ARTICLES

INTERACTIVE MULTIMEDIA REPORTS:
innovation, production and advertising revenue

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ABSTRACT - Interactive multimedia reporting is an innovative format in web journalism which has been generating substantial advertising revenue. As of 2013, major media organizations have been investing in this kind of production. Its sophisticated layout and audiovisual and interactive elements have led us to investigate how this production process works. Through in-depth interviews with editors from the Folha Group and Estado Group, we were able to determine that there is a different production process at work here, one conducted by teams of journalists proficient in multiple mediums, working together with other techno-actors. These teams and their work are in turn influenced by factors outside of journalism itself such as the increase in mobile device usage for user consumption, and monitoring specific audience approval ratings for this type of production.
Key words: Journalism. Web journalism. Interactive multimedia reporting. Innovation in journalism. Convergent newsrooms.

A REPORTAGEM MULTIMÍDIA INTERATIVA:
inovação, produção e monetização

RESUMO - No webjornalismo, a reportagem multimídia interativa é um dos formatos inovadores cujo conteúdo tem possibilitado a monetização. Percebe-se, a partir de 2013, um investimento por parte de grandes empresas jornalísticas nesse tipo de produção. Por conta de suas particularidades inerentes, como a sofisticação no layout e a presença de elementos audiovisuais e interativos, intencionou-se investigar como se dá o processo produtivo desse material jornalístico. Por meio de entrevistas em profundidade com editores do Grupo Folha e do Grupo Estado, chegou-se à conclusão de que há um processo de produção diferenciado, conduzido por equipes de jornalistas multiespecializados atuando em conjunto com outros tecnoatores. Tais equipes e suas produções, por sua vez, são influenciadas por fatores externos à prática jornalística em si, como a mudança no contexto de consumo do usuário, realizado cada vez mais via dispositivos móveis, e o monitoramento da audiência, cuja valoração é bem específica neste tipo de produção.
Palavras-chave: Jornalismo. Webjornalismo. Reportagem multimídia interativa. Inovação no jornalismo. Redações convergentes.

EL REPORTAJE MULTIMEDIA INTERACTIVO:
la innovación, la producción y la obtención de ingresos

RESUMEN - En el web periodismo, el reportaje multimedia interactivo es uno de los formatos innovadores cuyo contenido ha hecho posible la monetización. A partir de 2013, ocorre una inversión por las organizaciones de noticias más importantes en este tipo de producción. Debido a sus características inherentes, como la sofisticación del diseño y la presencia del audiovisual y interactividad, se propuso investigar cómo es el proceso de producción de este material. A través de entrevistas con los editores del Grupo Folha y Grupo Estado, se ha concluyido que existe una producción diferente, llevada a cabo por equipos de multiespecializados periodistas y tecnoatores. Estos equipos y sus producciones, a su vez, están influidas por factores externos a la propia práctica periodística, como el cambio en el consumo del usuario, hecho cada vez más a través de dispositivos móviles, y el seguimiento de las audiciones cuya valoración es muy específica para estas producciones.
Palabras clave: Periodismo. Web periodismo. Reportaje multimedia interactivo. Innovación en el periodismo. Redacciones convergentes.

Introduction

Professor Rosental Calmon Alves, in his speech at the *Ten Years of Digital Journalism* conference, held in Portugal in 2006, evaluated the first ten years of web journalism, concluding that the internet was a gloomy and mysterious place for one to make a profit. His prediction has come to fruition in part over the following years with successive job reductions in newsrooms around the world:

> Despite the growth in digital journalism in terms of audience, this first decade has not seen a solid business model been constructed based on advertising and paid subscriptions. Advertising funds which have helped finance journalism are mostly being diverted into news portals and search engines which do not have journalistic operations. If these current trends continue, how can one hope to finance a team of 1,200 journalists, like at the New York Times, for example? (ALVES, 2006, p. 99)

However, there have been some advances over the ten years. Digital circulation has increased and it looks like online newspapers in Brazil might surpass sales of printed press in 2016[1]. In terms of

business models, the larger Brazilian news organizations take after international trends. In 2011, The New York Times became one of the first mediums to implement *paywall*; a year later the Folha de S. Paulo in Brazil followed suit. From that point on, other large circulation newspapers began to limit the free access to their online sites. This experiment caused concern among readers, who were used to free information, but shortly proved to be the correct decision to make. In 2015, The New York Times registered one million online subscribers and the Folha enjoyed a 35% increase of strictly online subscriptions to its total circulation.

The economy was a determining factor towards investing in new forms of profit-making, like paywall, in an era of increasing search for journalistic information on the Internet. Companies in Brazil and around the world are searching for alternatives to avoid the current financial crisis. On one side there are budget cuts and layoffs, but on the other there is value in innovation both in production and content in order to reach new business models.

This work focuses mainly on innovation. Two examples of innovative products are reports that make use of virtual reality[2] to give the user a sense of total immersion, and interactive multimedia reporting (which will be further presented in more detail). These products have emerged within a short period of time – less than five years - and are examples of the pressing need that journalistic organizations have to broaden and diversify their online operations.

It is no coincidence that the search for new forms of journalism is highlighted by an internal report in 2014 at The New York Times. The report, titled *Innovation,* was leaked to the public one month before its publication date and was the paper's assessment of its transformation from print to digital press. It also contained directives aimed at the journalists – among which are audience prioritization and look for ways to constantly improve and to reach and hold onto this audience. As written in the report, "[...] a digital experiment should be released quickly and refined through a cycle of continuous improvement."[3]

The cross section between digital audiences, innovation and new forms of journalism involves elements that, once united, reflect the growing focus of the large media groups' internet publications. One of the objectives of this paper is to address and discuss this cross section, especially in interactive multimedia reporting; one of the journalistic forms that is undergoing a makeover on the web.

At the same time, the transformations to the Web 2.0

product and its receivers, and to convergence culture (JENKINS, 2008) are directly related to new changes in the journalism workplace and production processes. These changes to the socio-professional order and daily *praxis* will also be discussed in this paper. The methodology used in this paper is supported by bibliographic references in theoretical and empirical studies on the subject and by the results taken from in-depth interviews conducted with the newsrooms of two digital mediums that produce interactive multimedia reporting.

The results show that investing in innovative journalistic forms is directly associated to their ability to make a profit. Not only this, but also the fact that specific valuations of the audience and user consumption which in turn influence newsroom productions currently going through a period of convergence and multi-specialization.

Establishing interactive multimedia reporting

The publication of *Snow Fall*[4] on The New York Times site in 2012 is considered ground-breaking in interactive multimedia. The report received overwhelming positive reviews both for its presentation and in-depth information and the number of user accesses. "This report received around 2.9 million views in the first week and had periods where 22 thousand users accessed it simultaneously" (CANAVILHAS, 2014, p. 3).

After *Snow Fall*, other large journalism companies began investing in similar style reporting, first punctually and later at regular intervals. Longhi (2014) labelled this turning point in journalistic production in 2012 as "large multimedia reporting". As of this moment – which coincides with the publication of the NYT report – new technologies have become available for improved navigation and more sophisticated designs, like HTML version 5. It is here that the longer and more vertical narratives using a larger amount of words began to appear, commonly referred to as *long-form* journalism.

Canavilhas (2014) defines this type of journalism as "parallax reporting" in reference to the technology it uses. He believes that besides using *parallax scrolling*[5], these reports also have "[…] vertical and intuitive navigation with full integration of multimedia content" (CANAVILHAS, 2014, p. 8), something that engages the readers' attention and adapts easily to various screen formats.

In this paper we use the term "interactive multimedia

reporting" as it encompasses the two main features of this type of production (multimedia and interactive) and is also linked to the in-depth reporting style it uses; while some other press media invest in publishing leaner narratives.

The main media companies in Brazil have been publishing reports of this type since 2013. The Folha de S. Paulo, The Estado de S. Paulo, Zero Hora, O Globo and Uol have all published special reports, with the exception of Uol which publishes a weekly report on TAB (tab.uol.com.br). TAB is published every Monday on the portal *home* page and is an example of a leaner narrative than the ones that adopt the same format as *Snow Fall*.

Methodology

One of the most-used techniques in qualitative research in Communication for understanding a situation or a problem is the in-depth interview. According to Duarte (2015), "The in-depth interview is a method based on theories and premises that seek to collect answers from a source's subjective experience which holds information an investigator wishes to know" (DUARTE, 2015, p. 62). However, it is important to adhere to a strict methodology in order to ensure the technique is valid and reliable. The methodology is comprised of three main issues which the investigator must identify: 1) Appropriate source selection; 2) Procedures for guaranteeing reliable answers, and 3) describe the results as they pertain to available theoretical knowledge.

In this paper, we used in-depth interviews as our method. Both interviews were conducted in newsrooms in São Paulo in March 2016. On March 14, the editor of TAB, Daniel Tozzi, was interviewed. His interview lasted a total of 1 hour and 56 minutes. On March 15, editor of the "Infographics" section for the online site of the Estado de S. Paulo, Fábio Salles, was interviewed for a total of 1 hour and 35 minutes.

In order to select appropriate sources it was necessary to find sources who had an in-depth knowledge of digital newsroom production processes and who had produced interactive multimedia reports. A sample comparison was made between media newsrooms that worked primarily with digital (Uol) and those that worked with at least two forms, like printed press and digital (Estadão). Despite the

length of the interviews (more than 90 minutes), both sources were helpful and answered all questions.

Looking at the procedures given by Duarte (2015), we highlight technical care needed, as in the recording, and those related to the interviewer (which may be permissive, aggressive or neutral, the most frequent case being neutral) in addition to preparing the script. The interviews were semi-structured and had six main questions[6], each one of which were open ended, meaning new points arose which were investigated until the topic had been exhausted. After transcribing both interviews, the description and analysis process began. All the material was classified in three main categories: 1) the actual format; 2) the production; and 3) the audience.

Lastly, the last point ensures that the technique is valid throughout the paper by articulating the information from the current theoretical knowledge and other empirical data. Validating the analysis of the in-depth interviews is based on the "[...] triangulation of data with the increase of various sources of evidence such as documents, observation and literature [...]" (DUARTE, 2015, p. 68).

Special formats, new profit sources

Relying on new forms of making profits seems to be inevitable in the financial crisis of the large newspapers since the two main sources of profit – advertising and sales of copies – have been slowly decreasing. According to According to Verifying Institute of Communication (IVC), the four major media companies in Brazil experienced a decrease in circulation from 2014 to 2015 since television is the medium getting up to 70% of advertising *shares* in Brazil. Even though this information is not exactly new, the rest of advertising investments are being channeled to other communication mediums like radio and printed press as well as being scattered investments in online content and formats which are not necessarily journalistic. Recent data from Kantar Ibope Media[7] show that while newspapers received 13% of the advertising shares in 2015, internet advertising has already reached 7% and may rise in 2016.

As a result of the financial crisis, journalistic companies have cut costs (both to professionals and production), but not investing in new formats and business models might result in an unprecedented loss of revenue. One such case that exemplifies this situation is the

"long tail" produced by Estadão and published on its site. It is called this internally by professionals due to its lengthy updating time. Some of the issues in these long tails attract sponsors' attention as they are important to public consumers, something the newspaper is aware of and has explored during production, foreseeing the inclusion of advertising in its pages. Fábio Salles from the Estadão states:

> Some specials which we have done have allowed the newspaper to sell advertising in a different way. Last year we did a special on Formula 1 which received an award. Using some infographics we were able to show technical changes to car engines as well as the drivers, and we were updated as the championship was underway. So, every time we had news on the home page there was a link "See the Formula 1 special". [...]. In mid-May we were able to sell advertising to Rolex. They stayed with us until the end of that year. Maybe it was something that didn't really fit with Formula 1. So, we noticed that these kinds of specials helped advertising sales in a different way. This advertising could have different formats for any kind of device.

For both the Estadão and TAB, advertising sales are still the way to make profit with innovative journalistic formats. The brand usually becomes a unique sponsor and ends up lending credibility to the format, whether it is a special or a report.

At TAB, advertising occurs in fixed spaces of high visibility in two cases. The first one, shortly after the report starts (with the title and moving image in the background) shows a five-second video which must be watched in order to view the content. The second one is a video about one minute in length. It is shown at the end of the report and it is not compulsory to watch it. Daniel Tozzi, the editor of TAB, sees a clear difference between innovative business models and innovative delivery formats: "I would not say that the business model is innovative because it is an advertising sale, like on TV and in the press. But the format is. The delivery is made differently".

The interactive multimedia report audience

As with all advertising sales, the sponsor's interest lies in the audience. However, these same parameters are related to specific interests in interactive multimedia reports. These interests are different from online news on *hard news* sites.

On sites like Uol and Último Segundo which mainly focus

on breaking news, the number of *page views* is one of the more important parameters for measuring the online audience as it shows how many times the user refreshes the page – which could be many times if the user is trying to keep up-to-date on a particular fact.

However, in interactive multimedia reports, the number of *page views* is not important since the number of times a page is refreshed does not represent the number of viewers; it represents the length of time of the view. According to Daniel Tozzi, editor at TAB, there is a greater concern when measuring the length of time a user spends on a page (*time spent*). When asked about comparing the *time spent* between this type of content and regular online news, like *hard news*, he states that the average reading time on TAB is two and a half minutes, contrary to an average of 40 seconds for online news. Yet he also states that there is data showing that *time spent* may be even longer (when not observing the average) as certain users spend up to ten minutes reading a report on TAB.

There is also cross checking with other databases like the relations between length of time (*time spent*), number of views (*visit*) which refers to page access[8], and the rejection rate (*bounce rate*) which shows if the site is able to hold the user's interest by measuring the login and logout time (an indication that the content was not interesting to the user).

It can then be inferred that when intending to publish material like TAB it must be on a page that distinguishes itself from the content on Uol (*hard news*) which is demonstrated by *time spent* and *bounce rate*. It is also important that the content has many views, guaranteed by the number of visits. "It does no good if you have a *time spent* of 10 minutes yet only 10 thousand views", states Tozzi. The average number of views on TAB, according to Tozzi, is between 200 and 250 thousand; a much higher number than special reports in O Globo[9] newspaper with similar content, which usually gets between 20 and 25 thousand views.

At Estadão, the audience for this type of special also maintains the same threshold of permanence as the reports on O Globo. According to Fábio Salles, from 2013 to present day, there has been audience growth and stagnation in special journalistic materials like infographs and reports: "In 2014, we practically doubled our audience from 2013. 2015 was a year with little growth, but we managed". Currently, the numbers for 2016 show it to be on a par with those from the previous year.

Despite different formats of advertising delivery, the value attributed to indices for the audience of a particular web page is related to an old concept of value; adherence (according to Jenkins, Green and Ford, 2014). Here, the companies and brands believe in inserting material in easily measurable fields in order to count the numbers behind it – how many people logged in, for how long and how many times. According to the aforementioned authors, focusing on adherence is a fairly regular corporate practice as it is easy to control these numbers; however, it does not consider the fact that the public of today play an increasingly important role as active media advertisers.

Focusing only on *analytics* – a site's statistical data – is common practice in digital advertising negotiations but it can – and should – be articulated to the concept of spreadability (JENKINS; GREEN; FORD, 2014) since the reason behind sharing innovative and creative content, often segmented, helps not only with profit-making but also with expanding the public reach. Canavilhas (2014) states that, in the case of *Snow Fall*, not only did it bring good audience statistics, it also attracted new readers to The New York Times; 30% of whom had never visited the site before. Fábio Salles confirms this in his summary of a similar experience which occurred on a special report on the Estadão site:

> Two years ago we did a special on [*Gabriel*] Medina and the average Estadão reader is not the type to read about surfing. But the digital environment gave us the space to do a complete special which was had 15 thousand shares in two days. It was the only special on surfing in the market at a time when Medina was champion [...]. So, we notice that no matter how experimental they may be, we are reaching new public, increasing our accessibility while the printed press, unfortunately, is failing.

Spreadable media is heavily based on segmented content as it can awaken the "[...] particularly deep commitment within a niche of a community" (JENKINS; GREEN; FORD, 2014, p. 48), which is illustrated in Salles's report on Gabriel Medina.

The audience is measured both passively (through statistical site data) and actively (through the public's ability to share, remix, give opinions and even give new meaning to content) and seems to not only be a factor for making a profit off the final product and various brands but also for influencing a production environment heavily focused on user consumption, which consequently raises new concerns for teams and brings changes to certain professional fields.

"The goal is to be *mobile first*"

The different forms for consuming journalistic information are also measured by audience statistics. One example is identifying the device being used for access. One growing trend is the use of mobile devices for internet navigation, mainly by *smartphones*. According to data on internet and television access from the National Household Sample Survey (PNAD), 2014 was the first time that *tablet* or *smartphone* access (23.1%) exceeded that of computers (17.4%).

The data points to the current unavoidable need to adapt to a public who used to access the internet by *desktop* computers. This is because screen sizes and processor power in mobile devices are different from computers and it is then necessary to adapt certain message sizes like language, length of text and layout.

Making the appropriate information available to user consumption is a new concern that arises in production processes. Besides the technical specifications – screen size and processor – there are access specifications: reading on a computer might mean reading longer texts and videos simply because the user is spending more time looking at more sophisticated content. Reading on a *smartphone* however means shorter access periods requiring more direct and shorter messages.

For media views, the impact of mobile access already influences production. Firstly, there is the need to offer responsive layouts which show information in an idealized for different screen types, without noise. Responsive design customizes the information for the user's device when accessing (computer, *smartphone*, digital tv, among others), making it possible to read the content on any device (without distorting the font size and objects) (ZEMEL, 2012). Both the Estadão and TAB have adaptive designs in order to be more responsive; this requires a different program for each type of screen.

The respondents pointed out that there is already major concern for consumer production on mobile devices. This concern brings about changes to the structural elements of interactive multimedia reporting narratives. One example is video availability which tends to be assigned to initial modes, as well as length, and become even shorter, improving cellular access. "We want to be a *mobile first* medium. As contradictory as this may appear, look at the size of TAB, of the narrative [...] But the goal is *mobile first*", claims Tozzi, when remembering that 50% of TAB content is accessed by

mobile devices. Salles agrees: "[...] nowadays we are already thinking about what the visualization on a mobile device will be like – and after think about other versions".

Newsrooms: convergent and multi-specialist

The turn of the millennium saw large newsrooms having to redesign themselves due to the eventual changes in journalism in which segregation (physical and work delimitations in the printed press and digital) was the norm. However, by decade's end, this moment had passed and convergence began in newsrooms. Now these newsrooms are all integrated, forcing journalists to work on multiple contents and not just one single platform (GARCÍA AVILÉS; CARVAJAL, 2008).

Journalists have added pressures in convergent newsrooms as they often have to produce for more than one media form: "Reporters cover an event on all platforms, and they are expected to know how to edit video, record, narrate and publish on the web" (GARCÍA AVILÉS; CARVAJAL, 2008, p. 236).

Salaverría and Negredo (2008) consider that newsroom convergence might be one of the ways journalistic companies can survive through the financial crisis. They do claim however that an integrated newsroom requires effort, a change in the culture of the profession, reorganizing teams, investing in training and advanced work tools, besides creating and implementing *software* that automatically publish content across diverse platforms.

It is common to see professionals from other fields, like programmers, incorporated into this new newsroom environment. Defined by Canavilhas *et al.* (2014) as techno-actors, their influence is "[...] visible in the final product, the information, which appears in new formats with new narratives and in some cases, with a very different organization" (CANAVILHAS *et al.*, 2014, p. 90).

There are two main differences between the newsrooms that were visited: the Estadão is convergent and integrated as its team produces for both the site and the newspaper. The journalists and designers who originally worked for the newspapers slowly but surely acquired the technical know-how needed to work with digital.

Since its creation, Uol has been geared to the internet. The TAB newsroom in particular arose after an innovative consulting

company performed an analysis and indicated a product prototype and the need to form a team which only worked on reporting, in other words, professionals who worked for TAB would not do any other reporting for Uol. In March, 2016, the TAB team was comprised of journalists, editors, designers/UX[10], videographers and programmers.

The production routine at TAB newsroom is very odd when compared to the routine at Estadão. First off, there is no newspaper production. Another difference is in the *deadline*, which may vary between three weeks to more than a month depending on how complex the topic is. The reports are written simultaneously which makes journalists and other techno-actors work on different issues or at different paces. Since it was an innovative production routine for a medium which mainly reported *hard news* at the time, there was a period of adjustment even to understand the production flow which requires a considerable amount of time to program and publish a page. Certain tasks such as video and image production or even some parts of page programming were outsourced when necessary.

The newsroom structure at Estadão also had its specialties: from journalists to 3D programmers, moving from graphics expert to programmer. Nothing is outsourced. Quite often, digital production is also published in newspaper (and vice versa). There are occasions in which only one form of media is produced – either digital or printed press. Special projects like interactive multimedia reports or infography generally have a more flexible *deadline*, taking three to five months to verify data and hand in the project.

Both newsrooms had multi-specialized professionals – journalists and non-journalists – who were ahead of others as they had acquired the knowledge and skills of not only journalism but also other areas like statistics or programming languages. Estadão also works with data journalism and uses a team of journalists specifically for this. Rodrigo Burgarelli, a journalist and one of the winners of the ExxonMobil 2015 Award for the report "Farra do Fies" which was based mainly on data journalism. Burgarelli graduated from journalism but has a deep knowledge of statistics and works with programming languages such as HTML5 and JavaScript.

The TAB newsroom has two designers with specializations which editor Daniel Tozzi says make a difference in teams producing innovative material. From his point of view, journalists do not

necessarily need to be masters of techniques like programming languages, but having a good overall understanding of them is welcome as they will be able to offer suggestions and solutions to web programmers/developers:

> [*This team*] goes like this: Mariana is the designer, UX, very experienced and she is also a graduated journalist. René is a designer, a journalist, very experienced and graduated in international relations [...]. An updated journalist, who embraces the challenge, is tuned in to technology. They don't need to be aces, to be tech savvy, make videos... But [*it is good*] to have an understanding. They should understand the best form to tell a story given the resources we have today.

Multi-specialized journalists are common in large international newsrooms. The New York Times, for example, has two professionals working for it who fit this mould. The first is statistician and journalist Amanda Cox, named editor of *The Upshot* this January; the section of the NYT dedicated to analyses and graphics on politics, police and daily life. The second is the Brazilian journalist, infographic and designer, Sérgio Peçanha. They both work autonomously in jobs that mix journalism, statistics and design. They compile information (taken from data bases or not), edit it and present the data visually in the most appropriate form both digitally and in print.

Some infographs at Estadão are compiled and produced by professionals who are not journalists, yet it is a journalist who does the final edit. Even though it is not common, this kind of thing happens in simpler reports too, like the infograph on the history of black representation at the Oscars[11], the data from which was collected and put together by infograph editor, Caroline Rozendo, graduated in Design. The jobs at TAB do not usually mix; what happens there is the work is constantly integrated between journalists and other techno-actors like videographers and designers.

Renó and Renó (2015) claim that one of the future trends in journalism lies precisely in greater integration between journalists and professionals from other fields, especially technology, something that more conservative professionals and scholars might see as a threat to the profession, yet, nonetheless, deal with a reality for large mediums where "it becomes the way to build journalistic discourse, but also the language, the processes, relationships with the sources (now in social media) and the shaping of newsrooms"

(RENÓ; RENÓ, 2015, p. 141). Here journalists need specializations which give them the skills to use advanced collection techniques and data presentation, something which was noticed in the newsrooms which were visited.

Final considerations

The current focus on relevant journalistic content, like interactive multimedia reporting, has made a difference to larger journalistic companies, something that Canavilhas (2014) upholds. In this paper, we observed that investing in special formats leads to two key questions for the survival of the media companies presented here: credibility and profit-making.

International and national researchers, Salaverría and Negredo (2008) and Renó and Renó (2015) to name a couple, have already demonstrated that in order to reach a level of quality and innovation, it is critical to have an integrated newsroom where journalists and techno-actors work together, and to have a convergent newsroom for those companies that produce more than one media form. Beyond the convergence and integration, both newsrooms visited for this paper employ multi-specialized professionals who are highly trained in various knowledge areas and are capable of producing some of the best quality digital reports.

García Avilés and Carvajal (2008) suggest that a newsroom with multi-skilled journalists provides managers with flexibility for daily news production and makes it possible to relocate each professional to a different media platform, when necessary. Newsrooms such as TAB and "Infographs" on the Estadão site offer varied journalistic products employ multi-skilled professionals, not always journalists, and appear to have an important advantage (beyond the flexible *deadlines*) for further developing content and sophisticated presentations, using resources and the potential of the Internet in a creative and appropriate manner.

However, none of this would be possible if the public were not interested in spending minutes – not seconds, as we have seen – reading (and interacting) with interactive multimedia reports. The huge surprise of *Snow Fall* might be in its access and not the format itself because if it did not have the boom in views, it is highly possible the originality of the format would today be

reserved to just an experiment. While the number of accesses on TAB is quite significant, there is still interest from sponsors in presenting the type of content found on Estadão, despite its lower numbers.

Sponsorship occurs because web audiences recognize the brands in this paper. These numbers suggest that readers are more attentive and less volatile; they have formed opinions on special issues. Another relevant piece of information taken from the interviews is that besides using it as an argument to support advertising sales, some audience tracking data, even though unrelated to journalism itself, is used to measure production – as in the case of the editorial switch to focus on consumption by mobile devices. This reveals an important attribute for *analytics* which alludes to the direction that *Innovation* from The New York Times took: to prioritize the audience, their needs and also their habits.

Lastly, it should be noted that the data presented here is taken from the actual realities of the communication media visited for this paper that, due to its qualitative nature, seeks to be a valid contribution to journalism research, without having any desire to put forth major generalizations to the realities of other national and international newsrooms.

*This paper was translated by Lee Sharp

NOTES

1   The estimate takes into consideration the fact that, year by year, digital journal reading has grown while printed press has not. In 2015, the fall in newspapers was 13% while the growth of *paywall* was 27%. These are the most current numbers from the Verifying Institute of Communication (IVC) and refer to comparisons between 2015 and 2014. Available at: <http://www.meioemensagem.com.br/home/midia/noticias/2016/02/10/Circulacao-digital-pode-passar-impressa-em-2016.html>. Access on: Mar 24, 2016.

2   The *New York Times Virtual Reality* page has a kind of completely immersive audiovisual narrative produced by the newspaper itself. To experience it, the user needs a *cardboard*, a device resembling a pair of glasses where a smartphone fits. The images are 360º and interactive. Available at: <http://www.nytimes.com/newsgraphics/2015/nytvr/>. Access on: Mar 26, 2016.

3   Available at: <http://mashable.com/2014/05/16/full-new-york-times-innovation-report/>. Access on: Mar 02, 2016. Tradução da autora de: "[...] *a digital experiment should be released quickly and refined through a cycle of continuous improvement*"

4   Available at: <http://www.nytimes.com/projects/2012/snow-fall/#/?part=tunnel-creek> . Access on: Mar 29, 2016.

5   *Parallax scrolling* is a design technique where elements on the screen move when the user scrolls with the mouse.

6   The interview was on the growing investment in publishing interactive multimedia reports. The six main questions were: 1) Why invest in interactive multimedia reporting? 2) Outline the process behind pre-reporting until publication and post-publication adjustments; 3) How are newsrooms made up and how is the work divided?; 4) What is the web audience's role and how are audience indexes analyzed for interactive multimedia reports? 5) How does sponsorship work for the editions using advertising? 6) Are user consumption habits taken into consideration in this type of specific material?

7   The study is available at: <https://www.kantaribopemedia.com/meios-de-comunicacao-2015/>. Access on: May 12, 2016.

8   A visit is counted as a 30-minute session. If the user leaves and accesses the page another time, this is counted as a new visit. Before this time limit, it is counted as just one visit.

9   This information was given by Chico Amaral, executive editor of the Globo newspaper, during an online lecture promoted by the National Journal Association. Available at: < http://www.anj.org.br/item/desenho-de-noticias-multiplataforma/>. Access on: May 12, 2016.

10 UX is the abbreviation commonly used to refer to professionals who have knowledge of design (*user experience*) related to the interaction and working of the site being accessed.

11   Available at: <http://infograficos.estadao.com.br/caderno2/oscar-polemica-racial/>. Access on: May 24, 2016.

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