

# **Digital innovation on cultural journalism: A comparative study and prototype based on Clarín and Infobae**

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## **Modality of the work**

B/ Practice-based research

## **Abstract**

The journalism industry is facing a crisis, driven by the emergence of new audiences, the development of certain technologies, the need for skilled professionals, and budget constraints. Cultural sections are also challenged by a decline in critical and analytical engagement. Through a quantitative content analysis, this study aims to examine the use of digital journalism resources in articles published in the cultural sections of the websites of Infobae and Clarín from Argentina during March 2024. Since this research is based on a theoretical-practical modality, the purpose will be to analyze the frequency of use of these features and develop a prototype that integrates these tools to make greater use of information in this field.

## **Keywords**

Digital journalism, digital journalism resources, digital journalism in websites, cultural journalism, online media outlets.

## **Prototype**

Find it [here](#).

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## 1. INTRODUCTION

The development of technologies such as artificial intelligence, 5G and blockchain has directly impacted the journalism profession. Advances in big data, newswriting automation, and new e-business models represent significant challenges for media, prompting them to seek innovative ways to offer content (Larrondo Ureta et al., 2022).

In this new digital paradigm, traditional and modern media have had to adapt their content to new technologies and cater to increasingly active users. This often involves SEO writing, the incorporation of multimedia resources, interactive formats, and hyperlinks. Despite the availability of these technologies, many companies fail to fully incorporate them due to the complexity and the costs of these productions (Vázquez-Herrero, 2019).

Cultural journalism, traditionally associated with the dissemination of "high culture" (Santos, 2012), is also in crisis. This field, once a unique domain with its own communication tools and a valid alternative from other cultural agents, is experiencing a decline in the number and significance of reviews, as well as in critical engagement. Although digital content has the potential to foster creativity and innovation in storytelling, this opportunity is not being fully realized (Villa, 2000).

Given this context, the main objective of this study is to examine the use of digital journalism resources in articles published in the cultural sections of the websites of Infobae and Clarín from Argentina during March 2024. The specific aims will be developed in a theoretical/practical modality. Firstly, it seeks to categorize the digital journalism resources present on these websites based on a relevant bibliographic review. Secondly, it aims to determine the frequency and diversity of digital journalism resources used by these media outlets in their publications, in accordance with the established categorization. After analyzing the use of these resources in the selected media, the study will develop a creative proposal for integrating digital journalism resources within cultural media articles, incorporating the findings of the analysis and the theoretical framework.

Infobae and Clarín were selected for this study based on the 2023 report by the Reuters Institute, which identifies them as the most consumed online media in Argentina. Infobae is an online media which focuses on current events and economics, while Clarín, founded in 1945 by, is part of the legacy media and is owned by Grupo Clarín (MOM, 2018).

This research aims to contribute to the academic field of Digital Journalism by examining the current state of cultural sections in online media and how emerging practices are implemented in a crisis context. Amid the decline in journalism due to challenges in trustworthiness, technology, professional skills, and budgets, this study aims to explore the use of digital resources in media outlets to propose better integration strategies. Scholars suggest that incorporating multimedia elements (Grosser, 2016), hypertext, and interactivity can enhance audience satisfaction. If these initiatives are efficiently managed, they could be handled by a select group of experienced journalists.



## 2. THEORETICAL FRAMEWORK

### 2.1. Digital Journalism

The advent of new information technologies has brought about a variety of changes in various areas of communication. Within the media industry in particular, recent years have witnessed a major shift that has altered the traditional landscape of journalism as observed in conventional media forms. Jenkins (2006) defined this digital revolution as an era of media convergence, characterized by "the flow of content across multiple media platforms, the collaboration between different media sectors, and the nomadic tendencies of media audiences who eagerly seek diverse entertainment experiences" (p.14). Such convergence not only changes communication on the technological level, but also has an impact on almost every section of news companies, affecting professional, structural organization and operation (Erdal, 2007).

In this context, appear two types of media. On one hand, there are those that emerged nearly three decades ago within the realm of new technologies (Salaverría, 2019), sometimes referred to as online-native, digital-born or journalistic start-ups. These entities arose within the framework of "post-industrial" journalism, where institutions recognized the need to leverage new methods and work processes offered by digital media to enhance their products (Anderson, 2016). On the other hand, there are legacy media, which encompass print newspapers and news broadcasters, governed by traditional news values and practices (Westlund, 2013).

Both types of media coexist within the same ecosystem. In this regard, Chadwick (2013) proposes the Media Hybrid System, which delineates the complex interaction between traditional media and new digital media in the contemporary landscape. According to the author, this system illustrates a balance between the older logics of transmission and reception and the newer logics of circulation, recirculation and negotiation. Consequently, media can no longer be perceived merely as independent channels but rather as interconnected and mutually influential entities.

This contemporary paradigm is forcing media companies to rethink old assumptions about consumption. News is becoming integrated across multiple platforms, fostering different forms of engagement and experiences, centered around the user navigating these interconnected networks. This paradigm is also shaping audiences, which are becoming migratory, unpredictable, noisy, public and participatory (Jenkins, 2006)

Therefore, the content produced by the media must adapt to the forms of consumption of new users. Vázquez-Herrero (2019) highlights that the predominant digital narrative formats that appear in daily production tend to be multimedia expressions, emphasizing visual storytelling through the fusion of photography, video, and ambient sound. It is seen how the biggest media companies around the world such as New York Times and The Guardian, among others, are innovating through contemporary formats such as podcasts, newsgames, interactive documentaries, virtual reality experiences and more. Nevertheless, these superior productions have limited incorporation into conventional media due to their inherent complexity and the economic resources of these companies (Vázquez-Herrero, 2019).

One of the most well-known examples of innovation in digital journalism is “Snow Fall: The Avalanche at Tunnel Creek” by John Branch, published in 2012 in *The New York Times*. This piece was the first interactive material to win a Pulitzer Prize (Feature Writing), marking a significant milestone in the evolution of journalism. "Snow Fall" features text written in short paragraphs, accompanied by a series of animated photographs, interview videos, 3D animations and realistic audio. It is presented in six chapters, and as you progress through the different episodes, the audiovisual effects draw you deeper into the story, adding a degree of drama to the experience.

But apart from digitizing such content, innovation in journalism faces other, more structural challenges. It also requires news organizations to skillfully integrate a variety of technologies and applications that facilitate the dissemination of information across a wide range of topics and from multiple perspectives (Himmelboim and McCreery, 2012). These changes also affected journalist profiles, as they need to become skilled in different fields with the capacity for multi-tasking and the ability to operate in multimedia environments (Larrondo Ureta et al., 2022).

## 2.2. Characteristics of digital journalism

The concept of digital journalism has been defined by many authors over the years under the names of "online journalism", "web journalism" or "multimedia journalism". For this research, it is appropriate to mention the definition of Steensen et al. (2019, p. 338), which refers to digital journalism as "the changing social practice of selecting, interpreting, editing and distributing factual information of perceived public interest to different types of audiences in specific but changing genres and formats". This phenomenon takes place in digital environments such as mainstream media, live online, native digital media projects, social media, blogs, and streaming (Santos, 2012).

In order to achieve a deep definition, it will describe characteristics proposed by authors that can be applied to news sites. Most researchers agree that the main features of digital journalism are interactivity, hypertextuality and multimediality. According to Canavilhas (2014), interactivity is the characteristic of the content or platform that allows the user to establish a certain type of relationship with the content or with other users. This concept, extrapolated to websites, can be divided into three: navigational, which means that the user is allowed to navigate through the website content in a more or less structured way; functional, which refers to the degree of participation that the user is allowed in the participation process (such as moderated discussions, interaction with other users or sharing options); adaptative, which means the ability of the website to adapt to the browsing behavior of each individual user and to remember the user's preferences (Deuze, 2003).

The second characteristic, hypertextuality, means the construction of navigable content that can effectively inform users using complex hypertext structures (Canavilhas, 2014). In websites, this can be seen when content is linked in words, phrases, images or video that redirect users to other content that can complete the story or add more information. Regarding multimedia, Canavilhas (2014) says that this resource should be integrated into the journalistic narrative with a specific purpose in the context of the work, i.e., to confirm, highlight or simply

illustrate a given situation. According to Santos (2021) this media can be text, photos, graphs, icons and illustrations, video, animations, oral resources, music and audio effects and vibrations.

In addition to these main categories, it is also worth mentioning other features proposed by various authors that can be applied to websites. Kawamoto (2003) identifies the nonlinearity, which can be either flexible (a dynamic ordering system of information) or chronological (a linear pattern of storytelling). Zamith (2008) highlights creativity, defining it as the unpredictable exploitation of information online. Lastly, Canavilhas (2014) emphasizes instant access, describing it as the immediacy of accessing web content.

### 2.3. Digital journalism in websites

As journalism moves online, specific knowledge of online media production becomes essential. New practices such as search engine optimization (SEO), content creation, and the use of big data require professionals to acquire skills that enhance their ability to communicate effectively in the digital environment (Larrondo Ureta et al., 2022).

Pereira et al. (2010) explain that one of the most important aspects is how to present the information to create value for the user in the platform. According to Amato (2024), Information Architecture (IA) is the discipline responsible for organizing and structuring large amounts of data to help users understand where they are within a site, what they have found, and what to expect next. IA includes the design of websites, intranets, online communities and software to enhance usability and discoverability. But, maybe the most important features of IA is organization, which focuses on how information is categorized, labeled, and structured, including the creation of clear hierarchies, taxonomies, and navigation systems.

The concept of IA in media systems is linked to traditional design principles derived from the editorial aesthetics of newspapers (González-Díez et al., 2018). These structures featured large headlines, long blocks of text, images with captions, and graphics or illustrations as needed. While these elements from legacy media persist in online journalism, it is crucial to understand that IA involves organizing all information within a given context. Consequently, modern journalism requires a structure that adapts to digital spaces and audiences, transitioning from unidirectional to multidirectional and interconnected formats (González-Díez et al., 2018).

In this sense, Amato (2024) further emphasizes that information architecture must be centered on User-Centered Design principles. For media organizations, creating satisfying user experiences through effective information architecture is critical for generating market value. Given that the greatest economic value in cultural industries today lies not in the quantity or quality of content but in the ability to attract users (Alvarez, 2007), it is essential to link IA to consumption patterns and user experiences.

The architecture of information in digital journalism is also supported by the use of multimedia resources, a critical feature in websites. According to Abdallah et al. (2024), the use of media can increase the effectiveness of communication. By integrating them, news can now be read, heard, and seen simultaneously on a single Web site. Traditional images from print media are

accompanied by audiovisual elements, animation and interactivity, extending the reach beyond what words alone can achieve (González-Díez et al., 2010).

#### 2.4. Digital journalism today

Larrondo Ureta et al. note that journalism is "experiencing the best of times and the worst of times" (2022, p. 14). The emergence of online media in the mid-1990s marked the beginning of a transformative era that fostered a landscape ripe for experimentation and convergence among traditional media platforms such as press, radio, and television. This shift catalyzed the pursuit of a cross-media content strategy, with a focus on distribution across different platforms, especially the Web (Larrondo Ureta et al., 2022). Although the opportunities to innovate are endless, journalism is currently failing to capitalize on these possibilities and is experiencing a general crisis.

Primarily, this can be seen in today's audiences, who play a role between passive and active, spend more time-consuming media and are more exposed to different sources of information (Vázquez-Herrero, 2019). This raises the bar for content creation, which must dynamically capture attention in a matter of seconds so that it is not lost. In addition, these audiences take an active and productive role in terms of participating in the content generation process in various ways (likes, shares, comments, providing data, etc.).

Secondly, contemporary journalism is experiencing a crisis of trust. Specifically in Argentina, the latest Reuters report (2024) shows that audience trust in the media remains low at 30%, making it one of the countries with the lowest levels of trust in the media. This loss of credibility has been significantly undermined by the proliferation of fake news and the creation of information by IA, among others. Historically, journalism has worked as an independent social system, with the important function of selecting and communicating current information to society. Nevertheless, in today's paradigm, the once solid pillars of trustworthiness are now in a precarious situation, as Grosser (2016) points out.

The third point is that the digitalization of the media requires a rethinking of the way information is financed. In the past, people paid for access to news in the media, but today this is changing; news is already on the Internet, so anyone can access it. Nowadays, with giants like Google in power and a dominant position in the advertising market, media companies are trying to find a sustainable economic model. The various options, such as paying for news or subscribing to a media outlet, offer no added value, with some very specific exceptions. This creates a problem for the financial media, which have a limited budget in terms of resources and professionals (Diaz Noci and Pérez Altable, 2023).

In the midst of these contemporary challenges in the field of journalism, some scholars note that the integration of resources such as multimedia elements (Grosser, 2016), hypertext, and interactivity has the potential to create a sense of satisfaction in the audience experience. In addition, if such initiatives are orchestrated in an efficient manner, they could be effectively

managed by a select cadre of experienced journalists, thus allowing human resources to be freed up for other essential tasks.

## 2.5. Cultural journalism

Cultural journalism, as a specific field within journalism, has been defined and labeled in formats over the years. In publications like *The New York Times*, it's referred to as "arts", while *The Washington Post* and *The New York Post* label the section as "Entertainment". In Latin America, particularly in countries like Argentina, the legacy of culture is much stronger and intimately linked to politics, hence the term "cultural" is commonly used.

Despite the various labels, it's relevant to reference Jorge Rivera (2003, p.19), who defines this field as a "complex and heterogeneous zone of media, genres, and products that address, with creative, critical, reproductive, or informative purposes, the realms of the fine arts, literature, currents of thought, the social and human sciences, so-called popular culture, and many other aspects related to the production, circulation, and consumption of symbolic goods, regardless of their origin or status". Furthermore, Villa (2000) adds that this field is constituted in that "heterogeneous zone" where informative journalistic texts coexist with literary texts and essays, and is also the space of legitimation for each of the genres addressed.

The breadth of its definitions reveals the hybrid nature of cultural journalism, which defies genre categorization as it evolves and changes, becoming increasingly complex and resistant to easy classification. With this in mind, when talking about platforms that host and distribute this type of journalism, it may appear in a variety of media: from independent niche magazines to cultural supplements, television programs, and academic publications.

In terms of content, it is presented in different formats; but a prominent distinction emerges in the form of features. According to Itule and Anderson (2007, p.133), features include soft news stories, often linked to hard news narratives, that provide important background or explanatory context. The defining characteristic is that it is not used as a primary conduit for breaking news and therefore lacks the immediacy typically associated with news values. Its primary functions include humanizing, educating, explaining, contextualizing or simply entertaining. The authors also identify five types of features: personality profiles (using interviews, observations, and creative writing); human interest stories (usually written with a utilitarian, emotional, or practical approach); trend stories (such as new ways of communicating); in-depth stories (research and interviews that provide a detailed account beyond a basic news story); and background or analysis pieces.

Pasroiza (2006) describe this occupation as the one that should provide access to artistic capital for those who lack the cultural codes, academic training, and sensibility to assimilate it in a rewarding way. Furthermore, Villa (2000) emphasizes that cultural journalism is a discourse not only articulated with historically determined practices, knowledge, and conventions, but also with aesthetic canons situated in the same context. Regarding cultural supplements in media, the author explains that it is a territory with its own tools, serving as valid alternatives compared to other cultural agents or institutions such as schools, universities, museums, etc.

## 2.6. History of the field and current status

In the past, this field of journalism was dedicated to covering topics related to "high culture" in the context of the aesthetic vision of culture (Santos, 2012). The word "culture" was directly related to the "Enlightenment", that is, to the fine arts, and secondly to the anthropological approach of cultural studies theorized by Raymond Williams. In postmodern journalism and with the emergence of cultural industries for the masses, this concept began to change, offering a new communication focused on other topics such as entertainment, agenda and lifestyle (Santos, 2012).

In addition, the emergence of new technologies and the changing consumption patterns of users have also affected the cultural field. Sections are evolving to become collective, virtual, convergent, and participatory (Santos, 2016). For instance, sources of information can include users themselves: often, media outlets pick up on situations shared by individuals on their social media platforms. According to Silva (2019) new sources can be user-generated photos, videos, blogs, Facebook posts, tweets, insta stories, among others.

On the other hand, coverage of cultural topics challenges the traditional boundaries, including their scope, perspectives, genres, sources, experts, formats, engagement and business models. As an example, there is coverage of topics related to current cultural trends: there is a noticeable specialization in areas such as video games, media art, web documentaries, food, trends, etc.

Another challenge is the visualization of news. Given the artistic nature of the field, its language allows for more creative, aesthetic, colloquial content (Golin, 2009). This means that this specialization of journalism is conditioned to be innovative, to incorporate resources that can live up to its themes and capture the attention of these new users, who are increasingly interested in dynamic and attractive content.

In general, the decline of journalism goes beyond the professional aspect to include specific areas. One controversial area under scrutiny is the cultural sphere. The integration of shifts mentioned above has led to debates among authors who argue that this sphere is facing a "crisis" marked by the decreasing number and importance of reviews, as well as a decline in critical and analytical engagement with cultural issue.

## **3. LITERATURE REVIEW**

### A brief trajectory of digital resources in media

The use of digital resources for the generation of journalistic content on the media web has been the subject of continuous analysis over the last years. In order to provide an overview of the current state, it will be necessary to mention some of the most recent research in this area.

Palau-Sazmpio and Sánchez-García, P. (2020) analyzes the use of digital journalistic resources (multimedia, hypertext and interactivity) to evaluate their impact on the current affairs narrative of journalistic information. The results show an ineffective use of hypertextuality, attenuated interactivity and a paucity of multimedia resources, mostly from agencies and not produced in-house. This article also offers a critical perspective on the media analyzed and introduces the

concept of "techno euphoria" to describe a phenomenon that emerged in the early days of the Web but is currently underutilized.

Vázquez-Herrero analyzes the identification of certain formats and characteristics in some of the most important media in Spain and the world, such as El País, The Guardian and The New York Times (2021). The results have shown that information production lacks a significant development of multimedia interactivity, mainly due to limited resources. In this regard, "innovative" formats are very exceptional and experimental, in some cases reserved for specific products.

Investigation of Abdallah et al. (2024) focuses on the use of multimedia resources in the websites of the Emirati newspapers. They noted that although these media are aware of the use of multimedia in conveying journalistic material in all its details, they mainly focused on the use of images, which is the simplest form of its appearance. Another of the discoveries is that they did not use in-house productions in the web, and in contrast, these media relied solely on pre-recorded videos.

For the purposes of this research thesis, it is also necessary to mention the studies carried out in the Argentine media on this topic. Vázquez-Herrero (2019) examines the digital versions of La Nación, La Capital, La Voz del Interior and Clarín in order to analyze the innovative initiatives that they adopt. The results show that Argentine cybermedia are exploring the incorporation of multimedia and interactive resources, 360° videos, fact-checking and data journalism proposals.

As far as information architecture in digital media platforms is concerned, the work of Renée van der Nat (2023) is also worth mentioning. The authors examined how navigational structure, expressed through navigational cues, influences user agency in their individual explorations of narrative in five Dutch media. The authors conclude that the range of interactive architectures can be described on a continuum between closed and open navigational structures that predetermine and thus shape user trajectories in different ways.

With regard to cultural journalism in the digital sphere Silva (2021) examines paradigmatic innovations in European media. She points out that media is experiencing a profound change in business models, challenging traditional boundaries related to editorial and branded content, and expanding revenue sources beyond the editorial core. The results show that innovation in media is primarily paradigmatic, with implications for sustainability, editorial products and processes, and brand positioning and expansion.

#### **4. METHODOLOGY**

The general objective of this study is to examine the use of digital journalism resources in the cultural section of Infobae and Clarín from Argentina. To delimit the research, three specific objectives were established: the first is to define a categorization of digital journalism resources present on these websites based on relevant bibliographic review; secondly, it is aimed to assess the frequency and diversity of digital journalism resources used by these media outlets in their publications, in accordance with the categorization established in the bibliographic review;

lastly, having chosen modality B, is to develop a creative proposal for the integration of digital journalism resources within cultural media articles, incorporating the findings of the analysis and the theoretical framework previously explored.

The approach that will be used is quantitative, since it will provide broad values, statistical descriptions, and generalizability (Leavy, 2017). It will also ensure precise measurement, building evidence in favor of the theories explained in the theoretical framework, and obtaining information that can be useful for the development of the creative proposal.

#### 4.1. Object of study and sampling

Cultural sections of Argentina's two most widely read digital mass media outlets will be selected: Infobae and Clarín. This selection is based on the 2023 report by the Reuters Institute, which identifies the most consumed online media in Argentina. Although TN Noticias ranks as the second most consumed, it lacks daily updates in these sections, leading to the selection of Clarín as the third option.

Infobae is a news platform focusing on current events and economics, founded entirely online in 2002 by Daniel Hadad, an Argentine businessman and journalist. The company is part of Grupo Infobae, a multimedia conglomerate also directed by Hadad, which includes Radio 10, Mega 98.3, Canal 9, and C5N, among others. According to MOM (2018), what sets this platform apart from its direct competitors is that Infobae's content is freely accessible, with its main source of revenue being advertising, both private and public. Thus, Infobae is considered the most visited online media outlet in Argentina.

On the other hand, Clarín is part of the legacy media, founded in 1945 by Roberto Noble, an Argentine journalist, politician and businessman (MOM, 2018). Nowadays, the company is included in Grupo Clarín, an associate which is owner of Todo Noticias, Artear and El Trece. The outlet has a generalist approach with a greater emphasis on news related to politics and economics. In 1996, Clarín launched its digital version, establishing itself as one of the top three most consumed news outlets in Argentina by the audience. Since 2017, Clarín has implemented a porous paywall, allowing readers to access only 20 articles per month for free, aiming to increase its online revenue and compensate for the decline in print newspaper sales. As MOM (2018) suggests, this decision led Clarín to unify its print and digital newsrooms, transitioning to a "100% digital" production model.

Regarding the sample, March 2024 is chosen due to the high volume of news published and its importance in Argentina as the beginning of the year after the holiday season. For Clarín, the whole month will be analyzed, with a total of 79 articles. In the case of Infobae, since they publish a greater number of articles, only the first 15 days of the month are analyzed, with a total of 89 articles. The sum of the examined posts is 168.



### 4.3. Data collection plan

#### 4.3.1. Data collection methods

The data collection technique of this study will be quantitative content analysis, which is a set of methodological instruments applied extremely diversified discourses, contents and containers (Bardin, 1986). This feature includes communication analysis techniques characterized by a great disparity of forms and adaptable to a very extensive field of application. To examine digital journalism resources, a structured table of categories and subcategories systems will be utilized as an instrument. This approach will facilitate the analysis of variables, dimensions and sub-dimensions empirically. Besides, the table will be designed with a categorization extracted from the authors of the framework and completed with presence and absences.

#### *4.3.2. Categorization*

The first variable to be used will be features, according to the bibliography proposed by Anderson (2007). The dimensions of this category, also suggested by this author, are: personality profile, human interest, trend stories, in-depth stories, and background or analysis pieces. If an article does not fall within these parameters, it will indicate a complete absence in these dimensions.

Moving on to digital journalism, the variable of interactivity, defined by Canavilhas (2014), will be divided into dimensions corresponding to Deuze's (2003): navigational, functional or adaptive.

The third variable, hypertextuality, refers to the construction of navigable content using complex hypertext structures (Canavilhas, 2014). For websites, dimensions will be observed based on the use or not of hyperlinks.

Multimedia variable will be categorized into the following dimensions: text, photos, graphs, icons, illustrations, video, animations, oral resources, music, audio effects and vibrations (Santos, 2021). Additionally, the production of multimedia content will be analyzed as a sub dimension, defined as in-house production (IH) or outside productions (O).

Kawamoto's (2003) nonlinearity variable will be divided into flexible or chronological.

Zamith's (2008) category of creativity, defined as the unpredictable use of online information, will be analyzed as a variable.

Finally, Canavilhas' (2014) instant access characteristic, which denotes the immediacy of web access, will be divided into permanent access and limited access dimensions.

Table: 1 Analytical categories

FEATURES																	
Personality profiles		Human interest stories		Trend stories				In depth stories				Analysis pieces					
INTERACTIVITY																	
Navigational				Functionality								Adaptative					
MULTIMEDIAILITY																	
Text		Photo		Graph		Icons and illustrations		Video		Animations		Oral discourses		Music		Vibrations	
IH	O	IH	O	IH	O	IH	O	IH	O	IH	O	IH	O	IH	O	IH	O
HIPERTEXTUALITY																	
Hyperlink								Non-Hyperlink									
NONLINEARITY																	
Flexible								Chronological									
INSTANT ACCESS																	
Available for access								Limited access									
CREATIVITY																	

Source: own elaboration

#### 4.3.3. Data collection analysis

According to Cho (2014), analysis involves "summarizing and organizing data" while interpretation entails "finding or creating meaning." In line with the objectives of this research, a quantitative content analysis will be used to organize and interpret the categorization of digital journalism resources established by various authors and to determine the frequency of their appearance in the selected media. To do this, Google Sheets will be used to count the frequency of these resources. The results will be described, drawing connections with previously discussed theories. Additionally, data will be presented clearly using charts and graphics.

For the final objective, related to the development of the prototype, data analysis will focus on creating a creative proposal that optimizes the use of these resources offered on the web to improve journalism practices. Figma will be used, a platform designed for people to create, share, and test designs for websites, mobile apps, and other digital products and experiences (Figma, n.d.). The production will be created using the interpretation of theories and data from analyzed websites, as well as other leading websites in the field.

Table: 2 Objectives and data analysis methodologies

Main objective	Specific objectives	Data analysis method
To examine the use of digital journalism resources in the articles published on the cultural sections of the websites of Infobae and Clarín from Argentina during March 2024	1. To categorize the digital journalism resources present on these websites, based on relevant bibliographic review.	Quantitative content analysis
	2. To determine the frequency and diversity of digital journalism resources used by these media outlets in their publications, in accordance with the categorization established in the bibliographic review.	Statistical descriptive analysis
	2. To develop a creative proposal for the integration of digital journalism resources within cultural media articles, incorporating the findings of the analysis and the theoretical framework previously explored.	Development of a creative proposal in Figma

Source: own elaboration

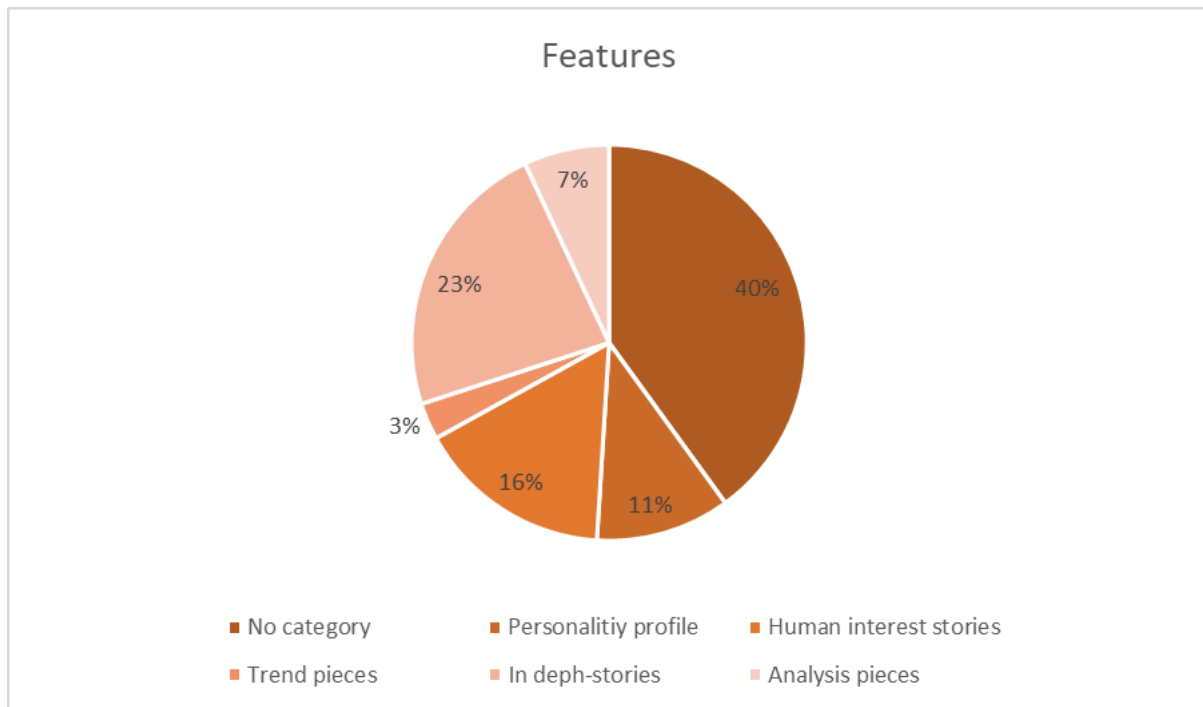
## 5. RESULTS

### 5.1. Features

Out of a total of 168 articles, 40% did not belong to any of the feature’s categories. Within this group, 14% were from Clarín, while the remaining 26% were from Infobae. This data indicates a significant number of articles do not align with these formats, suggesting that their treatment of news lacks depth and complexity compared to features. Instead, they adhere more closely to the typical structure of news, focusing on conveying the story in a straightforward manner and highlighting the main events. This can be shown in articles such as “La selección de fútbol de Bélgica presentó una camiseta inspirada en Tintín” from Infobae, where in short lines they write the main information and show some photos of the shirt.

By contrast, the rest of the articles align with the structure of features: 11% are personality profiles, 16% human interest stories, 3% trend pieces, 23% in-depth stories, 7% analysis pieces. Among these texts, 53% of them belong to Clarín, while the remaining 47% are from Infobae. Although the difference is minimal, there is a noticeable depth in the articles from Clarín compared to those from Infobae. In the majority of cases, this depth is achieved through the incorporation of interviews, such as “Ruth Hillar, de Canticuénticos: “Los libros no nos apuran, esperan a que pensemos sobre lo que acabamos de leer.” This interview focuses on the band’s trajectory, their creative process, and their current challenges.

Graph 1: Features in articles from Clarín and Infobae



Source: Own elaboration

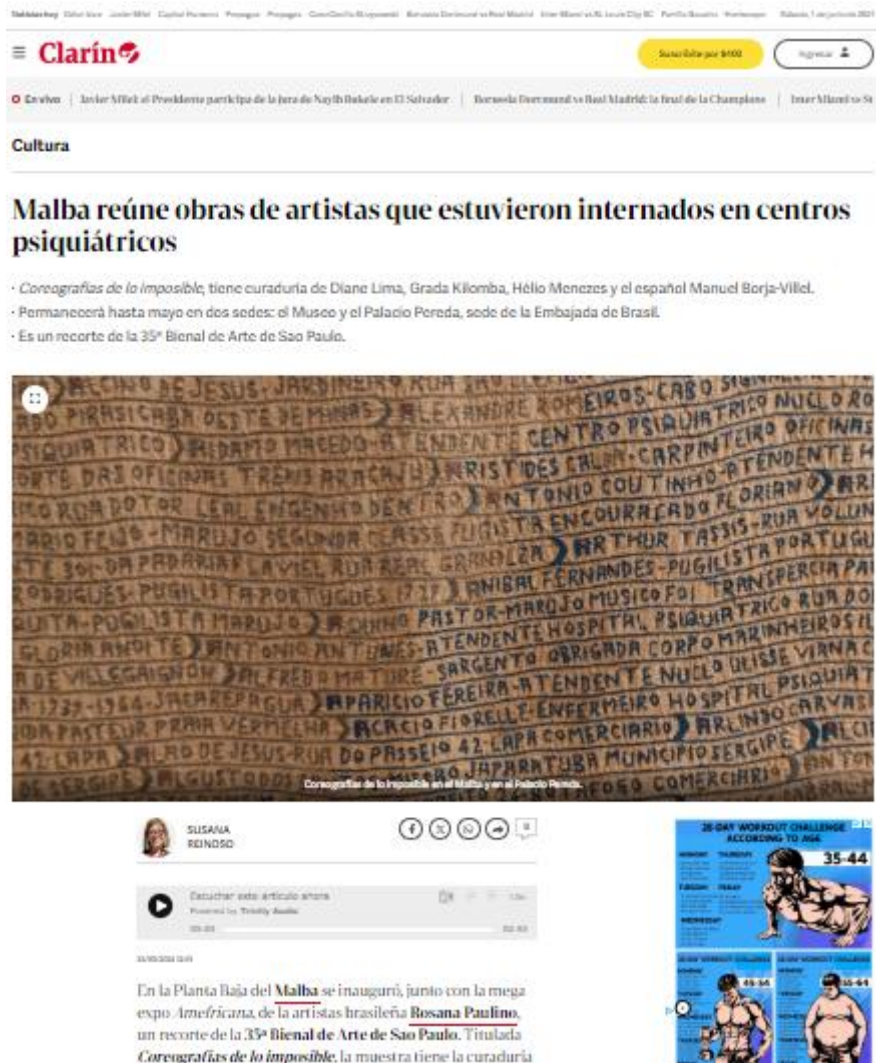
While this classification aids in understanding the prevalent formats in cultural journalism, it's essential to highlight that this discipline exists within a "heterogeneous zone," where informative journalistic texts coexist with literary works and essays (Villa, 2000). In this sense, it is evident, firstly, that there is a form of hybridization among the analyzed formats, indicating that certain texts may belong to more than one category. Secondly, it is observed that the texts adhere to formats not covered by these categories, reflecting the contemporary interests of current audiences. For instance, articles often adopt a genre resembling the enumeration of cultural materials on a particular theme. In Clarín, this can be seen in articles like "El horror de la dictadura en seis libros imprescindibles," while in Infobae, it manifests in pieces like "La belleza de la semana: 6 pinturas en las que se puede oír el sonido del mar." Other recurring formats in Infobae include cultural agendas summarizing events within a specified period, product reviews providing a journalist's perspective on various items, and commemorations of special days, such as their coverage of The International Day of Dreaming.

## 5.2. Interactivity

Based on the outlets analyzed, the results were identical. Firstly, it is important to highlight that all the articles present the navigational dimension. As mentioned in the theoretical framework, this characteristic means that the user is allowed to navigate through the website content in a more or less structured way (Deuze, 2003). Both media present structures that are navigable in a chronological and concise manner, very similar to the style of newspapers and magazines, featuring large headlines, long blocks of text, images with captions and graphics or illustrations as needed (González-Díez et al., 2018). This aspect can be observed, for example, in articles

presented by Clarín, a legacy media outlet that transitioned from newspaper to digital and adopted some of these narrative aspects.

Image 1: Article from Clarín: “Malba reúne obras de artistas que estuvieron internados en centros psiquiátricos”.



Source: www.clarin.com

Secondly, it was found that all the text offered the functionality dimension, allowing user participation with the web. In every case, this participation was limited to the possibility of sharing the post on other social media through a dissemination button or saving the post (available only for Infobae subscribers). None of the cases provided the opportunity to comment in a forum, move elements or interact with a video. Finally, it is important to mention that the dimension of adaptability was found in none of the articles, indicating that the posts presented on the web do not adapt to the browsing behavior of individual users or remember their preferences.

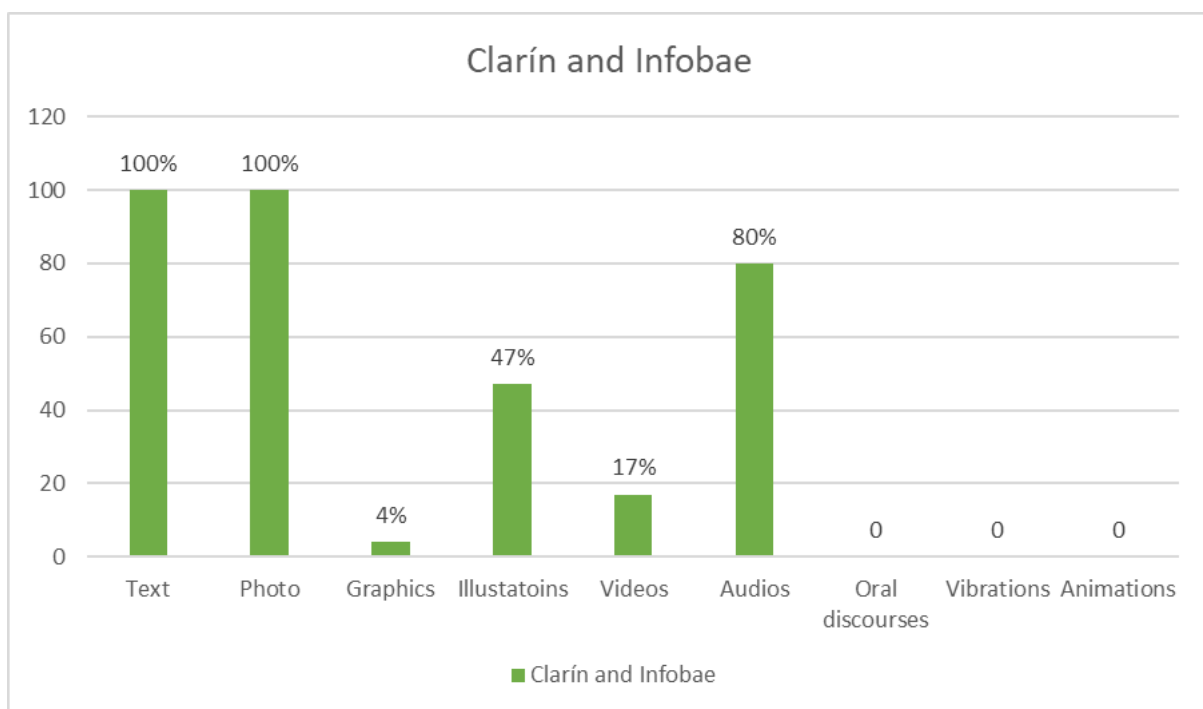
This data data reveal that there is no complex level of interactivity in the articles examined. Although the navigation is user-friendly—providing familiar and known structures of legacy media—there is no significant push for innovation in this aspect. González-Díez et al. (2018)

explain that modern journalism requires a structure that adapts to digital spaces and audiences, transitioning from unidirectional to multidirectional and interconnected formats.

### 5.3. Multimediality

Within the multimediality variable, text and photos were found every piece, graphics in 4%, illustrations in 47%, videos in 17%, audios in 80%, while the categories of vibrations, oral discourses, and animations were not found in any of the articles. As a sub-dimension, the aim was to analyze the self-production of each multimedia element included by these media outlets. Next, a more detailed analysis of these elements will be conducted according to each media outlet.

Graph 2: Multimediality in Clarín and Infobae



Source: own elaboration

Primarily, there is a significant difference regarding the textual dimension. In the case of Clarín, out of the 79 articles analyzed, 74 are self-produced. The other 5 articles are pieces extracted from communication agencies such as DS, other media or external collaborators. An example of this non-internal production is the case of the article "La historia del polémico libro encuadernado en piel humana que metió en problemas a Harvard", extracted from the NY Times. However, this minority of articles is an exception, since the rest of the articles are signed by "Redacción Clarín" or by the names of journalists who work there. In addition to the long texts, there is also an interest in incorporating highlights or bigger size of paragraphs that can further innovate with the reader's experience.

**Image 2 - Text dimension in article from Clarín: "La historia del polémico libro encuadernado en piel humana que metió en problemas a Harvard".**

Clarín | Cultura


Suscríbete por \$400 Ingresar

estaba lleno. Ahí **me fui enamorando de la fotografía**. Pero pasaron muchísimos años hasta que decidiera estudiar mas activamente. Tuve la gran suerte de haber dado con la Escuela Nacional de Fotografía a cargo de **Jorge Mónaco**, un gran fotógrafo y excelente docente, también ganador este año de un primer lugar en Sony en la categoría profesional en portfolio.

“No es fácil sacarle una foto a una persona que sabes que va a morir en unos días. Y mas difícil aun es estar retocando esas fotos cuando la persona ya no está más.”

Marcos Azulay  
Fotógrafo

Anuncio



Sorolla - Barcelona  
En Barcelona, el arte de Sorolla florece como un jardín en su centenario

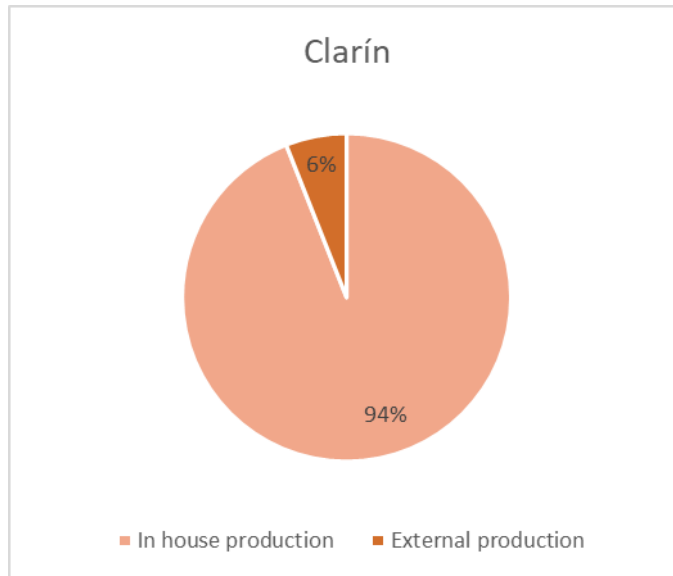
Sorolla Expo Barcelona Reservar

Source: [www.clarin.com](http://www.clarin.com)

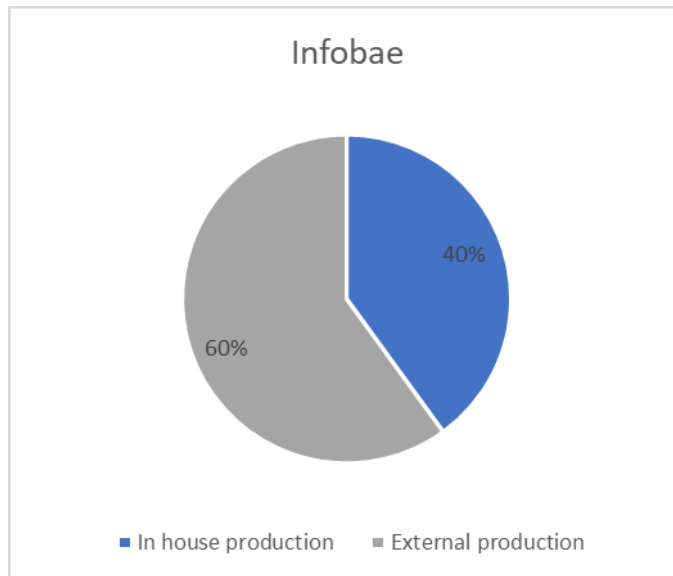
In the case of Infobae, there is a 60% of its articles that are external produced, which are directly extracted from other news agencies, mainly AP (Associated Press), an agency from the United States. An example could be the article "Las peticiones de censura en bibliotecas de EEUU siguieron subiendo en 2023, según un reporte," signed by Hillel Italie, part of the AP agency. This data reveals that the self-production of this media outlet is lower in terms of its texts, indicating a certain lack of personalization and locality in its articles.

Both mentioned cases deal with international cultural issues. However, it must be clarified that Clarín works with correspondents in different parts of the world, with whom it maintains long-term relationships (Grupo Clarín Sustentable, n.d.). In the case of Infobae, they use many external agencies (in this case international) to tell their stories.

Graph 3: Text dimension Clarín



Graph 4: Text dimension Infobae

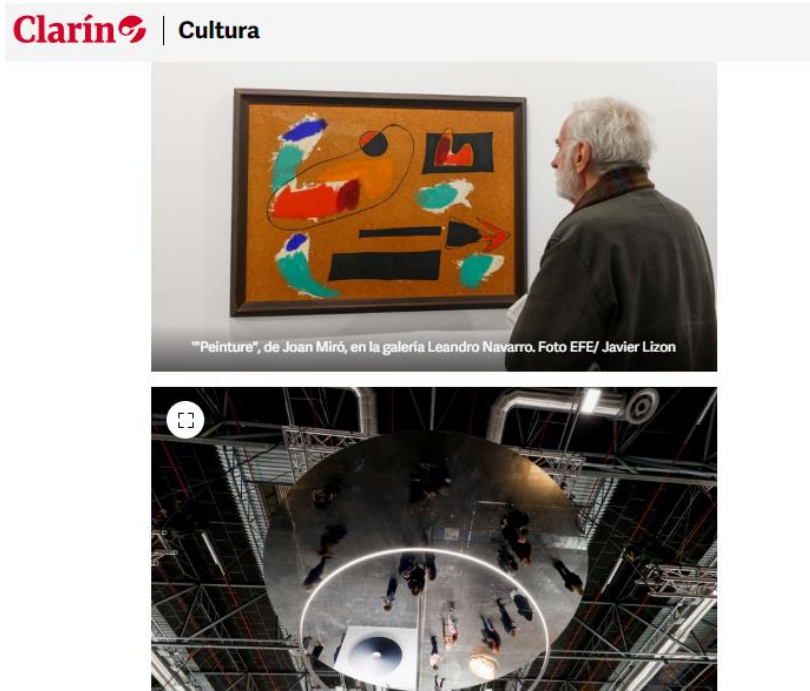


Source of both graph: Own elaboration.

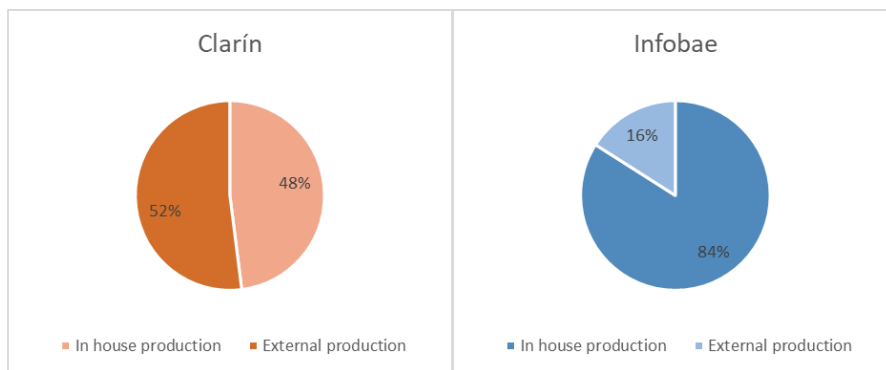
Photos appear in all the articles analyzed. Once again, the main difference lies in the production of this multimedia element. In the case of Clarín, 48% of the photos are produced in-house, meaning that they hire photographers to cover events or use old archives of the newspaper. For example, the article "Paseo con desquites: la selección oficial de ARCOmadrid" shows the media's interest in creating unique content that can add value to the audience. In contrast, Infobae presents only 15 articles that include in-house production of images. The rest come from agencies or other media that also provide them with information and multimedia elements.



Image 2: Inhouse production of photos in Clarín article: "Paseo con desquites: la selección oficial de ARCOMadrid".



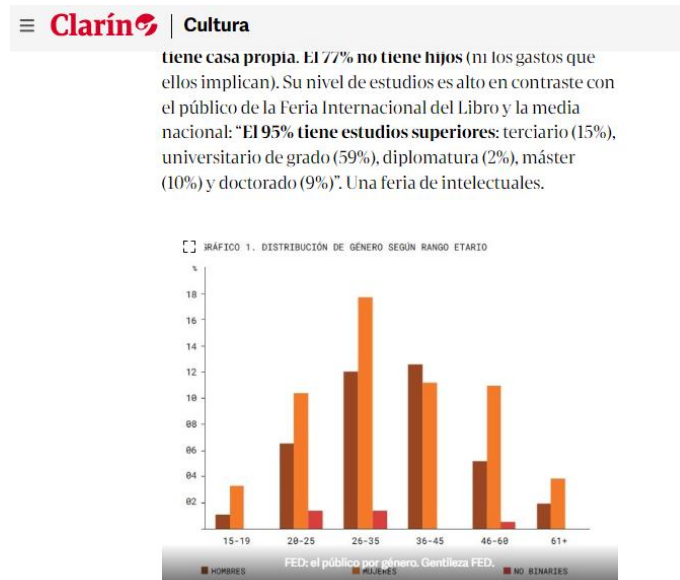
Graph 5 and 6: Photo dimension in Clarín and Infobae articles.



Source: own elaboration

In terms of graphics, out of the total number of articles analyzed, there is only one presence in Clarín. This article, entitled "Radiografía de la Fed: feria de intelectuales y de lectores sibarita" describes the audience that attends the publishing fair in Argentina. Through the use of graphics taken from the fair itself, it offers a particular perspective on the audience of this growing phenomenon. Repeatedly, Clarín seems to be developing a more complex and intense approach to the topics included in its agenda.

Image 3: Graph in article from Clarín: “Radiografía de la Fed: feria de intelectuales y de lectores sibarita”



Source: [www.clarin.com](http://www.clarin.com)

For illustrations, these are incorporated into 78 out of the 168 analyzed articles. In both cases, they are non-original productions, included solely as paintings, book covers or for the promotion of an illustrator's work. For instance, there is the case of the Infobae article “Festival de Poesía de Boedo: lecturas, muestras y feria de libros en su cuarta edición”, showing below.

Image 4: Illustration in article from Infobae: “Festival de Poesía de Boedo: lecturas, muestras y feria de libros en su cuarta edición”.



Source: [www.infobae.com](http://www.infobae.com)

When discussing the video dimension, it appears in only two articles on Clarín and in 25 on Infobae. All of them are not self-produced, mostly showing scenes from movies, trailers or archives. There is only one case, by Clarín, that is an in-house production: “El Museo Reina

Sofía compró tres obras de artistas argentinos” which features an interview with Mauro Herlitzka, director of the gallery.

Image 5: Own production of video in Clarín article: “El Museo Reina Sofía compró tres obras de artistas argentinos”.



Source: [www.clarin.com](http://www.clarin.com)

Finally, the last dimension found in the variable multimediality is “audio”. For Clarín, it appears in all of the analyzed articles, which the audio is a recording of a woman reading the entire text. The introduction of this functionality is an innovative aspect, adding value to the user experience. It also seems like a creative way of storytelling, as you can experience the content not only by reading and looking at the images or videos but also by listening while doing another task. Additionally, this is an in-house production, which feels more personal when a person tells you the story.

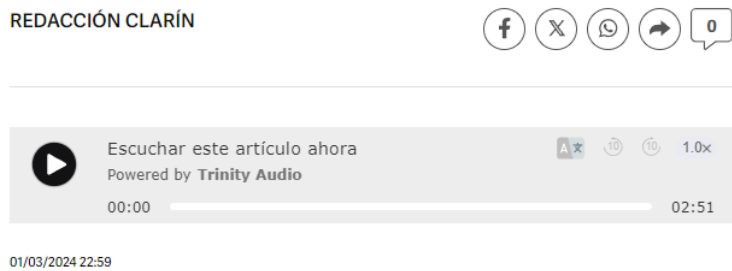
Image 6: Audio in article from Infobae



Source: [www.infobae.com](http://www.infobae.com)

On the other hand, audio in Infobae was found in 59% of the articles. As with Clarín, this is a reading of the entire article, presenting a different experience for those interested in the topic. However, the production is not in-house but uses Artificial Intelligence in all cases, which can feel a bit distant compared to the voice of a human.

Image 7: Audio in article from Clarín



Source: [www.clarin.com](http://www.clarin.com)

## 5.4. Hipertextuality

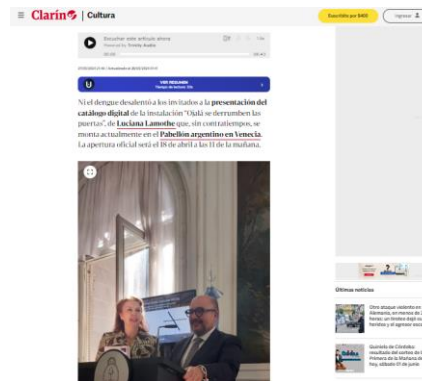
The hypertextuality was found in all the articles, appeared in different formats. In Clarín, it mostly shows up as a part of the text, commonly in the name of referents, places, books or movies. In Infobae it also appears as a part of the text, but also as a special square that links the user to another random article. In both cases, the connection is made to guide users to other articles in the websites and not to jump to other sources. De Maeyer and De (2011) point out that the absence of links to external sources can limit the quality of information. This practice confines and guides the user within the same website, forming a "gated cyber community" that neither enhances credibility nor provides context. Conversely, while this approach underscores commendable journalistic practices, it is noteworthy that, for the economic interests of the media, retaining users on the network is crucial to generating conversions in their own business.

Image 8: Hyperlinks in articles from Infobae



Source: [www.infobae.com](http://www.infobae.com)

Image 9: Hyperlinks in Clarín



Source: [www.clarin.com](http://www.clarin.com)

### 5.5. Nonlinearity

As for the non-linearity variable, it was demonstrated that both media present the chronological dimension in all the samples. Unlike the flexible dimension, which presents information in a dynamic way, the articles present the narrative in a simple and structured form, more similar to newspaper layouts. This data shows that both media do not try to innovate in the way they present information, using a linear system that comes from a legacy outlet.

### 5.6. Instant access

All the notes are permanent on the pages of the media, which means that this dimension is present in all the samples. In this Clarín, it is possible to access the cultural section chronologically, from the most recent to the past. In the case of Infobae, the site allows you to view a certain number of articles in chronological order, until you reach a point where it is no longer possible to go back, which is inconvenient if you are looking for articles that are more than a month old. However, these articles can be searched by name in Google. The constant availability of information allows users to access and view news from any context, such as at work or on the street, which makes it possible to consume articles that can be more "entertaining" -in shorter formats- and no longer or analytical articles (Canavilhas, 2014).

### 5.6. Creativity

In digital journalism, this variable is related to a broader sense of creating, making, and doing (Brown, 2019). According to the articles analyzed, the information disposed of is more closely aligned with the ethos of legacy media, as noted earlier. This data is usually articulated with large headlines, long blocks of text, images with captions, and graphics or illustrations when necessary. In terms of the outlets studied, the variability of creativity is not present in any of the samples, as all the information is arranged in the same way, with no innovation in the storytelling, the content or the layouts. For example, it would be creative if they had produced formats such as newsgames, 360° videos, or interactive storytelling. Since this is not seen in any of the cases and all the articles have the same structure, this category is not presented.

## **6. CONCLUSION**

## 6.1. Discussion

The use of resources in journalism today is a crucial strategy, as the field is experiencing a crisis encompassing the generation of content, user trust and media financing. Authors such as Vázquez-Herrero (2019) highlight the importance of incorporating digital features to enhance practices in this profession. However, it was shown in the study that these productions have limited use in articles analyzed.

From the pieces, the majority lack those features that require higher production. Among the categories, hyperlinks were the most prevalent due to the ease of incorporation and also because this feature helps to increase traffic and keep the audience on the site. Interactivity was partially observed: while the sites allowed user participation, it was limited and not adaptable, offering only options to save or share. Regarding multimedia resources, there was a significant presence of texts, images, illustrations, and audio; limited presence of videos and graphics; and no appearance of animations, vibrations, or music. It is important to note that most of these media were external productions, not internal.

In those categories that require a higher production, non-linearity was absent, since all articles presented chronologically, lacking a dynamic storytelling approach. Access was consistently available in all articles, although Infobae presented a slightly more complex way to access older ones. Lastly, all posts followed the same format, thus lacking "creativity", the "unpredictable use of online information" (Zamith, 2008). Larrondo Ureta et al. (2022) points that postmodern journalism is characterized by a cross-media content strategy, focusing on distribution through different platforms and formats. Although this strategy could improve journalism practices (Grosser, 2016), it was shown that the implementation is limited to some resources.

Regarding cultural journalism, authors have noted that it is a "heterogeneous zone" where different types of texts can coexist (Villa, 2000). This was corroborated by the appearance of the mentioned features, as well as other innovative formats like ephemerides, lists, or reviews. In terms of presenting content, its digital language allows for more creative, aesthetic, and colloquial content, along with more daring graphics (Golin, 2009). However, as previously mentioned, there were not many uses of resources that made these articles more creative in content form.

## 6.2. Limitations of the research

The development of this research was largely limited by time constraints, as it was part of a master's final project with a duration of four months. This time frame did not allow for the application of other research methodologies, such as interviews or focus groups with journalism students or professionals, nor for subsequent testing of the prototype with students.

It is important to clarify that the results are based on a specific sample from two media outlets in Argentina. While these outlets are among the most recognized in the country, they do not have the economic or professional resources of outlets in other countries. Thus, it is

acknowledged that the results might differ if studying media such as The New York Times or The Guardian, which often produce digital content with greater resource utilization.

Regarding the development of technical aspects, it is also noted that the prototype was created based on prior knowledge in the field, as a journalist and digital communicator. This understanding allowed for the creation of a narrative-level test and better use of digital resources. Nevertheless, there is an awareness of technical limitations, as there is no specific expertise in web design.

### 6.3. Final considerations

Journalism is going through its best and worst times. While there are endless opportunities to tell stories, not many companies have the economic, structural, technological, and professional resources to turn those opportunities into daily news.

Cultural journalism, in particular, often receives limited media attention. In countries facing significant budget cuts in these sectors (as in the case of Argentina), this field can serve as a valuable alternative to other actors or institutions, offering a unique and critical perspective on society.

As a general comment, journalism has functioned as an independent social system with the role of communicating current information. Therefore, better and more effective use of information can help improve practices. Within this context, a prototype in cultural journalism was developed and can be seen in section seven of this research.

As a future line of research, it is proposed to study the reasons behind the limitations in the use of digital resources in journalism. It is also suggested to analyze the dissemination of cultural topics on social media by these media outlets to understand if the lack of development is confined to their websites or extends to other digital channels.

## **7. PROTOTYPE**

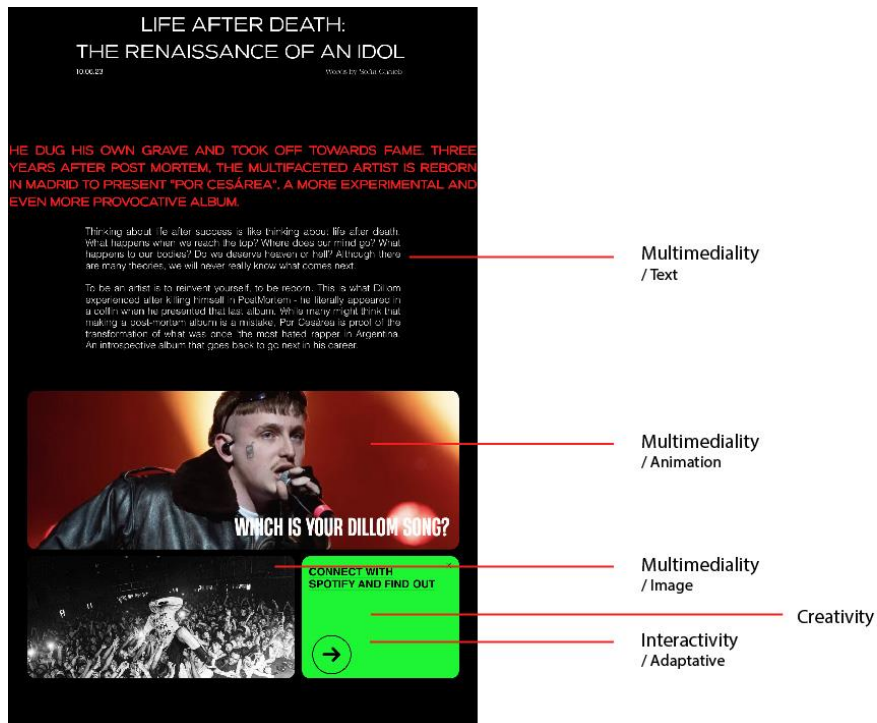
After analyzing the frequency with which selected media outlets use digital journalism resources, this study proposes to develop a prototype of a web-based cultural journalistic article that integrates these resources in an innovative and creative way to enhance the quality of information.

The article is an in-depth story about the concert of Argentine artist Dillom in Madrid. It is presented in four parts: Introduction, “By Caesarean”, “Touch Base in Madrid”, and “Pure Argentinian madness”. The website meets the three interactive criteria, being navigable, functional, and adaptive (interactive resources that adapt to each user's preferences were incorporated). Regarding multimedia resources, there is an integration of texts, photos, illustrations, videos, music and animations. Hyperlinks are also present, guiding the user not only within the website but also to other external links related to the artist's profile. In terms of linearity, the article is developed in a chronological manner and, concerning access, it is

permanent. Finally, the category of “creativity” is evident, as new functionalities are incorporated to tell the story in an alternative way.

You can view the full prototype through this [link](#). Below, you'll find a series of screenshots showcasing some of the website's features. For more detailed information, please refer to the annex section.

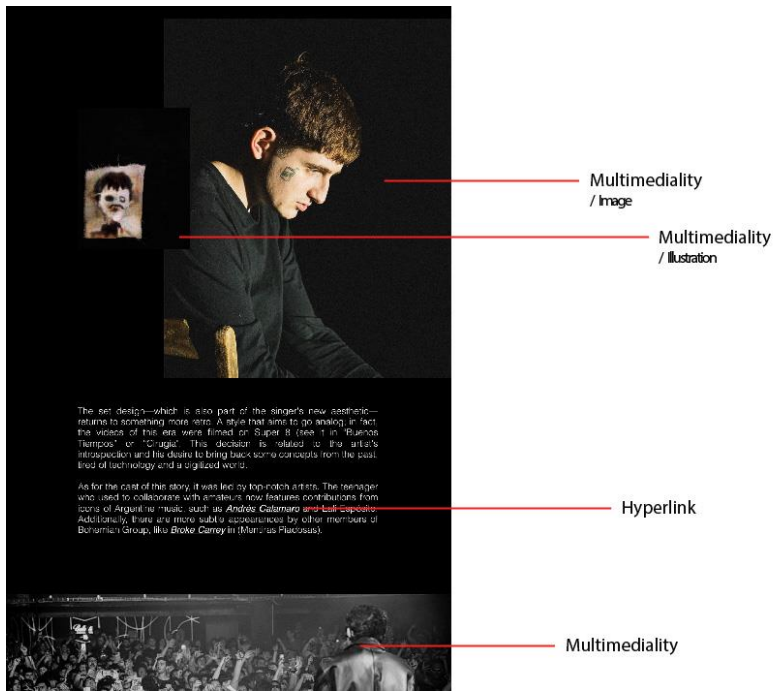
Image 10: Screenshot prototype 1



Source: Own elaboration

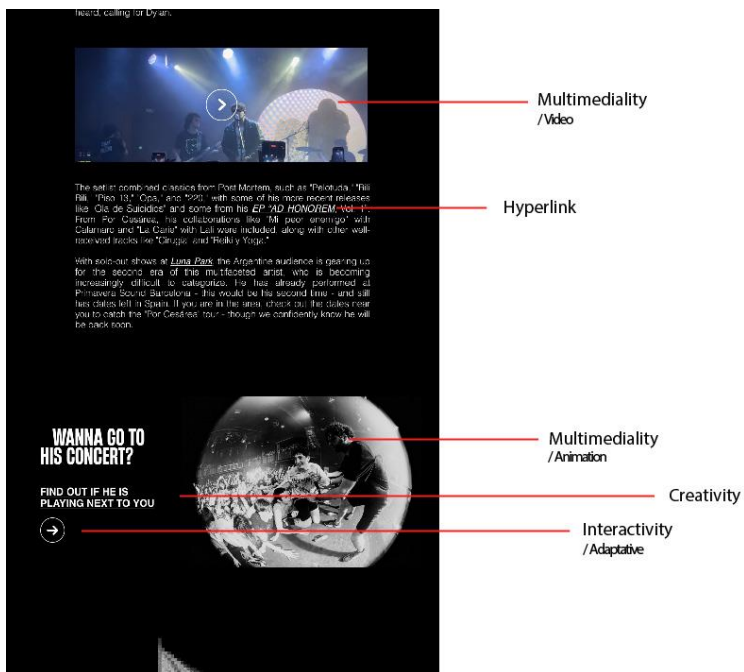


Image 11: Screenshot prototype 2



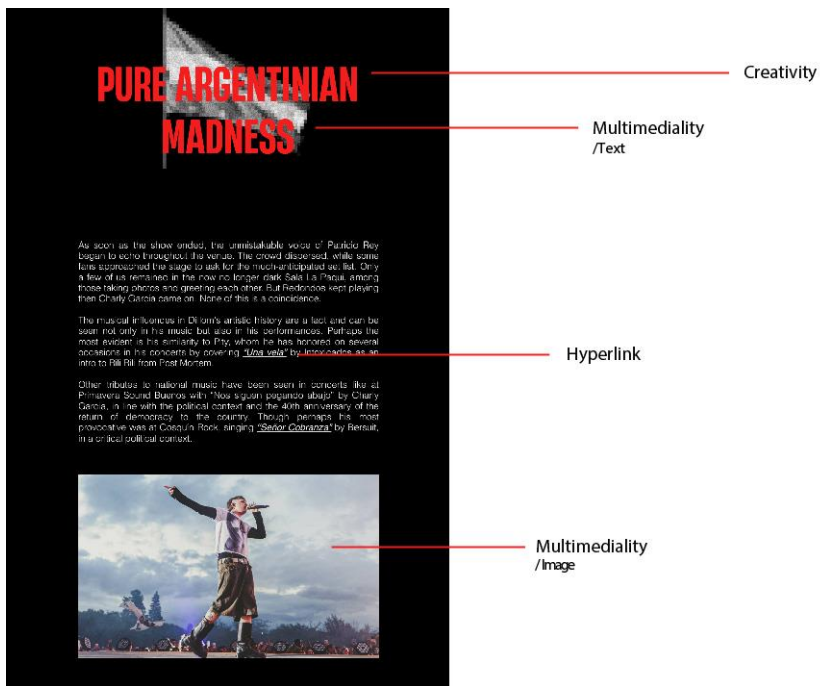
Source: Own elaboration

Image 12: Screenshot prototype 3



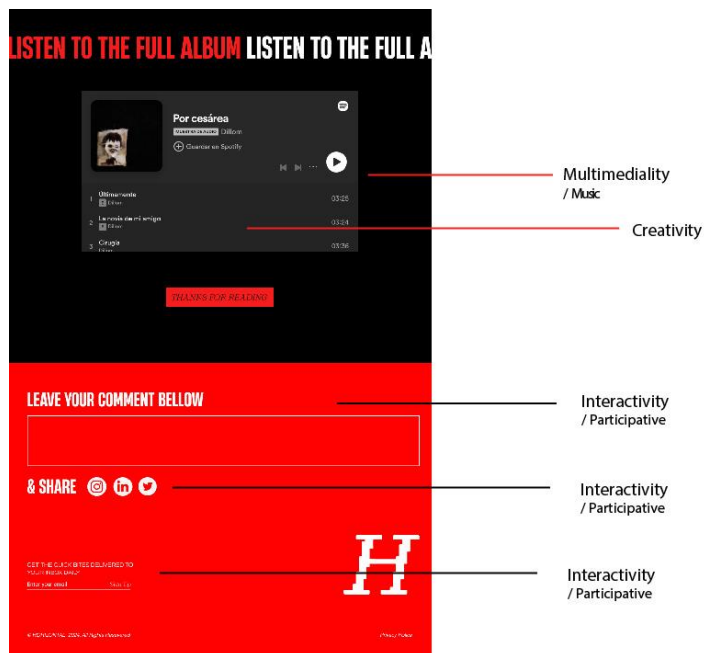
Source: Own elaboration

Image 13: Screenshot prototype 4



Source: Own elaboration

Image 14: Screenshot prototype 5



Source: Own elaboration

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## 9. APPENDIX

### 9.1. General introduction

The objective of this section is to clarify some aspects of the prototype, providing information that can enhance the experience of viewing the website.

Firstly, it is worth mentioning that the landing page was designed as a section of a general media site. However, this section has a different aesthetic compared to the other sections. As previously mentioned, the visualization of the cultural field is essential due to its artistic and cultural nature, allowing for more creative, aesthetic, and colloquial content (Golin, 2009). Villa (2000) also noted that cultural journalism is a discourse articulated with aesthetic canons situated in the same context. This provides an opportunity for innovation, incorporating resources that align with its themes. An example it can be mentioned "Snow Fall: The Avalanche at Tunnel Creek" from The New York Times, which, although not in the culture section, presents a structured piece distinct from other articles. Similarly, in the prototype, aesthetics is manifested through the selection of colors, typography, and the architectural design of web elements.

Additionally, the topic selected for the article aligns with this specific field of journalism and its principles. Giving that this sector serve as a valid alternative to other cultural agents (Villa, 2000) and providing access to artistic capital for those lacking cultural codes (Pasroiza, 2006), the decision was to create an in-depth story about an underground singer from Argentina. Such article aims to disseminate an independent project that is not part of the mainstream music canon.

### 9.2. Explaining digital journalism resources

Although it is well known that incorporating many resources can be challenging due to economic and professional crises in the field, this prototype aims to demonstrate a desired approach to applying such features.

#### *Interactivity*

- Navigational: The landing page is designed to be navigable in a structured manner, allowing users to interact with incorporated features.
- Functional: Users can participate in various ways. They can save and share content on social media, comment, leave feedback, and subscribe to newsletters to be part of the community.
- Adaptive: There are options that can adapt to user behavior. Firstly, the "Find out which is your Dillom song" feature allows users to connect the website with their Spotify to discover a song by the artist that aligns with their preferences. The second feature provides information on upcoming shows by artists near the user.

### *Multimedia*

- Text: The article text simulates the coverage of a concert in Madrid. It includes information about the experience, the artist's new album and a brief story of him. Text can be viewed in different sizes for aesthetic variety.
- Images: Images are sourced from independent photographers who attended the festival, promoting these artists as well. They are displayed in various sizes to enhance creativity in the section.
- Illustrations: Illustrations from the artist's album cover are integrated.
- Videos: The chosen audiovisual simulates a content produced by the journalist on the day of the concert to demonstrate the internal production of the pieces. This video is included in the prototype, but can only be viewed as a preview due to platform limitations.
- Animations: These features are integrated into the website to add dynamism. For example, focusing on images triggers zoom effects for enhanced viewing.
- Music: As a key part of the article, music enhances the user experience by showcasing the artist's work. This can be accessed at the end of the article, where there is an option to listen to the entire album.

### *Hypertextuality*

The hyperlinks would be strategically placed to generate internal web traffic by redirecting to previous articles. There are also other links that would lead to the artist's personal channels.

These are highlighted in red and underlined in the text. Since this is a prototype, this resource is not active, but the text is positioned to pretend to be a hyperlink.

### *Nonlinearity*

The applied category is chronological, with content arranged to be read from top to bottom. However, subtitles allow for independent reading. Future implementations may consider dynamic elements for interactive reading experiences, allowing users to consume information as they prefer.

### *Instant Access*

As mentioned earlier, information is permanently available, allowing users to access the article at any time.

### *Creativity*

Creativity, as defined by Zamith (2008), involves the unforeseen exploitation of information. In this context, creativity is evident firstly in the aesthetic canons of the article, departing from typical media layouts by incorporating images and text of varying sizes. Secondly, creativity is seen as innovative in including interactive functionalities such as user interaction to discover favorite songs or nearby concerts.