Journalistic genres of the tablet: nothing original in the originals reveals the strength of the device's cultural habit

Lia Seixas*
Ieda Tourinho**
Mariana Guedes***

Abstract

In this article, we focus on the primary aim of the research on mobile journalistic genres: to understand whether and how the digital medium (DEBRAY, 1993) influences the discursive constitution of journalistic genres. 187 discursive compositions from O Globo and *Estadão Noite* (more recently called *Estadão Light*) were analyzed. More specifically, we analyzed, qualitatively and quantitatively, the results of: format, sequences (ADAM, 2006), inverted pyramid, and tumbled pyramid (CANAVILHAS, 2006), schedulable, legitimate and legitimized event (VAZ; FRANÇA, 2011), immediacy and periodicity (GROTH, 2011), as well as newsworthiness (WOLF, 2001). After performing this comparative analysis, we investigated the tablet under the perspective of mediology (MCLUHAN, 2001; DEBRAY, 1993). Our thesis: one of the major lines of force of the media is the cultural habit that adheres to the tablet device, with the strengthening of two original genres of printed, namely, the story and the column.
Keywords: Journalism. Journalistic genres. Medium. Mobile devices.

* Lia Seixas, Ph.D Professor of the Graduation Course of Social Communication, at School of Communication of Universidade Federal da Bahia (UFBA). Salvador, Bahia, Brazil. Coordinator of the Center of Genres/Formats of Convergent Journalism Lab Project at UFBA (PPP No. 0060, FAPESB / CNPq), in which the research was conducted in 2012. Email: liaseixas@gmail.com
** Mariana Guedes, master at the Program of Post-Graduation in Communication, School of Communication, Universidade Federal da Bahia. Salvador, Bahia, Brazil. Email: iedat.jor@gmail.com
*** Ieda Tourinho, master at the Program of Post-Graduation in Communication, School of Communication, Universidade Federal da Bahia. Salvador, Bahia, Brazil. Email: marianaguedesc@gmail.com

How the media influences the genre

Which journalistic genres do Brazilian journalistic products for tablet invest in? Are there changes in the formats of genres? Does some aspect of the media of these new devices either interfere in some way or redefine journalistic genres? What is the influence level of: thought performance, semiological systems, systems of transmission and storage, interaction, writing techniques, time-space relationship (DEBRAY, 1993), ubiquity (JENKINS, 2008)? The main objective of this research is to examine how the medium of tablet mobile devices interfere on the production of the journalistic genre.

The conclusion to be presented here has been totally contrary to what is expected from new devices of the digital medium, especially in the field of digital journalism, although it has not been new to the studies of media and mediology. We believe that cultural habit which adheres to the device is one of the major lines of force of the media (DEBRAY, 1993). The Brazilian new journalistic products, developed for one of the new technological devices, seek an "old" identity, due to a technical mediation environment which emerged with the tablet device. They intend to be a sort of analytical magazine with top stories of the day.

In this sense, the discursive genres chosen to compose the product will be those best suited to the intended identity. As we will explain throughout the article, the most important genres in Brazilian journalistic products created for tablet are classics, which have emerged in print, which is based in semiological code of the written text. For the original products of the tablet, it is invested on the night habits, with which it works regarding the choice of discourse genres.

In order to understand how the media of the tablet interferes on the journalistic genre, this research has worked, in a relational perspective, with the following categories: of journalism studies - inverted pyramid (LAGE, 1993), tumbled pyramid (CANAVILHAS, 2006), immediacy, periodicity (GROTH, 2011) and newsworthiness criteria (WOLF, 2001); of linguistics - *sequence* (ADAM, 2006); and of mediology (DEBRAY, 1993).

Research: methodology and *corpus*

We consider the journalistic genre as a relatively stable enunciation, rather than a relatively stable utterance, in the words of Bakhtin (1992). On Ph.D, we defended (SEIXAS, 2009) that the genre of topicality journalism is constituted by regular combinations of four main elements: 1) the enunciative logic; 2) the argumentative strength; 3) the discursive identity and 4) the media. We have thought on the first and third elements through articles[1]. However, we no longer see the argumentative force as an element, but as part of the enunciative logic. We have conceptually analyzed the fourth element in relation to support and device (SEIXAS, 2009). In this article, besides observing the characteristics which impact on the genre, we intend to discuss how these medium characteristics influence on the setting of a given journalistic genre.

The discourse genre becomes genre with this regularity, that is, the regular combination of these elements. The format, here understood as a product of culture, is the first element for genre activation, it updates the horizon of expectations (JAUSS, 1978). However, the structure could modify what is expected by social knowledge. Therefore, after describing the format with paratexts (such as title, subtitle, subhead, signature) and semiologic codes (text, audio, image, chart), we have compared formats with the results of textual structure, analyzed through sequences, as well as inverted and tumbled pyramid.

The sequence, a group of propositions which make part of the compositional structure of texts, can be narrative, descriptive, dialogic, explanatory/expository, and argumentative. It is a category which works with excerpts, thus, it is able to scan the structure without being taken by the whole as a classic model, which would be destructive for gender analysis. Both informative and argumentative texts may contain several sequences, but

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[1] Paper presented at Intercom in 2009, and published in 2011. SEIXAS, Lia. Gêneros Jornalísticos: partindo do discurso para chegar à finalidade. In: José Marques de Melo, Rosiméri Laurindo e Francisco de Assis (Org.). **Gêneros jornalísticos teoria e Práxis.** v. 1. Blumenau: Edifurb, 2012. p.27-45.

they probably will have the predominance of some kind. The sequences would cross genres, and those are less variable than these (BONINI, 2005). However, there is the predominance of some sequence, in general, as it occurs with the purpose/function the genre, culturally recognized for us.

The inverted pyramid follows the logic of hierarchy (very well known), while the tumbled pyramid follows the logic of deepening. In this model, the news evolves in reading levels, from a first level with essential information to a fourth level with more detailed information, resembling a horizontal pyramid where the base means a greater volume of information (CANAVILHAS, 2006, p .13). The objective is to observe the purpose(s), through the structure.

The structure shows the level of hypertextuality and multimediality of the content produced for tablet. In principle, digital content is hypertextual and multimedia. The digital culture has changed the mode of production and distribution of information (JENKINS, 2008) and, accordingly, the mode of access. With the ubiquity of tablet and time for updating, some researchers of digital journalism advocate the emergence of a language, convergent, typical of the "tablet journalism" (PELLANDA; NUNES 2012, p.2). If there is a language, typical of the medium, there is, thus, a change in format. Does this influence on the creation of new genres? Four characteristics of digital media are, therefore, placed here: hypertextuality (BARDOEL; DEUZE, 2000; ECHEVÉRRIA, 1999; MANOVICH, 2001), considered as an influence in writing techniques by Debray (DEBRAY, 1993); multimediality (BARDOEL; DEUZE, 2000; ECHEVÉRRIA, 1999; MANOVICH, 2001), understood as a semiologic system (DEBRAY, 1993); ubiquity (JENKINS, 2008), capacity allowed by the mobility; and multichronic time (BARDOEL; DEUZE, 2000; ECHEVÉRRIA, 1999; MANOVICH, 2001), understood in the relation of space-time (DEBRAY, 1993).

If, on news websites, the time of webjournalism is shown with continuous update in immediate blasts, would the same happen with the tablet, which has, after all, a ubiquitous support? When discussing this line of force, namely, space-time, two categories of

journalism are essential: immediacy - "a time proportion, a period between the time of mediation (publication) of the newspaper, and the moment (experience of the present) of the being and the happening to be mediated", which is part of topicality (GROTH 2011, p.225); and periodicity:

> The periodicity of the newspaper (or magazine) is linked to the general law of periodicity which, like any living or dead nature, is also especially for humans, society and culture. [...] And this periodicity given by natural laws also operates in the rhythm of human life and production. It is according to the seasons, months, weeks, days, whose intervals people do not set arbitrarily, but rather measure in the path of the stars, **mainly in the periodic change of day and night, that the production and use of the creations of the human spirit are directed.** [...] (GROTH 2011, p.152, emphasis added).

The periodicity is thus a quality connected to the product, a cultural identity of the product, but that establishes content. Therefore, we have investigated the events according to: (1) their ability to be schedulable - plannable (TUCHMAN, 1980), which means, several times, the emergence within the news organization to create the agenda (the "legitimized" event of VAZ; FRANÇA, 2011), because this freedom of decision may show independence regarding the properties of the device and medium schemes; (2) its level of immediacy, through the relationship between the main event and its publication (Less than 1 day | More than 1 day | More than 1 week | Not Applicable), since this relationship can be contrasted with the ability to be schedulable, and reveals the determined periodicity; and (3) their substantive criteria for newsworthiness, that is, only those intrinsic to the event, divided into two major blocks: the first with public interest and/or relevance; and the second with public interest, hierarchical level and cultural proximity (WOLF, 2001); since the intention was to observe how Brazilian journalistic products for tablet dealt with the relevance of events.

For the limitation of the *corpus*, we proceeded with the constructed week (SOUSA, 2004) in order to ensure the analysis of each day of news, and gain in temporal extension. Five editions

of each product were analyzed, thus, 10 issues in total, of the days: 2nd (Tuesday), 10th (Wednesday), 18th (Thursday) and 26th (Friday) of October, 2012, and 19th (Monday) of November, 2012. Among stories, columns, sections, we analyzed 187 compositions, being 107 of them discursive compositions from *Globo A Mais* (including only 51 compositions of the section called Giro), and 80 from *Estadão Noite*[2].

Globo A Mais was the first evening product (self-named as such)[3] for tablet in Brazil, and one of the firsts in the world. Launched in January, 2012, it is published from Monday to Friday, from 6 p.m. *Globo A Mais* is organized with regular sections, as follows: the cover brings one main story and six headlines which roll horizontally across the top of the screen. Still on the cover, there is a nomenclature which indicates the format of the composition, "News Article" or "Columnists". The product follows a little variable sequence: cover, advertising, "Giro", "As imagens do dia" (Pictures of the Day), "Gente do Globo" (People of O Globo), news articles, "Dicas a Mais" (Tips a Mais), and "Imagem a Mais" (Picture a Mais), besides the page about navigation. Those sections occurred in all observed editions. The analyzed compositions, over 90% named by the product itself, were: news, note, story, news article, profile, interview, and critique/review.

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[2] Some changes have occurred from 2012 until the present, when we did the research. In *Globo A Mais*: the cover shows only a main story; in the logo, the word Índice (index) displays a hiperlink with 10 headlines, and an index page was included, as in any magazine. *Estadão Noite* remains the same. However, new products were created: Estadão Permium, a printed edition for tablets; *Estadão Light*, a more compact version of the issue of the day; Estadão Fotos, selected images as "pictures of the week". O ESTADO DE SÃO PAULO. 'Estado' is more interactive in tablets, 11.10.2013. Available in: http://economia.estadao.com.br/noticias/geral,estado-fica-mais-interativo-nos-tablets-imp-,1095134. Access in june, 2014. It is important to empasize that the changes have strengthened the thesis of the article, because the story has gained even more prominence with current "magazine" nomenclature .

[3] In November 2013, Globo begins to consider itself a "magazine". O GLOBO. New GLOBO app takes newspaper to Android tablets. 11.06.2013. Available in: http://oglobo.globo.com/brasil/novo-app-do-globo-leva-jornal-aos-tablets-android-10696811.

Estadão Noite, in turn, is published from 8 p.m., from Monday to Friday. Each edition of the product is divided into: five texts written by columnists from O Estado de S. Paulo; "Cenas do dia" (Scenes of the day), with five images which featured that date; four features from "TV Estadão" and "Rádio Estadão ESPN", converging with those media; "Amanhã" (Tomorrow), with headlines from Estado de S. Paulo printed newspaper; and a page with incorporation of "Últimas Notícias" (Latest News) section of the news site. These sections have occurred in observed all editions. Contrary to *Globo A Mais*, *Estadão Noite* does not name any of the compositions.

IMAGE 1 – *Frontpage of Globo A Mais and Estadão Noite editions of 10.02.2012*

Every edition of *Globo A Mais* holds seven main news articles, whose main feature is always a news story, and the six other main articles are located at the top of the page which rolls horizontally. *Estadão Noite* displays six main news articles, whose main feature is a photo with a caption activated by the icon with the sign [+] on the right bottom of the page, and the other five are columns. Compared to the other Brazilian products, only this one brings

image as a cover and just on the cover; and the highlighted news are only columns. There is also a front-page which expresses the editorial purpose: "Concept. *Estadão Noite* holds analytical focus and exclusive texts. Five columnists from Estado analyze the facts of the day in key areas, such as politics and economy, helping the reader to understand the events that moved the news"[4]. *Estadão Noite* is divided in analytical compositions, compositions of other products and headlines for print and website, strengthening convergence.

Classic genres for new devices

In studies of journalistic genres, the purpose is the main defining criterion. Many analysis start from purpose, which we believe is not only unproductive, but also incorrect (SEIXAS, 2012), because the genre can hold more than one purpose and that depends on extralinguistic elements, ranging from the medium to another active participant. The function of a genre is first activated by the format, as it brings to light the horizons of expectations (JAUSS, 1978). After, the user/reader is concerned with the structure, its logic and its sequences. The paratexts activate the genre expectations, while other elements may be exempted. However, it is during access, while following the structure, that the expectation is either confirmed or not.

The genre once again shows that it can be transmedia, since the usual formats on the tablet were born in other media, such as the print and the web (news sites). The compositions of "Giro" section hold the same classic format of news, with title and text. The column format, and the image gallery, the only two equivalent in both products ("As Imagens do Dia" [The Pictures of the Day] with "Cenas do Dia" [Scenes of the Day], and "Gente do Globo" [People of O Globo] with columns of *Estadão Noite*), emerged in printed newspaper, and news website respectively. *Estadão Noite* brings three other formats with focus on convergence: "Amanhã, no Estado de S.Paulo" (Tomorrow, in Estado de S. Paulo), always

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[4] O ESTADO DE S.PAULO. *Estadão Noite* brings analysis on news of the day. Economics section of Estadão portal 05.15.12. Available in: http://economia. estadao.com.br/noticias/economia,estadao-noite-traz-analise-sobre-noticiario-do-dia,112524,0.htm. Access in February 2012.

with nine main news articles for the printed of the next day; "Na TV Estadão e rádio Estadão/ESPN", with three highlighted news of the portal, and a feature of the radio, also published with icon on the cover; and "Últimas Notícias" (Latest News), which incorporates the portal page and therefore, it can only be read with an active internet connection.

The news articles (self-named as such by the product itself), the main genre of *Globo A Mais*, presents headline in 100% of the sample, anaphoric title (MOUILLAUD, 2002) and subtitle (100%), written text (100%), journalist's signature (100%), "subhead" (80%) and photography, whether as layered image gallery (60%) or unitary photography (53%). This means that the story might not even have to bring photo and illustration. However, it does not exist without title, subtitle, text and signature. Likewise, in Estado Noite: 100% of the columns have signature of the columnist and text. In *Globo A Mais*, on "Gente do Globo" (People of O Globo), there are also compositions in which the audiovisual is the most important semiological system or an icon of video and/or audio when it is needed in the left column. No inclusion of semiological codes such as audiovisual interferes on the key elements for the cultural recognition of the genre, as all compositions brings, as the most relevant aspect, the signature with or without photo, visually programmed. Therefore, we could infer that the format is in the size of the semiological system, where the activation of the genre first occurs. That is, multimediality changes the format, but not necessarily modifies the genre (SEIXAS, 2013)[5].

It is possible to reach the same conclusion regarding the hypertextuality of Brazilian journalistic products for tablet. Hypertextuality may appear at a high level, including the composition of the structure. However, that does not mean it would be another genre. In *Estadão Noite*, hypertextuality is based on external links, which take the user to the consumption of products developed in and for other media, such as radio, television and the web. However, in *Globo A Mais*, the link is mainly internal and editorial

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[5] In the final analysis of 210 compositions of 10 news websites built during a week, we concluded that genericity is established in relation to the enunciative logic with the statute, although the format is responsible for activating the expectations (SEIXAS, 2013, p. 315).

(MIELNICZUK, 2003)[6]. Including "Giro" section, dedicated to the main news of the day, the majority (57.14%) of the compositions of *Globo A Mais* holds internal links which compose image galleries, animated infographics, video. Although it is not apparent, they bind lexis. 91.6% are internal links and 8.3% are external links. The news articles hold image galleries (70%) and/or animated infographics (20%) and/or boxes (15%) with text and/or video, as well as videos (15%). In other words, they are multimedia compositions with hypertextuality presented at the same level, which is also available on the web, but little encouraged there. The windows open within the page, it is a connective link. The great difference is that in the tablet, it is invested editorially on the same level as in print. It would be the "graphic arguments" (MACHADO, 2009) originated in printed and multimediatically modified in the tablet. On the tablet, it is possible to see more clearly that the internal connective link, besides serving editorially, serves to multimediality and to visual programming.

Although what is expected by social knowledge predominates, the sequence, such as the link, also shows that hypertextuality does not necessarily change the format in the sense to influence on the genre. In the compositions self-styled "news article" (see Table 1), the domain of expository is equated with the domain of explanatory, while the compositions of "Gente do Globo" (People of O Globo) section, and in the five news highlights of *Estadão Noite*'s cover (always with title and signature underneath), the domain is of the argumentative (53.8% and 80%). They are results within the horizon of expectations of a journalistic product. The novelty is a significant predominance of explanatory sequence for an everyday product. The time of a day is no longer the lowest since the emergence of websites. In these, the expository sequence predominates (SEIXAS, 2013, p.305), because the emphasis is on compositions based on facts. The product for tablet can hold the feature of the features, such as "Giro" section. However, it has focused more on the "explanation" of the events, with more dilated topicality.

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[6] Unfortunately, we do not know any Brazilian work which has updated the division of editorial links, conducted by Luciana Mielniczuk in her thesis in 2003. We believe that it was not accomplished.

TABLE 1

SEQUENCES O GLOBO	SEQUENCES + HIERARCHIZATION/ DEEPENING LOGIC	ESTADÃO NOITE	SEQUENCES + HIERARCHIZATION/ DEEPENING LOGIC
News Articles (15 in total)	40% EXPOSITORY DOMAIN 40% EXPLANATORY DOMAIN 20% ARGUMENTATIVE DOMAIN 70,5% FOLLOW THE LOGIC OF HIERARCHIZATION		
Gente do Globo (13 in total)	53,8% ARGUMENTATIVE DOMAIN 23% EXPLANATORY DOMAIN 15,3% EXPOSITORY DOMAIN 3,4% DIALOGIC DOMAIN 62,5% DO NOT FOLLOW ANY OF THE LOGICS	**Columns (25 in total)**	80% ARGUMENTATIVE DOMAIN 35% EXPLANATORY DOMAIN 100% DO NOT FOLLOW ANY OF THE LOGICS
Dicas a Mais (10 in total)	37,5% EXPLANATORY DOMAIN 37,5% EXPOSITORY DOMAIN 25% ARGUMENTATIVE DOMAIN	**Tv e Rádio ESPN (Pattern of 4)**	100% EXPOSITORY DOMAIN (20) 100% HIERARCHIZATION LOGIC
Interview (1 in total)	100% DIALOGIC DOMAIN	**Amanhã no (Tomorrow in) jornal (newspaper) Estado de S.Paulo (10 in total)**	100% EXPOSITORY DOMAIN (45) 100% HIERARCHIZATION LOGIC
Perfil (Profile) (1 in total)	100% EXPOSITORY DOMAIN (1)	**Latest News**	100% EXPOSITORY DOMAIN (50)
Article (1 in total)	100% EXPLANATORY (2)		

Note: There is only coincidence in the column genre.

Likewise the current weekly magazines, products for tablet are similar in newsworthy compositions. The newsworthiness criteria are part of the entire production process, from selection to editing, and therefore, they appear also in structuring the logics of hierarchization and deepening. In *Estadão Noite*, 100% of the titles of the sections for convergence follow the logic of hierarchization. 70.5% of the compositions designated as news articles (the highlights of *Globo A Mais* cover) explicitly present, in the main text, the logic of hierarchization via news-value. The news articles consist of a written text (base), photo gallery, boxes, static and animated infographics, photos, videos, illustration, timeline, which, as discussed, are primarily entered on the screen in layers. The layers mean: add and/or deepen information. Except the columns of *Globo A Mais* and *Estadão Noite* (72% of the compositions, which have signature, title and text, but the highlights of the cover are five), in all other compositions it was possible to perceive deepening and addition of information.

For these compositions, it is not possible to analyze instantaneity/immediacy. For any medium, the event may be less than 1 day or more than 1 week regarding the composition, because what matters is the argument on the event or non-event (topicality). In *Globo A Mais* stories, however, we found 60% with legitimized event, 20% with a legitimate event, and 20% with non-event, when the main subject is a city or a person, for instance. The event in process is guided by journalistic organization, thus co-determined by controlled variables in the newsroom. That strengthens the logic of deepening, since it is possible to plan coverage and page. Inverted pyramid (IP) and tumbled pyramid (TP) coexist in native tablet journalistic products. The hierarchy of information, inherent to journalism, is not necessarily abolished by the possibilities that digital medium offers. These logics have always existed in printed although being justified by the limited space of printed IP. The logic of TP deepening also appears in the definition of story itself. A big difference from analogical to digital is the presentation of compositions: either with or without layers. Therefore, we may say that the structure of journalistic

texts depends less on the media properties, and more on social consequences of habit and consumption of this media.

The line of force of cultural habit

The cultural habit which adheres to the device is one of the major thrust of the media, more important than the semiological system (multimediality) and than the transmission systems (interactivity), and storage (memory) (DEBRAY, 1993). The presence of certain genres in the products shows that there is a choice depending on the immediacy of events for a particular editorial guideline. The products for a digital device does not need to follow a space-time logic of the media.

A mobile device such as the iPad could, at first, resemble the value of mobility as connected to the immediacy. However, conversely, it is associated to reading comfort, to the size of the support (book). Access data reveal the habit. The chief editor of *Globo A Mais* at the time, Adriana Barsotti, revealed, in an interview to the Knight Center, the results of surveys with iPad users:

> We did a survey with iPad users in general, and subscribers of Globo Digital, that is, those who had already accessed the newspaper either from computer or tablet. It revealed that half of them wanted a product with "hard news", with an overview of the main events of the day, and the other half wanted a more analytical and more pleasurable reading to relax after work. We sought to meet these two expectations. We offer a summary of the day in "Giro" section, without intending to bring all the news, and include some links to the website. And among the events of the day, we chose the ones which are worth investing, under a new light. The challenge is to format a different product from the website and the printed (MAZOTTE 2012).

Not coincidentally, the greatest amount of compositions is made of news stories or columns of Gente do Globo (People of O Globo) section. Even with the touch screen and an operation of thought in multiple windows, the importance of information and the interpretation of reality are intrinsic to journalism. Since the lead, the logic of journalism is the logic of synthesis, the exact nomination, selection and hierarchical planning. This logic is

driven by the speed of the media and bourgeois aspirations. It is born intertwined with facts, treated with a synthesis, also held in analyzes, which can be produced in audiovisual (as in *Globo A Mais*). The simultaneous of audiovisual coexists with the sequence of the written text.

Therefore, it deals with the logic of semiological code of the written text. The compression of space and time began with writing (MCLUHAN, 1974, p.103). The "weaving" of writing allows us to operate a logical thinking which, requires nominating, selecting and planning. But the result is, and can be in the written "weave", merely additive, and not causative (MCLUHAN, 1974, p.104). Therefore, planning or creating a sequence by relevance of information is something well suited to the written text. In audiovisual, it is the voice-over text which creates an order. This also means that the nature of a semiological code is not always intrinsic to the media. A multimedia media may have all codes and relate them according to the demands of the product and the social field to which it belongs. The purpose of a product with synthesis of main news, realities in process, and analytical compositions is to adjust to the 'cultural habit of the device'. Through different paths, both McLuhan and Debray have argued the importance of the environment of technical mediation:

> Admittedly, for McLuhan, the media is the message itself, and for Debray, the media leads the message, which will be a vanishing point, indicating a greater relevance in the thesis of the first than the second. But the process of arriving at these theories is equivalent. Consider: for both, the technical mediation is central. For both, what the physical environment is to the live is equivalent to what the technical mediation is to the sign, a means of dissemination and survival. Whether McLuhan's program, whether Debray's, they are intellectual projects aimed at exposing the environment of technical mediation, they seek to bring to the surface the rules that shape the consciousness and action of man. Man inhabits a technical experience and is processed by it, McLuhan would say, or defined, as Debray would say. The mediation technique is, thus, a way of being anthropological (DOMINGUES, 2010, p.23-24).

The website is nowadays the fastest non-scheduled product (such as television news or a bulletin on the radio), although TV

and radio are technologically instantaneous. If the daily newspaper, until about 15 years ago, was the fastest medium for their business model, in the current media ecology, website has become the factual product, it has been competing with television, which is also in the process to be free of the time slot, as the user may choose what time he or she wants to watch the program. The evening and night products for tablets, even if they have periodicity of one day, as print newspapers, hold an identity of an 'analytical multimedia magazine' rather than a "daily". The identity linked to the analysis implies a time disconnected to a last hour event, because the processing of a certain event can be established within the topicality without time definition, monthly or weekly. This latter periodicity has been tested by new U.S. Magazines, such as Esquire Weekly, and The Atlantic Weekly[7]. Then it is necessary to define the identity of the product, an immaterial reality, a non-temporal category (GROTH, 2011, p.146).

> [...] When considering the world of magazine journalism, and the variations of this journalistic product, something demarcated mainly by different periodicities, it is possible to say that each copy (publication) sets and is configured by a "type" of "magazinative" journalism, and holds characteristics of that journalism in general. Furthermore, from each copy it is possible to observe a sort of "magazination". The idea of a "magazination", thus, surpasses journalistic issues (...), and is not restricted to a public or a theme. [...] (TAVARES 2011, p.69).

The original Brazilian products for tablet have currently invested on "magazination" of events of the week for a cultural habit of reading at night, a primetime of many media, including digital ones; and, secondly, they invest on a synthesis of the most important news from the day[8]. This is the rhythm of life to which Groth refers.

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[7] (KIRKLAND, 2013).

[8] "The selection of news in Giro is made by the reporter responsible for the day, from a round of the news, based on the website of O Globo newspaper mainly. However, publishers often suggest to include a more relevant note, or exclude a not so good one etc..." Interview conducted by Mariana Guedes via email with the journalist Thiago Jansen, from O Globo.

For these investments, the genres, classics, have been adequate. They are able to do this sort of "magazination": news articles and column. The news articles, however, holds multimedia format, a potentiality of the media to suit the genre, and well supported by the tablet, especially for its size. The other potentiality strengthened in this support, mobility, follows cultural consumption.

> A cultural environment understood as it is, is much more than a sociological ambience, an atmosphere, an outer frame (...). As an instituting instance and not incidental circumstance, it "centers", "satellitizes" and organizes several populations of speech. [...] This is, simultaneously, a technical and institutional culture endowed with dominant modes, and dominated networks, with primary axis and secondary routes: the complicated entanglement, although describable regarding their chains of distribution, storage centers, types of circulation. [...] (DEBRAY, 1993, p.251-252).

Our thesis

Counteracting the properties of a digital medium, the native Brazilian products of tablet holds an 'analytical multimedia magazine' identity. Contrary to the expectations of digital journalism studies, multichronous time, continuous updating, memory, hypertextuality, interactivity and ubiquity do not interfere in journalistic discourse produced as to create new genres. Thus, the decision related to the conception of the product, its editorial guideline, gives more strength to this cultural habit associated with the device than just the medium: semiological system (multimediality), systems of transmission (interactivity) and storage (memory), or their spatio-temporal logic. Journalistic products on the iPad, with emphasis on stories and column, are associated more with reading comfort and media size. Immediacy/instantaneity and multimediality, in this case, change the format, but not necessarily change the genre. The "graphic argumentation" (MACHADO, 2009) originated in printed is only modified multimediatically in the tablet. The domain is of the argumentative sequence, a result of the horizon of expectations of a journalistic product. The novelty, as

it was said, is a significant predominance of explanatory sequence for an everyday product.

Except for the columns of *Globo A Mais* and *Estadão Noite*, in all other compositions, it was possible to perceive depth (as they are controlled variables in the newsroom) and addition of information. Even with touch screen and with an operation of thought in multiple windows, the importance of information and the interpretation of reality are intrinsic to journalism. The power of the written text explains itself: sequencing or sorting by relevance of information is something well suited to the written text. The deepening is revealed in layers, the great difference from analogical to digital. The IP and TP logics coexist in these products.

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Lia Seixas
PhD by Programa de Comunicação e Cultura Contemporâneas (PósCOM) of Facom-UFBa. Adjunct professor of undergraduation and PósCOM. Published works: "Gêneros: um diálogo entre comunicação e linguística" (Genres: a dialogue between communication and language), in 2014, and "Redefinindo os gêneros jornalísticos" (Redefining the journalistic genres) in 2009. Lia is the coordinator of Núcleo de Estudos em Jornalismo (NJor), and currently researches newsworthiness criteria.

Mariana Guedes Conde
Master in Comunicação e Cultura Contemporâneas at Universidade Federal da Bahia (UFBa), and substitute professor of Departamento de Comunicação Social at Universidade Federal do Recôncavo da Bahia (UFRB).

Ieda Tourinho
Master in Comunicação e Cultura Contemporâneas at Universidade Federal da Bahia (UFBa), and graduated in Social Communication – Journalism at Universidade Federal de Sergipe (UFS).