Contributions of the interactive decoupage to reading and analyzing interactive audiovisual works in cybermedia.

Authors:

- **Pere Freixa**, pere.freixa@upf.edu, (Universitat Pompeu Fabra) http://orcid.org/0000-0002-9199-1270
- **Joan Soler-Adillon**, joan.soler@upf.edu, (Universitat Pompeu Fabra) http://orcid.org/0000-0002-7959-4192
- **Carles Sora**, carles.sora@upf.edu, (Universitat Pompeu Fabra) http://orcid.org/0000-0003-2761-2384
- **J. Ignasi Ribas**, ignasi.ribas@upf.edu, (Universitat Pompeu Fabra) http://orcid.org/0000-0002-3350-1341

Abstract: The epigraph "interactive storytelling" is applied to a series of journalistic pieces developed as interactive audiovisual stories that are becoming increasingly prominent in cybermedia. This article suggests the definition and description of an analysis system, the "interactive decoupage", where the parameters to observe when reading an interactive audiovisual application are established. The interactive decoupage is a formal analysis system of interactive audiovisual works which allows for a thorough observation of the aspects present in any interactive audiovisual work: structure, content, access' interfaces and the interaction dialogues the work suggests. The different parts of the decoupage are described, as well as the phases and procedure to execute it. The tool presented allows the researcher to create a document that provides a detailed description of the elements used by the authors of an interactive audiovisual project to develop and produce its script. The possibility of confronting the interactive audiovisual

work with its "decoupage" description provides the analyst with more insight into the creative processes of interactive audiovisual projects.

Table of contents:

1. Introduction

At the end of 2013, the New York Times online published a yearbook-type website wherein it compiled the best interactive stories: "From a ship in the South China Sea to the cost of health care in the United States, the range of subjects here is broad, but the common thread is the form of storytelling — an integration of text, video, photography and graphics" (nytimes.com, 2013). Under the epigraph "interactive storytelling", it presented fifty seven stories divided into five parts: *multimedia stories, data visualization*, *explanatory graphics*, *breaking news* and *visual and interactive features.*

Some of these interactive works have received multiple awards, for instance *Snow Fall*, which even received the *Pulitzer Feature Writing* Prize in 2013 (The Pulitzer Prizes, 2013). The publication of this kind of interactive audiovisual works is not exclusive to The New York Times, and is not new either. Many media have been publishing these interactive and multimedia features in the last years. In Spain, El País.com has under the category "especiales" (specials) some interactive features as those devoted to the Goya Awards, which the newspaper has been producing since 2005.

One of the prominent aspects regarding these interactive audiovisual features is that they were published in the central columns of nytimes.com, in those areas reserved to breaking news. Readers did not have to access any special area nor had any specific indication it was interactive storytelling. They just clicked on the headline and accessed the content. Because there was no distinction between the interactive storytelling and the rest of the news, there seems to be an implicit acknowledgement of the value of these interactive features as a journalistic format. Likewise, this lack of differentiation between what is presented as interactive and what is presented in the traditional news format (even it has some multimedia elements) is also a symptom of how the format has been accepted by both the audiences and the media.

What is this "interactive storytelling"? Is there a specific way of reading it? How is it written? The success of these interactive audiovisual works is an indication of how they are accepted by the users and how they are settling as a journalistic format. Nonetheless, beyond a literal understanding, beyond reading the textual content, the videos and graphics separately, interactive audiovisual works are the result of an elaborate process of media integration and interactive dialogue. How is information structured in these stories? Which contents are chosen and in which formats? How do different media complement each other? The answer to these questions is solved in the elaboration process of an interactive script. As Brenda Laurel (1990: xiii) pointed out: "The

designer of interactive systems will be a superdesigner with the skills of an engineer, an artist, and a psychologist". Although usually, Laurel adds, a superdesigner does not work alone but in teams where each professional will contribute with his or her abilities to the execution of a common vision. To elaborate interactive scripts, authors have different tools, such as diagrams to represent structures and suggested paths. Textual scripts and screen designs are the most common tools, but there are not standardized script systems.

Considering reception and reading, understanding the discourse in interactive storytelling demands a thorough observation of the narrative aspects in it. Why have the authors to organize information in a particularly hierarchical way? What can I do, as a user, from each specific node of the interactive path?

Despite numerous universities have included specializations in design and interactive scripts in their curricula, and the fact that there already have been attempts at regulating their syllabi (Carvalhais, 2008; Thomassen and Ozcan, 2010; Faiola, Boyd Davis and Edwards, 2010), there is still no unanimity regarding a particular form of writing for interactive scripts. Interactive reading and writing still keep an excessive distance and are highly ignorant of each other.

The existing analytical tools respond to the analytic and reflection needs of the different disciplines converging into interactive scripts: Computer Science (fundamentally interested in functional and usability analysis), Audiovisual Studies (with different traditions for every medium related) and Literary Studies (an analysis of textual and hipertextual structures, among others). In the last years, the interest of Social Sciences in how interactive applications are used has allowed to include tools of that area in the analysis, such as observations and reception analysis.

This article aims at defining and describing an analysis system, the interactive decoupage, which establishes the parameters to observe when reading an interactive audiovisual application. Considering a reception approach, the goal is to delve into the process of elaborating a script and designing interactive messages. Based on previous research (Freixa, 2009; Ribas, 2000), this article presents revisions and adaptations of the system to the specific characteristics of interactive audiovisual works developed by cybermedia. A preliminary version of this article was presented as a paper at the *IV Congreso Internacional de la Association Española de Investigation de la Communication AE-IC,* with the title "El *decoupage interactivo*: una propuesta metodológica para el estudio y análisis de aplicaciones audiovisuales interactivas".(Interactive decoupage: a methodological proposal to study and analyse interactive audiovisual applications).

2. Goals

This article suggests and describes a set of observation tools we have called "interactive decoupage". It is a reading tool for interactive multimedia works which intends to get the reader/analyst closer to understanding the process of creating an interactive script. Unlike other tools recently developed to analyse and classify journalistic interactive products, which aim at typifying and discriminating (Larrondo, 2009; Jacobson, 2010; Documentary Network's Study, 2011) as well as establishing parameters for models and systematizing new journalistic formats (Moore, 2009; Dominguez, 2013), the tool suggested here is meant to establish the parameters to conduct a detailed observation of the aspects partaking in the technical script of any interactive audiovisual work, regardless of its genre: the structure supporting it, the content, the interfaces through which it becomes accessible and the interaction dialogues it suggests.

This paper describes the different parts of the analysis as well as the phases and procedure to conduct it. It is important to emphasize that the interactive decoupage system is it not a methodological tool proper. Its interest lies precisely in offering an area of observation and description previous to subsequent analyses –narratological, rhetorical, semiotic- to be elaborated afterwards, and for which this decoupage offers work materials.

3. Analysis model

The interactive decoupage focuses on developing a detailed description of the basic elements in interactive audiovisual applications, so that it can ultimately restore a simile of the script that generated it. According to the proposals suggested for cinematographic analysis, we consider that "[s]ince a decoupage must include the elements chosen by the analyst to intervene in his or her work, and only those, meaning that there cannot be a compulsory decoupage or a compulsory model. A minimum reference point can be conceived (…)" (Aumont and Marie, 1990: 57-58).

The tool suggested for reading interactive audiovisual works sets a list of aspects to observe as a "minimum reference point", adapted to the analysis of interactive online applications. Two considerations are thus assumed: the first one is that it is an open system that can incorporate other parameters the analyst sees fit to add, and the second one is that its praxis and the evolution of the medium will allow for its improvement and redefinition.

Previously developed as a tool for learning how to write an interactive script in the academic context (Freixa, 2009), the model suggested is based on a set of records or analysis' modules allowing tor the thorough exploration of the interactive work in two different phases.

The first phase fulfills an essentially descriptive and identification function. It summarizes the elements identifying the authors and producers of the interactive work, as well as other contextual elements allowing for its codification. It is based on two modules, one of identification and another which is descriptive.

The second phase goes systematically through all the parts of the interactive work and assumes it is read thoroughly. It is comprised of four modules, *content*, *structure*, *interface* and *interaction*, that can be modified or expanded with other additional modules the analyst considers necessary to incorporate. It is important to consider reading as a process where the elements of each module are described simultaneously. A specific order of analysis is not suggested, and it is assumed that some elements must be considered in various modules. For instance, the observation of transitions can be related to the concatenation of content, to the transit between two nodes of the structure, or it can be the result of a specific interaction. The systematic analysis highlights the need of balance between how detailed is the observation and the operating capacity – easiness in processing, cost and utility- of the results obtained. As Codina observes (2000:11), when analyzing interactive products it is necessary to establish the units of study, the parameters and development phases.

Definition of the indicators

An indicator is each one of the elements observed and incorporated into the analysis record. These indicators can be of very various kinds: from descriptive information, such as the language chosen, to the diagram representing the flow of the interactive project. For each indicator or element to be observed, the following characteristics are established:

- The assignation of a four-digit code. The first digit corresponds to the module. The following two correspond to the indicator observed, and the fourth one to an attribute or complement of that indicator.
- The assignation of a title, or statement representing it.
- The establishment of values or contents which that indicator might consider.
- The description and procedure to register the indicator. It can be done by assigning value, registering data or elaborating a textual or visual description.

The indicators are organized into modules following the organization presented in the next table:

Title of the module			
Code of indicator 1	Title of indicator 1	[value of indicator 1]	Description and procedure of indicator 1
Code of indicator n	**Title of indicator n**	[value of indicator n]	Description and procedure of indicator n

Table 1. Description of the analysis' modules.

4. Phases and modules of the interactive decoupage

The next part details the records forming the different analysis' modules.

Phase 1. Descriptive phase

Based on three modules: *analysis of authorship, identification data and general description. Module 0*, *analysis of authorship and determinants for reception* identifies the author or authors of the analysis. It also includes those determinant elements for reception that might intervene in how the analyst perceives the work. *Module a*: *identification data* compiles data from the information the authors are offering or extracted from the code of the documents, whereas the data in *module b: general description* summarize the first impression of the author of the analysis. Despite the first two modules are reasonably objective, it is important to emphasize subjectivity is inherent to the whole process. In this respect *module b* plays an important role as a record of the initial reading by the analyst, where he or she gathers his or her general impressions and the most remarkable attributes or elements of the interactive work begin to take shape. It is interesting, at the end of the whole analysis, to compare parts *b01*, *synopsis* and *b09*, *dominant aspects* to the ensemble of indicators obtained.

Depending on the medium publishing the interactive work, sometimes it is not possible to fill the information regarding some of the indicators in module a. Likewise, some parts do not apply for technical reasons (for example: part *a01b* when the interactive project is not present in a website).

Module 0: analysis of authorship and determinants for reception

0 – Analysis of authorship			
Code	**Indicator**	**Value**	**Description and procedure**
001a	**Date of analysis**	[dd/mm/yyyy]	Indicate the date the analysis was conducted
002a	**Author(s) of the analysis**	[text]	Name of the author(s) and email(s)
003a	**Affiliation**	[text]	Author's company or institution
004a	**Goal**	[text]	Manifest the goal of the analysis. It is important to show what the analyst wants to observe in order to focus the second part; the systematic analysis.
Determinants for reception: device			
005a	**Device**	[text]	Type of device used for the analysis
a06a	**Operating system**	[text]	Operating system and version of the device used for the analysis
a07a	**Browser**	[text]	Browser software and version used for the analysis

Table 2. Description of the *module 0: analysis of authorship and determinants*

Module a: identification data

a – Identification data			
Code	**Indicator**	**Value**	**Description and procedure**
a01a	Textual title	[text]	Title of the product showing as a headline at the start page or home page of the interactive work.
a01b	**<title> tag**	[text]	Text appearing in the <title> tag of the document's <head>.
a02a	**Authorship**	[text]	Institution supporting the product, authors, distributors or producers. Data transcription offered by the authors themselves.
a03a	**Basic description**	[text]	Promotional data or descriptive record offered by the authors themselves.
a03b	**Description by metadata**	[text]	Text appearing in the metadata tag <description>.
a04a	Category	[text]	Category(ies) or genre(s) to which the authors assign the application.
a05a	URL	[html link]	Electronic address of reference.
a06a	**Required software plug-ins**	[text]	Indicate if some plug-in or other extension must be installed for the reception of the interactive work.
a07a	**Capacity requirements**	[text]	Indicate whether there is any characterization (screen format, network connection, etc) conditioning the reception of the work.
a08a	**Launch date**	[dd/mm/yyyy]	Indicate the launch date.
a09a	**Other versions**	[text]	Indicate if the product has alternative versions for other devices or operating systems.
a09b	**Other versions: <if> tags**	[text]	Transcribe the text appearing in the <if> tags of the <head> of the document referring to browsers.
a10a	**Cost**	[text]	Indicate, if any, the cost of acquiring the application. Indicate possible additional costs such as subscriptions.
a10a	**Language(s)**	[text]	Indicate the language(s) of the application.
a12a	**Metadata**	[text]	Indicate, if any, other significant metadata to characterize the interactive work. <meta> tags in the <head> of the home page.

Table 3. Description of *module a: identification data of the application.*

Module b: description and global assessment of the analyst

b – General description			
Code	**Indicator**	**Value**	**Description and procedure**
b01a	**Synopsis**	[text]	From 300 to 500 words where the analyst provides a more general description of the application. It is a subjective description, wherein all the different aspects of the product and the perceptions of use are

			intertwined.
b02a	**Contextual description**	[text]	The context of the application is described: whether it is part of some software, collection or event; whether there are support websites, etc.
b03a	**Transmediality**	[text]	The transmedia strategies related to the application are described: links to social networking sites, participation of the users through other media, etc.
b04a	**Use of the web**	[text]	Indicate how unidirectional/ bidirectional the product is, as well as the possibilities of participation for the user as co-creator and/or to contribute with data or content.
b05a	**User**	[text]	Identify the types of potential users.
b06a	**Genres**	[text]	Confirm the genre provided by the authors or to suggest an alternative and justify it.
b07a	**Multimedia**	[text]	List the type of content provided by the application.
b08a	**Dominant aspects**	[text]	Indicate those aspects which, from a subjective assessment point of view, are considered to identify and distinguish the application.

Table 4. Description of module *b: general description and global assessment of the application.*

Phase 2. In-depth, systematic analysis

As previously indicated, phase 2 has four modules: *content*, *structure*, *interface* and *interactivity*. To fill the information in the modules, it is required to use a word processor, drawing tools, interface captures (screenshots, photographs or videographic records) and to observe the code of html pages through the browser when the interactive work is presented as a website.

A systematic analysis demands a second, thorough viewing of the interactive project, following the different paths the work offers. This does not necessarily mean to interact with the project at full length. All the content typologies have to be observed and acknowledged, and the interaction proposals have to be solved, analyzing the paths the interactive work suggests through its various interfaces.

In interactive audiovisual applications, a systematic analysis often involves the difficulty of delimiting what can be considered as content units, as well as the limits of the nodes forming the path or flow followed through interaction. The observation and description of these limits (how to go from one node to another, which action triggers an answer from the system, how multimedia messages are superimposed, etc) constitute the most interesting elements to understand the significance procedures in the interactive medium. In this respect it is advisable to assume the possibility of a certain reiteration and overlapping in the descriptions, and that the indicators incorporate the connections established between them. When describing a certain interaction, as for example the return option to the home page in *module g* (interactivity), we will be describing an element that also appears in *module f* (interfaces) and *module e* (functions). This reiteration shows the multidisciplinary nature of the process of writing interactive scripts. All the elements managing the dialogue with users must be

considered at the following levels: flow and function (computer structure of the interactive work), interface (location and formalization of the interaction elements) and interaction (characterization of the answers and functions of the element).

Module c: content

c – Content			
Code	**Indicator**	**Value**	**Description and procedure**
c01a	**Textual medium**	[validate: yes/no]	Validate the existence or non-existence of the indicator.
c01b	**Description of the text**	[text]	Describe the general and qualitative parameters of the medium. For instance: - Style (verb tenses, grammatical person, etc.) - Uses of language (standard, technical terms, specialized, etc.) - Writing types (dialogues, descriptions, etc.) - Etc.
c01c	**Typologies of texts**	[text]	List the different typologies, locate them and assign them quantitative parameters: - Titles (number of words, lines, amount, type of letter, body, style, etc.) - Bodies of text (number of words, lines, amount, type of letter, body, style, etc.) - Captions (number of words, lines, amount, type of letter, body, style, etc.) - Etc.
c02a	**Photographic medium**	[validate: yes/no]	Validate the existence or non-existence of the indicator.
c02b	**Description of the photograph**	[text]	Describe the general and qualitative parameters of the medium. For instance: - Stylistic genres (landscapes, portraits, documentaries, etc.) - Other categories (black and white, colour, analogical, digital, panoramic, etc.) - Organization in albums, funds, individually, etc.
c02c	**Typologies of photographs**	[text]	List the different typologies, locate them and assign them quantitative parameters: - Sizes: miniatures (dimension; enlargement, framing and reframing possibilities, etc.) - Sizes: normal (dimension, enlargement, framing and reframing possibilities, etc.) - Sizes: big (dimension; enlargement, framing and reframing possibilities, etc.) - Other (dimension; enlargement, framing and reframing possibilities, etc.)

c03a	**Infographic medium**	[validate: yes/no]	Validate the existence or non-existence of the indicator
c03b	**Description of the infographic**	[text]	Describe the general and qualitative parameters of the medium. For instance: - Style (tables, graphics, art, etc.) - Incorporation of animation/ dynamism - To describe its purposes: informative, illustrative, decorative, etc. - Other
c03c	**Typologies of infographics**	[text]	List the different typologies, locate them and assign them quantitative parameters: - Size (pixels) - Location (in the background, with text, in a gallery, etc.) - Enlargement possibility - Other
c04a	**Videographic medium**	[validate: yes/no]	Validate the existence or non-existence of the indicator.
c04b	**Description of the video**	[text]	Describe the general and qualitative parameters of the medium. For instance: - Editing style (use of shots, sequences, etc.) - Formal aspects (typology of shots, etc.) - Uses of language (standard, technical terms, specialized, etc.) - Other
c04c	**Typologies of videos**	[text]	List the different typologies, locate them and assign them quantitative parameters: - Size (pixels) - Location (in the background, with text, in a gallery, etc.) - Format (with margins, controls, format ratio, etc.) - Other
c05a	**Multimedia medium**	[validate: yes/no]	Validate the existence or non-existence of the indicator.
c05b	**Description of multimedia**	[text]	Describe the general and qualitative parameters of the medium. NOTE: Some interactive works include multimedia units as a category of specific content. That is to say, they include small pieces from a previous production. These pieces are incorporated into an interactive node as autonomous content units.
c05c	**Typologies of multimedia**	[text]	List the different typologies, locate them and assign them quantitative parameters:

			- Size (pixels or relative size of the image) - Location (in the background, with text, in a gallery, etc.) - Format (with margins, controls, format ratio, etc.) - Others
c06a	**Interactive medium**	[validate: yes/no]	Validate the existence or non-existence of the indicator.
c06b	**Description of the interactive work**	[text]	Describe the general and qualitative parameters of the medium. NOTE: Similarly to what happens to multimedia content, some interactive works include, as a category of specific content, interactive pieces (games, activities, etc) that are incorporated into an interactive node as autonomous content units.
c06c	**Typologies of interactive works**	[text]	List the different typologies, locate them and assign them quantitative parameters: - Size (pixels) - Location (in the background, with text, in a gallery, etc.) - Format (with margins, controls, format ratio, etc.) - Other
c07a	**Transitions**	[validate: yes/no]	Validate the existence or non-existence of the indicator.
c07b	**Description of the transitions**	[text]	Describe the general and qualitative parameters. - Media used (visual, auditory, textual) - Other
c07c	**Typologies of transitions**	[text]	List the different typologies, locate them and assign them quantitative parameters.
	Other media	[validate: yes/no]	Validate the existence or non-existence of the indicator.
	Description	[text]	Describe the general and qualitative parameters of the medium.
	Typologies	[text]	List the different typologies, locate them and assign them quantitative parameters.

Table 5. Description of *module c: content.*

Modules d and e: structure and functions

d / e – Structure and functions			
Code	**Indicator**	**Value**	**Description and procedure**
d01a	**Main structure**	[text]	Assign a title
d01a	**Sketch**	[graphic]	Representative graphic or sketch of the flow chart suggested by the interactive work. The main structure is that of the product when it starts running. It is formed by nodes and links. It is

Code	Indicator	Value	Description and procedure
			assumed that an interactive work can only present one main structure.
d01b	**Description**	[text]	Textual description of those aspects of the structure requiring a detailed textual explanation.
d02a	**Secondary structure**	[text]	Assign a title.
d02b	**Sketch**	[graphic]	Representative graphic or sketch of the flow chart of a section or part of the interactive work with guidelines of its own.
d02c	**Description**	[text]	Textual description of those aspects of the structure requiring a detailed textual explanation.
d0na	**Secondary structure n**	[text]	Assign a title.
d0nb	**Sketch**	[graphic]	Representative graphic or sketch of the flow chart of a section or part of the interactive work with guidelines of its own.
d0nc	**Description**	[text]	Textual description of those aspects of the structure requiring a detailed explanation.
e01a	**Function title 1**	[text]	Title assigned to a function. For instance, close the application, print, go back, etc.
e01b	**Description**	[text]	Description of use and/or function: - Assignment to a system (constant or permanent, local, contextual) - Actions it performs.
e0na	**Function title n**	[text]	Title assigned to a function. For instance, close the application, print, go back, etc.
e0nb	**Description**	[text]	Description of use and/or function: - Assignment to a system (constant or permanent, local, contextual) - Actions it performs
en+1a	**Transition title**	[text]	Title assigned to a transition between nodes.
en+1b	**Description**	[text]	Description of use and/or function.
en+na	**Transition title n**	[text]	Title assigned to a transition between nodes.
en+nb	**Description**	[text]	Description of use and/or function.

Table 6. Description of *modules d and e: structure and functions.*

Module f: interface

f / Interface			
Code	**Indicator**	**Value**	**Description and procedure**
f01a	**Interface 1**	[text]	Title assigned to the interface. For instance: "main menu", "data record of the work", "gallery", etc.
f01b	**Sketch or screenshot**	[graphic]	A graphic or illustrative screenshots of the state(s) that an interface might present. As a general rule,

			an interface is equivalent to a node of the interactive work. Online interactive works usually link interfaces to the pages of each document.
f01c	**Description**	[text]	Textual description of the interface aspects requiring a complementary explanation.
f01d	**Matrix of analysis**	[graphic]	Graphic indicating the areas of the interface where specific elements are located (content, interaction or function elements).
f0na	**Interface n**	[text]	Title assigned to the interface.
f0nb	**Sketch or screenshot**	[graphic]	A graphic or illustrative screenshots of the state(s) that an interface might present.
f0nc	**Description**	[text]	Textual description of those aspects of the interface requiring a complementary explanation.
f0nd	**Matrix of analysis**	[graphic]	Graphic indicating the areas of the interface where specific elements are located (content, interaction or function elements).
f99a	**Superimposition of matrixes**	[graphic]	Graphic composition formed by the superimposition of all the generated matrixes.
f99b	**Description**	[text]	Textual description of those aspects requiring a complementary explanation.

Table 7. Description of the *module f: interface.*

Module g: interactivity

g / Interactivity			
Code	**Indicator**	**Value**	**Description and procedure**
g01a	**Interaction element or resource 1**	[text]	Assigned title
g01b	**Description**	[text]	Detailed description of the resource considering the functions, procedures, and their use.
g01c	**Location**	[text]	Indicate in which interfaces and nodes does the resource appear and to which system is assigned (constant or permanent, local, contextual).
g01d	**Options**	[text]	Describe which options the resource considers.
g01e	**Actions**	[text]	Indicate which actions allows the resource to perform.
g01f	**Sketch**	[graphic]	Detail with screenshots or graphics the different states of the resource.
g01g	**Physical interface**	[text]	Describe the physical input interface with which the action is performed. For instance: a mouse, a touchscreen, a microphone, etc.
g0na	**Resource N**	[text]	Assigned title.
g0nb	**Description**	[text]	Detailed description of the resource considering the functions, procedures and their use.
g0nc	**Location**	[text]	Indicate in which interfaces and nodes does the resource appear or whether it is a permanent

			resource.
g0nd	**Options**	[text]	Describe which options the resource considers.
g0ne	**Actions**	[text]	Indicate which actions allows the resource to perform.
g0nf	**Sketch**	[graphic]	Detail with screenshots or graphics the different states of the resource.
g01g	**Physical interface**	[text]	Describe the physical input interface with which the action is performed. For instance: a mouse, a screenshot, a microphone, etc.

Table 8. Description of *module g: interactivity*

5. Conclusions

The interactive decoupage provides the researcher with a document that thoroughly describes the final form of the elements the authors of the audiovisual work used to develop the script and produce the interactive work. Despite there is no consensus as to define which elements are needed to write an interactive script, the reading suggested by the decoupage allows the analyst to observe and question the creative process executed by the authors. In contrast to the subjective perception of the analyst, the system allows for the elaboration of a detailed approach to the different interfaces suggested, to the navigation schemes and to the different content and interaction elements the authors have designed and the user will activate to dialogue with the interactive work.

The possibility of comparing the interactive audiovisual work to its description as a decoupage allows for the analyst to delve into the understanding of the creative processes typical of the interactive discourse. Through a sort of reverse engineering process, the researcher might delve into the analysis of those cases constituting his or her body of study, thus establishing common patterns in the design, development and public presentation of the interactive narrative projects.

6. References

- Aumont, J. y Marie, M. (1990). *Análisis del film*. Barcelona: Paidós.
- Carvalhais, M. (2008). "Learning and Studying Interaction Design through Design Patterns". *Proceedings of the 15th Conference on Pattern Languages of Programs*. http://hillside.net/plop/2008/papers/ACMVersions/carvalhais.pdf
- Codina, L. (2000). "Evaluación de recursos digitales en línea: conceptos, indicadores y métodos". *Revista Española de Documentación Científica*, vol. 23: núm.1, pp. 9-44.
- Documentary Network's Study. *Documentary and new digital platforms an ecosystem in transition*. http://www.obsdoc.ca/res/pdf/Observ_20110203_Study.pdf
- Domínguez, E. (2013). *El periodismo inmersivo: fundamentos para una forma periodística basada en la interfaz y la interacción*. Tesis doctoral. Barcelona: Universitat Ramon Llull.
- Faiola, A.; Boyd Davis, S. y Edwards, Richard. L. (2010). "Extending knowledge domains for new media education: integrating interaction design theory and methods". *New media & society*, vol. 12: núm. 5, pp. 691-709.

- Freixa, P. *Modelo para el découpage de audiovisuales interactivos*. http://hdl.handle.net/10230/16197
- Jacobson, S. (2010). "Emerging Models of Multimedia Journalism: A Content Analysis of Multimedia Packages Published on nytimes.com". *Atlantic Journal of Communication*, vol. 18: núm. 2, pp.63-78.
- Laurel, B. ed. (1990). *The Art of Human-Computer Interface Design*. Nueva York: Addison-Wesley.
- Larrondo, A. (2009). "Propuesta metodológica para una aproximación empírica a los géneros ciberperiodísticos". *Zer*, vol. 15: núm. 28, pp. 157-174.
- Moore, B. (2009). *Interactive Narrative Journalism*. Tesis doctoral. Boston: Massachusetts College of Arts.
- New York Times. 2013: *The Year in Interactive Storytelling*. http://www.nytimes.com/newsgraphics/2013/12/30/year-in-interactive-storytelling
- Ribas, J. I. (2000). *Caracterització dels interactius multimèdia de difusió cultural. Aproximació a un tractament específic, els "assaigs interactius"*. Barcelona: Universitat Pompeu Fabra.
- The Pulitzer Prizes. *The 2013 Pulitzer Prize Winners Feature Writing*. http://www.pulitzer.org/works/2013-Feature-Writing.
- Thomassen, A. y Ozcan, O. (2010). "Standardizing interaction design education". *Computers & Education*, vol. 54, pp. 849-855.