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FROM THE GAME TO DYNAMIC GALLERIES IN THE HYPERMEDIA JOURNALISTIC NARRATIVE:

An analysis of the special “The Battle of
Belo Monte”/ A batalha de Belo Monte
by Folha de S.Paulo

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ABSTRACT – This article presents an analysis of hypermedia narrative of the report ‘A Batalha de Belo Monte’, published on the website of *Folha de S. Paulo* in December 2013. The aim of the study is to identify the elements used in the composition of the hypermedia narrative and verify the possibilities of interactivity level offered to the user. Regarding the methodology, it has used the web content analysis; it has been established two analysis categories: narrative elements and interactivity levels. The results suggest that the absence of links on the textual part limits the user path inside the hypermedia narrative. Although the higher level of interactivity happens in the information game inserted in the first chapter. The remaining interactivity options are for selection type, in which the user can choose to watch videos and access the photo galleries.

Keywords: Hypermedia narrative. Interactivity. Cyber journalism. *Folha de S.Paulo*.

DO GAME A GALERIAS DINÂMICAS NA NARRATIVA JORNALÍSTICA HIPERMÍDIA: análise do especial ‘A batalha de Belo Monte’ da Folha de S.Paulo

RESUMO – Este artigo apresenta uma análise da narrativa hipermídia do especial *A batalha de Belo Monte*, publicado no site da *Folha de S.Paulo* em dezembro de 2013. O objetivo do estudo é identificar os elementos utilizados na composição da narrativa hipermídia e verificar o nível de interatividade que oferece ao usuário. A metodologia, por sua vez, centra-se nas técnicas da análise de conteúdo web, a partir da qual se estabelecem duas categorias: elementos da narrativa e níveis de interatividade. Os resultados do estudo apontam que a ausência de links na parte textual limita a trajetória do público pela narrativa hipermídia, que poderia ser mais dinâmica. Embora o maior nível de interatividade ocorra com o game informativo inserido no primeiro capítulo do especial, as outras opções de interatividade são de seleção, em que o usuário escolhe se quer ou não ver vídeos e galerias fotográficas.

Palavras-chave: Narrativa hipermídia. Interatividade. Ciberjornalismo. *Folha de S.Paulo*.

**DEL GAME A GALERIAS DINÁMICAS EN LA NARRATIVA
PERIODÍSTICA HIPERMEDIA: análisis del especial
'A Batalha de Belo Monte' de Folha de S. Paulo**

RESUMEN – Este artículo presenta un análisis de la narrativa hipermedia del especial A batalha de Belo Monte publicado en la web de Folha de S.Paulo en diciembre de 2013. El objetivo del trabajo es identificar los elementos utilizados en la composición de la narrativa hipermedia, además de verificar el nivel de interactividad que ofrece al usuario. Respecto a la metodología se emplea el análisis de contenido web, a partir del que se ha establecido dos categorías de análisis: elementos de la narrativa y niveles de interactividad. Los resultados apuntan a que la ausencia de enlaces en la parte textual limita el trayecto del usuario en la narrativa hipermedia. El mayor nivel de interactividad ocurre con el game informativo insertado en el primer capítulo. Las demás opciones de interactividad se refieren al nivel de selección, en el que uno elige ver videos y acceder a galerías fotográficas dinámicas.

Palabras clave: Narrativa hipermedia. Interactividad. Ciberperiodismo. Folha de S.Paulo.

1 Introduction

The Technological Information Revolution, the development of the internet, and the creation of the web built the foundation that enabled the computerization of culture and the creation of a connected society (Castells, 1999), as well as promoting new forms of cultural expression and the redefinition of those already in place. These cultural practices, known as cyber culture (Lévy, 1999; Lemos, 2003) also alter the production of the entertainment industry and the media, in the sense that cultural products are adapted to the audience's demand, which are increasingly segmented.

While analyzing convergence culture through media ecology¹, Islas (2009) notes that, before the Internet, each medium had well defined functions and markets. "As a result of the tremendous development of the Internet and digital communications, the same content today can move through different media" (2009, p. 26).

Various cyber culture researchers equate the current techno cultural transformation with the discovery of the press in the fifteenth century (PISCITELLI, 2005). The main difference is that the effects of the press were experienced mainly by the intellectual elites and took centuries to be popularized. In the case of digital network technologies the expansion has been so fast that it has

been focuses on one or two generations. According to the Pesquisa Brasileira de Mídia/Brazilian Media Research (PBM) in 2015, almost half of Americans (48%) used the Internet and the percentage of daily use grew from 26% in 2014 to 37% in 2015. The use of the Internet also has intensified. According to the survey, users are connected, on average, five hours a daily during the week.

In the age of cultural convergence, as pointed out by Jenkins (2009), the flow of content by multiple platforms, cooperation between media industries and the migratory behavior of audiences are characterized as some of the convergence paradigm practices. In this sense, producers of content in the media have had to adapt to the technical and technological innovations of the digital environment, considering the public's demand for media products more dynamic and interactive. It is not surprising that the media are investing in the creation and improvement of information applications for mobile devices (HIDALGO, Canavilhas, 2009; Cebrián, FLORES, 2012; Canavilhas, 2013).

In order to produce a more dynamic and interactive content, online journalism² bet on the use of hypermedia narratives and more advanced technological resources and/or based on artificial intelligence to promote a person's immersion. The New York Times does this while producing reports in the panoramic video format via the application to NY VR released in late 2015. Once the video is downloaded, playback occurs such that by moving the smartphone or tablet you have an immersive experience, similar to what occurs in some types of games (BUSSARELLO, BIEGING, ULBRICHT, 2012). Therefore, this article is rooted in the sense that digital journalistic narratives (web, mobile and wearable technologies) flow as a dynamics, not finalized process, as advocated by Bertocchi (2013).

2 In search for a non-linear journalistic narrative

The inclusion of interactive elements in journalistic narratives has an intrinsic relationship with the practices of cyber culture. Both the Exchange of instant messages via mobile devices and the use of social networking sites, and news reading habits on tablets and smartphones influence the journalistic production processes. An example of this influence is in TV news editions,

such as local editions produced by affiliates of Rede Globo, which provide a mobile number for sending messages via WhatsApp, through which viewers send images and videos of events that they witnessed.

Hypermedia journalistic narrative offers the audience the possibility to choose which path they want to follow in that content, which makes the narrative interactive, dynamic and non-linear. The concept of hypermedia is an extension of the notion of hypertext as it includes visual and auditory information, animation and other forms of information (Landow, 1997). It is the mesh up of multimedia with hypertext (hypermedia). Gosciola (2003) provides a comprehensive definition of hypermedia as:

A set of means that allow simultaneous access to texts, images and sounds in an interactive and non-linear way, allowing to make links between media elements, control navigation itself and even extract text, images and sounds whose sequence constitute a personal version developed by the user (GOSCIOLA, 2003, p. 34).

For researchers in the field, exploring the hypermedia narrative is the key to producing more dynamic and interactive content (PALACIOS, 1999; DIAZ, 2001; ODE, 2002; SALAVERRÍA, 2005; LARRONDO, 2008). So thinking about the construction of a non-linear narrative is the starting point to develop a hypermedia content.

By non-linearity we mean, “the direct access to any content or part of the work, without the user losing the continuity of fruition” during the act of reading-seeing-hearing-using a hypermedia work (GOSCIOLA 2003: 99). The route of the user through the hypermedia work is non-linear because it does not develop a simultaneous reading/use of the various contents of a hypermedia work. In this case, the author draws attention to two types of existing discourse: the discourse held by the producer and the user-elapsing discourse. In other words, the author produces hypermedia work with several narrative fruitions made by the users. Thus, the screenwriter and producer become aware that the choice of narrative path is the responsibility of the subject.

However, the main challenge of the hypermedia scriptwriter is planning a communication flow in which it tries to maintain a control over the user’s path over the narrative units, since they can be carried away to narrative destinations that the course of various content offers them, or choose whichever path they want within the work.

It is worth noting that the transmedia narrative is also non-linear, considering that it refers to a new aesthetic that emerged in response to the convergence of the media, it introduces new requirements to prosumers and depends on the active participation of knowledge communities (JENKINS, 2009). In this case, consumers should assume the role of hunters, chasing story fragments in media channels and promoting the exchange of views with others in virtual discussion groups. All of this in order to guarantee that the time invested will contribute to a richer entertainment experience.

In a book where he publishes interviews with experts in different countries on the subject, Carlos Scolari (2013) argues that transmedia narratives are a form of story that spans different media and communication platforms. To all this, the author adds the essential participation of the audience. Admittedly, the transmedia narrative is not new in artistic works and in the entertainment industry. Nevertheless, journalism still walks toward the development of a transmedia narrative (PORTO, FLORES, 2012).

3 Journalistic hypermedia narrative design

By proposing a theoretical model to deal with the complexity of digital journalistic narratives, Bertocchi (2013) defends the narrative as a flow, a dynamic process, not yet finalized. The digital newspaper story, according to the author, behaves as a complex adaptive system. Thus, it is no longer understood as a closed journalistic product with an end, since it is a system that is constantly changing - from the moment that several actors can participate in the production process or comment / share content. Within this process, the journalist takes up the role of a designer of the potential narrative experience (2013, p. 35).

Although databases continue to be the center of journalistic creation, they “no longer define the rules alone” (BERTOCCHI, 2013, p.45). The DataStream – continuous data flow - appears on news sites, for example, in the recent comments on social networks sections or when the cyber medium makes use of Search Engine Optimization (SEO) techniques to improve the placement of content in search engines like Google. Thus, the journalist and other professionals responsible for the development of digital journalistic

narrative designs should take into account the tools that make use of the DataStream.

To think the structure of a hypermedia work, according to Gosciola (2003), it is essential to consider their specific elements: 1) the link as the primary unit of hypermedia; 2) content as abstract hypermedia; 3) interactivity; 4) interface as the door leading to the evolution of hypermedia. Thus, it is understood that hypermedia goes beyond the media, since it emphasizes interactivity and nonlinear access promoted by links between the contents.

Both hypertext as hypermedia correspond to elements that allow the user to choose which path they want to follow in the content, which makes the narrative interactive and non-linear. While conducting a thorough research on interactivity in cyber journals, Rost (2006) argues that the main difference between traditional media and new media is their greatest interactive potential, both in regards the possibilities of options of selection and in the possibilities of expression and communication.

In this sense, Rost (2006, p. 195) proposes a definition of interactivity applicable to new media and online journalism. This is the “gradual and variable capacity of that a medium has to give the user / reader a greater power both in content selection (selective interactivity) as in expression and communication possibilities (communicative interactivity).” In practice, the selective interaction occurs, for example, when we click on the link inserted in a story or press the play button of a video that complements a story. The selection in this case is limited to the action of clicking. On the other hand, communicative interactivity requires more effort from the audience, commenting or sharing a journalistic content.

Considering the object of analysis of this study, it is necessary to understand the different levels of interactivity that the user can have access to while accessing the contents of an online communication medium. According to Cebrián (2005), there are four different levels of interactivity:

1. Selective Interactivity: limits the user's capability to select one option among several possible. Hypertext is the most appropriate example in this level;
2. Interactivity directed by the user: corresponds to the fact that Internet users control their own path made by the information provided by the system. This level of interactivity

is, for example, when the user has the possibility to use the search engine to search old news;

3. Creative Interactivity: This is when the public can send collaborations such as photos, videos or comments;

4. Full User Interactivity: the system remains open to the participatory capacity of the Internet. This level of interactivity happens mainly in works that the audience can participate in the construction of the product, as is the case of transmedia documentary or transmedia art projects. The immersive systems also fit into this category.

As for immersive systems they are, for example, games in which the interactivity is made with parts of the body, such as demonstrated by Busarello, Bieging and Ulbricht (2012). A game without this feature does not promote full interactivity for the user.

To think of the levels of interactivity offered by the different elements that make up the hypermedia work is one of the key steps in the preparation of the script-path. Gosciola (2003) stresses that the routing process is a complex issue, as an interactive and non-linear piece works with aspects of language and technology stemming from many different areas of human knowledge. Therefore, the author argues that the script of a hypermedia work must accomplish “direct association between specific technical resources for non-linear navigation in hypermedia environments defined by links and the various content presented through their means” including the contents in form of text, graphic, audio and video (GOSCIOLA, 2003, p. 145). All narrative elements must be planned and organized by a script. Therefore to apply these recommendations to a News special such as the one as we have analyzed means selecting hypermedia resources and defining the elements for the composition of interface design and experience.

Longhi (2015) highlights the evolution of hypermedia journalistic formats, highlighting its main features. The author distinguishes two evolutionary stages:

- The multimedia special, whose consolidation took place between 2005 and 2009, distinguished by the use of Flash Journalism and online info graphics.
- The great multimedia report, developed from 2011 to the present, gives priority to long-form journalism - encompassing by extensive and technical reports of immersive web design such as parallax scrolling.

4 Objectives and methodology

Within this context, this article is specifically dedicated to analyzing the hypermedia elements used in the News special *The Battle of Belo Monte* published by *Folha de S. Paulo*³, which is characterized as a great multimedia report, according to Longhi (2015). Nevertheless, we prefer to use the term hypermedia great story because we understand that the addition of multimedia elements with the insertion of links gives the content the hypermedia character defined by Landow (1997).

Therefore, this study aims to understand how national journalism, in the specific case analyzed, is using hypermedia elements that, if correctly used, give the user the possibility of acquiring knowledge through non-linearity. For this purpose, this study identifies the elements that make up the special report, as well as the interactive possibilities that the publication offered the audience. The methodology focuses on web content analysis (HERRING, 2010), by offering a level of depth appropriate to analyze content published on the Internet. In the specific case of this work, web content analysis includes two broad categories of analysis: elements of narrative and interactivity levels. Both categories are directly related to the main purpose of the work and are subdivided into the following subcategories of analysis:

1. **Narrative Features:** to verify the composition of the narrative through the use of text, photos, slideshows, info graphics (interactive, 3D, dynamic, etc.), news game, audio, video, links, and other elements that structure the narrative journalistic hypermedia. To identify these narrative resources, initially we conducted detailed observation of the object of study object from considerations by Longhi (2010), which lists the different elements of hypermedia reports.
2. **Number and types of links:** this sub-category will show the destination that each link inserted in the report provides the user, and count the total number within this feature. For this, we analyze whether the link is connected to the cyber medium itself, to other media, the databases, sources of information (institutions, people, etc.) or others.
3. **Interactivity options:** according to the concepts by Cebrían (2005) and Rost (2006) we defined four subcategories

of analysis - selective, communicative, creative and full, as the concepts discussed by earlier authors - to check the level of interactivity in the report.

5 The battle of Belo Monte news special

Winner of the 11th edition of the Prêmio Líbero Badaró de Jornalismo (a journalism award), sponsored by Imprensa magazine, the special *Folha* that deepens the issues regarding the construction of the hydroelectric plant of Belo Monte on the Xingu basin, it took about nine months to be planned and produced. The product, which featured the work of 19 professionals, including designers, journalists and programmers, is divided into five chapters, in which it mixes journalistic text with video, dynamic photo galleries (slideshows), graphics and a game.

In *Obra/Construction*, we are presented with the context related to the plant's construction project, the logistics used and the costs of the building. The second chapter entitled *Ambiente/Environment* discusses the possible consequences that the dam construction will bring to the environment of the region. *Sociedade/Society* begins with a video that shows a fight between local women. The third chapter addresses the chaos in the city of Altamira, due to increased population. On *Povos Indígenas/Indigenous Peoples*, the report takes a trip to the land of Jurunas and araweté people to show the living conditions of indigenous peoples of nine of at the banks of the Xingu River. In the last chapter, *História/History* addresses the last of disputes and controversies that the almost unaffordable venture turned into.

The publication, which is also translated into English, also has a *Making of* section and an opinion one. In the menu sequence, the public finds a game, the *Folhacoptero* in Belo Monte, and a map of the Xingu basin.

Coordinated by the special reporter for *Folha*, Marcelo Leite, the project aimed to present different views on the construction of the Belo Monte hydroelectric dam in Pará. According to Leite, "this work was conceived as grand from its inception, video, photo, info graphics ... Some things came later. But from the beginning we wanted to tell this story with various features and inform the largest number of people" (OLIVEIRA, 2014, online).

5.1 Narrative composition

Structured in chapters to which the user has access via a menu, the special *Battle of Belo Monte* consists of 24 videos, 55 photos, 18 info graphics and a game. In the menu, the public can also access the Making off - a text about the production and assembly of the special, in addition to an opinion section and the map of the Xingu basin.

Table 1 shows how the elements of the particular hypermedia narrative are spread over the five chapters. The written text is the most used feature in particular, however, does not appear in the table below because it was not being measured in number of screens, as this work focuses on identifying the elements that form part of this hypermedia journalistic narrative.

Table 1 –Elements that make up the hypermedia narrative special

Elements/ Chapters	Ch. 1	Ch. 2	Ch. 3	Ch. 4	Ch. 5	Total
Photos	15	12	17	11	0	55
Videos	4	2	7	5	6	24
Infographics	9	3	4	2	0	18
Game	1	0	0	0	0	1

Source: elaborated by the authors

Although the text has been used as the basis of the special's narrative, we observe the absence of links within the body of the text, which were inserted only in the case of the videos and the interactive application (game). Shortages of hypertext throughout each chapter makes the narrative less dynamic and more linear, which contradicts the logic of the digital journalistic narrative defended by Landow (1997), Palacios (1999), Edo (2002), Gosciola (2003), Salaverría (2005), Larrondo (2008) and Bertocchi (2013).

Photography was the most explored visual aid totaling 55 photos throughout the special. The pictures were inserted with moving captions that would appear when the user clicked to continue Reading the content. Of all the chapters, only the fifth contains a photo gallery horizontally. To see them, the reader has to click to move from one image to another. In some situations, the photos are published vertically, giving the idea of a gallery. Each chapter opens with a photo

or a video, occupying the entire screen space. At the opening of the first chapter the photo appears as a background under the heading of the special and the entrance (Figure 1).

The audiovisual resources were inserted more frequently in Chapters 3 and 5, respectively portraying the society and the local history, totaling 24 videos. They used video with auto play (automatically activated during the time that the user remains at the height of the screen where the video is located), and others in which you must click in order to watch them. The option of the video with auto play, and the moving subtitle in the case of photos, makes for a more dynamic narrative as one advances through the page and comes to the level of the video.

Regarding the use of info graphics in particular, the first chapter is where the bulk of this information resource was published (9), which corresponds to half of the total. We found both traditional info graphic and the three dimensional ones (figure 2). But none of the two options is interactive. Finally, the interactive application in the form of a game - inserted in the first chapter - is the differential with respect to the narrative, as it allows the user to get information on the Belo Monte region as he/she advances in the game.

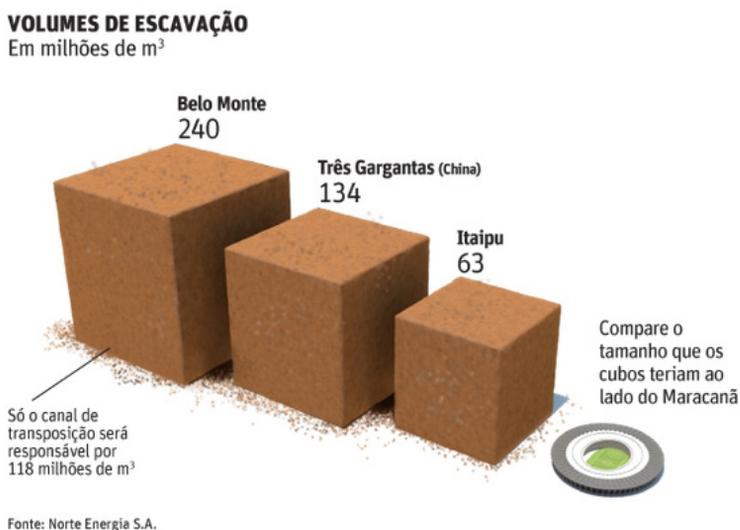
Figure 1 – Opening photo for the special “The Battle of Belo Monte”



Source: Special: ‘A batalha de Belo Monte’, Folha.com, 16 Dec. 2013.

Considering that the non-linear navigation in hypermedia environments exists thanks to the insertion of links and other content in text, graphic, audio and video (LANDOW, 1997; GOSCIOLA, 2003), in the specific case of the special's analysis, the absence of links within the text blocks affect the construction of a narrative that could offer a non-linear path within each chapter.

Figure 2 – 3D Infographic of the First Chapter of 'A batalha de Belo Monte'



Source: Special 'A batalha de Belo Monte', Folha.com, 16 Dec. 2013.

5.2 Levels of interactivity

Based on references by Cebrián (2005) and Rost (2006), we present the analysis of the level of interactivity in the content published in each chapter of the special. According to Table 2, the selective interaction is prevalent in all chapters. This type of interactivity appears mainly in the form of videos, photo galleries and in the selection of options in the menu - at the top right hand corner of the site.

Table 2 – Types of interactivity in the special's chapters

Types of interactivity / Chapter	Ch. 1	Ch. 2	Ch. 3	Ch. 4	Ch. 5
Selective	X	X	X	X	X
Communicative	-	-	-	-	-
Creative	-	-	-	-	-
Full	X	-	-	-	-

Source: elaborated by authors.

Full interactivity is achieved, partially, only in the interactive application a video game where you pilot Folha's helicopter over a flyover. Depending on the direction of the flight, and milestones reached, one can obtain information about the Brazilian hydroelectric plants and work in the construction in Belo Monte.

As for the levels of interactivity (CEBRIÁN, 2005), although there is the inclusion of a game that promotes partial full interactivity by the user, selective interactivity is presented restrictively because of the absence of hyperlinks, which would break the linearity of the narrative in blocks of text. That is, the user cannot jump between links, but one can choose to finish watching a video or fail to see a photo gallery to keep reading a particular part of the report. Another option in this regard is to following the order of the chapters and to keep reading according to the preference of each subject. Therefore, the product is restricted almost exclusively to selective interaction. There, at the end of the menu, the icons to share content on social networks Google +, Facebook and Twitter, however, the special itself lacks spaces for reader's own comments and to send any kind of material generated by the user. The lack of an open space for public participation undermines the creation of a transmedia narrative journalism (PORTO, FLORES, 2012; SCOLARI, 2013).

6 Final considerations

Although this study focuses on the analysis of a single large hypermedia News report, we present results that allow us to move forward on a few issues regarding the application of non-linear narratives,

as hypermedia and transmedia, in Brazilian online media. In the specific case of the special *Battle of Belo Monte*, by Folha de S.Paulo, the composition of the hypermedia narrative provides a limited non-linear navigation, since the nonlinearity is primarily reflected in the selection of options that Internet users have to watch videos, slideshows, choose the order they want to read the chapters, and interact in the game.

There is no doubt that the absence of links within text blocks impoverishes nonlinear narratives as suggested by Gosciola (2003) as a fundamental part of a hypermedia work. According to the author, hypertext is the element responsible for connecting multimedia pieces such as audio, video, slideshow, etc., and provides multiple path options within the product. That is, the lack of the hypertext feature throughout each chapter makes the path read / hear / see less dynamic, and provide fewer options to explore a non-linear narrative. It is true that the inclusion of photo galleries and videos with automatic plays helps to break the linearity of textual narrative. In addition, by opting for traditional and three-dimensional, non-interactive graphics, the journalistic product restricts the narrative to a more closed and less flexible experience, contrary to the concept of digital journalistic narrative as a complex system constantly changing.

As for the interactive possibilities offered to the user it is limited to a selection of content options. Both communicative interactivity as the creative interactivity do not occur in this special. The audience does not have an opportunity to participate more actively by sending photos or videos, and they cannot write a review either. The full user interactivity is partly possible when using *Folhacóptero*.

Some elements used in the special in the construction of the narrative, such as the traditional info graphic and long text without links, show that online journalism still carries very intrinsic characteristics of the print format. This linear arrangement inherited from the print media may be influencing how they are applying the concept of hypermedia.

While the results of this study, on one hand, demonstrate a limitation upon the enjoyment of a non-linear narrative, moreover, it confirms a relative cyber medium attempt to adapt to new narrative formats - as it does in including the news game. However, it seems that there is still "breath" in the Brazilian journalism, to dare to implement an alternative way to provide information investing in a design in which the audience can explore more freely the narrative, building their own navigation path within the content as its modus operandi in dealing with complex and interconnected information. In this sense, regarding the

contribution that this work offers to advance the concept of hypermedia, derived from this empirical analysis, it can be observed that what defines a product, as hypermedia, in its essence, is not just its formal aspects. The non-linear conformation, which hypermedia is capable, is above all a way of understanding the process of acquisition of knowledge as a network of infinite possibilities and pathways. The formal aspects of a product, such as the presence of links or the possibility to participate, for example, are the only set of tools that facilitate the process of hypermediatization and are not sufficient to define it as nonlinear. It is not a matter of looking like hypermedia based on the user interface, but to be so with a clear intention to provide freedom and interactivity of the user from the standpoint of the user experience from the design stage to the completion of the product.

It may be an option to consider the exploitation of documentaries and transmedia works - where the user actively participates in the content of the composition via social networks and the consumption is multiplatform (JENKINS, 2009) - as inspiration to continue innovating digital journalistic narratives. It is an alternative to meet the demand prosumers who want to interact at different levels, including in the sphere of communication and full interactivity. To take this step toward a richer interactive experience can be meaningful to advance the development of transmedia narrative formats applied to journalism.

*This paper was translated by Samantha Joyce.

NOTES

- 1 Media Ecology corresponds to the theoretical frame that analyzes how the media affect the public's opinion, understanding and feelings; and how our interaction with media facilitates or impedes our chances of survival. The word ecology is related to the study of environments: its structure, content and impact on people's lives. Among the current top researchers in the field are, for example: Neil Postman, Paul Levinson, Robert K. Logan, Erick McLuhan, Jay David Bolter and Lance Strate (ISLAS, 2009; SCOLARI, 2015).
- 2 In this work, we chose to use the term cyber medium as a synonym for online media. We also opted to use the term cyber journalism (DÍAZ

NOCI, SALAVERRÍA, 2003) instead of online journalism and digital journalism to describe the practice of journalism on the Internet.

- 3 The special Battle of Belo Monte/A Batalha de Monte Belo, the first series All About/Tudo sobre, was published on the Folha de S.Paulo website on December 16, 2013 and is available at the following address: <http://arte.folha.uol.com.br/special/2013/12/16/beautiful-lot/index.html>

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