

Perception of news through the moving images

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Abstract

The aim of given research Paper is to examine visual aspect of news, perception of news through the moving images and highlight its importance for future of journalism. Moving images are supposed to be of special interest in given research, because of their skyrocketing popularity in online medium.

This research had been made through the analysing already existing theoretical literature and up to dated statistical sources. The examination of facts will logically starts from appearance of visuals in news media and goes through the historical points, emphasizing increasing significance of images in news distribution.

In addition to that research contains overview of current formats of information used by news agencies in news production for online media with focus on shift from text to moving images. Special focus made on The New York Times, CNN cases, because these companies established themselves as major and the most innovative modern news media, which editorial strategy focused on visualisation of news.

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Introduction

Susan Sontag wrote in her book 'On Photography': 'That most logical of nineteenth-century aesthetes, Mallarme, said that everything in the world exist in order to end in a book. Today everything exists in order to end in a photography' (Sontag, 1979). But that has been said 30 years ago. Today we can reframe that idea in the following way: "Everything exists in order to end in a video or GIF or another type of moving images".

Proof of this we can find on the Internet. But most likely in Social Media, which remain the most popular platforms for 2.3 billion people around the world (Wearesocial, 2016).

Recently Facebook implemented new functionalities to make users spend more time on the platform. Given this fact media companies and news agencies shifted their focus from traditional channels of media to online channels, to achieve maximum reach.

This leads to change not only in media politics, but also in the approach to news production. This new way of news production was dictated by new technical requirements, which in their turn inextricably are bound up with the appearance of new devices such as smartphones, for instance.

To highlight the significance of given topic, let us support aforementioned thoughts with statistics. According to Cisco Visual Networking Index: Global Mobile Data Traffic Forecast Update, 2015–2020 Mobile video traffic accounted for 55 percent of total mobile data traffic in 2015 (Cisco, 2016). That means that mobile video traffic now accounts for more than half of all mobile data traffic, which has grown 4,000-fold over the past 10 years and almost 400-million-fold over the past 15 years and account of 3,790 (Wearesocial, 2016).

According to the estimates Three-fourths (75 percent) of the world's mobile, data traffic will be in the form of video by 2020. Global mobile data traffic itself will increase nearly eightfold between 2015 and 2020 (Cisco, 2016).

This prediction regarding rapid growth of video content consumption is not surprising, because already now, watching video has become one of the most popular activities (along with messaging and music listening) among adult in U.S. in 2016 year (Wearesocial, 2016). It is always used by 10% of respondents, often by 29% of respondents and sometimes by 30% of respondents, whereas the usage of gaming and reading always accounts 4%, often 10% and sometimes 12% and 25% respectively (Wearesocial, 2016).

Apart from statistics, video content is one of the easiest forms of multimedia to produce, which also makes it very popular. We have lots of types of video today: animated, live, text video. And all of them are used in online professional and civil journalism.

Inasmuch as, in given study I will try to define the role of video content in modern and future online news media production. Let us start with deep dive in history of appearance of moving images in journalism.

The first part of study is devoted to the documentary aspect of moving images. It is worthy pointing out that from the very beginning of cinematography formation, moving images serve on the first instance to documentary genre, which is typically used in journalism.

To take a quick look at the history of appearance video, let us take as an example, well famous The Arrival of a Train at La Ciotat Station, (*French L'Arrivée d'un train en gare de la Ciotat*, 1896), which was one of the first documentary film in history.

Usage of video along with photography rapidly increased during The First World War.

Photographers, which were pioneers of photojournalism, those years used camera to capture champ of battle. First impromptu documentary films had been showed in cinemas, for these mostly technical reasons they weren't such a big part of media landscape those days as wide spread newspapers.

By Second World War photojournalists had more advanced cameras, which had been used not only for battle shooting, but for capturing of everyday moments as well. Despite technological step forward it wasn't enough for video to take main among all types of information. News agencies still spread information through print and radio, in other words, without the benefit of video.

Situation changed dramatically with the advent of TV in 1950s. With invention of TV significance of video in media became obvious. News programs started drawing more attention than newspapers.

In a second part, I will study the change of news landscape in period of formation of Digital technologies. It will be devoted to period of invention of World Wide Web and hypertext.

I decided to pay more attention to this period because just then the perception of information started to change dynamically. It led to changes in perception of information. As M. H. McLuhan predicted and identified in his book 'Understanding media: The extensions of man' that we entered into era of Digital Communication, which replaced predecessors: Codifying, print communications era ("eye society") and Oral communication era ("ear society") (McLuhan, 1964). It affects many aspects of social life, but most of all, news media landscape.

In the third part I will examine case studies of usage moving images in modern online journalism and why they replace other types of content. Through the examples taken from Time's, Guardian and BBC as major companies in news media industry we can define the role

of video content today. Also in this part we will examine specific details, which are distinctive for new types of video.

The method for this dissertation combines several disciplines: medium theory, film production, art critical theory, journalism theory, and psychology.

Since I based my previous research paper on works by M. McLuhan, T. Nelson, M.M. Subbotin, R.S. Gilyarovsky and a number of other researchers, which looked into differences between hypertext (non-linear text) and linear text, or “open” and “closed” texts, as categorized by U. Eco in his work “The Role of the Reader: Explorations in the Semiotics of Texts” (Eco, 1981), my thesis also focused on the ways in which our perception has changed due to the shift from linear texts to hypertext. One of my core findings was that the development of, and shift between, communication methods always alters the way people communicate and learn about the world. The communications technology that prevails at a particular stage shapes the methods used by people to interact with society and the surrounding world.

The Subject matter of the study is usage of moving images in news in comparison with text and photo.

The Scope of study is an overview of current formats of information used by news agencies in news production for online media with focus on shift from text to moving images. Study based on examples of Time, Guardian and BBC.

The Purpose of study is to retrospectively examine the development of moving images in news production and to make forecast of how news will be change in the nearest future. Appraise the significance of moving images in terms of news production and consumption.

Finally, I will propose scenarios of moving images (and content format as a whole) transformation in the future after critical consideration of current situation.

Appearance of moving images in journalism

According to Jason E. Hill and Vanessa R. Swartz, news picture might be figured as the very powerful medium. News pictures inform twice: whether photographic or otherwise, it offers news and immediately stands behind its claim by delivering “proof” of the surrounding news narrative through the testimonial power of visual depiction.

News pictures came through spectacle of technological change in the forms of such developments as wire transmission, rotary presses, innovation in cameras, faster film, colour printing and digital processing. And newsreaders in their turn constantly encounter new pictorial media and adjust to them (Hill and Schwartz, 2015).

On each stage of the aforementioned technological changes existed speed limits for image production. For instance, in XIX century, despite the rapid gathering of information from around the globe, made possible by the telegraph, put the pictorial press at disadvantage, because by the time a picture was made, the subject was no longer fresh.

Before going straight to the question of appearance of moving images in journalism, let us to discuss briefly several historical milestones, which significantly influenced journalism and representation of visual content there.

Journalism primarily is a connection between dialectic and literature. Emergence of Journalism inextricably was bound up with transformation of communication.

The aim of this chapter is to examine how visual journalism has worked as a practice in different moments: what were its procedures of production, dissemination, and reception? First of all, let us go down to theory of communication, which included problems related to journalism and will help us to divide given analysis on periods and examine characteristics of news pictures inside all of them.

H.M. McLuhan identified three communications periods:

1. Oral communication period (“ear society”).
2. Codifying, print communications period (“eye society”).
3. Digital communications period.

For each period peculiar types of **perception** can be suggested:

1. Audience as a listener (emotions, suggestibility).
2. Audience as a reader. The book-printing era, which proceeded the Enlightenment, made it possible to read silently, “individuals” appeared that stood out from masses (self-reflection).

3. Audience as a viewer, return to tribal perception, suggestibility.

Let us take closer look at each period. Established in Ancient Greece, Journalism raised social problems for critical consideration.

Only chosen individuals, Orators, had rights to speak with crowd. They were professionals, who studied in special lyceums. Public speaking, predecessor of Journalism, was the type of Art at that time, ranked *pari passu* with the dramatic art and music. Communication existed mostly in oral form, although we still can find murals in Greece from that time, which in their way can be considered as one of early forms of visual communication.

The appearance of written language became one of the acknowledged types of communication. It appeared mostly because of the need to fix data related to economy and management.

The first well-famous Greek publicist, who focused on written form of publications, was Isocrates (436-338 B.C).¹

The importance of early forms of Journalism rapidly increased.² The first prototype of newspaper also appeared in Ancient Rome. It was issued on clay tablet and named “*Acta diurna populi Romani*” (Daily Acts of the Roman People), which was ancient prototype of modern tabloid. It had been launched in 59 BC by Julius Ceasar as an official publication of his government (Rashmi Luthra, *Journalism and Mass Communication – Volume 1*, EOLSS Publications, 2009, p. 91).

The Medieval period was the period of handwritten newspapers. That time Journalism developed very slowly in comparison with Roman Empire period. The situation dramatically changed with invention of printing machine in 1450. German inventor Johann Gutenberg (1399 -1468) became the creator of the first printed Bible. It is worth to mention that technology of creation was time consuming in comparison with modern technologies: Guttenberg spent about 1 day to type one page of the book.

But without any doubts, in spite of disadvantages, this invention had an impact on development not only of Journalism, which became part of popular culture, but European civilization as a whole.

Since Johann Gutenberg focused first of all on books’ publishing, the first printed newspaper appeared a while later. French doctor and publisher Théophraste Renaudot (1583 – 1653) issued the first wide spread mass newspaper, which had significant influence on society. “*La Gazette*” was lead by authoritarian power and served only its interests. Newspapers at the end of the seventeenth century contain scarcely any illustrations, but the idea of illustrating current

¹ As opposed to the others representatives of the Art of Rhetoric, Isocrates preferred not to declaim his speeches but spread them in written forms. His works, devoted to politics, can be considered as early forms wide spread types of journalist’s works such as essay and article.

² For instance, in Roman Pantheon was placed Fama, the Roman Goddess of Rumor, who according to Virgil, had 100 ears and 100 eyes and it never slept, spread both the truth and lie (Ingo Gildenhard, 2012).

events had “already taken root” long before the establishment of regular newspapers (Hill and Schwartz, 2015).

In terms of images, earliest English newspapers are the most interesting examples, which could be examined within given study. But what are news pictures first of all?

As Jason E. Hill and Vanessa R. Schwartz defined it in “Getting the Picture: The Visual Culture of the News”: “News pictures – simply, those pictures that report within the orbit of journalism - are predicated upon the difficult idea and desire that a picture’s immediacy and ability to condense and concretize knowledge might offer its viewer a privileged relationship to an otherwise unknowable world. News pictures also are images crafted with a commitment to transmit timely and reliable information held by journalists to be of consequence to a viewing public. The news picture’s optimal public is always the most generalized conceivable public; not the “art community” or any given “counterpublic”, but rather the imagined total “public”, that might, through consensus, operate in the conduct and perpetuation of social life. It is structured around short-term, because its purpose is instrumental and timely” (Hill and Schwartz, 2015).

“Weekly news”, one of the first English newspapers, established in 1622, was characterized by minimal amount of design features. There were almost no pictures, or if there were, they were represented as abstract caricatures.

More interesting in terms of pictures example, The Tatler, literary sheet, stood out from its predecessors. It was an invention, as Stanley Morison said in his book ‘The English Newspaper, 1622-1932: An Account of the Physical Development of Journals Printed in London’. The Tatler contained printed images, which served to illustrate pamphlets, poems or other literary works. But still technique of printing was far from perfect and could not represent the idea, described in text, clearly.

The first fully illustrated weekly newspaper The Illustrated London News appeared later, in 1842. On 14 May 1842, in the first issue of the newspaper, readers were treated to the picture, “View of the Conflagration of the City of Hamburg”, a picture that was historically significant,” stated Jackson, as “marking an epoch in the history of the Pictorial Press.” The picture shows spectators watching the fire from the safety of the opposite shores, witnessing events from a safe distance – much in fact like news readers, who were positioned to view the prints of topical news in far away places.

photography, but rather “the idea of illustrating the news of the day” by whatever means, that drove the expansion of the consumption of news in visual form (Hill and Schwartz, 2015).³ In addition to the fact that the ILN was the first fully illustrated weekly newspaper, it “was the strongest paper of its sort and helped shape the middle class” according to Seth Cayley, publisher of media history at Cengage Learning, which has digitised the ILN archive (Kiss, 2017). Indeed, the production of “a modern pictorial newspaper,” as it came to be described, was accomplished by a reorganization of labor and capital on a large scale. The ILN’s headquarters at 198 Strand was a large, open space where literary and artistic aspirants came to test their ideas before the editor. The large and diverse staff of the ILN included, for example, paper makers, ink makers, wood draughtsmen, engravers, electrotypers, roller makers, machine men, and warehouseman (Hill and Schwartz, 2015).

The appearance of the first illustrated papers concurred with the emergence of Enlightenment and then later with Realism, which emerged in the middle of XIX century, when the industrial revolution happened.

Beginning in France in the 1840s, Realism revolutionized painting, expanding conceptions of what constituted art. Working in a chaotic era marked by revolution and widespread social change, Realist painters replaced the idealistic images and literary conceits of traditional art with real-life events, giving the margins of society similar weight to grand history paintings and allegories. Their choice to bring everyday life into their canvases was an early manifestation of the avant-garde desire to merge art and life, and their rejection of painterly techniques, like perspective, prefigured the many twentieth-century definitions and redefinitions of modernism.

Realism concerned itself with how life was structured socially, economically, politically, and culturally in the mid-nineteenth century. This led to unflinching, sometimes "ugly" portrayals of life's unpleasant moments and the use of dark, earthy palettes that confronted high art's ultimate ideals of beauty (Finocchio, 2017).

After the emergence of realism, pictures, especially in news context started to be considered not as only entertaining colourful illustrations, but as a source of fact.

Realism embraced the progressive aims of modernism, seeking new truths through the re-examination and overturning of traditional systems of values and beliefs (The Art Story, 2017).

³ The Illustrated London News developed a fast and cheap method of using woodcut prints, while copper printing was expensive and time-consuming. Photographs did not begin to appear in print publications until towards the end of the 19th century (Kiss, 2017).

Realism anticipated new types of art such as photography and later cinematograph. Speaking of photos of realism period, most of them had been devoted to routine scenes. One of the best examples is the first photo, made by Joseph Nicéphore Niépce 'View from the Window at Le Gras' where the famous French inventor captured the view from his studio (This simple scene completely reflected the concept of earliest examples of realist photography).

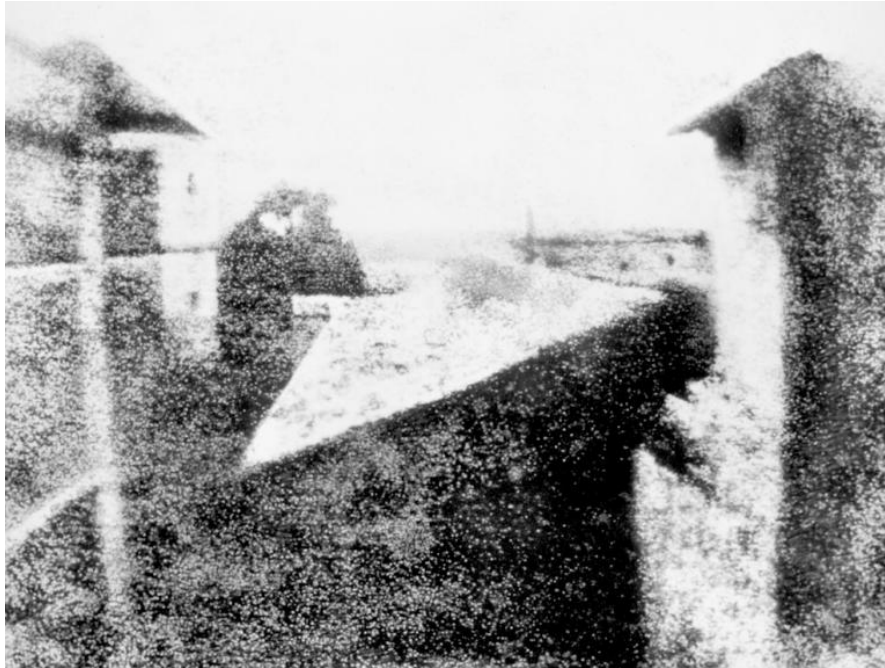


Figure 2: Joseph Nicéphore Niépce 'View from the Window at Le Gras' (Nationalgeographic.com, 2017)

It is worth pointing out that due to technology, of the day, exposition of photos took about 8 hours. We will examine later how technology development forced production of visual content and news as a whole.

A breakthrough in Photojournalism happened on 4th of March 1880, when New York Daily Graphic printed the first half-tone photo – 'A Scene in Shantytown, New York'. The interesting fact is that this happened shortly before the origin of modernism art movement.



Figure 3: ‘A Scene in Shantytown, New York’, New York Daily Graphic, 4th of March, 1880 (Douglas, 2017)

Before the invention of the half-tone printing process, photographs had to be reproduced by an artist or engraver. The half-tone process allowed images to be printed quicker and more accurately, revolutionizing the newspaper industry. The basic concept of this process, although continually refined, was used for over 100 years after this for the printing of photographs in newspapers (Kobre and Brill, 2008).

Another invention that significantly affected the evolution of visual news in the beginning of XX century - was the advent of electricity, which allowed newspapers to publish pictures of events in far distant countries, while their freshness has not gone.⁴

To sum up the aforementioned historical reference, it is worth to point out that it took about 30 years to turn photography and cinematograph from elite, new art and ‘Tenth muse’ to mass culture. Two world wars significantly sped up the development of technology and, as result, influenced the communication evolution.

The invention of photography is an integral part of codifying, print communications period, which had been described by M. McLuhan.

Let us move to the next important period in the history of communication, period which had been marked with the emergence of television.

⁴ Sixteen years later, in 1896 moving images made history with *The Arrival of a Train at La Ciotat Station* (‘*L’Arrivée d’un train en gare de la Ciotat*’) directed by brothers Lumiere, which considered as one of the first movies. Cinematography and photography flourished in the first quarter of XX century: 1923 Eastman Kodak Co.: reversal processing of 16 mm film, leading to widespread amateur cinematography. In 1924 was issued the first Leica camera using 35 mm film, manufactured by Leitz. 1927 is considered the beginning of universal use of sound films (Peres, 2007).

It all started again in XIX century along with emergency of photography and other inventions. First teleportation of visual information happened thanks to fax machine invented by Alexander Bane (1818 – 1903), which he patent in 1843.

Regular television broadcasts began in the United States in 1939, and permanent colour broadcasts began in 1954.

Let us explore aspects of television news, construction and reception. Television news broadcast is distinguishes by its combination of sound and video records, also peculiar to cinematography, but is different from cinematography in terms of regularity and presentational format.

Michael Griffin speaks in his “Visual Communication Studies in Mass Media Research II” about these special aspects of TV news:

“Ever since the advent of television as a major news source in 1960s, TV news producers have been struggling to satisfy the expectation that television would present the news “visually”. In order to produce a reliable stream of visual material they needed to rely primarily on symbolic events” (Griffin, 1992).

For instance, we can consider as a symbolic event, Nixon-Kennedy debate, which happened on 26th of September, 1960. That was the first televised debate and it helped Kennedy to win in forthcoming presidential elections.

“In order to meet technical and time constraints they needed to create a familiar dramatic structure into which reality could be distilled. As the technological capabilities to create and manipulate pictorial material have expanded with electronic editing and digitalized image making, it has become easier than ever to fill gaps in continuity and provide transitions from segment to segment. The structural unity of newscast has become smoother and more coherent” (Griffin, 1992).

These changes helped television to take the form of flow, which is more habitual for modern TV viewer.

“The construction and use of visual symbols provides a relatively unquestioned “reality” base, which enhances the perceived validity of specific reports and legitimates the authority of reporters and anchors as arbiters of the “facts”.

Today that statement might be questioned, since technologies can allow modifying any pictures and videos.

“When it comes to the structure, the regularity (and therefore familiarity for the viewer) of the structure of TV news naturalizes presentational format” (Griffin, 1992).

This completely new approach to visual communication differentiated television from its predecessor, cinematography. Michael Griffin in is article “Looking at TV News” also mentioned following points, which are also differentiate TV and cinematography:

“Visual practices, used in TV production, accomplish four goals: they furnish the newscast with widely recognized symbols of pertinent people, places and institutions, thus creating an impression of significance and access; they provide signs of “information” – location footage, interview testimony, and images of physical evidence that serve to collaborate the validity of the news report; they provide visual segues for transitions and cover shots for continuity; and they provide good supply of loosely associated imagery, cut-aways and visual details that both facilitate the construction of narrative structure and contribute to an overall appearance of authenticity. Together these visual practices work to reinforce the structure and the authority of the news program.

Some of the most common “standard shots” on the TV news involve the establishment of the news program’s access to significant locations, persons, and events. Imagery is utilized to create the appearance that confirming illustrations on the visual track parallels information on the voice track” (Griffin, 1992).

Meantime, there is very important similarity between TV and film production:

“The structure of newscasts can be maintained in a consistent and predictable manner precisely because newscasts do not consist of unmediated records, but are constructed from sound bites and fragments of visual material that can be easily edited and arranged” (Griffin, 1992).

In the time of emergence of TV news not only technological processes influenced the establishment of this new type of medium. Due to a combination of historical, scientific, technological and social changes in the first third of XX century society segued to new period of communication, mentioned by McLuhan – the Digital Communication period. Viewer’s behaviour in this period, according to McLuhan, has lots in common with the listener and viewer from the oral period, in other words television brought society back to a tribal time in terms of perception of information.

To sum up all historical facts and theoretical statements, mentioned in this part of the given Research paper, it is worth to point out that moving images play a great part in changes of audience’s perception of news information. Being the most engaging type of content due to its surrounding effect, involved almost all external senses, moving images has emphasized this shift since television appeared in households in the middle of XX century. To prove this we can examine one of the most significant newsworthy events, which had been covered explicitly by all major media in the world – the 11th of September, 2001. As terrorist attack happened, million viewers around the world fixed their eyes on the TV screens. For example, BBC News, used for coverage of this event combination of visual materials, which helped to create best-attested accident picture: “live” with their reporters, based in New York with footage, that established and closed a scene or location; animated infographics with airplanes paths, displayed on maps; cut-ins and cut-aways to details of the scene and associated images with

reporters' commentaries through voice-over; introduction and come back to the news room (BBC, 2017). Thanks to that visual-based approach, news consumers had a chance to witness and empathize to one of the greatest tragedy, happened in the beginning of 21st century. But still visual communication was not very interactive at that moment.

Journalism and visual communication existed as 'one-way' communication for a long time. But the era of hypertext and new media dramatically changed this approach.

Change of the visual news communication in time of formation of digital technologies

As early as 1953, Theodore Newcomb developed an interactionist model for mass communications with the feedback factor becoming the primary criterion of efficiency in communications. Interestingly, the feedback phenomenon emerged long before the advent of the Internet. The live discussion format was characteristic of literature cafés in the times of A. Pope and J. Swift. Thus, hypertext as a phenomenon started to form as early as the Enlightenment, but it became the focal point of mass communications only in the second half of the 20th century and develop “mosaic thinking” peculiar to television communication, mentioned above (Bruhn Jensen and Craig, 2016).

The word ‘hypertext’ came into general use after Theodor Nelson in 1965 first speaks about hypertext and hypermedia, when he created his two-way computer network as part of Project Xanadu. “Text structured as a system, a hierarchy of texts, forming simultaneously a single text and conglomeration of texts” is one of the current definitions of hypertext (Rudnev, 2009).

Let us discuss in this chapter, why hypertext could be treated as a part of digital communication period and how visual communication has transformed thanks to it.

In the age of formation of digital technologies “Videos are one of the most compelling real-time assets for breaking news and topical events. Like television, live online video is one of the most engaging forms of content on the real-time Web, and it is shared in real-time. Internet gave users opportunity to broadcast and upload video from anywhere, with mobile devices. That was a fateful time: “The user’s ability to turn from a consumer into a producer of information and news is significant in evolution from Web 1.0 to a second generation, or Web 2.0, form of interaction” (Graham, 2015).

Based on M. McLuhan theory of communication, described in “Understanding Media: The Extensions of Man” in the middle of the 20th century society came over to Digital communications period. During this period society has been transformed from a nameless crowd to a crowd of individuals.

The development of, and shift between, communications methods always alters the way people communicate and learn about the world. The communications technology that prevails at a particular stage shapes the methods used by people to interact with society and the surrounding world. The transformation in social communications, which has started during the time of formation of digital technologies, has turned the audience into an active media communicator,

integrating all methods of perception (the modern development stage of “worldwide web” and interactive media). (M. McLuhan, 1964).

M. McLuhan saw the audience as viewers who are deeply engaged and almost completely hypnotized by a TV-delivered mosaic image. The researcher believed that the advent of the era of TV and digital media returned society to tribal times with collective viewing of TV shows seeming similar to gatherings around the fire. “Print-media people” were used to forming a well-defined opinion and sought to identify their own attitudes, while “digital-media people” have no such habits.

With the appearance of hypertext consumption of visual information increased, but the way of consumption significantly changed. According to Kreitzberg and Shneiderman, it was assumed that the emergence of hypertext would result in improved access and methods for people to process information in various situations (Kreitzberg, 1991).

The age of hypertext and digital technologies also could be named as the age of information overload, although, as Ann Blair, Henry Charles Lea Professor of History at Harvard stated, roots of this phenomenon are very deep: signs of information overload were present already in the accumulation of manuscript texts in pre-modern cultures and were further accelerated by the introduction of printing (in the 15th century in the case of Europe).⁵

Hence, appearance of hypertext became logical in terms of historical, social and economic aspects. (Harvard Business Review, 2017)

Hypertext completely reflects idea of ‘mosaic thinking’, because of its fragmentarity and non-linearity. Moreover, thanks to unlimited amount of hyperlinks connected between each other, which allow the user not to stick with one article, video and particular news media as a whole, the user can spend hours online nosing for news, by using keywords, which will be discussed below.

Gary Gram emphasizes importance of shift from linear to non-linear perception of news content: “A second dimension of Web 2.0 logic is that the way we read and are related to the news has also significantly changed, meaning that the way news content is determined and the way we are informed has also changed. When reading traditional print newspapers, the reading tends to be lineal, and the editor decides the focus through the selection of remarks or headings. Conversely, the reading of online news is multimedial, intertextual (Erdal, 2009), and based on network of links, as Web 2.0 in hyperconnected.” (Graham, 2015)

⁵ “Overload was born from a drive to accumulate and save which became particularly visible in the Renaissance as individuals and institutions collected copies of ancient texts, exotic natural specimens and artifacts, forming the kernel of libraries and museums that have sometimes endured to the present. The overload we experience today — millions of Google search results in a fraction of a second — has its costs, but it is also a privilege, the result of the efforts of generations of accumulation before us and of massively increased access to the consumption and production of information in the digital age” (Harvard Business Review, 2017).

Speaking of interaction and editorials decisions regarding content focus, in digital age it goes the other way – from user. Major news media companies realized that by the end of 1990s, although the first online newspaper appeared in 1980.

The first newspaper to go online was The Columbus Dispatch. It was part of a unique CompuServe and Associated Press experiment about the potential of online papers.

The prototype of the newspaper worked with the help of dial-up service, which played an early role in the development of online communications and displayed only text.

Although it ended in 1982, the CompuServe/AP experiment became a crucial step in the history of online journalism. (Poynter, 2017)

Regardless of early launch of dial-up communicator, launch of the news website happened a bit later. Let us take as an example one of the first news websites - The New York Times website, appeared in 1996. First of all, why news media companies started to think about building their online presence? As Martin A. Nisenholtz, the president of The New York Times Electronic Media Company, explained: “To the extent that readers choose to use the Internet to get their news. We need to become that choice — to be the greatest ‘newspaper’ in the cyberspace world.” (Dunlap, 2017)

Speaking of readers (users) choice, user trigger commands to computer or other technical device to get the answer to his question, he relied on editor opinion less than in print media era. It is clear, ‘keywords’— is the main word that describes communication in the digital age. When breaking news travels across social networks, keywords searches around the news topic spike as well (Garner, 2013).

Appearance of keywords thinking inside hypermedia universe, forced all media to adopt their content to this realm. Photos and moving images, as well as text and other types of content, transformed a lot since hypermedia became wide spread.

Let us start with technological aspect of changes. First of all, transformation affected technology of video production: in digital cameras photosensitive film has been replaced with semiconductor photoelectric converter and digital storage unit. These changes effected time spent on visual production: instead of spending day on development and printing photos owner of camera can take good quality picture and upload it on the Web page in several minutes⁶. Internet made possible to exchange data with high speed between distant points. As Spanish

⁶ Also, digital storage unit made possible to store much more pictures and videos than 36 frames film. Speed and data storage improvements served perfectly the news media mission to deliver the latest news as soon as they happened.

sociologist Manuel Castells said: “The Internet network is network of connections” (Castells, 2001)⁷.

In addition to this emerged digital technologies affected the development of citizen journalism: thanks to accessibility of technical means, consumers (or citizens) created materials faster than journalists. For example, according to Edward Platt, The Time contributor, “Citizen journalism plays crucial role in Syrian War”, because locals are usually report from hot spots via smartphones faster than professionals, which are based in broadcasting centers (Time.com, 2017).

Digital era created condition for cross-device journalism, which requires cross-device images and videos. In other words, “Internet is driving convergence in the news media with daily unique users accessing news products across converged media platform”, - as mentioned Gary Graham in his book “Content is King: News Media Management in the Digital Age” (Graham, 2015).

“On these converged media platforms image was not the direct point of focus; images contribute to what Everdell calls an anchor point for scanning and reading of textual objects on the search-results page. It is important to mention, that video search is a major segment of web search nowadays.

Following media convergence topic, it has afforded a context in which formerly clear distinctions between content creators and consumers, broadly defined, have become blurry. Convergence has heralded a new era of mass personal communications. Media has touched on and is strongly evident in all the key quarters of communication systems: networks, devices, applications, and services” (Graham, 2015).

We also can highlight significance of moving images by the fact that communities and social networks, which appeared later, are built strictly around photo and video assets, and these networks have internal search capabilities.

According to Rob Garner, “Images (and videos) became one of the main content types shared around the Internet, in a wide variety of real-time and social content – management systems. Like most other asset types images go live in social and search engines in seconds and are often quickly shared around topical events or breaking news.” (Garner, 2013)

The first visual – focused platforms, such as Getty Images (founded in 1995), served, in the first instance, interests of professional journalist’s communities and had form of paid image

⁷ Gary Graham also stated: “The feeling of connectedness is central and is most relevant in how the connection is augmented to a global scale.” (Graham, 2015)

libraries. But since visual content has been of high-demand, photo stocks democratized very fast.

Entire social communities, which appeared later, are built around image assets and image distribution and sharing (Flickr, Twitpic, and so on) (Garner, 2013). One of the most important of them, Flickr, sends out the message that there is nothing to hide, that we have visual access to the events as they unfold. The one more important novelties came from Flickr was flow structure of content, which allow user to scroll down all images or videos. By contrast to this, websites of news agencies or media companies, had a structure similar to the structure of the print version.

Let us examine several examples, which could prove aforementioned statement.

The New York Times website, mentioned above, on its home page had the heading, list of sections, cover picture, table of content and number of issue. There were no options with scrolling or tile-based user interface, which had been used on image sharing online sources.



Figure 4: The New York Times website home page of 27th of October, 1996 (Dunlap, 2017)

But later, interface of The New York Times website has changed and became more pictures and videos oriented.

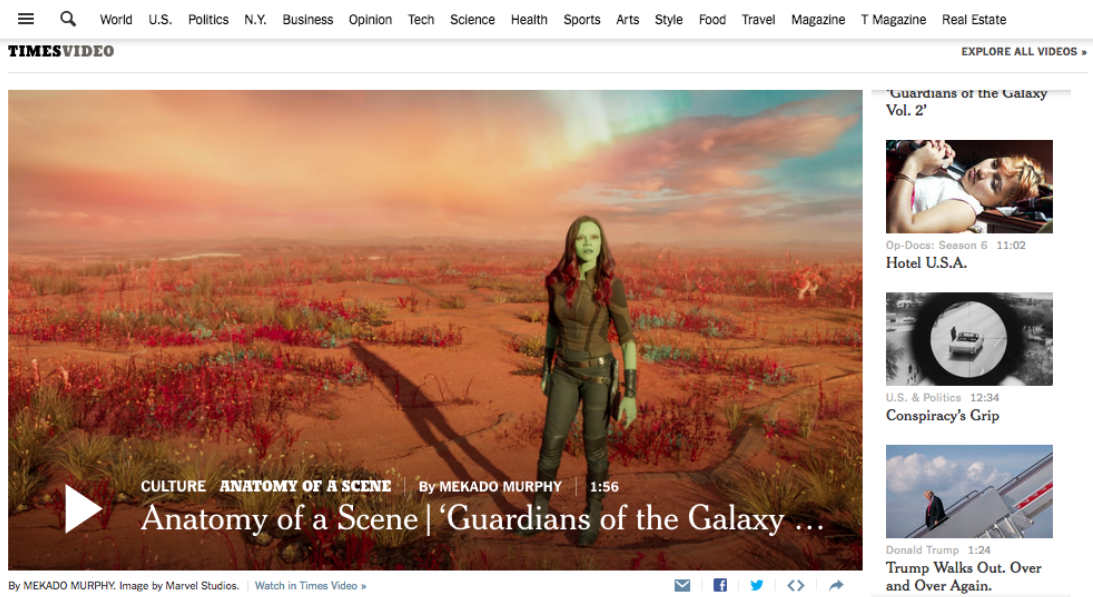


Figure 5: The New York Times website home page of 7th of May, 2017 (Nytimes.com, 2017)

Online media became more and more appealing for users, due to their convenience, accessibility in comparison with traditional media. According to statistics, published by Mashable, by the end of 2010 print media yielded the palm to online media: In surveys conducted by the Pew Project for Excellence in Journalism, 34% of respondents said they read news online within the past 24 hours (as opposed to 31% who favoured newspapers); and a full 41% said they get most of their news online, 10% more than those who said they got most of their news from a newspaper.

In general, it can be said that text-based news audiences are dwindling. Only 40% of people in the study said they read the news in an online or print newspaper, a 12% drop from five years ago (O'Dell, 2017).

In addition to that, Pew Research Centre revealed that thanks to the Internet people came to consume more news:

“A survey of 3,006 adults found that while consumption of traditional news has decreased modestly (less than a third said they'd read a newspaper the day before, compared nearly half a decade earlier, while consumption of radio news fell from 43% to 31%, and TV remained steady), the number of people who claimed to have gotten news from an online source in the last 24 hours rose from 24% to 31% over the last decade — 44% if you include mobile devices, e-mail, social networks and podcasts. Only 9% said they received news from Internet and mobile alone.” (Indvik, 2017).

Also, online news media was the only medium that saw growth year-over-year; from radio to television to newspapers and magazines, every other medium saw a decline in audience (O'Dell, 2017).

During one decade the Internet turned from online classified to media channel, which contains all types of information, which is in most cases available for downloading on users (readers) computers. Photos and moving images meantime became the most valuable types of content. Visual content makes any story more noticeable and engaging since gamification is a part of the online world. Game elements are an important factor in hypertext perception and in news perception especially. Consumption and assimilation of large amounts of information, the reader's orientation in the stream of constantly generated content is a worthy process for gaming in the media and the media in general, because it contains the first sign that must be attributed to the compulsory components of gaming is the presence of a routine process, an activity that requires the user's (for example, liking and sharing in social media). "A dissection of hypertext in the context of post-modernism makes it necessary to analyse its game nature. Reading as a game enables a reader to create her own text by building up new meaning linkages between the text being read currently and those that she has read before" (Zhuravlyov, 2009). Since the visuals play a great part in news communication and are processed 60,000 times faster than the text (which allows users to consume more information), it can be argued that they are also a necessary participant in the gaming process, which increasing effectiveness of this process (Forbes.com, 2017).

After formation of digital technologies, news media in some cases has taken on the role of service, not production. For instance, in many cases news media today hosts videos, which they can get from non-professional users.

CNN, being one of the major trendsetter in terms of empowering of citizen journalists, launched Annual CNN iReport Awards for users, who participated in news worthy events and made photos, videos, which can be used in news article. As stated on official Annual CNN iReport Awards website: "CNN iReport is an essential element of newsgathering and storytelling here at CNN, and your voice, along with others, helps us shape the stories we report". (Edition.cnn.com, 2017)

National Geographic also uses users' photos in their daily and weekly news. For example, Winter Olympic Games in Sochi had been almost fully covered by bloggers from National Geographic Your Shot, special blog, where amateurs can share their pictures (PHOTOGRAPH BY TONY V. et al., 2017).

Referencing back to the question of social significance of invention of the Internet and how it effected on journalism, we could state that digital age shaped a new pseudo-occupation, the

blogger, which can be treated nowadays as reliable source of video content. Earlier the mass media were able to dictate to their readers and viewers what they read and watched, how they reacted, and in what form and format they interacted with audiences.

Today, however, the table has been turned and “What would you like?” seems to be an ample description of the modern media. The audience is now able to impose its will on the mass media, having a say in how texts, photos or moving images should be written and formatted, how information should be adapted, and what should be communicated to the audience. In this setting, we recall a prominent theory on social selfhood — the “looking glass self” created by Charles H. Cooley.

“Web 2.0 logic now means that news production is being shaped by the model “we select, we write, we read”: and “we share” when the participatory possibilities of Web 2.0 are considered. The result is a dynamic mix of emerging forms of news production, including new forms of journalism, news and community audience participation. On the one hand is traditional centralized print media; on the other, the multiple possibilities of online news production driven by participatory technologies (e.g., participatory journalism, civic/democratic journalism)” (Graham, 2015).

If we will compare speed of modern news production with news production in time of print media, we can state that online news can now be changed and updated within seconds, while print media require at least a week (depending on periodicity of media) to create layouts and print them in typography with new information. And since speed of news production had been increased, readers expect to get information much faster than earlier. Time of perception of visual (and any other information) also significantly decreased due to developing of “mosaic thinking” and distraction of attention: Nearly two-thirds of consumers prefer video under 60 seconds. (Insivia Marketing + Web Design, 2017)

Unfortunately, the “mosaic thinking” that is commonplace among some young people today has undoubtedly resulted in a deteriorating ability to acquire certain insights, concentrate, and empathize. According to French philosopher Abraham Moles, the postmodern culture forms individuals with a split consciousness that is incapable of systemic thinking, because the “screen of concepts” no longer has a logical structure, it is more “like a mass of fibers fastened as horrible - long, short, thick, thin, placed almost in complete disorder” (Moles, 1967).

Due to the fact that individuals are immersed in a stream of disparate and hierarchically disordered messages, the structured thinking turns out to be extremely limited. Also, as far as, one of the basic attitudes of the fragmentary clip culture according to V. Kuznetsov is “observation instead of reasoning,” the carriers of the clip-on thinking do not need a critical evaluation of the information they receive, they focus only on external surface signs, without delving into the essence of the problem. That is why, through visual communications, through

the transfer of ready-made images and judgments, it is much easier to convince people sometimes of very doubtful things (Kuznetsov, 1999).

This is very logical consequence of informational overload. This fact directly effect on approach to news video production: instead of long, one hour reports, news media summon on their web platforms short videos, augmented with subtitles and captions. Usually, we can see breaking news in Facebook newsfeed could be updated once in 10 minutes with all supported materials, such as images and videos. That is unprecedented speed, which we could not imagine even 10 years ago.

Given all facts, mentioned above we can state that visual content became the most consumed and most often produced type of news content thanks to advent of hypertext, accessible digital devices and development of mosaic thinking, established in TV news era.

Significance of usage of moving images in the modern news

Giving the fact that moving images play a great part in modern communication, it is worth to focus interest of this chapter on particular topic ‘Significance of usage of moving images in the modern news content’, since news in its turn plays a great part in social communication. To start discussion about transformation of visual part of news content through the example of The New York Times it is worth to mention that in published recently The New York Times 2020 report, representatives of media pointed out that “The report needs to become more visual” since “Too much of [The NYT] daily report remains dominated by long strings of text” (Nytimes.com, 2017).

Changes in technology and news landscape, mentioned in the previous chapter, lead to an increase of visual content consumption.

In aforementioned statistics reports, published approximately 2 years ago, online news already exceeded print media at consumption. Current data proves that even TV, as the most massive media channel, took second place to the online media (Pew Research Centre, 2017). Possibly, because the Internet offers users more broad freedom of choice in comparison with television. Researches from WeAreSocial claimed, that: “It is clear that digital and social media should be a central part of every news media toolkit” (We Are Social, 2017).

Emergence of mobile technologies and instant messaging lead to automation of targeted content: appearance of news chat bots (CNN on Facebook), push notifications, which suit user’s interests. Users’ interests in their turn analysed with help of new tracking tools (such as Google Analytics, Similar Web). Since news media now hold huge amount of users data, they can analyse it and create content, which thanks to extremely precise targeting will fully suit audience’s interests. That might effect an evaluation approach for news media: given the information above, we can state, that engagement (users actions (clicks), time spend on pages, video completion rate⁸) of users will be a more precise indicator of efficiency in comparison with reach.

Now let us examine current state of visual news content and approach of modern news media for its production and distribution.

As it has been mentioned above, visual content is now the core of almost ever kind of communication. According to Cisco VNI Forecast 2015-2020, globally, IP video traffic will be 82 percent of all consumers Internet traffic by 2020, up from 70 percent in 2015 (Cisco, 2017).

⁸ Percentage of times the video played to the end (Support.google.com, 2017)

It is very important to point out that the biggest share of video traffic is mobile now, hence all news companies try to create visual content, which would be responsive (i.e. display correct regardless of screen size).

Video content in age of mobile technologies had been discussed actively on the last Mobile World Congress, which took place in Barcelona in March 2017. Current issue in terms of video is the quality of the Internet and its presence, because the main question is how can news media companies offer unlimited video. (Mobile World Live, 2017).

Now we can witness movement to online broadcasting (live videos on Facebook and YouTube) among all news media companies, including BBC, CNN, NBCUniversal and The New York Times, whose visual content approach we will examine below. All these companies already have their own channels on YouTube TV. With forthcoming the 4 Industrial Revolution we also can see changes in visual content consumption: freedom of choice and precise targeting drove companies to produce more content, especially based on users' queries. The only consequence of that, which could be an issue, is that users have difficulties with arranging and choosing content, because they used to get automatic recommendations from content providers (Mobile World Live, 2017). Hence, media companies should pay more attention to the website (or any other online asset) structure. One of the example of a good structure and implementation of new visual content strategy is The New York Times, world famous newspaper, which has considered as one of the major mass media during the last century.

The New York Times successfully implemented new formats of moving images in its content strategy, which allowed it to remain one of the most influential news media today. It is crucial to mention, that appearance of new moving images formats closely intervened with emergence of social media platforms, which are known as today's the most popular communication channel.

The New York Times originally had been established in 1851 as regional newspaper. Existing more than 150 year, The New York Times became not only one of the most influential newspaper in the world, but one of the most popular new websites, which account of 351,7 millions visitors per month and has #2 position in the global news website rank (SimilarWeb.com, 2017). This result had been achieved thanks to editorial strategy of newspaper. The New York Times became one of the first media, which has changed its slogan from "All the News That's Fit to Print" to "All the News That's Fit to Click". It reflects completely the fact of transformation of news media in the digital age.

Today The New York Times offers extremely diverse content, including classic breaking news and interactive games. The role of images became more significant with appearance of Social Media in editorial politics of The New York Times. To analyse this fact let us include brief

statistic report to point out role of social media in The New York Times total reach and awareness: The New York Times Facebook page account of 13 768 711 subscribers (total growth of total fans account of 218 352 subscribers versus previous month). Speaking of purely visual oriented social networks, such as YouTube, The New York Times channel has 845 879 subscribers (+17 126 versus previous month) and total number of video views account of 356 939 909 per month (Socialbakers.com, 2017).

Images in The New York Times always play the great part, although the first colour photograph appeared on the first page only in 1997.

Giving aforementioned analytics we can state that news video content is in demand nowadays. If we take a look at statistics and engagement rate more closely, we can see that video and images in particular drive users' online interactions (such as likes, shares, comments).

Let us take a closer look at politics of representation of visual content of The New York Times and how it has changed under influence of new technologies. Kathy Ryan, Director of Photography The New York Times Magazine, described changes in following way:

“At first, we did just the photography, then [we] did photography and the videos, now we are doing the photography and the VR. It is all part of that evolution or figuring out new ways to deliver our magazine journalism. On each and every assignment we make, I feel that we have a responsibility and a desire to figure out what the ‘movement’ in this [is] as a digital treatment. Now, when we send a photographer on a shoot we will ask them to shoot short video clips. [If] you look online you’ll see the top image [to the ‘High Rise’ feature] come to life for a few seconds – it is a video clip”(Ryan, 2016).

One of the examples, which proves Ryan's words is the most celebrated “New York” edition, “High Life – The City Above 800 Feet” made a case for innovation in print – the entire issue was rotated – it is also contributed to its digital offering in the form of spectacular VR film (Ryan, 2016).

Speaking of changes in storytelling, Ryan is convinced that: “The rise of digital photography hasn't affected the stories, what it is affected is what happens in the end, [the] practical realities. And also the print magazine has a finite number of pages [and] one of the big upsides of digital is you can run a lot more pictures and tell bigger stories” (Ryan, 2016). If we will take as an example article about “Scaling the World's Most Lethal Mountain, in the Dead of Winter”, published on The New York Times website, we may notice that, first of all, it contains far more pictures, than printed newspaper or magazine can afford due to their technical limitations (Powell, 2017). Also, pictures on the website can be zoomed in and zoomed out, which make them more convenient to consume. All these points prove that online media allow telling stories more explicitly (in terms of visual content).

And, of course, these stories consist mostly of visuals. Just how the witnessing potential of the photojournalistic object might be opened up without rejecting its visualization outright is the approach of what many refer to today as “visual journalism”.

According to photography critic Fred Ritchin, visual journalism, which includes “not only photography, video, and digital imaging, but a host of other strategies such as hypermedia, geo-positioning, augmented reality, and simulations,” is a kind of image making that “allows for a wider-ranging approach in which the action photograph is only one component.” This means that, unlike “late photography”, visual journalism “is not a world in which one visual form has died, but a world in which multiple visual forms are alive and stronger than ever” (Hill and Schwartz, 2015).

We can see how convergence of images allows the showing and recapturing of the psychological impact of war. For instance, one of the latest videos along with the text, published on CNN Facebook page, captured chemical attack, which became a cause of Syrian children’ deaths, cause strong feelings among Facebook subscribers.

“Today’s news media cannot think about visuals only one-way: visual part of the news stories should be universal. It would seem that this kind of expanded thinking about photojournalism’s witnessing potential is necessary now more than ever” (Hill and Schwartz, 2015).

Let us look through The New York Times content examples to prove it. First of all let us look at Facebook newsfeed. From the first glance user may notice that each publication included different kinds of visual content, which, obviously gains more attention than simple text content. As Matt Tompson said: “Are we using 1,000 words where a picture should be?” (Briggs, 2010). On The New York Times Facebook page user can find special section devoted to video content and divided on sub- sections: Live Performance, 360 video, NYT recipes and so on and so forth. Live Drawing (videos). Since in the Web user (previously ‘reader’) should have a possibility to chose and generate his own content it is really important to create straightforward navigation for video content to make it more viral. Speaking of types of visual content, The New York Times has standard online videos, live videos and 360 degrees video almost all of them with implemented text (which is good in terms of accessibility), photos, 360 degrees photos, GIFs and info graphic illustrations. Each of the aforementioned types of content serves particular purposes. For instance, The New York Times uses in its content strategy Facebook live video to capture performance of well-famous musicians, interview with actors and for other journalism related purposes. After performance viewer can ask question just by leaving comment and get real time feedback. So it is the most interactive type of video. Like television, live online video is one of the most engaging forms of content on the real-time Web, and it is shared in real-time. Breaking news usually covered by short standard videos with text, photos or GIFs. Choice of these types of content could be explain by two facts. First of all, breaking news usually should be published as soon as they reach newspaper editorial

desk, consequently journalists almost have no time for postproduction. Short videos with simple subtitles and GIFs require minimum amount of time and they speak a thousand words. Secondly, scrolling through newsfeed in social media user holds his attention on the content approximately for 3 seconds (according to the latest Facebook report) (Facebook.com, 2017). Given this information, long videos will not be efficient for breaking news coverage. Long videos in their turn are used for entertaining content: recipes, travel guides etc.

Let us move to 360 degrees content. As had been mentioned before, apart from Facebook page, The New York Times has its own YouTube channel, where editorial focused on new format 360 degrees VR videos, which involves lots of complementary features in comparison with ordinary types of videos. User can zoom in and out, rotate and by using Google Cardboard immerse himself in an interview with Natalie Portman, posted on YouTube channel, for example.

And here we can state another one change, which digital age has brought in news industry: coming back to print media or even TV-revolution times, news media had not have this kind of content diversity: photos, GIFs, videos, 360 degree photos and videos, info graphics.

“Journalism without photographs is like writing without verbs. Thanks to digital photography, a journalist can easily replace words with images, improving the experience for the audience and improving the efficiency of the journalist” (Briggs, 2010). These words can be proved by any image from World Press Photo Contest (WPPC) – the most famous photo contest within photojournalist’s community. Let us take as an example picture by AFP photographer Ameer Alhalbi that won Second Prize on the latest WPPC. The picture, which had been taken in Syria, displays man was carrying babies, through the ruined Aleppo. The photo is so descriptive, so only short captions needed.



Figure 5: Rescued From the Rubble, (World Press Photo, 2017)

Speaking of the next crucial change, which digital age bring into journalism, it is worth to mention social networks. Visual journalists will need to be able to swim in the world of social media platforms and networks in order to verify, debunk, clear and ultimately report on and in social media in order to bring our audience the most complete version of news event coverage (Briggs, 2010). For example, Twitter became one of the main subjects of news articles very often and option to add comment via this social network included by default on news websites. One of the latest cases, article published on BBC News website “Chicken nugget tweet breaks Twitter record”. As we may notice, author, Samantha Smith, included screenshots of posts from twitter to give readers most complete picture of event (BBC News, 2017). In the same time, all BBC News posts on Facebook linked to the dedicated website pages or YouTube videos and contains previews, supported by Facebook platform. That proves that thought that visual journalists should know how to create content, which will be consumed by readers equally efficient through each social media, owned by news media company, as well as by its official website.

Mark Briggs mentioned in his book “Journalism Next: A Practical Guide to Digital Reporting and Publishing”: “If we can combine the power of immersive experience with great stories, great storytelling skill and the distribution power of these devices, we can realize a potential for telling news stories that has never existed before” (Briggs, 2010). Indeed, previously, when news media disposed texts, photos, sound tracks and videos separately, it couldn’t give reader

the same level of sense of presence as combination of all these tools in one place, in other words in the Internet.

“Photographs, moving images, natural sound and the spoken word are all critical elements of telling news stories. At the most basic level, they allow storytellers to convey facts through their viewers’ senses. So, the promise of using these storytelling tools very well is an immersive experience: bringing the story to viewers through multiple senses and, hopefully, bringing viewers into stories – the experiences of other folks - in ways that increase understanding” (Briggs, 2010).

The advent of cheap digital video cameras and free-editing software has ushered in the video age. Digital video is so easy that millions of amateurs worldwide are also publishing frequently. By mid-2012, YouTube reported that one hour of footage was being uploaded to the video sharing site every second.

The popularity of YouTube, among other factors, means that old days are gone; all kinds of levels of quality are now acceptable.

Quick and less polished video content on news sites often draws bigger audiences if it takes a viewer to a news event or behind the scenes of something important. “This discovery has led several newspapers to change their approach to video, broadening their definitions of what’s publishable to include content such as video broadcast with cell phones from the scenes of news events” (Briggs, 2010).

One of the great examples, which can prove aforementioned statement, is video with Man’s musical protest in Venezuela, which had been made by independent video journalist Iván Ernesto Reyes by using smartphone. In spite of its low quality (video is too shaky, not very sharp) CNN editorial board decided to publish this emotional and news worthy video on the main page of CNN website (Stefano Pozzebón and Natalie Gallón, 2017).

Video and images make up a major segment of all search-engine referrals, as well as a major share of social – network interactions. Social users broadcast and upload video from anywhere, with mobile devices. Communities and social networks are built strictly around video assets, and these networks have internal search capabilities. For example, Facebook initially had been created as website with photos of Harvard and Boston Universities. Instagram, in its turn had been created with orientation on mobile pictures.

Referencing back to The New York Times visual content strategy it is worth to highlight cross-platform approach: all videos and photos are available on website as well as on social media pages, YouTube account and other platforms. As Gary Graham mentioned in “Content is King News Media Management in the Digital Age”:

“Cross-media synergy is a central strategic concept in the rapidly emerging digital landscape” (Graham, 2015).

Not only The New York Times strives to create more engaging journalism, by using digital storytelling, based on visuals: it’s competitors such as the Time, The Wall Street Journal and new agencies like Reuters, AP also focused on visuals. Consumption of video content will skyrocket along with usage of social media in the next 5 years, which means that in the nearest future all content will migrate to social media and will be at least responsive (if not fully mobile). Already in 2016 Facebook and Snapchat got 8 billions daily video views (each) (Fortune.com, 2017).

Since mobile will be the more popular platform, users possibly will spend more time on consumption of particular piece of content, because mobile devices suppose their users to be focused on the screen. That might be first sights of emergence of new era of journalism, which will be based on visuals domination and personalization of content.

Personalization is a fundamental element of the search and social experience, and online news sites and aggregators are increasingly using social signals and a person’s own network as a way to filter relevant news stories (Mobile World Live, 2017).

For instance, Facebook announced its Journalism “Project to curb fake news on its social network and promote news literacy among the public, the company is testing a new way to diversify users’ news sources. That feature by offering users several opinions on one news (e.g. three posts from different media companies) can help to bring back freedom of speech and avoid too subjective opinions in the top of SERP (Search engine results page).

This includes helping people have conversations about the news, and giving people more ways to see a more complete picture of a story or topic.”(Forbes.com, 2017).

In terms of moving images, in the future news media companies still will be more focused on the stories and less on the screen sizes. New types of visual content will appear, as before, in social networks. As we may notice new formats related to video such as Live, 360°, VR, LIVE 360° — had been tested in social media. But in general, the Internet due its flexibility allowed new experience be created, hence new visual content transformations will not take long.

Speaking of future of visual aspect of news, VR has potential to become the most popular format in the next 5 years. As Cisco Visual Networking Index forecast says: “Virtual reality traffic quadrupled in 2015, from 4.2 PB per month in 2014 to 17.9 PB per month in 2015. Globally, virtual reality traffic will increase 61-fold between 2015 and 2020, a CAGR of 127 percent” (Cisco, 2017). This might be the beginning of the new type of journalism – so called, immersive journalism, which “allow reader (user) not only to have the sensation of being elsewhere, but also of interacting with storytelling elements” (Dominguez, 2017).

Conclusion

To sum up all statements and historical references, mentioned in given research, we can conclude, that visual content has always played the great part in news communication. It has become more and more significant with every stage of communication evolution and involved changes not only in production, but also in perception process.

We also can conclude that the advent of the Internet and Hypertext had the big impact on changes in visual aspect of news communication. Digital era also became era of development of mosaic thinking or non-linear thinking, which were the contrast of linear thinking, dominated in the era of print media. Well-famous theoretic of media, M. McLuhan mentioned in his book 'Understanding Media: The Extension of Man': "The unique and individualized nature of the reader was replaced by a "tribal" herd-mentality viewer that acts, primarily, as a consumer of images — images and simulacrums promulgated by mass culture and politics. Everything that the viewer audience sees is treated as a performance in which it takes an active part and with which it is amalgamated" (McLuhan, 1964).

And images became the focal point of this changes, because mosaic thinking concept initially meant to be build around images, since viewer (user) in this case consumes information through the kaleidoscope, created with myriad of pictures or bites of information. It is also important, that with emergence of the Internet and increased accessibility of digital devices such as cameras and mobile phones, user took on the role of visual content producer and even stand alone media (in case of social media).

It is crucial to point out that visual communication and moving images as a part of it; continue to increase their significance inside online news media production and consumption.

By looking at the researches forecasts, we can state that in the next 5 years, video will become most consumed type of information in the Internet globally.

In addition to that: "the world will reach 2.5 trillion Internet video minutes per month by 2018. That is nearly 5 million years of video per month, or 1 million video minutes every second, or nearly two years' worth (657 days) of video every second" (Cisco, 2017). And referencing back to the news, according to Insivia, news is the third of the most popular forms of online video content (33%) after comedy (39%) and music (31%) (Insivia Marketing + Web Design, 2017).

The way users will perceive news will be inextricably bound up with development of mobile technologies. As it mentioned in Cisco VNI Forecast: "Traffic from wireless and mobile devices will account for two-thirds of total IP traffic by 2020" (Cisco, 2017). Thanks to improved quality if mobile Internet video will be more accessible than ever before. Giving this fact, all news media companies already now shifted their focus from desktop to mobile, when it comes to production of visual content. Research, made by members of the Reuters Institute of Oxford proves this statement: "Broadcast and print organisations are forced to adapt to rapid

changes in consumer behaviour including a greater reliance on mobile and social media as a source of news.” (Digital News Report, 2017)

Speaking of social media as another important aspect, related to modern news video content, it is worth to mention that “Facebook’s video consumption has increased by 75% in the past year” and “this development coincide with the first fall in TV news viewership after decades of continuous growth (Newman et al. 2016) in countries such as the UK, the USA and France, a fall in viewership of television news bulletins has been documented, especially among the young but also in the population as a whole” (Nielsen and Sambrook, 2016). The advent of new services like Periscope and Facebook live means that the video-enabled Internet is now often the first port of call for big breaking news events like the Paris and Brussels attacks.” (Digital News Report, 2017).

Future of visual content will be inextricably intertwined with virtual and augmented reality. As soon as devices for VR video will become more accessible, as photo and video cameras in their turn became accessible, all news content will be build around VR technology. Even now we can see prerequisites for that: 360 degrees videos and photos, which could be created by using mobile application (i.e. their production available for everybody, who has modern smart phone). News media companies already aware about these novelties and started to implement it in their content plan. For instance, The New York Times launched their VR team in 2015 and in 1 year they produced over 30 films. Each video takes individuals somewhere they may have never been before, and in some cases, will not likely ever get to experience. Andy Wright, SVP of advertising and publisher of The New York Times Magazine, who has been spearheading virtual reality at the company presumed, that “strong narrative and visuals is a really good formula for VR.” (Patterson, 2017).

Speaking of future of news video content, Wright says: “We think there is a lot more to come in various forms like Augmented Reality, Mixed Reality, which is bringing together VR and AR.” (Patterson, 2017). All aforementioned formats come a reason of emergence of new type of journalism - immersive journalism, mentioned above. The most important distinction of immersive journalism is that it “turns out you can feel like you're two places at once. ... I think that's what allows user to tap into these feelings of empathy" (Forbes.com, 2017). In other words, we can say that future of visual communication, thanks to VR and AR, could be considered as an extension of user consciousness.

But whatever changes in the news landscape will happen in the future, moving images will remain to play big part in the news content, since mind set of users in the future will be oriented on images and moving images consumption. As Edward Adams mentioned, Video News Editor, Telegraph Media Group: “The foremost motive for investing in online news video is that, in this day and age, consumers expect to see video content in their news feed.” (Digital News Report, 2017).

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