5.2.3.3 – [Estamos aqui para formar animais de combate: oito meses dentro dos Comandos](#)

Report by João Santos Duarte and Tiago Miranda.

Published on September 7th, 2017.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
Expresso	Continuous-Comprehensive	x	x			

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
	x		x			x	

“Estamos aqui para formar animais de combate: oito meses dentro dos Comandos” is an in-depth report which aims at sharing what it is like to be part of the Portuguese army elite troop training. It took the reporters, João Santos Duarte and Tiago Miranda, eight months to complete as the point of the report was to follow the development of the soldiers throughout the entire training period. The project has five sections and the opening screen is a video that shows the soldiers in action in a battlefield simulation. Together with the introductory text it helps set the tone of the story. The first section, “Fim da inocência”, is about the adaptation period the new soldiers go through when they first arrive. Full-screen videos and photos are combined with text to show the expectations, challenges as well as the anguish the soldiers go through. At the end of the section, pairs of photos of the recruits at the beginning of the training and five months later, when the course officially started, are placed side by side as an attempt to show the changes marked on their faces after all they experienced during the process.

Section two approaches the topic of the two men who died on the program’s week zero. A mix of dialogue and narrative shares the story of the deaths. Old photos, videos and an infographic are used to help the reader better understand what it means to be a part of the first week of training in the Portuguese *Comandos* as well as the tragic historic events of the training course. Photos of the dead recruits as well as a video with testimonials of their fellowmen about the moment when they were informed of what had happened make the story more personal and help create engagement. The tough reality of the training course in which the recruits are taught to follow orders no matter what and to do whatever is needed and expected from a soldier is the theme of section three, “Aprender a matar”. Full-screen photos and videos allow the public to have a real feel of what the young men go through. An infographic presents the structure of the three-month course and testimonials make the story more personal.

Section four has a focus on the families and on their perspectives on the experience of having their sons participating in such an intense training course. “Meu filho está vivo?” shares the worries, fears and feelings of the parents while their sons are away. “Metamorfose” is the last section of the project. It explains how hard it is to finish the

process and shares the low success rates of soldiers that manage to do so. It shows how much the young men changed from start to finish and shares their feeling of accomplishment. A photo slideshow displays three pictures of the recruits, placed side by side, that show their inner changes through their facial expressions. The transformations are visible and quite clear. We can see they are no longer the same men who had started the course a few months before.

This is a continuous-comprehensive news package project. Even though, sections help build the structure of the report, the narrativity and linearity traits are very strong. Accessing the content in the sequence presented by the journalists, makes it possible to follow the story evolution and to understand the changes undergone by the characters. A documentary is presented as a bonus element in the end of the project.

5.2.3.4 – [Estamos condenados? O prazo para salvar a Terra termina em 2030](#)

Report by Carla Tomás.

Published on December 14th, 2018.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
Expresso	Continuous - Comprehensive	x	x			

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
	x	x	x				

“Estamos condenados? O prazo para salvar a Terra termina em 2030” is simpler than the other multimedia reports analyzed in this project. It is divided in four sections, starting with the introduction, and is mostly text-based. Section one, “Presente e Futuro”, approaches the climate change issue and presents the current figures. It explains what has changed and how it affects several areas of life such as biodiversity, health and the sea-level rise. Section two, “Debate Mundial”, is about the position of the countries around the world towards the issue of climate change. It attempts to give further explanation on the Paris Agreement and the COP (Conference of the Parties), the annual United Nations conference which aims at regulating and restraining human interference in the environment. The last section, “Soluções”, is about what needs to be done to change current actions and behaviors and to save the planet. It presents different proposals and possible solutions, mainly related to the different industries that run the world. It also explains the impact of temperature rise and the perception of the people on the topic.

This is a continuous-comprehensive project. Even though there are traits of a continuous story such as having one primary media form – text – and following a linear chronological logic, the project has stronger traits of the comprehensive packages. It is divided into sections which make sense for the reader in any order they are accessed, and it is based on a topic rather than a single narrative story. Its focus is on information and not on narrative. Text and infographics are the main media used to help the public better understand the issues presented.

5.2.3.5 – Há 50 anos o Homem pisou a Lua. Será que em breve irá lá tirar selfies como turista?

Report by João Santos Duarte.

Published on July 19th, 2019.



Communication Organization	News Package Category	Text	Video	360° Video	VR	AR
Expresso	Continuous - Comprehensive	x	x			

Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
	x	x	x		x		

“Há 50 anos o Homem pisou a Lua. Será que em breve irá lá tirar selfies como turista?” is a detailed project on the space quest and first moon-landing. This in-depth story presents a chronological report on one of the most important events of the twentieth century. The project has five sections and ends with a podcast. Old videos, infographics and photos help complement the story, whose main medium is text. The sections follow a chronological order and make more sense if read in the sequence chosen by the journalist. João Santos Duarte is the head of the project and was responsible not only for its conception, but also for the production of the main elements. He said the idea for this particular project started from the podcast as an attempt to provide the audience with something unusual.

Section I is about American president John F. Kennedy and how he became interested in space. Section II is about the man who was mainly responsible for the development of the rocket project that would take men to the moon, the German scientist Wernher von Braun. The Apollo women are the focus of section III. It shows the role they played in the quest for the moon. Section IV shows the story through Neil Armstrong’s life. Personal facts on the astronaut make the content more personal and enhance public engagement. The

last section is about the future of moon exploration and suggests that the next one to set foot on the satellite is a woman. The podcast, "Magnífica Desolação", presents another sequence and other perspectives on the quest for the moon. It has twelve episodes and shares the story from the perspective of the astronauts, specialists and enthusiasts. It gives a historical view of what happened before, during and after the adventure.

This is a continuous-comprehensive news package. The sections show the story from a chronological perspective and they make more sense when read in the sequence presented in the project. Apart from the podcast, the main medium used to tell the story is text. The other media work as a complement. The focus of the project is the topic of the moon-landing. However, there is a continuous narrative story.

	Title	Year	Communication Organization	News Package Category	Text	Video	360° Video	VR	AR	Audio	Photo / Image	Graphic animation	Infographic	Map	Podcast	Documentary	Drawing
1	Finding hope in the vigils of Paris: a virtual reality film	2015	The New York Times	Immersive	x		x	x			x						
2	Our boat was intercepted by China	2016	The New York Times	Immersive-Continuous	x	x				x	x		x	x			
3	Deliverance From 27,000 Feet	2017	The New York Times	Continuous	x	x	x				x	x					
4	Inside Broadway's Secret Laboratory: Hamilton, Frozen, and So Much More	2018	The New York Times	Continuous	x	x					x						
5	Apollo 11 - As They Shot It	2019	The New York Times	Immersive - Comprehensive	x			x			x	x					x
6	1440 Minutos de um Dia Normal	2015	Público	Comprehensive		x										x ¹	
7	O que o Fogo do Andaraes Levou	2016	Público	Continuous - Comprehensive	x	x				x							
8	Canta, Zeca: A Fotografia de Família que Juntou Paço e Plataforma	2017	Público	Comprehensive	x	x				x	x		x				
9	Sente-se na minha cadeira: a cidade não é para todos	2018	Público	Continuous-Comprehensive	x	x	x				x						
10	A Lua 50 Anos Depois	2019	Público	Immersive-Comprehensive	x	x					x	x	x	x			x
11	Matar e Morrer por Alá: Cinco Portugueses no Estado Islâmico	2015	Expresso	Continuous-Comprehensive	x	x				x	x	x	x	x			
12	Temos que acabar com essa história de gueto, de favela, de cidade partida	2016	Expresso	Continuous-Comprehensive	x	x					x		x	x			
13	Estamos aqui para formar animais de combate: oito meses dentro dos Comandos	2017	Expresso	Continuous-Comprehensive	x	x					x		x			x	
14	Estamos condenados? O prazo para salvar a Terra termina em 2030	2018	Expresso	Continuous-Comprehensive	x						x	x	x				
15	Há 50 anos o Homem pisou a Lua. Será que em breve irá lá tirar selfies como turista?	2019	Expresso	Continuous-Comprehensive	x	x					x	x	x		x		

Figure 2: Report analysis table.

¹ A documentary based on the project was produced after it was published. However, it is not a part of the multimedia news package.

5.3 – Main Findings

The interviews with the journalists of the chosen media organizations, the analysis of the reports and the study of the theoretical approach to the packaging of digital news proposed by Richard Koci Hernandez and Jeremy Rue allowed me to have an overview of the current multimedia news scenario, how much it has evolved and how it has been developing.

My interviews with the professionals allowed me to perceive the digital journalism reality from within. Even though this strand of the communication market is quite new, having started only circa twenty years ago, important changes have already redefined the multimedia journalism scenario. The digital era is one of those historical shifts society goes through which changes how things are done and perceived. Digital communication and its development required a change of mindset from the journalists. They had to reframe their work and find new ways to make sense out of the raw material they received. They had to change their perceptions towards the public as well as their needs, demands and interests. Being creative no longer required only an ability with the words, but also familiarity with technology changes and new media development.

Technology was fully incorporated into the newsrooms and building a narrative acquired new meanings, in which digital storytelling strategies were incorporated aimed at engaging the audience and creating interesting pieces which were and are appealing to the public but keep journalistic ethics and the commitment to the truth and facts. Journalists learned how to incorporate technology and to understand digital storytelling tools as well as how and when to use them in practice. Technology has been developing at a fast pace and new media forms and platforms are constantly being created. Applying such tools to multimedia news reports will continue to be done on a trial and error basis, once it is not possible to predict which medium form will come next. Communications and journalism are in constant change. They reflect the different public views within society, and it is important to be attentive to how they perceive the news and what is appealing to them. Such mechanics is dynamic.

Besides adopting the categorization of digital news packages developed by Hernandez and Rue, I created a table that allowed me to identify the different media used as digital

storytelling tools which were incorporated in the projects analyzed. Among the fifteen multimedia projects that were selected, text and photographs were the main media used followed by video. All the reports used text and photos and 80% used video. The least used media were virtual reality and augmented reality. They were only part of one project each, both created by *The New York Times*. The podcast was also used as a part of one report only. “Magnífica Desolação” is the podcast which is a part of *Expresso*’s project “Há 50 anos o Homem pisou a Lua. Será que em breve irá lá tirar selfies como turista?”. Infographics were used in 53% of the projects. Graphic animation was used in 40%, followed by maps, which were present in 33% of the reports. Audio files and 360° videos were a part of 20% of the projects and drawing and documentaries were a part of 13% of them.

In terms of story packages, *The New York Times* was the organization which produced stories that belong to the greatest variety of categories. Two stories were Continuous and the other three were Immersive, Immersive-Continuous and Immersive-Comprehensive. *Público*’s stories belong to three packaging categories. Two of them are Comprehensive, two are Continuous-Comprehensive and one is Immersive-Comprehensive. All the reports analyzed produced by *Expresso* were Continuous-Comprehensive.

All the projects selected had interesting topics and were very well produced. Not much change was noticed among the reports per organization in the five-year time frame delimitation, from 2015 to 2019, concerning the use of digital tools, technological advances or even story structure. *The Times*’s projects show a wider range of narrative structures, primary media choice as well as more different ways of incorporating multimedia elements to the core story. Their projects also vary in length and complexity more than those produced by *Público* and *Expresso*. The projects produced by *Público* also make use of different primary media as well as narrative structure. There is an attempt to innovate and provide the public with different storytelling strategies. Despite being creatively designed and presenting interesting media use, *Expresso*’s projects follow a more constant structure pattern. Their use of creative resources helps change their approach to media within the stories, but the narratives tend to be more linear and are presented in sections. Text was the primary media in the projects analyzed.

Conclusion

During our interview, João Santos Duarte called my attention to the fact that organizations keep trying to salvage the print version of the news and attract the newspaper consumer back. “Those readers are never ever going to be back”, he said as he explained that the new generations have technology and digital presence in their lives from a very early age. They will never have the habit of reading the papers in print simply because it is not natural to them. It is not a part of their reality.

As far as journalism is concerned, there is no going back in terms of industry. Digital is here to stay, and it is up to the organizations to keep up with the changes and readapt once again. One of the things I noticed during my research is that the multimedia journalism scenario is being built on the go, as new technologies and tools are developed and incorporated to the newsrooms. It is a matter of experimentation to see, in practice, what works, and which tools and strategies the audience responds to. From this experience the narratives are improved, and journalists and media organizations take a step forward in the creation of digital journalism and its history.

Such changes do not take place only in the newsrooms, but in the media organizations as a whole. They require adaptation not only from the professionals that directly produce the news reports - journalists, editors, designers etc - but also from those in charge of running the companies. Transformation concerning the mindset of the administrative board is also needed. They need to perceive digital news as a natural evolution of the industry as well as figure out ways to monetize it. Vision is also required to invest in digital journalism in the present, in order for the organizations to have medium to long-term returns.

It is important to comprehend that digital journalism is not only a change of content from print to a digital platform, it is a change in how such content is thought of, planned and developed so as to be placed on those platforms. The change to digital includes a different perception of how to convey information and also on how it is consumed. Once there is a clearer understanding of that, there will be more room for digital journalism growth.

In terms of content production, there is a deep concern of the journalists towards the story. That is the core of the practice of multimedia journalism according to what I heard from

the professionals who were interviewed. The digital storytelling tools are used to enhance the stories and provide the public with an experience. All the elements that are chosen to be used in the composition of the projects are thoroughly thought through and are regarded as essential for the narrative to be built and for the public to have a different perspective on the issues. The aim is not to make the content simply seem more attractive or aesthetically beautiful, but to allow the public the chance to experience the story from a different perspective, to interact with the content, to put themselves in the shoes of other people and get in touch with those facts in a way they would probably not have the chance to do otherwise.

The journalists have a strong commitment to the values and the ethics of journalism. They showed to be passionate about their work and eager to produce innovative and creative content aimed at engaging the public and providing them with an interesting experience. The communication organizations selected had several interesting multimedia projects, which incorporated various types of digital storytelling tools in inventive ways making it hard to select the fifteen pieces of news analyzed in this study.

The aim of this investigation was to discover how digital media tools were used as storytelling strategies in the construction of news reports, why it was important and necessary for the media organizations to include digital storytelling tools as strategies to create news reports as well as how this new way of building stories changed journalists' perception of both the stories' core essence and on how to tell such stories in a way that would engage, involve and retain the audience. The theoretical chapters assisted to put the main theme of this dissertation into perspective within the new communication ecosystem scenario, understand how strongly people relate and connect to stories and comprehend how journalism has evolved and readapted itself over and over as new technologies were developed and integrated into the newsrooms.

Media has always been a part of society. As new media emerged and were incorporated into everyday life, they helped change and shape it. However, it is a two-way street once there is a fine line between what media is and how society perceives and alters media construction. They share a mutual influence and such dynamics help shape people's perception of the world. By using digital storytelling tools in the production of news

reports, journalists absorb such transformations and adapt the way they disseminate information into the world.

Multimedia special projects emerge in the newsrooms as a new way to convey the world's facts and figures, providing the public with an alternative way to consume the news and with the opportunity to play a more active role in the decision-making process of how to access information. They make room for a new type of news audience as well as give the traditional public the opportunity to experiment with different ways of journalism consumption.

The future of digital journalism is uncertain in terms of how the way of reporting the news will evolve because technology is constantly changing. It is likely that some of the digital tools that will be used have not even been developed yet. Journalists and the industry will keep learning and adapting in practice.

As for academic studies and investigation purposes, future research may include the impact multimedia stories have on the audience compared to text-based traditional narratives. Also, if the different news packages have a varied impact or a differing power of influence over the audience and if so, how such impact takes place. Regarding Richard Koci Hernandez and Jeremy Rue's work development, the evolution of digital tools will probably demand more packages to be identified as media continues to evolve.

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Appendices

Appendix A – Transcript of the interview with Steve Duenes (Deputy managing editor at *The New York Times*)

July 11th, 2019 by e-mail.

When did The New York Times start making interactive projects?

In the late 90s

Why was it important to incorporate multimedia in the production of news reports?

If multimedia is photography, audio, video and graphics, then the answer is somewhat complicated, but it's important mostly because all these elements make the report better. Multimedia can reveal our reported evidence to readers in ways they understand and believe.

What is the goal the company aims to achieve with such productions?

To make our news report better.

How do you decide on the reports which will be interactive?

News value and visual or interactive opportunity. Will the story be interesting and valuable for readers? And if we express our reporting in these ways, are we leveraging the unique qualities of these kinds of media.

How do you decide on the storyline and on which tools will be used to create each story?

Experience and fluency in the toolsets.

How much longer does it take to get this kind of project done in relation to a regular piece?

Depends. Sometimes "multimedia" projects come together more quickly than written articles.

How many people are usually involved in these kinds of project?

1 - 25. There is a wide range.

Does the company provide the staff with any kind of training or preparation to work with the interactive projects?

Yes, at different levels. There is basic training for those who aren't primarily multimedia journalists and there are opportunities for deeper, outside classes for visual staff members.

How do you measure the readers' response to the interactive reports?

We track a number of variables -- some to get an impression of interest and others to understand the details of how readers interact with our work.

Appendix B – Transcript of the interview with John Branch (Journalist at The New York Times)

July 12th, 2019, 4PM on Skype

Juliana Soares (JS): As I'd told you my project is on digital storytelling.

John Branch (JB): Humhummm.

JS: And how journalists use digital storytelling tools to make their news better or different or to make them more appealing to the public.

JB: Nodding.

JS: So, I'm analyzing The New York Times and two Portuguese newspapers, I mean, news websites (laugh). And, hum, you were very helpful. I think that without the tips that you gave me I wasn't going to be able to find as many reports as I could.

JB: Oh, good.

JS: So, I'm going to ask a few questions about that, ok?

JB: OK. Sure.

JS: So, do you know when The New York Times started making those multimedia special interactive projects?

JB: Uh, hum, no, not exactly and I guess it depends on how you define multimedia projects. Hum, you know they went. They had a website I think beginning in 1995. I got to The New York Times in 2005. And we were doing, hum, you know, a lot of things online, but back then it was mostly things like video. Hum, it wasn't quite as graphics intensive as it's become since then. Hum, so I think we've always sort of done multimedia as long as we've been online, but I think it's been probably last ten years, hum, that we've done more and more reports that feel exclusive to digital or at least hum feel different on digital than they would in the print section.

JS: Ok. And have you been doing them since you started there? I saw that you started covering a team, right?

JB: I did. Hum, yeah, I mean I'm a reporter and a writer, but I've always been very opened to working with our digital teams. For a long time, it was video. I did a number of things with our video folks. And then more and more became coordinated with the graphics and how everyone defined digital. Hum, but it really wasn't until "Snow Fall". Well, I would probably say... Probably... I wrote a series of stories about Derek Booggard, the hockey player, in 2011. That was, it had a lot of digital components to it, and then "Snow Fall".

JS: And you wrote a book about him, right?

JB: I did write a book about him later. Thank you. Hum, the 2011 series on Derek Boogad, because we had so much material. Everything from autopsy reports, to police reports, to old photographs that we wanted to put into the presentation. And so, hum, we had a lot of graphic help with that. And then “Snow Fall” came a year later and I can’t take any credit for how “Snow Fall” looks. Hum.

JS: Why not? (laugh)

JB: Well, because it wasn’t my design. I mean, I did the reporting for it and, hum, and did the writing for it, but basically, they took my reporting and it was other people’s imaginations that came up with the idea of how to make it look.

JS: As a reporter, do you usually have a say on how the final project is going to be designed or how things are going to be directed, you know?

JB: Well, yes, sometimes. In the example of “Snow Fall”, the very first meeting we had once I had done a lot of the reporting was to talk about what kind of elements would be helpful in telling the story. And so, I sat down with the people who, you know, the graphic artists and we talked about how it would be nice, for example, to have some sort of digital representation of what the mountain looked like and what the back of the mountain looked like, and that’s what became the very first graphic of kind of a fly over of the ski area and the backside of the mountain. Uhmm, so yeah, in that way I was saying: here’s what would be really great to help me tell the story and I think would help the reader understand the story, but then they created it. They are the ones who know how to do all the coding and... You know, I don’t know how to do that. And then, throughout the process in that story and other stories I will often work with those people and they will show me versions of what they are working on. And I’ll say: yeah, that looks great. I think we need to make sure we do this, so we make sure the reader can understand this part. And I become basically a consultant.

JS: (laugh) It’s teamwork, right?

JB: It’s teamwork, but uhmm, those are people who I’m lucky enough to work with, who are very very skilled and they have a skill set that I don’t have.

JS: And does The New York Times provide some kind of training for the journalists? For example, once they start making or participating in these kinds of projects do they get some preparation beforehand?

JB: You know, uhmmm, no. I know that happens more in other papers. I think at The New York Times, most people who are hired already have that specialty.

JS: Ok.

JB: I think a lot of other papers they train you in many different areas so you can a lot of it all yourself, uhmm, but usually when we hire people at The New York Times they already are a computer coder, or a graphic artist, or a photographer, uhmm, so, for example, I have a lot of reporter friends who when they go out to report will also take a lot of photos and a lot of videos. Uhmm, we don't do that very often at The New York Times. We are very specialized.

JS: Ok.

JB: And that's true with the digital.

JS: So, for example, you as a reporter, you are supposed, you are expected to write.

JB: Right.

JS: And they hire other people who have other skills that are going to work together as a team.

JB: That's exactly right. And, usually as a reporter you're kind of in charge, I mean, it's usually your idea, you're kind of the person doing the interviews. So then the photographer comes along and you help steer them to what you think, uhmm, the story is and how the best to tell the story. And the same thing with someone who's gonna work on the digitals. Mapping or whatever it might be. Usually the reporter is what we call like I guess the point person. Uhmm, I'm the one who knows what the story is and where it's going. I'm the one who usually has all the contacts, uhmm, all the sources. Hummm, but they are the ones that take the photographs or create the map or uhmm the illustration or the animation. Those are all things I don't know to do. So, when I first opened "Snow Fall" I was as amazed as anybody else at some of the graphics that we put together.

JS: It makes it very easy, for, for example, I don't know that area, I've never been there and I've never actually seen snow. So...

JB: What?!

JS: Yeah! Can you believe it?

JB: No! You gotta come here. I just threw a snowball about two days ago. I was in the mountains and there are all sorts of snow mountains here in California still from the wintertime. So, my son and I were throwing snowing balls.

JS: I've been to the US a couple of times but always in the Summer. So, I say that when I see snow I'll be like a little child. I want to make angels on the snow, a snowman (lol).

JB: Yes, are (lol). Even in the summertime here we can show you some snow. It's up in the mountains. Come visit, we'll show you some snow.

JS: Ok! I'll go. I love the US. For me, I'm not familiar with snow terms or anything related to that. It was very helpful to help me understand. Like you said. I think it's good to have like... Show the mountain, the back of the mountain and where everything is. It's really helpful. It makes it easier for the reader to understand, I think.

JB: That was, that's really the point for the digital storytelling. I've seen a lot of reports, a lot of digital stories in the years since "Snow Fall" and I think what a lot of people do is, they have a story and they make it look beautiful with graphics or photographs. They kinda imitate "Snow Fall" and make it look sort of like that. But what I think "Snow Fall" did better than anything I've still seen since then is that those elements are really instructive. They help people understand the story. Those graphics are not there just to look pretty. They are actually to help the reader. So, I think that's one thing that gets lost sometimes with digital storytelling. It's that it's not there just to make it look nice, but it's journalism. The point is to teach people and help them understand better, not just to look beautiful.

JS: Ok. It's not just aesthetics.

JB: Yeah. It's got to be substance not just style.

JS: Ok, ok. Yeah. I agree with you. I think mostly because people are not necessarily skilled. They just want to attract the reader as a consumer and not as a fan of the news, you know.

JB: I think that's a very good point and I think that's, you know, when you asked about the kind of skills that we have. I think that's why we do it the way we do it. For example, the person who did the graphic of the fly over is a professional cartologist. His education is in mapping. So, he understands all that very very well. He was able to take various programs and overlay them and create that model. It's something I could never do and I think most of our digital folks couldn't do. So, even within that department people are somewhat specialized.

JS: Ok. And do you think that when you incorporate these multimedia elements to the story that people are usually more attracted to read it or to access it? Do you have a way of measuring it? Like if you contrast the regular pieces of news to the special projects, is there some kind of way to measure the audience?

JB: I'm sure we have data. I've never seen, and they don't make it very available to us. One of the things we can do is now we see how many page views there are, but also how long people linger and I think we even have some of the data for where they stop on a story or where they get out of the story, you know. I think some stories we can tell... It

looks like the average reader read five paragraphs and then we lost them. In “Snow Fall” I know it set all sorts of records for the amount of time people spent with a story, of course it was a long story. So, I don’t have exact data, but we just know anecdotally. Yeah, of course, those kinds of graphics attract people and I often joked that I don’t know how many people actually read “Snow Fall”, but I know a lot of people who looked at it (lol). I’m not sure my mother actually read “Snow Fall”, but I know she’s seen it.

JS: Well, your mother probably did (lol).

JB: (smiling) Maybe. Yeah, but my point is that as a reporter, and I think some reporters ten years ago or fifteen years ago were a little bit nervous about this. Like, I don’t want something that distracts from my writing, you know. That was the mindset. Umm, we first started doing video. We would do sort of video augmentation or video stories that accompanied our written stories. Umm, some reporters were nervous. They didn’t like having to work with videographers that changed their reporting a little bit, they also I think, we were a little reluctant to share the story that way, and I think “Snow Fall”, more than any other at *The New York Times* taught people that if you collaborate it’s a better thing. Ummm, not only are you gonna get more readers to look at it, but you’re also gonna create a better journalistic report because now you’ve brought in a lot of resources that can help tell the story. And so, I’ve always said about “Snow Fall” and anything else that I’ve worked on. I’m glad to have that. If what brought people to “Snow Fall” was the graphics that’s great for me, and maybe some people read it, too, I don’t know (lol). The more eyeballs the better and as a journalist I think it’s a much better story with all that digital help explaining to people what happened and showing people. You know, we always talk in journalism about, you know, as a reporter show me. Don’t tell me but show me. You know, try to paint the image with words, and if we can paint the image with images than it’s even better.

JS: It makes it easier to understand and, especially such a long piece. And you were talking about the past. That people, that when this movement started that people were afraid, that journalists were afraid. Where do you think it’s headed now, from now on? Now that you have so much technology incorporated to the newsroom.

JB: Yeah, it’s hard to know. I mean, since, the last ten years for us I think a lot of the barriers have come down. You know, ten years ago, probably before “Snow Fall”, I think most departments had... Ok, I have a reporter working on the story, and once the reporter gets pretty far down the line, maybe he has even written the story, now we will call and get a photographer, and now maybe we will tell video and now maybe we’ll call our

graphics department and ask if they can do a map that will accompany the story. And now we have learned, in the last ten years, umm, that it's much better to get those people engaged in the conversation before you even start, at least as early as possible in the process. So, whenever I have a big story now, usually we have a meeting not just my one editor but, pretty quickly after I've done some reporting, we'll bring in those other departments, umm, very early and say: "Are you interested in this? Do you have any ideas about this?". So, I think what's happened is a cultural shift for us and that is to get different departments to work together at an early stage. Where it's all headed, it's hard to know. I think we're trying to figure that out ourselves. You know, "Snow Fall" took several months, umm, some of those graphics took many many weeks for one person to do, and maybe a few years from now that fly over graphic can be done in one hour instead of six weeks, right? And so maybe every reporter is now becoming more and more visual because people like me even will be able to do it 'cause there will be programs out there that can make this all very simple. Umm, I think The Times, and I know I'm rambling here, I think The Times...

JS: It's okay. Take your time (smiling).

JB: I think The Times sort of wonder where it's going because, you know, do we want every story to look like "Snow Fall"? Or do we want those to be special? And I think right now, in 2019, we still have stories that are basically just text with a couple of photographs just like we did twenty years ago. So, not every story is treated like "Snow Fall". So, we still pick our spots, but, you know, if you go ahead ten years from now or twenty years from now, will more and more stories look like that? Will a daily story look more like "Snow Fall"?

JS: Yeah. That's what I was thinking about. Do you think every story can be treated like "Snow Fall"? Because that was, not a special event but it was an event. It was not like something that happens every day.

JB: Right.

JS: That's what I mean. It's not just about being able to produce it in a fast-pace but do you think every report should... like if you're talking about economy, or, I don't know, a shooting or something that happened in the city. You know.

JB: Yeah. I think you'll see more and more different elements and we do that now to some extent. Umm, when there is breaking news, and let's say there's a shooting, a mass shooting of some sort. Not only do we have reporters that rush to the scene, like we always have, but we also now use our graphics people to do some reporting from the newsroom

and very quickly do like a map, say of the school, and try to collect information about where the shooter was, where the victims were, and usually what's in the first few hours we now have a pretty good graphic. Umm, if you look today, we have... There's a hurricane or a tropical storm that is hitting the city of New Orleans right now and we have... I think yesterday we had a pretty good graphic of showing where the rain was going and how deep it was and that sort of thing. It's all very graphic. So, we do some of that stuff more than we used to. The question is should we do it on every story? Or is there a certain point where we say: "It's now too much and now nothing is special".

JS: Aham (agreeing).

JB: Umm, and I suppose that's a worry. We still choose our spots. You know, I do some stories where I think this would be great to have more graphics or maybe some animation somehow, and instead an editor decides: "No. Just write the stories and we'll run a couple pictures with it". And then some stories we say: "No, this would be great". You know, somebody has the imagination for a picturing of how this is gonna go.

JS: How do you make that decision? How do you decide which projects will be interactive?

JB: There's a few ways. Some of it is just simple timing. You know, if it's a daily story I know it's not possible. Some of it, as a reporter, you just kind of know, this is a nice story but it's not a special story. So, you have something internally that tells you this isn't worth this. But there are some stories when I start to report I think: "Wow, this would be really great if we can do something more visual than usual with this". I'll go back and pitch it that way. Umm, a lot of it depends on timing and the deadlines. "Snow Fall" had the luxury... There was no deadline. You know, the avalanche happened in February that year. I didn't start working on it until May or so, and, there was no reason we had to hurry with it, which is part of the reason why our digital team was intrigued to get involved, because they knew this is something we could have, we could experiment with. Umm, it wasn't a school shooting or something where we had to do this right away. And so, in that year they kinda kept it, they worked on it, but when something more impressing came along, more urgent came along, they put it aside and worked on those things. And that was the year of the Olympics. That was the year of a presidential election. So, a lot of the people working on "Snow Fall" had more urgent projects, but every time they had a few spare minutes they'd go over and start working on "Snow Fall" again. And so, we had the luxury to take our time.

JS: And how many people are usually involved in a project like that?

JB: That was more than I think any other. There were, I think, 16 people had a role of some sort. You know, each of those... There were five big graphics, for example, each of those graphics was basically done by one person. You know, each one was assigned to somebody. So, there were at least five graphic artists, me, a photographer, a videographer, a lot of people who did the coding for it. You know, back then that was pretty revolutionary, the scrolling that takes place on that, and there were issues on how to write the coding for Microsoft versions versus Apple versions, laptops or desktops versus phones. All that stuff had to be done differently. And I'm not sure if that has gotten easier or not but...

JS: Yeah, maybe for the coders (laughing).

JB: Yeah, yeah, hopefully it's gotten easier for them. Umm, I remember standing over the shoulder of a good friend of mine who was a coder, there: "Hey, I need to make a couple changes here" (showing his hand as if it were a piece of paper). And she said: "Yeah, sure". And then she pulls it up, and then she has a split screen of just nothing but crazy characters and things that made no sense to me and she starts typing into that and I'm like: "What are you doing?" Like: "Oh, my Gosh! What's happening?". And then she pushes a button and everything gets fixed and I go: "Oh!"

JS: It looks like magic!

JB: Yeah! It's amazing. Umm, I don't know if it's easier or not. The other funny thing about that, too, and this, I don't know if this is part of your discussion or your research, is that that was done in 2012. It's a long time ago now, and it was done mostly for desktop and laptop. But it was about 2013 or 2014 when we started to realize more people read The New York Times on a phone than on a computer. And so, I'm not sure "Snow Fall" would be done in the same way now because it lands itself to a big screen.

JS: Aham. It's not responsive to phones.

JB: Right. It doesn't look as pretty, things don't move the same way and so... And now we build things usually on what they will look like on a phone first.

JS: Okay. Oh, first!

JB: Yeah, and that changes what we do. You know, do you run the photographs bigger than the way they normally would? Can the graphics be as detailed or will they get lost because the screen is so small? Those kinds of decisions are being made every time we do this.

JS: Okay. Well, I think that's all I had to ask you.

JB: Did I talk enough? I had a lot of coffee. (Smiling)

JS: (Laughing). That's okay. Let me just check my questions to see if I'm not forgetting anything. It's because, that's interesting for you to say like how *The Times* has evolved, but when you compare it to other newsrooms like, I told you I'm analyzing some of the material produced here in Portugal, it's not possible to compare because, everything seems to be so much more ahead, you know.

JB: *The Times*?

JS: Yes. Technologically speaking, especially the mixing. For example, "Snow Fall", that was produced in 2012, here things are much more linear. You have a video, then you have a text, you don't have like the kind of images, you know (making scrolling gestures), I don't know how to say that in English. When you have like the snow falling and the text is going up and the image is replaced by the text. It's those things that, for me, they are very difficult to make but, as you said, for the coder you just go there and...

JB: Yeah, I mean, I would say The Times is certainly invested in this. Umm, I think we realized about ten years ago that the future was not gonna be in print, it was gonna be in digital. We now have I think four or five times as many digital subscribers as we do print subscribers. So, we realized the future, we were pretty quick to realize the future was gonna be in digital and digital has to be something different. It can't just be text with a photo. So, we have invested a lot of money and resources into making our digital report the primary report, and so, with that comes how we make the digital report both meaningful journalistic, but also good to look at, that readers wanna come and look at. So, yeah, I'm very proud that The Times has sort of been ahead of the curve. It's fun to work for. And as someone who basically just deals with words, it can be very awe inspiring to see the work that some of my colleagues are doing.

JS: How often are you involved in interactive projects? I mean, do you get to choose to be more involved in that than in writing regular pieces of news with more text?

JB: Yeah. I do mostly, I do a lot of pretty long-form things, you know, a lot of pretty long stories and, typically, because I have a lot of time that I'm working on them or there's a lot of reporting, I will then see that there are some interesting ways to maybe do something different visually. So, it really is kind of up to me, you know, as I'm doing the reporting, to say: "You know, I think there's a way that we could do this". And then I usually have a discussion with the editors or a photo editor or a graphics editor and say: "Here's what I'm working on. I think there's a chance here to do something really cool". Things like the Summer Olympics coming up next year. I can't believe it's been three years since Rio! Umm, but next year, I'm working on a couple of stories for next year and I think

there are some really great possibilities. I'll be meeting with somebody in Tokyo next month.

JS: Oh! How exciting!

JB: Yeah. I have a feeling that when I come back from there I'll have all sorts of ideas and I'll probably call the graphics editor and say: "I think we have some possibilities here". I've already been in touch with some of the graphics folks about this, and I have a feeling that...

JS: I think sports give a lot of possibilities for that.

JB: Ah, sports do?

JS: Yeah, I think so because I've checked a couple of the reports like... First, because there are so many and they are so different.

JB: Yeah.

JS: Like when you show the position of the athlete or, depending for example, if it's gymnastics. It looks so soft but the effort that the body is making to do those movements or the speed of a skier. So, it's very nice because you get people to understand what's behind the sport and that's very nice.

JB: Right. Our graphics department, and I have a couple of really good friends that work in sports for a long time, that do those graphics for the Olympics and they pretty go from Winter Olympics to Summer Olympics. You know, every two years. They're now thinking about Summer next year and what kinds of things they can do. You know, is it stop motion with a diver? Which I think they did in Rio. They pick a diver and they put things on him and have cameras from all different angles and then they could show every move and stop, you know, so the reader could stop and say: "Here's what they're doing, here's what's happening to their body", and so on. We could do that for different sports. We also got into augmented reality where you, I think for the last Olympics, where you can use your cell phone and, suddenly, make the person, you know, in this case the Olympian, appear in your kitchen, umm, full size, and then you could walk around that person. So, we did that with skiers and with speed skaters...

JS: That's amazing!

JB: So, I'm not sure what they have... What they've dreamed up for next year in Tokyo, but when I go to Japan and come back I'm sure we'll talk about some of that stuff. You know, what kind of data we can do, what kind of athletes we should be profiling, what are some of the possibilities, but yeah. That's a long way of saying our graphics people, especially in sports, I think do it better than anybody else.

JS: Yeah, they're amazing.

JB: I'm glad to work with them.

JS: Do you think that there will be more pieces incorporating virtual reality and augmented reality?

JB: I don't know. I don't know.

JS: Is there a plan for that?

JB: Yeah, umm, a year or two ago that's what we were talking about, but I don't hear much about it anymore. Again, especially the augmented reality, we have done it maybe ten or twelve times in the past year or two, for two years, umm, but we don't do it everywhere. I think it would lose its effect if every story had some sort of augmented reality. And to your question earlier about that, yeah, I think we do worry that if we do too much, if every story looks like "Snow Fall" then what's the point of "Snow Fall"?

JS: (Nodding).

JB: You know, where's the magic?

JS: What makes it special, right?

JB: Yeah. How do you make it special? So, the same thing with augmented reality or anything else that comes along. You have to use it, I think, sparingly so that it has, umm, so that it feels more special. Now, thirty years from now, maybe every story we do will be through some sort of glasses. You know, maybe we'll all be wearing glasses and every story, we don't actually read them, but they all just happen in front of us like a movie screen. I don't know. It's hard to imagine what the future will be. Hopefully, there will still be a place for text, 'cause that's what I know how to do.

JS: I think there's always a place for text.

JB: I hope so.

JS: Yeah. The new technologies just incorporate the ones and I think things will be more mixed just like... Maybe the text will be flying around (laughing).

JB: It might be (laughing).

JS: We never know. Once I watched a video of a bracelet. I don't know if you've ever seen it. It's called Cicret Bracelet. It's from France, I think. It looks like a bracelet, like a rubber bracelet but it projects things. So, for example, I don't know how it works but it projects your phone. So, suppose your phone is in the kitchen, let's say, and it projects your phone on your arm, and you can touch your arm and you can actually answer your phone that is in the kitchen. It's kinds crazy.

JB: Laughing.

JS: And you can like read the news on the mirror of the bathroom while you're getting ready in the morning, while you're wearing the bracelet.

JB: Well, I like the idea that people would actually read it. I feel like any more people just want to hear it, you know.

JS: Well, maybe.

JB: If people are still using their eyes to read, that's a good thing.

JS: No matter where, right?

JB: No matter where.

JS: Let me ask you just one more thing. Do you have another project coming around soon? A special report?

JB: Umm, nothing too special, no. Yeah. I'm not working on anything that I think is that big of a deal. I have a couple of ideas. I think that will take me to Japan could be a fun project and it actually has to do with the Olympics also. So, it might become kind of a cool thing or it might create a few different cool ideas, but nothing yet. Yeah, sorry.

JS: I'll be following you (laughing).

JB: So, we'll see.

JS: Yeah. I'll see. I'll find out on the news.

JB: Yeah, if you have any ideas let me know.

JS: Ok! Oh, that would be an honor! I'll definitely think about something.

JB: And if it brings me to Portugal, even better, or Brazil. I love Brazil, so.

JS: Oh, please if you come here, contact me.

JB: I certainly will. I certainly will.

JS: Thank you so much.

JB: Yeap. And don't be shy. Don't hesitate to contact me or call me if you have any other questions.

JS: Thank you so much! I can't tell you how much you have helped.

JB: I'm glad to help! Good luck with this.

JS: Thank you! You have a nice day!

JB: You, too! Bye bye!

JS: Bye!

Appendix C - Transcript of the interview with Joana Beleza (Multimedia coordinator at Expresso)

July 24th, 2019, 11:00 AM at *Jornal Expresso*

Joana Beleza (JB): Nós entramos os dois em 2014 no Expresso com a... com o objetivo... fomos contratados ambos com o objetivo de implementar a área multimédia no jornal, neste jornal. Aí entrou o novo diretor e esse diretor tinha logo um objetivo de forçar o jornalismo digital, a marca digital do Expresso e foi nos buscar aos dois, trabalhávamos na área multimédia numa rádio em Portugal, na Rádio Renascença. Ele foi nos buscar aos dois e a partir de 2014 nós entramos em abril e começamos a produzir grande reportagem Multimédia e projetos na área do digital, outros projetos mais pequenos na área do digital. Não sei se quer começar já com alguma pergunta.

Juliana Soares (JS): Sim. Nessa altura foi quando foram implantadas mesmo essas estratégias multimédia no Expresso. E por que você acha que eles tiveram essa... Por que esse momento? A decisão foi baseada em que é assim?

JB: Houve uma mudança de direção dentro do jornal e, humm, não sei por que motivos, eu não estava cá nesta altura mas entrou um novo diretor, que era o Ricardo Costa. E esse diretor foi por sua vez pessoas foi buscar um diretor de fora, que era um diretor chamado Pedro Santos Guerreiro, que tinha trabalhado numa marca. Ele tinha fundado uma marca de um jornal que começou por ser online e que depois passou a ter uma versão em papel, que é o Jornal de Negócios e, portanto, foi um jornal que sempre teve muita atenção ao meio, à plataforma digital, vingou na plataforma digital e depois teve a sua passagem para o papel. Isso em Portugal foi um caso único e muito diferente do que costuma acontecer. Este jornal foi vendido a um grande acionista, mas manteve o mesmo diretor, que ficou lá 23 anos. E, portanto, quando ele vem para o Expresso é uma grande contratação e é no sentido de tornar o jornal Expresso, que é um semanário com muita tradição em Portugal. É o maior jornal do país, mas estava preso à plataforma de papel e o digital ainda era muito... muito parado muito lento e muito básico e, portanto, o objetivo com a contratação desse diretor foi ele trazer uma equipa que desce um ar fresco e renovasse a estratégia digital. Portanto, contratou-me a mim para a área multimédia, como repórter multimédia, o João Santos Duarte como repórter multimédia, um editor do online, Germano Oliveira, que também veio da Renascença e já trabalhava comigo Renascença. Uma jornalista de dados, especializada em dados, que é a Raquel Albuquerque. A ideia dele era ir buscar mais pessoas. Nomeadamente para fazer grafismo animado de vídeo,

programação de páginas, mas na altura não teve mais meios e, portanto, nós fundamos, compramos câmeras, começamos a trabalhar mais na área do vídeo. Os primeiros trabalhos foram pequenos trabalhos em vídeo e pronto. E a partir daí começou a existir uma estratégia de transformação do digital do Expresso para algo mais interativo, mais rápido e mais, humm, e com mais impacto nos meios digitais portugueses.

JS: A reportagem sobre o 25 de Abril (em 2014) foi a primeira?

JB: Não.

JS: Não? Foi um especial 25 de abril falando sobre a ditadura.

JB: Não. Não sei quem é que fez esse trabalho.

JS: Depois eu posso te mostrar, porque inclusive ela está com um bug. se é porque na minha tem

JB: Foi feita em flash, foi feita em flash.

JS: Pode ser. Assim, ela tem cinco etapas, se não me engano, e eu acho que três não são funcionar. Mas estavam, porque eu já vi.

JB: A primeira grande reportagem que nós fizemos cá. Fui eu que a fiz com jornalistas do Expresso que estavam a fazer uma investigação sobre terroristas portugueses.

JS: Sim.

JB: E nós fomos... Eles estava há muito tempo a lançar pequenas notícias no papel sobre terroristas portugueses, jovens portugueses que tinham ido para a Síria combater em nome do Estado Islâmico, e eu entrei a determinada altura e decidimos fazer uma grande reportagem multimédia sobre isso e sobre o processo de islamização desses jovens. Fomos para Londres e depois quando voltamos de Londres montamos a reportagem multimédia. Chama-se “Matar e morrer por Alá”. Foi a única reportagem em Portugal até agora que ganhou um prêmio de inovação europeu, e esse é o grande marco do início desta estratégia no Expresso. Ganhamos dez mil euros em dinheiro, um prêmio grande, e foi considerado o melhor projeto do ano a nível europeu na área da inovação. Foi feita em vários capítulos, tem vídeo, infografia, programação. Foi todo feito à mão cá, é original.

JS: É uma das reportagens da minha lista (risos).

JB: Essa é assim a primeira.

JS: É porque quando eu fiz a pesquisa na página, ela vai voltando, né? Você vai scrollando até o final e ela volta, e essa era primeira e tinha essa característica das etapas. Então... Depois eu te mostro. Mas, e a partir desse time que foi criado quando você e o João vieram para cá, isso foi aumentado? Existe algum incentivo para os jornalistas que

eram só do impresso irem para essa parte mais de multimídia? Como é que aconteceu esse trabalho?

JB: O que aconteceu foi que nós entramos, conseguimos contratar uma pessoa para a área do motion design. Primeiro fez um estágio cá, e depois acabou por ficar. E... E conseguimos que um *designer* daqui do jornal ganhasse outras competências na área da programação, ou seja no início trabalhávamos com programadores que fazem parte da empresa, mas não dentro da redação. Trabalhávamos com o departamento da programação. Os nossos primeiros trabalhos foram todos feitos com essas pessoas, mas como este processo era muito lento, demorava muito tempo até que a equipa de programação nos desse alguém para trabalhar connosco. Então, nós começamos a formar uma *designer* que está estava cá a trabalhar já há muitos anos, mas que não tinha uma área específica muito concreta. Ela começou a interessar-se por programação e atualmente é ela que faz a programação. Entretanto, o *motion designer* que tínhamos começou a formar uma pessoa da área da infografia em infografia animada em vídeo e, portanto, houve um momento, um breve momento aqui em tivemos duas pessoas a fazer vídeo animado, grafismo animado para vídeo e tínhamos esse programador. De resto a equipa nunca aumentou. Fomos tendo alguns estagiários...

JS: Quantas são no total hoje na equipa?

JB: Eu já digo, mas, entretanto, quando nós entramos já existia aqui uma pessoa que sabia filmar e, portanto, ela integrou a nossa equipa, mas nunca foi um repórter multimédia no sentido de fazer grandes reportagens multimédia. O que fazia era por exemplo existia uma entrevista a alguém, um político, um economista, e esse elemento ia filmar essa entrevista e depois editava. Fazia pequenos trabalhos, mas nunca grande reportagem multimédia. Portanto, nós éramos três jornalistas, um *motion designer* e um programador.

JS: Sim, okay.

JB: Entretanto, o *motion designer* saiu e a pessoa que ele tinha formado entrou para o lugar dele. A pessoa que fazia vídeo, só fazia vídeo saiu e o João Duarte saiu e eu fiquei sozinha. Mas nesse momento em que eu fiquei sozinha, contratamos duas pessoas. São juniores e ainda não fizeram nenhuma reportagem multimédia. Portanto, nós atualmente somos seis, porque entrou uma pessoa que estava perdida na redação para a minha área, mas não é bem um repórter multimédia. Faz podcasts, tem um programa na televisão. Portanto, é um jornalista transmedia, mas está dentro da minha, da minha equipa e somos três repórteres multimédia, um programador e um *motion designer*. Portanto, somos seis.

JS: É enxuta. A equipa é muito pequena.

JB: Muito pequena sim. Trabalhamos muito com os jornalistas da redação tradicional, ou seja, há muitas ideias, mesmo muitas, que partem da redação tradicional e depois nós trabalhamos com eles e montamos os trabalhos multimédia a partir daquilo que foram as ideias originais deles. Um exemplo, uma coisa que eu estou a fazer agora. Uma Jornalista do Expresso, bastante antiga, trabalha cá há 20 anos ou 30 anos, começou a fazer este verão uma... um texto muito curto para o jornal, para o papel chamado “Praias de antigamente”, e ela fala sobre uma praia que há 100 anos já existe em Portugal. E ela agora vai reunir, vai falar sobre nove praias no papel, e vai para mim, para a multimédia, ela vai fazer um texto grande com as nove praias, mas com muito mais informação sobre cada uma das praias, com muitas fotografias sobre cada praia, e eu vou montar um especial multimédia sobre isso. Outro exemplo. Estamos a terminar um documentário online de 50 minutos que partiu do editor de economia, editora do papel de economia, que teve uma ideia de fazer um documentário sobre a crise, a próxima crise económica e, portanto, ao longo de vários meses a equipa multimédia filmou entrevistas com os jornalistas de economia, e agora estamos a terminar a edição, que foi toda da equipa multimédia.

JS: Entendi. Então às vezes tem coisas que saem, mesmo coisas que saem no jornal, que vocês fazem uma versão multimédia daquilo para o site.

JB: Sim. Isso é o ideal. É o que nós tentamos sempre fazer. É que exista uma ligação, um reflexo do papel naquilo que estamos a fazer em multimédia e aquilo que estamos a fazer, que surge originalmente em multimédia que tenha um reflexo no papel.

JS: E qual é o critério que vocês usam para predefinir quais vão ser as reportagens multimédia?

JB: Então. Normalmente, o que acontece é que vêm a ter comigo e perguntou-me. Dizem-me: “Tenho uma ideia. O que é que achas?” E o meu critério é sempre se tem valor acrescentado para o público do ponto de vista da multimédia. Ou seja, se for uma ideia completamente possível de ser transformada em vídeo e fotografia, infografia. Se eu achar que faz todo o sentido e que temos condições, no momento em que essa ideia é proposta, que temos condições para avançar, avançamos. Se eu achar também que há uma grande apetência do público para ler ou ver também avançamos. Mas normalmente o público é o que menos interessa, ou seja, aquilo que me preocupa mais do que o interesse do público, que eu não sei o que é que é o público, não temos uma certeza sobre o que é que interessa ao público. O que eu penso sempre em primeiro lugar é nas condições. Se faz sentido transformar aquilo em algo multimédia ou se não faz. Já chumbei algumas

ideias, mas a maior parte delas são sempre aproveitadas. São pouquíssimos os temas que eu disse: “Pá, isso não faz sentido nenhum ser transformado numa reportagem multimédia”.

JS: E vocês têm como medir? Você estava falando do público. Na verdade, a reportagem tem que funcionar no multimédia para ela ser uma boa reportagem multimédia. Mas vocês têm como medir a receptividade do público? Perceber, analisar a receptividade do público e ver a diferença, por exemplo, de uma reportagem que foi feita mais seca, mais enxuta. Talvez uma reportagem factual que tenha saído mesmo no site e uma reportagem multimédia? Vocês percebem essa diferença?

JB: Sim, embora não pomos as coisas no mesmo patamar, ou seja, o site do Expresso tem muita audiência e os artigos normais, só de texto e fotografia têm muita leitura. Os artigos de multimédia não têm tanta leitura, mas tem muito impacto, ou seja, eu tenho muito mais feedback real, concreto de pessoas que veem os trabalhos multimédia do que de leitores do jornal diário normal. Portanto, aquilo que não se interessa a nós é consolidar uma estratégia, existir, não é, na área multimédia, deixar a nossa marca e trabalhar para lá das audiências. Ou seja, não valorizamos completamente os números. Embora os números nos digam que o tempo de permanência, por exemplo, num artigo multimédia é muito superior ao tempo de permanência num artigo normal, só de texto e fotografia. O que nós percebemos é que muita gente entra nos textos normais, muito mais do que nos trabalhos especiais, mas depois o tempo de permanência é muito superior nos trabalhos especiais. Acaba por compensar e mesmo em termos comerciais, para quem faz publicidade no interior das nossas páginas, interessa estar nestas páginas porque o tempo de permanência, a atenção que o leitor presta é muito superior a um artigo normal.

JS: E quanto tempo demora para vocês para vocês produzirem uma reportagem, normalmente?

JB: Depende. Por exemplo, aquela que estamos agora a terminar, o documentário da economia foi um ano, mas fizemos muitas outras coisas pelo meio, ou seja, demorou tanto tempo porque nós não estivemos totalmente dedicados só a essa reportagem. Ummm, mas eu diria que um mês, dois meses. Dois meses a de ser o mínimo para montar um trabalho porque, lá está, porque a minha equipa é pequena, mas depois entram pessoas das outras equipas. A equipa da infografia são três pessoas que colaboram sempre. A equipa de *designers* do jornal desenha sempre as páginas que entram.

JS: Entendi. Então são equipas separadas.

JB: Que trabalham com a minha equipa. Na verdade, neste momento já há pessoas de outras áreas a trabalhar mais tempo para a multimédia do que para as áreas para as quais foram contratadas dentro do Expresso. Só que em termos práticos eles não são da minha equipa.

JS: E existe uma quantidade de reportagens que vocês procuram produzir por mês, ou tem uma meta?

JB: O ideal, o nosso objetivo era conseguir produzir uma por mês, mas não conseguimos. É quase impossível porque só temos um programador e o programador faz tudo sozinho, e, portanto, neste momento estamos a produzir, desde o ano passado, uma de dois em dois meses. É mais ou menos a nossa média. Estamos a preparar no próximo ano com o novo orçamento comprar uma plataforma que nos vai permitir publicar uma por mês. Esse era o nosso objetivo.

JS: Ok. E o jornal dá algum tipo de treinamento? Por exemplo, se tiver uma pessoa que só trabalha no site, mas tem interesse em ir para a multimédia. Tem algum tipo de treinamento que o...?

JB: Sim. Eu formo, eu dou esse tipo de formação para jornalistas, *designers*, infográficos, todas as pessoas que quiserem aprender eu dou formação, mas a nível informal, ou seja a nível formal tenho inscrito algumas pessoas em formações fora do jornal. Umm, sobretudo na área da apresentação e gravação de vivos e de. Nós temos um programa fixo semanal que é o 2:59. Eu faço a coordenação e então a maior parte dos jornalistas tem tido formação para saber apresentar e saber estar nesse nesse programa, mas a nível informal. Tenho dado formação, e neste momento já temos uma jornalista multimédia que faz parte da equipa do online, mas que sempre que pode faz reportagem multimédia.

JS: Entendi. Mas é uma coisa que ela que escolheu fazer. Não foi o jornal que deu esse incentivo, digamos assim.

JB: Ela escolheu fazer. Não.

JS: Ok. Outra coisa. Como é que vocês decidem? Existe algum tipo de critério para decidir quais são as ferramentas que vão ser usadas para determinada reportagem? Por exemplo, nessa vamos usar mais vídeo ou essa precisa de um infográfico. Tem uma que eu achei super interessante que tem, é um estilo de banda desenhada.

JB: A do Edwin.

JS: É. A do Edwin. Não vi mais nenhuma parecida com essa em outros lugares. Achei super criativa. Então assim, como você se vêem as estratégias?

JB: Então, isto é tudo um processo. Às vezes é muito óbvio que temos que usar vídeo, outras vezes não é nada óbvio e, por exemplo, essa do Edwin não era uma reportagem multimédia. Era uma entrevista a um miúdo. Uma entrevista para o desporto. E quando eu mandei um repórter fazer, filmar, e quando o repórter chega desses diz-me: “Ah, eu filmei, mas tenho fotografias, o miúdo tem uma vida super interessante. Já passou por imensas coisas, temos muitas fotografias porque foi um fotógrafo, e ele até tocou o piano para nós. Fez imensas coisas”. E eu disse: “Então mas porque é que não transformamos, achas que a história é boa?” E ele: “Pá, espetacular. Eu adorei conhecer o miúdo.” E eu pensei, quando ele me disse que era espetacular, eu pensei: “Se é espetacular para este jornalista, vai ser espetacular para o leitor”. E disse: “Então mostra. Mostra o que tens”. E começamos a ver, e começamos a ver as fotografias da vida passada dele e quando a mãe adotiva o foi buscar. E eu disse: “Pá, isso tem que ser multimédia”. E o editor do desporto queria aquilo para aquela semana. Eu disse: “Não, vamos atrasar. Isto tem muito potencial. Vai ser uma grande história”. E então ele atrasou, compreendeu, deu okay, mas portanto não era, não estava previsto no calendário. Mas decidimos naquele momento, e depois pensamos: “Como é que vamos por?” O miúdo falava sobre onde é que ele tinha vindo, mas como é que nós havíamos de por. E de repente, o *motion designer* disse: “Ah, eu podia desenhar”. Por quê? Porque ele tinha acabado de desenhar as canas dos jihadistas, e portanto, naquela reportagem nós só tínhamos fotografias só das redes sociais dos terroristas portugueses. Portanto tínhamos andado a desenhar por cima de fotografias com pouca qualidade porque nós não queríamos que elas fossem a capa do nosso trabalho, porque tinham pouca resolução. Portanto, decidimos fazer tudo em ilustração. E portanto, no seguimento desse trabalho, que tinha corrido muito bem e que tinha tido uma estética muito... Toda a gente nos tinha dito que tinha adorado. Então decidimos. Bora lá fazer uma banda desenhada. Esse tipo que tínhamos cá no *motion designer* que era verdadeiramente genial e neste momento já está num trabalho de topo na Federação Portuguesa de Futebol a criar neste momento um canal de televisão. A fazer todo o grafismo. Ele é genial. E o miúdo aprendeu tudo na internet. Ele começou a fazer banda desenhada, e foi assim que surgiu a banda desenhada. Portanto, foi um pouco brainstorming no momento. Agora, há outras coisas mais pensadas. Por exemplo, neste momento estamos a editar uma reportagem sobre fonética, sobre um grande investigador português na área dos sotaques da língua portuguesa, e vamos usar áudio, porque ele estudou os sotaques, mas neste momento ainda não temos os áudios originais dele então estamos a pensar a simular e ficcionar áudios, sotaques dentro da redação para ilustrar

como é que funcionava o trabalho dele. Ou seja, isso surge-se assim. Para nós é óbvio às vezes usar, começar com o mapa e uma infografia. Outras vezes é óbvio começar com vídeo, que é o que acontece na maior parte das vezes, porque muitas dos nossos temas têm uma referência visual muito grande. Mas outras vezes é óbvio que temos que dar a volta e ser criativo e usar a ilustração, usar o áudio.

JS: Nossa, acho que essa da fonética... Já quero ler! Ouvir, não é?

JB: Mas o tema não é nada apetecível. Estive quase a chumbar esse tema, quase, porque é sobre um homem que já morreu, um laboratório que está fechado. Ninguém sabe, nem ninguém conhece, e sobre fonética, ou seja, o público português ou o título é muito bom ou público diz: “Sobre fonética? O que é que eu quero saber sobre fonética? Não me interessa”. Não é o tema mais sexy do mundo para apresentar nas redes sociais, nem no nosso site, mas, ainda assim, umm, eu acho que vale. Acho que vale a pena transformá-lo, até porque, em nome de um homem que fez um trabalho incrível. Foi um pioneiro na área do da língua e do som da língua, e é era reconhecido. Tinha fama a nível internacional. Tinham cá muitos estrangeiros a aprender com ele, e nós tivemos acesso à casa em que ele viveu. Ainda vive lá um neto dele, e que manteve tudo. Portanto, nós temos muito acesso àquela personagem, por isso agora é uma questão de conseguirmos transformar aquilo no tema mais apetecível.

JS: Mas eu acho que faz todo o sentido. Eu estudei Letras também na faculdade, então para mim, a língua tem uma importância diferente, mas é um património português, então é eu acho que não é mas eu acho que é vender a reportagem como uma coisa que é parte da cultura do português. Perceber o porquê das diferenças. Acho que isso é muito rico.

JB: Sim, mas por exemplo, nessa reportagem eu tive dúvidas sobre se valia a pena, mas há outra reportagem que foi toda feita por uma jornalista cá do jornal, só com o fotógrafo, e quando ela estava a acabar de escrever o texto e editor do online disse: “Eu acho que este tema devia ser multimédia porque o tema vai ter muita leitura”. E o tema era insônias.

JS: Ah, sim. Eu vi.

JB: Quando o trabalho chega a mim, já está praticamente acabado. Não havia nada, não havia como fazer multimédia ali porque ela já tinha falado, já tinha entrevistado toda a gente. A maior parte das pessoas não queria dar a cara nem queria estar a gravar depoimento. Insônias é uma coisa que acontece normalmente durante a noite e nós estamos lá. Portanto, também é difícil. O que é que vamos fazer a nível multimédia sobre isso? E pôr só investigadores a falar sobre isso ou médicos também não tinha assim grande interesse da nossa parte. Então o que fizemos foi convidar um artista português da área

do vídeo para fazer um vídeo que simulasse a angústia de uma insônia, e ele convidou alguém da sonoplastia para trabalhar com ele. Nós pagamos esse vídeo, e, portanto, o trabalho abre com uma fotografia, um título, e a seguir tem um vídeo de simulação do que é passar por uma insônia. Foi filmado durante a noite, e esse artista fez esse trabalho para nós, mas pronto acaba por ser um “falso” trabalho e multimídia, mas depois teve uma página própria, um design próprio. Teve muita muita muita muita aliança. E no entanto, no último minuto que ela foi transformada num trabalho multimídia, foi há um dia de ser publicado no site como um artigo normal. Também teria muita leitura, mas assim teve muito mais impacto e muito mais visibilidade, porque toda a gente vê uma página com uma imagem enorme, uma mancha negra. Tem logo outra percepção, claro.

JS: Você que está nessa área já há um tempo, percebe se já houve uma evolução? Apesar de não serem tantos anos assim. Mas quais são as principais mudanças que você percebe desde que você começou aqui no jornal, por exemplo, até hoje?

JB: Sim. Eu já vinha de um processo mais antigo, trabalho há 12 anos e na rádio em que eu trabalhei eu fui para lá fundar a área multimídia. Portanto, no fundo eu sempre trabalhei em sítios do zero para qualquer coisa. Os processos foram muito semelhantes tanto no Expresso quanto na Rádio Renascença, porque eram dois sítios muito tradicionais, duas frações muito tradicionais, mas com pouco estímulo para trabalhar a nível digital. A evolução foi brutal em ambos os locais. No Expresso mais especificamente como agora estou cá, eu já estou cá há 5 anos, aquilo que aconteceu é que nestes anos todos, o número de propostas de jornalistas das áreas mais tradicionais, das secções, aumentou brutalmente ou seja, não há uma semana que eu passo aqui sem ter várias ideias, sem me proporem várias coisas. Porque os jornalistas perceberam que tinha um outro alcance quando fazem trabalhos multimídia e, portanto, apesar disso e de muito trabalho diário de dar notícias, dar notícias rápidas, curtas acompanhar área, há também uma grande vontade na redação de fazer temas longos e demorados, umm, ter mais espaço para escrever porque eu raramente coloco restrições de caracteres, não é, de texto, e, portanto, tenho muitas muitas solicitações para trabalhar com a área multimídia. Essa é a grande diferença. Passei do zero em que entrei e ninguém queria saber, por isso é que no início eu e o João fazíamos muitos trabalhos, e agora se reparar nos créditos das reportagens a maior parte das vezes o texto é assinado por alguém da redação tradicional e nós fazemos todo o resto.

JS: O que você acha que vai acontecer daqui para a frente? Quais são as principais mudanças em questão de técnicas? Você acha que vão ser implementados técnicas

diferentes? Não sei. Tem alguma previsão de incluir realidade virtual, por exemplo ou coisas do tipo? Algumas outras estratégias de tecnologia?

JB: Não. Eu acho que em termos de tecnologia vai tudo, nos próximos anos, isto também é muito difícil fazer futurologia, mas se eu olhar para trás, desde que eu comecei em 2006 a trabalhar não mudou assim tanto. A nossa capacidade digital não mudou assim tanto. O que acontece também porque as direções dos jornais não apostam assim tanto no digital. Ou seja, apostam um pouco, mas depois retraem. Não apostam verdadeiramente no digital ainda. Isto porque, no meu entender, é porque os diretores ainda são diretores tradicionais e não digitais, ou seja, a minha geração ainda não chegou à direção. Provavelmente quando os agora editores do online chegarem a diretores, aí sim haverá um investimento diferente e outra... E será dada outra importância aos trabalhos multimédia. Umm, mas eu também não sei se isso vai acontecer, ou seja, porque nós também podemos chegar a um momento em que estamos na direção, mas não temos dinheiro para aplicar na multimédia e pronto, e a indústria e a comunicação social também está a viver uma crise. Ainda não sabe como rentabilizar da melhor forma o digital. As marcas têm muita dificuldade em conseguir captar publicidade. Portanto, eu também não sei se chegando na direção do jornal uma direção digital, se terá a capacidade, nessa altura, para, sei lá, ainda ter tantos jornalistas como tem hoje e ter os meios que precisa para uma verdadeira aposta multimédia. Agora, em termos tecnológicos, eu já passei por muitas fases em que se dizia: “Ai, agora só vai interessar a fazer vídeos de um minuto. Vamos todos fazer vídeo de um minuto com legendas”. E de repente já não é isso que interessa.

JS: É muito rápida a mudança.

JB: De repente já passei pelo Pinterest, não, não era o Pinterest. Havia uma plataforma que era de vídeo em direto. Nós até compramos microfones. Fazíamos tudo em direto, falávamos em direto horas para a internet e isso também deixou de interessar.

JS: Era o Vine?

JB: Não era o... Antes do Snapchat.

JS: Eu lembro disso, agora já não lembro o nome.

JB: Não. Não era Pinterest. Só me lembro Pinterest porque eu acho que acabava em est, mas já não tem ideia. Bom, mas já passamos por diversas modas e *trends* e aí agora vamos só fazendo *Insta stories* e não. Não é isso que interessa. As pessoas continuam todas muito iguais ao que eram antigamente, ou seja, o leitor não mudou assim tanto. Aquilo que me interessa é... São as últimas horas, é o tempo, a meteorologia, são coisas práticas. Onde é que se pode ir meter gasolina quando há uma crise de combustíveis. Ou onde é que vai

chover, onde é que não vai chover para saber como é que vai ser a sua vida no fim de semana, e depois interessa-lhe perceber, compreender alguns assuntos. Ummm, e portanto, na verdade, eu acho que para o leitor não lhe interessa muito se nós começamos com um vídeo, ou se começamos com um mapa, ou se começamos... Eu acho que quando ele tem interesse numa determinada área, aí lê, interessa-se, vê até o fim *no matter what*. Ou seja, independentemente daquilo que eu lhe ofereço ele está ali e é fiel àquilo ao que é. Por isso, eu acho que em termos tecnológicos e mesmo da forma como nós trabalhamos as coisas não vão mudar nos próximos anos. O que tem de mudar é a estratégia dos comerciais em relação ao digital para conseguirem captar publicidade, compreenderem melhor o que nós fazemos, compreenderem o que é que são podcasts, por exemplo. Eu já lanço podcasts há anos, já ouço há anos, mas mesmo há muitos anos, há mais de uma década que ouço podcasts e, por exemplo trabalho com pessoas na área comercial que ainda não conseguiram despertar os anunciantes para isso. Quando o público é muito real na área dos podcasts e acaba por passar muitas horas a ouvir produtos da nossa marca.

JS: Sim.

JB: Mas pronto, eu acho que há aqui uma grande, um grande abismo entre quem trabalha na área digital e quem vende a área digital. Ou seja, quem produz e está na linha da produção e quem tem que vender. Às vezes não há mesmo compreensão alguma. Eu tenho sempre que fazer desenhos e explicar: “Vai ser assim.” Ou mandar maquetes, porque eles não conseguem ver. Eles não conseguem compreender do que é que estou a falar.

JS: Sim. É um problema de visão, né?

JB: Sim e depois não conseguem, normalmente depois eles chegam às marcas e também não conseguem falar sobre aquilo. Ninguém confia neles. É o meu entendimento, claro.

JS: Você acha que vai chegar um ponto que vão ter coisas multimédia nessas reportagens mais do dia-a-dia, por exemplo, você deu o exemplo do tempo, que as pessoas sempre procuram o jornal para saber do tempo. Alguma coisa de grafismo ou... Não sei.

JB: Não sei. Eu não sei se o site... Bom, há uma preocupação... A nossa homepage está parada, é igual há 11 anos já, e há essa preocupação de fazer uma homepage diferente e de inovar. O próprio *Guardian*, o *New York Times* vão fazendo algumas inovações a nível das cores, da estrutura da homepage, mas nem sempre fazem no sentido certo. Vão fazendo essas alterações e o vão fazendo outras alterações em cima das alterações já feitas. Ummm, e por vezes nós até estranhamos e pensamos: “É pá, como é que o *Guardian* agora foi fazer esta mudança?” Depois aquilo entranha-se e faz parte. Portanto, eu acho que o que pode mudar nos órgãos de comunicação social digitais é isso. É a

homepage e é o aspecto, onde é que aparece cada informação. Agora, dentro da informação, dentro de cada artigo, eu acho que irão manter-se muito iguais àquilo que já são no futuro, porque... Porque, lá está. Porque não há muito por onde inovar. Nós vamos continuar a escrever da mesma maneira. O que pode mudar e já está a mudar é a forma como nós, por exemplo, fazemos tipos ou fazemos os leads, umm ou as imagens que escolhemos. Há cada vez mais cuidado com a imagem que se escolhe, para a imagem ser mais bonita. Até porque as pessoas no digital já têm muito maior sensibilidade à qualidade da imagem, já vão ao Instagram, já muitas delas fotografam muito bem. Portanto, se nós não temos uma foto péssima quando, por exemplo, “No fim de semana vai chover” e pomos uma fotografia péssima de chuva, as pessoas se calhar olham para aquilo e pensam: “Isto não tem...”

JS: Perde a credibilidade um pouco, não é.

JB: É, e, portanto, há cada vez mais cuidado da parte do jornalista em escolher a fotografia certa, dar o título certo. Ummm, e antes só se preocupava em escrever. Escrever a informação correta e já estava. Não queria lá saber do título, os títulos eram péssimos. E claro que nós já chegamos a outro extremo. E depende muito dos editores do online. Por exemplo, o editor do online que nós temos atualmente, ele arrisca, arrisca muito e por exemplo, uma vez saiu um título que era, o título era “Você tem de ler isto. Tem mesmo mesmo mesmo mesmo de ler isto.”

JS: Aham (risos).

JB: Um título desses, não nos diz mas não nos diz sobre o que é pode ser criticado. E esse título foi amplamente criticado pela própria redação, mas, na verdade, quando se abria o artigo, e aquilo foi muito aberto, era sobre a Síria e dizia, a entrada dizia: “Se eu lhe dissesse no título que este artigo ia ser sobre a Síria, você não ia ler, mas nós consideramos aqui no Expresso que é muito importante que você saber o que está a acontecer na Síria. Mas é um título muitíssimo arriscado. Mas pronto, é desse equilíbrio entre fazer títulos antigos, como saiam no papel, muito tradicionais ou fazer títulos doidos, arriscadíssimos, quase como se mandássemos uma mensagem do WhatsApp, é esse equilíbrio que é preciso buscar na abordagem do jornalismo digital para ele ter importância, para ser lido, para ter significado, para ser visto. Eu acredito nisso, no risco.

JS: E só mais uma questão, Joana, uma questão mais técnica. Quando vocês fazem uma reportagem multimédia, vocês têm a preocupação em onde a pessoa vai ver aquilo? Se é no computador, se vai funcionar no telemóvel.

JB: Nós temos as métricas, temos acesso às métricas, e aquilo que as métricas no Expresso nos dizem é que 70% dos leitores entram através do Mobile. Portanto, o que nós fazemos é desenhamos sempre tudo para mobile primeiro. Temos grande preocupação, ainda agora lançamos uma sobre a lua e o vídeo inicial é vertical por causa do mobile, e depois só também nos formatos maiores é que é horizontal. Umm, e, portanto, nós, eu fiz questão que saísse o vídeo vertical, embora em termos de programação era muito complexo para a programadora que nós temos, mas ela trabalhou, teve que conseguir, porque fizemos mesmo questão porque o mobile é a grande plataforma de acesso. Portanto sim, pensamos sempre em primeiro lugar para mobile.

JS: Certo. Joana, eu acho que é tudo.

JB: Boa. Não tem mais dúvidas?

JS: Não. Por enquanto, não.

JB: Fui clara?

JS: Foi. Foi super clara. Muito obrigada.

JB: Quem é que vai entrar no Público?

JS: A Carolina Pescada.

JB: Sei, sei. Nunca trabalhei com ela.

JS: E a Vera Moutinho, mas ainda não consegui marcar. Nós estamos tentando articular uma data.

JB: E quando é que tem que entregar?

JS: Teoricamente em setembro, mas eu acho que eu devo me estender um pouco mais. Acho que até novembro eu consigo terminar e entregar tudo.

JB: Pronto eu vou falar ao João para ela tomar atenção. Enviou um e-mail, não foi?

Appendix D - Transcript of the interview with Vera Moutinho (Multimedia coordinator at *Público*)

July 31st, 2019, 10 AM at *Público*

Vera Moutinho (VM): Eu estudei jornalismo na Escola Superior de Comunicação Social. É a mesma faculdade da Carolina. Ela foi de resto minha aluna depois, porque eu leciono uma cadeira que se chama a ateliê de jornalismo multiplataforma no primeiro semestre e depois no segundo semestre ateliê de jornalismo multimédia, mais focado só em multimédia. Portanto, eles têm primeiro a introdução multiplataforma e depois parte desses alunos, porque o primeiro semestre não é opcional, e depois no segundo semestre podem decidir se querem aprofundar mais no multimédia. E a Carolina também conheci-a lá e foi assim depois que ela também veio para o Público. Então, formei-me em jornalismo na ESCS, depois comecei logo a trabalhar, fiz logo um estágio na TSF e depois fui para o Sapo, o portal Sapo em Portugal, que na altura começou com uma redação pocket chamada Sapo Notícias. Hoje eles têm uma coisa semelhante, que é o Sapo 24. Na altura, foi assim uma coisa pioneira, porque a pessoa que estava à frente, que era o Rui Gomes, que tinha sido jornalista na TSF, queria fazer uma primeira redação de jornalistas multimédia em Portugal. Não existia, não é.

Juliana Soares (JS): Isso foi em que ano?

VM: Isto terá sido em 2008, 2008 por aí. E lembro-me que nós começamos ao mesmo tempo que a Agência Lusa em Portugal, que é a Agência Nacional de Notícias. Os primeiros jornalistas multimédia de Portugal apareceram ali. Eu faço parte dessa primeira geração. Trabalhar, trabalhar no Sapo, que era um meio exclusivamente online, para mim foi muito importante porque nessa altura não havia sequer cadeiras de jornalismo multimédia ou storytelling digital nas faculdades, não é. Então não tive essa formação. Essa formação foi sendo feita à medida que é o terreno ia trabalhando. E por ter estado num meio exclusivamente online, que era o Sapo, tive a oportunidade de desenvolver mais esse lado de contar uma história com várias peças de um puzzle, com várias ferramentas. Ter a criatividade, mas ao mesmo tempo manter a preocupação editorial e jornalística em relação à história, e aquilo acabou por ser assim tipo um caldeirão privilegiado para fazer isso, porque nós só estávamos dedicados ao online e ao digital, enquanto que nas redações, que depois obviamente começaram a ter... já tinham nessa altura as suas versões digitais online, não é. Ainda estavam um bocadinho mais atrás nesse processo, porque tinham que fazer outras coisas e não tinha também muitos

recursos. No Sapo havia financiamento, havia dinheiro, havia a equipa técnica: programadores, *web designers*, como não havia por exemplo numa redação. Lá havia mais, porque tinham que trabalhar para todo o portal, não é. Daí eu diria que foi que começou para mim essa parte multimédia e foram os primeiros. É pena porque a maior parte dos projetos já não estão online, porque com a mudança do html, do java para o html muita coisa se perdeu. É pena. Há muitas coisas que nem sequer tenho o *print screen*, porque até hoje gostava de mostrar aos alunos. Que havia coisas que nós fizemos nessa altura muito até à frente do seu tempo, não é. Porque de facto, como tínhamos esse espaço e a liberdade para fazer, nem nos apercebeu, nem me apercebi naquela altura que estávamos a fazer coisas muito diferentes e inovadoras, porque tínhamos um bocado carta branca para fazer o que queríamos. Bom, pronto. E depois do Sapo vim para o Público. Estou aqui desde 2013. Basicamente sou jornalista multimédia, não é. Portanto, o meu papel é trabalhar maioritariamente com vídeo, mas não só, ter uma cabeça multimédia, olhar para os temas que estão a ser trabalhados na redação ou que eu própria proponho com essa... com esse chip de multimédia, do *storytelling* digital e do multiplataforma. Para mim também é muito importante perceber as várias vidas que um trabalho pode ter e como é que cada uma se materializa.

JS: Sim.

VM: O Público, como te disse, começou esse trabalho muito antes de eu chegar, não é. Trabalhando muito foto-galerias com som, por exemplo. Ao início recorriam muito a esse tipo de... Havia uma coisa que era o *soundslide*, que era muito usado, que era uma ferramenta que permitia fazer essas foto-galerias com som.

JS: E você lembra, você sabe mais ou menos em que ano que isso aconteceu?

VM: Eu posso, posso... O Sérgio Gomes, ele não está cá. Mas havia um trabalho muito interessante do Público, que era todo sobre histórias em Portugal que era feito com essa... Isso eu descobri.

JS: Eu tive um pouquinho de dificuldade de encontrar os artigos no portal, achei que era... É difícil fazer o filtro.

VM: Sim, sim, tipo só multimédia, só vídeo.

JS: É. Achei difícil de... Porque tem uma parte, uma secção de multimédia, mas dentro...

VM: E nós agora temos uma coisa que chama especiais, mas mesmo aqui tu não tens tudo.

JS: Entendi.

VM: Portanto, tens razão. Mesmo aqui não tens tudo. Por exemplo, o último trabalho da Carolina não está aqui. (Pausa. A buscar reportagens no portal.) Que é este. Nem sequer está naquela lista, não é? Este é assim o nosso mais recente. Tens várias coisas. Tens um vídeo que é quase um *short doc* sobre pessoas que, para quem esse momento da chegada à lua foi um bocadinho marcante nas suas vidas e influencio, não é.

JS: Sim.

VM: Quer porque se tornaram um grande investigador científico, que foram trabalhar para a NASA. Portugueses, né. Depois aqui há uma infografia também espetacular sobre, é... um bocadinho a reconstituição quase do...

JS: Que lindo!

VM: Sim. Sim. (a sorrir).

JS: Dá vontade de ler mesmo. Assim de investigar.

VM: Isso é uma das coisas que é muito importante no Público e que para mim é a base de tudo, de tudo o que tu queiras fazer em multimédia ou de inovação, de contar uma história com *storytelling* e quantas ferramentas que é tens sempre que perguntar porque é que estás a fazer daquela forma, não é? Não é fogo de artifício, não é só para pôr uma coisa a mexer, uma coisa a rodar, uma fotografia em grande ou um vídeo em *play*.

JS: Sim.

VM: Isso é fogo de artifício. É o que eu chamo de fogo de artifício. Isso não acrescenta, não é complementar, não é inovador, não é disruptivo, não é imersivo, não é interativo, não é. Isso não acrescenta nada para o leitor. Portanto, a pergunta é por que é que fazes desta maneira?

JS: Sim.

VM: E eles aqui acertaram na mosca, não é. Portanto, tens por exemplo, um *scroll* vertical, ou seja, o formato, a forma, está alinhado com o conteúdo. E quem manda sempre nestes dois é sempre o conteúdo. A história é que manda na forma e não o contrário.

JS: Sim. Entendi.

VM: Sempre que tu queres encaixar um formato numa história qualquer à força vai dar asneira. A história é que manda em que forma é que vai meter.

JS: Então é a partir da história que vocês decidem, por exemplo, quais são os tipos de ferramenta que vão ser utilizadas para construir aquela reportagem. Esse é o critério.

VM: Exatamente. Esse é o critério. Este é mais um, é uma, é mais uma... Quem é que esteve na lua né. Tipo, fomos ver tipo o lado oculto que era a China. Os outros podemos ir carregando e vendo quem é que andou por lá. Depois aqui também a Carolina quis fazer

uma espécie de resenha das, da imprensa na altura porque, lá está, também visualmente tem bastante impacto e... E dá esse retrato depois acabámos por construir esta página na lógica da secção, não é, de capítulos para conseguir arrumar melhor cada trabalho.

JS: E como vocês decidem, por exemplo, quais são as reportagens que vão ser multimédia?

VM: Exatamente partindo sempre desse princípio do que é que a história pede, não é? Se aquela história tem um potencial visual. Se aquela história tem um potencial de interação. E depois aí começamos a afinar exatamente o que é que estamos a falar. Imagina, este era um trabalho que nós queríamos fazer sobre ruído na cidade, sobre som.

JS: Sim.

VM: Obviamente que isto a partida para nós era um trabalho que tinha que ter vídeo, que tinha que ter áudio, não é? Que nós tínhamos que também mostrar aos leitores, e no fundo quase fazer esse lado de impressão, não é? Deixá-los sentir também esse problema, essa questão de mergulhá-los nessa, neste, nesta reportagem não apenas lendo as palavras, mas ouvindo e vendo. Então, aqui foi logo à partida, temos que temos que ser multimédia.

JS: É ter a sensação do tema, não é, que está sendo abordado?

VM: Claro. Ter essa sensibilidade. Por isso é que é importante numa redação, as equipas funcionarem muito bem. Imagina, o jornalista que tem esta ideia, tem esta proposta, tem que falar o quanto antes, o mais cedo possível com outras pessoas que podem ser complementares na construção dessa reportagem. A infografia, o vídeo, o multimédia, o áudio. E, portanto, quando a Paula Barreiros, que foi a pessoa que sugeriu fazer este trabalho, veio logo falar connosco a dizer: “Acho que isto tem algum potencial. O que é que vocês acham?”

JS: Sim, claro.

VM: E começamos logo a decidir então onde é que temos que ir, o que é que temos que filmar, o que é que temos que apertar, como. E depois, por acaso neste trabalho fui eu que estive envolvida e também começar a pensar como é que depois mostramos isto ao leitor. Como é que isto aparece. E neste caso, como depois começaram a desenhar três secções, vá, três reportagens separadas, lembramos de fazer esta entrada nesta página assim, não é. Em que nós estamos a ouvir o som, cada um. Tens esta coisa a imitar um bocadinho o volume. E já entras um bocadinho no ambiente da história ainda antes de... E depois entras e tens vídeo, tens estas pequenas coisas, não é. O vídeo abre o artigo, não abre? Está no centro? Aqui tínhamos esta coisa extra que era *trolleys* a bater na calçada. Este é o som. Podes ouvir. Pneus à frente da casa. Também ouves.

JS: Que bacana isso. (A ver a reportagem descrita por Vera.)

VM: Tem mapa. Podíamos ver as zonas com mais... mais castigadas pelo ruído, não é. Então temos aqui um pequeno mapa interativo, uma foto-galeria.

JS: Quantas pessoas normalmente estão envolvidos num projeto multimídia? Para fazer uma reportagem. Existe um...?

VM: Pode ir de uma. Não, raramente... Uma não é bem verdade, porque mesmo que seja, por exemplo, só eu a fazer o trabalho todo, há sempre uma componente de web design, de programação.

JS: São equipas separadas?

VM: Sim. Depois trabalham em conjunto, não é. No mínimo duas e pode ir até imagina, aqui somos cinco, não é. Depois também depende do tipo de trabalho que é, mas no mínimo diria que tens que ter duas, não é, que é o jornalista que faz, seja um jornalista que não é multimédia, não é um jornalista multimédia e depois a malta do web design que trabalha conosco na construção da página e aí tens vários patamares, não é. Há páginas mais complexas.

JS: Sim.

VM: E páginas mais simples. Nós no Público o que é que fizemos? E nas outras redações há sistemas muito semelhantes, que foram criados de raiz pela, por aquela redação e pelos seus programa, ou então que são, que são *templates* que são comprados, por exemplo, o Adober agora tem o Adobe Spark, que é possível comprar e é uma espécie de *template* de *storytelling*, não é. Há várias plataformas: o Atavist, o Shorthand, O Adobe Spark, portanto que é o que eu uso nas aulas para os alunos conseguirem construir a história não tendo um programador e um *web designer* a trabalhar com eles.

JS: Você consegue colocar tudo na mesma plataforma.

VM: Exatamente. É uma página de *storytelling*. Nós no Público construímos isso de raiz. Portanto, no nosso *backoffice* nós dizemos esta reportagem é sobre a Juliana, é um longo formato é um *long-form*, aquilo que tipicamente chamam *long-form* e portanto, há uma série de itens no nosso *backoffice* que pode usar para construir aquela história. Nós chamamos de *highlights*, não é. Portanto, quero um *highlight* que é uma foto-galeria, quero um *highlight* que é um vídeo, quero um *highlight que é um trecho de áudio*, que permite mais facilmente aos jornalistas construírem uma página de longo formato. Ou seja, tipicamente uma reportagem de maior fôlego, que tem fotografia, pode ter vídeo, que tem... E que conseguimos ter um investimento maior visual e de *storytelling* visual naquela... naquele trabalho sem ter que necessariamente ser uma página muito complexa,

que tu constróis. Por exemplo, eu tenho (a buscar uma reportagem no computador)... Esta fiz há pouco tempo. Não é propriamente uma página trabalhada de uma forma muito complexa. É um longo formato, é um long-form. Que eu decidi neste caso ter um título à esquerda e a foto à direita, mas poderia decidir ter uma foto gigante aqui a abrir, por exemplo, e depois vou tendo pequenas foto-galerias, tenho vídeo em grande no meio e mais foto, uma combinação.

JS: Então, a montagem disso vocês fazem no *backoffice*.

VM: Exatamente. Podemos ter fotos a rasgar.

JS: O layout também pode ser todo definido lá no programa?

VM: Este layout é todo customizado, não é? E permite estas seleções muito mais interessantes de paginação. Depois às vezes até este próprio layout pode ter a intervenção do *web designer* e fazer uma coisa mais complexa.

JS: Normalmente, parte então, só para eu entender, quando se tem uma ideia de uma reportagem e decide que essa reportagem vai ser multimédia. É o jornalista que... as ideias partem do jornalista? Ele acha que, por exemplo, essa reportagem tem potencial para ser multimédia. Então ele chama o *designer* para poder dar sugestões sobre o que fazer?

VM: Exatamente.

JS: As decisões são tomadas em conjunto assim.

VM: Sim, sim. Parte do jornalista. Depois o jornalista falará com o editor. E aí começa depois a fazer as ligações, não é. Imagina, a ideia pode surgir de uma reunião de editores em que eu estou e, por exemplo, apanho que a jornalista de sociedade vai fazer um trabalho sobre imigrantes nepaleses e eu penso: “Ok. Isto pode ser”. Portanto converso com ela e depois percebo, ok, isto vai ser um long-form típico ou, por exemplo, o trabalho da Carolina, não é, da lua. Isto é uma coisa mais simples e dá pano para mangas e dá para ser uma coisa mais complexa. E ela fala comigo, fala com o *web designer*. Começa a tentar perceber o que é que faz sentido para a história primeiro e o que é que é possível também fazer em termos dos recursos que naquela altura existem disponíveis na redação. Como sabe todas as redações também estão muito enxutas, limitadas nesse aspecto e, portanto, não dá para fazer tudo aquilo que queremos fazer. As equipas são pequenas. Às vezes também é preciso...

JS: O jogo de cintura.

VM: Isso. Ter jogo de cintura e refrear às vezes a ambição em algumas coisas.

JS: E como é que vocês trabalham com a questão do tempo? Assim, quanto tempo que demora a mais para ser feita uma reportagem dessas do que uma reportagem tradicional?

E vocês têm uma... alguma meta este ano? Assim, nós temos que fazer, não sei, uma por mês ou como é que é?

VM: Não, não temos. Não temos uma cota que tenhamos que preencher, uma por mês, nada disso, porque no Público é muito importante primeiro a qualidade. E portanto, fazemos bem, fazemos diferente e até se pensarmos numa altura em que todos os jornais estão mergulhadíssimos na crise de negócio e em busca de financiamento e nós ainda agora o Público lançou uma nova campanha de assinantes para tentarmos captar mais assinantes e por esta via conseguirmos combater aquilo que é o déficit na publicidade.

JS: Sim.

VM: Se nós queremos atrair os leitores e dizer-lhes vale a pena assinar o Público, vale a pena gastar X euros por mês para nos ler e para nos ver e para nos ouvir.

JS: Sim.

VM: Então nós temos que pensar que temos de ter trabalhos diferentes dos outros, não é? E por isso para nós é mais importante ter esse tempo para pensar e tempo para fazer as coisas bem do que estar a fazer obrigatoriamente uma coisa por mês e cairmos em mais do mesmo.

JS: Sim. Okay.

VM: Obviamente que é uma estratégia que tem a ver com a falta de recursos, não é. Se tivéssemos uma equipa muito grande, conseguíamos fazer mais quantidade, mas não conseguindo assegurar se calhar a máxima qualidade em tudo, então preferimos fazer quando sabemos que aquilo vai correr...

JS: Então pode ser que em um mês tenha mais de uma e em um outro mês não tenha nenhuma.

VM: Exatamente. E em um mês pode ter coisas híbridas, não é. Em um podes ter o trabalho complexo da Carolina da lua e uma coisa tipo esta, não é. Por exemplo, estava-me a perguntar em tempo. O da Carolina deve ter demorado, que dizer... ao todo, desde que ela começou a pesquisa até que publicou talvez um mês.

JS: Sim.

VM: Mas, por exemplo, este trabalho foi feito em três dias.

JS: Sim. Então depende mesmo da complexidade.

VM: É um longo-formato, com uma pequena intervenção depois do *web designer* para fazermos, por exemplo, esta entrada na página. Porque para mim depois era importante ter esta coisa de... Por que são... Vamos ouvir mulheres que não são vítimas de violência doméstica, mas o que é que elas têm a dizer sobre como é que se pode este problema que

é gigante em Portugal, não é. Mesmo as mulheres que não são vítimas sabem de casos, não é, estão atentas ao que se passa. E o que... Para elas o que é que era preciso fazer? Primeiro é importante ter uma coisa com o rosto, tas a ver?

JS: Sim. (a ver a reportagem no computador).

VM: Para ver como é que se começa a pensar, não é. Para mim esta ideia chegou-me: vamos falar com mulheres em todo o país para saber o que é que elas acham... Era para o dia da mulher, para marcar uma efeméride, o dia da mulher. Nas semanas anteriores tinham saído novas notícias de mulheres mortas pelos maridos. E, portanto, a ideia da editora de sociedade era ir a ouvir mulheres em todo o país. O que é que elas têm para propor? O que é que se deve fazer?

JS: Sim.

VM: E até foi ela que disse: “Eu acho que isso também merecia ter vídeo”, não é. Pronto, depois aí entra eu, neste caso, e que disse: “Ok, mas não vale a pena andar a filmar todas as mulheres, não é, porque vamos ter... Isto tem que ser feito em muito pouco tempo e não vou estar muito tempo com cada uma delas. Não me interessa só gravar um depoimento dela e vir-me embora”. Então vou tentar saber um bocadinho sobre cada mulher antes e perceber se há algumas em que eu consigo estar um bocadinho mais de tempo, e aí estamos a falar se calhar de estar vá 4 horas com aquela mulher. E entrar um bocadinho no universo dela para além só de gravar o depoimento em vídeo, que para mim é sempre uma coisa muito pouco interessante.

JS: Fica muito raso, não é?

VM: E portanto, e depois surgiu-me logo esta ideia muito de um rosto feito de várias mulheres, e que na verdade as mulheres, as que são vítimas de violências que as que não são, estão todas um bocado no mesmo barco.

JS: Sim.

VM: Portanto, são elas que dão a cara se calhar um bocado pelas outras, mesmo não sendo. Para mim isto era muito importante ter esta entrada. E todo o resto do trabalho já é construído como um long-form, mais ou menos normal, né. Temos sempre assim esse triplete de imagens, que também teve um dedozinho ali para cada uma, não para todas, mas para algumas temos vídeo. Muito com este foco da mulher, não é. Por exemplo, para esta eu também tinha gravado a entrevista dela, mas decidi não pôr, porque era apenas a entrevista, não tinha mais nada.

JS: Essa foi de março deste ano (2019), certo?

VM: Exatamente. E esta foi uma daquelas que foi feita muito rapidamente, não é. E verdadeiramente multimédia e multiplataforma. Depois parte destes vídeos, mesmos os vídeos que eu não utilizei aqui, construí um vídeo com vozes, com ideias de todas elas, um vídeo só para o Instagram, para o IGTV. O Público aposta muito no IGTV. Por exemplo, agora temos visto cada vez mais o número de utilizadores a verem os nossos vídeos nesta plataforma. Entretanto, também quando estava a fazer isso também já estava a pensar pra essa... Mas este foi um trabalho feito num período muito curto, por exemplo, o da lua é uma coisa já com o espaço de um mês.

JS: Que demora mais.

VM: Sim. E há outros que demoraram muito mais tempo. Teve um trabalho, imagina, que demorou oito meses, mas não pela complexidade depois do... da ferramenta utilizada para contar a história, mas sim porque era um documentário que seguia uma pessoa durante os 8 meses.

JS: Entendi. É pela história em si, não é pelas técnicas.

VM: Não, não. Para mim isso é o princípio básico do multimédia. tu contares uma história no ambiente digital com ferramentas de storytelling diz mais. Para mim esse é o principal critério. Sem isso provavelmente vai falhar. Eu quando vim para o Público e queria muito aprofundar essa maneira de trabalhar e esse critério, por que a minha grande inspiração é sempre o *New York Times*, não é. Eles estiveram sempre à frente deste processo. “Snow Fall” é assim projeto fundador, não é.

JS: Eu entrevistei o jornalista que fez o “Snow Fall”. É realmente, foi realmente um privilégio.

VM: Sim. E eles são muito bons até na... Eles são muito transparentes depois na maneira como explicam como fizeram certos trabalhos.

JS: Sim.

VM: E com o “Snow Fall” havia imensos artigos dos jornalistas que fizeram, sobre como é que é que tinham feito.

JS: Porque.

VM: É. Porque, que dilemas é que... Depois havia muito também problemas de edição se aquilo funcionava ou não funcionava, se aquilo era demasiado longo. A verdade é que aquilo marca um antes e depois. Há um antes do “Snow Fall” e há um depois do “Snow Fall”.

JS: O meu trabalho vai partir desse princípio mesmo. Eu percebi que aquilo foi realmente um marco.

VM: Sim. E é uma grande influência para tudo o que veio depois, não é. Esta coisa dos long-forms, começou tudo com o “Snow Fall”. E a minha grande inspiração é sempre o *New York Times*. Sigo muito de perto o trabalho que eles fazem. Obviamente que eles têm equipas gigantes, não é? Têm equipas de 10 pessoas que se vão para uma sala só para pensar. Eles não têm que fazer mais nada. Mesmo com os cortes recentes que tiveram, conseguem gestar sempre...

JS: É muito grande.

VM: Têm uma equipa grande e têm obviamente o melhor dos talentos sempre a trabalhar com eles, mas têm sempre muito aquele chip de fazer o que ainda não foi feito, do que é inovador, não é, para muito o espetacular, mas é também para multiformato e também no multimédia. E não fazem só por fazer, não fazem vídeos só por fazer. Tanto que agora o multimédia até está um bocadinho... Mas acho que até é um movimento um bocado global. Na Europa também, Em Portugal também sentiu este desacelerar. Quando eu entrei no Público, havia muita força no multimédia e agora não. E é agora o podcast surgiu um bocadinho em termos de importância. É mais uma aposta.

JS: Tem ganhado muito espaço, não é?

VM: E tu vês que é sempre à boleia dos Estados Unidos, não é. Tens o *Serial* nos Estados Unidos, que é um bocado o “Snow Fall” do podcast e agora foi tudo a seguir. Em Portugal chega sempre seis anos depois. Temos sempre esse atraso. Este trabalho é o tal, não é. Oito meses porque acompanhar uma pessoa oito meses, mas isto basicamente é uma página que não é muito complexa, não é. Para mim era importante ter três slides com pequenos intros em vídeo, em que as pessoas comessem a perceber, ok, um bocadinho o ambiente que o senhor de cadeira de rodas...

JS: Ah, eu vi essa hoje, por acaso. Não li a reportagem toda, mas vi hoje.

VM: E depois tens o vídeo, não é, mas por exemplo, quando eu entrei, uma coisa que era... Isto é 2014, acho eu.

JS: Você disse que vocês têm feito muitos trabalhos para o IGTV. Vocês essa preocupação com o formato? De ser responsivo pras... Me fugiu a palavra... Para as plataformas diversas?

VM: Sim, claro. No site é tudo responsivo, não é. E depois há sempre a adaptação para o mobile. Muitas vezes nestas coisas multimédia interativas implica mesmo tu redesenhar, não é.

JS: Sim.

VM: Muitas vezes aquilo que funciona aqui... Aquele trabalho da lua é um bom exemplo disso. Se fores ver em mobile, vês de uma forma diferente do que vês o desktop, não é. Depois para redes sociais obviamente que temos essa preocupação desde o logo o IGTV que tem a coisa da verticalidade, embora nós agora à semelhança do que outros estão a fazer, é um mecanismo muito simples que é basicamente tipo só pedir as pessoas para rodar o telemóvel e, portanto, excusamos de ter o trabalho extra que é verticalizar e voltar a reeditar os vídeos. Implica obviamente reeditar todas as imagens, porque não vais cortar a cabeça das pessoas. Portanto, isso... termos sugerido fazermos isso para as vezes até conseguirmos por mais rapidamente um vídeo no IGTV e não estamos à espera que termos tempo para reeditar na vertical.

JS: Sim. E Vera, aqui no Público os profissionais que têm interesse em trabalhar com multimédia têm acesso a algum tipo de treinamento? Alguém, por exemplo, que já seja da redação e queira entrar para a área. Como é que funciona, assim?

VM: Não. Agora, por acaso, esta direção teve uma ideia que ainda não arrancou que vai ao encontro um bocadinho dessa tua pergunta, que é haver uma espécie de formação interna de vários núcleos para outros, não é. Por exemplo, eu quero saber mais sobre ciência. E então há uma seção com a editora de ciências a quem nós fazemos algumas perguntas, e perguntamos dúvidas, às vezes certos trabalho que eu faço e não sou especialista e, por exemplo, há alguém que tem mais interesse em trabalhar mais vezes e a desenvolver mais trabalhos com a equipa multimédia, se calhar, também tem uma série de perguntas, uma série de processos e poderia fazer essa ideia de fazer uma espécie de formação interna. O que é que acontece? Acontece isso de uma forma muito informal.

JS: Sim.

VM: Porque quando as equipas são mistas, apendemos todos muito uns com os outros. E eu desde que entrei no Público vejo essa evolução muito dos jornalistas tipicamente de texto, não é, do papel, de texto, porque isto não está ligado a um formato físico.

JS: Sim, sim.

VM: Que tiveram que ter essa aprendizagem. Uma coisa simples como, quando estás a entrevistar uma pessoa também com vídeo, não pode estar sempre a interrompê-la, não pode estar sempre a dizer sim, umhum, mas tens que deixar o discurso fluir e deixá-la falar períodos de tempo mais longo, para a edição do vídeo. Ou quando trabalhas com áudio é a mesma coisa. O texto não. Ao escrever pode estar sempre a interromper, sempre a falar por cima. Ou uma pessoa, por exemplo, só de texto pode entrevistar de uma mesa de café com imenso barulho porque não interessa, mas eu não. Se eu quero ter um áudio

limpo e depois utilizar o que aquela pessoa me está a dizer se calhar com outras imagens, ou até construir uma página especial, eu quero que aquele som esteja limpo e não esteja corrompido com taças, e pratos e cafés e... E então há esses pequenos detalhes que os jornalistas começaram a perceber, que mesmo quando marcam com as pessoas têm que ter em conta. E depois trabalham em um terreno também. Dar um espaço para trabalhar. Porque se trabalhares com vídeo ou se tiveres... Tens que ter outro tempo, tens que estar mais tempo com as pessoas para que mais coisas aconteçam à tua frente. A pessoa não pode só contar: “Eu naquele dia fui à praia e fui picada por um... E apareceu um tubarão e me mordeu”. Eu tenho que o tubarão. Esses ritmos diferentes de um jornalista multimédia... Esse foi um trabalho que na redação também foi feito informalmente de adaptação e depois, obviamente, há jornalistas que têm mais predisposição para fazer esse trabalho e outros que preferem estar mais na sua vida.

JS: Sim.

VM: Houve um tempo a ambição de que todos os jornalistas pudessem recolher áudio e depois fazer algo com esse áudio. Quer dizer. Todo jornalista tinha um telemóvel e toda a gente ia fazer vídeo e toda a gente... Essa ideia obviamente estava condenada à partida, porque, lá está, não é fogo de artifício, não é ter só por ter. Tem que ter critério. Tem que saber porque é que estás a fazer aquilo daquela forma. E vai funcionar tanto melhor quanto tu respeitares este critério e respeitares o que é que a história pede. Aí é que tu vais realmente afinar a parte da forma e do formato com o conteúdo. Tipo esta história da Grécia. Eram as eleições em 2014.

JS: Sim.

VM: Íamos mandar uma equipa. Fotografia e texto. E a Bárbara Reis, a diretora na altura, disse: “Não. Acho que também devíamos levar vídeo”. Vamos nos sentar e pensar como é que vamos fazer, que é o ideal. E eu lembrei-me de um trabalho que tinha sido feito em 2011. Desculpa não, foi em 2015, não foi em 2014, foi em 2015. Em 2011 nem lá estava um jornalista do Público, o Paulo Moura, e eu tinha lido esse trabalho em que ele falava com estas quatro pessoas e que eles estavam profundamente mergulhados na crise, não é? E nessa reunião eu comecei a pensar: “O que será feito daquelas quatro pessoas. Quatro anos depois estamos no momento de eleições, no momento super importante na política da Grécia e naqueles 4 anos, de 2011 até agora, de grande austeridade e de muitas manifestações na rua, o que é que aconteceu vida daquelas 4 pessoas? Estou a fazer o retrato do que mudou na Grécia, mas micro, olhando para aquelas quatro pessoas. Então, ainda antes de ir, como lá estive, a minha missão é encontrar estas 4 pessoas. O Paulo

Moura depois não me respondia aos e-mails. Tive que sozinha tentar encontrar o rastro a estas pessoas e da minha cabeça começou logo esta ideia de mostrar 2011, mostrar 2015 e pensei nisto, de pegar numa imagem de 2011, cortá-la e complementá-la com... Isso foi uma coisa que antes de ir perguntei ao *web designer*, ao Diniz, e olha: “Achas que isso daria para montar uma página assim?”, para mim começa assim sempre com um desenho em uma folha. E eu tinha essas folhas guardadas, porque mostrei nas aulas. Mas pronto, agora não vale a pena, pronto. E devo ter desenhado uma coisa assim e ele disse: “Okay, acho que dá, porque basicamente é fotografia, vídeo, não é nada de muito complexo mandares as coisas lá”, porque nós estivemos lá uma semana e mandamos todo o trabalho de lá. Portanto, era tudo filmado e editado lá e publicado enquanto lá estávamos. Foi assim uma correria grande.

JS: Sim.

VM: Ummm. E este também foi publicado no último dia quando nós vínhamos embora. E portanto, esta... este formato partiu do que é que era a história. Do que é que mudou nestes 4 anos. Esta foto é de 2011 e esta foto é de 2015. E não só permitia, porque em 2011 eles também tinham feito vídeo.

JS: Sim.

VM: E portanto para mim, isso permitia, para o leitor que não tivesse visto nessa altura, não é, via neste caso a Natacha em 2011 e depois voltava a vê-la em 2015 no mesmo estúdio de yoga, mas já diferente, parte da vida dela e depois obviamente que toda a conversa que eu faço dela para construir tem a ver, pronto, depois que fiz os vídeos, né. E esta coisa importante de ter pequenas frases que ligam, que são quase teasers, não é? O jornal estava em risco de fechar. Não sabe como é que vai sobreviver, mas sobreviveu.

JS: Essa matéria saiu quando?

VM: Saiu em 2015. E este, por exemplo, que eu não consegui encontrar, mas é uma coisa assumida, percebes? Não encontrei o Sthathis. Não o consegui encontrar. O pá, foi dos trabalhos que mais me deu gozo de fazer e foi um trabalho que ganhou um prêmio justamente de inovação da *SND*, a *Society of News Design*.

JS: Que legal. Esse formato ficou incrível.

VM: Outro trabalho que também acho que encaixa aí no teu... Que é o do balão. (A procurar a reportagem no portal.).

JS: Vocês conseguem mensurar o resultado, por exemplo, tem alguma ferramenta de mensuração de resultado aqui, da receptividade do público com relação às reportagens

que são tradicionais e as reportagens multimédia? Tem alguma comparação que vocês fazem?

VM: Tem sempre análise de dados, não é. O *Google Analytics* e essas coisas, visualizações da página, depois outra métrica são as partilhas, não é, obviamente, e depois há também o feedback por via de e-mail, não é. Há coisas que têm um impacto grande.

JS: Você percebe alguma mudança no público mesmo, assim, de... a partir do acesso a esse tipo de reportagem você percebe o público talvez um pouco mais interessado, mais engajado? O feedback que vocês recebem em relação ao das reportagens tradicionais...

VM: O feedback que recebemos é muito positivo, não consigo depois traduzir isso em um número... Se ganhamos mais leitores por causa disso. Eu diria que, porque tem esse trabalho que é diferenciador, e pronto e como já estudaste um bocado do tema, o que o multimédia tem de facto é esse potencial de engajar, não é, de envolver, de emocionar, e isso fica, isso prende mais. Toca-te mais, em um nível mais profundo. E eu acho que isso tem. Isso tem um efeito, que se calhar não é, não posso dizer que aquela notícia teve... Que este trabalho se calhar teve cinco milhões de visualizações, não é, ou quarenta mil visualizações, mas se calhar teve um impacto mais qualitativo, não é. Muitas vezes até pelo tema que tu trata. O trabalho da Carolina da cadeira, não é, que olha para uma... um grupo da sociedade que é marginalizado, que não é... Esses trabalhos também têm um impacto nos leitores, que é eles estão a dar voz a estas pessoas que normalmente não têm, dão espaço, e não é só um artigo de cinco parágrafos. É um trabalho com densidade, com profundidade. É um trabalho que também tem alguma investigação, em que a Carolina vai ver as necessidades, como é que é o passeio, andou a medir com uma régua. Quer dizer, umm, esse investimento que é feito na história, que é sempre o mais importante, e depois no tratamento multimédia que ele pede, que obviamente é a história que manda, isso tem... Nós sentimos que isso tem um impacto forte.

JS: Sim.

VM: Sobretudo nos e-mails, porque é uma coisa mais pessoal, em que as pessoas justificam exatamente por que é que gostaram daquele trabalho e normalmente nestes trabalhamos recebemos sempre esse feedback mais o pessoal dos leitores que fazem questão de escrever e dizer: "Este trabalho é muito importante. Ainda bem que o Público fez isto". É inovador ou também se apanha às vezes um tweet a dizer... Pessoas que partilham...

JS: Sim.

VM: Isso agora bloqueou. Não sei porque. Havia de mostrar um outro... Mas não sei porque isto... Há um outro trabalho que é sobre um balão, que é um vôo de balão, que também ganhou um prêmio da *Society of News Design* de inovação de vídeo.

JS: De que ano ele é?

VM: Eu acho que este também é de 2015. (A procurar a reportagem.)

JS: Depois eu queria te mostrar como que eu fiz a pesquisa no site.

VM: Tá bem. A encontrar os outros.

JS: Porque eu acho que talvez você me ajude a otimizar a minha pesquisa. Porque eu realmente tive bastante dificuldade de fazer esse filtro.

VM: Só estava a tentar perceber a data deste. É de... Não, não é de 2019. É de 2015. De novembro de 2015. Que era. Há sempre... Todos os anos há um festival de balonismo no Alentejo. É muito é porreiro porque podes voar grátis de balão.

JS: Que legal! É sempre em novembro.

VM: Mas tens que chegar lá às 5 da manhã para ter vaga. Normalmente um vôo é 200 €, então vale a pena.

JS: Vale a pena.

VM: E eu tinha feito já uma reportagem no ano anterior em vídeo, mas uma coisa mais tipo “quem é que eles são”... E no ano seguinte eles convidaram-me outra vez. E pensei: “não vou fazer a mesma coisa”. E uma coisa que as pessoas tinham me perguntado muito quando fiz esse trabalho é: “E aí? Como é que foi andar de balão? Nunca andei”. E maior parte das pessoas nunca andou de balão. Nunca tinha andado. E então neste ano lembrei-me e foi era fixe era se eu conseguisse dar essa experiência os leitores. Andar de balão. É uma experiência mais imersiva. E então surgiu esta ideia de blocos de vídeo a toda a largura da página em que eu filmaria sempre deste ponto de vista subjetivo, não é. Como se o leitor estivesse dentro do balão.

JS: Sim. Em primeira pessoa né.

VM: Chama-se “Vamos voar”, que é mesmo esse convite a tu vires.

JS: Que legal.

VM: Isto agora não está a funcionar, mas isto é vídeo não é. Estás a ouvir o som e estás a ver o balão a crescer e eles estão a montar. E é tipo cronológico, não é. Começas na viagem e vais, e segues.

JS: Vai mesmo voar, não é?

VM: Sim. Se isto estivesse a funcionar, mas não está. E portanto, agora, e depois a par disto tens o percurso. A linha vai se preenchendo de branco. Não dá pra ver porque está

ali. Vai se preenchendo e tens depois aqui uma... um pequeno texto. Tens o som. Se tiveres com fones, consegues ouvir melhor, e vais fazendo o scroll e vais andando.

JS: Muito legal.

VM: Estás a ver a linha a preencher?

JS: Sim.

VM: E se vieses cá com o mouse over. Também não está a funcionar por causa disto, mas consegues ver em que altitude é que está.

JS: E você voou?

VM: Sim, sim. E, portanto, faz o percurso todo até aterres. É muito fixe.

JS: Que lindo!

VM: Depois tens mesmo a aterragem...

JS: Sim.

VM: É que tu sentes mesmo que estás a... Depois é a aterragem. Depois diz o teu vôo. A distância que tu percorreste... Porque eu também me lembrava da outra vez que lá estive que eles têm uma aplicação em que conseguem ter estas informações todas sobre o vôo. Então isto também me deu esta ideia para está coisa do leitor fazer o seu próprio vôo e...

JS: Sim...

VM: E no final do vôo ter a informação de quanto tempo é que voou e não sei o quê.

JS: Como é que foi o resultado, não é? Que legal!

VM: Olha. Este é um outro trabalho que provavelmente não apanhaste.

JS: Esse sim. Esse é um dos que está na minha lista.

VM: Santa Apolônia. Então, como é que tu fizeste a pesquisa. Foste pela secção?

JS: Sim. Quer ver, eu entrei no site e fui... Deixa eu ver aqui. Tem uma... Não... Eu consigo fechar isso aqui?

VM: É, eu não estava a conseguir.

JS: É...

VM: Não foste aqui?

JS: Tem uma busca.

VM: Foste à pesquisa e pesquisaste como?

JS: Ele aparece numa outra página.

VM: Mas foste aqui a este campo, não é isso?

JS: Eu acho que não. Eu fui dentro do multimédia.

VM: Espera aí. Deixa-me tentar abrir outra página diferente.

JS: É que está diferente. Não era...

VM: Bom, mas eu diria que tu podes... que uma parte importante encontras ali. Agora se calhar já vais conseguir mostrar. Onde é que fostes?

JS: Não... Tinha... Ele tinha uma busca dentro da multimédia. Eu não estou lembrando exatamente como é que eu fiz porque já tem um tempinho. Eu acho que foi no P3, talvez.

VM: O P3 não. O P3 é outra coisa.

JS: Acho que foi aqui que eu fui.

VM: Mas aí está dentro do multimédia do P3.

JS: Entendi. Não é a mesma coisa.

VM: Tens que ir no Público...

JS: Deixa eu ver... Só pra ver... Não. Foi aqui mesmo. E aí eu fui tentando por aqui e aparecia...

VM: Não. Porque aí vai te aparecer sempre que a palavra multimédia aparece em um artigo.

JS: Sim, mas aí eu comecei a procurar...

VM: Pela tag.

JS: Sim. Nossa, mas aí eu fiquei assim...

VM: Pela tag é melhor do que aquela pesquisa. Por aqui já consegues encontrar, mas mesmo assim não encontras tudo, não é?

JS: Mas aí o problema é porque eu tinha que ir anos antes, não é. Então o filtro, foi muito difícil.

VM: Depois há coisa de páginas especiais que não estão catalogadas como multimédia. Aqui tens uma resenha boa. Nesta...

JS: Tá. Nos especiais.

VM: Fizemos há pouco tempo e criamos esta, exatamente para as pessoas conseguirem encontrar. Mas como vês, por exemplo, o da lua ainda não está aqui, porque isto é customizado à mão. Tem que enviar agora o link para alguém acrescentar aqui nesta lista.

JS: Sim.

VM: Mas tens outras coisas, não é.

JS: Sim. Esse aí do corpo com 100 cabeças também.

VM: Sim, sim. Tens, por exemplo, olha este é um exemplo também de um que foi feito muito rápido. A ideia era ter o retrato de... Neste caso calhou de serem duas mulheres que estavam em risco de ser despejadas das suas casas, não é. E então chegamos a esta entrada de página que é um bocado eu quero morar aqui. E aqui entras na página da Carla e no outro entras na...

JS: Ah, a pessoa escolhe qual que vai ler e em que ordem, não é?

VM: Exatamente. Sim. E aqui vê o vídeo. Olha, não tá a funcionar o vídeo. Tem que dizer. Aqui tens acesso a...

JS: Vou dar uma olhada.

VM: Este também podes ver, por exemplo. Estes também são... É uma série de seis episódios que também tinha este... Tem uma página especial...

JS: É aquele brinquedo, não é, de criança.

VM: Cada um é um long-form. Também pode interessar por aí.

JS: Eu vou dar uma olhada nessa parte. Pedrógão vive.

VM: Este é muito bonito. Este do “Mundo de Jó”, que metes muita ilustração. Este também ganhou muitos prêmios. Este do Zeca Afonso é muito porreiro, porque é partindo de uma fotografia de quem estava no palco.

JS: Mas onde que eu vejo... Tem a data em cima? Desculpa. Aonde que eu vejo a data?

VM: Não tem data, mas se tu fores já pelo título vais conseguir apanhar.

JS: Okay.

VM: Alguma coisa pergunta-me.

JS: Tá. É porque, como eu tenho que selecionar por ano, eu tenho que saber a data, sabe?

VM: Isso deve ser de 2017, 2018 ou 2017. Podes depois me mandar uma lista as que precisares.

JS: Tá ótimo.

VM: Este também é porreiro, porque é um formato diferente, pois ouves o áudio do Vitorino a falar. E tens uma coisa muito engraçada também. Onde é que as pessoas estavam sentadas e depois elas dão um depoimento e tivemos acesso também ao alinhamento, às folhas originais e as pessoas podem... O leitor pode ver mais de perto e ler. Este também é muito porreiro.

(Reportagem: “José Afonso morreu há 30 anos. A música perdura”)

JS: Como é que chama? Que juntou palco e plateia?

VM: Juntou palco e plateia. Depois tens este aqui que acho que também valia a pena falares.

JS: Vera, e o que que você acha que vai acontecer daqui para frente? Em questão de evolução do jornalismo multimédia. Você acha que vão ser acrescentadas novas formas de contar histórias? Alguma coisa, sei lá, por exemplo, como realidade virtual, realidade aumentada. Vocês têm algum projeto nesse sentido? Ou para onde que você acha que vai

VM: Sim. Esse é um dos caminhos que está a ser trilhado. Acho que só não está assim desenvolvido com mais intensidade, até pelos *New York Times* desta vida, porque é muito dispendioso.

JS: Sim.

VM: E... Em termos económicos e de tempo, não é? Demoras muito tempo. Aconteceu um bocadinho isso com o 360°.

JS: Sim.

VM: Começou muito a trabalhar nesta ferramenta, mas, por exemplo, saber que a maior arte das pessoas não investe nuns bons óculos depois para ver. E portanto, são conteúdos muito bons e o *New York Times* fez uma coisa genial que era um documentário sobre crianças refugiadas. Não sei se viste. Do tipo que é o Ben Solomon.

JS: É... É um sobre Aleppo?

VM: Umm (a pesquisar). É este tipo. Que é um dos melhores em multimédia e storytelling e ele agora saiu do *New York Times*. “The Displaced”. Este é de 2017, não é? Que era um documentário em 360° em que tu ias no sítio onde eles estão.

JS: Ah, eu vi sim.

VM: Eles investiram um bocado nisto, mas depois, quer dizer... Umm... É difícil depois tu rentabilizares isto e hoje as redações estão... A mesma coisa é com os projetos de realidade aumentada... É difícil... Nós aqui não temos nada a andar nesse sentido. Umm... E para nós agora eu acho que o importante seria trabalhar cada vez melhor e de uma lógica mais eficiente no multiplataforma e integrando todas as valências. A fotografia, o vídeo, o áudio, o podcast. E sobretudo termos essa cabeça muito multimédia e pensarmos em projetos onde, não quer dizer que toda a gente faça tudo, mas em que se percebe do que que aquela história precisa e investirmos aí. Não é uma boa altura para falar em investimento, porque as redações estão na corda bamba. E portanto, tudo o que exija mais recursos ou mais tempo... Não estamos de facto neste momento em tempo áureo do multimédia como estávamos, se calhar, quando eu entrei e que havia mesmo mais predisposição para acolher certo tipo de risco na criatividade, numa ideia, não é. Eu lembro-me que entrei e fiz o primeiro web documentário. Ummm... Online em Portugal. Um web documentário nunca tinha sido feito. Basicamente é a história de uma casa de madeira, que é um projeto que surgiu na Trafaria, na Cova do Vapor, que também não está a funcionar, não sei porque. Umm... Não dá a funcionar. Assim vai ser de fazeres o teu trabalho, não é? Isto não funciona.

JS: Por que será que não está a carregar?

VM: Que era interativo. Que podias clicar para saber mais ou para seguir a história. Tem vídeo, tem fotografia, tem áudio.

JS: Sim.

VM: Naquela altura foi tipo, vou fazer isto e.... Tudo bem. Faz. E também havia mais essa coisa de experimentar. Agora eu acho que está tudo um bocadinho a perceber como é que com os poucos recursos que tens, o que é que podes fazer?

JS: Mas aqui existe uma equipa de jornalistas que só trabalha com o multimédia?

VM: Sim.

JS: Vocês só estão focados neste tipo de projeto?

VM: Sim. Somos uma equipa de três pessoas. Sou eu, a Carolina (Pescada) e a Teresa (Abecasis). Umm. Neste momento, como te disse não há um editor, estamos numa época de transição. Somos as três pessoas e no Público foram sempre três pessoas na equipa. Recentemente houve aqui algumas alterações, mas fomos sempre três pessoas. Depois há a equipa de web design, que são quatro, a equipa da infografia, a equipa de podcast tem também três pessoas agora, duas e um estagiário. E sim nós somos dedicados, somos jornalistas multimédia. Somos autônomos no nosso trabalho, mas também trabalhamos muito em conjunto nas histórias que os outros jornalistas estão a fazer.

JS: Sim. Então no momento não há um editor de multimédia, não é?

VM: Não. Neste momento não há. Temos assim uma coisa híbrida em que está o Miguel que é editor de fotografia a dar um apoio. Está uma pessoa que era editor do online, que tem demanda mais para a parte do vídeo, mas é uma coisa que está agora em transição. Para mim é essencial que haja um editor, porque tu precisas dessa visão que integra todas as valências.

JS: Mas vocês têm, não é, um pouco essa visão.

VM: Temos. Essa visão foi sendo construída e está um bocadinho enraizada. Às vezes apanha já um trabalho muito no fim da linha, e depois não consegue fazer as coisas como gostaria, está feito. Umm. Depois temos também uma parte importante que é, como outras redações, temos financiamento do Google e isso permite desenvolver alguns projetos, mas são coisas que depois são um bocadinho desenvolvidas até à parte destas equipas.

JS: Sim.

VM: Imagina. Agora acho que vamos ter uma aplicação.

JS: Que legal.

VM: Para, para... Com notícias locais e...

JS: Como é que funciona esse...?

VM: Foi um financiamento do Google que permitiu, por exemplo, o P24, que é o projeto do podcast.

JS: Sim.

VM: Há outras redações que também têm socorrido também a estes financiamentos para conseguir por ideias que têm boas em marcha.

JS: É um financiamento que apoia projetos multimédia?

VM: Projetos de inovação digital. Não necessariamente... Há pouco tempo saiu a lista dos novos... Nós voltamos a ganhar um financiamento. Umm. E nas outras redações também têm projetos assim a decorrer.

JS: Vera, eu acho que era tudo o que eu tinha para te perguntar.

VM: Está bem. Obrigada. Depois vê só este projeto também.

JS: Esse é qual? Dar tempo ao tempo.

VM: Este é de 2018, acho eu, 2017. Foi quando o Público fez 25 anos. Todos os anos do Público, no aniversário, faz uma edição especial e convidam um diretor, que é o diretor daquela edição, que é sempre alguém fora do jornal. Imagina, já foi a Adriana Calcanhoto, já foi pronto... E neste... E há um tema para essa edição. Já houve o tema que era confiança. Neste ano o tema era o tempo.

JS: Sim.

VM: E na altura foi o que é que nós podemos de multimédia, o que é que nós podemos fazer de vídeo, o que é que vamos fazer de diferente? E o Sérgio Gomes, que era o editor, disse: “Nós devíamos fazer um dia em Portugal. 24 horas em Portugal”. Oh, pá, mas isso já, já há projetos parecidos com isto, 24 horas da vida de não sei quem e... E lá alguém disse: “Então, mas e... Um dia, 24 horas, quantos minutos é que isso são? Então devíamos fazer um vídeo por minuto”. E nós: “Um vídeo por minuto, um vídeo por minuto são 1440 vídeos”. E disseram: “Sim. Vamos fazer 1440 vídeos”. Então fizemos 1440 vídeos de um minuto cada.

JS: Gente! Que incrível!

VM: Isso compõe 24 horas de um dia em Portugal.

JS: Oh!

VM: E depois, o desafio era o que filmar, qual era o critério e como mostrar isso numa página online. Como é que tu navegas em 1440 vídeos?

JS: É?!

VM: Então lembrei-me da página que havia do videoclipe do *Happy*, da música.

JS: Sim.

VM: Que era uma coisa muito semelhante a esta em que era só vídeos de pessoas a dançar num contínuo. Aquilo parecia uma vídeo-sequência, um plano sequência, e tu podias clicar nos minutos e nas horas e a música continuava sempre num contínuo, porque estava muito bem feito. Eu ao Diniz e ele foi ver como é que aquilo foi feito, basicamente. E disse: “Ok, nós também conseguimos fazer isto. Só temos que alojar todos os vídeos no YouTube, porque se não a nossa plataforma morre, não aguenta”. Nós alojamos em blocos de uma hora os vídeos no YouTube e eu depois desenhei uma página onde as pessoas conseguem navegar em blocos de horas, e depois dentro da hora conseguem navegar em cada minuto.

JS: Gente! Que coisa! E como é que a pessoa pode partilhar?

VM: E pode partilhar este minuto no Facebook...

JS: Ah, você pode partilhar só o minuto!

VM: Se quiseres. E quando entras na página, entras à hora real em que estás.

JS: Olha só!

VM: Este foi pá, o melhor trabalho que já fizemos aqui. É incrível. As pessoas estavam doidas e mandavam-nos e-mails e diziam que não conseguiam parar de ver, que era viciante. Para os jornalistas que fizeram foi incrível, porque é basicamente microrreportagem de um minuto. Andamos pelo país todo. Aquela coisa rara, que tu normalmente não tens tempo como jornalista, que é parar e conversar com alguém que vês à beira da estrada e... Nós filmávamos muito mais que um minuto, depois editávamos aqui para os minutos e sabíamos que tínhamos que cobrir 24 horas. Então tínhamos que ter vídeo de madrugada, de noite, de manhã, na hora do almoço. Tínhamos que também ter coisas que pontuassem o dia e que as pessoas percebessem, portanto, se fores ao meio dia ou à uma terás mais coisas de pessoas a comer e à noite, obviamente, tem as pessoas a dormir. E depois como é que chegas a estas pessoas. Foi toda uma aventura.

JS: Como é que vocês selecionaram o que é que era que ia ter? Por exemplo, que tipo de profissional filmar ou, eu vi que tinha ali um fotógrafo, não é.

VM: Ali era uma fotografia. Que podíamos ter diversidade geográfica e de temas. Queríamos ter coisas inusitadas, diferentes. Queríamos também jogar muito com o contraste de um minuto para o outro. Imagina, há um minuto em que alguém está a cortar a cabeça de um atum gigante, que é uma coisa super violenta, e depois corta para uma criancinha a brincar, e depois foi interessante, que este projeto deu... Desde aqui fizemos um documentário de uma hora, que estive no Doclisboa. O que também foi muito fixe nessa altura.

JS: Que legal, gente! Incrível!

VM: Umm. Isto foi desdobrado em várias plataformas. No papel, escolhemos 24 destas histórias, 24 destes minutos e contamos mais sobre a história de cada uma. Porque aqui não dizemos nada sobre isso. Imagina, um minuto.

JS: Não dá tempo.

VM: Uma mãe a dar um banho a um filho com deficiência. E nós aqui não estávamos preocupados, não era isso que queríamos. Isso era outra lógica. Mas, por exemplo, no papel já fizemos isso. Contamos quem que era aquele rapaz, que ele tinha nascido assim porque... por um erro médico, não é, na maternidade na altura do parto. Contamos um bocadinho mais. Saiu no papel num formato, aqui seria outro formato. Ainda teve um documentário.

JS: Que legal! Foram vários projetos, né.

VM: Coisas como um gato em cima de um aquecedor. Isto desdobrou-se em várias coisas. E é uma coisa muito disruptiva, não é, porque isso não é um vídeo, isso não é um infografismo, é de facto um projeto de raiz multimédia com interação de propósito. Claro que o que domina aqui é o vídeo e o som, mas depois toda esta interação que tu podes ter e navegar, e a partilha.

JS: Essa partilha do minuto é muito legal.

VM: Sim, as pessoas ficavam... Havia pessoas aqui na redação que tinha isto ligado como se fosse uma televisão.

JS: Aham.

VM: E diziam assim: “Deixa ver o que é que está a dar”.

JS: Tipo o “Show de Truman”, não é?

VM: É. Tu não conseguias para de ver, porque queria... E há coisas muito simples como isto, que às vezes nem percebes onde é que isto... Quer dizer, nós dizemos onde é que era, o mínimo de informação. Nós decidimos que não íamos ter um texto, porque não é essa a lógica.

JS: Vou ver depois.

VM: No digital, tu consegues fazer coisas diferentes, que nunca ias...

JS: Sair do óbvio, não é.

VM: Sair do óbvio. O multimédia tem esse potencial e da criatividade. Para mim é também o que mais me interessa. Pronto, acho que isso vale a pena ver.

JS: É. Como jornalista você acha que... Você se sente realizada? Estou te falando isso porque o que eu percebo de todas as pessoas com quem eu já conversei, que tem em

comum, eu vejo assim uma paixão nelas assim de nossa, eu estou tendo a oportunidade de fazer uma coisa que não é o óbvio, não é, assim, acho muito legal.

VM: Sim. É uma altura em que passa... Tu numa redação ficas mais preso, numa redação faz muita coisa por telefone e quando tu trabalhas com este tipo de ferramentas obviamente que tens muito mais hipóteses de pensar fora da caixa, de ter... Como é que eu faço isto de maneira diferente? Portanto, é um privilégio, não é. É um bocado exigente, tens que estar sempre a puxar pela cabeça e às vezes parece que não te surge nenhuma ideia e, sobretudo quando tens essa preocupação de não fazer só por fazer.

JS: Sim.

VM: Aquilo tem que fazer sentido, tem que ter uma lógica, tem que responder à pergunta do porquê. Não pode ser fogo de artifício. Então aí partes um bocado a cabeça às vezes. Mais vale não fazer, mas é muito mais aliciante de facto, não é. Tem sempre esse estímulo extra, que se calhar um jornalista que está mais na rotina diária da notícia vai perdendo. Vai tendo assim umas bolsas de oxigênio quando vai em reportagem para fora, mas nós aqui conseguimos, se calhar, ter mais esse lado...

JS: Da história mesmo, não é...

VM: Da inovação, criatividade, de passar mais tempo, um bocadinho mais de tempo porque a ferramenta assim também o exige, e isso, se calhar, dá um bocadinho mais de ânimo, de entusiasmo. Também é muito exigente, porque muitas vezes tu fazes o trabalho de uma ou duas pessoas ao mesmo tempo. O jornalista multimédia tem muito essa... também essa carga, mas eu acho que funciona em trabalhos em que tu tens um bocadinho mais de tempo para fazer.

JS: Sim.

VM: E a mim sobretudo interessa-me muito. Sempre gostei muito disso, de pensar um trabalho do início ao fim. Desde o design da folha do papel, que são só três riscos, e eu penso como é que aquela história merece ser contada. Desde as perguntas que eu vou fazer, onde é que eu vou estar com aquela pessoa, mas também como é que a página vai ser, como é que vai ser desenhada. Eu também tenho uma palavra a dizer sobre isso. E para mim isso é muito interessante. Eu poder estar presente em todas as etapas do processo e contaminar a forma do conteúdo. Eu não entrego um guião a um *web designer* e ele depois faz uma coisa isolado na cadeira dele. É um trabalho de equipa.

JS: Sim.

VM: Quando funciona muito bem, dá-te para os trabalhos que fazem alguma diferença. Acredito que no Expresso seja a mesma coisa, não?

JS: Sim, eu percebi essa paixão sabe, das pessoas assim, de tentar fazer uma coisa diferente, de participar do processo do início ao fim. Isso é muito legal.

VM: A Renascença também seria um bom sítio para ouvires, mas é... Queres só cingir ao Público e ao Expresso.

JS: Sim, é.

VM: A Renascença também sempre fez muito bons trabalhos multimédia.

JS: É. Eu conversei com a Joana Beleza que é de lá, não é.

VM: Pois, sim. Pois, se calhar conseguiu dar-te um bocadinho.

JS: Uma ideia. Ela... E o meu orientado é o professor Nelson Ribeiro, que trabalhou na Renascença muitos anos.

VM: Eu diria que são assim os três meios que...

JS: Mas eu fiquei até impressionada, porque é uma rádio. Para te falar a verdade, a Renascença nem passou pela minha cabeça por ser uma rádio.

VM: Não. Mas no online e no digital sempre apostaram muito. Agora estamos os três um bocadinho numa altura de desaceleração, mas eu acredito que a coisa vai voltar. Agora está assim tudo um bocadinho a perceber como continuar a fazer, com qualidade, com os meios que se tem, diferente. Pronto, experimentar novas coisas. Não é assim uma altura de grande produção como foi, se calhar, nesses anos em que tu estás. Eu diria que de 2013, 2014 a 2017 houve muita coisa.

JS: Muita riqueza de conteúdo, não é.

VM: Sim. Sim, sim, sim, sim.

JS: Está ótimo!

VM: Depois se tiveres dúvidas de datas de coisas, diz-me.

Appendix E - Transcript of the interview with João Santos Duarte (Journalist at Expresso)

August 1st, 2019, 10:30AM on Skype.

João Santos Duarte (JSD): Deixa eu ir ali mais para o pé do... Estou... Ah, agora foi.

Juliana Soares (JS): Oi... É perdeu... Perdi o vídeo. Ah, voltou.

JSD: Ok, sim, agora acho que está tudo bem. Não, estava a dizer, aqui às vezes a internet não é muito boa, por isso, se não estivesse a ouvir bem eu podia ir mais perto, para mais perto do router. Mas assim, tudo bem então.

JS: Ah, sim.

JSD: Pronto. Então explica-me um bocadinho antes da entrevista o teu trabalho, o que tu estás a fazer.

JS: Então, estou a fazer um projeto de dissertação de mestrado para a finalização do meu curso. É sobre o uso de ferramentas de storytelling digital para a produção de notícias.

JSD: OK. Umhum.

JS: Então, para fazer essa análise, eu vou analisar, a minha pesquisa é baseada em três órgãos de comunicação. Eu escolhi dois portugueses e o *New York Times* para fazer um contraponto e ver a diferença. Então, eu vou analisar o *New York Times*, o Expresso e o Público.

JSD: Ok, sim, boa escolha.

JS: Para fazer essa análise, eu fiz o seguinte recorte. Eu vou selecionar uma notícia por ano, uma reportagem, um projeto especial – reportagem multimédia por ano a partir de 2014 a princípio, talvez 2015. Vai depender da nossa entrevista. (risos). Vou te explicar porque daqui a pouco. É... Mas então eu decidi escolher uma reportagem por ano. Então de 2014 até 2019 e vou analisar também a reportagem “Snow Fall”, que foi...

JSD: Foi o que deu origem a isto tudo, não é.

JS: Isso. Então para fazer essa análise, além de analisar reportagens, eu vou conversar com um jornalista de cada órgão e uma pessoa responsável pela edição ou coordenação de departamento.

JSD: Ok.

JS: Então, um de cada, não é. Conversei com a Joana, né, no Expresso e consigo. Vou conversar com a Vera... Conversei com a Vera Moutinho ontem.

JSD: Vera Moutinho, sim.

JS: Isso. Vou conversar também com a Carolina Pescada, que é a jornalista.

JSD: Sim, sim, sim. Okay, bom.

JS: E... E no *The New York Times*, eu consegui entrevistar o John Branch, que foi jornalista que fez o “Snow Fall”.

JSD: Ah, bom! O “Snow Fall” é que? 12? Não...

JS: 12. É de 2012.

JSD: Exatamente. Exatamente. E tu, que trabalhos é que escolheste do Expresso?

JS: Então. Eu fiz, eu tinha feito uma seleção, mas depois que eu conversei com a Joana talvez eu mude algumas coisas, porque olha só, deixa eu te explicar uma coisa primeiro. A princípio eu tinha pensado em fazer a partir dos “Snow Fall”. Só que eu vi que o Expresso não tem produção a partir de 2012.

JSD: Sim. Pois.

JS: A primeira que eu encontrei foi uma que chama “25 anos”, é um especial do 25 de Abril. Só que conversando com a Joana, ela me disse que essa não foi a primeira que a primeira foi o “Matar e morrer por Alá”.

JSD: Sim, sim.

JS: Que foi no ano seguinte ao que vocês entraram, não é. Essa já foi em 2015, não foi em 2014, por isso que te falei que depende. Porque como eu tenho que ter amostra dos três, então não faz sentido eu começar antes se o Expresso não te, né.

JSD: Sim. Verdadeiramente, a primeira grande reportagem multimédia foi essa do “Matar e morrer por Alá”. Foi a Joana que fez o lado multimédia. Essa do 25 de abril foi um especial na altura, mas não... quer dizer não é uma verdadeira reportagem multimédia, não. Portanto, eu acho que o que ela diz faz um certo sentido. A primeira, primeira foi essa, de facto. Sim, exatamente.

JS: Sim, é o que ela falou. Dentro de uma estrutura que o Expresso havia criado, foi quando vocês começaram, né. Então. A do 25 de Abril inclusive está com bug e não consigo abrir ela toda mais, já consegui, mas ela... Eu não consigo visualizar tudo mais. Então eu não sei. Aí eu tenho que ver se eu vou começar a partir de ... Por isso. Mas, então, o meu critério de seleção das reportagens também foi perceber um pouco técnicas diferentes, assim, tentar achar reportagens que tivessem recursos diferentes. Então, a princípio eu tinha separado para 2015 a do Edwin, porque tem aquela parte de banda desenhada e eu achei muito interessante. Agora eu tenho que ver se eu vou poder usar as duas ou se eu ter que fazer o “Matar e Morrer por Alá” por ter sido a primeira. É porque o “Matar e Morrer por Alá” é muito boa também, eu já tinha visto, achei muito bacana mas tem outras que talvez tenham um formato mais similar, por isso que eu tinha... E a

do Edwin eu não tinha visto nenhuma outra em nenhum lugar que tivesse essa característica da banda desenhada. Achei bem interessante. É... De 2016 tem uma sobre o Brasil, “Temos que acabar com essa História de Gueto”.

JSD: Ah, já sei, sim.

JS: Tem outras também, mas eu acabei selecionando essa, porque sou brasileira né, você já deve ter percebido (risos).

JSD: Sim (risos). Essa reportagem foi feita por duas raparigas que não eram jornalistas do Expresso, mas colaboraram com o Expresso, e eu aí fiz a parte da edição multimédia, ou seja, eu cooperei com elas a nível da estrutura da reportagem, organização, vídeos, tal tal, mas sim, acho-a interessante também. Acho que é uma boa escolha se fores por aí.

JS: Porque saiu ambiente também, daqui, talvez mesmo um olhar um pouquinho diferente.

JSD: Sim.

JS: De 2017, foi uma sobre os comandos, 8 meses dentro dos comandos.

JSD: Ok. Umhum.

JS: Que é sua, não é?

JSD: Exatamente. Sim.

JS: É... 2018 uma sobre ecologia / meio ambiente, “Estamos condenados? O prazo para salvar a terra termina em 2030”.

JSD: Ah, ok.

JS: E 2019, eu tinha selecionado uma “Ou durmo ou morro”, mas só que tem a sua da lua agora que saiu e que é muito mais legal. Então eu provavelmente vou trocar.

JSD: Qual é a que tinhas escolhido?

JS: A do sono. “Ou durmo ou morro”.

JSD: Ah, a do sono, sim. Sim, a do sono também, na verdade, também fui eu que fiz a parte da coordenação multimédia.

JS: Pois é, então, foi por isso...

JSD: Todas (a rir).

JS: Quando eu comecei a ler as reportagens e fazer a minha pesquisa eu percebi que o seu nome estava em quase todas.

JSD: Sim, é verdade.

JS: Então disse, então está escolhido o meu jornalista. (risos) Tem que ser o João.

JSD: Está bem. (a sorrir) Boa. Claro que sim, claro que sim. Olha, uma questão, tu disseste que querias gravar se quiseses tu podes gravar aí e eu também posso gravar aqui

a enviar-te, por exemplo, não... Eu costumo gravar as entrevistas. Como eu agora estou longe, eu faço muitas entrevistas por Skype, não é. Eu não sei se precisas.

JS: Eu já estou a gravar. Não apareceu para você que está gravando, não? Normalmente aparece.

JSD: Não, mas não há problema. Mas, está a gravar, não é. Não há problema.

JS: Estou.

JSD: Pronto, está bem. Ótimo. Ótimo. Então pronto, quando tu quiseres começar deixa-me só...

JS: Então para começar, eu queria que você me falasse um pouquinho da sua trajetória. Eu sei que você... A Joana me contou que vocês entraram juntos, não é, no Expresso isso e eu sei também que você trabalhou na Rádio Renascença. O meu orientador é o professor Nelson Ribeiro.

JSD: Ah sim. Ele foi diretor da Renascença durante muitos anos. Sim, sim.

JS: Então assim, me fala um pouquinho de como é que você começou nessa parte do jornalismo multimédia. E a sua ida para o Expresso, como é que se deu isso?

JSD: Na verdade o multimédia aconteceu na minha carreira meio por acidente. Eu comecei na rádio. Quando acabei o meu curso, fui estagiário na rádio Renascença, e comecei a fazer rádio convencional, não é. Fazia reportagens, edição de noticiários, os diretos, essas coisas todas, pronto. Mas a partir de certa altura, talvez 2007 já, 2008, também a Joana também chegou à Renascença. A Renascença começou a apostar no multimédia. A Renascença, na verdade, em Portugal foi dos primeiros meios de comunicação a apostar no online e no multimédia, mas tem um problema que não é muito fácil de resolver que é uma questão de notoriedade e perceção, ou seja, é uma marca que se calhar à partida o público não associaria tanto à inovação ou ao multimédia, pelo menos na altura, não é, porque estava muito ligada à questão de ser uma rádio e como é uma rádio católica também tem uma determinada conotação também se calhar para grande parte do público, pronto. Mas a Renascença muito cedo começou a apostar no multimédia. Eu estava na rádio e, na verdade, uma das minhas primeiras experiências multimédia foi quando eu era enviado a algum lado e para além de fazer rádio eu comecei também a fazer algum vídeo, porque tinha algum interesse também na imagem, no vídeo e comecei a levar uma câmara de vídeo, e começou um bocadinho por aí. Começou um bocadinho até mais por “carolisse”, na verdade, não é, como se costuma dizer, do que propriamente como algo que fosse muito estruturado ou que tivesse grandes pensamentos. Entretanto, a Renascença nos anos seguintes a partir de 2007, 2008, 2009, 2010, começou a apostar

no multimédia e abriu uma web TV. A Joana também é capaz de ter falado disso. Mas pronto. Abriu uma web TV e a dada altura... Eu também já estava um bocadinho cansado só te fazer rádio e comecei a desenvolver mais o meu gosto pelo vídeo e depois outras plataformas e fiz a transição para a Web TV, ou seja, não deixei de fazer totalmente rádio, mas a partir daí o meu... a minha atividade passou a ser mais multimédia, não é. Pronto, a partir daí eu fiz alguns cursos de especialização em multimédia e em vídeo e na web TV a minha função era, passava mais por fazer reportagem, ou seja, eu comecei... (Conexão cortada)

JSD: Pera lá aí. Eu se calhar vou tentar ir ali para dentro para mais perto do router, está bem Juliana?

JS: Tudo bem.

JSD: Deixa-me só levar isto... Espera lá... Ok. É que eu queria estar mesmo ao lado do router e à partida não há de falhar tanto. Está é um bocado escuro, não é?

JS: É. Está um pouquinho.

JSD: Espera aí. Espera aí.

JS: Melhorou. Assim está bom.

JSD: Então. Estava a dizer que eu em 2010, passei a integrar a web TV da Renascença e basicamente a minha função era mais trabalhar como repórter multimédia, ou seja, fazer reportagens e integrar os vários elementos: texto, vídeo, foto, som, infografia. Pronto. E durante quatro anos, não deixei totalmente de fazer rádio, continuei a fazer alguma rádio, mas passei a fazer muito mais multimédia, e durante 4 anos estive nessa web TV da Renascença, e depois em 2014, quando o Expresso começou também a apostar mais no multimédia, porque o Expresso também teve várias fases de aposta no multimédia. Eu sei que no passado apostaram, depois desinvestiram e a partir de 2014 também tiveram uma nova direção, e o Expresso apostou mais no multimédia. E então a partir daí foi quando fui para o Expresso. Eu, a Joana o editor, na altura, online o Germano e o constituímos basicamente, com um outro colega que também já saiu do Expresso e que estava lá na altura, o André, a equipa multimédia. O meu percurso é um bocadinho assim, ou seja, o multimédia surge um bocado por acidente, de certa forma, e eu, por eu gostar do lado do vídeo e de juntar as diferentes plataformas, e também obviamente por começar a ver que era uma área que na internet estava a ganhar cada vez mais visibilidade e estava a desenvolver-se, não é. Foi um bocadinho por aí.

JS: Sim. E agora você está só como colaborador do Expresso, não é isso?

JSD: Do Expresso e de outros meios. Da TSF e de outros órgãos, pronto. Eu agora estou na Turquia, estou aqui há 4 meses. Ah, pronto... Por no mínimo durante um ano, depois pode ser que volta a Portugal, porque a minha mulher é turca. Pode ser que voltamos para Portugal ou que continue por cá, mas continuo a colaborar com órgãos de comunicação portugueses, pronto, do lado da imprensa e online o Expresso, pronto, como aconteceu agora, por exemplo, com este projeto, não é? Dos 50 anos da Apollo 11.

JS: Ok. Ficou muito bacana a reportagem. Bem rica. Achei bacana o uso do podcast, que é uma coisa que mesmo nas reportagens multimédia é difícil de encontrar, não é, essa incorporação com o podcast.

JSD: A minha ideia... o que eu tento sempre fazer é levar as coisas um bocadinho mais à frente, ou seja, tentar sempre fazer algo que não tenha sido feito pelo menos cá. Ou aí agora, né, cá em Portugal. A ideia do podcast... Se quiseres eu falo um bocadinho já sobre esse projeto.

JS: Pode falar sim.

JSD: Na verdade, esse projeto multimédia, o curioso... ele surgiu pelo podcast. O podcast foi o primeiro elemento em que eu pensei.

JS: Olha!

JSD: Sim. O que é que eu queria com isso. Eu queria combater um pouco a lógica da efeméride. De se assinalar só o próprio dia, porque normalmente quando tens um acontecimento histórico assinalas. Olha, 20 de julho 50 anos da chegada do homem à lua, ou... é só o dia, e nós no jornalismo temos muito isso, de marcar a efeméride, o aniversário, especialmente datas redondas como tu sabes. Se for os 10, os 25 ou os 50 anos parece que o acontecimento de certa forma é mais valioso do que se fosse outro número. Pronto.

JS: É, se fosse 14, não é?

JSD: Exatamente, a esse gosto pelos números redondos. A ideia do podcast surgiu para combater essa, essa... esse enclausuramento no dia da efeméride, ou seja, eu queria, porque muitas vezes acontecimentos não se explicam só pelo próprio dia, é preciso perceber os dias que estiveram para trás, ou os meses ou os anos e os dias subsequentes ou os meses subsequentes. E este era um acontecimento muito bom para fazer isso, porque a ideia era fazer um podcast acompanhasse diariamente aquela aventura no próprio dia em que as coisas aconteceram, ou seja, acompanhar desde a partida, desde que a Apollo 11 foi lançada. Neste caso foi um dia antes que me deu jeito para lançar um pouco o contexto daquela missão e acompanhar diariamente a narrativa daquela aventura

aproveitando também para a cada dia dar outras curiosidades e informações contextuais sobre... sobre o acontecimento e depois chegando ao próprio dia também continuar e só acabar já depois da Apollo 11 aterrar, ou seja, foi nessa perspectiva. E por isso eu pensei primeiro no podcast, foi a minha primeira ideia. Depois pensamos, e aqui já foi um pensamento também um pouco em conjunto também com o Expresso e com a Joana, fazia algum sentido ter um projeto que fosse transplataforma, multiplataforma, e que tivesse a mesma linguagem nas várias plataformas, ou seja, que tivesse uma identidade em que a imagem do podcast pudesse “falar” entre aspas, ter uma identidade que fosse igual a de um artigo multimédia em que pudéssemos juntar outros elementos e dar outros elementos, e também uma versão para o papel, também teve uma versão no Expresso do dia 20 de julho, no sábado, em que tudo tivesse a mesma linguagem gráfica, tivesse uma unidade. E a experiência foi super interessante, porque, por exemplo, se tu fores ver a o que saiu na edição em papel do Expresso tem uma referência ao multimédia, ao podcast, e eles inclusivamente incluíram um QR code em que as pessoas podem com o telemóvel ter acesso ao multimédia e ao podcast através do papel.

JS: Que bacana.

JSD: Ou seja, o que nós fizemos aqui foi criar essa, criar essa comunicação entre as várias plataformas e de alguma forma também tentar levar o leitor, imagina o leitor que normalmente é exclusivamente do papel, mas também a tentar descobrir, ou que tenho a curiosidade para perceber aquilo que nós fizemos no multimédia e perceber de que forma, por exemplo, nós ali demos coisas adicionais, por exemplo, e um outro tipo de experiência que eu não encontro no papel. Ou seja, este é de facto um caso curioso, porque tendo surgido, a ideia original, a minha foi de um podcast depois evoluiu de facto para um projeto multiplataforma.

JS: Muito bacana essa ideia de levar o leitor para o digital, dessa forma.

JSD: Sim. Aliás, o Expresso numa perspectiva mais abrangente, se tu fores ver o Expresso a partir de 2014, em 2014, e isso saíra um bocadinho do teu estudo, mas é interessante para tu perceberes. Em 2014, o Expresso lançou a experiência do Expresso Diário em maio, salvo erro, pronto, ou seja, o Expresso Diário que é uma edição digital que sai todos os dias ao final da tarde para assinantes. O que é que o Expresso fez na altura e acho que isso ainda hoje continua, para tentar puxar leitores do papel para o digital, para a edição digital, na revista que sai sempre com o Expresso aos sábados, a capa da revista tem também um código e as pessoas que tinham esse código poderiam ter acesso às edições do Expresso Diário da semana seguinte, ou seja, isso são formas de

tentar puxar também leitores do papel para o online e para o digital, percebes. São estratégias de complementaridade, não é. Tentar algum efeito de arrastamento e puxar pessoas para o online, não é.

JS: Sim. Deixa eu te perguntar outra coisa, você disse que a ideia dessa reportagem da lua surgiu a partir do podcast, não é, assim, foi o primeiro elemento. Como normalmente, vocês decidem, você decide que temas que serão adequados para fazer em multimédia? Principalmente dentro de uma redação. Como é que é feita essa seleção? Se é feita em conjunto com os jornalistas ou é uma coisa é uma pauta separada? Como que se dá isso?

JSD: Não, a seleção. Este exemplo que eu te dei agora, do Apollo 11, é um caso muito específico, porque é muito atípico.

JS: Sim.

JSD: Não é normal a ideia surgir através de um podcast, não é normal. À partida aquilo que nós vemos é que tipo de temas, reportagens ou conteúdos é que poderão dar também um bom trabalho multimédia, ou seja, de que forma o tema pode ser trabalhado de uma forma que envolva uma complementaridade entre texto, fotografia, vídeo, imagem e som e de que forma é que isso vai ser uma mais-valia. Ou seja, de que forma é que tu teres vídeo em um artigo ou teres outros elementos pode ser uma mais-valia para o tema, não é. Portanto, eu acho que a discussão inicial surge entre o jornalista primeiro e neste caso o editor multimédia, não é, ou o coordenador multimédia, que agora no Expresso é a Joana, não é. Depois tem de haver também uma discussão entre os vários participantes, ou seja, a partir do momento em que tu pensas: “Este tema dá um bom tema multimédia”, por exemplo, o Edwin, a história do Edwin ou a história do “Matar e Morrer por Alá ou fizemos vários multimédia também agora nos últimos dois anos, três, sobre os incêndios, sobre Pedrógão, sobre os incêndios também de 15 de outubro. Então, a ideia é tu juntares também as pessoas que vão participar, ou seja, à partida na parte da fotografia traz um fotógrafo, não é, um fotógrafo do Expresso, mas no resto, como penso que terás percebido da conversa com a Joana, e de resto no Público também será um pouco assim, com a Vera Moutinho e com outros, nós somos um bocadinho jornalistas dos sete ofícios, não é. Ou seja, imagina eu, a Joana também, quer dizer, eu escrevo, faço vídeo, faço também a parte como tu viste em certos trabalhos em que eu não fiz o texto e não fiz o vídeo, mas fiz a parte da edição multimédia ou da coordenação, não é. Portanto, a ideia é juntar o jornalista, o coordenador multimédia, preferencialmente o fotógrafo ou outras pessoas que venham a colaborar, por exemplo, da parte de infografia ou o coordenador de grafismo, ou da parte, por exemplo, do web design, a pessoa responsável pelo design,

pronto. O ideal seria isso acontecer sempre. Se isso acontece sempre, a priori, e para ser sincero não acontece, pronto, nem sempre acontece por várias razões, pronto. Nem sempre acontece assim, mas o ideal seria isso, ou seja, tu teres uma, uma preparação prévia e discutir: “Ok. Este tema pode ter uma mais-valia se nós o tratarmos desta forma. Se tivermos vídeo, se tivermos infografias explicativas. Pode ser uma mais-valia ou não”. E depois perceber com cada área que contributo é que elas podem dar, ou seja, a discussão prévia passa muito por aí. Quer dizer. Quando é que pode ser uma mais-valia? Eu vou dar-te, por exemplo... Eu não sei se algum dos trabalhos que tu vais fazer do Expresso se está algum dos incêndios, por exemplo, se não eu posso falar sobre outra.

JS: É... A princípio não, mas eles entraram na minha pré-seleção. Mas pode falar do que você achar melhor.

JSD: Sim, por exemplo, quando tu tens uma reportagem sobre o caso de incêndios de Pedrógão, por exemplo, ou os incêndios de 15 de outubro. É óbvio que tu teres vídeo para mostrar aquilo e teres testemunhos de vídeo é muito importante, não é, porque por muito que tu descrevas em texto o que é que está ali a acontecer, ou mesmo que tenhas fotografias, isso é diferente de ver as pessoas e teres testemunhos de pessoas em vídeo a explicar porque é que aconteceu, a explicar-te o sofrimento que aquilo provocou às pessoas. É sempre diferente, ou seja, a não isso é um pouco por aí, quer dizer em que é que o vídeo, por exemplo, pode ser uma mais-valia à história, não é. Acaba por ser um bocadinho por aí. Ou quando tens, por exemplo, o caso do Edwin. O Edwin, na verdade, acaba por ser, apesar de tudo é um multimédia relativamente simples, porque, quer dizer, é um artigo, é um artigo corrido não tem capítulos, é uma narrativa que flui, mas nós achamos ali que a história era tão boa e tão interessante que não bastava ter um texto e as fotografias do Edwin. Era preciso vê-lo. Era preciso vê-lo a contar aquela história, e eu acho que quando tu, quando tu quando tu o vês a contar a história dele, e quando tu vês também a mãe adotiva, isso provoca-te sensações e uma imersão dentro da história que tu não tens se só tiveres uma narrativa simples com texto e, se calhar, duas outras fotografias, ou seja, eu penso que é muito por aí. Eu acho que é muito de que forma é que o vídeo pode ser uma mais-valia e de que forma pode ajudar o leitor a emergir-se e a entrar dentro da história que nós podemos contar, não é. Eu penso que é por aí.

JS: Você acha que essa característica da imersão seria a principal mais-valia de uma reportagem multimédia em comparação com uma reportagem tradicional?

JSD: Essa característica de...?

JS: Da imersão.

JSD: Sim, claro, completamente. Aliás uma outra palavra que se usa... Eu não costumo usar muito, mas que se usa muito para o multimédia é o imersivo.

JS: Sim, é.

JSD: Ou seja, a ideia é um pouco essa, não é, que através dos vários elementos tu consigas ter esse... criar essa chamada imersão ou esse maior envolvimento, obviamente, do leitor com a história, não é. Agora, nem sempre é fácil. Eu, por exemplo, quando fui para o Expresso, eu estava muito interessado em desenvolver uma área do multimédia, foi há 5 anos, uma área do multimédia que nunca pude desenvolver, porque também podemos falar disso, simplesmente porque não há meios, quer dizer, não há aposta do lado técnico e tecnológico dos meios de comunicação nesta área, ainda é muito fraca, ou seja, não há meios, não há dinheiro canalizado para isto. Mesmo no Expresso, pronto, não que experiência que a Joana te deu, mas mesmo Expresso, muitas vezes nós literalmente fazemos magia com os meios que temos, percebes? E na altura, eu há 5 anos já estava muito interessado e falando na questão do imersivo numa perspectiva multimédia que envolvesse mais o leitor, ou seja, que obrigasse o leitor, falamos já de uma componente mais interativa, ok.

JS: Sim.

JSD: Ou seja, narrativas que envolvam o leitor ao ponto de ele ter de agir sobre a narrativa, ou seja, pelos caminhos da narrativa, por onde quer seguir, mas isso é um bocadinho mais à frente, lá está, já tem a ver com uma, com uma certa interatividade, só que eu nunca, e na altura tinha essas ideias nunca consegui desenvolver muito por causa disso, ou seja, nós temos nomeadamente muitas dificuldades ao nível técnico. Ou seja, mesmo no Expresso nós precisávamos de ter um programador ou mais um programador fixo, percebes? Mas os meios, mesmo na Renascença era um pouco assim. O investimento ainda não é o necessário, ou seja, o que nos leva muitas vezes a ter que fazer omeletes sem ovos às vezes, não é, como se diz cá em Portugal. Mas a ideia é sempre essa, ou seja, quando tu tens um artigo que te oferece uma narrativa textual, vídeos, infografias, fotografias sons, como por exemplo um podcast, a ideia é sempre essa, ou seja, é sempre tentar trazer o leitor mais para dentro da história sem exagerar, porque, por exemplo, uma coisa que eu sou muito contra, que eu costumo chamar sempre é o fogo-de-artifício. Vê se tu percebes a ideia.

JS: Sim.

JSD: Não é, ou seja, não é tu pões muito fogo-de-artifício num artigo multimédia que o vai tornar melhor. Primeiro na base está sempre a história, ou seja, a história ou é uma

boa história ou não é uma boa história. Pronto, essa é a primeira questão. A segunda questão é como é que tu contas essa história, não é. Tu podes contar uma boa história de uma forma que seja mais interessante ou de uma forma menos interessante. Para mim isso está sempre na base, não é. Depois é ver a partir daí o que é que se justifica construir e que elementos é que se justifica pôr, não é. Não é também teres muita parafernália que necessariamente vai tornar o artigo mais interessante para o leitor. Pode ajudar, mas acho que não é por aí, necessariamente, não é por aí.

JS: Então com relação à narrativa, algumas questões aqui. Primeiro, você acha que essa característica de ter a opção do leitor, do leitor ter a opção de ter mais interação com a reportagem, você acha que as coisas estão indo por esse caminho? Acha que isso ainda vai ser possível, mas mantendo o texto jornalístico? Por que eu fico pensando assim, quando... é diferente, por exemplo, a produção de um de um material de uma narrativa de ficção e uma narrativa jornalística que é baseada em fatos e tem um resultado já pronto não, assim. Como você acha que isso pode acontecer dentro do jornalismo sem que a reportagem perca o caráter do factual, da realidade? Como que essa interação pode se dar? E se você acha que esse é o caminho, se é para isso que o jornalismo está caminhando.

JSD: Eu acho que pode ser um dos caminhos. Aliás, eu depois da entrevista posso também mandar alguns exemplos de coisas que foram feitas há algum tempo a nível dessa interatividade. Eu acho que pode ser um dos caminhos e acho que não tem necessariamente de sacrificar o rigor ou a objetividade do jornalismo. Não é isso que está em causa. Eu acho que o que está em causa é tu dares às pessoas alternativas delas terem a informação, mas que seja também algo interessante, ou seja, isso não necessariamente, ou seja, não sacrifica o rigor jornalístico, não é. Agora, obviamente que isso precisaria de um outro tipo de investimento não é, ou seja, e eu não sei se é algo muito possível nos próximos anos não sei se é algo muito possível embora já haja algumas experiências nomeadamente nos Estados Unidos. O grande problema que tu tens hoje em dia é, o que é há mais de valioso hoje em dia é aquilo que se chama, agora falta-me a tradução para o português, mas o *attention-span*, ou seja, que é o tempo de atenção que as pessoas conseguem a alguma coisa, não é, hoje em dia. O problema que tu tens hoje, enquanto tu antigamente tinhas um problema de... ou pouca informação, quer dizer, em um mundo pré-internet, ou em uma internet rudimentar, ou poucos meios de informação. Hoje tens um problema de excesso de informação, como tu sabes, não é. Há um excesso de informação, que na verdade não contribui necessariamente para uma sociedade melhor

informada e esse é o grande paradoxo do mundo em que nós vivemos, não é. Por que toda a gente pensava que a internet iria democratizar o acesso à informação, as pessoas estariam muito mais informadas, e hoje vivemos num mundo em que falamos das *fake news*, de tudo isso, e notamos que não temos necessariamente um público mais consciente ou melhor informado do que quando não tinham acesso à internet. Pronto, ou seja, por um lado há essa questão da atenção, do *attention-span* e da atenção que as pessoas dão a um artigo, porque, quer dizer, a percepção que eu tenho hoje em dia é que a maior parte das pessoas, se calhar, nem lê os artigos que partilha nas redes sociais, por exemplo, ou lê o título...

JS: Não lê, e pronto.

JSD: Mas não lê, e isso obviamente... E é isso que também origina a desinformação e os equívocos, não é. Quer dizer, as pessoas não leem e depois também há a outra parte que são os títulos enganadores e as coisas... e o *clickbait*, não é, como tu sabes e isso... mas isso é outra discussão, não é. Ou seja, o que eu falo é de narrativas que possam ser mais apelativas e interessantes para as pessoas, obviamente sem sacrificar a questão do rigor jornalístico, do próprio texto e tudo mais, mas que possam ser percebidas como uma mais-valia, porque qual é que é o problema hoje em dia, quer dizer, por exemplo, quando tu falas na área dos conteúdos pagos na internet, e se tu vires por exemplo estes artigos, a maioria destes artigos são abertos, quer dizer, ninguém paga para ler estes artigos. Que na verdade é uma das questões dos meios de comunicação, não é, a questão de como fazer dinheiro com a internet e acho que ainda na verdade ninguém chegou a uma solução mágica, e mesmo lá fora, quer dizer, tens casos, obviamente o *New York Times*, o *Washington Post*, ou o *Guardian*. Também têm outro volume e outra dimensão, quer dizer. Umm... mas a questão é que as pessoas obviamente habituaram-se a ter tudo grátis, não é. Desde o início da internet, quando a internet surgiu, a internet na altura foi vista como um meio complementar para os jornais tradicionais, não é. Ok, está isto aqui a aparecer. Olha, isto é tão giro, vamos ter aqui também. Vamos fazer o nosso site e vamos pôr aqui os artigos, pronto. E obviamente as pessoas que desde o início sempre tiveram algo gratuitamente, como é que tu vais justificar pagar por algo. E aqui que eu quero chegar também, que é essa percepção de mais-valia, ou seja, o encontrares algo num sítio que tu tens essa percepção que é uma mais-valia e que tu não encontraste noutra parte e que estás disponível para pagar por esse conteúdo. Eu acho que uma das formas de criar, de chegar a isso é criar de facto conteúdos que sejam inovadores, por um lado, e que criem essa sensação de interação e interatividade com as pessoas. Ou seja, que as pessoas se

sintam parte dos projetos. Sei lá, por exemplo, não teres conteúdos fechados e aproveitares de facto ao máximo a plataforma que é a internet, que é uma plataforma de interatividade, de comunicação. Sei lá, imagina, tens um multimédia como teve o Expresso sobre incêndios. Por que não a própria plataforma de multimédia abrir a discussão do público? As pessoas poderem também mandar experiências poderem mandar as suas visões sobre aquilo que aconteceu, percebes? Ou seja, a internet potenciar essa interatividade que pode com o leitor e não ser apenas algo fechado, pronto.

JS: Sim, sim.

JSD: Quando falo na questão da interatividade e na questão das pessoas escolherem o caminho que querem seguir, não é como uma ficção em que escolhes os vários fins, não é não. É apenas as pessoas dentro de um determinado tema seguirem pelo ângulo que lhes parece mais interessante, percebes? E a partir daí, contamos a história a partir desse ângulo, ou seja, perante um mesmo acontecimento, se calhar, tu tens um tipo de interesse ou algo que desperta a atenção a ti e a mim é outra coisa que chama mais a atenção, percebes?

JS: Seria algo, por exemplo, vamos pegar o exemplo dos incêndios, talvez a perspectiva da população, a perspectiva dos governantes do lugar, a perspectiva dos bombeiros.

JSD: Precisamente. É isso que eu quero dizer. Ou seja, ao invés de tu teres uma uma narrativa linear, que é o que tu ainda tens a maior parte das vezes. Apesar de tudo, a velha pirâmide invertida ainda funciona, não é? Ou seja, quando tu fazes um multimédia e tu escolhes a história que vai abrir e as histórias a seguir de certa forma já estás a dizer ao teu leitor: “Ok, estas histórias escolhi para abrir, porque eu acho que é mais importante e eu segui este caminho porque eu acho que é o caminho interessante”, mas, se calhar, as pessoas podem ter outra perspectiva, não é? Ou podem querer seguir a história por outros ângulos, não é, e é nesse sentido que eu falo, não é. Ou mesmo ao nível desafiador, ou seja, é desafiar um pouco o leitor, por exemplo, um exemplo que eu vi há uns anos que é um multimédia sobre o terremoto no Haiti. Eu posso mandar-te a seguir esses links todos. E que perguntava ao leitor, quer dizer, a dada altura confortava-o com várias opções. Quanto é que acha que isso custou? Quanto é que acha que custou a reconstrução? O que é que acha que foi feito aqui? Ou seja, desafiar as próprias convicções ou crenças das pessoas. Quando eu falo em interatividade é nesse sentido. Agora até chegar aí eu acho que ainda temos um caminho muito grande a percorrer, não é. É uma coisa... Já se faz. Cá em Portugal não se faz, mas lá fora já se faz, mas não é muito fácil, lá está, porque requerem investimento e é algo que ainda falta muito em Portugal.

JS: Você acha que as empresas, os órgãos comunicação têm investido mais dado mais espaço para o multimédia, eles têm tido retorno? Tem uma forma de mensurar, por exemplo, não a interatividade, mas a responsividade do leitor. Se os projetos multimédia, eles atraem mais gente, ou se atraem por mais tempo? Existe uma mensuração nesse sentido? Você acha que os órgãos de comunicação têm a intenção de investir mais nessa área, de dar mais abertura, de talvez expandir esse departamento dentro do órgão?

JSD: Eu acho que é uma questão, apesar de tudo, inevitável, porque acho que não é... Estás a ver o que está a acontecer neste momento, por exemplo, com os meios convencionais como o papel, pronto? O papel, e neste caso do Expresso, do que estamos a falar, é o exemplo mais... que tem tido... todos os jornais, não é só o Expresso, mas todos. O Expresso apesar de tudo até está numa boa situação comparado com os outros, mas falando da imprensa em geral as quebras na venda de papel têm sido, nos últimos anos, brutais. Tem sido um decréscimo brutal, ou seja, a internet é uma inevitabilidade. A aposta do online acho que é uma inevitabilidade, não é. A questão é como fazer e o problema, o problema com pressa é que este é um meio também e uma plataforma que está em constante evolução, ou seja, estão sempre a aparecer coisas novas, estão sempre a aparecer soluções novas e o que tem sido feito nos últimos anos é um bocadinho ir por aqui e ver se dá, ir por ali, ou seja, às vezes é um pouco um processo de tentativa e erro. Eu vou te dar um exemplo, há uns anos surgiu uma coisa, 2015 para aí, começou a haver uma moda do vídeo em directo na internet, pronto. E a primeira coisa que surgiu nem era o *Facebook live*. Era uma coisa que se chamava *Periscope*. e o *Periscope* era uma aplicação que dava para fazer vídeos em directo. O Expresso também no online começaram a fazer, os jornalistas, vídeos em directo, a comentar notícias, tal tal. Entretanto, obviamente, o que acontece no mundo da internet é que os mais fortes vencem sempre, não é? Entretanto, o *Facebook* passou a ter o *Facebook live* e o *Periscope* acabou, pronto. Na altura, surgiu também o *Snapchat*. Por exemplo, o Expresso chegou a ter uma repórter só de *Snapchat*. O *Snapchat*, entretanto, também acabou. Isso para te dizer, às vezes é um bocadinho muito tentativa e erro. Agora, eu acho que é inevitável, tem que se apostar. O problema é que ainda não há retorno económico dessa aposta parece-me, percebes, ou seja, já começa a haver mais, mas ainda não há muitos, ou seja, o que quer dizer que neste momento é um investimento grande, se calhar, para o retorno imediato. Não quer dizer que no futuro esse retorno não aumente e acho que a única tendência é que aumente, não é, mas o problema por parte das empresas acho que isso, ou seja, hoje veem que o investimento face ao retorno imediato ou a breve prazo, a muito breve prazo não há para

já retorno. Por que se tu fores ver na internet, o que é que dá mais dinheiro aos órgãos de comunicação para já são os vídeos e os pre-rolls, as publicidades que aparecem antes dos vídeos. Já isso ainda é o que dá mais dinheiro, por isso é que os sites também apostaram no cada vez mais em ter vídeos, por isso é que o Expresso, por exemplo, para além de ter estes multimédia vai integrar muitos conteúdos da SIC Notícias. Se tu fores ver, por exemplo, a buscar muitos vídeos da SIC Notícias. Ou seja, eu acho que é inevitável apostar, mas ainda não se está a apostar tanto quanto se devia apostar. Mas eu penso que quem apostar bem agora, ou seja, quem apostar bem e quem investir agora, se calhar, daqui a 5, 10 anos vai estar numa boa posição, percebes? Ou seja, é um bocadinho de visão e acho que é preciso de visão, o que se calhar não há tanto.

JS: Uma visão a médio e longo prazo, não é? É preciso ter um pouquinho de paciência.

JSD: Para já está toda a gente muito preocupada um bocadinho às vezes em “safar” o papel ou como é que... Eu acho que é irrecuperável. Os leitores que os jornais perderam no papel não vão voltar a ganhar nunca, nunca. Por quê? Porque esta geração que vem aí, é uma geração que aos 2 anos está a mexer em tablets e telefones. Eles não vão ler jornais no papel.

JS: Nunca fez parte da realidade deles.

JSD: Nunca fez parte, nunca fez parte. Eu, por exemplo, eu ainda leio ou leio as revistas, a *Time* ou a *Newsweek* porque eu habituei-me com o papel. Agora, por exemplo, agora eu já leio no *tablet* também. Já tenho uma aplicação e leio as revistas no *tablet*, mas esta nova geração...

JS: É porque você mudou para a Turquia. Foi a mesma coisa que aconteceu comigo. Eu fui obrigada a me adaptar. Não dá para ficar comprando livros e acumular coisas, não dá. (A rir).

JSD: (a rir) Exatamente. A minha transição para o digital neste caso também tem a ver com uma gestão geográfica e física. Mas o que eu estava a dizer é que estas novas gerações eles não vão ler em papel, ou seja, o investimento no online eu acho que é absolutamente fundamental e quem apostar bem agora, quem tiver coragem, porque é uma questão de coragem também, quem tiver a coragem para investir agora eu tenho a certeza que vai recolher frutos no futuro, percebes. Agora não é muito fácil, não é muito fácil por causa disso. Porque neste momento as empresas não veem o retorno ainda, acho eu.

JS: As equipas ainda são bem reduzidas, não é?

JSD: As equipas são muito reduzidas como tu viste no Expresso. Aliás, a maior equipa onde eu já estive de multimédia até foi na Renascença nessa, webtv que é a V+. E se tu fores ver hoje em dia é curioso, muitos jornalistas que estão em vários órgãos de comunicação vieram de lá. Tu tens, por exemplo, a Joana e eu no Expresso, no Público tens uma jornalista muito boa também que é dessa equipa da Renascença, que é a Teresa Abecasis, que está no Público. É uma pessoa interessante também para falares um dia se tiveres, quiseres falar sobre esses temas. Tens no Observador, a editora multimédia do observador veio também desta equipa, ou seja, a maior equipa onde eu trabalhei foi essa, que tinha para aí umas 10 pessoas. Porque de resto são equipas muito pequenas, como tu vês no Expresso até eu sair estávamos eu, a Joana e outro colega nosso que também saiu, entretanto, o André. Portanto, éramos três. Três jornalistas multimédia, vá lá. No Público são dois ou três.

JS: São três também.

JSD: Portanto, são equipas muito reduzidas, percebes? Agora, se queres que te diga, pessoas como nós, ou seja, jornalistas que fazem tudo. Eu também não sei se é esse o caminho, percebes? Não sei, não sei se é esse o caminho. Eu acho que o caminho pode ser uma maior integração entre os vários recursos da redação, percebes? Ou seja, porque este jornalista canivete suíço...

JS: (risos)

JSD: Que é o que é na verdade. Imagina, quando me enviam a mim ou a Joana ou a Teresa ou... Nós somos pessoas que chegamos a um sítio e fazemos texto, fazemos vídeo, editamos o vídeo. Tu viste agora, por exemplo, com este trabalho da Apollo 11, quer dizer, eu fiz o podcast, apresentei, editei, entrevistei, escrevi o texto pronto, é um bocadinho isso. Não sei se o que é preciso são os jornalistas fazer tudo, mas uma maior integração na redação e eu acho que esse é o caminho, ou seja, tu teres de facto uma maior colaboração e comunicação entre as várias áreas para no final produzirem um conteúdo de multimédia. Por isso dizia no início, ou seja, o ideal era esse processo, embora também te sou sincero, esse processo nem sempre aconteceu de raiz, mas o ideal é tu tens um tema, uma reportagem que identifica, isto isso seria interessante fazer em multimédia, fazer em vídeo e em som e usar os recursos que for possível e se tu juntares todas as pessoas os vários sítios, não é, o jornalista, a pessoa do vídeo, a pessoa da infografia, a pessoa do web design, do conceito e a priori discutirem isso e traçarem um plano, não é. Quando isso não acontece, imagina, quantas vezes eu não tive problemas, porque nós partimos para o terreno sem discutir certas coisas a priori e depois a posteriori tivemos

problemas, por que enfrentamos com coisas que não tínhamos previsto, por exemplo, percebe, ou seja, a ideia é um bocadinho isso. Agora as equipas são pequenas, são pequenas. São pequenas por aquilo que te disse, por que eu acho que a aposta ainda não é aposta, a aposta não é vista como uma prioridade.

JS: Há algum incentivo dentro da empresa de treinamento, por exemplo, se tiver algum repórter que tenha vontade de integrar a equipa ou colaborar, ele pode passar por algum... A empresa fornece algum tipo de treinamento para a pessoa vir a ser um jornalista multimédia?

JSD: Sim, há incentivos. Aconteceu também nestes últimos anos casos de pessoas que manifestaram interesse em... que tinham, por exemplo, uma ideia ou uma reportagem que iam fazer e manifestaram interesse em ter uma componente multimédia e elas próprias aprenderem. Se quiseres eu por curiosidade também posso, deixa-me apontar aqui, eu posso te mandar esses trabalhos. Ou seja, não que sejam trabalhos que tu vais estudar, mas por curiosidade.

JS: Sim, sim. O que você puder me mandar eu aceito.

JSD: Claro. O que aconteceu foi os jornalistas da redação vieram ter connosco manifestaram que estavam interessados, mas é que, por exemplo, em situações em que não podiam levar mais uma pessoa, porque os custos estavam restringidos, só podia ir uma pessoa e eles tinham que levar uma câmara de vídeo. E aí, por exemplo, nós próprios demos formação, eles levaram, fizeram, voltaram com o material e nós ajudamos na edição do material, na edição do trabalho. Ou seja, de forma informal há esse incentivo, ou seja, pessoas que vêm ter com o nosso departamento, manifestam interesse, pedem ajuda, nós ajudamos damos uma formação. Se... De forma institucional, eu sei que também há. Eu tenho ideia, não sei te dizer agora, que terá havido uma ou duas pessoas que tiveram uma formação nessa área depois de manifestarem interesse. Ou seja, para também terem essa autonomia, saírem, fazer a reportagem e para além de escrever um texto para o papel, ou mesmo que seja para a net, só escreverem um texto, estarem também a vídeo, por exemplo, serem elas próprias a fazer, ou seja, há isso. Não há acho que não há é uma política proativa por parte da instituição. Ou seja, em vez de ser a pessoa a procurar, ser a pessoa a dizer: “Olha nós temos aqui cinco, seis cursos de multimédia, vídeo, vamos abrir isto, quem está interessado, inscreva-se”, percebes, ou seja, eu noto, e falado isso não só no Expresso, onde eu estive, mas de outros casos que eu sei *okay*, ou seja, poderia talvez haver uma política mais proativa por parte da própria empresa ou da

própria instituição de fornecer esse tipo de formações ou de treinamentos, percebes, isso não há. Agora, se as pessoas manifestarem interesse, eu sei que há isso.

JS: Tem que partir do profissional, não é.

JSD: Sim. Dos casos que eu presenciei foi assim, não é. Dos casos que eu presenciei. Sim, sim, sim.

JS: Com relação ao tempo de produção das reportagens, João, quanto tempo mais ou menos demora para fazer uma reportagem multimédia? Assim, demora muito mais do que se fosse fazer uma reportagem tradicional só de texto, por exemplo?

JSD: Demora muito mais, claro, demora muito mais. Depende depois do tema da reportagem, da abrangência do tema, por exemplo, esta reportagem sobre os comandos demorou mais de 1 ano, mas também porque o próprio tema obrigava a isso, não é. É uma reportagem que é feita ao longo do tempo, não é. Portanto, isso é muito relativo, mas obviamente que demora muito mais tempo. Ou seja, eu dir-te-ia que, se calhar, no mínimo, para teres um trabalho bem feito, no mínimo precisas de um mês ou três semanas antes. Um mês, vá lá. Seria o ideal, por quê? Porque há vários elementos envolvidos, não é. Porque não é só a questão do texto, mas o texto ser uma narrativa que se adequa ao multimédia, não é. Ou seja, quando tens uma narrativa multimédia o objetivo é que os elementos sejam complementares, não é, que as coisas falem todas umas para as outras, não é, como tu sabes. Ou seja, a ideia é que tu estejas a ler um texto e que vejas um vídeo que não seja precisamente aquilo que tu leste anteriormente, mas que te vá a dar o elemento extra. Não pode ser redundante. Os elementos não devem ser redundantes. E, obviamente, que fazer isso dá mais trabalho. Quando é a mesma pessoa que faz tudo, por exemplo, quando é um caso em que eu escrevo o texto, faço os vídeos, faço o resto, dá mais trabalho a mim, muito mais, mas ao mesmo tempo facilita-me o trabalho na perspectiva em que eu controlo tudo.

JS: Sim.

JSD: Quando é... Há uma pessoa a escrever os textos, há uma pessoa a fazer os vídeos e uma pessoa a fazer todos os elementos é preciso um grande trabalho de coordenação, não é. A partir daí, isso cabe à pessoa que está a fazer a edição multimédia do trabalho, posso ser eu ou a Joana, em que eu falo com pessoa que escreveu o texto e digo: “Olha, eu penso que estes que estes elementos, estas partes da história seria uma mais-valia termos em vídeo”. Portanto, eu começo a perceber o puzzle e digo à pessoa: “Constrói um texto também que tenham em conta estes elementos em vídeo e que tenham em conta que aqui devia entrar esta infografia, aqui devia entrar esta fotografia ou esta explicação”,

percebes. Ou seja, este é um processo que, obviamente, demora muito mais tempo do que o artigo normal. Depois não é só isso. Não há, não há só a parte de edição de vídeo, por exemplo, que é uma coisa demorada, edição e captação, ou seja, atenção, quando eu te digo um mês, é um mês de edição, de concretização.

JS: Sim, sim. Depois que já tem todo o material.

JSD: Portanto, tu tens o material recolhido, fizestes as tuas entrevistas, tens os vídeos, pronto. O processo de edição, não é, edição do trabalho. Isto no mínimo, não é. Porque, obviamente, tu precisas editar os vídeos, que são demorados, e não só. Tu precisas de criar um layout para o teu multimédia. A partida um multimédia há de ser um sub site do site principal, não é. É uma coisa que pode e deve ter uma linguagem diferente, ter cores diferentes, ter consoante do tema. Ou seja, a criar um design, não é, um web design. E isso demora tempo, não é. Ou seja, tu discutires, pensares isso, decides que fonte é que queres, que título é que queres, que imagem é que queres. Abres com um vídeo, abres com uma foto, abres com o vídeo de uma banda desenhada como o Edwin, não é? Isso tudo demora tempo a construir.

JS: Vocês têm uma plataforma de edição onde é possível colocar tudo em um lugar só?

JSD: É... Temos e não temos. Já te vou explicar. Nós temos... Nós usamos em alguns multimédias que fizemos no ano passado. Os comandos... Os primeiros comandos não tiveram isso. Houve uma segunda multimédia dos comandos que teve, os dois dos incêndios que fizemos o ano passado, em julho salvo erro, que os de setembro e outubro tiveram. Usamos uma plataforma chama *Shorthand*, que é uma plataforma que para construção de artigos multimédia, que facilita muito a vida ao jornalista, porque dispensa, dispensa teres um programador. Ou seja, é uma plataforma que tem uma espécie de *backoffice* em que tu metes os elementos todos lá para dentro e ela própria te organiza depois aquilo. Ou seja, podes pôr texto, vídeo, fotografias. Dá para fazeres efeitos, parallax, pronto. Nós usamos essa plataforma o ano passado, obviamente é uma plataforma que comporta custos, não é? Pronto, por que é algo exterior. Eu não sei o Expresso como é que está este ano, se tem acesso a isso ou não. Ainda não vi nenhum trabalho publicado com ela, portanto, penso que não. Tirando isso, o que nós temos, eu não sei se a Joana te falou disso, é uma pessoa que trabalha na área de programação, web design. Uma pessoa que se dedica a isso e que trabalha na parte da construção do site basicamente, na parte da construção do site depois desse artigo multimédia. Isso é uma coisa que demora tempo também, não é, embora ela tenha à partida layouts pré-definidos, ou seja, tenha bases a partir dos quais possa trabalhar, isso é uma coisa que demora tempo.

E não só demora tempo, é um trabalho muito complicado porque há sempre erros, há sempre problemas, há sempre vídeos que não estão a funcionar, textos que estão desformatados... Hoje em dia um dos problemas que nós temos com o multimédia são as várias plataformas não é. Quer dizer, há um milhão de telemóveis com formatos diferentes de ecrã, com browsers diferentes. Ou seja, tu tens que, da parte técnica tu tens que construir um site para o teu multimédia que funciona em todas as plataformas. Isso às vezes é muito problemático. É muito problemático. Às vezes a imagem aparece cortada no iPhone 7, o vídeo não toca no... Percebes?

JS: Sim.

JSD: Ou seja, quando eu te digo um mês, mesmo um mês já é a correr, não é. Ou seja, é um trabalho muito complicado porque envolve muitas fases.

JS: Sim. João, eu acho que é isso.

JSD: É? Se tu quiseres falar um bocadinho sobre os trabalhos que tu seleccionaste, eu posso falar.

JS: Deixa eu ver.

JSD: Portanto, tens o Edwin.

JS: Sim. O Edwin e o “Matar e Morrer por Alá”, não é. Agora eu ainda não tenho certeza qual dos dois que vão entrar ou se vão entrar os dois.

JSD: Então até 2019 tens o Edwin. E tens mais qual para a frente?

JS: É... O do Brasil, “emos que acabar com essa história de gueto, de favela e de cidade partida”.

JSD: Okay.

JS: Depois em 2017, o dos comandos, 2018 “O prazo para salvar e Terra termina em 2030” e 2019 provavelmente vai ser a da lua.

JSD: Se tu quiseres, não sei se tens interesse, eu posso falar um bocadinho sobre o Edwin, por exemplo, que é um trabalho muito específico.

JS: Sim, por favor, eu não quero tomar excessivamente o seu tempo, mas se você puder, eu agradeço.

JSD: Não, eu hoje estou mais tranquilo. Portanto, não há problema. Pronto, o Edwin. O Edwin eu acho que foi uma experiência que correu muito bem e de facto acho que conseguimos fazer algo um bocadinho diferente do que tu costumava ver, pronto. O Edwin surgiu na altura por uma dica do... a história surgiu no nosso departamento de desporto. Eles tinham a história, queriam fazer a história e foram ter conosco, porque pensaram e pensaram bem que a história era muito boa e de facto podia ter uma vertente multimédia,

pronto. Quando nós fomos... Quando eu fui partir para a história e ver a história e a história de facto é incrível, não é, porque é a história, é uma história de um miúdo, que vem de um país muito pobre africano, que é adotado por uns portugueses e, e uma das coisas que me chocou, na altura, e chamou mais a atenção foi o facto de ele dizer que não sabia o que é que era um sonho, não sabia o que é que era sonhar até chegar a Portugal. E isso foi uma das coisas na altura que marcou mais, porque é algo que tu nem sequer pensas nisso, não é? É algo tão natural tu teres sonhos na tua vida. Tu teres perspectivas. Tu queres ser jogador de futebol. Os miúdos desde cedo sonham em ser jogador de futebol.

JS: A gente assume que faz parte do ser humano ter sonhos, não é. Que é uma coisa natural.

JSD: Isso, não é? E o Edwin não, porque... Porque grande parte da vida dele ele não podia dar-se ao luxo de de sonhar, porque a vida dele era sobreviver. Ele tinha de se preocupar em sobreviver. E tu quando tu estás preocupado com a tua sobrevivência, os sonhos não são propriamente a tua prioridade... E isso foi algo que me marcou desde logo. A questão da banda desenhada surgiu porque eu pensei... Temos, lá está, temos que contar essa história de uma forma... A história é boa já, disse isso, será sempre muito boa, mas de que forma é que ela pode ser mais apelativa para o leitor? E a banda desenhada surgiu um bocadinho por essa questão dos sonhos. Para já de um jovem, de um miúdo e para transportar um bocado para esse lado, para esse lado do sonho, não é, de uma narrativa. A banda desenhada em si já te remete para a juventude, e quando tu lês bandas desenhadas dos super-heróis ou de, sei lá, de qualquer coisa, a banda desenhada está associada também ao sonho, não é. O super-homem, o homem-aranha, tudo isso, ou seja, a narrativa foi um bocadinho por aí. Eu queria que o primeiro impacto que o leitor tivesse com aquela história fosse essa. Fosse ponto um: primeiro o Edwin conta a sua própria história; ponto dois: conta a sua própria história dessa perspectiva de uma banda desenhada, não é, que as vinhetas vão construindo-se, pronto. Foi um bocadinho por aí. A utilização do vídeo à abertura do multimédia serve um pouco uma espécie de teaser, ou seja, em vez de tu levares logo o leitor a ler o texto, tu tens um teaser que chama a atenção para a história, por um lado, ou que, dependendo das histórias, faça perguntas ao leitor, interpele o leitor, não é. Exemplo: Quem é este miúdo? Por que é que isto aconteceu? De onde é que ele veio? E a partir daí lançar um conjunto de perguntas que depois no fundo encadeia o leitor para a narrativa. Portanto, o Edwin foi um bocadinho por aí e acho que correu bastante bem, porque nós conseguimos de facto criar também

graficamente uma história que depois tu lês e tens outros elementos lá que também remetem para esse ambiente de banda desenhada, não é. Foi um bocadinho por aí. Eu queria só falar também, por exemplo, do trabalho do Brasil. O trabalho é um trabalho interessante também, porque neste caso não foram feitos por dias jornalistas do Expresso, mas foi feito por duas pessoas que fizeram o trabalho, salvo erro também na altura também com uma bolsa que tiveram.

JS: Elas são brasileiras, as jornalistas, ou são portuguesas?

JSD: Não. São portuguesas. A Angélica neste momento está a viver no Brasil. Ela, entretanto, foi viver para lá, mas elas são portuguesas. A Angélica, que é a jornalista que faz o texto tem família brasileira, eu acho, mas é portuguesa. Mas é um trabalho interessante de algo que veio do exterior. Portanto, elas já tinham tudo, neste caso, não houve até uma discussão prévia, porque elas já chegaram com... tinham tudo, quero te dizer as entrevistas. Tinham as entrevistas, tinham os vídeos, tinham as imagens, e o desafio foi um bocadinho construir, de que forma pôr aquela narrativa de uma forma interessante, não é, de uma forma interessante.

JS: Só para eu entender, elas não eram do Expresso. Elas só que se fizeram essa reportagem em colaboração.

JSD: Sim, sim, sim. Elas colaboraram com o Expresso, ou seja, elas venderam a reportagem ao Expresso. Todo o trabalho depois foi feito com o Expresso, ou seja, neste caso fui eu que estive responsável por essa edição multimédia, ou seja, decidir como é que o vosso trabalho vai estar estruturado, qual é a história que queremos contar, quantos capítulos é que vamos ter, o que é que vamos ter em vídeo e o que é que não vamos ter, não é. Ou seja, e o desafio também era como tornar esta história também interessante para o público português, não é. Ou seja, porque é que isto não é uma história...

JS: Da realidade portuguesa, não é. Porque que isso seria interessante contar aqui.

JSD: Exatamente, ou seja, como tornar esta história interessante para o público português. E acho que a história acaba também por colocar coisas que te questionam e desafiam enquanto, enquanto ser humano, não é? Eu acho que essa é sempre uma perspectiva que eu também procuro muito nos meus trabalhos, ou seja, de que forma é que isto interpela o leitor enquanto pessoa. Ou seja, na sua existência, nos seus valores humanos que eventualmente terá, e é um bocadinho por aí, é muitas vezes através disso que também podemos trazer temas que não são necessariamente em Portugal, podem ser no Brasil ou podem ser em África, não é, mas de que forma isto interpela a pessoa. Esse foi um caso interessante também de uma colaboração, de algo que não nasceu no jornal,

mas que veio de fora e ao colo de nós depois, enfim, colaboramos e trabalhamos com elas o projeto dentro do jornal não é, pronto. Um bocadinho por aí. Sei lá. O outro, o ambiente é interessante também, porque o ambiente parte de uma jornalista que não é uma jornalista multimédia, ok, é uma da secção de sociedade que faz ambiente, mas que teve a percepção ela própria. teve a percepção de que este tema poderia ser tratado de uma forma diferente do que um simples texto. Ok, e é interessante, porque é um caso de algo que partiu de uma jornalista do jornal, do papel, mas que teve essa percepção, não é. E propôs esse tema ao nosso departamento e depois a partir daí nós vimos de facto o que é que era possível fazer. Neste trabalho eu lembro-me o problema era que o tempo era muito escasso, nós tivemos muito pouco tempo, mas tentamos construir algo, segundo me lembro, que envolvesse nomeadamente a infografia e outras informações é que pudesse ser a mais-valia. Nesse em específico o interessante é essa percepção de ter partido da jornalista, percebes, o que é interessante. Depois os comandos...

JS: Só uma pergunta, quando é, quais os elementos vão ser usadas em cada reportagem são decididas de acordo com o tema ou com a narrativa, assim, ou depende?

JSD: À partida, depende. Em primeiro lugar eu dir-te-ia de acordo com o tema. Ou seja, tu tens um determinado tema de uma reportagem e pensas que elementos é que tu podes adicionar que sejam uma mais-valia, não é. Por exemplo, ao nível da infografia tu pensas: “Ok, temos este tema. O que é que se justifica infograficamente a explicar sobre este tema”, não é. Ou seja, há um pensamento de prévio. Na lua era um bocadinho óbvio. Ou seja, infograficamente convém explicar como é que se faz aquela viagem da Terra até a Lua. Como é que é constituído o foguete Saturno V, o que é que é o módulo de comando de serviços, o que é que é o módulo lunar. Quer dizer, há um conjunto de coisas que à partida tu pensas. Há outras coisas que te podem surgir depois a posteriore quando tu estás a desenvolver a narrativa de facto. Ou seja, chegas a um ponto em que pensas: “Se calhar, este ponto em específico funcionaria muito melhor trabalhado de visualmente”, ou seja, numa infografia. O leitor apreenderia muito melhor esta informação do que se estiver a ler isto em dois ou três parágrafos de texto, não é. E aí tu tiras aqueles parágrafos e, ok, vamos tratar isto, vamos pôr aqui uma infografia, que, muito rapidamente, num olhar, leva o leitor a interpretar isso. Ou seja, é um bocadinho... Há coisas que tu defines à partida e há outras que te surgem a medida que o trabalho vai decorrendo, não é. É um bocadinho, por aí. Agora, os comandos é um trabalho, é um trabalho muito específico pela sua longevidade, ou seja, é um projeto que eu acho é um pouco atípico, porque tu não tens muito tempo hoje em dia no jornalismo. Não é fácil um jornal dar-te um ano.

Obviamente, eu e o Tiago Miranda, o jornalista, o fotojornalista que fez isso, não fizemos só isso durante um ano, não é.

JS: Sim.

JSD: Mas não é muito comum um órgão de comunicação dar-te um ano para tu desenvolveres um tema. Não é muito fácil. E aí, aí o multimédia era um bocadinho óbvio, porque a nossa perspectiva era ter essa evolução. Ou seja, nós precisávamos mostrar essa evolução e o impacto que aquela realidade tem num grupo de pessoas, não é. E aí é óbvio que a fotografia, mas não só a fotografia, não é. A fotografia combinada e os vídeos são muito importantes. Aí não havia grande discussão. O trabalho teve uma versão no papel também, como é óbvio, mas a vertente multimédia ia ser muito importante, e aí, de facto, é um projeto meio atípico porque tem essa longevidade, não é. O projeto foi desenvolvido ao longo de meses e o pensamento da estrutura foi feito ao longo de meses. Tem essa particularidade. Mas é de facto que essa componente multimédia é uma grande mais-valia, porque permite ter essa noção das transformações do tempo e do impacto que aquela realidade teve naquele grupo específico. É um bocadinho por aí.

JS: Eu acho que nessa reportagem em específico é importante ver a mudança de comportamento dos meninos, não é? Assim, ver como é que aquilo teve um impacto neles. Dá para perceber... É engraçado que quando vocês colocam as fotos, que teoricamente é para ser a mesma foto, com a mesma postura, eles estão iguais, mas você percebe na feição deles a diferença, que algo aconteceu ali, não é.

JSD: Sabes... Vou te dizer uma curiosidade. Nesse multimédia... Há pouco eu disse que o outro começou pela minha ideia do podcast. Esse multimédia, o projeto começou mesmo por essa ideia. Ou seja, começou por uma ideia de tirar retratos a estes jovens em diferentes fases da evolução deles. Ou seja, desde o primeiro dia em que entra no exército, até o dia em que conseguem acabar aquele curso, que é difícilíssimo e tem um grande impacto neles. A ideia original, o ponto de partida foi retratos, ou seja, ter esses retratos lado a lado e comparar. Ter essa, dar ao leitor essa informação visual, esse comparativo visual. Portanto o trabalho, o ponto de partida foi esse. Depois evoluiu para todo o resto. Ou seja, obviamente, nós precisávamos de ter vídeos, porque não bastava, embora as fotografias sejam gmuito boas, era importante ter aquela realidade retratada em vídeo e ter os testemunhos em vídeo também, porque muitas vezes há coisas que tu, embora tu numa fotografia consigas ver a evolução, há coisas de postura, de personalidade, de discurso, de pensamento, que tu não podes captar com uma fotografia, não é. Ou seja, para mim era importante ter também essa vertente de vídeo. É até curioso. Ele começou

de facto com essa intenção de dar e perceber se havia ou não, não é, no fundo essa transformação no rosto, no rosto dos jovens e vou depois para um multimédia, de facto, mais abrangente e constituído. Mas começou por aí. É engraçado.

JS: É, olha só! Teve o efeito!

JSD: Exatamente, exatamente. Sim, muito bem. Olha, espero que tenha sido... Espero que tenha ajudado no teu trabalho. Não sei se tem mais perguntas, mas tu tiveres esteja à vontade.

JS: Vou te perguntar só mais uma coisa. Você já está nesse trabalho como jornalista multimédia agora já há bastante tempo, não é. Como que você percebe a evolução do meio, assim, de trabalho? O que é que você percebe que já mudou e já evoluiu nesse tempo que você está trabalhando?

JSD: Estás a falar em que perspectiva? Tecnológica, a nível de editorial, a nível...?

JS: Tecnológico e editorial, principalmente.

JSD: Sim. Não, a nível tecnológico uma das principais mudanças foram os telemóveis, os smartphones, não é. A questão hoje em dia é que tu quando constróis este tipo de trabalhos, na verdade, tu comesças sempre pelo telemóvel. Mesmo a nível, a nível técnico de construção do site, começa-se sempre a idealizá-lo para o mobile, porque é uma realidade também à qual não há como escapar. A maior parte das pessoas hoje em dia consome as notícias no telemóvel, e se tu fores ver os dados dos jornais, o próprio Expresso. Não te vou dar números porque não sei neste momento, mas se fores perguntar por números, se calhar, mais de metade das pessoas que vai ao site do Expresso é através do telemóvel, não é. E não só através do telemóvel, como a porta de entrada, na maior parte das vezes, é as redes sociais, não é. As pessoas vão porque veem artigos partilhadas no Facebook ou no Twitter, pronto. Ou seja, uma das coisas que mudou desde que eu comecei a trabalhar nisto agora é o telemóvel. Tu tens de pensar em soluções que funcionem no mobile, ou seja, ao nível do *web design* dos sites, ao nível do próprio texto. Há trabalhos, por exemplo, o trabalho dos comandos é um trabalho extremamente denso para o mobile. É muito difícil uma pessoa ler aquilo tudo no mobile, não é. É muito difícil ter, e mesmo assim, por exemplo, esse trabalho, eu acho que a média de permanência, porque depois tu podes medir as métricas nos sites de várias formas, como tu sabes, não é. Portanto, tens os utilizadores únicos, tens os cliques, tens quantas pessoas clicaram e viram, e depois tens quantas pessoas clicaram e permaneceram no site. E, por exemplo, nos comandos a média de permanência acho que era superior a 20 minutos, meia-hora, o que é muito bom, é muito bom, é muito difícil tu, pronto. Ou seja, quer dizer que se calhar

há pessoas que leram aquilo tudo e viram os vídeos todos. Há pessoas que abriram, viram 2 minutos e desistiram, as médias são assim, não é. Tu nunca sabes. Mas eu diria que principal mudança é, uma delas é a plataforma. É que tu tens que pensar muito no smartphone quando está a pensar no trabalho. Depois a nível tecnológico, hoje nós também temos recursos que antigamente não tínhamos. Nomeadamente, por exemplo, temos ferramentas que ajudam os jornalistas, como essa que eu te referi, eu posso te enviar também, o *Shorthand* que ajuda os jornalistas a construir este tipo de artigos multimédia, que não havia antigamente, não é. Para jornalistas como nós, eu, a Joana, que fazem tudo, e eu muitas vezes que sou enviado a sítios, uma das grandes mudanças da parte no que diz respeito ao trabalho jornalístico tecnologicamente foi a miniaturização de tudo, quer dizer, hoje em dia, eu na mochila, eu ponho tudo e quase que tenho uma redação portátil na minha mochila, não é. Quer dizer, tenho uma câmara de filmar que é ao mesmo tempo câmara de fotografar, tenho, levo o portátil mais todo o resto, quer dizer, principalmente nas câmeras é tudo muito mais leve, todo o material é muito mais leve, ou seja, em relação há 10 anos a minha mochila, se calhar, perdeu dois quilos ou três, percebes. Hoje em dia... Aliás, todas as pessoas com um smartphone hoje em dia fazem vídeos, não é. As pessoas hoje em dia praticamente são repórteres também. Elas constroem narrativas, não é. No Instagram, tu vês as histórias. As pessoas constroem *stories*. Portanto, eu acho que a revolução tecnológica por um o lado foi aí, quer dizer os equipamentos... No limite se a minha câmara falhar eu posso fazer vídeos com o meu telemóvel e têm uma qualidade tão boa, quase tão boa, como numa câmara de filmar, percebes.

JS: Você leva o plano A e B na mochila.

JSD: Sim sei. A redundância é superimportante. Isso é como a Apollo 11, tens que ter sempre, caso o principal falhe, tens que ter uma alternativa, não é. Quer dizer, obviamente que eu tenho a câmara principal, mas tenho uma secundária. Tenho um microfone principal e tenho um secundário, porque se falhar tu tens que sempre ter uma alternativa, não é. Mas sim, é que quer dizer, ou seja, a mudança tecnológica a nível dos equipamentos, mudança também a nível de plataformas e de software que tu tens para fazer as coisas e mudança ao nível da forma como o leitor consome os conteúdos, que de facto hoje em dia, maioritariamente é através do telemóvel. É muito menos já através do computador. Se calhar, no computador as pessoas no trabalho, quando estão no trabalho ainda veem no computador, mas em casa ou é o telemóvel ou é o tablet, muito provavelmente. não é.

JS: Sim.

JSD: É por aí.

JS: Sim. Muito obrigada. Agradeço demais. Foi ótimo. Muito obrigada pelo seu tempo, pela sua disponibilidade, por todas as informações.

JSD: De nada. Olha, espero que tenha ajudado.

JS: Se você puder mandar as coisas que você disse que tem, eu te agradeço muito.

JSD: Sim, sim. Eu vou mandar, está bem. Vou só ao reunir as coisas e ver se te mando até amanhã, porque depois a partir das próximas semanas vou ter a vida também muito complicada, mas eu ponho aqui até amanhã tento te mandar essas coisas, está bem? E qualquer coisa, se tiveres alguma dúvida agora ao ouvira entrevista ou esclarecimento diz-me está bem. Tens o meu e-mail, o meu contacto. Podes contactar-me, está bem.

JS: Ótimo. Muito obrigada, João.

JSD: De nada. Olha, um beijinho e bom trabalho.

JS: Obrigada. Beijinho, bom dia para você também.

Appendix F – Transcript of the interview with Carolina Pescada (Journalist at Público)

August 7th, 2019, 10:30 AM at *Jornal Público*

Juliana Soares (JS): Então, para começar, eu queria que você falasse um pouquinho para mim da sua trajetória, assim, como é que você se tornou uma jornalista que trabalha mais com esse tipo de projeto multimídia.

Carolina Pescada (CP): Eu tirei a licenciatura na Escola Superior de Comunicação Social, estudei entre 2014 e 2017, e uma das minhas professoras era a Vera Moutinho.

JS: Sim.

CP: Era a minha professora de jornalismo multiplataforma. E quando eu estava a acabar o... Aliás, depois do primeiro semestre do terceiro ano, a Vera veio falar comigo com uma proposta porque tinha aberto aqui uma vaga no Público para fazer um projeto de vídeos 360°.

JS: De quê?

CP: Vídeos 360°. E eu na altura ainda estava a acabar a licenciatura. Ela perguntou-me se eu teria disponibilidade. Claro que eu fiquei interessada, porque ainda por cima era o Público e era multiplataforma, o que me interessava bastante, mas na verdade eu não sabia nada sobre o 360°. Portanto, aquilo que comecei a perceber foi que o 360° estava numa fase inicial em Portugal, que havia muito pouca gente que conseguisse saber e fazer vídeos 360°.

JS: Isso foi em que ano?

CP: Foi em 2017. E achei que era uma oportunidade. Eles explicaram-me logo que teria espaço para evoluir e que o que interessava era a base do jornalismo que eu já tinha e que depois cá podia também descobrir como é que as coisas funcionavam e aprender um bocadinho também sobre o 360° e sobre o vídeo também no geral. E foi o que aconteceu. Eu vim para cá ainda não tinha acabado a licenciatura. Comecei a fazer o projeto dos vídeos diários, que era o Público 360°, e aprendi imenso sobre o formato com muitos tutoriais, muita pesquisa online, porque na verdade não havia ninguém que me conseguisse ensinar muito sobre o 360° em especial. Porque depois sobre o vídeo tinha imensa gente cá que me ajudou e que me deu muito feedback. E foi assim que comecei, portanto, com o vídeo num estágio profissional para fazer o projeto do Público 360°. Depois na altura, não se quer saber mais sobre a reportagem, como é que a reportagem surge ou se é mesmo sobre o meu percurso.

JS: Sim. Pode falar as duas coisas (risos).

CP: Entretanto, depois o meu estágio estava mais ou menos a meio e eu queria muito fazer este projeto sobre a acessibilidade, porque era uma área que me interessava bastante.

JS: Foi o seu primeiro projeto solo?

CP: Projeto foi. Sim. Eu, na verdade fazia os vídeos diários, mas uma reportagem assim grande multimédia foi a primeira.

JS: Começou com chave de ouro!

CP: É verdade. É verdade. Tive a oportunidade. Ou seja, fazer um vídeo 360° por dia ocupava-me basicamente o tempo todo e tempo a mais. Eu passava cá dias inteiros, como é óbvio, porque entre gravar, fazer a produção, arranjar os vídeos, pensar, editar, escrever acabava por me ocupar o tempo todo. Mas depois houve ali uma altura em que comecei a haver mais abertura para fazer outras coisas. Eu queria fazer este projeto. Falei com a Vera.

JS: Nessa altura você já tinha terminado a licenciatura ou ainda não? Você ainda estava a estagiar?

CP: Já. Já tinha acabado seis meses antes. Porque depois acabei e fiz o resto por recursos e... E acabei esse ano. Sim. Porque eu entrei em fevereiro de 2017... Exato... Então nessa altura já tinha acabado. Já estava só com o Público. E eu falei desta ideia, queria muito fazer este projeto. Eles foram muito receptivos. Acharam que era uma boa aposta e que valia então não termos os vídeos diários que de vez em quando podia falhar porque depois íamos ter uma boa reportagem no fim. E então comecei a ter mais espaço para esta reportagem. A ideia inicial era ela ser mais um vídeo 360°.

JS: Sim.

CP: Ela depois começou a evoluir, porque depois eu comecei a pesquisar. Quanto mais pesquisava mais...

JS: Mais conteúdo tinha.

CP: Mais conteúdo encontrava, mais necessidade tinha de explicar certas coisas, que sentia que não estavam explicadas. Mais entrevistas sentia que tinha que fazer porque a informação estava muito dispersa e não havia muito... Não estava nada concentrado sobre isto. E então isto começou a evoluir, eu comecei a perceber que o 360° não ia conseguir explicar tudo aquilo que eu consegui, porque apesar de ser um formato muito interessante também tem as suas espaço em imensos planos e fazer “render” o conteúdo, num vídeo 360°, quando se filma um espaço estamos logo a esgotar.

JS: Acho que no trabalho tem um vídeo 360° e os outros são vídeos normais?

CP: Não. É o contrário. Tem um vídeo normal e os outros são 360°. E então percebi que depois ia... Que teria que incluir texto, que se calhar a introdução ficaria bem com o vídeo normal, que poderia fazer então um projeto multimédia. Eles cá já tinham feito diversos projetos multimédia e ajudaram-me bastante com isso. E pronto. E foi mais ou menos assim que depois acabei por, depois o meu estágio acabou. Eu não fiquei logo, porque não havia verba para me contratar na altura. Entretanto o jornal teve também, passou por uma reformulação. A direção anterior, ou seja, a direção anterior saiu. Entrou outra direção. Tive colegas multimédia que também saíram e houve depois para me contratarem em setembro. Em setembro voltei e desde setembro que estou como jornalista a sério.

JS: Setembro de 2018? Agora?

CP: Sim.

JS: Ah, então tem pouco tempo que você voltou!

CP: Sim (a sorrir).

JS: Olha! Então você foi contratada depois dessa reportagem incrível.

CP: É verdade.

JS: Olha só. E você sempre teve esse interesse pela reportagem multimédia? O que é que te levou a ir para essa área?

CP: Eu quando entrei para o curso, na verdade tinha muito focado o jornalismo escrito. Eu queria escrever para a imprensa escrita.

JS: Sim.

CP: Mas depois no curso... O curso é muito prático e eu tive contacto com rádio, com televisão, com o vídeo e comecei a perceber que se calhar só o texto não preenchia tanto como fazer tudo. E na verdade na altura em que a Vera me veio com a proposta para vir para cá trabalhar, eu estava muito aberta a tudo o que seria, tudo que fosse qualquer área. Eu gostava muito de fazer tudo. Gostava de editar áudio, gostava de editar vídeo, tinha muito interesse por todas as áreas. E portanto, ainda por cima no jornalismo no estado como está, eu tinha a noção que teria que me adaptar sempre e qualquer proposta que viesse seria boa. E foi a cereja no topo do bolo, porque estou numa área em que consigo fazer tudo aquilo de que goste. Portanto, eu entrei com o interesse na imprensa escrita, mas com o curso prático acabei por me interessar por todas as áreas e por todas as vertentes.

JS: E você tinha dito que quando foi aprender sobre o 360°, que era uma coisa mais específica, você meio que teve que procurar o conhecimento através dos seus próprios recursos. O Público dá algum tipo de acesso à formação para, por exemplo, os jornalistas

que trabalham mais com a parte só de texto, se quiserem participar dos projetos multimídia, eles têm acesso a algum tipo de treinamento que o Público oferece? Como é que funciona isso aqui?

CP: É tudo muito... Ou seja, as seções são muito separadas.

JS: Sim.

CP: E normalmente nós do multimídia trabalhamos mais com vídeo, não costuma muito haver assim interseção, mas quando há interesse, e eu acho que não é tanto formação do Público, é mais entre colegas, que há essa abertura. Eu também já escrevi para o papel. Acho que não tem, não temos que estar fechados em caixas, eles dão-nos abertura para fazer outras coisas, mas, ummm, é muito entre colegas. Portanto, se eu agora quiser aprender mais sobre fotografia e quiser falar com os fotógrafos do Público, eles têm toda a abertura para me ajudar com isso, tal como eu sempre terei abertura para ajudar com o vídeo. Mas é mais... ummm...

JS: É mais informal.

CP: Exato. É mais informal. Não é muito formal.

JS: Mas vocês têm uma equipe multimídia?

CP: Temos uma equipa multimídia. Tanto de áudio que faz o P24 e tudo o que é podcast. Está separado mais ou menos assim: o áudio envolve os podcasts e o vídeo depois acaba também por tocar um bocadinho em tudo. E quando algum jornalista quer fazer uma reportagem multimídia, quando tem algum tema que acha que pode ser tratado em multimídia, normalmente nós somos incluídos nessa essa reportagem e contribuímos com a parte do vídeo, com tudo o que for necessário em termos de multimídia. Tal como pode acontecer o contrário. Se eu quiser fazer algum projeto multimídia, apesar de nós sermos... Apesar dos jornalistas multimídia conseguirem fazer tudo e terem capacidade para fazer tudo, às vezes se sentirmos, mesmo por uma questão de aproveitar recursos e de termos pouco tempo para realizar certas coisas, podemos chamar algum jornalista da área, que tenha sempre um conhecimento mais específico sobre o tema e que nos pode ajudar. Por exemplo, agora eu fiz uma reportagem sobre os 50 anos da Apollo 11.

JS: Eu vi. Ficou incrível.

CP: Para o tempo que era eu senti que tinha demasiadas coisas em mãos e chamei uma colega, neste caso que era do online, e envolvemos também a ciência, e acabamos por trabalhar todos juntos.

JS: Quando é assim, normalmente você que é da equipa multimídia fica com a parte mais das tecnologias, digamos assim, e os outros ficam mais o com texto?

CP: Sim. É uma separação de tarefas também assim um pouco informal. Mas sim, porque alguns colegas não sabem tanto sobre vídeo, ou eles podem ajudar, eu que não escrevo tanto, a escrever alguma coisa porque são mais rápidos a escrever. Às vezes a pressão da agenda também faz com que tínhamos que dividir mais o trabalho.

JS: Sim.

CP: Enquanto um jornalista que, por exemplo, só faz texto, não tem o conhecimento de vídeos. O jornalista multiplataforma acaba por ter um conhecimento de todas as áreas e conseguirá sempre fazer as coisas todas. Mas às vezes com o tempo não dá para fazermos tudo e temos que esticar o braço e pedir também ajuda.

JS: Mas as pessoas da equipa multimédia, elas podem assim, no sentido de ter o conhecimento, podem fazer todas as etapas de uma reportagem multimédia, digamos assim.

CP: Não temos tanto conhecimento sobre o web design.

JS: Ah, sim.

CP: A parte do web design é mesmo a parte do web design aqui do Público que nos ajuda. Mas de resto nós escrevemos, editamos, filmamos, fazemos tudo nós.

JS: Sim. Okay. E normalmente quantas pessoas estão envolvidas num projeto multimédia?

CP: Dependerá sempre do tipo de projeto. Também não há... Mas normalmente um jornalista multimédia, agora estamos também a pensar alguma coisa para as eleições com mais gente, vamos estar envolvidas as três, mas normalmente...

JS: Vocês são três na equipa, não é?

CP: Na equipa multimédia somos três. Eu acho que não há bem assim... Depende do projeto. Depende, por exemplo, se eu tenho uma ideia e sinto que preciso de ajuda, é muito informal. Tenho uma ideia, preciso de ajuda, alguém pode contribuir ou mesmo com a pressão da agenda. Por exemplo, agora é preciso fazer isto, mas eu tenho outra coisa em mão, então ajudas-me aqui com isto e fazemos as duas. Depois há sempre a parte do web design e pode haver ou não alguém das secções também incluída na equipa.

JS: OK. E quanto tempo mais ou menos que demora para fazer uma reportagem multimédia, assim, em comparação com uma reportagem mais.. sem muitos outros recursos além do texto demora muito mais tempo? Como é que funciona?

CP: Demora mais tempo porque há um processo. Normalmente quando fazemos estes projetos multimédia são coisas mais demoradas em que acompanhamos mais as pessoas, as personagens ou que aprofundamos mais os temas. Logo por aí demora mais tempo.

Depois a parte também do web design também demora algum. A equipa do web design também são três pessoas e também são sempre muito sobrecarregadas com tudo do jornal, e é um processo demoroso. Demora mais tempo, mas já tivemos projetos grandes a serem feitos numa semana, em duas semanas. No caso do “Senta-se na minha cadeira” tive muito tempo de roda disto. Também porque era o meu primeiro projeto, mas também porque tive muita dificuldade em chegar, por exemplo, ao contacto com a Câmara. Demorou muito tempo até conseguir respostas. Porque era um tema que não estava muito aprofundado e não conseguia encontrar normas teóricas. Ou seja, sabe-se que a calçada é má para as pessoas em cadeira de rodas, mas onde é que estava escrito que não pode ser assim? E cada vez que encontrava uma pedra encontrava mais dez perguntas a que tinha que encontrar resposta. E o projeto foi evoluindo muito. Começou por um vídeo e depois começou a crescer. Eu aí estive de volta de 5 meses de volta da reportagem. Também tinha liberdade para isso porque estava mais incluída só no 360°. Estava um bocadinho a parte de todo o resto que era de produção.

JS: Então, só para eu entender, nesse tempo você trabalhava com as duas coisas: a reportagem e os vídeos 360°.

CP: Sim, sim, e os vídeos 360°, mas estava a parte de tudo que era a produção normal de multimédia. Eu e as outras três pessoas, porque eu estava e estágio, e tínhamos o Frederico Batista, a Sibila Lind e a Vera Moutinho que estavam a lidar mais com o dia a dia do jornal e tinham também as grandes reportagens deles a andar, e que trabalhavam com vídeo. E eu na altura não trabalhava com vídeo normal. Aliás, a apresentação que fiz, a entrada de vídeo da reportagem foi a primeira coisa que fiz em vídeo normal aqui no Público. Só depois aí é que comecei a fazer outras coisas e a ser mais incluída na agenda do dia a dia. Mas enquanto fiz a reportagem do “Sente-se na minha cadeira”, acabei por estar também a fazer os vídeos 360°, que tinham na mesma que sair. Não saiam com tanta frequência, mas tinham na mesma que sair, e foi isso. Mas depende muito do tipo de projeto, depende do tema, dos recursos, do acompanhamento das pessoas em si

JS: É mesmo cada projeto é único, não é? Depende.

CP: Exato.

JS: E vocês têm um objetivo, uma meta assim de produzir um número específico, um número determinado de reportagens, por exemplo, por mês? Existe algum controle em relação a isso?

CP: Não, na verdade acho que não.

JS: Vocês têm um foco assim?

CP: Não, diria que não. Depende dos temas que queremos falar, depende das ideias que temos. Depende também do fluxo de trabalho do jornal, de acompanhamento da agenda diária, se estamos muito envolvidos no resto do funcionamento do jornal, se há temas... Depende.

JS: Existe essa abertura do jornal também para ter essa flexibilidade.

CP: Sim, sim, sim. Temos que acompanhar... Eu diria que nós trabalhamos em três lógicas de tempo diferentes. Temos a lógica do dia, por exemplo, se há alguma coisa que acontece, se alguém morre ou se há alguma tragédia etc. O vídeo mais imediato temos que estar prontos para isso. Depois temos as reportagens, por exemplo, da semana, se há algum tema e sabemos que algum colega vai sair e há alguma coisa que queiramos fazer sobre esse tema e que é da agenda do dia e portanto tem que sair nesse dia é um fluxo médio, é um tempo médio e depois temos então o tempo para os projetos maiores, temos mais tempo para aprofundar os temas, mais tempo para preparar, para pensar as coisas para dar também outra importância. Acho que são esses três tipos diferentes.

JS: A reportagem sobre a chegada do homem à lua, você demorou quanto tempo para fazer?

CP: É, na verdade essa reportagem... É... Eu diria que um mês. Eu já andava a pensar nela. Eu em outubro fui à *Maker Faire*, a Roma, era uma feira de tecnologia e por acaso estava lá o Don Eyles, que foi o programador da (...). E a ideia começou um bocadinho aí, ou seja, começamos a perceber, eu fui com a Liliana Borges, que foi depois quem me ajudou a escrever a reportagem. E começamos a perceber, ok, para o ano faz 50 anos da chegada do homem à lua, isso tenho certeza de ser um trabalho. Plantou-se a sementinha, digamos assim.

JS: Sim.

CP: Depois, quando entretanto, tive outras coisas para fazer, outros projetos. Mais ou menos em maio comecei a ver a data a aproximar-se. Comecei a pensar o que é que queria fazer, a fazer contatos, a falar com pessoas e ver também que conteúdo é que teria, e depois montar tudo foi... diria que em duas semanas. Mas tipo, as entrevistas foram feitas antes, houve muita pesquisa para ver também com quem é que queríamos falar etc.

JS: Okay. E como que você percebe a diferença da reportagem multimédia para a reportagem normal? Assim, que tipo de impacto você acha que causa? Assim, quais são as vantagens? O que é que ela tem de diferencial que pode envolver mais o público? O impacto que ela causa no público.

CP: A reportagem normal de vídeo ou a reportagem normal de texto?

JS: Acho que em geral. Talvez a reportagem que use uma mídia só ou só texto e foto ou só vídeo. Uma coisa que seja mais linear. Não, linear não é a palavra, mais...

CP: Uniforme.

JS: Uniforme. Isso.

CP: Eu acho que a reportagem multimídia dá-nos, abre-nos um leque de possibilidades de explorar temas que se calhar as outras reportagens, que são presas mais em um formato não teriam tanto. E posso dar o exemplo do 360°, do projeto em que estive envolvida no ano passado. Há dois anos. Umm, há certas coisas que não é possível tratar em vídeo. A parte mais burocrática, por exemplo, é mais difícil tratar em vídeo. Arranjar maneiras de a tratar em vídeo. E às vezes estarmos presos só a um formato acaba por nos limitar. Não conseguimos tratar certos temas como queríamos. O benefício do multimídia, para além de conseguirmos dar. Deixe-me pensar (risos). Organizar o discurso.

JS: Sim (a sorrir).

CP: Eu acho que para além de que estamos numa era em que a informação vem de todo lado e é preciso muito também captar a atenção do leitor. E acho que o multimídia também acaba por captar porque é uma coisa diferente, não é só texto, não é só vídeo, não é só áudio. Os vários formatos acho que captam a atenção do leitor, mas permite-nos também explicar, e o “Sente-se na minha cadeira” é exemplo disso. Começou por ser só um vídeo, a ideia era ser só um vídeo, e depois comecei a perceber que só com o 360° não ia conseguir explicar tudo, que era preciso tocar na parte prática com o texto, que era preciso ter outro tipo de vídeo para conseguir alimentar a informação, porque era muita informação. Era chato. Tinha que conseguir captar a atenção do leitor e não o perder a meio da reportagem, porque ainda por cima era uma reportagem longa. E acho que o multiplataforma pode fazer isso. Temos um bocadinho de tudo. Podemos agradar as pessoas de várias maneiras, por vários sentidos. O ver é uma... Eu acho que é uma grande vantagem, mas eu também sou suspeita porque sou jornalista multimídia de vídeo. E o vídeo chama muito a atenção. É também, eu acho que é mais *light*. E as pessoas as vezes se calhar estão mais cansadas, não querem ler tanto, mas se for preciso metem-se em frente ao computador ou ao telemóvel a ver qualquer coisa. E acho que conseguimos puxar por esses... por essas valências todas. Conseguimos atrair mais o leitor, porque tem outras formas de visualizar a informação, é mais chamativo e permite-nos tratar os temas de forma diferente. Falar de várias coisas que se calhar se adaptam melhor a outros tipos de formatos.

JS: Você acha que o leitor tem a possibilidade de, de uma de uma certa forma, entrar numa imersão com o tema? No sentido de experienciar aquele tema de uma forma diferente.

CP: Sim. Eu acho que deixa de ser só um texto que se encontra no site do Público ou que se encontra nas redes sociais. A ideia é levar mesmo o leitor para dentro do tema. E a página toda, quando está pensada desta forma acaba por contribuir também para isto. É tudo sempre pensado. Será que aqui faz sentido ter música? Temos que ter uma unidade no trabalho. Acho que sim, acho que sim.

JS: Okay. Okay. E vocês têm alguma forma de medir, por exemplo, comparativamente, o público que consome esse tipo de reportagem, esses projetos multimídia, multiplataforma e as e reportagens normais? A diferença do impacto?

CP: Eu pensava em dizer que sim, mas eu diria que quem tem acesso mais a essa informação são os editores. E pelo que eu sei, eu não sei sinceramente se, entretanto, já mudou, essas páginas como são páginas, são conteúdos externos, ou seja, não estão completamente ligados ao site.

JS: Sim.

CP: É mais difícil de ver essa estatística. Eu acho que dá para ver, por exemplo, quanto à home page quantas pessoas abrem, mas não temos a mesma estatística. Espero não estar em erro.

JS: Não. Não tem problema.

CP: Mas eu acho que não temos a mesma estatística de ver, por exemplo, quando nós abrimos um artigo no site o artigo está dentro do site do Público e nós conseguimos ver, por exemplo, até onde é que o leitor vai, quantos leitores saíram neste parágrafo, o que é que interessou. Nestes trabalhos acho que não conseguimos aferir.

JS: Por que a página não está diretamente ligada ao site do Público?

CP: Sim. Porque é uma página exterior.

JS: É como se fosse uma *landing page* assim.

CP: É uma *landing page*. É exatamente isso. É uma *landing page*. Portanto, não há, acho que não há tanto assim esse comportamento ainda.

JS: Entendi. Okay. E vocês recebem muito feedback do público? Eles costumam interagir com vocês no sentido de mandar opinião, compartilhar?

CP: Nas redes sociais é muito habitual. Nas redes sociais vemos... Há muita gente a comentar. Eu gosto até de ver as partilhas. O que é que as pessoas disseram. Especialmente quando é um projeto assim grande que nos é querido.

JS: É como se fosse um filho, não é? (risos)

CP: É quase um filho (risos). Emails... Eu sei que há colegas que recebem muitos e-mails. Eu acho que só recebi um email. Não é muito habitual. Mas acho que o feedback vem muito pelas redes sociais. No site também há gente que comenta. O vídeo não é muito habitual ter comentários, acho eu. É mais nas redes sociais.

JS: E como é que vocês selecionam quais são os temas que vão se tornar reportagem multimédia?

CP: Na verdade é pensar se um tema se pode explicar só num vídeo. Nós trabalhamos mais com vídeo, ou só no texto. Ou se pode ganhar com os atributos dos outros formatos. Se nós começarmos a ver se este tema era muito bem tratado em 360°, mas não pode ser só 360° porque também tem que explicar isto ou porque aqui também ficava bem... porque é preciso uma infografia, porque é preciso o texto destacar determinado assunto. E às vezes também a importância do tema. Os 50 anos da chegada do homem à lua era um marco e nós sentimos que era importante levar relevância à reportagem. Que ela ia ganhar com uma página multimédia pensada com vários conteúdos, com vários formatos. Achamos que iria ganhar com isso. Mas depois também depende do tema, depende da relevância. Ummm, sim, acho que é isso.

JS: E como que vocês decidem qual vai ser o enredo daquela reportagem? Assim, como é que vai começar? Isso tudo é pensado antes ou se vai ter, por exemplo, vídeo, áudio e infografia ou em que ordem que cada coisa vai aparecer? Como é que isso é construído?

CP: Eu acho que primeiro tem que haver muita pesquisa antes. Mas nada é assim tão linear até nós termos o conteúdo todo e depois começarmos a ver como é que as coisas encaixam umas com as outras. Eu faço muita pesquisa, falo com muita gente, mas depois, só depois de ter as entrevistas, de já ter entrevistado as pessoas, de já ter... Acho que vai evoluindo um bocadinho à medida que o trabalho vai avançando. Entrevistei uma pessoa e agora depois da conversa consigo perceber. Ok, é interessante ter imagens disto, é interessante ir aqui, é interessante se calhar acompanhá-la noutra, numa certa situação. Depois o mesmo acontece com outros. Depois no fim, quando já tenho tudo, as coisas até podem mudar a ordem. Posso ter uma ideia na cabeça de como é que queria que as coisas estivessem montadas e começo a visualizar a reportagem na minha cabeça, mas depois afinal tenho um conteúdo diferente do que achava que iria ter e depois há uma certa adaptação, ou seja, por exemplo, a equipa do web design só começa a montar as coisas mais quando já temos o conteúdo, quando já sabemos mais ou menos o que é que queremos fazer com isso. E até o último minuto há certas coisas que podem mudar. Mas

eu acho que a medida que vamos avançando com a reportagem é que ela vai ganhando os contornos definitivos.

JS: Então mesmo se você já tiver uma ideia a princípio, isso pode mudar completamente.

CP: Sim. Na verdade, esta do homem na lua evoluiu bastante. Na medida que fui encontrando as pessoas que queria entrevistar e que conteúdo é que tinha com elas comecei a perceber que se calhar não fazia tanto sentido... Eu queria focar na lua, queria abrir com a página da lua com os astronautas e depois comecei a perceber que afinal não era esse o foco da minha história. O foco da minha história eram as pessoas com quem eu tinha falado e aquilo que elas me tinham dito. E então, se calhar, aí fazia mais sentido abrir com o vídeo, ter um vídeo. Se se queria vários vídeos, se queria um vídeo com cada pessoa, se queria só um grande vídeo, se ia focar mais na história das pessoas ou se ia focar mais no acontecimento dos 50 anos na lua. E só consegui decidir isso quando já tinha tudo à minha frente e quando comecei a ver como é que as coisas coziavam umas com as outras e o que é que ficava bem.

JS: Okay. E aqui no Público você acha que tem espaço, vocês percebem um incentivo da direção do jornal para o crescimento do multimédia? Como é que é o espaço de multimédia? Você percebe uma mudança desde que você entrou como estagiária agora que você já está aqui há um tempo?

CP: Eu na verdade tenho muito pouco tempo disto. Eu acho que a Vera conseguiria responder muito melhor a esta proposta. Eu acho que quando entrei focava-se muito na aposta nos novos formatos: no podcast, no 360°. O Público investiu bastante nisso. Tivemos o projeto do Público 360° e foi focado só no 360°. Trazerem-me a mim para cá só para fazer vídeos 360° acho que foi um grande investimento. Tal como trouxeram os colegas para o áudio, para fazer, começar os podcasts e acho que nessa altura foi um boom muito grande dos novos... dos novos formatos. Não passou assim tanto tempo. O 360° acabou por, entretanto, morrer um bocadinho, o investimento diário no 360° deixou de acontecer. Também porque a parceria com a Samsung, que nos dava o material, também chegou ao fim. Mas o podcast ainda está muito vivo e continua cá. Tal como o 360° também há interesse em determinados assuntos de o trazer.

JS: É, o podcast ganhou uma força agora neste último ano.

CP: É verdade. O podcast teve o boom mais ou menos ao mesmo tempo que o 360°, mas manteve-se mais, ganhou mais importância do que o 360°.

JS: Eu acho que ele vem a crescer.

CP: Eu acho que o Público aposta muito nesses novos formatos. Acho que o Público também é inovador e acho que continua a ser um valor o facto de permitir que os jornalistas multimédia façam tudo. Ou seja, eu quando acabei o estágio pensei: “Pronto. Isso foi ótimo, foi incrível.” Também não fiquei... Bem, vou a procura de outros jornais. E aquilo que eu notei nas entrevistas é que em outros jornais a coisa ainda está muito separada, ou seja, um jornalista ou escreve ou faz o guião do vídeo, mas normalmente não filma. Há exceções, por exemplo, a Renascença também faz tudo e a colega que no temos agora, que veio para cá também em outubro, a Teresa Abecasis, ela também vem da Renascença e também tem muito esta escola de fazer tudo, mas é raro. O Diário de Notícias não tinha gente que fizesse tudo, o Observador também tinha uma equipa específica de vídeo, e depois os jornalistas... E essa equipa de vídeo fazia também conteúdos patrocinados, e eles até não eram jornalistas, portanto trabalhavam com um guião que o jornalista fazia. Eu acho que o Público sempre foi muito inovador nisso, de dar liberdade ao jornalista multimédia de fazer tudo e valorizam muito isso. Umm. Me perdi na pergunta.

JS: Não. É isso mesmo.

CP: E acho que nesse sentido o Público aposta bastante nisso. Umm. O que é que eu queria dizer mais. Mas agora acho que tem havido menos... Se calhar estou sendo injusta quando digo isto, mas a percepção que eu tenho como jornalista multimédia é que dá-se menos importância ao vídeo agora. O Facebook privilegiava. Quando entrei, ele privilegiava mais os vídeos 360°, o vídeo normal. Tinha mais alcance nas redes sociais, chegava a mais pessoas. Entretanto, mudou e deixou de dar tanta importância e eu acho que isso também conferiu... Ajudou para tirar algum a importância ao vídeo. Ou seja, o vídeo deixou de ser tão, tão visto e acaba por perder também um bocadinho de relevância.

JS: E o que é que você acha que entrou no lugar do vídeo assim como uma ferramenta mais relevante? Ou que tenha mais alcance talvez?

CP: Não se será uma ferramenta. Eu acho que é o conjunto, a necessidade de se ter conteúdos a toda hora. O vídeo é uma coisa que demora para ser produzido e e por isso pode também perder algum interesse para as redações ou para as direções, neste caso, porque temos jornalistas muito tempo focados em algum tema. Nem sempre dá para ser tão rápido como uma pessoa que escreve um texto numa hora.

JS: Não é só filmar e postar, não é? Tem que... Precisa do processo edição, tem que... É uma coisa mais pensada.

CP: E esse processo, o tempo que demora a fazer uma coisa em vídeo eu acho que prejudica... Não é o termo...

JS: Tira o espaço o espaço do vídeo talvez.

CP: Sim. Porque para uma direção ou para uma administração aqueles jornalistas estão ali muito tempo com um projeto, e nós não temos assim tanta regularidade. É preciso estar sempre a pôr coisas nas redes sociais, a preciso sempre estar a alimentar o site, e aqueles jornalistas estão ali perdendo muito com um tema. E acho que isso para as administrações e para as direções acaba por ser uma desvantagem.

JS: É. Eu acho até engraçado você falar isso porque eu vejo. não sei se você vai concordar comigo, uma certa contradição hoje em dia assim. Porque eu percebo o jornalismo muito imediatista, tanto que hoje nós temos o fenómeno das fake News, que é uma coisa que acho que é fruto um pouco, não só disso, mas um pouco desse imediatismo de que tem que sair tudo a tempo e a hora, e, por outro, eu percebo um crescimento dessas reportagens, desses projetos maiores que têm mais profundidade.

CP: Há aqui um paradoxo. Porque é importante também ter estes projetos para diferenciar o jornal. São conteúdos diferentes, mostram... acho que trazem outro tipo de leitores. Trazem interesse para os leitores, ainda por cima agora numa altura em que estamos muito com conteúdos exclusivos, a fechar os conteúdos para tentar cativar os assinantes. Acho que ter este tipo de conteúdo diferenciadores é muito importante para um jornal. É uma coisa que me faria assinar, enquanto leitora, qualquer jornal. Se nós vemos cinco jornais e encontramos sempre os mesmos conteúdos porque eles vão beber sempre às mesmas fontes, se calhar tanto me fazer assinar este jornal como assinar um outro. Este tipo de conteúdo é diferenciador. Eu sei que para ver este tipo de conteúdo tenho que ir ao Público ou tenho que ir ao Expresso ou tenho que ir a algum lado específico. Isso pode cativar o assinante. Mas ao mesmo tempo, é a questão de demorarem mais tempo a serem produzidos. Acho que ainda não se encontrou aqui o equilíbrio para se perceber como é que isto pode ser, ou seja, vale a pena ter jornalistas perdidos aí com uma reportagem mais tempo e depois termos estes tipos de conteúdo? Acho que no Público ainda se pensa que sim. Não sei como vai ser a evolução nos próximos anos. Eu acho que por agora ainda se valoriza muito este tipo de conteúdo e acho que a direção sabe... Nós cá temos os nossos editores, temos a direção, eles sabem sempre o que nós estamos a fazer, e sabem sempre quando estamos perdidos com alguma reportagem, o que é que está em causa e qual será o produto final. Mas acho que isso também é muito pensado e há sempre muita

pressão para fazer mais e para ter mais coisas. Portanto, eu acho que ainda estamos aqui a procura do equilíbrio entre mais conteúdo e melhor conteúdo.

JS: E como que você acha que vai se dar a evolução do jornalismo multimídia? Você acha que isso também é uma coisa a se descobrir? O que você acha que vai acontecer? Como você acha que ele vai evoluir?

CP: Eu própria gostava muito de saber. (risos)

JS: (risos)

CP: Especialmente estando a começar agora nesta profissão, é um bocadinho incerto começar a perceber que se calhar isto pode cair a qualquer momento. As pessoas podem deixar de se interessar, as direções podem começar a decidir: “Não. Afinal nós queremos é conteúdo a toda a hora”. Portanto, se calhar o vídeo acaba por ser um desinvestimento, mas, sinceramente não sei, acho que é uma incógnita. Queria muito que corresse bem, até porque é isso que gosto de fazer, não é, portanto, queria ter um futuro nisto, mas acho que ainda... Tal como evoluiu muito nos últimos dois anos, como o 360º caiu muito, como os podcasts crescera, como esta diferença tecnológica e esta diferença de paradigma nos média, acho que pode mudar a qualquer altura. Pode mudar para bom e pode mudar para mal. Esta nova aposta que fizemos nos conteúdos exclusivos e fechar mais conteúdo para os assinantes pode também determinar tudo. Pode fazer com que o jornalismo do Público caia. Pode fazer com que cresça.

JS: Então agora alguns desses conteúdos que são esses especiais multimídia vão ser exclusivos para assinantes?

CP: Não sei.

JS: Você não sabe. Isso está em implantação assim, talvez?

CP: Sim. Eu acho que o Público ainda está a testar muito o modelo e nós estamos a tentar perceber o que é fechamos e o que é não fechamos. Por agora o vídeo não é fechado e os especiais multimídia não são fechados. Até porque os vídeos, normalmente, quando é só vídeo, vão naturalmente para as redes sociais, são difundidos nos vários meios, no Instagram, no Facebook. Por agora ainda não está fechado, mas eu acho que isso também ainda está em avaliação. É uma coisa muito recente. Só agora há coisa de dois meses, três meses é que começamos a fechar os conteúdos e ainda se está a estudar o que é interessante fechar, o que é que é importante ter aberto. Ainda está em avaliação.

JS: É. Talvez em dois ou três anos você vai estar a trabalhar com uma ferramenta que nem existe ainda, então. (risos)

CP: É isso. É isso. Quem sabe?

JS: Eu acho que a evolução talvez seja essa, não é? Como você mesma disse na sua reportagem sobre a lua, o céu deixou de ser o limite, não é?

CP: É verdade. (risos)

JS: Então vamos ver para onde que isso vai!

CP: A tecnologia hoje em dia evolui tão rapidamente que não se sabe.

JS: Não se sabe. É isso aí. Carolina, acho que é tudo.

CP: É? Espero ter ajudado.

JS: Eu te agradeço. Deixa eu ver se tem mais alguma coisa aqui? Acho que não. Acho que eu te perguntei tudo. Deixa eu parar de gravar aqui.