AN OVERVIEW OF THE MULTIMEDIA JOURNALISM

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Abstract

Convergence, cross-ownership of media and multimedia newsrooms are rapidly becoming part of modern journalism's language in practice, education, as well as science. It is increasingly evolving to explore multimedia, but it is clear that to different people it means very different things. For journalism and editors, study into what digital entails in news work is proliferating. The social and cultural meaning of multimedia in journalism, its importance for existing newsrooms and media organizations, and its present (emerging) activities in Europe and the United States are discussed in this paper. The objective: to address the question in what way "multimedia" affects journalists' practice and self-perception, and how this process in turn forms and impacts the development of a multimedia journalism professional identity. This paper presents an overview of technical and scholarly literature, using the idea of media logic as a theoretical context in Europe and the United States.

Keywords: *Journalism, Internet, Multimedia, Online Journalism.*

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I.   INTRODUCTION

In practice, curriculum, and science, the discourse of globalization, media cross-ownership and digital news work is gradually becoming part of contemporary journalism's vocabulary. Multimedia literature is quickly expanding, and it is clear that to multiple individuals it means many different things. There is a proliferation of studies into what convergence and digital mean for news and the work of journalists. Multimedia in journalism is contextualized in this article, discussing its relevance for contemporary newsrooms and media organisations and its existing (emerging) activities in Europe and the United States. In specific, I have used technical and academic research on integration and multimedia in journalism in Europe and the United States as the basis for these considerations. The goal: to address the question in what way the mechanism of ongoing convergence affects journalists' practice and self-perception, and how this process in turn forms and impacts the development of a multimedia journalism professional identity. I consider a "logic" of multimedia journalism as the elements of such a professional identity as the structural, organizational, technical, and cultural forces that affect how news work is carried out in a convergent context[1]. These components can be seen as recombinant, created by journalists and influenced by the diverse contexts involved in the work of multimedia journalism[2]. Therefore, any part of the professional identity of multimedia

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journalism would entail a crucial debate on the different implications it may have for the journalists concerned, demonstrating the bandwidth of problems involved in the convergence phase that promote the agency of journalists[3]. My intention is to offer a review of the current discussions and perspectives of media theorists and practitioners using an analytical context to organize the various definitions and implementations in news organisations of interconnected mechanisms such as computerization, digitalization, integration, and multimedia.

Multimedia

In order to better grasp what "multimedia" entails globally for the area of professional journalism, one must look to their social institution beyond the presence or examples of multimedia journalism. In terms of media logic, Dahlgren suggests a method for conceptualizing the reconfiguration of journalism and its readers in a modern media environment, defined as the basic institutionally organized features of a medium, the collection of technological and organizational characteristics, and users' cultural competencies, all of which influence what is portrayed in both the newspaper and how it gets done. For example, the definition of media logic may be used to examine the characteristics of online media practitioners in terms of how their abilities, characteristics and features are represented and self-assessed[4]. I would like to expand these concerns to examine the features of journalism's multimedia logic. This means that from the lenses of the structural, the technical, the operational, and the cultural (in terms of producer/user competencies), I can look at multimedia. The advantage of extending media logic to digital analysis in news organizations over, for instance, other related methods used in new media studies such as novelty distribution, gatekeeper studies, news work sociology, or the theory of social networks is that it enables the researcher to get a broad perspective at once[5][6].

Firstly discussion on a pragmatic, current concept of multimedia journalism will be done before shifting to the elements of a multimedia journalism logic. In journalism, there are two ways to describe multimedia: first, as the display on a website of a news story kit using two or more media forms, such as spoken and written sentences, audio, moving and still photographs, visual animations, including interactive and hypertextual components (online journalism; see Deuze, 2003a); Second, as the interconnected (though not necessarily simultaneous) presentation through multiple channels of a news story kit, such as (but not limited to) a website, a Usenet newsgroup, e-mail, SMS, MMS, radio, TV, teletext, print newspapers and magazines (a.k.a. horizontal integration of media). On a continuum from no convergence to complete convergence, all meanings are ideal-typical and can be interpreted as potential end-points. The separate stops on this road have recently been identified by two surveys. Three moves towards the assumed end-point of a fully integrated digital newsroom were defined by researchers of the European Mudia1 project as separate "degrees" of convergence (Aquino et al., 2002), while a group of US scholars more or less similarly coined five phases towards complete convergence (Daily et al., 2003)[7]. The so-called 'convergence continuum' suggests that all media organizations transition sooner or later into a point where various aspects of the news-making process are merged (including audio, video, text, pictures, visuals, but also advertisement, cross-promotion, sales, redistribution and public interactivity). These models

seem to neglect that there is no need for convergence to be a linear process, that it may crash, or that it leaves unaffected certain areas of the enterprise. The "continuum" metaphor is often awkward with its presumption of inevitability and its assumed consensus between clients and media professionals over what integration means to them and their business job or engagement. As explained above, a wider interpretation of the influence of an evolving media climate on social organisation (including culture and practice) in journalism in this paper is expected to require a critical appreciation of its logic. For the problems at hand, this means looking at the mutually constituent (or recombinant) Multimedia logic elements: the institutionally organized characteristics of a medium, the collection of technological and operational characteristics, and the cultural competencies of news consumers and producers.

II. DISCUSSION

In this article, the literature and perspectives of digital news and journalists are synthesized in terms of how a professional persona develops. This dilemma has been solved by examining the field from an operational, scientific, interpersonal, and producer/user viewpoint, using the principle of a distinct multimedia logic. A search for a certain criticality within each perspective, as the professional identity of multimedia journalists can be assumed to be the continuing negotiation and assessment of recombinant factors of impact on reporters and editors' everyday decision-making and technology implementation processes. An systemic viewpoint helps one to look at multimedia journalism as a continuing conflict between the apparently imminent journey to some kind of alignment between previously independent (parts of) industries, including newsrooms, marketing, and technological divisions, and access, diversity, and labor legal or ethical issues. When each organization converges differently, this situation can be described as highly competitive and nuanced, frequently moving ahead without defining some form of research and development plan or outlining a clear mission or vision regarding this process, or completely taking into account the expectations of rivalry, community and credibility of journalists within various news elements. What Filak (2003) identifies as intergroup bias and their (new) colleagues. The technical viewpoint turns out to be a dispute between the pros and cons of highly streamlined but custom-made software programs to be used to create, edit, convert, and combine different media items digitally: simple to use yet limited in independent artistic choices. Even though scholars generally understand multimedia, experts such as Paul (2001), Stone and Bierhoff (2002), and Gentry (2003) indicate otherwise as they witness a converged race of journalists to be able to think first by newspapers, and later to be competent through hardware or apps. Educators and practitioners as primarily a technical problem.

From an operational point of view, the synergy between numerous organizations, newsrooms or divisions has a particular effect on how the embedded functions and rituals of doing things within the diverse communities of formerly distinct media or portions of contemporary media are discussed. "The literature suggests that a converging new media company's management and editors face an ongoing dilemma of how to balance the expectation of a newly converged newsroom culture to emerge from the ashes of distinctly different media as a phoenix, or to amalgamate existing cultures, rituals, routines, and practices into some kind of hybrid where

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"traditional" and "new" ways of doing things are "old" and "new Early studies show that although leadership appears to encourage the former, the second prevails. This debate often avoids research that explains how journalists respond to the omnipresence in their everyday work of new technology such as the Internet: they emphasize, not least because many of them do not see much pride or technical achievement in creating a story for numerous media formats. Journalists who are consciously engaging in a convergence process, on the other hand, claim to interviewers that they think that this form of creativity inevitably benefits both them and their companies. The secret here is the sense of agency among journalists: the news staff concerned does not resist reform, until they view change as being imposed upon them.

III.   CONCLUSION

Finally, looking from the viewpoint of the cultural competences of news consumers and creators, one can note the polarization of rituals of media use, on the one hand (simultaneously engaged and detached, multitasking) Yet paying little attention at the same time), and, on the other side, a reconfiguration of the partnership between the news producer and customer within media. This drives some media to follow top-down approaches to traditional mass media, while others settle for more participatory modes of news work (see also my argument in Deuze, 2003a)[8]. The major change from individualistic to collaborative and cross-departmental team-based news work is an important aspect of the competencies of multimedia journalists. Although journalists have worked in teams in the past, one might think about such special ventures, specific news beats, short-term groups creating television documentaries or newspaper subsections, the multimedia climate implies institutional cooperation with others, noting in particular the social integration of journalists with tech workers, news employees with advertisers and other non-non-non-non-tech employees. It seems, after the findings in this article, that schools, universities,

Multimedia journalism programs and classes are best for:

1. As the basic values for their converged curricula, consider twice of innovations and techniques;

2. Explicit emphasis on interpreting multimedia logic (combining perspectives from all aspects of the media enterprise, including its audiences);

3. Students, administrators, business partners, and other stakeholders within their classroom, curriculum, or course will be able to criticize convergence because it will be in effect, and this will give people a sense of in-process agency;

4. Infusing criticality into all facets of digital teaching/thinking; and

5. Perhaps the quality of contact between journalists, educators and students of journalism from (formerly) separate sequences (radio, television, newspaper, magazine, newswire, online, but also public) may be based more on relationships, marketing, and public communication), since

they could be able to no longer see each other as rivals, but as partners somewhere along the road of their careers.

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