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**CONCEPT OF REMEDIATION: FROM PRINT TO WEB. THE CASE
STUDY OF 'SPIEGEL ONLINE'"**

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By**

Evgeniya Boklage

**Department of Arts and Cultural Studies
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**FACULTY OF HUMANITIES
DEPARTMENT OF ARTS AND CULTURAL STUDIES
MA PROGRAMME IN DIGITAL CULTURE
EVGENIYA BOKLAGE**

Abstract

The Concept of Remediation: from Print to Web. Case study of “Spiegel-Online”

The objective of present paper was to examine the web site of the magazine “Der Spiegel”, “Spiegel-Online”, in order to observe the ways in which the process of remediation proceeds in this particular case, how two logics of immediacy and hypermediacy are embodied and see what kind of cultural changes occur as a result of this process.

This research was based on multi-method approach and employed visual and content analysis of the web site’s front page and applied the concepts of cultural interface, remediation and cybergenres. As a theoretical background the paper used the theories of online communication, new media and existing research in online press and news genres.

The practical part of this work considers the features of online magazine “Spiegel-Online” and the ways of its functioning together with the specific of the remediation of print online.

As a result I came to the conclusion that there is a genre shift, which happens to a magazine when it is remediated online. It does not preserve all the features of a magazine, but does not take over all of the newspaper. As a result, certain symbiosis of magazine and newspaper characteristics appears on the Web. And the examination revealed it became possible as a result of particular online features such as unlimited space, interactivity, hyperlinking, multimedia and some others, which are lacked by the print version.

Key words: remediation, online magazine, “Spiegel-Online”, newspaper, news genre, immediacy, hypermediacy, cultural interface, content analysis, visual analysis

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Introduction

This Master's thesis aims at examining the concept of remediation (Bolter, Grusin, 1999) in the form of a case study of the online counterpart Germany's biggest magazine "Der Spiegel" – "Spiegel-Online".

The concept of remediation was first offered in 1999 by scientists Bolter and Grusin in their book "Remediation: Understanding New Media" and it addressed complicated and sometimes contradictory phenomena. Remediation in the easiest terms can be understood as the mediation of mediation. But the process of remediation cannot be summed up by this simple definition because it refers to a complicated cultural process and has its roots deep in human's cultural history. Remediation is a representation of an old medium in a new medium and means the ways in which the new media develop, enlarge and refashion the old media. What the authors say about this double logic of remediation is what makes this process a contradictory one. These two logics are immediacy and hypermediacy. Immediacy means that new media try to develop old media in such a way that the representation becomes natural to the spectator, that is, a medium tries to hide or erase itself. For example, IMAX theaters want the viewers to believe that they witness the events in real life like it was not on the screen in the movie theater but in the venue. The second logic is hypermediacy, which means the use of multiple media in the process of representation. The peculiarity of the logic of hypermediacy is that it does not try to hide the variety of media but vice versa to concentrate the attention on the representation. Most of the time two these logics are contradictory in character, but it is not always the case. This will be reflected further in this paper.

The process of remediation differs when it occurs in different combinations of media. The present paper has its aim at investigating the remediation of a printed magazine online and characteristics of this particular process. There are many works done in the area of online press and my paper has a focus on the very process of remediation as a wide cultural phenomenon examined through the narrow perspective of the case study.

The first chapter of the work is devoted to the theoretical background of both concepts of remediation and the concept of new media to which the Internet belongs. I

will also consider the features of online newspapers and the way that it functions together with the specifics of the remediation of print online.

The practical chapter of my work is devoted to the case study of “Spiegel-Online”. In order to answer the main research question about how “Der Spiegel” remediates itself online I had to conduct multi-method qualitative and quantitative analyses. First was the investigation of genre. “Der Spiegel” is a biweekly magazine and its genre characteristics change while being remediated online. Second, I looked into the ways in which remediation proceeded in this particular case and how the logics of immediacy and hypermediacy were embodied on the web site of the magazine. In order to look into the organization of the web site I have conducted visual and content analyses of the front page.

In my opinion, the concept of remediation gains in importance as time goes by. Media convergence today is an integral process of media production which still leaves a lot of questions unanswered. The concept of remediation can be one of the theoretical frames to answer those questions within the scope of cultural studies.

1.1 Basic Issues of Online Communication

Communication has been one of the most crucial realms of human existence. Only coming into contact with communication can a human being be provided with self-identification. Only a certain kind of community and involvement with it, it does not matter how deep or superficial, allows a human being to form his or her personality. Derek L. Phillips (1993) was writing about the importance of community:

“We are always dreaming, it seems, of community. For almost everyone, the word community has a very positive connotation indeed. It evokes images of personal relationships characterized by warmth, care, and understanding; of shared values and moral commitments; of social cohesion and solidarity; of continuity in time and place.” (p.3)

Traditionally, community is associated with pre-modernity, while late modernity is associated with “relationships that are transitory, impersonal, and segmented; the loss of feelings of attachment and belonging; the absence of meaning and unity in our lives; the sharp dichotomy between public and private life; the isolation and alienation of the individual.”(Phillips, 1993)

In fact, the appearance of new media generally is connected with the period of modernity and post-modernity. Here it is necessary to mention that new media is a historical concept and can be understood only in temporality, because the media considered as traditional now – print, radio, etc. –we treated once as new. The phenomenon of new media was causing the appearance of new ways of communication. The Internet very often is regarded as the most important among all the new media. It provides a lot of facilities and often joins together the features of other media, both old and new. It is nearly impossible to find any kind of human activity which would not be influenced or at least touched by the Internet. It is a venue for a significant scope of human interaction which is online communication.

I will start the section on online communication with the definition of a more general phenomenon of computer-mediated communication. Lister et al. (2003) define computer-mediated communication (CMC) in the following way:

“Simply the activity of communicating with other individuals or groups using digitized information transmitted through telephone and other telecommunications links such as cable, and satellite. This covers everything from email, to participation in shared communication forums such as newsgroups or bulletin boards, chat rooms and avatar-based communication spaces online. A major site of study in the development of new media studies.” (p.384)

Wood and Smith (2005) define computer-mediated communication as “an integration of computer technology with our everyday lives”. According to their interpretation the scope of CMC studies changes in human behavior occur while exchanging information by means of machines. At this point, the online press in general plays an important role in being a part of CMC. It has its primary goal in providing the users with information and making it in the fastest and most efficient way. Reading online press is supposed to be one the most significant activities for (adult) users online, as far as it satisfies the need for information on the one hand and is one of the most familiar practices of reading and observing.

One of the key aspects in studies of CMC is the difference between immediate and mediated communication. Mediated communication implies that some kind of technology is involved in the process of information exchange. This technology can be whatever, from the simplest types like paper to the most sophisticated kind of computer devices like a wireless Web unit (Wood, Smith, 2005).

Hence, online communication is a part of a wider scope of computer-mediated communication and excludes those kinds of communication which do not take place on the Internet. The examples of online communication could include electronic mail, bulletin board systems, Internet relay chat, multiuser domains, World Wide Web. The Internet is a very diverse and hybrid medium, so there are elements of different kinds of communication presented in it.

There is a question often asked about communication online which is: what kind of substantial difference is there between online and offline interaction? There are a number of characteristics, particular to online communication, which draw the difference between online and print media. Among them are the multimedia, interactivity, synchronicity, hypertextuality and anonymity of online communication.

Undoubtedly multimedia is one of the most significant qualities of online communication. It is especially particular to the World Wide Web. In such a way, opening the printed edition of the magazine the reader is supposed to receive the information of particular kinds: textual and visual, while the online edition also offers sound and video information. Multimedia to a big extent contributes to another characteristic of online communication, interactivity. Multimedia increases the scope and richness of online newspapers and offers its users greater complexity of choice (van der Wurff & Lauf, 2006).

Online communication can be both, synchronous and asynchronous. Synchronous communication implies that the sent message was replied to without a considerable time lag, that is, within a few minutes. There are some other media which allow synchronous communication, for instance telephone or fax. But while older ways of communication can be regarded as one-to-one or one-to-many communication, online is all of these — one-to-one, one-to-many and *many-to-many* (Morris, Ogan, 1996). Many-to-many communication is one of the crucial and exceptional features of cyberspace. Despite the fact that other kinds of communication technology make efforts to provide many-to-many communication (for instance, telephone conference), only the Internet with its variety of sources and linking, gives the user an impression of Agora. Along with one-to-one communication, the Internet always provides the user with an access to public discussion be it an online forum or the board of comments of a weblog. Therefore, one of the most particular characteristics of the Internet is the phenomenon of online communities. In cyberspace the user can be represented not only as a single actor but as a member of an apparent group.

Lister et al (2003) pointing the advantages and strengths of CMC say that "... computer-mediated communications (CMC) appear to offer unprecedented opportunities

for making connections between individuals, within organisations, and between individuals and organisations” (p.22).

Traditionally, interactivity is regarded as one of the basic issues of online communication. Although, it is often understood as an exceptional quality of online communication and new media, I would not be so resolute. as far as interactivity, as such, is a vague definition and quite a common phenomenon. By its nature, interactivity is particular to any kind of communication, whether it is on or offline. I will not elaborate on the feature of interactivity in this present section due to wider examination of the phenomenon in the section on new media.

“In mediated contexts, **anonymity** is a state of communicating where the identity of the communicator is not readily apparent” (Wood & Smith, 2005, p.58). Being a key issue of online communication, anonymity is one of the most contradictory ones. The fact that one can stay unrecognized makes it possible to behave in ways which probably would not be allowed in the real world. It is very often that one who is becoming engaged in an online conversation says the things he or she would never say in a face-to-face conversation. Being online offers the user the opportunity to express themselves much more openly and explicitly. Although it does not mean that online communication is anonymous by definition, it gives the user opportunities to stay unrecognizable to a greater extent than any other means of communication.

Gia Lee (2007) concludes that research of anonymity online focuses on three main aspects, the informative aspect of identity, the aspect of group pressures and the aspect of enforcement of existing legal restrictions on speech. The aspect of identity is double-faced. On the one hand, knowing the personality of one who is talking we can verify the information, so it gives us confidence in what is said. On the other hand, information about gender, age, nationality or social status can influence and bias our perception.

The second aspect deals with group pressures. Thus, knowing that the people belong to some group and support certain values will express the things they honestly believe in. At the same time, anonymity allows others to express unpopular opinions or question conventional wisdom (Wood & Smith, 2005). The third aspect is important in terms of

copywriting, libel or ribaldry matters. Without knowing who was committing those violations it is difficult to punish an infringer. This issue concerning the case of “Spiegel-Online” will be considered in more detail further on in the section on content analysis within the discussion of the page devoted to users’ letters.

Hypertextuality itself is a very important issue of new media studies. It changes the prevalent relationship between reader, text and writing. George Landow (1992) was investigating the changes which were brought with hypertext into this relationship. He points out that the virtuality of a text introduces a few aspects of humanities computing, for instance the easiness of manipulating individual alphabetical symbols facilitates the word processing. The ways of manipulating texts such as cutting or coping become extremely simple in hypertext, this permits different forms of scholarly composition. Michael Heim (1999) implied that it sets writing free from the constraints of paper-print technology. In addition, hypertextuality permits the customization of a text.

Considering the hypertextual nature of online newspapers, John Knox (2007) claims that its text is dynamic and fluid, and that the fluidity of the text in online papers makes it totally different from most of the traditional newspapers.

1.2 Definition of New Media: the online magazine as a new medium

Media have always been an important part of social life. Having power to socially, politically, communicationally, and informationally influence the media remains significant. The end of the 20th century has seen humanity face a new phenomenon, which is new media. New media as a phenomenon of social life very often is difficult to define. One of the reasons for this difficulty is that new media relate to some kind of new multidisciplinary field of studies: “Scholars ask new questions, gather data that is often hard to characterize or manage, and borrow or invent all sorts of frameworks and models in attempt to speak meaningfully about what they find” (Lievrouw *et al.* 2002, p.

1)

Conventionally, new media are understood as a variety of different forms of electronic communication that are made possible through the use of computer technology. The term is used in relation to “old” media forms, such as print newspapers and magazines, which are static representations of text and graphics. New media includes websites, audio and video streaming, chatrooms, e-mail, online communities, Web advertising, DVD and CD-ROM media, virtual reality environments, integration of digital data with the telephone, such as Internet telephony, digital cameras, mobile computing. Use of the term new media implies that the data communication is happening between desktop and laptop computers and handhelds, such as PDAs, and the media they take data from, such as compact discs and other digital media. (http://www.webopedia.com/TERM/N/new_media.html). New media are media which can only be used by means of computer processing power. Most of the time, new media imply some degree of the audience’s interactivity and operates with the information in digital form.

Martin Lister et al. in the book “New media: a critical introduction” (2003) defines new media as offering a few key points to see the shift from traditional to new media. First, there is the shift from modernity to postmodernity. This change implies that deep structural modification in society which took place in the 1960s. There are the changes in economical, cultural and other scopes of social life. One more important issue is intensifying processes of globalization. New media have been understood as a contributory element in shifting boundaries between nations, states, identities, beliefs and so forth. An illustrative example of how new media by its speed and efficiency changes our world is given by Anthony Giddens (2006) when he confronts the fact that within the first twenty minutes after the first tower of the World Trade Center in New York City had been struck on 9/11 2001, a global audience of two billion people watched the incident in real time. This is placed against the fact that in 1865 it took twelve days before the news about the assassination of US President Abraham Lincoln in Washington had reached London. There has been a significant transition from the industrial age of manufacturing to the ‘post-industrial’ information age in Western countries. That means in the appearance and further growth of information ‘industries’. In terms of geopolitics the change is evident since there has been a reorganization of existing political orders, mostly, the weakening of mechanisms of control from Western colonial centers.

All these changes bring a new understanding of the world and “the emergence of ‘new media’, as some kind of epoch-making phenomena, is seen as part of a much larger landscape of social, technological and cultural change; in short, as part of a new **technoculture**” (Lister *et al*, 2003).

Writing about characteristics of new media the authors offer several defining concepts which are: digitality, interactivity, hypertextuality, dispersal and virtuality. A few of these concepts, such as interactivity and hypertextuality, *ex facto* cross with the characteristics of online communication with what reveals to be the inevitable interrelation of two phenomena.

Digitality means that ‘new media’ by contrast with ‘old media’ have a digital non-analogue format. The most fundamental consequences of digitization of media are:

- Media texts are ‘dematerialized’ in the sense that they are separated from their physical form as photographic print, book, roll of film, etc.;
- Data can be compressed into very small spaces;
- It can be accessed at very high speed and in non-linear ways;
- It can be manipulated far more easily than analogue forms (Lister *et al*, 2003, p. 16).

In the same book the authors offer a case study by the name ‘What is new about interactivity?’ In the cited study they suggest that interactivity became a key buzzword within the field of new media and was approached from several different standpoints. Thus, it was perceived in a number of ways. Interactivity was understood as a creative management of information, as a consumer choice technologically embodied, as the death of the author and as a human-computer interaction. Communication studies approached the phenomenon of interactivity from the point of the ‘face-to-face’ paradigm. A number of approaches were offered by the studies of artificial intelligence and media studies too (Lister *et al*, 2003).

Interactivity as such is an enormously wide term; it has a specific quality in every medium 'new' or 'old' one. Since humans start using outside objects, not only in his physical capabilities in order to communicate, there is interaction present. Still in most literature, interactivity is discussed as a feature of new media in particular. I would suggest that interactivity is not an exclusive quality of new media but that new media have a much bigger amount of interactive potential, to the contrary of old media. In such a way I have to admit that being an attribute of online communication and a characteristic of new media, interactivity obtains a number of special features, and these should be considered in connection with other new media features.

Lister et al (2003) describe two dimensions of interactivity: ideological and instrumental (functional). In terms of ideology they refer to a discussion on interactivity in neo-liberalism. In this way, interactivity means more freedom for the user together with a bigger level of personalization and a closer relationship with media texts.¹ The most important aspect in the ideological context of interactivity is the possibility to maximize the user's choice when consuming new media texts. The feature of personalization can first of all be seen in the online newsroom. For the one part, there is evidence of interaction with the source of information, the online edition in this particular case, and for the other part, it allows the user reading of the content he or she is interested in, or, for instance, having an interface he or she finds the most comfortable to handle.

The instrumental view of interactivity is understood in a way that the reader or viewer turns into being a user with respect to the new media.² Thus, for example, reading an article of an online newsroom the reader is always offered the number of actions he or she is able to accomplish upon it, it can be the function "Send to a friend", "Add a bookmark" or "+/-" (to make the print smaller or larger).

¹ Lister M. et al. "The term stands for more powerful sense of user engagement with media texts, a more independent relation to source of knowledge, individualized media use, and greater user choice." p. 20

² Lister M. et al. "In interactive multimedia texts there is a sense in which it is necessary for the user actively to intervene as well as viewing or reading in order to produce meaning. This intervention actually subsumes other modes of engagement such as 'playing', 'experimenting' and 'exploring' under the idea of interaction." p. 21

Kenney, Gorelik and Mwangi (2007) in their research on the interactive features of online newspapers adopt the definition of interactivity by Carrie Heeter. This definition is adjusted to the phenomenon of new media and reflects the factors of interactivity particular to it. There are six dimensions of interactivity pointed out: complexity of choice available; effort users must exert; responsiveness to the user; facilitation of interpersonal communication; ease of adding information; and monitor system use. Such features of a website as presented in hyperlinks and archives gives a much wider choice to the user than to the reader of print. The user is never limited with a single issue but has access to a large amount of information and can choose among it. At the same time, the user must exert greater effort when reading online (the complexity of the website) as compared to print when the reader is limited with very few activities (e.g. reading and page turning). Online the greater choice requires greater effort from the user who has to navigate the website exploring the various capabilities it offers. Talking about the responsiveness, its level is not as high as it could be and mostly is confined to e-mails to editors and then automatic replies, but the potential of the responsiveness to the user of online magazines is quite large. The facilitation of interpersonal communication as a rule implies the presence of that which is mentioned on forums and interactive chats on repeated occasions. The ease of adding information refers not only to the users but also the editors who are enabled to make updates and change the content quickly. Whereas, print does not enable the editors to correct or make alterations to the content when the issue is edited once and for all. The use of a monitor system allows the operator of the website to record who, when and how often the web site has been visited.

One more important difference of new media from old media is dispersal. Lister *et al* (2003) write on this issue:

“New media are dispersed in comparison to mass media – dispersed at the level of consumption where we have seen a multiplication, segmentation and resultant individuation of media use; dispersed at the level of production where we have witnessed the multiplication of the sites for production of media texts and a higher diffusion within the economy as a whole than was previously the case.” (p. 34)

During the twentieth century the consumption of traditional media content was more or less centralized, whereas new media are dispersed in both consumption and production. This means that mostly all audiences were consuming the same media content, which was radio and TV programs or films in the movie theaters. The audience as such was ‘unified’ consuming the standardized media texts. Today, since the amount of media texts available has enlarged crucially, the audience has fragmented and diversified. Thereupon the very essence of media has changed, Lister *et al* (2003) write on this point:

“Traditional mass media were the products of the communicative needs of the first half of the twentieth century in the industrialized world...[.]...Twentieth-century mass media can be characterized by standardisation of content, distribution and production process.” (p. 30)

There is an appropriate way to figure out the difference between old ‘standardized’ and new ‘disperse’ media which is to look at the difference between radio and television broadcasting networks and computer networks. Radio and TV broadcasting systems are based on radio wave transmission. This transmission requires high expenses and its core is “one to many” transmission. This means that the dissemination of content is descended from the center to the audiences. Vice versa, the technological heart of a computer network, the server “is a multiple input/output device which has many input connections and many out put connections, and exists as a node in a web rather than as the centre of a circle” (Lister *et al.* 2003). In terms of production the dispersal influences media in such a way that there is a formation of so-called “knowledge economy”. This means that the media industries face a breaking down of the frontiers and definitions between various media processes which are media production skills, as such, that become more dispersed within the society. Dispersal is a very important concept in the intersection of media consumption and production too. That is, the division into professional and amateur is not so relevant anymore. Thus, development of digital technology evinces that the user is getting engaged with a device that is supposed to have some basic knowledge about its utilization. At the same time there is no need for any special education to become a media producer as far as one wields the technique of use.

Sonia Livingstone (2005) in her article “New media, new audiences?” argues that the understanding of the input of new media in society must locate technological development within the cultural process and associated timescale of domestic diffusion and appropriation. Livingstone adopts the inclusive conception to define what new media are for societies. She defines a few key points here: the significant multiplication of personally owned media, both ‘old’ and ‘current’ media are diversifying in form and content; the more technologically radical shift towards convergent forms of information services; and the shift from one-way mass communication towards more interactive communication between medium and user.

One of the most profound investigations on the nature of new media was made by Lev Manovich (2001). In the book “The language of new media” he claims that there is some hardship in defining what new media are. Manovich starts the first chapter with the definition of new media or, to put it more precisely, with pointing out the difficulties of the definition and limitations of the field:

“We may begin answering this question by listing the categories commonly discussed under this topic in the popular press: the Internet, Web sites, computer multimedia, computer games, CD-ROMs and DVD, virtual reality. Is this all there is to new media? What about television programs shot on digital video and edited on computer workstations? Or feature films that use 3-D animation and digital compositing? Shall we go also count these as new media? What about images and text-image compositions – photographs, illustrations, layouts, ads – created on computers and then printed on paper? Where shall we stop?” (p.19)

Therefore, he suggests adaptation of five principles of new media functioning aimed at considering a medium as new or not. The principals are numerical representation, modularity, automation, variability, and cultural transcoding.

The first principle of numerical representation implies that any object of new media can be described mathematically and can be subject to algorithmic manipulation. Basically this means that data becomes the object of new media after the process of its

digitization. Thereupon, it is very important to comprehend that the present principle states the significant difference between analogue and digital data. That is to say, digital data by contrast to analogue is not continuous but consists of discrete units (“digits”). Manovich in this chapter draws a parallel between new media and the assembly line of Henry Ford:

“Not surprisingly, modern media follow the logic of the factory, not only in terms of division of labor as witnessed in Hollywood film studios, animation studios, and television production, but also on the level of material organization.” (p.29)

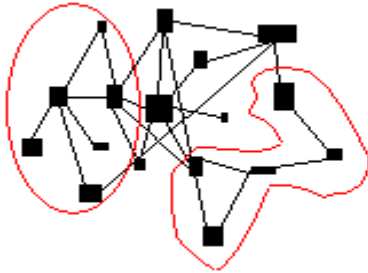
Since electronic magazines include online based content which are hypertexts, digital images and videos, and the other computer generated objects, it indirectly embodies the principle of numerical representation. The very notion that the online newsroom is remediation of its printed counterpart demonstrates that it is, in fact, the numerical representation of print on the Internet.

The second principle of modularity is logically connected to numerical representation and means that all new media objects consist of separate modules on every level of their production.³ In this instance, the text of an online article is easy to be taken partially. An online edition is organized in such a way that it includes various articles, images, sound and video files. Therewith, it is an evident modular organization of an online magazine. Thus, every section can be considered as a separate module with every piece of information, be it article or video clip. Every unit on the website, regardless of its size and scale, sets up some kind of structure of the texts, images, sounds, motions and hyperlinks. Although they all exist in a strong interconnection with each other, and therefore, constitute the whole website, it is always possible to pick out the separate modules. As is shown in Figure 1, there are a number of different objects which can vary in size and format. All together they shape the entire website by means of hyperlinks and, at the same time, form the separate modules. That is to say, opening one particular page of a single article supplemented with the number of images and hyperlinks to the

³ Manovich: “Media elements, be they images, sounds, shapes, or behaviours, are represented as collections of discrete samples (pixels, polygons, voxels, characters, scripts). These elements are assembled into larger-scale objects but continue to maintain their separate identities.” p. 30

other objects, the user can see one separate module, which is schematically drawn around with the red line in the Figure 1.

Figure 1. The interlinked objects forming the modules



The third principle of automation logically follows on from the first two. Algorithmic organization and the operating of data, to some extent, displace the human's creativity. This means that media creation becomes automatic — computer programs automatically generate 3-D objects, texts and so forth. One of the most familiar aspects to everyone of the examples of the principle of automation is the 'ability' of websites to generate webpages "on the fly when the user reaches the site". Manovich divides between "low-level" automation and "high-level" automation. In that way, "low-level" automation occurs by means of templates or simple algorithms, while "high-level" automation of media creation "requires a computer to understand, to a certain degree, the meanings embedded in the objects being generated, that is, their semantics" (Manovich, 2001). An online magazine embodies the principle of automation, for instance, by means of the customization of the page for certain user.

The fourth principle is the principle of variability. This principle means that the new media object is not something stable and immutable, but vice versa, something potentially variable. Describing the principle of variability Manovich refers to hypermedia as what, he says, "is another popular new media structure, which is conceptually close to branching-type interactivity" (Manovich, 2001). The author talks about the World Wide Web the same way as about one example of a hypermedia object. Thereupon, an electronic magazine can be regarded as a more particular example of

hypermedia. While producing an online edition there is a number of media used: texts, images, video etc. Moreover, the main tool of connection is through hyperlinks. Manovich writes: “*Hypermedia*, the other popular structure of new media, can also be seen as a particular case of the more general principle of variability” (Manovich, 2001). The next feature that belongs to the principle of variability is the possibility of periodic updates. This makes the key difference between print and online editions, because an online magazine, following the news, can update all the information immediately, while the print version is edited once and lasts until the next issue.

Fifth principle is the principle of transcoding Manovich (2001) defines as following:

“The fifth and the last principle of cultural transcoding aims to describe what in my view is the most substantial consequence of the computerization of media. As I have suggested, computerization turns media into computer data. While from one point of view, computerized media still displays structural organization that makes sense to its human users – images feature recognizable objects; text files consist of grammatical sentences; virtual spaces are defined along the familiar Cartesian coordinate system; and so on – from another point of view, its structure now follows the established conventions of the computer’s organization of data”. (p.45)

Manovich suggests that to transcode something means to translate it in another format. According to him, all new media consist of two layers, the cultural layer and computer layer. The cultural layer includes such types as encyclopedias, short stories, novels, stories and plots, compositions and points of view, mimesis and catharsis, comedy and tragedy etc. The computer layer includes concepts such as process and packet, sorting and matching, function and variable etc (Manovich, 2001).

What makes a difference between online and print magazines then? From the point of view of the basic definition of new media, an online magazine can be regarded as a new medium, by contrast with a print one, as far as it has location on the Internet. In that way, an online magazine can only be read by means of a computer from the computer screen. An online edition implies a much higher level of interactivity in comparison to a printed edition. In fact, the present degree of interactivity is the result of an online essence and,

therefore, provides access to all the interactive features of the Internet. Although print editions accomplish the requirements of interactivity by means of letters from the readers, online newspapers and magazines offer not only connection via email but also via chatrooms and forums. This is a principal difference because the journalists have an opportunity to interact with the readers in real time. Handling an online magazine the reader turns to a user. There is much wider variety of activities the user can do with it to the contrary of print.

The next important feature of an online edition is hypermedia. Wendy Dibeau and Bruce Garrison (2001) claim at this point:

“Online newspapers still have many ties to traditional print newspapers, but they also have the potential to use many new features from the world of mixed-media digital communication. These include audio, video, animation and increased user control.” (p. 3)

Many critics point out that online newspapers are not using all the advantages they have as compared to a print version. That is, online newspapers as a part of new media must increase their utilization of interactivity, hypertext and multimedia.

1.3 The concept of Remediation: how does an online magazine remediate print?

The term ‘remediation’ appears first in the book of Jay Davis Bolter and Richard Grusin “Remediation: Understanding New Media” (1999). In this book the authors put forward the new concept of remediation and explain it as the representation of an old medium in a new medium. This is the way in which new media refashions, reorganizes and enlarges the old media. One of the most obvious examples of remediation is the adaptation of a book in a movie when film remediates the book story by means of a new improved medium. Although, the definition seems to be clear and simple, the process of remediation is a contradictory one. Bolter and Grusin write about the double logic of remediation, which consists in two principles or logics of *immediacy* and *hypermediacy*.

Despite the fact that it has a long tradition in art history, the phenomenon of immediacy is especially particular to new media and uncovers itself almost entirely. This means that new media always try to develop old media in representation of reality and make it look more natural and more real. The dimension of immediacy means that the medium tries to become transparent and instant. When TV first emerged, it promised the viewer all the best from all across the world in his own living-room. The aim of remediation from the perspective of immediacy is to remain invisible and make the customer think he or she perceives reality and not the substitute of reality by means of the medium. TV was present as some kind of reality but only framed by the TV set. To make that frame as imperceptible as possible by means of erasing the medium from the surface, to make it invisible, is the way to achieve transparency. With the emergence of live broadcasting the pretension of TV through immediacy increased even more. This is because the viewer could perceive the same content as a spectator at a the venue at the same time. Bolter and Grusin (1999) give a few examples of immediacy — ‘webcams’ on the Internet. The efforts of filmmakers to reach absolute accuracy in costumes and reproduction of the places, and they write about it:

“In all these cases, the logic of immediacy dictates that the medium itself should disappear and leave us in the presence of the thing represented: sitting in the race car or standing on a mountaintop.” (p. 5)

The next dimension of remediation is hypermediacy. This means that the amount of media is multiplied. Very often new media in order to reach realism and naturalism employ different ways of representing different types of information: text, image, sound, motion etc. World Wide Web deals with the data of every sort and is the best example of the presence of hypermediacy. A large number of Hollywood movies are made by means of a mixture of different media and styles. TV programs employ different media techniques in order to be more informative and visual, for example, various patterns are displayed in economic news, which differ to those in weather forecasts.

As far as the process of remediation is characterized by these two tendencies, there remains contradiction. On the one hand, there is immediacy, which tries to erase the medium and to hide the very presence of one. On the other hand, there is hypermediacy,

which multiplies the visibility of media and moves them all out. The example given in the book is that of a webcam which originally operates under the logic of immediacy and at the same time can be embedded in a hypermediated website. Bolter and Grusin (1999) highlight this double logic of remediation:

“Our culture wants both to multiply its media and to erase all traces of mediation: ideally it wants to erase its media in the very act of multiplying them.” (p.5)

The online press at this point is not the most obvious example of immediacy. Pablo Boczkowski in his book “Digitizing News” (2004) examines three newsrooms. One of them is the Technological section of New York Times and another one is a Virtual Voyager. At first, the Virtual Voyager was launched in 1995 as a project on the web site of *Houston Chronicles*. It had a purpose to elaborate on various technical capabilities of the Web to nurture “vicarious” experiences among users. But within next three years it turned into the web-only multimedia features section of *HoustonChronicles.com*. The “Virtual Voyager” follows both double logics of remediation, and immediacy and hypermediacy. Boczkowski describes the way it works through the example of one ‘virtual voyage’:

“In one “virtual voyage”, a camera installed in the back seat of a car allowed the web audience to see what two journalists on a month-long trip along old Route 66 were seeing, nearly in real time. In another, text-based logs and diaries, audio and video segments, and interactive tools such as publicly available email exchange between crew members and audience members were combined to create a multi-dimensional portrait of a circumnavigation of the earth on 32-foot vessel.” (p. 105)

At the same time, the present website is not a newsroom in its traditional meaning and the most familiar to the user form, but, to a greater extent, it is the measure of entertainment.

The Technological section, being a mostly traditional online newsroom, does not express the logic of immediacy so explicitly.⁴ The most important issue here is the content dependency of the practices of the newsroom. Foremost, there is an informational purpose of a website, and thus it does not aim to bring the total novelty to entertain the user, but rather to highlight that it is something known, something familiar and similar to the reliable print medium, only advanced.

Concerning this section, I suggest that an electronic magazine is evidently the remediation of print and it is proceeding according to the principles of immediacy and hypermediacy. Although, I suggest that immediacy is not so evident in the remediation of printed press online. In general, magazines or newspapers, in other words a printed medium of any kind, are these kinds of media which do not try to disappear and become invisible. This is simply because it is almost impossible. But immediacy and transparency appear when an online edition copies the printed one. When we open the web page of electronic magazine most likely we will see the copy of the printed analogue. There will be articles with headlines, photographs and so forth that the reader can see when opening a printed magazine. Even if the online page differs from the printed one in terms of organization and design, most of the time it keeps the elements and metaphors of the interface known to the user from the print. As will be shown in further analysis, there is a remediation of the style of print online: the web site keeps the coloration and some features of organization of the print pages.

On this matter, I would also suggest that the traditional print press and later online press in the format of newspapers or magazines follow different ways of immediacy. The meaning of immediacy is different for magazines than, for example, for film. The immediacy of a newsroom is kept up by means of the reliability of information offered by the newsroom. Every edition, print or online, issues the news and presents them as a representation of reality, that is to say every piece of news offered by paper is offered as a fact, not a fantasy or fiction. Thus, the immediacy of printed and later Internet editions is the immediacy of a different type, less visual but more ontological. Another way to

⁴ Boczkowski: "Furthermore, the absence of comparable practices in the Technology section partly accounts for the much less intense manifestation of immediacy and hypermediacy in its products, thus highlighting the contextually dependent character of these practices."p.139

achieve immediacy of print is to use the immediate and transparent features of the text, for instance, to use elocution, certain grammatical forms and types of the text.

It is harder for print media to achieve transparency as far as the printed magazine cannot mediate motion or sound. At this point an electronic magazine evolves from the printed analogue by enabling video files. In this way online editions embody the logic of hypermediacy.

Getting back to the phenomenon of immediacy as it is understood within the concept of Bolter and Grusin (1999), I suggest that an online magazine by contrast to a printed magazine is employing the logic of immediacy. While for the print version immediacy, as it interpreted in terms of the concept of new media, is a nearly impossible feat, an online edition tries to achieve it by means of hypermedia (digital images, videos, regular updates etc.). Regular updates are a key factor of the attainment of immediacy by the online edition. In my opinion this makes one of the fundamental differences between the print and online edition. Whereas, the reliability of information is the only way for the printed paper to follow the logic of immediacy, the online newsroom can utilize its potential of regular updates to be immediate. Thus, depending on the current news situation, the editorial team of “Spiegel-Online” makes more than 100 updates per day.⁵

Concerning the online newsroom as an example of remediation, Bolter and Grusin (1999) consider a CNN web site: on the one hand, it is strongly hypermediated and offers its users media of all sorts and kinds; on the other hand, the web site “borrows the sense of immediacy from the televised CNN newscasts”.

Richard van der Wurff (2005) in his article “Impacts of the Internet on newspapers in Europe. Conclusions” offers a distinction between print newspapers and online newspapers and online-only news services: “...we assume that online-only news services make more use of the opportunities of the internet and therefore indicate how an online newspaper could look.”

⁵ Data from personal correspondence with the editorial office of “Spiegel-Online”

The more detailed discussion on the remediation of “Der Spiegel” online will be conducted in the practical chapter of my work which will consider various aspects of this phenomenon.

2.1 What makes the difference?: the basic principles of an online newspaper's operations

The first online newspaper appeared on April 17th , 1995. It was the all-digital newsroom KHNL-TV of Honolulu, Hawaii which is still running. Since that moment the distribution of online press has been developing continuously. Nowadays it is not an exaggeration to mention that almost every large newspaper in the world is running its own website. Moreover, digital newsrooms keep up with technological development and launch new features such as forums, video sections, multimedia and so forth.

The next stage in the development of online press became the World Wide Web. By the end of 1996, 90 % of electronically available newsrooms used the Web for dissemination. Concerning the Web as a basic means of dissemination, I have to elucidate that the first newsrooms on the Internet were distributed by means of Usenet etc.

One of the works investigating and analyzing the emergence of digital newspapers in detail is already mentioned in the previous section, that is the book of Pablo J. Boczkowski "Digitizing the News" (2004). In his research, the author conducted three case studies consisting of the New York Times on the Web's Technology Section, HoustonChronicle.com's Virtual Voyager and New Jersey Online's Community Connection. In addition, in the first two chapters he looks at the first technological steps forward online newspapers which were undertaken to find an alternative to print.

Boczkowski (2004) suggests a few reasons for the appearance of these alternatives. He says that "...stagnant circulation, increasing newsprint costs, shifting demographics, and changing reading and consumption habits, indicated that social and economic transformations were challenging the viability of the daily print paper" (p. 22). Existing in the usual mode for a long time, traditional newspapers faced new socio-economical realities in the 1980s and early 1990s. I suggest that the change in the reading and consumption habits was one of the most influential factors among those which are listed below. The development of the Internet made people eager to use new technology. Boczkowski claims that "...electronic alternatives were seen both as a development that

could worsen the situation of print papers (for instance, by becoming a competitor in the market for classified advertisement) and as a potential solution to the problems posed by a shifting socioeconomic environment (for instance, by providing newspaper firms with a paperless delivery vehicle that would be less costly to produce and distribute than print and more appealing to television-oriented younger customers)” (p.22).

The websites of the newsrooms are different from forums or weblogs, although they can have some similarities or, as it was mentioned above, newsrooms offer forums to their readers in order to receive quicker feedback, in such a way one can be a part of another. The same can be said about weblogs.

The fact is that the appearance of the Internet made a big change in the functioning of traditional media. Therefore, an online newspaper does not remain the same as the print newspaper despite possessing the same aim. The changes concern not only the technical organization of an online newsroom, but also the core of the medium operating. Although the present work does not have a purpose in examining the core journalism and its changes in digital era, some attention must be paid to this issue as far as journalists are the basement of any newsroom. John Pavlik (2001) in his book “Journalism and New Media” talks about the transformation of storytelling where it moves from “omnidirectional imaging to augmented reality” (p.3). This means that any piece of news first of all is a story and the work of any newsroom is storytelling. In that case the change in storytelling must have an influence on the whole process of the news production. Pavlik (2001) claims that the Internet has its own nature of news making and journalists take the main part there:

“It has been said that newspapers are an editor’s medium and that broadcasting is a producer’s medium. To the extent that either of these statements is true, today it can be said that the Internet is a journalist’s medium.” (p. 3)

He states that the Internet gives a journalist an unprecedented diversity in capabilities. Together with tools of old media, nowadays journalists are enabled with the abilities of new media. This means that today a journalist has the opportunity to use not only text,

images, graphics, animation, audio, video, real-time delivery, but also interactivity, on-demand access, user control, and customization.

According to Pavlik (2001), the appearance of the Internet has been influencing the very fundamental nature of journalism and storytelling. He gives the name to this transformed journalism the contextualized journalism and classifies its five main aspects: breadth of communication modalities; hypermedia; heightened audience involvement; dynamic content; and customization. These dimensions are what make the difference between online and offline journalism and, therefore, between the online and offline newsroom.

A wide range of communication modalities allows the journalist to bring new vividness to the story. At this point I would draw the parallel with both phenomena of immediacy and hypermediacy. Both of them have a profound effect on the process of storytelling. The text and still images now can be supplemented with video and so forth. On the Internet the paper medium is developing on a principally new level and employs the means inaccessible in the era of print (e.g. combining the tools of reporting, which were not possible to put together before). Nevertheless, Pavlik (2001) says that journalism is not so much about the use of all the multimedia capabilities.⁶ It is often the case that the use of Internet technology is reduced to offering the print content online. Newsrooms do not consider the multimedia capabilities as something extremely relevant, but treat the Internet simply as a way to reach the reader and not to attract his or her attention to the new features. However, the particular case of “Spiegel-Online” examined in the following chapter of the present work represents a very rich example of the usage of online facilities to bring the print medium to a new level.

In the section devoted to hypermedia Pavlik (2001) points out the importance of hyperlinks in online press. A hyperlink entails an interconnected information network

⁶ Pavlik: “...most online news operations (with a parent newspaper or other print operations) do not have extensive traditions in creating multimedia content; neither do they have a culture or set of resources to begin producing such multimedia content easily [...] some news operations tend to view online reporting as merely an extension of their existing activities, and if they are print based, they tend to not view video and audio as terribly relevant [...] many operations do not have staff with multimedia capabilities and backgrounds and are likely to hire reporters similar to those who have worked for the parent print operations, where the emphasis is on the written word; graphics, images, audio and video are not part of their training.” (p. 5) However, since 2001 there have been many changes taking place in the industry and which cannot stay away from technological development. Therefore, it became much more reflective towards new media.

which gives access to information about different aspects of any issue: “This represents a new form of journalism that places stories in a much richer historical, political, and cultural context.”

Meanwhile, the concept of hyperlinks in the context of an online newsroom is not as simple. Ted Nelson (1999) defined a hyperlink as “a delivery system for separate closed units - a system which allows only embedded links pointing outward”. Thereupon, the texts and other media elements can be linked externally and internally, so leading to the documents in the other parts of the Internet or within one domain. As Deuze (2007) adduces about the conclusion of Jankovski and Van Selm, in the beginning of 2000s, only a few sites actually introduced hyperlinks and if they did so, it did not integrate their information with the Web, linking more often to pages elsewhere within the branded site or even frame.

Dibean and Garrison (2001) in this respect point to the nonlinear nature of writing and reporting of an online newspaper as its major characteristic. Research has shown that the use of links to different background information has been increasing.

The next dimension of contextualized journalism figured out by Pavlik (2001) is audience involvement. It is a widely discussed fact that the Internet as a medium by contrast with any analogue medium is greatly interactive. This gives a wide range of possibilities to interact and communicate with the users and amongst the users. The author pays attention to the phenomenon of immersive storytelling which makes the level of audience involvement way higher, although, it should be mentioned that not all newsrooms are so fast to adapt current technology. Moreover, it is important to remark, that not all users are open-minded toward technological innovations. Every consumer has a choice to read a print or online paper. This notion leads to the issue of the aim of the online press. Is it to conquer new audiences or to keep the existing ones?

The fourth aspect which makes the difference between online and offline journalism is the presence of dynamic content. This means that nowadays every piece of news is under the condition of permanent development and change. Today’s audience wants to get news fast and on-demand. Pavlik (2001) characterizes it as following:

“This represents something of a double-edge sword for journalists, who now not only can but must provide continuously updated news for an audience increasingly accustomed to having access to the latest news developments.” (p. 21)

Customization is the last aspect which marks out the online newsroom from the offline. On the one hand, Pavlik (2001) talks about customization and personalization of news and claims that it makes the view of the world of the user much more contextualized. That is to say, every user can consume the piece of news he or she is interested in particular. Today a user can adapt the news consumption to his needs and interests, whatever they are — sports, politics, health or stock markets. On the other hand, I would call into question the definition “contextualization” as far as both customization and personalization allow the user to take the content out of any context. In such a way, it means that contextualization is not something set up and given beforehand, but something that the user gets access to and freedom to use.

The next important and traditionally well discussed issue concerning the difference between online and offline journalism is the new tools and mechanisms of news gathering. Pavlik (2001) in his work defines three main types of tools for news gathering which are tools for image acquisition and processing in which journalists interact directly with the content of those images, tools for processing handwritten notes and audio content, and a mobile journalist workstation as an integrated system of news gathering and production for the reporter in the field. This paper does not seek to discuss in detail such an aspect of a journalism as gathering methods, but instead discusses the mechanisms of online newsroom functions. Therefore, the Internet as a tool for data gathering is a key matter. John Pavlik claims that the Internet can be regarded as secondary data collection, as far as it means gathering the data from other published sources.

The feature of the principle of the Internet is that the content is produced by millions of people. That is to say, almost everyone is free to contribute the information he or she thinks is necessary to be publicly accessible.

The next important issue mentioned by the author is the reorganization of the news industry as whole. Pavlik (2001) claims that the management of a virtual newsroom differs from the management of a print edition. Pavlik writes about the reorganization of a digital newsroom:

“New management models emphasizing communication with members of a highly decentralized, distributed newsroom are a clear imperative of research on, mobile journalism technologies.” (p.109)

A new type of newsroom requires finding out how to transmit a twenty-four-hour news cycle (this is especially a challenge for new media efforts that emerged from print parent organizations); to maintain efficient and reliable communication when technological advances have made high-speed and ubiquitous communication the de facto standard; and to produce effective news packages that utilize the full palette of new media software tools but do not overburden the news consumer with endless plug-ins, downloads, software glitches, and hardware upgrades.

Still, some issues concerning the core journalistic values must be emphasized. These values have to do with getting the story right (accuracy, fact checking); maintaining specificity and detail; having protocols for making corrections (using hyperlinks) and links to other Websites; using multiple, known, and identified sources (i.e., source authentication and attribution); avoiding conflicts of interest; effectively using Web/online technologies but not abusing them; and integrating software development/programming models into collaborative digital storytelling for an increasingly interactive and nonlocal audience (Pavlik, 2001).

The matter of accuracy, for instance, to a certain extent may collide with the freedom of the user in editing information and that can be the reason why many online newsrooms restrict communicative facilities to e-mail and forums, but do not permit the user to get involved into news content production. Kenney *et al* (2000) claim apropos of this that the editors of online newspapers do not will the user to become the source of mass communication messages due to fear of the loss of control and, therefore, credibility. The possibility of regular updates and fast news sometimes can hinder the maintaining of specificity and detail, as far as the substantial depth of the article can be

sacrificed to speed. Of course, this is not always the case, however there is an evident process of ‘tabloidization’ of media online, of which, roots can be found in the intention of the newsrooms to make their news fast and attractive to the mass consumer.

Boczkowski (2004), in his work also addresses the significant changes happening to the newsrooms in the digital era in terms of its information organization and management. He points out three main ways of how the information is changing: repurposing, recombining and recreating.

The first process is the repurposing of information which the author describes as following:

“‘Repurposing and ‘shovelware’ were terms often used to refer to the common practice of taking information generated originally for a paper’s print edition and deploying it virtually unchanged onto its web site....Research has shown that repurposing was the dominant information practice not only of American but also of Asian and European online papers during this period [mid 90s].” (p.55)

Although today by contrast with online newsrooms of the 90s, this mechanism is not so intensively used anymore, yet it still remains to be an important part of the online press. Many scientists argue that the technological background of online newspapers allows them to concentrate on the advantages they have in producing original content rather than in remaining “shovelware”. At the same time, it is necessary to take into account that many users of the online newsrooms still do not look for original content on the Internet but regard it as print online and, consequently, go online to find the same information they would read in print. There are still strongly shaped notions of reliable press as print press, and so I would not be so categorical in considering the process of repurposing as useless.

The next mechanism is recombining:

“Here ‘recombining’ refers to information practices that took some content originally generated for the print edition and substantially increased its utility on the web by supplementing it with new content

or with similar content from papers or other geographic locations, and/or adding new functionality to the ways in which that content could be accessed, manipulated, and, in general, used.”(p. 57)

Further, the author defines four different types of recombination. Among them he talks about customization. This means that instead of editing the same content online for all the users, a newsroom edits more customized and individualized material which is interesting to the readers.

The next way of recombination concerns the provision of the large amount of information on specific topics:

“As opposed to the somewhat static and spatially constrained print environment, which gives its readers a “horizontal” overview of the every day’s main occurrences in most important areas of society, these “verticals” provided a seemingly unending stream of information and services focused on a particular matter.” (p. 58)

The best and the most obvious example of the ‘verticals’ can be seen in hyperlinks to other articles and supporting material (which may be graphics, images and videos) on the same or relevant topics, so it gives the user the possibility of a deeper look into the subject he or she is interested in. Most of the time the links are organized in a timeline, so the user can recreate the whole succession of events and come back to the previous content to recall earlier facts.

The third form of recombining deals with “putting together a specific type of content from various newspapers throughout the country and adding services ranging from search capabilities to electronic mail reminders” (p. 58). Mostly this way of information change is particular to online-only news services which often do not produce their own content and have a purpose to represent the most recent and readable information from various sources.

The last form of recombining pointed to by Boczkowski (2004) is so-called “turning the “morgue” into an archive” (p. 59). This is one of the principle features of online

press. The articles edited in the past become easily searchable on the Web and are available through archives. Today almost every newsroom offers the readers the archive of previous publications. The concept of archiving among other things has great philosophical significance and refers to the concept of depth of text.

The next direction of the information change is recreating. This means that together with the processes of repurposing and recombining, online newsrooms work out the content primarily or even exclusively to be published online. In some ways this is one of the most important and symbolic directions in the development of the online press. This is because it distinguishes online newsrooms from the print ones and gives them some kind of independent and separate position. Although, it does not mean the appearance of something completely new; Boczkowski (2004) says that "...these practices drew partly from symbolic, behavioral, and material repertoires already existing in media and computing circles – for example, writing genres, video editing procedures, and animation techniques" (p. 60). He marks out several embodiments of recreating. Firstly, is the regular updating of information. This is what brings the significant specificity to online edition. By contrast to print editions, an online newsroom can "follow" the events during the day and update the information.

Secondly, embodiment, as the author marks out is the "specials": "They usually consisted of an in-depth look at a phenomenon or matter of particular attractiveness, from a major sports events to a salient health-care issue" (Boczkowski, 2004). The "specials" embody the logic of hypermediacy, as far as most often including videos, audios, digital pictures etc. By means of "specials" an online newsroom enables the technical capabilities inaccessible to print newsroom.

"A third form of recreation consisted of producing original content on a regular basis by personnel at either the print, online, or both newsrooms. Unlike the specials, with their one-time nature, this type of recreation consisted of a steady stream of content." (p. 63)

This way of recreation in contrast to specials tends to be less complicated and sophisticated because it represents some kind of production line and should be done fast enough.

The last manifestation of recreation has to do with user-authored material. Although the print newspapers have a communication channel with the readers via letters to the editor and so on, that channel remains to be something more passive, controlled and filtered. Yet, an online newsroom by means of special features allows the user to become more active. Even the title for the consumer of online paper reflects this active nature by the calling him a user, not just a reader. Among these features, the most remarkable are chat rooms and forums, in addition to rankings, reviews and self-publishing.

Boczkowski adduces a table (Table 1) which illustrates the shift from print to online newspapers. This table shows how the nature of newsrooms is changed when being located on the Internet. The change relates to the different scopes, content and context. Content becomes customized, archived and regularly updated in physically and place-unbound space. The author also highlights the dynamic nature of an online newspaper.

Table 1. Transformations from print to online newspapers (Boczkowski, 2004, p. 65)

2.2 Consideration of the news genre

In this present section I will discuss the issue of genre in two different directions. The first direction is the consideration of a magazine as a genre which is different from that of the newspaper, and the second is an overview of the existing research in the new field of digital genres.

There are a few categories of difference in format between print newspapers and magazines which are: content, diction, authors, documentation, publishers and graphics.

Already a magazine is not a newspaper but still not a journal, in that the set of topics touched upon is general enough. It is often the case that the articles in a magazine are the summaries of research or just in-depth articles written in literary or quasi scientific language. They do not even employ the terminology of scientific writing, do not include a list of references and are provided with various extras such as photos, graphics, polls, comments and short interviews. The layout of a magazine is visually different from one of a newspaper; it has a shape of a book and apparent cover, the quality of paper used in a magazine is generally higher than for a newspaper. A magazine typically is highly colored, while newspapers often remain black-and-white. The pages of a magazine are loaded with pictures and images of great significance, whereas in newspapers the text remains the main format of information.

The content of a magazine is also different from the content of a newspaper. If a newspaper has as its main purpose giving informative reports about current events and devotes the overwhelming amount of space, then the content of a magazine is not so much news oriented and a lot of room is devoted to non-news items. The length of the magazine articles is greater than of those in a newspaper. Moreover, it is typical for a newspaper to publish news items as brief as one paragraph. All in all, the genre differences are summed up in Table 2.

Table 2. General interest magazines and newspapers(from <http://www.pcc.edu/library/tutorials/magazines.htm> accessed on July, 9)

	Magazine	Newspaper
Content	Summary information from research; current scandals; popular culture. Short articles – 1 or 2 pages	Daily events; speeches; local stories. Some articles as brief as one paragraph
Diction	Generally easy to read; jargon is limited	For general audience; jargon terms are usually defined
Authors	Hired writers, journalists	Investigative reporters, journalists
Documentation	Often no citation	Sources mentioned; full citations unusual
Publishers	Commercial, corporate	Commercial
Graphics	Lots of photos, color; loaded with advertising	Some photos and graphics

Shepherd and Watters claim a number of characteristics to distinguish between newspapers and magazines:

“The content [of newspaper] consists of items of international, national, local, and sports news, etc. The form consists of short articles arranged in a broadsheet layout with a juxtaposition of text and photographs.” (p. 4)

So, again there is an assertion that the difference between them is in both, form and content.

Various existing genres evolve and develop over time under the influence of social changes. It inevitably happened to the genre of news, too. Sometimes the old genres change so crucially that it causes the emergence of a new genre. This is often the case when a new communication medium appears (Yates, Orlikowski, Rennecker, 1997). The convergence of computer and the Internet requires attention in regards to the appearance of new digital genres. There is already significant research done in this field and various classifications for digital genres worked out.

Carina Ihnström (2004) sums up the genre characteristics suggested by previous research and offers the following pattern. The genre characteristics can be based on form and content (Brkenkotter and Huckin, 1995), form and purpose (Swales, 1990; Orlikowski & Yates, 1994; Crowston & Williams, 1997; Yates *et al.*, 1997), content, form and functionality (Shepherd & Watters, 1998, 1999; Ryan *et al.* 2002; Crowston & Kwasnik, 2004), and purpose, form and functionality (Toms & Campbell, 1999; Schmid-Isler, 2000).

In every criteria of genre characteristics Ihnström (2004) has referred to certain components of an online newspaper: content refers to substance of an online newsroom which includes articles, videos and other news items; form refers to observable features which mean the format of the content; functionality refers to capabilities specific to the new media such as interactivity, archiving or searching; and purpose is viewed from the perspective of the publisher to provide the user with accurate and timely news, in addition to giving an overview and to enable navigation.

The taxonomy of cybergenres offered by Shepherd and Watters (2007) divides them into two main groups of extant and novel genres. Novel genres are ones which have appeared in the new medium without an existing prototype in the old medium, and extant genres are agreeably ones which have developed from existing genres under the influence and conditions of the new medium. (Shepherd & Watters, 1998)

The extant genres include replicated and variant, while an online newsroom is related to either replicated or variant genre. The affiliation with one or the other genre depends on the functionality of the online newsroom. Replicated online papers traditionally look

completely like their printed counterparts and have very low functionality. Variant online newsrooms can remain similar to the printed version but also include videos, hyperlinks and other multimedia elements. Nowadays most online newsrooms belong to the variant cybergenre, although they may still lack functionality and usage of the Internet advantages.

3.1 Methodological considerations

Presently, I will use the multi-method approach to analyze the web site of the online magazine “Spiegel-Online” with special accent on its front page in order to make the research manageable. There are a few kinds of analysis conducted within this paper, which include genre research, remediation process research, interface research, visual analysis and content analysis of the front page.

Genre research had its purpose in pointing out and evaluating the genre features particular to online news on the website of “Spiegel-Online”. For this research I have used the criteria offered by Ihlström and Lundberg and some criteria I added myself for this particular case.

Remediation process research had its purpose when examining how remediation is occurring in the particular case of “Spiegel-Online” magazine. There are two main logics of remediation which are crucial for defining this process, the logic of immediacy and hypermediacy. Hypermediacy is a phenomenon specific to the Internet as its digital nature allows for the use of multiple media. In my analysis I have looked up how the logic of hypermediacy is realized on the web site. For this purpose I have examined the diversity of media which occurs on the site and also various combinations that they form. The logic of immediacy is one with a long tradition. There are different ways to reach immediacy, for instance, by means of the achievement of realism, customization, interactivity and so forth. In addition, this logic very often is contradictory. On the one hand, it can be reached by means of hypermedia; on the other hand, hypermedia does not easily allow achievement of transparency which is the key feature of immediacy. So, I have analyzed the ways in which the web site is reaching immediacy. Mostly it was

based on the concepts of Bolter and Grusin (1999) and also on the concept of newsbite offered by Knox.

Interface research was based on the definition of cultural interface by Lev Manovich (2001) and the concept of interface realism by Søren Pold (2005). By means of short interviews I have analyzed the user's practices when utilizing online magazine and the way in which they differ from the utilizing of print edition. Thus, the variety of experiences offered to the user by the electronic version was examined. Next, I have considered the web site from the standpoint of its functionality as this characteristic is important one defining the qualities of the interface. In order to estimate the functionality of the web site I have used the conceptualization approach. That is, the user is conceptualized as an active, empowered figure and the web site is conceptualized as a comfortable, familiar and intelligible environment. The interface analysis also included the examination of interface metaphors used on the website to make it 'natural' to the user.

I have conducted the visual analysis and based it on the considerations of image analysis offered by Kress and van Leeuwen (2007). As working material I have printed out the complete front page of "Spiegel-Online" and regarded it as a single whole without referring to such an online feature as the possibility of scrolling down. After that I have examined the front page as a visual composition consisting of different visual and textual elements. In other words, it was viewed as a multimodal text. A wide number of concepts was used within the procedure of visual analysis and as a starting point three systems were regarded: information value, salience, and framing. In order to define the type of information value of a composition I have estimated the vertical and horizontal organization of the page. To do so, it was to figure out the interrelationships between various elements on the page — the way they interact with each other and combine the whole composition. The preliminary findings were analyzed based on the taxonomy of the features of composition by Kress and Leeuwen (2006). The last part of the visual analysis included the analysis of the use of color on the website. First, I have defined the navigational function of the colors and next I have interpreted the use of a particular color for a particular topic section. Every color can be interpreted in a way that we associate it with different phenomena and features. Of course, this kind of analysis can

hardly be absolute because it always depends on the cultural frame of interpretation. Different colors can be differently understood in different cultural or national groups.

The last part of the practical section of my paper conducted was the content analysis of the front page based on the framework of COST 20, “The Impact of the Internet on Mass Media” (van der Wurff & Lauf, 2006). The analysis implied the examination of the printed online front page and a number of measurements. Firstly, the total area of the front page was measured and then so were the areas of different content elements. To systematize the elements I have used the taxonomy of a Guide. In the end, I counted the shares of the total area occupied by different types of the content and this result was analyzed. The content analysis of the front page was conducted on two levels, the first level included the research of all the elements of the front page and the second level was based on the investigation of news items of the page. In order to determine the working material of content analysis on the one hand and to achieve certain flexibility of research on the other, the analysis was limited to one click deeper into the website. Within the content analysis I have examined the feature of interactive graphics on the website and have considered it as a piece of digital literature. The research was based on the definition and criteria of cyberliterature offered by Aarseth (1997).

3.2 Hypothesis

On the one hand, it is obvious that cyberspace generates new kinds of cybergenres which are particular to it; on the other hand, when the print magazine is remediated online it does not remain the same and undergoes certain genre changes. Therefore, I set up a hypothesis that as a result of the process of remediation the magazine turns into an online newspaper. An online edition has regular updates, which relate more to newspapers than magazine features. The website is more concentrated on the news items, while a print magazine, being a biweekly edition, devotes a lot of space to color writing. Basically, these genre changes occur as an adaptation to the conditions of cyberspace. As was discussed in the section on online communication, this has certain features which make it different to offline communication in principle. Table 2 of this paper presents the key characteristics of two print formats, magazines and newspapers based on six criteria of content, diction, authors, documentation, publishers and

graphics. In further chapters I will examine which of these characteristics the web site “Spiegel-Online” satisfies.

At the same time a number of features particular to the website refer to the medium as a magazine. For example, the front page content analysis shows that there was no breaking news presented on the page. This result rather shows that the medium is a magazine, because breaking news are particular to newspapers as far as it is often edited on a daily basis. One more significant factor which allows for the consideration of the online version as being a newspaper is the lack of cover page elements, typical for a magazine. The cover page itself is an extremely important element of the print magazine and is also a genre defining feature. The format of the electronic edition tends to appear like the front page of a newspaper to much greater extent. Even a glance at the other web sites of German magazines verifies this claim. The websites of two magazines “Focus” and “Stern” both lack the front page which is typical for the print magazine and come to newsbites/teasers straight away (See Figures 2 and 3).

Figure 2. Front page of the “stern online” magazine on September 13, 2007



Figure 3. Front page of the “Focus online” magazine on September 13, 2007

Das Wiesn-Playmate 2007.

Donnerstag 13.09.2007, 22:28 Uhr

[Neu registrieren](#) |
 |
 |
 [Log-in >>](#)

[Main FOCUS](#)



- FOCUS Magazin
- FOCUS Money
- FOCUS TV

- FOCUS Schule
- FOCUS Campus
- FOCUS LIVE

- Intern
- Abo
- Shop

Suchen in FOCUS Online

POLITIK FINANZEN WISSEN GESUNDHEIT KULTUR PANORAMA SPORT DIGITAL REISEN AUTO JOBS IMMOBILIEN

24-STUNDEN-NEWTICKER alle News >>

22:00 Nach Islamisten-Festnahme in Wien Mann in Kanada gefasst

21:57 EU erhöht Reformdruck auf Türkei

21:49 Verletzter Radprofi Klöden sagt WM in Stuttgart ab

20:40

Formel Eins

FIA erkennt Mercedes alle Punkte ab

Drastische Strafe für McLaren-Mercedes in der Spionage-Affäre: Dem britisch-deutschen Team werden alle Punkte in der Konstrukteurs-Weltmeisterschaft der laufenden Formel-1-Saison aberkannt. Zudem muss das Team eine Geldstrafe von 100 Millionen Dollar zahlen. [weiter](#)



Lewis Hamilton im McLaren-Mercedes

Formel 1: Spionage-Vorwürfe gegen Renault

Spionage-Affäre: Hamilton will aussagen

Formel 1: Spannung nur am grünen Tisch

vor 30 Minuten



Europäische Union

Neuer Job für Stoiber

Der scheidende bayerische Ministerpräsident Edmund Stoiber übernimmt eine Aufgabe in der Europäischen Union: Er soll den Bürokratie-Abbau in der EU voranbringen.

MEHR FOCUS ONLINE

☒ Service
 ☒ Community
 ☐ News
 ☐ Fotos
 ☐ Videos

VIDEO-NACHRICHTEN

17:55 Uhr

Video-Nachrichten

Ständig aktuell – die Themen des Tages



Video abspielen

DIE FAVORITEN UNSERER LESER

[Kommentiert](#)
[Gelesen](#)
[Bewertet](#)
[Gesehen](#)

Die am besten bewerteten Artikel

- 1 ★★★★★ **Workaholics:** Wenn Arbeit zur Sucht wird
- 2 ★★★★☆ **Planeten:** Expansion der Sonne überlebt
- 3 ★★★★☆ **Ahmadinedschad:** „Iran braucht keine Atombombe“

[Top 20 >>](#)



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More

4.1 Genre research

The print version of “Der Spiegel” is defined as a magazine and its format and content satisfy all the conditions listed in Table 2. The average length of the article is 1-2 pages of text and often they contain material on diverse topics: politics and economics, culture and science and many other scopes of social life. In general “Der Spiegel” is considered to be a quality magazine and very influential not only in Germany but across Europe. It has been famous for its in-depth articles written in high linguistic style.

At least 34 % of the printed issue of “Der Spiegel” is loaded with advertising, and such a sway is never presented in the newspapers. Besides advertising, every page of the magazine contains a big amount of various visual information such as colored and black-and-white photos, graphics, tables and collages in order to make an article more informative.

The main focus of my work was on the online version of the magazine, but the comparison also required examining the print edition of “Der Spiegel” to a certain extent. The interface of the online service “Spiegel-Online” immediately makes it clear that the user opened a newsroom website through the presence of headlines, columns and other news items.

Ihlström and Lundberg (2002) consider a few elements of the online newsroom’s front page as determinative for the genre of electronic newspapers, among them navigation elements, landmarks (indicators on the online page showing the user the belonging of an article to certain sections and subsections), news stream, headlines, search/archive and advertisements. The authors identify different forms of navigation elements, menus, bars, tabs and breadcrumb trails; they also utilize banners and vertical tabs as navigation elements. In my opinion the understanding of the navigation elements in the paper of Ihlström and Lundberg is quite generalized. So, in my research I make distinctions between such elements as menus and pointers from concrete articles and other pieces of content through their functions. The former have their purpose solely in navigation by directing the user, and therefore can be considered as tools, while the latter

lead to concrete content and serve the purpose of attracting attention, so they rather advertise and promote. Hence, the table of the genre elements and their design purposes for online paper used in my research is essentially based on the classification of Ihlström and Lundberg. But, it is supplemented by taking into account my remark which is shown in Table 3.

Table 3. Design purpose of genre elements

Element	Design purpose
Navigation	Provide help to get from one part of the paper to another and give an overview of the content
Landmarks	Show what part of the paper the reader currently views and the path they have taken through the paper
News stream	Present recent news items according to time
Headlines	Present news items of highest general interest
Search/archive	Provide search possibilities on the news site and in the archives
Advertisements	Present the advertisers message to the audience
Pointers (Indicators)	Provide information about concrete content in different sections of the newsroom

The listed features can be found on the front page of almost every online newspaper or magazine, and if not on the front page then on a deeper level. The appearance of such a set of properties allows for the claim that the online newspapers can be classified as a separate genre and consequently, the users when opening the pages of an online paper can identify its affiliation with this genre by means of its characteristics.

On the front page of “Spiegel-Online” the navigation elements such as menus are situated on the very top and on the very bottom of the page. The landmark is located at the top next to the title of the magazine and is a part of the menu bar. The navigation menu is based on the metaphor of a bookmark, which means that every section of the

website has its own ‘bookmark’ in the menu, and the menu is fully clickable. Thus, when the user is on the front page, he or she can see that the ‘bookmark’ of the “Nachrichten” (Overview) section is activated and the subsection “Home” is open. In that case, the feature of navigation and the landmark are combined together.

According to Eriksen and Ihlström (2000), news streams present recent stories in temporal order and the headlines aim at presenting the stories of the highest general interest. The front page of “Spiegel-Online” does not contain a visible news stream, but there is a graphical pointer “Schlagzeilen” which comes to the page with all the news organized according to the timeline. First it is opened, it offers all the headlines in all the sections of the magazine during the last three days or the last week. In a similar manner the user can organize the news stream according to sections, themes or ratings. The headlines on the front page were to underline the importance of the news pieces, since the font of the most recent news is evidently larger than the rest. In some ways the issue of the conditionality of the headline font by the news significance will be discussed further on in the section devoted to the visual analysis of the front page.

The headline as such, is a crucial element of the space of the front page of “Spiegel-Online”. Although the website is utilizing hypermedia features, the text remains the most important of the format and, accordingly, the headlines are the elements of the biggest content significance. They appear separately, accompanied with images and as an entry of the bigger elements on the page. The first headlines appear within the first few teasers but are not represented as independent elements. So, they are put into a deeper context and appear within the certain topic – that is the list of headlines – links to other articles, which appear at the bottom of the teaser. On the right side of the page there is a bar with pointers to different content, and most of these pointers are presented in the form of a headline and are organized in different categories such as Exklusiv (Exclusive), Top 3, English site, Quiz and the others. As previous research indicates, the users tend to attach bigger significance to the news if the headline is accompanied with the picture, or ones of bigger size (Ihlström, Lundberg, 2002), so those features are explicitly utilized on the page. Headlines appear in different sizes and different fonts, sometimes in different color; they also appear separately from or together with visual elements.

All the advertisements offered on the front page were represented as banners, and their amount was remarkably small, although it increased while the user goes deeper into website. This fact first brought me to the assumption that the advertisement can be organized according to the topics of the articles and therefore to be target group oriented. The observation showed that this principle worked rather than not. For example, the two first articles on the page were both written on the subject of domestic policy and were loaded with the same set of advertisement banners. All the advertisements were not united under one topic and did not have any specific bias. Whereas, the next article on the subject of soccer was obviously male audience oriented. The page was loaded with advertisements of an online sports betting site, facial care products for men, car and real estate companies. The sample article in the section “Wirtschaft” (“Economy”) included advertisements of a few financial consulting companies, a product and service search portal, computer technology and a consulting corporation, an employment website and a real estate company. All in all, the sections with a wider putative audience had a larger amount of advertisements than those with a lesser number of readers. Greater amounts of target advertisements were found within the articles of which the target groups could be defined more precisely, for instance, a male audience for the articles about soccer is the most obvious example.

One way or another, the research showed that the advertisement rate, which is in this particular case the amount of advertisements per page both in print and online, on the website was smaller than that of the print magazine.

4.2 How does “Der Spiegel” remediate itself online?

“Digital visual media can best be understood through the ways in which they honor, rival, and revise linear-perspective painting, photography, film, television, and print.” (Bolter, Grusin, 1999, p. 15)

One of the most interesting sections in terms of remediation and intermediation is “Spiegel-Online” Multimedia. As it is seen from the title, this section is devoted to various media rather than text. It includes subsections such as videos, photosets, interactive graphics and clips from Siegel TV.

4.2.1 “Spiegel-Online” and the logic of hypermediacy

Here I look back at the logic of remediation and hypermediacy. One glance at the front page is enough to notice that it exposes the variety of media included. Moreover, a couple of clicks is enough to fill the computer’s desktop with windows as is seen in Figure 4. This shows that different media as text, still images, videos, sound, and hyperlinks can be present simultaneously. At the same time it is evident that it does not aim at representing mediated final objects but the very process of performance, phenomenon of hypermediacy. The amount of information the website is loaded with is calling for the user’s attention and is representing the amount of services offered by the newsroom. As will be shown in content analysis of the front page, the amount of textual and graphical pointers on the front page is almost as big as the amount of news. This means that the newsroom does not have an aim immediately to represent what is supposed to be seen by the user – news – but to represent how densely hypermediated the website is. Another factor pointing to the logic of hypermediacy is that the front page is highly clickable. Almost every sector of it includes hyperlinks and pointers which lead the user to the other sections of the website or open new windows. Bolter and Grusin (1999) claim that the logic of hypermediacy has a long history as a representational practice and talk about the “fascination with media”.⁷

⁷ “In digital media today, the practice of hypermediacy is most evident in the heterogeneous “windowed style” of World Wide Web pages, the desktop interface, multimedia programmes, and video games.” Bolter and Grusin (1999), p. 31

Figure 4. Several windows opened simultaneously: front page, video and important news within 24 hours



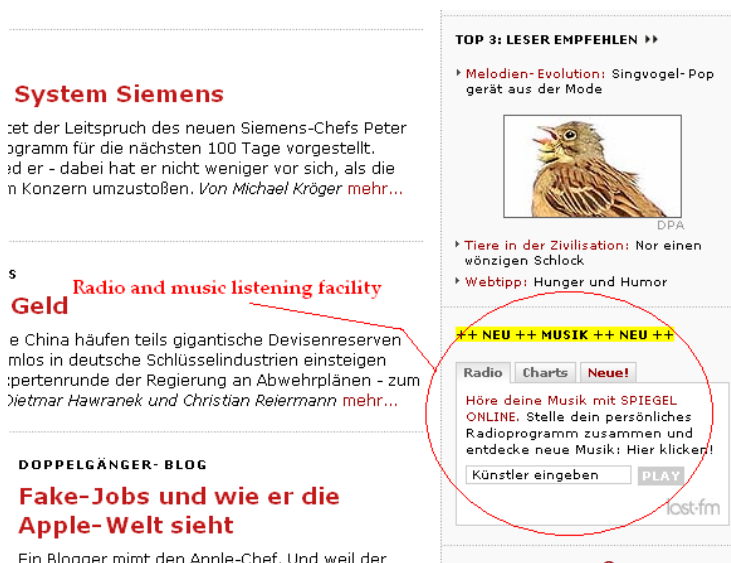
Due to the use of technology, the online edition pretends to be “printed version only better”. The front page of “Spiegel-Online” is organized in the same style as the printed edition. That is to say, the user can see a red banner with the title on the front page, which is the same as the page of contents in the print magazine.⁸ While the front page (contents) of the print magazine is organized in horizontal order, the online page is logically organized in vertical order which is more comfortable for browsing.

The front page of the print magazine includes two sidebars with the names of the rubrics and the titles of the articles which belong to every rubric with the numbers of pages on the opposite edges. In between the sidebars there are two columns of teasers with the headlines, graphic pointers and the page numbers.

⁸ There is a differentiation between cover page and front page. The cover page of the magazine is somehow different from its front page: the semantic centre of the cover page is the stylized image and it contains only some headlines, while the front page is the page with the table of contents which has a purpose to introduce all the information in the magazine. The cover page (home page) and front page of the website are congruent.

The very organization of the online front page resembles a collage. Various media are combined together. In its effort to reach immediacy and transparency, the website after all, does not try to hide hypermediacy, but vice versa to represent it as a special feature and advantage of cyberspace. For example, the user can listen to the music player which was not originally considered a function of a newsroom to any extent. This has an exceptionally entertaining purpose (Figure 5 shows the music player offered on the web site).

Figure 5. Music player offered on the website



It occurs that hypermediacy with its ‘windowed’ interface does not aim to organize some centralized space, but on the contrary to make it multi-poled, so that the user can approach it from different standpoints. Although, in the section on visual analysis I define a certain centralization and hierarchical organization of the page, the page of the online version is much more plural and less centre oriented. Here I refer to the multifunctional nature of the website, that is, while the print edition is organized around the text and supporting images, on the website the dominance and significance of every particular medium is defined by the needs and interests of the user.

The online edition, by contrast with the print edition, has an advantage of space and therefore the font used is evidentially larger than that used in the print magazine. Every teaser is followed by links to related articles. The part of a front page with the overview – that is the latest and most important news – does not include single titles, but teasers

provided with photographs and hyperlinks. The contents of the other sections, which are following after the block of the main news pieces, include at least one teaser while in print magazine there are only headlines.

4.2.2 “Spiegel-Online” and logic of immediacy

Immediacy is the second logic of remediation which defines this process. On the one hand, in order to reach immediacy during the process of remediation, the website must come as close as possible to habitual experiences of the users dealing with traditional - in my particular case – print, media. On the other hand, the online nature affords the user access to many new experiences, which can be difficult in terms of use, and yet very promising in terms of the sense of immediacy.

Remediation of print differs from the other ways of remediation in principle. Sometimes text itself is a mediation which cannot pretend to illustrate reality in a transparent way. It can be immediate if it represents a language and mediates dialog or any other kind of speech. The degree of immediacy of the text always depends on what is described in it. Text as a medium has many differences from the image and even more from motion. Text mediates reality indirectly, that is to say, we must use our own imagination to recreate and perceive the mediated object. In such a way, electronic medium has its purpose not to mediate the previous medium but first of all to achieve what is often impossible – to bring a higher degree of transparency. Even if the text is highly immediate, for instance, the written commentary of a sport event, the presence of photographs, graphics and videos brings into it new vividness. This example can be found on the website too. There is a small program “Bundesliga 2007/2008” (German soccer league, Figure 6). The program is a window with different insets. The first is called “Liveticker” and contains the list of the games on during the certain day (the user can pick one out of the list). After the user has chosen the match he or she is interested in, some information appears on the screen, the lists of the players of the teams and live comments on the match are written down. The users can also check the table of points, goals scored by the players, slide-shows and can even evaluate players on a scale of 1 to 6, and make a list of the 11 best. This example shows a very high degree of interactivity because the user can customize his or her table, give the grade and see the grades given

by the other users. It also represents a high degree of hypermediacy, immediacy and transparency. Moreover, this is a case when increased hypermedia does not decrease but increases immediacy.

Figure 6. Bundesliga-liveticker

SPIEGEL ONLINE BUNDESLIGA 2007/2008 powered by **kicker**

Navigation: [Liveticker](#) | [Spielplan & Ergebnisse](#) | [Tabelle](#) | [Tore & Karten](#) | [Kader](#) | [FAN11](#) | [Fotostrecken](#)

9. Spieltag

- Borussia Dortmund 2:1 VfL Bochum
- VfB Stuttgart 0:2 Hannover 96
- FC Schalke 04 0:2 Karlsruher SC
- Hertha BSC 0:0 Energie Cottbus
- Arminia Bielefeld 0:1 Hamburger SV
- VfL Wolfsburg 1:0 Hansa Rostock
- MSV Duisburg 1:3 Werder Bremen
- Bayern München 3:0 1. FC Nürnberg
- Eintracht Frankfurt 2:1 Bayer Leverkusen**

AUFSTELLUNGEN [Spielerbewertung](#)

Eintracht Frankfurt		Bayer Leverkusen	
T Prüll	3	T R. Adler	3,8
A P. Ochs	3,3	A Castro	4
A Russ	3,5	A Sinkiewicz	4,1
A Kyrgiakos	2,9	A Haggui	4
A Spycher	3,4	A Vidal	4
M Preuß	3,4	M Sarpei	4,1
M M. Fink	3,4	M Schwegler	4,3
M A. Streit	3	M Rolfes	4
M A. Meier	3,3	M Barnetta	3,9
S Thürk	3,4	S Barbarez	4,2
S Amanatidis	3,2	S Kießling	3,9
A Galindo	3,2	S Papadopoulos	4,4
M Mahdavi	2,6	A Gresko	4,5
M Weissenberger	2,3	M Dum	4,6

Meine Bewertung: -
Leser-Bewertung: 3,2 [SPIELERBEWERTUNG](#)

Eintracht Frankfurt 2:1 Bayer Leverkusen

BLITZTABELLE

Live-Kommentar [Endstand](#)

90+2. Minute:
Weissenberger zirkelt den Ball nach einem Konter knapp links vorbei.

90. Minute:
Frankfurt muss noch zwei Minuten zittern.

90. Minute:
Die intensiv geführte Partie ließ spielerisch viele Wünsche offen, an Spannung war sie vor allem in der Schlussphase aber kaum zu überbieten. Drei Standardsituationen führten zu den Toren, Frankfurt hatte in Kyrgiakos den Matchwinner.

88. Minute:
Sinkiewicz kommt nach einem Doppelpass mit Barbarez zum Schuss, Prüll zeigt sich aber erneut auf dem Posten und reagiert glänzend.

[alle zeigen](#)

Along with the print magazine, “Der Spiegel” has developed another medium, which is “Spiegel TV”. Thus, the website can bring together printed magazine and TV clips.

Some articles in the online edition immediately offer the user the chance to participate in online discussions on the same or related topics. So, this tool deals with our daily experience of communication and participation in discussion. If you read a print magazine totally alone, it is possible that there is no one around to discuss the topic, while an online article completely leaves this possibility out.

I have already addressed above the element of the “Spiegel-Online” front page as teaser. In the discussion on transparency and immediacy I suggest the definition given

by John Knox. He considers a news type special for online editions, newsbites (see Figure 7). Taking it as one of the central visual – verbal elements of the homepage, he claims its significance in relation to the issue of immediacy. According to Knox, newsbites bear resemblance to ‘newsbriefs’ or ‘single – sentence news stories’ and can also be compared to teasers, but nevertheless differ from them functionally, structurally and intertextually. That is to say, newsbites have their own purpose and role defining the ideology of a newspaper. The function of newsbites is to accentuate the stories considered as the most important on a given day by the institution of a newspaper. Thus, their social purpose is to present the focus of a story with immediacy and impact.⁹ There are the following structural elements of a newsbyte that can be singled out: headline (or *Focus*), lead (or *Event*) and link (in other words a hyperlink on the front page). Those three elements are seen as obligatory ones. Three other elements are not considered to be compulsory, but they can be and are present more and more often: illustration, issue (which helps to put a newsbyte into wider social context) and headline-only hyperlink (or mostly few of them). As the front page analysis has shown, a newsbite is a prevalent item of the “Spiegel-Online” front page (see Figure 15).

Figure 7. The example of newsbite on the front page of “Spiegel-Online”



The appearance of the newsbites is significant for the process of remediation in order to achieve immediacy. The format of an online newspaper, in comparison to print, needs

⁹ Knox J.: “Collectively (and they only appear collectively), newsbites function to highlight the stories valued by the institution of the newspaper as most important on a given day. Their social purpose is to present the focal point of a news story with immediacy and impact. They afford the institutional authors of the newspaper the means by which to visually evaluate stories in terms of their *comparative* importance (including by size, relative positioning, headline font size and colour and inclusion of optional structural elements such as images), and are designed to attract readers to navigate to story pages in order to access longer (and/or modally different) versions of the ‘same’ story.” (p. 26)

new approaches to information organization. On the one hand, a large article placed on the screen of a computer implies that the reader must scroll down, so this was one reason to make short news stories available for the reader. On the other hand, during the 20th century news became extremely commodified and converged with entertainment. News got involved in the process of ‘tabloidization’ of media, which increased the demand for news. So, in this situation Gauntlett mentions the so-called ‘attention economy’ (Gauntlett, 2000). There is a need from media institutions to get and maintain audiences’ attention and under these conditions the format of newsbites as the core of information organizations permits to give the readers a large amount of news pieces stated briefly and compactly. That is to say, they are a certain way to reach immediacy. Knox suggests a few reasons for emergence of such a genre as a newsbite. This emergence partly was conditioned by the pressure of social change in the news genre.

The very structure of a newsbite reveals its potential for immediacy: there is a piece of news; its title and summary; illustration and related links; and even a social context (issue). So the user certainly can feel confident about the information and feel the immediacy of communication. Again, there is an obvious representation of the double logic of remediation, because in fact there are a few media enabled in this particular mechanism (text, image and hyperlink) in order to achieve immediacy, which is hypermedia itself.

The home page is organized in a “from the left to the right” way. This means that the bar with the most important news is located at the left of the screen edge and the bar with less important items (in terms of information value) follows the left bar on the right periphery.

There is not any special border to mark the default fold on the page. The first consists of general news items which are not classified under any subsection and are not marked with any title of general news. However, all of them are put into a deeper social context

by means of phrases above the titles of the newsbites, for example, ‘Litvinenko-affair’, ‘Caraway-investigation’ and so forth.¹⁰

As was already mentioned above, the website can disseminate the same content by means of various media. So, there are interactive graphics offered on the site of “Spiegel-Online”. Bolter and Grusin (1999) consider digital graphics to be tremendously popular and lucrative, leading to a new cultural definition of the computer. Interactive graphics offered on the web site are much more vivid than text and consist of more informative than still images. New liveliness is reached by the interactive features of the graphics. Thus, the digital graphic is much more immediate than the still image or text.

4.2.3 Linear perspective and remediation

Linear perspective used to be considered a strategy to achieve transparency. The appearance of linear perspective had promised immediacy through transparency because it was based on mathematical calculation. For a long time it was treated as a technique which would help to erase the medium and make the space of the picture continuous with the space of the viewer. One of the most profound works in the role of linear perspective is an essay of Erwin Panofsky, “Perspective as symbolic form” (1991). In this essay he considers the invention of linear perspective as one of the most important turns in art history which denoted the change from medieval paintings to the Renaissance:

“As various as antique theories of space were, none of them succeeded in defining space as a system of simple relationships between height, width and depth. In that case, in the guise of a 'coordinate system,' the difference between 'front' and 'back,' 'here' and 'there,' 'body' and 'nonbody' would have resolved into the higher and more abstract concept of three-dimensional extensions, or even, as

¹⁰ Knox: “Electronic texts have a different materiality to paper texts. A reader who holds a letter, a book, or a newspaper in their hand can see and feel where they are positioned in the text. There is a physical relationship between reader and hard copy which allows the reader to navigate, and this is not present in electronic texts.

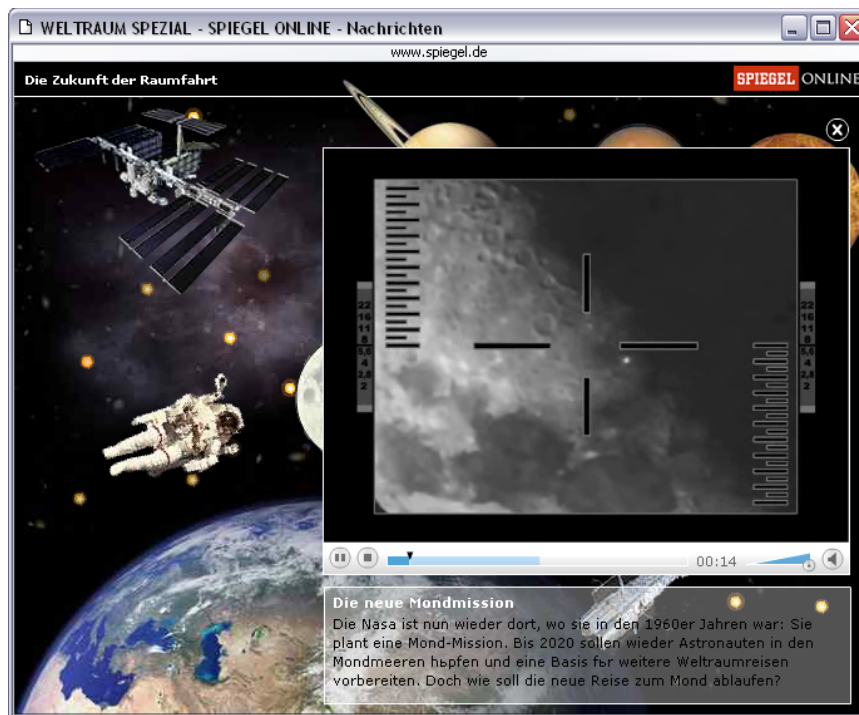
Online newspapers, like most electronic texts, provide the reader with navigational devices to fulfil this function. Such devices realize organizational meanings – they allow the reader to traverse the online newspaper, and keep track of ‘where they are’. Therefore, such organizational devices do not function solely at the level of the page – they allow readers to keep track of their location and progression across the entire newspaper.” (p. 42)

Arnold Geulincx puts it, the concept of a 'corpus generaliter sumptum' ('body taken in a general sense')." (p. 43)

Bolter and Grusin (1999) mention the paradox which occurs when linear perspective indeed creates the continuity between the "real" and "depicted". As a matter of fact, it brings to the surface the skill of the painter and therefore the medium appears again.

One more important strategy to achieve immediacy and transparency is to automate the technique of linear perspective (Bolter, Grusin, 1999). The automatic reproduction of a computer produced image or combination of images or image, and motion and image and sound, makes the representation even more immediate than photography. Figure 8 shows the interactive graphic which allows the user to 'travel' through the Galaxy on his or her own screen. Although it appears to be rather a collage of the figures of an astronaut, space station, planets and other elements, its realism is much more convincing than if the user was reading a text with a few photographs embedded. Moreover, a click of the figure opens the window to the documentary video clip which establishes an even higher level of immediacy. On the one part, the user is dealing here only with the content without seeing its creator, and therefore there is a certain intimacy between the user and the image. On the other part, digital nature enables a definite degree of interactivity, which in fact, leads to immediacy too. At the same time, this example represents the duality of remediation when the complicated relationship between immediacy and hypermediacy appears. The graphic is obviously trying to reach immediacy on the one hand, and shows the nature of hypermediacy on the other hand. Bolter and Grusin (1999) suggest that hypermediacy offers heterogeneous space and therefore is not seen to be a window to reality, but 'windows' itself. It multiplies the signs of mediation and its efforts to represent the sensorium of human experiences. The graphic in order to achieve immediacy is created by means of hypermedia; it is reflecting true reality but does not try to hide itself as an actor of representation. To a certain extent, remediation is trying to convince the user that what he or she is seeing actually is immediate and that hypermedia makes it immediate to the user.

Figure 8. Interactive Graphic “Per Mausklick durch die Galaxis” (“Via mouse click through the Galaxy“)



Nevertheless Bolter and Grusin (1999) warn that the users should not understand the transparent immediacy of remediation as equal to representation, and the thing which is represented. Immediacy is rather a system “of beliefs and practices that express themselves differently at various times among various groups, and our quick survey cannot do justice this variety”. As a necessary element, there is always a certain contact point between the medium and the represented content. This contact point for photography it is light, for the linear-perspective painting it is a mathematical correlation and for printed text it is fact.

The authors suggest that the logic of hypermediacy utters the tension between considering a visual space as mediated and as ‘real’ space that lies beyond mediation (Bolter, Grusin, 1999). Richard Lanham (1993) considering the digital media claims that this tension makes a division between looking *at* and looking *through*:

“We see it as line and shape and color and pattern, we look *AT* it rather than *THROUGH* it. The electronic screen allows us to practice this transformation on the image it displays.” (p. 45)

In the first case the viewer is looking at the surface of a collage and therefore he or she is looking at juxtaposed elements; in the second case the viewer is trying to look through and to catch the real space within which those elements occur. This dichotomy can easily be found in the functioning of the website. On the one hand, there is a complex, multiform surface of the page and the user must look at in order to get an overview and an orientation within all the information. On the other hand, he or she is enabled to take the next step towards depth and to look it through. For example, Figure 9 presents the page with photo-ticker on “Spiegel-Online”. Despite the fact that it is organized in a certain order, it is a complicated collage of different images and the user can look at it both on the surface and in depth. Within the online magazine this ‘look *through*’ in principal is not only spatial but also temporal. That said, the user can move deep not only within cyberspace but within time too. The website does not limit his or her access to older material and does not hasten to a particular date or issue.

medium entirely. For instance, “Spiegel-Online” offers the content of its print counterpart without any exceptions, although the conditions of access can vary. Either way, there is an acknowledgment of print by the online version. The content of the print magazine is considered as a primary one and the online edition is repurposing it along with the generation of original content. An online magazine offers the user the chance to learn the contents of the print edition, while it does not happen in the opposite direction as often. That means that the electronic version stands as a part of an edition, evolves and improves it, but does not try to abolish the print. Here, I look back at the issue remediation in that it is a historical concept and can be seen differently in every particular case. It must be mentioned that “Der Spiegel” is known as a quality magazine with credit and therefore the success of the online version is based on the print.

As was mentioned above, the front page of “Spiegel-Online” is very rich of various features. Some of them are important in order to understand how the logics of remediation are embodied on the website. For example, RSS ¹¹ offered on the web site contributes to the logic of immediacy. In other words, the user does not have to keep the page open all the time but can receive a notice about news updates as long as he or she has Internet access. Again, this feature refers to automation as a characteristic of new media which aims at achieving transparency. In a similar way the services “Spiegel mobile” and “Newsletter” contributes to the logic of immediacy. There are three different newsletters the user can receive. The first is “Der Tag”, basically the compact copy of “Spiegel-Online”. The second newsletter “Spiegel INTERNATIONAL” is an HTML copy of international page of “Spiegel-Online”. The third newsletter “Zwiebelfisch” is literally translated as “Onionfish” and represents an HTML copy of a special rubric under this name.

One more thing which must be discussed within the section on the concept of remediation is the importance of the user’s habits. Looking at the expectations of the users visiting the website, I claim that the adding of hypermedia elements does not

¹¹ From Wikipedia: “RSS is a family of Web feed formats used to publish frequently updated content such as blog entries, news headlines or podcasts. An RSS document, which is called a “feed”, “web feed”, or “channel”, contains either a summary of content from an associated web site or the full text. RSS makes it possible for people to keep up with their favorite web sites in an automated manner that’s easier than checking them manually. RSS content can be read using software called a “feed reader” or an “aggregator.” The user subscribes to a feed by entering the feed’s link into the reader or by clicking an RSS icon in a browser that initiates the subscription process. The reader checks the user’s subscribed feeds regularly for new content, downloading any updates that it finds.”

necessary decrease immediacy, but increases it. When the user opens the page of the online magazine, he or she expects it to be hypermediated. More generally, users consider the Internet as a phenomenon which is immediate and hypermediated *per se*. Visitors of the magazine website expect it to contain video and sound information, so when they find it there it satisfies the expectations, and therefore increases the degree of immediacy.

Considering the relationship between the printed and online versions of the magazine, I would like to place emphasis on the print and the ways it reflects its online counterpart. The most evident is the use of computer generated images within its articles. In general, almost every article is loaded with digitally generated graphics which makes textual information more visual. But in addition there is an obvious tendency towards the use of more complex digitally generated images which to a certain extent compensate the use of interactive graphics online.

Next in the sample issue of the print magazine was found the reference to the online shop within the list of bestsellers. As far as this, the print magazine does not have a purpose to be a catalogue of commodities. The most comfortable way is to point towards the presence of the pages online, on the pages of the printed version. Besides the reference within the article, the print magazine included few advertisement spreads promoting the section “Abos + Shop” from “Spiegel-Online”.

On one of the last pages of the print magazine there is the section “Chronik” (“Chronicle”) which summarizes the news of the last week in a similar manner to the way it is done on the website in “Schlagzeilen” (“Titles”). The list of news is organized according to dates and represents the most important news of a week.

The website includes the subsection, “Spiegel TV”, within the section “Videos” where every video fragment has a time and date when the users can watch it on TV. A similar column is included at the end of the print magazine which basically has the function of an advertisement and TV Programme.

4.3 Remediation and Interface

Talking about the organization of the website and its transparency, it is essential to elaborate on the organization of the graphical interface. In order to be transparent the interface must be “natural”, familiar to the user. This point is relevant to the issue of immediacy, because a ‘natural’ interface aims at transparent and immediate mediation.

A priori, the website in contrast to the print magazine is a much more conceptualized phenomenon. Existing online, it uses an interface as a tool in order to become familiar to the user. For the website of “Spiegel-Online”, as for any online edition, it is very important to reach functional realism. According to Søren Pold (2005), it is a part of a computer interface, of its conceptualization, its visual aesthetics, and the users’ understanding of it.

The amount of functions offered on the website conceptualize the user as an empowered actor. This begins with the simplest “send”, “mark” and “print” and continues to get more complicated as the search advances and so forth. The website, in such a way, is conceptualized as a multifunctional tool provided with many “buttons”.

Manovich says that with the popularization of the Internet in the 1990s the computer stopped being a particular technology and turned towards being a filter for all culture, “a form through which all kinds of cultural and artistic production were mediated”(2001, p. 64). A similar process happened at the turn between print and online press. Being institutionally the source of information, becoming digital generates into a complex cultural artifact. While print magazine could only verbally describe and use colored still images, graphic or realistic photography remained the same. The website calls attention to a wider range of experiences for the user. The spread of the magazine gets displaced by the window of a web browser.

In fact, Manovich states the information society interface stays the same for both work and leisure activities, which was not typical for the industrial or “analogue” society. So, browsing the site of an online magazine, the user is dealing with the same

windows and other metaphors, no matter what his activity is. For example, reading the issue of “Der Spiegel” the reader decides to take a special offer and buy the “Spiegel Edition” which is 40 collected works of literature, and then he or she must either go to the book shop or write a letter with an order form and send it. The Internet totally changes these practices and gives an immediate opportunity to buy the books online by opening a new window with an online form and submitting it online too. In that way the interface of the electronic edition implies a new set of experiences and practices for the user.

Søren Pold (2005) is looking at the exploration of the interface taken in the field of engineering and computer science and claims that from this point of view the realism is a key concept. This realism does not refer to the aesthetic tradition but rather to a pragmatic urge in engineering to deal with the physical world:

“Realism is ultimately about seeing and reaching reality – a reality that is not something alien “out there” but that consists of media and to a certain extent is constructed with the use of media. This construction of reality through media is both conceptual, as when media functions as models of understanding reality, and directly physical, as when media become embedded in the infrastructure of postmodern reality.” (p. 5)

The function of navigation is important in order to conceptualize the realism of an interface. On the website of “Spiegel-Online” the user can always check in which section he or she is at any particular moment in time. The user can be on the page which is marked as “Nachrichten > Kultur > Kino” (“Overview > Culture > Movies”) in the left up corner. So, the metaphor of the path is denoted by the array of signs which are very efficient, so as to represent movement and direction. By means of this metaphor the user can see the hierarchy of elements – that is the chain of the sections. It also important for the conceptualization of the user as such, he or she is supposed to be an actor, to explore the website, so the array of steps represents the fact that he or she is going deeper into the magazine and at the same time can always come back to the starting point. This attaches a certain feeling of ‘safety’.

Nonetheless, the conceptualization of the user and computer interface is not so simple, because the windowed computer is simultaneously automatic and interactive (Bolter, Grusin, 1999):

“Its interface is automatic in the sense that it consists of layers of programming that are executed with each click of the mouse. Its interface is interactive in the sense that these layers of programming always return control to the user, who then initiates another automated action. (...) While the apparent autonomy of the machine can contribute to the transparency of the technology, the buttons and menus that provide user interaction can be seen as getting in the way of transparency.” (p. 33)

As was mentioned above, the image is a crucial element of the magazine, both in print and online. This Internet offers new possibilities to create a comfortable image interface. “Spiegel-Online” is using the metaphor of a slide show which is a prevailing one for computer applications. The user has a window which shows the image and also indicates the amount of pictures in a particular set. The user can click the “buttons” back and forth, so he or she has got full control over the function. Every image is numbered so that the user knows in which direction to move on.

The issues of easy control and intelligibility of interface are the key characteristics to reach efficacy. Thus, the section with videos tries to deliver it to the user, it offers the video player on the left side of the window and the menu of videos on the right side. The menu consists of two levels and uses the metaphor of a bookmark with pull down submenus, so that the user is able to choose whether to watch new videos, to rummage in all the videos manually, watch the top twenty or search what is necessary with the search engine. The second level allows for a combining of the videos in accordance with the topic. The submenus do not drop only by bringing the cursor on the bookmark, but the user is supposed to click on it in order to open it, so, again, in terms of interface the user is conceptualized rather as an actor than passive viewer.

The Internet allows the same content to be represented by means of different media, for example, an article, video clip and information graphic is reached by means of a windowed interface:

“Different programs, representing different media, can appear in each window – a word processing document in one, a digital photograph in another, digitized video in a third – while clickable tools activate and control the different programs and media. The graphical user interface acknowledges and controls the discontinuities as the user moves among media.” (Bolter, Grusin, 1999, p. 47)

According to Manovich, there are three main forms of cultural interface, cinema, printed word and general-purposed human-computer interface. It is important to mention, that the author understands the forms of cinema and printed word wider than just films and plain texts. They are rather understood as different elements of cinematic perception, language and reception, and as a set of conventions that have developed over many centuries. Today these belong to all, from magazines to instruction manuals. From the very beginning of the digital era there were many suggestions about transmitting

One of the most familiar to the user were forms of cultural interface as a page. Thus, the Internet relies on this form and utilizes it. At the same time, the computer makes it possible to include new concepts and stretch a usual “page interface” by different means (Manovich, 2001). So does the website of “Spiegel-Online”. For example, some articles are presented in hybrid format when the user, in order to read the whole text, must scroll down and also “turn over” the pages clicking “next page”. Another example is the multimedia embedded within the text. Although, this was already highly exploited by print media, the Internet brings this fusion to a new level. For instance, the case of when the video is embedded within the text is quite a special phenomenon in terms of page interface. It does influence the way of how the user perceives both, text and video. Whereas, in print the still images have an obvious supplemental or supporting purpose in respect to the text, there is a different relationship between text and video. The video itself contains sound and motion, and therefore carries a larger narrative meaning than the still image. Thus, comes to question, among the two media, has primary significance and which is a supplement?

Toms and Campbell (1999) state that the evolutionary movement from print to electronic medium resulted in the adaptation of the interface metaphor in order to make systems easier to learn and use, by establishing user expectations and encouraging predictions about how the system behaves.

Another way to approach the interface of the online magazine is to examine it not simply as a medium but as a wider cultural phenomenon of conceptual art. The first features of a conceptual art piece can already be found in the print edition, for instance, its cover. At this point the magazine transcends the frontiers of a news medium and enters into the realm of art with its cultural purpose and possible influence. Art has always been an important tool of influence, and a magazine uses artistic expressions to become more spectacular (See Figure 10).

Figure 10. Cover page of “Der Spiegel” 32/2007 and 43/2007



4.4 Front Page Visual Analysis

“All of the elements of an image may be important sources of knowledge through analysis, if only we can identify them and sort them out. The challenge is to responsibly address the many aspects of images, recognizing that the search for meaning and significance does not end in singular ‘facts’ or ‘truths’ but rather produces one or more viewpoints on human circumstances, and that while ‘reality’ may be elusive, ‘error’ is readily achieved.” (Jewitt, & van Leeuwen, 2000, p.36)

“Each home page is a complex sign, consisting of a range of visual and visual-verbal signs which function as coherent structural elements. These signs employ resources such as colour, sound, image, animation, video and verbal text as afforded by hypertext; interact with other comparable units on the page; and perform communicative (and therefore social) acts.” (Knox, 2007, p. 23)

In this section I aim to conduct a visual analysis of the front page of “Spiegel-Online” based on the book of Kress and van Leeuwen “Reading Images” (2006).

Any image can be considered a composition of different elements and may include not only a single picture but verbal text too. The online page can be regarded as a multimodal text consisting of different types of content. The way in which images, graphics, texts interact, creates the meaning of the whole composition, which is established through three interrelated systems (Kress, van Leeuwen, 2006):

- *Information value.* The placement of elements endows them with the specific informational values attached to the various ‘zones’ of the image: left and right, top and bottom, centre and margin.
- *Salience.* The elements are made to attract the viewer’s attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrasts in tonal value (or color), differences in sharpness, etc.
- *Framing.* The presence or absence of framing devices (realized by elements which create dividing lines, or by actual frame lines), which disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense.

In order to realize the meaning of composition the authors offer the following pattern which singles out the following aspects of the composition: information value, salience and framing. Informative value for its turn can be centered, circular, triptych, centre-margin organized, mediator-polarized elements oriented, polarized, given-new organized, excluding horizontal or vertical organization, ideal-real organized. Salience can vary from maximum to minimum and framing can express maximum connection or maximum disconnection (see Table 4).

Table 4: The meaning of composition (Kress, van Leeuwen, 2006)

Composition	→	• Information value
		-Centered
		- Circular
		- Triptych
		- Centre – Margin
		- Mediator – Polarized elements
		- Polarized
		- Given - New
		- No horizontal polarization
		- Ideal – Real
		- No vertical polarization
		•Salience
		- Maximum salience
		- Minimum salience
		•Framing
		- Maximum disconnection
		- Maximum connection
	→	
	→	

Before starting the analysis, it is important to mention that typically the front page of an online newspaper has significant difference from its print equivalent and other online pages – it can be scrolled down. Basically this means that every part of the front page, starting from the top until the first fold and so forth, could be considered as a separate composition. However, in my analysis of the composition of the front page the working material was not a screen but a print of the online front page in its whole length and, therefore, this allowed me to examine it as a single whole without the folds.

From the point of view of the information value concept, the front page of “Spiegel-Online” is rather not centered, but polarized. There is no obvious centre of the composition on the page because there are three columns on the page and in relation to each other they are arranged from left to right: the column with news (the highest priority/salience), the column with the graphical and textual pointers and the last

periphery column for advertising which is not always filled with content but often stays empty.

The first principle of the information divide is the concept of Given and New. According to Kress and Leeuwen, the elements of the layout of a western newspaper or a magazine placed on the left side must be treated as Given, while the elements on the right side are treated as New. Meanwhile, Given means the sort of information the reader already knows or is somehow familiar with, and New implies something unknown and unfamiliar as yet. As is seen in the pattern above, the Given – New principle is applied to the horizontal organization of the page.

The left side of “Spiegel-Online” contains the column with the news items of different kinds, in other words, not only does it contain the freshest updates but also the articles with commentaries, analysis and so forth. This relates to the vertical organization of the front page and will be discussed further on. Traditionally, online newsrooms have a menu on the left sidebar, which is not the case for “Spiegel-Online”. It does not have a Given on the left side, that is, it does not include the menu with the different sections of the website which always remains the same, is very familiar to the user, and has a navigating purpose. On the other hand, it is possible to approach the main concept and aim of the website – news – as a Given. That is to say, the user visits the page with the purpose of reading the news and can always find it on the left sidebar, which is a Given.

The right sidebar of the page includes the pointers to different sections of the site and to single news pieces be those articles or video clips. The very first pointer there (from the top) leads to video news, the next ones to exclusive material, the reader’s top items and topics of a day. So, those elements can be regarded as New.

At the same time, the present approach allows for the assumption that the organization of “Spiegel-Online” is different from something typical for Anglo-western newspapers where they adhere to a basic left-right structure (Kress, van Leeuwen, 2005). At this point, the structure of the front page of “Siegel-Online” is reversed and rather based on a right-left structure where the left side includes New and the right, with all its pointers, which almost never changes its location on the page, stays the same.

I suggest that the first claim about the bar with news piece as Given and the bar with the pointers which retain their order all the time, as New, seem to be artificial and so I rather suggest that the concept of Given and New is realized on the page from right to left. Thus, the right bar with the pointers is Given and left bar is New.

As far as the front page of a newsroom is rather organized around a vertical axis, it is important to estimate it from the point of view of the information value of top and bottom. This concept relates to the pair Ideal and Real in the structure of image. To be Ideal means to be “presented as the idealized or generalized essence of the information” and Real “is then opposed to this in that it presents more specific information (e.g. details), more ‘down-to-earth’ information (e.g. photographs as documentary evidence, or maps or charts), or more practical information (e.g. practical consequences, directions for action).” (Kress, van Leeuwen, 2006)

The top of the “Spiegel-Online” front page comprises the bar with sections of the whole site. This is a completely marshaled area which includes the date, title of the magazine, pointers to the different sections of the website and pointers to the different news topics/themes. The fact that it is totally organized and always remains the same makes it an Ideal element.

Scrolling down the user sees the news piece itself – Real elements – which represent real events in the real world. On the very bottom of the page there is a bar with pointers to different services offered on the website. In other words, they have an absolutely practical purpose (they are discussed in more detail in the section of content analysis). Such information as weather and stock market figures are also located close to the bottom.

The dominance of the top-bottom concept is also obvious in the organization within the news items. So, the most important news are situated at the top of the page. The titles of the news in the upper part are way bigger than those in the lower part. The lower news pieces have titles in the same font as the main text; and the news pieces at the top do not belong to any news section but are placed into a wider but specific context. For

instance, the regular article about Harry Potter “Harry Potter: Erfolgszauber - streng geheim!” in the middle of the page is located under the section of culture. This is while the fresh news article on the top “Obama unplugged” does not belong to any section but rather put is in its own deeper context —“US-WAHLKAMPF”, as written above the title of the article. The images applied to the news items become smaller when the user is scrolling down. The first pointer on the right sidebar leads to the video news, because due to the fact that “Der Spiegel” has its own TV division, video news produced by “Spiegel TV” are considered to be important and therefore are located at the top.

The whole front page can be seen as a vertical triptych (see Figure 11) consisting of Ideal, Mediator and Real, where Mediator is the centre of the polarized composition which forms the bridge between Ideal and Real, in so, reconciling polarized elements to each other in some way. The upper bar together with the first news items belong to Ideal, the bar with the pointers to the forum and multimedia sections which belong to Mediator (see Figure 12). The last part consisting of classified news and pointers to service information belong to Real.

Figure 11. Vertical triptych

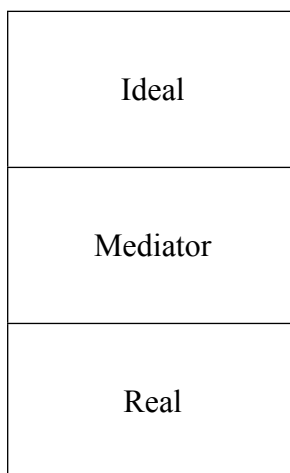


Figure 12. Mediator in the triptych Ideal – Mediator – Real



The next significant element in the composition is salience.¹² The salience of the page is obviously concentrated in the upper part. As was mentioned above, the images and fonts of the titles are bigger at the top, therefore attracting more attention. Moreover, the scale of the news pieces itself is bigger on the top than on the bottom. There is an evident division between the upper part with higher salience and the lower part with lower salience. This division is made by means of two bars. The first comprises pointers to the multimedia section and the second has pointers to debate topics on the forum page. After this division, all the news pieces are strictly classified and every one has a “key” which allows for the turning or removing of the news piece and thereby leaving only the hyperlinks (titles) to the news of the section. The most important news on the top do not offer this option which represents an implied significance.

¹² Kress and Leeuwen: “[S]alience can create a hierarchy of importance among the elements, selecting some as more important, more worthy of attention than others... This salience, again, is not objectively measurable, but results from complex interaction, a complex trading-off relationship between a number of factors: size, sharpness of focus, tonal contrast (areas of high tonal contrast – for instance, borders between black and white – have high salience), colour contrasts (for instance, the contrast between strongly saturated and ‘soft’ colours, or the contrast between red and blue), placement in the visual field (elements not only become ‘heavier’ as they are moved towards the top, but also appear ‘heavier’ the further they are moved towards the left, due to an asymmetry in the visual field), perspective (foreground objects are more salient than background objects, and elements that overlap other elements are more salient than the elements they overlap), and also quite specific cultural factors, such as the appearance of a human figure or a potent cultural symbol”, p. 201.

In general, the size of the font is one crucial tool to point out the greater importance of some news and lesser of others. To the best advantage this is shown in the element of the front page “Themen des tages” (“Themes of the day”) in Figure 13. Although the topics are located in alphabetic order, the size of the font reflects which news are considered to be the most important of the day and which topics have the biggest amount of articles written about. After a click of the chosen topic the user see the page with the archive search results, that is, the list of articles on this topic edited during the day.

Figure 13. Element of the front page of “Spiegel-Online” “Themen des tages”



The third element of a composition is framing. The concept of framing is a base for the idea of separation: “The stronger the framing of an element, the more it is presented as a separate unit of information” (Kress, van Leeuwen, 2006, p. 203). Thus, for an online newsroom as such, the concept of framing is a crucial one and therefore the website of a magazine is using the actual framing. On the front page of “Spiegel-Online” there is a dotted line between every single item, whether news item, pointer or advertisement, whatsoever. At the same time, the horizontal dotted lines within the field containing news items represent some kind of unity between them. They are not drawn from one border to another but there is always some standoff, whereas the other elements of the page are separated by complete lines. This ‘incompleteness’ gives the user a sense that all the news items belong together on the one hand, and are separated from the rest of the front page elements on the other.

Another important criterion for visual analysis is a color solution of the front page. It is visible at first sight that the color on the website has greater significance than in the print magazine. This is determined by a higher complexity of practices added by the

user. For example, the website has hyperlinks that cause different colors of type: black for simple text and red for its clickable elements. Color also plays a big part as an element of navigation. All together there are 12 topic sections and every one of them has the upper frame of its own color which lacks in the print magazine. Basically, the navigation of print comes down to the simple turning of pages and, what is important is that the print magazine does not have depth while website does. The color does not allow the user to “get lost” within the website when he or she is clicking and going deeper into it, because the color of the frame will always indicate the topic section to which the article belongs. The first section ‘Home’, which is the front page of the website is colored in red. This is easily explicable as far as red is the leading color for the whole edition, and is presented on the front pages of both the print and online editions. Traditionally, red color is calling for attention; it is a very strong color which symbolizes various phenomena. It can be a symbol of power and influence (for example, when we talk about red carpet for VIPs), or symbol of war or conflict (hot spot on the map), finally it can symbolize love and passion or even a left political position. Hence, red as a leading color for the influential magazine writing on a manifold of social and political topics is logical. The next section, ‘Politik’ (‘Politics’) is colored in crimson. This color is extremely close to the leading color which reflects that the magazine has politics as the main subject and focus, and by this the magazine claims its active political position.

The next topic section is ‘Wirtschaft’ (‘Economics’), which is colored in dark blue. The color blue very often symbolizes the sky and sea, depth and stability, peace and heaven. It can also be associated with wisdom, loyalty and accuracy. So, the fact that the blue color has been chosen for the section of economics reflects the expectations of what it should be. Society expects the economy to be stable and reliable, without sudden changes and able to support a valuable life standard. Dark blue in particular can be associated with knowledge, power, integrity, and seriousness (<http://www.color-wheel-pro.com/color-meaning.html>) which, as a matter of fact, are features that are expected of the economy.

The section ‘Panorama’ is colored in pastel pink. Pure pink in modern popular culture is very often associated with something sweet and cute. Mostly, this opinion comes from

the USA where pink is considered to be feminine or even girlish. Among other things, pink can be regarded as less aggressive and provoking than red. If the red color in the magazine appeals to political topics, such as some kinds of questions of life and death, then pink is much lighter and belongs to the section which has a purpose to introduce to the user the news of lesser political and social importance. The fact that it is pastel pink makes the color more sophisticated and again draws attention to the quality of the edition.

The section 'Sport' has dark green as its main color. Traditionally green is to be the color of nature and symbolizes life, growth, harmony, freshness and fertility (<http://www.color-wheel-pro.com/color-meaning.html>). So, there is direct parallel between sport and life or life energy. Sport is often understood as a peace making instrument and source of health, thus in any case, it refers to life and its protection. At the same time *dark* green frequently is associated with ambition, greed and jealousy. Thereupon, I can draw the parallel between dark green as a symbol of sport competition, ambitions of the sportsmen and jealousy between competitors on the one hand, and dark green as a symbol of commercialization of sport, an increasing amount of scandals based on the use of doping and other dishonest actions on the other hand.

The next section, 'Kultur' ('Culture'), is colored in pastel orange. The orange color is a combination of red and yellow and therefore joins the energy of red and happiness of yellow. Orange frequently is associated with joy, sunshine, and the tropics. It reflects enthusiasm, fascination, happiness, creativity, determination, attraction, success, encouragement, and stimulation (<http://www.color-wheel-pro.com/color-meaning.html>). These qualities are also associated with cultural activities of humans. Man must be enthusiastic to start it, fascinated by the concept and determined to finish it and embody in masterpiece. He or she must be creative in order to proceed, and stimulated by the expectation of success. Once again, the bright color is softened by the pastel tone what adds to the section a degree of sophistication and intellectuality.

The section 'Netzwelt' ('Networld') is devoted to the news about (digital) technology and the Internet and is colored in grey. The grey color generally is seen as a lighter side of black and symbolizes the formality of corporate world. It can also refer to

programmers and engineers, since they are the main actors in the 'Networld'. In other words, grey matches the stereotypes about guys spending all their time in front of a computer screen and looking quite 'grey'.

The section 'Wissenschaft' ('Science') has its purpose in writing about the news in the scientific world, along with the relationship between human and technology, nature and the universe. The frame of the section is colored in the pastel shade of light green. This nuance is associated with peace, emotional healing and protection, which are the things humans hope to achieve by means of scientific attainments.

The section 'UniSPIEGEL' includes topical news for students and about students. It is colored in orange and in contrast to the section 'Kultur', this color is extremely bright which draws attention to the younger target group of readers for this section.

The section 'Reise' ('Travel') is almost the same color as the section 'Kultur', only the shade is a little bit less pastel. Therefore, it represents the same things: joy, happiness, and enthusiasm, which one needs to leave for a trip. The association with the tropics in this case is not metaphorical but rather direct.

The last section 'Auto' is colored in light blue. Light blue is often associated with health, healing, tranquility, understanding, and softness. It can also refer to speed and the joy of driving a vehicle.

Naturally, the interpretation of colors is not an absolute analysis. The final results always depend on the cultural reference frame taken as basic. In my analysis I have used interpretations of the colors which are most common in western cultural traditions. Moreover, in this kind of analysis the personal imagination and experience of the subject plays an important role.

4.5 Front Page Content Analysis:

The front page of an online newspaper coincides with the home page and can be regarded as a starting point. It aims at helping the user navigate the website and orientate within it. According to Knox (2007), its functions can be considered on three levels, organizational, interpersonal and representational. On the organizational level the front page provides the user with navigation tools and links. Interpersonally, it sets the authority of the voice of newspaper; and representationally it provides the user with the overview of the news on that day, organized according to its importance for the authors, various categories and so forth.

4.5.1 Quantitative analysis of the front page

The analysis of the front page of the website “Spiegel-Online” was conducted on July, 12 2007. The summary of the finding is displayed as a table in Table 5: “Summary table of key characteristics of the online front page of “Spiegel-Online”.

Table 5. Summary table of key characteristics of the online front page of “Spiegel-Online”

Front page content by type	% of space
News	45%
Breaking news	0%
Advertising	20 % (among them only 1 % was situated directly on the front page)
Self promotion	0%
Interaction/communication	6%
Service information	0%
Entertainment	0%
Pointers	29%
Front page pointers by the type of content to which they refer	% of pointers
News	44%
Breaking news	0%
Advertising	0%
Self promotion	1%

Interaction/communication	5%
Service information	42%
Entertainment	6%
<i>n</i> (total number of pointers)	171
Front page news items by type	% of items
Headline	0%
Teaser	100%
Brief	0%
Caption	0%
Other	0%
<i>n</i> (max 15 items selected)	15
Full news items, started on front page, by format	% of items
News story	40%
Color writing	13%
Commentary	7%
Analysis	20%
Interview	7%
Other	10%
<i>n</i> (max 15 items selected)	15
Internet feature indices	0-1
User feedback	1
Discussion index	0.2
Content interactivity	0.7
Hyperlink	1
Multimedia in articles	0.7
Updating	1

The front page of “Spiegel-Online” is very long, which means that the user must scroll down in order to get an overview of the whole page. The front page is full of different visual elements and at first sight seems to be complicated in terms of navigation and usage. That is why for both visual and content analysis I have taken the front page as a whole and not only part of it, for example, until the first fold. The complex structure and diversification of the content implies that it should be considered as a single whole.

In general, the first impression of the website is that it is a well organized and high quality online edition. The information offered on the front page is up-to-date, and simultaneously there are articles from the archive available.

According to examinations conducted by various researchers in different European countries, the “average” European online newspaper devotes half of its front page to the news, a quarter to the pointers and the remaining part to other services, including interaction, service information, display advertising and self-promotion (van der Wurff & Lauf, 2006). In that way, the web site of “Spiegel-Online” on the whole corresponds to the given description with its 45 % of space devoted to the news items, 29 % - to the various pointers, and the rest to the advertisement and communication/interaction items.

The semantic centre of the front page of “Spiegel-Online” is the column on the left side. This column contains news stories, in other words teasers (van der Wurff & Lauf, 2006) or newsbites (Knox, 2007). There is only one permanent sidebar at the right of the main column and it includes different pointers to other news and services, advertisements and self-promotion items. The third one contains the advertisement and is not constant, that is to say, sometimes it remains empty. The top of the front page is the red bar with the title of the magazine, “Spiegel-Online”, which is similar to the style of the print magazine, but the contents of the page are not framed on the right and on the left. Thus, it does not look completely like a cover page of a print version (see Figure 14). Basically there is no cover page as such on the website. There is rather an interrelation between the online front page and the contents page in the print. Consequently, the front page of the online edition constitutes in a sense, an information service rather than a newsroom. The top bar includes pointers to different sections of the magazine. These split into two parts, a group of functional pointers and a group of semantic pointers: the upper line contains the pointers to non-news services while the pointers in the lower line lead to the news items (whether they are news or other articles) and are organized in accordance to the topic.

Figure 14. The top bar of the front page of “Spiegel-Online”

Among the service items offered on the front page there is information about stock markets and weather forecasts for Berlin, London, New York, Rio de Janeiro, Rom and Tokyo, which belong to the category ‘Service information’ according to classification used for the content analysis (van der Wurff & Lauf, 2006). Among both textual and graphic pointers, most of them open up to news items (44 %). The other important number is the amount of pointers to service information (42 %). This is almost as big as the pointers to the news items, which is a significant factor defining the functionality of the website. Moreover, the diversity of the service information is remarkable. Together with the information about the weather and stock markets there are over 20 different services represented on the website. Classified service items are summarized in Table 6.

Table 6. Summary table of information services on the front page of “Spiegel-Online”

“Personalmarkt”	Analytical service which offers the user different advices for career promotion and various tests
“Immobilien-Börse”	Housing market service: although it could seem to be classified advertising, it is rather a service. The user can get information about possibilities for buying or renting land property, investing in building and so forth in Germany and outside the country
“Lotto”	Service, which provides the user with information about lotteries and allows playing lottery online too
“Bankenvergleiche”	There is a service which has its purpose in helping the user compare banks and choose the most suitable
“Partnersuche”	There is a dating service

“Sportwetten”	There is a service of sport betting
“Versicherungsvergleiche”	It is the service which helps to find the best insurance company
“Kostenloses Girokonto”	There is a service to choose the best giro account
“Automarkt”	Auto insurance
“Kfz-Versicherung”	Health insurance
“Routenplaner”	Rout planner
“Brutto-Netto-Rechner”	Brutto – Netto calculator
“Bußgeld-Rechner”	Transport expenses calculator
“Prozesskosten-Rechner”	Lawsuit expenses calculator
“Uni-tools”	Information for students
“Benzinpreis-Vergleich”	Best gas price
“Rezensionen”	The database of the “Spiegel-Online” website which enables users to search for more than 10000 reviews of books, movies and CDs from the last 20 years published in Der Spiegel, kulturSPIEGEL, SPIEGELreporter, UniSPIEGEL, manager magazin and Spiegel-Online. The database is updated on a regular basis

Figure 15. Front page of “Spiegel-Online” until the first fold, accessed on July, 9 2007



4.5.2 “Spiegel-Online” as a phenomenon of information society

The variety of services offered on the website is startling. The newsroom is not only the source of topical information, but is urged to satisfy different needs of the user. Herein lays one of the crucial differences between print and online newsrooms, which can be considered as a level of interactivity. Of course, the editorial board of a newspaper remains to be the ‘ideological mouthpiece’ in terms of topics offered to the reader, but the online reader has much more freedom in relation to the information. The amount of service information and pointers to it, and its diversification suggests the shift in the purposes of the newsroom. On the one hand, the abundance of services is explained by the need of the newsroom to attract the users; on the other hand, this ‘reorientation’ itself is one important cultural process and can be interpreted in a wider sense than that which is solely in the present case study. For the centuries of newspaper and then magazine history, their purpose was clear enough – to provide the readers with the information about recent events. Nowadays, the appearance of the Internet has changed the situation crucially and made a newsroom a much larger cultural phenomenon. Here, it arrives at the theory of media convergence, and a newsroom, “Spiegel-Online”, may be considered as its particular case. One of the most prevalent interpretations of media convergence that places emphasis on content is Henry Jenkins’ (2006) following definition:

“By convergence, I mean the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who will go almost anywhere in search of the kinds of experiences they want. Convergence is a word that manages to describe technological, industrial, cultural, and social changes depending on who’s speaking and what they think they are talking about.” (p. 2)

There is a convergence not only in terms of content format but in addition the functional convergence. The author underlines it by the statement: “cooperation between

multiple media industries” (Jenkins, 2006). The website “Spiegel-Online” now has a very high functionality; it combines the functions of an information agency, shop, referral service etc. In order to reach a greater amount of customers, different industries have to create some kind of symbiosis. And this is particularly evident on the Internet. For instance, “Spiegel-Online” includes the information service of sports betting and when clicking on the icon, the user will be redirected to a page that is a part of the magazine website, but is conducted by another one www.Tipp24.de. This means that different industries form an alliance by means of the Internet. As known, www.spiegel.de is one of the most visited websites in Germany, which has been achieved by successful attractiveness to the users.

The fact that the magazine is transformed into an information service refers to the concept of the information society. Although the single approach regarding and interpreting the concept of the information society is still not worked out, in most common terms it can be understood as a society in which the creation, distribution, diffusion, use, and manipulation of information is a significant economic, political, and cultural activity (www.wikipedia.org). In this kind of society, information technology has a central role for production, the economy, and society at large. Therefore, information in itself takes on special significance and the media, by means of new technology, overstep the limits of tailored phenomena. That is why the website transcends the borders of print magazine which is only about articles, images and advertisement. The website becomes an information service with potentially unlimited content.

Browsing the Internet sites already some time ago became a casual activity. Therefore, it shows that the requirements for basic skills of humans together with reading, writing and counting became higher if he or she has an intention to fully participate in a technologically advanced community. The complexity of the front page of “SPIEGEL ONLINE” means that the user must have certain skills to manage and navigate it. This is also a characteristic of the information society. On the one part, bigger and bigger amounts of information become available to more people, and on the other part, more and more often it is the case that specific skills are required from the users. Anthony G. Wilhelm (2004) starts his work “Digital Nation”, written about

information society, with the chapter called “Everybody Should Know the Basics, Like How to Use a Computer” where he states:

“Knowing the basics today clearly involves more than learning to read and write. There is little doubt about this, yet the status quo is often hard to bend. A movement is steadily growing that insists reading, writing, and arithmetic, the so-called 3Rs, need to be supplemented with a set of cognitive and technical skills that lead to broader participation in complex, media-rich, and technologically-reliant global society.” (p. 18)

Hence the website of “Der Spiegel” represents a deeper and more global social process which is the technological absorbing of every sphere of human activity including the basic ones like reading and information exchange.

One more information service offered on the website is placed separately under the section “Spiegel Digital” and called “Länderlexikon” (“Dictionary of the countries”). This service has informative and entertaining functions. It includes information about countries such as geography, diplomatic representatives, military, social- and healthcare systems, political systems, the economy, transport, communication and tourism. There are maps of the country and an overview of the articles from the website on the subject of the country offered on the page.

At the top of the page there are pointers to other parts of the website: videos, the English (international section), forum, Spiegel digital, abos + shop, dienste (service). Advertisements are almost not present on this page. Although the front page analysis shows that the total percentage of space devoted to advertising was 20 %, the biggest amount of it was not located within the working space of a magazine but aside (Figure 15, the advertisement “Saturn rockt!”). In fact, the amount of advertising within the actual front page is only 1 %. The amount of advertising grows when the user goes deeper into the website. Thus, most of the articles under the teasers on the front page contain a piece of advertisement within the text.

4.5.3 Pointers on the “Spiegel-Online” web page

The Internet itself gives the newspaper the advantage of linking, hypermedia and interactivity. Basically, every part of the front page of “Spiegel-Online” is clickable, that is the front page is full of pointers. According to the analysis, the total space devoted to pointers was 29 %. This means that the advantage amount of hyperlinking is used actively on the front page which does not include much of actual information but invites the user to go deeper.

On the day I conducted the content analysis, the front page percentage of breaking news offered there was zero. Further observation on other days showed that the amount of breaking news presented on the front page of “Spiegel-Online” in general is small despite the fact that the amount of updates during the day is quite big. This can be explained by the status of the newsroom as a quality edition. Dibeau and Garrison (2001) mention the criticism of online newsrooms for the fast dissemination of unverified information. They refer to Matt Welch who claimed that Web publications are often careless in posting unconfirmed information during breaking stories as well as during other less deadline-intensive circumstances (Dibeau & Garrison, 2001).

As a separate part of the front page content analysis was the analysis of the news items. Following the COST A20 Newspaper Working Group Codebook (van der Wurff & Lauf, 2006) news items were defined as the items which “include at least a headline, or a graphical element (photo, figure). News items do not include breaking news, service information or entertainment.” Thus, this definition allows for the conclusion that newsbites can be regarded as kinds of news items.

100 % of the news items of this type were defined as teasers. If I interpret the teaser and newsbite as one type of news item, according to the discussion of newsbites in the section on immediacy, it is reasonable that most of the items presented on the front page belong to this type.

Among all the teasers, or newsbites, only 40 % were news stories and the rest was devoted to the articles of different formats. “Der Spiegel” itself is known for its high

quality articles with commentaries and analysis, so the website reflects the observing function of the newsroom. Although, it follows the logic of online functioning to be fast and provide the users with the latest news, it retains its original aim of delivering competent in-depth articles. Thus, for example, 20 % of all news items present on the front page on the day of survey were devoted to analytical articles. The amount of color writing and interview articles (13 % and 7 % accordingly) is also remarkable. This conclusion does not support the hypothesis introduced above which assumed that the magazine turned into a newspaper as a result of remediation online. The observation of the items showed that “Spiegel-Online” can be regarded as an online magazine by its contents.

There were 15 news items selected for the observation from the front page and 7 of them were accompanied by illustrations. Going one click deeper I could explore the interactivity of the content. As a result I found that every article was provided with the function to forward the story by e-mail, print or bookmark it. The customary call to comment on the article was not present and was replaced by the function “Leserbrief” (“Reader’s letter”), which is a separate window where the reader must leave his or her e-mail address, first and last name and optionally postal address, and only then could send the message. This procedure enables the user to comment but it does not go directly to the public venue, instead it goes to the editorial board where the letters are selected.¹³ Hence, it represented a certain degree of control over the comments presented. At the same time, a print version of a magazine has a special section devoted to the readers’ letters. Thus, the online version remediates it in the same way it is presented in the print – as a separate page with the selected messages from the users. Definitely, such a limitation decreased the presence of immediacy and interactivity for the users because the messages did not appear on the website right away. Not all the messages appeared there and the users did not have any possibility to improvise some kind of discussion which often happens when the article is provided with a “Comment” button. There were 3 articles out of 15 (only 20%) which had an index to an article-related discussion forum, in other words, this feature is not always afoot on the “Spiegel-Online” website.

¹³ Data from personal correspondence with the editorial office of “Spiegel-Online”

Six articles out of 15 chosen were written by the journalists and their names were clickable in order to send an email to the author. One more article included the name of the author, but there was no possibility to contact him through the email. Five articles had references to the information agencies because they were not long articles but daily news updates.

Six articles were accompanied by the “Fotostrecke” (Photo-stretch) – feature, which is a separate window with a set of pictures to the topic and comments to those images. There is a metaphor of rewinding film used to indicate the feature.

All 15 articles were attributed with the hyperlinks to the related content; the content does not imply merely the articles, but video files, photos, and information graphics too. This means that the user reading a single article can build up their own story following offered through hyperlinks.

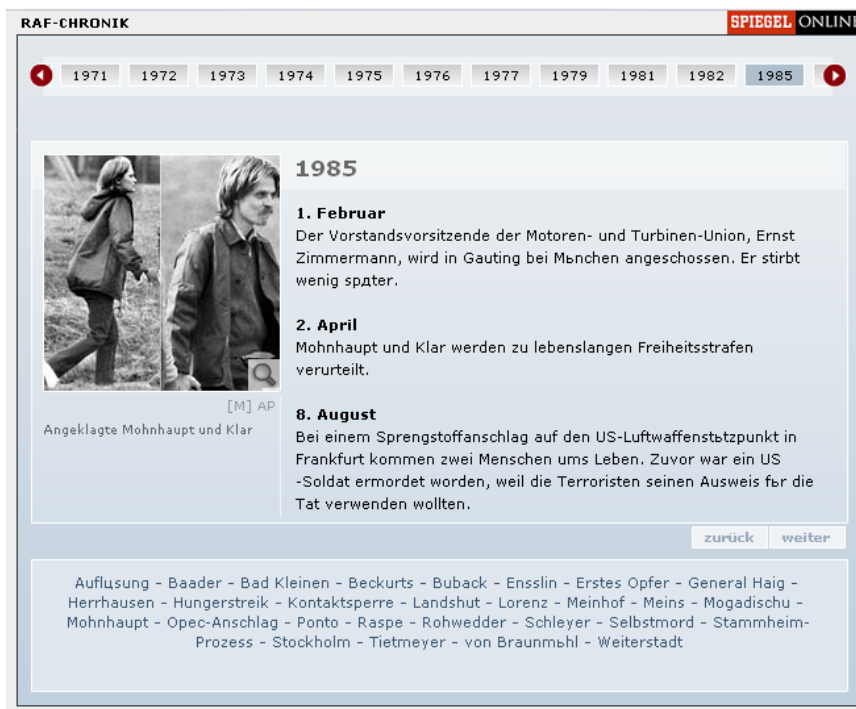
4.5.4 Online magazine as a cybertext

The very first article on the front page was “Stammheim – Tonbänder entdeckt” (Stammheim – the tape records are revealed), about the RAF. The item has used a lot of hypermedia features, so the user could find recent articles on this topic on the page, in addition to dossiers, photo sets, background information, discussion forums, books on the topic in the website’s online store, and so forth. One of the most interesting features here is the section on multimedia, which offers a number of interactive graphics on the subject. They can be considered as a separate format of content with their own interface and functions. They are more complicated than a set of photos in terms of programming, design, usage and functionality. I would draw the parallel between interactive graphics and digital literature. Every graphic on “Spiegel-Online” has an evident narrative. The user must click and scroll to interact with the content; there is always a choice of what in particular he or she wants to read, or of which pictures to see and what information to receive. For instance, there is an interactive graphic which represents the timeline, or chronicle of events taking place concerning RAF activities (see Figure 16). The user can choose the year and see what and on which dates events

happened and can see the pictures as well. Moreover, at the bottom of the page all the titles for the pictures and comments are organized according to personalities and topics, so the user can choose concrete names or events he or she wants to know about. The chronicle of RAF activities is also represented in the format of video, so this particular case is an obvious example of media convergence, when the same content is circulating through various media. There are complicated interrelationships between different media and different contents. While some are only supportive materials to the article, the others represent the same content via different medium.

Coming back to digital literature, every interactive graphic can be considered a piece and is not only hypertextual but cybertextual. According to Aarseth (1997), text is understood as a machine for meaning construction in the concrete sense. Cybertextuality as a perspective for all writing implies that dealing with ergodic texts requires certain non-trivial efforts of the reader. The theory of cybertextuality contains a number of terms which are important in order to understand the nature of cybertext; they are *texton*, *scripton* and *traversal function* of the text. While *textons* apply to a deeper structure of the text and represent its 'building blocks', *scriptons* shape the surface of the text, the way that it appears to the reader, and *traversal function* means the mechanism which converts the *textons* and *scriptons* to achieve a certain form of text. According to this theory, cybertexts can appear more or less complicated and the user can have various functions: explorative, configurative, interpretative, and *textonic*. Obviously, any of interactive graphics presented on the website of "Spiegel-Online" are not an example of highly complicated cybertext, but still are one. There are evident *textons* and *scriptons* within it, and the user is required to attempt, in a non-trivial way, to read it. As indicated above, he or she must click, scroll, and choose whether to read it in a linear or non-linear way etc. The user has apparent explorative and configurative functions.

Figure 16. Interactive graphic RAF chronicle



One article among the selected 15 was provided with the topical video made by the “Spiegel TV” pointer which was embedded within the text of the article and was not a separate hyperlink but was a part of the item. When the user clicks on the video it does not open in a new window. Although the user can do this by another click, it remains and is played in the same place of the article, which underlines the complexity and hypermediality of the single news item.

According to the definition of content interactivity given by van der Wurff (van der Wurff & Lauf, 2006) this means that users can make their own choices and select or request the information that they prefer. In other words, this refers to customization or personalization. In general, the degree of content interactivity can vary from the easiest forms to the more sophisticated when the user can determine what kind of news he or she wants to see on the display. Among the main features that define the content, interactivity tracing can be singled out: news archive, hyperlinks, language switch, regional editions and some other minor features. The website of “Der Spiegel” includes the news archive which allows the user to search for the articles he or she is interested in. Next, there is the possibility to switch the language from German to English, which is the page “Spiegel INTERNATIONAL”. The next feature of customization is the ability

to change the size of the font and make it larger or smaller. As was mentioned above, the feature of the internal hyperlink is used in every article and some articles offer hyperlinks to other sources on the Internet. There are buttons 'Blättern' on the front page which allow the user to hide the teasers of the news from other sections and leave more headlines, which is also the element of customization.

4.5.5 Business models for online editions

In order to be profitable, the edition can adopt different business models. There are five basic groups which adopt different models. The first group provides the content and archive for free. These online newspapers do not pay much attention to self-promotion. The second group adopts a customer relationship management approach; these online newspapers pay a lot of attention relatively to self-promoting content. What is important is that they limit access to their archives to print subscribers and sometimes add hyperlinks to their articles. Newspapers from this group do not have a significant overlap in the content of print and online versions, but do overlap considerably in design. The third group functions according to the 'classified advertising' model. These online newspapers represent considerable overlaps in design and more overlaps in content. Usually these websites are accessible for free but sometimes they require registration. Remarkable features of the online newspapers from this group are that they often are a part of a broader website owned by a newspaper publisher. The fourth business model can be called the 'job-advertising' model. These online newspapers pay a lot of attention to job advertisements and provide content for free. The last, fifth, business model includes online newspapers which do not pay much attention to advertisements but charge for their news or other content services, including their archive (the 'paid' model) (van der Wurff & Lauf, 2006). These models are regarded as average European models and different editions can employ them with some variations.

"Spiegel-Online" provides most of its content and services for free, although part of the website content is chargeable. The users have to pay in order to get access to the dossiers which are long articles on various topics. As mentioned in the report "The future of the printed press" by Bierhoff, van Dusseldorp and Scullion from the European Journalism Centre (1999):

“First, the Internet has suddenly made it possible for everybody to become a content provider...Consumers basically produce their own content, bypassing publishers. They no longer need to buy information or entertainment from a publisher they do not want to.” (p. 21)

Consequently, it seems to be one of the most important matters for online publishers to make the user pay for the content, which, with the appearance of the Internet, is not unique anymore. There must be ways to make the user interested in the information from this particular source. As was mentioned above, “Der Spiegel” is of a European-wide known quality edition, famous for its in-depth articles, high language style and competent analysis. That is the reason for its chargeable content of the website, its dossiers and long loaded articles. Basically, when the user decides to pay for the content, he or she is supposed to pay not simply for the information, but for the information offered by “Der Spiegel”. Here I draw the parallel between the content of the particular edition and any other product. Dan and Chip Heath in their article “The Inevitability Of \$300 Socks” state that ideas pave the way for the products. Literally it means that consumers are ready to pay for the product when it is loaded with a concept, this turns the plain consumer to a connoisseur. The authors of the article have considered in light of regular products such as jeans or t-shirts for which people are ready to pay an outrageous price, which is very similar to the case of online content offered by a particular provider. It does not make sense to charge the users for access to daily updates because they basically do not differ from the news offered by other news providers. This is totally different when it comes to specific content such as dossiers. They are conceptualized as being edited by “Der Spiegel” and it makes the user who is reading them more sophisticated — a connoisseur who prefers to read articles written in an elevated style.

The next source of revenue for the website is the section ‘Abos + Shop’ which offers the users the chance to buy the subscription for the magazine under different conditions. Mostly the division made between the kinds of subscription is based upon time, so it can be for 12 issues, for half a year and for one year. Another option offered by the edition is a premium subscription which, on the one hand, requires subscribing for one or two

years at a higher price but, on the other hand, it includes one present for free, or for little extra charge. Even if there is the need for an extra charge it is considered to be much cheaper than usual. It also offers a subscription to the online edition, then the user for a certain fee gets access to all resources of the archive of the online version, and in addition to KulturSPIEGEL and UniSPIEGEL as e-papers.

The shop of the website includes books, both in German and English, audio books, music on CDs, DVD/VHS and audio downloads. The design of this shop page is the same with the design of a regular online store. It has an icon for the user's basket, so he or she can see the number of items and total price. On the right side of the screen there is a navigation bar which allows the user to search for books, CDs and so forth according to different criteria. There is also a search engine, so that the user can look for key words.

Conclusion

In the beginning of my work I had the purpose to examine the website of the magazine “Der Spiegel”, “Spiegel-Online” and to figure out the way in which the process of remediation proceeds. Although remediation is a cultural process first of all, it is impossible to consider it out of fields such as economics or technology. The hypothesis of the work assumed whether an online magazine meets the genre characteristics of a newspaper rather than that of a print magazine.

The first criterion of medium affiliation is content. The news items on the front page of “Spiegel-Online” can be considered as newspaper items. They include the latest news and daily events. The length of the item is often as long as one or two paragraphs. As the front page content analysis showed, the news stories aggregated as much as 40 % of all the news items. To a certain extent this is explained by the feature of regular updates, and a necessity to make them fast and abundant. So, the procedure of news selection and preparation is more similar to the one of a daily newspaper than to a biweekly magazine. Nevertheless, this does not mean that the online edition abandoned the content traditional of the print version. Vice versa, this all can be found deeper on the website and on the front page which presented as much as 20 % of the analysis articles, 13,3 % color writing and 6, 7 % interviews (total 40%).

Despite a large amount of quick news, the website retains the reputation of a quality edition and avoids or limits the use of jargon, and in more general terms, it keeps its high linguistic style online too. This characterizes “Spiegel-Online” as a magazine, rather than a newspaper. In general, the use of slang or jargon to a greater extent is a feature of tabloids and it is not necessarily the accessory of a quality newspaper.

Although the website has a section with author columns and credits the authors of some articles, some news stories do not contain particular names but only titles of information agencies, which show a difference from the print edition and characterizes the website as a newspaper. Together with this, it again reflects the online nature of the edition when the news pieces are compiled quickly from different sources.

The magazine “Spiegel-Online” exploits its online advantages such as multimedia, and therefore, has a lot of pictures, computer generated images and interactive graphics which qualify it as a magazine. But, the amount of advertisement is not as big as in the print magazine and can be compared with the amount of advertising in a newspaper. On the front page of the online edition the advertisement content made up only 1, 1 % of the front page.¹⁴ Further research into the depth of the website showed that the amount of advertisement increased but not significantly.

These conclusions show that the online edition cannot be considered as a magazine in the full sense of the word, but neither can it be narrowed down to the definition of purely a newspaper. Obviously, the online version possesses the qualities of a newspaper, but at the same time it does not lose the features of the magazine. The electronic version by means of online features can constitute a certain kind of symbiosis of a newspaper and magazine, and therefore can be considered as particular to the online genre. Moreover, such features as interactive online services represent separate online features and do not characterize editions either as a newspaper or magazine but as an information service.

Starting the examination of “Spiegel-Online”, I have considered it institutionally as a remediation of the print edition. Therefore, I did not call into question this fact, but have looked up ways in which remediation was proceeded in this particular case. As a result, I found out that “Spiegel-Online” meets logics of remediation, hypermediacy and immediacy. The website also retains its affiliation to the print “Der Spiegel” in terms of visual solution and not only in the content. It has kept the design of the print using the same colors and stylization. Hypermedia is embodied foremost in the complication of the front page, which is a collage of various elements. The website is loaded with media of different kinds. The user can find articles provided with photographs, computer generated images or interactive graphics. There are video and audio files which can be opened separately or within the article. The site is a multifunctional structure, and thus, the user can exploit it in different ways. It can simply be used as a newsroom in order to learn about past events, or as an information service offering data on demand satisfying

¹⁴ As was mentioned above, to the advertisement was devoted 24 % of total space of the screen, but only 1,1 % of the actual front page

particular needs of the user, which characterizes it as a phenomenon of the information society.

The logic of immediacy is realized on the website. First of all, immediacy is reached by means of regular updates which are made about 100 times per day. The user is offered different types of content which makes it more immediate too. There are a number of interactive features, such as different functions within the articles, letters etc. At the same time, representation of the content on the website is highly hypermediated.

Although originally the logics of hypermediacy and immediacy are regarded as opposite or alternative, the website offers an example of a program for soccer fans (Figure 6) when increased hypermediacy does not decrease immediacy but reinforces it.

Within the present paper I have discussed the concept of newsbite, a news type special for online editions, offered by John Knox. Newsbite is a very comfortable format of news to be used on the Internet. This is because it is very compact, includes images and links to related stories that allow the user to trail his or her reading paths. It delivers the user from the need to scroll down in order to get familiar with the news briefly, by contrast with the longer article. In such a way, the use of newsbites contributes to the immediacy and transparency of the medium.

The visual analysis of the front page showed that it is not centered but polarized and the concept Given – New of the horizontal organization of the page is based on the left-right structure that is traditionally untypical for Anglo-western newspapers (Kress, van Leeuwen, 2006). There is the dominance of the top-bottom elements concept on the page, when there is a divide between Ideal (on the top) and Real (on the bottom) elements. The whole composition of the front page satisfies the organization of a vertical triptych including Ideal, Mediator and Real. The salience of the page is concentrated at the top of the page, because all the elements there are of a bigger size and are provided with images. There is also a realization of the color solution within the front page and further within the website. The colors used for different sections were found meaningful.

Conducted research also had shed light on the economical organization of the online newsroom, because after all, the issue of profitability is the cornerstone of the edition. Offering a significant part of content for free “Spiegel-Online” charges the users for access to the special-purpose materials such as dossiers, investigative long articles and so forth. In addition, the edition has been utilizing such an online facility as e-commerce and introduced an online shop offering print magazine subscriptions, books and other commodities. Spatial limitation is not allowed in the print magazine, while the online edition possessed literally unlimited (cyber) space.

Finally, it will be quite a while until the time when the online edition will gain the full right to be called the dominant half in the relationship to its print counterpart. But, the fact that “Spiegel-Online” is the most visited website in Germany at the moment shows its significant and self-standing position.

Therefore the future examination of online press could be concentrated on the deeper research of genre characteristics of online edition with an accent on its hypertextual and cybertextual nature. In such a way it can be taken up not solely as an evolution of a traditional newspaper or magazine, but the number of literary genres as well. Another important perspective is to consider an online edition as an information service in the first place rather than a news medium.

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