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THE PLACE OF LONGFORM IN ONLINE JOURNALISM: Quality versus quantity and a few considerations regarding consumption

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ABSTRACT - Recent phenomenon in online journalism, longform journalism has been drawing attention for its characteristics, especially in regards to the text's size and depth, in contrast with early online journalistic narratives, based on a simple and fragmented text. The trend stands out in major newspapers and renowned magazines, in products such as large multimedia reports that proliferate in websites specialized in this format. In the ever-changing scenery and evolution of online journalism, discussions regarding the effectiveness of this type of narrative as far as their consumption come up for debate. The purpose of this article is to discuss and question longform journalism, investigating where, how it is done, and how it is being read. Through a literature review and interviews with newspaper editors of the online paper *Folha de S.Paulo* and the UOL portal, the article uses the exploratory method with the objective of defining the "state of the art" of this phenomenon, and questioning its consumption.

Keywords: Longform journalism. Large multimedia report. Journalistic narratives. Consumption.

O LUGAR DO LONGFORM NO JORNALISMO ONLINE:

Qualidade versus quantidade e algumas considerações sobre o consumo

RESUMO - Fenômeno recente no webjornalismo, o jornalismo *longform* tem chamado a atenção por suas características, especialmente no que diz respeito ao tamanho do texto e sua profundidade, em contraponto às primeiras narrativas do jornalismo online, calcadas no texto enxuto e fragmentado. A tendência destaca-se em grandes jornais e revistas de referência, em produtos como grandes reportagens multimídia e prolifera em sites especialmente dedicados ao formato. No cenário de evolução e mudanças constantes do jornalismo online, discussões como a eficácia desse tipo de narrativa quanto ao seu consumo levantam debates. O propósito deste artigo é discutir e problematizar o jornalismo *longform*, verificando onde, de que forma se dá e como está sendo lido. Por meio de revisão bibliográfica e entrevistas com editores do jornal online *Folha de S.Paulo* e do portal UOL, o artigo usa de método exploratório com o objetivo de definir o "estado da arte" deste fenômeno, problematizando seu consumo.

Palavras-chave: Jornalismo *longform*. Grande reportagem multimídia. Narrativas jornalísticas. Consumo.

EL LUGAR DEL LONGFORM EN EL PERIODISMO DIGITAL: calidad versus cantidad y consideraciones sobre el consumo

RESUMEN - Fenómeno reciente en el ciberperiodismo, el periodismo longform viene llamando la atención por sus características, especialmente en lo referente al tamaño y a la profundidad del texto, en contrapunto a las primeras narrativas del periodismo digital calcadas en textos breves y fragmentados. La tendencia se destaca en periódicos y revistas de referencia, en productos como reportajes multimedia, proliferándose especialmente en portales dedicados al formato. Ante la evolución y los cambios constantes en el periodismo digital, discusiones sobre la eficacia de este tipo de narrativa y su consumo están generando debates. El objetivo de este artículo es discutir y problematizar el periodismo longform verificando dónde, de qué forma y cómo éste está siendo leído. A través de una revisión bibliográfica y entrevistas con editores del periódico online *Folha de S.Paulo* y del portal UOL, este artículo, de carácter exploratorio, pretende definir el "estado del arte" de dicho fenómeno, problematizando su consumo.

Palabras clave: Periodismo longform. Reportaje multimedia. Narrativas periodísticas. Consumo.

1 LONGFORM IN ONLINE JOURNALISM: A PARADOX?

Paradoxical as it may seem, online journalism – accustomed to fragmented news formats, and facilitated by the possibilities of using hypertext language and hypermedia links – in recent years has been engaged in longer more in-depth journalistic texts. The so-called *longform*² has taken its place on the web in both articles, as well as in journalistic hypermedia formats, such as ‘Large Multimedia Reports’ or LMR (*Grande Reportagem Multimedia*, GRM), in specialized websites, or in traditional journalism. Through the exploratory methodological perspective, combined with a bibliographic research, and interviews with professionals in the field, this article intends to discuss and question this contemporary manifestation in web journalism. In addition to proposing a questioning about quality versus quantity, as the current discussions on longform in web journalism, as evidenced by various sources used in this research, the article also makes a brief analysis of four news stories: the large multimedia reports *A Batalha de Belo Monte* (The Battle of Belo Monte) and *Crise da Água* (The Water Crisis), published by *Folha de S.Paulo*, and two large reports of the series *UOL TAB, Compartilhe-se* (Share yourself) and *A origem* (The origin). As far as our possible conclusions, we make a prediction whether *longform* journalism has a place – and future – in online journalism.

Although we are not dealing with a term that is exclusive to the online and digital environment of information and communication – *longform*, in the English context, is a term that has always been used to define the longer and more in-depth treatment of a topic – the concept has been revisited in digital communication, especially in online journalism. In a more detailed definition, *longform* refers to: “1) a level of in-depth reporting that goes beyond the everyday standard of production and/or 2) narrative storytelling that’s presented in an appealing way, often with multimedia elements to enhance the piece” (FISCHER, 2013, *online*).

The rescue – and consolidation of this type of narrative – is justified according to various authors, by the spread of mobile devices, allowing greater portability and ease of reading. In 2012, Marco Arment, creator of *Instapaper*, a tool for collecting reports that can be read later, modeled after *Read It Later*, stated “*Long-form* content requires attentive reading, and attentive reading requires a distraction-free environment. You need to pull people away from their computers” (*apud* TENORE, 2010), thus, the need for tools to collect such content and make it available offline. Tom Rosenstiel follows this line of thought in an analysis of web journalism in a TED talk, stating that the tablet reintroduced *longform* reading: “(...) consumption of longform news is really back in our lives for the first time in the digital age³” (ROSENSTIEL, 2013). Rosenstiel is categorical in stating that in the first fifteen years of the Internet, people did not read *longform* – according to him, and the link to a webpage had an average duration of 30 seconds. This is because the desktop is a “distraction machine, with inputs coming at all times, as well as emails. In turn, tablets and smartphones are one-activity devices. Providing a few numbers, Rosenstiel points out that 73% of the people who read the news on the tablet read *longform*, and among those, 20% stated they read *longform* daily. On smartphones, 70% of newsreaders read *longform*, and 11% daily. The latest media consumption survey conducted in Brazil has no data relating to this issue.

In discussions relating to the term, references to *new journalism* and magazine journalism are inevitable, since it deals with a more in-depth and auteur type of feature. However, according to Fischer (2013), the term *new journalism* carries a cultural, social and dated characteristic that invalidate its use as a synonym for *longform*. According to Wikipedia, “Long-form journalism is a branch of journalism dedicated to longer articles with larger amounts of content. The length of long-form articles is between that of a traditional

article and that of a novel”. Additionally, according to Wikipedia, “long-form articles often take the form of creative nonfiction or narrative journalism”⁴.

Nevertheless, what has been identified as its main specificity is the length, and this at various levels, including of time itself, as Glenn Stout notes (*apud* FISCHER, 2013): “(...) the ‘long’ refers (...) the length of time spent reporting, writing, editing and then presenting it to people”. This clashes with a recent trend, *slow journalism*, defined by its founders as the return of quality to journalism. According to co-founder of the movement, Rob Orchard (2014), *slow journalism* is “about taking your time to do something of quality”. Indeed, the long text stands out not only due to its size, but also its research, contextualization, and depth. Texts with this characteristic propose a slower reading and a reader willing to devote time to it.

This is a controversial subject. Some authors, like Canavilhas (2014), argue that a longer text may become tiresome. “The chunks of text should not be too long (RICH, 1998) because the reader does not like to read long texts on a screen” (RICH, *apud* CANAVILHAS, 2014, p. 18). Thus, the issues of design and usability, are also referenced by the author, in stating that “(the reader) tends to read diagonally to capture only the most important parts of the text” (NIELSEN, *apud* CANAVILHAS, 2014, p. 18). However, Salaverría (2015) points out that more and more the media are convinced that there is room for journalism with the characteristics of the long text.

If the long text is controversial, its antithesis, speed and information overload, have also concerned professionals and several authors. The main issue in this sense is the familiar story of the dichotomy between quality and quantity.

2 QUALITY VERSUS QUANTITY: THE GREAT POLEMIC

With the growth of news organizations native to the digital world such as *Vox*, *The Huffington Post*, *Vice*, *Buzz Feed*, investigative online journalism was also increased in webpages such as *ProPublica*, among others, that usually work alongside non-profit-news organizations (JURKOWITZ, 2014). Other sites that explore *longform* are renowned corporations such as *The Guardian* and the *New York Times*, which for some time have clearly opted for the long text, and not just in multimedia projects, but in daily stories as well.

Similarly, several other vehicles have chosen to expand its journalistic narratives including longform options in a market that has also been growing due to the publication of eBooks, many of them derived from articles that were first published in online editions in serialized form, that pass through print and publications in these formats. The well-known *Snow Fall*, published by *The New York Times*, in December of 2012, initially serialized, was released in eBook soon after, in partnership with the *Byliner*, a website dedicated to the *longform* publication market (Greenwood, 2012). This is also the case of *Virginian Pilot*, which publishes online series for subscribers, making it available for sale later in eBooks and printed books. However a few cases have failed. In Canada, in 2014, the newspapers *The Toronto Star*, *The Globe and Mail*, *National Post*, and *Edmonton* saw their eBooks publishing strategies fail. What seemed like a sound business model of choice for these papers was proved fruitless, not offering a significant source of income (RADFORD, 2014).

The question of quality versus quantity has also been the subject of discussion in Brazil. The latest one took place within *Folha de S.Paulo*, through a manifestation of its ombudswoman, Vera Martins Guimarães on the large multimedia report *Crise da Água* (Water Crisis). In the headline of her column, published on September 21th, 2014, *Quando o conteúdo é demais* (When there is too much content), the author highlights what she considers an excess, stating that news reports are closer to textbooks than a report. The ombudswoman states the report “is the password for [the reader] to give up, or postpone it for later when there is more time available” (MARTINS, 2014).

In a response to the ombudswoman, Marcelo Leite and Roberto Dias replied to the criticism by pointing to the number of clicks, proving that there is a readership for this type of news format. They both claimed that 132,000 visitors in 12 days is not a small audience. This number is more than double the audience of the columns that the ombudswoman had published since April 2014. The news reports in the series *Tudo Sobre* (All about) are made to be read, seen, and heard not only on desktops but also on mobile devices like phones and tablets. Leite and Dias further argue that these are experiences that *Folha* will keep on making in the digital world. “The reader’s time certainly has an end to it, but to believe that because of this there is no room for more immersive formats seems to be a mistake, as shown by the numbers in *Crise da Água*” (LEITE; DIAS, 2014).

The debate seems to be endless, taking into account not only new devices, but also new trends in journalistic production, a renewal of reading habits, that are certainly far from the first changes brought about by the digital environment of the computer screens.

3 THE MARKETPLACE – AND THE SPACES - OF *LONGFORM*

In an ecosystem in constant growth and renewal, the market for *longform* journalism has seen various initiatives appear and disappear, such as *The Magazine*, but also mergers such as *Byliner* and *Vook*, as well as *Read it Later* and *Pocket*. These are apps that represent a marketplace for *longform* – and one that keeps growing.

According to Mark Armstrong (2012), content on the web functions as a place where we can distribute faster than we can read; a world where there are only two profitable operating modes: fast and faster. To account for a potential reader, able to devote time to reading, various apps have been created such as *Read it Later*, which later merged with *Pocket*. They allow the reader to save the article page in full to read offline at another time. Armstrong, the editorial consultant for application, states:

The logic is simple: give users the opportunity to save something, and they will have access to this for a long time, increasing the likelihood that over time they will eventually consume. This will occur at the time and place of their choosing (Armstrong, 2012) (ARMSTRONG, 2012).

One of the first apps developed for the iPad, *The Magazine*, published a little over 58 editions in just over two years, in the form of paid content, with a few free-access articles, and then closed in December 2014.

Pocket, which merged with *Read it Later*, has 12 million users and one billion saved items. *The Atavist* has paid fiction and nonfiction content and offers users a specific tool for creating content.

Following another trend of online publications, *Byliner* published 67 titles and hundreds of articles of several authors, until September 2014, when it became *Vook*, which follows the same direction, however, focused on making itself available as a specific space for publishing new authors, as well as managing them in the digital market.

Using the model of donations from readers, *The Big*

Roundtable was launched in June 2013, to provide only non-fiction content. Authors can submit their articles for the site, which is committed to paying amounts ranging from US\$ 100 to US\$ 1400.00.

4 “SHORTCUTS” TO LONGFORM

Also within this market, initiatives such as aggregators of longform narratives are also considerable: *Longform.org* gathers articles from media as diverse as *The New Yorker* and the *Texas Observer*, all with *longform* characteristics. Sponsored by the Writing Program at the University of Pittsburg, the site is an aggregator of articles published by the best international publications. An additional website that hosts similar content is *Longreads.com*, which has fiction and non-fiction texts, *Thefeature.net*, an aggregator of articles published via the *Instapaper* archiving platform. It is also possible to find on the web platforms such as *Medium*, *Readymag* and *Creatavist*, which allow users to publish and edit their long texts.

The magazine *Aeon*, founded in London in 2012 has as its distinction the fact that it publishes longer texts. Users are able to detect the number of words of each story and reading time on their pages. *The Verge* has LONGFORM in its menu tab, a space dedicated to large reports. The site was launched in 2011 and is a network of technology and media news operated by *Vox Media*, based in Manhattan, New York.

Last, but not least, *The Epic*, founded by Joshua Davies and Joshua Berman in August 2013, dedicated to nonfiction publications, makes works available free of charge, and aids in promoting the work of authors in general, geared towards film. The most striking example to date is *Argo*, written by Berman, that originated the eponymous film, awarded the Oscar in 2013 for best film of the year, and whose original story is still available on the site. According to *New York Times* (1956-2015), they are trying to build a model for long-form journalism where the revenue generated over the entire life of a story – magazine fees, sales on *Audible.com* and *Amazon Kindle Singles*, ancillary film and television rights – can be used to finance the costs of reporting (CARR, 2013).

In an attempt to classify the “spaces” occupied by *longform* in online journalism, we can cite at least six representative types:

1) Renowned newspaper sites such as *The New York Times.com*, *The Guardian*, *Folha de S.Paulo* and so forth, which feature *longform* articles and products such as large multimedia reports;

2) Digital natives sites, i.e., originated specifically online, such as *Buzz Feed*, *The Huffington Post*, *The Verge*, *UOL*, among others;

3) *Longform* Aggregator sites, such as *Longform.org* and *Longreads.com*, that allow you to read, save and share *longform* narratives, like *Pocket* and *Instapaper*;

4) Crowd founding projects such as *Matter* and *The Medium*;

5) Websites aimed at writers and *longform* narrative publishing market, such as *The Epic*, *Vook* and *Readymag* that also offer tools for creating and

6) Paid *longform* content sites such as *The Atavist*.

The examples listed above are representative of a market which has opened up on the web for *longform*, and that has been explored in several publishing and business models. However, as far as the crucial question regarding their survival, the best answer still is, the reader, as shown by Michael Shapiro, a professor at Columbia University, and creator of *The Big Roundtable*: “If it’s not for the readers then it doesn’t matter. If you’re not satisfying readers then there’s no point”. (Shapiro *apud* IP, 2014).

5 LONGFORM AND LARGE MULTIMEDIA REPORTS: AN EFFECTIVE PARTNERSHIP

Longform journalism goes far beyond a long text. The abundance of verbal text signals a recovery of quality, investigation, and contextualization, well known in the press, especially consecrated by the news report. Several authors have been working on the genre online, pointing to its reconfiguration and remodeling. Thus, a staple of the large multimedia report has been, among other features, *longform* journalism (LONGHI, 2014).

Effectively, the genre was solidified in online journalism, especially with the publication of *Snow Fall*, a LMR published in *The New York Times*, in 2012. The piece innovatively describes a snow avalanche in Washington in 2012. The newspaper reconstructed the tragedy through a report in six chapters, containing multimedia elements such as interactive graphics, videos, biographies and verbal text around 18 000 words long. *Snow Fall* had 2.9 million visits

and 3.5 million page views in the first six days of its publication (Amado, 2013). Other examples such as *The long strange trip of Dock Ellis*, by ESPN, published in 2012 with almost ten thousand words, and *NSA Files Decoded*, by *The Guardian*, published in 2013 with approximately six thousand words, explore the *longform* text, in addition to navigating, and more immersive reading possibilities (LONGHI, 2014).

In a historical systematization, Longhi (2014) points out that with this type of product, the journalistic hypermedia formats⁵ achieve a refinement, especially by strengthening this type of narrative, which the author defines as large multimedia reports. According to Longhi, online journalistic multimedia products involving slideshows, multimedia specials, and online info graphics, for example, are renovated in the first decade of the millennium, and consolidate this type of expressive format as a specific genre of online journalism, heir to the large stories in the press. By comparing LMR and multimedia reports, Longhi states that *longform* is an evolution of the journalistic text in the online setting, especially after the stabilization of HTML5 in this type of production. With *Flash*, the text, usually long, was treated and made available in fragmented forms, divided by the different sections of the products. With HTML 5, "it's about exploring the *longform* text, in addition to "in addition to navigating, and more immersive reading possibilities" (LONGHI, 2014, p. 912).

With the evolution of the HTML code, in its fifth version, the structure of the product is modified in a single window, a sort of "closed package" which is now replaced by the use of page / screen in its entirety, reading through the scrolling side bar in the page. Considering the design of the interface and navigation, perhaps the greatest contribution of HTML5 is standardization (LONGHI, 2014). Responsive web design also sets the great defining turning and adaptation point of the big story in half. This feature relates to sites that adapt to whatever support that user is using, i.e. the design and information suited to your phone, tablet, TV or computer. The bet towards more immersive stories, centered text, and design occupying the entire surface of the screen are the trends that have been observed.

The uses of longform journalism, as well as the capabilities of HTML5, and responsive web design, do not go unnoticed in the Brazilian market. Journalistic portals are following the model of the

large multimedia report. The most notable examples that we find today are *Tudo Sobre* (All About) by *Folha de S.Paulo* and the *UOL TAB* in the news portal *UOL*.

The first large multimedia report produced by *Folha* consists of a special about the Belo Monte plant, titled *A Batalha de Belo Monte* (The Battle of Belo Monte), published in 2013. It took ten months of work, with the publishing of various digital dossiers preceding the large report. *A Batalha de Belo Monte* has five chapters, 55 photos, 24 videos, 18 info graphs, approximately 15 thousand words and a game on the Brazilian hydropower, which is considered the third largest in the world. The work involved a team of 19 people in various stages of production, and in 2014 was rewarded a silver medal at Malofiej, one of the most important computer graphics and design summit in the world.

In 2014 *Folha* published within the same series, *O Golpe* (The Coup) and *Ditadura Militar* (Military Dictatorship), and more recently, *Crise da Água* (Water Crisis). These are three weighty reports ranging from 10 to up to 15,000 words, with long texts divided into chapters, drizzled with multimedia elements such as info graphics, audio, animations, photos and videos.

Assessing how the consumption of such products is taking place is a job that is usually done with the use of online audience measurement tools such as *Adobe Analytics / Monitored*, in *Folha's*. Data regarding access to the latest long report published by the newspaper – *Crise da Água* – show that 132,000 single visitors accessed the publication from September 15th to September 26th, 2014. Another type of metrics is the number of page views, which encompass text and photos. *Crise da Água* had 2.98 million (LEITE; DIAS, 2014).

Following this trend, the series of reports *UOLTAB* is published every Monday, with large multimedia reports in various themes, and in-depth content, ranging from two to four thousand words. The first one, titled *Compartilhe-se* (Share yourself), published in October 2014 with two thousand words, discusses the growth of the world's shared economy. *UOL's* content director, Rodrigo Flores, comments on the strategy to bring a new experience in content: "The TAB is *UOL's* response to the need of our audience to consume quality content in creative, interesting and interactive formats" (FLORES, 2014).

TAB, with a staff formed by 12 professionals, already has a number of large reports available on the webpage, with themes

ranging from daily life, trends, curiosities and current issues. The difference between *UOL TAB* and *Tudo Sobre* is that TAB reports are not divided into chapters; readers keep reading by just scrolling down. Rodrigo Flores says that 150,000 single TAB visitors click on the home and mobile web reports per issue (Flores, 2014).

Among other Brazilian portals that are using *longform* journalism, in a more isolated form are *Estadão*, which published the LMR *Crack, a invasão da droga nos rincões do sossego* (a drug raid in the corners of quietude). Following *Tudo Sobre's* style, the news outlet *Estadão* divided the report into nine chapters with multimedia elements - photos, videos, info graphs and long texts. *Gazeta do Povo*, from Londrina, produced *Erva-Mate, o ouro verde do Paraná* (Mate herb, Paraná's green gold) filled with illustrations, videos, photos and maps, divided into six chapters. Another example comes from the portal *Zero Hora*, with two large multimedia reports with similar characteristics: *Lições da Turma 11f* (Lessons from class 11f) and *A última foto* (The last photo).

6 HORIZONTAL AND VERTICAL – NARRATIVE DIMENSIONS

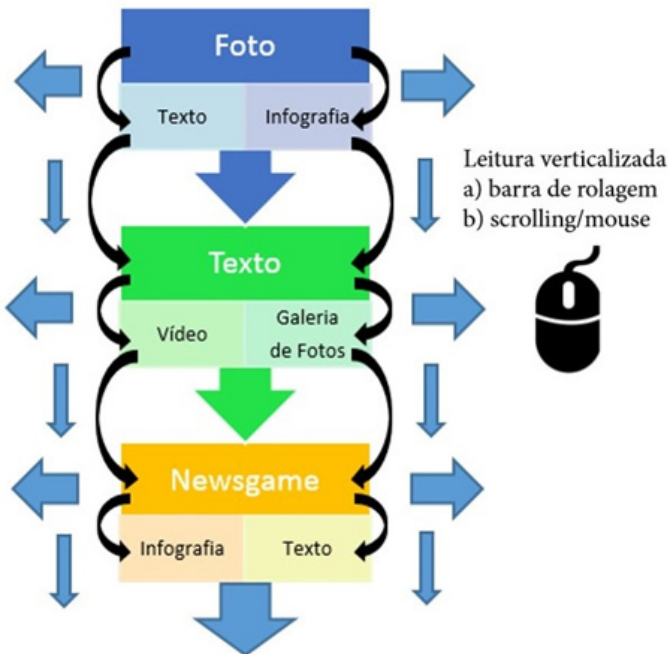
In both formats - articles and in large multimedia reports – longform journalism establishes a narrative that has split into two reading patterns. In the specific case of large multimedia reports, such narratives can have vertical or horizontal dimensions. Vertical narratives are those in which reading is done through scrolling. Horizontal narratives are those made up of chapters or sections. However, in some cases, such reading directions appear simultaneously in recent long multimedia reports produced since 2012.

Larrondo Ureta (2009) makes a distinction between these two dimensions. The horizontal one, according to the author, requires the user to read through successive levels of information units accessible by means of links, which may be, for instance, chapters available in a menu. An example of this would be the narratives of multimedia specials, which were consolidated in the first half of the 2000s (LONGHI, 2014). This perspective leads to reading at different depths. As for the vertical dimension, it requires users to travel and glide through the scroll to read the information stemming from the edge of the screen. This can also occur on each level of the horizontal reading.

The vertical narrative dimension is the one that has been more frequently used in large multimedia reports in *longform* specific portals. In some cases, the LMR is also divided into chapters or sections, which provide readers with different reading paths, For example, *Snow Fall, the avalanche at Tunnel Creek*, published by *New York Times.com* in 2012, considered a vertical narrative (CARVALHO, 2014). While it is divided into six main parts - which could, according to this logic, characterize a horizontal narrative - the predominant form of reading is through scrolling.

To illustrate the two models, we have schematized the reading structured offered by large multimedia reports. In Figure 1, we present the vertical dimension scheme, which only offers the scrolling option. In this case, the elements such as text, photo, video, audio, games, among others, appear and disappear by rolling the scrolling bar up and down or by the sliding of fingers on touch screens. This model was chosen by the portal UOL, in the UOL TAB publications, as shown in the example in Figure.

Figure 1 Vertical reading scheme



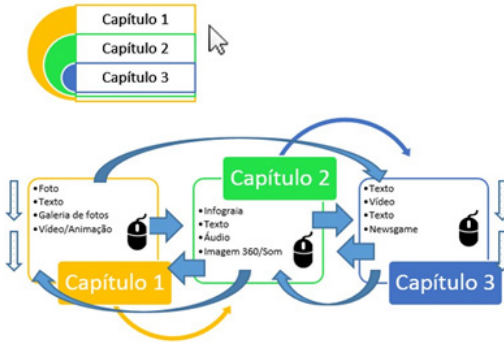
Source: Elaborated by Winques

Figure 2 Vertical reading example



Source: A origem - UOL TAB. Available at: <http://migre.me/on9w>

The second model – horizontal (Fig. 3), is found in large reports divided into chapters or sections. When readers open the webpage they can click on the menu tab, where they choose between accessing different parts of the report, thus, either linearly or non-linearly. The large reports from *Tudo Sobre* (Fig. 4) follow this tendency. The division into sections is clearly highlighted in the body of the content. However, once a given chapter has been started, the reading takes place vertically, in other words, via the scrolling bar.

Figure 3 Horizontal reading scheme

Source: Elaborated by Winques

Figure 4 Horizontal reading example

Source: A Batalha de Balo Monte – Folha de S.Paulo. Available at: <http://migre.me/onaGK>

The schemes outlined above briefly illustrate the trends in design and navigation that *longform* news have utilized, especially in the two cases examined. The vertical narrative may at first suggest less “interaction” with content since to a greater extent, it is presented with the option of scrolling the more so than from a menu tap option. Even so, we understand that other features such as multimedia elements contained in these products, which require users the action of clicking, such as slideshows, videos and News Games denote interactive possibilities. Thus, this type of narrative analysis may be made in subsequent studies.

FINAL CONSIDERATIONS

Longform text format finds in online journalism and large multimedia reporting a fertile ground to consolidate its characteristics, which relates to different ways of presenting long narratives, whether journalistic, fiction or nonfiction.

The current context shows a growing market for this type of narrative, whether as a business model, and professional strategies - as demonstrated by specific sites and applications dedicated to the format - or in journalism's daily doings, as it has been observed in major renowned publications on the Internet.

At the current state of maturing of journalism in the digital media, issues related to the expressive content are crucial in order to assess the level of quality of the journalistic production, as well as of reader response. After all, only recently screens have become friendlier for readership, proven by the intense dissemination and reading on mobile devices such as smart mobile phones and tablets. However, the issue of consumption remains crucial, since these are texts that lengthen the reading time needed for its fruition – do readers have or allow the use of their time for longer readings? Can reader's availability for the consumption of journalistic narratives be changing in the digital world?

This paper aimed to provide some insight to these questions, albeit from a brief analyzes, as well as interviews with professionals who provided us with data on consumption, resulting from metrics used to measure reader behavior. However, this subject still deserves further studies in order for more effective answers to be obtained.

Notes

- 1 Paper presented at the Grupo de Trabalho Estudos de Jornalismo, part of the XXIV Encontro Anual da Compós, at Universidade de Brasília, Brasília, from June 9 to June 12 of 2015.
- 2 The term longform has been spelled without a hyphen or dash. In this article, we chose to use the term without a hyphen, following the spellings established by the Columbia Journalism Review website, and the Poynter Institute, among others.

- 3 Translated into English from a Portuguese version of the original.
- 4 (Source: Wikipedia. available from: <http://migre.me/ojsZO> accessed in January, 2015).
- 5 Hypermedia news formats are defined as: “those informational products produced and distributed in digital media, and information, which contain the characteristics of multimodality, interactivity, connection and convergence languages native of hypermedia languages and of the digital and online environment, according to Longhi (2014:14).

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