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Innovation and Business Models for Digital News Industry: a Critical Approach to Part of Brazilian Reality

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Annotation

The journalistic industry is facing a crisis since the Internet started to challenge its solid and old business model. The media companies and only them held the spaces for advertisers to reach thousands of people at the same time with their message. Once the monopoly has fallen, the revenues started dropping, the circulation of newspapers decreased deeply and the consumer's attention moved to other platforms like social media, for example. Taking this into account, we intend to present here a discussion about the news business models, including revenue models, that are being adopted by some Brazilian industry examples. Our work is a didactic research considering business models is still an unsolved issue for this industry. Since there is no paradigm, what we present is a panorama of choices, remixes and customized adaptations. As ours research questions we have: RQ1: What kind of new business/revenue models are being adopted by media? RQ2: What are the differences between Brazilian big publishers and independent media strategies? To bring light and develop this questioning we start discussing innovation in journalistic industries. Also, we follow our discussion here with an outlook on the business models existent and the new ones that are being adopted or created by media companies. To end our work we present a list of strategies that are being used in mainstream

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firms from Brazil and also the ones that are created or adopted by the new companies that are born in the actual digital context. As our research method, we adopt the non-participant observation of the market and the companies here specified and the use of documents and media articles that present the strategies used by journalistic brands to face the revenue crisis. The main finding of the research is that most of the companies are adopting the same strategies, in a "wave movement", where once one companie gives it a try the other go with the flow.
Keywords: Business Models, Digital News Industry, Brazilian Reality, digital context.

Introduction

Purpose. As the web emerged and evolved, the majority of printed newspapers, all over the world, had made efforts and changes to establish an Internet presence, according to their culture and their creative skills (Castells, 1999). Because of its interactive characteristics, the Internet became an open space of reference also for the non-mainstream media organizations, where they could publicize content, opinions and reach the audience. All this social, behavioral and economical changes first systematized and analyzed by M. Castells, have its impacts and effects on the media as a whole, especially on journalistic companies.

The transformations brought by technology and its appropriation by the consumers creates a fragmentation in information consumption and a consequent offer's specialization by communication companies. According to the Digital News Report (2016), 72% of the survey respondents say that they have social media, such as Facebook, as their main source of news. According to the same research, Facebook and Google control half of the mobile ad revenue of the Internet. In addition, the report also shows that inside its sample – 26 countries – 53% of the users access news through smartphones. In United Kingdom, for example, the use of smartphones for news consumption has overcome the computers use. "In this new multi-platform media environment, people's relationship to news is becoming portable, personalized, and participatory" (Purcell, 2010: 2).

The crisis that has been faced by the media industry in recent years force managers and entrepreneurs to find financing alternatives for news products, Many are the possibilities already implemented or created such as crowdfunding, paywall, micropayments and native advertisement. All of them, in varying degrees, require the engagement of the public and its persuasion that it's worth picking up the content produced and distributed by one or other media brand. This means that to require funding by the consumer, we must deeply consider the value that is being created and the valuation of the investment.

The willingness of the public to pay for content is directly related to the value that this payment gives to the product offered. The brand, quality, and service presented necessarily need to be relevant to the individual itself so that it can define its disposition for content paying. In the current arena, the economy of scarcity is replaced by the economy of abundance, the decision on consuming a specific product and pay for it is more and more in the hands of consumers.

C. W. Anderson, E. Bel, and C. Shirky (Anderson, Bell, & Shirky, 2013) are categorical in saying that journalism can't survive following the format practiced in the last 50 years since the technical, material and production mode no longer applies to the 21st century. By the time the audience is empowered as producer and gets greater control of consumption and content redistribution at a very low cost, companies go into crisis because they are no longer the only ones with visible space and the only options for advertisers.

Innovation in Brazilian journalistic industries.

In 1998, C. Christensen presented his definition for disruption and innovation. According to the author, disruption occurs when a small company and its business model affect major

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established firms, being able to compete with fewer resources invested and less costs. Since the major companies focus their business to the more profitable customers, some niches of the market get themselves ignored. These are the focus of the new companies, that after dominating the small groups, "move upmarket, delivering the performance that incumbents' mainstream customers require, while preserving the advantages that drove their early success" (Christensen et. al, 2015: 46).

There are two fundamental points in C. M. Christensen theory that must be observed when looking to the "new digital born journalistic market". First is that, according to the author, "disruptive innovations originate in low-end or new-market footholds". Second, that "disruptive innovations don't catch on with mainstream customers until quality catches up to their standards". Taking into account these two aspects, we may say that there is no disruptive business in journalistic market, at least not now, and not in Brazil. As you may see in the last part of this article, some of the digital born examples may be delivering content to a consumers niche once overlooked, but none of them has reached the mainstream customers yet. In this case, they may be considered "sustaining innovations", as advised by C. M. Christensen.

J. C. Bustos and M. G. Uranga (2011) offer a wider concept of innovation claiming that it is possible to define "innovation as new forms, as new procedures or ways of acting that contribute to obtaining social or other kinds of results (not necessarily economic ones)" (p. 6). This concept fits industries related to communication and cultural areas, among others, as J. C. Bustos and M. G. Uranga (Bustos & Uranga, 2011) argue. Some authors label this industry as a creative industry. Besides the label, creativity and innovation are interdependent concepts: the first refers to the act of producing new ideas, ways of thinking and/or ways of approaching actions or activities; however, innovation requires, in addition to the generation of new ideas (the creative act), the application of those ideas in a specific context.

Since 2003–2005 with Web 2.0 format, journalism's technological scenario was affected by the use of dynamic search engines like Google, social media platforms like Facebook and Twitter, increasing use of videos via YouTube and Vimeo. Audience's behavior changed through a more participatory and conversational way, citizen journalism, crowdsourcing, databases, semantics etc. At the same time, management issues like business models, paywalls, games, tools, information architecture, community, and product management became part of a newsroom routine, revealing a new range of skills, attention, and worries.

It is common to find literature and analysis considering the industry movements since the 1990's as a disruption period. Refereeing professor C. M. Christensen and his ideas on the innovator's dilemma, it is possible to discuss the understanding that journalistic industry gave to terms as innovation and disruption. In common sense, innovation could be understood as the creation of better or more effective products, processes, services, technologies or ideas that became useful to society.

As said before, C. M. Christensen (Christensen, 1998) had identified two major types of innovation: the sustaining – an innovation that does not affect existing markets; and the disruptive – an innovation that creates a new market by applying a different set of values which ultimately (and unexpectedly) overtakes an existing market. Sustaining innovations could be evolutionary – an innovation that improves a product in an existing market in ways that customers are expecting, or revolutionary or radical – an innovation that is unexpected, but nevertheless does not affect existing markets.

A firm could choose the innovation strategy for its purposes considering some key factors: the pace of progress, the market awareness for a new need, the company structure and its willing of investment and risk taking on their choices. Christensen offers a bunch of cases and examples of success and failures, all of them standing out culture's company as key to define value, which

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leads to disruption.

According to him, disruption is a process. You can't indicate a single point at a time line to refer to disruption. It's an evolution over time. Most of the companies that can be considered disruptors started with a small experiment, focusing on market niches and also on getting the business model right before the perfect product. Following this path, disruptors frequently create business models that are very different from the ones used in the old established companies, which leads us, again, to think about the journalistic industry scenario and have difficulties finding one digital born company that doesn't use old revenue sources like advertisement and subscriptions.

J. Seiken (2015) says that more than distribution models, platforms or CMS, what matters to a company in this time of crises is the culture. According to him, based on Peter Drucker, we must admit that the company's culture is the "great differentiator" when facing the difficult times. "Imagine Vox/Vice/BuzzFeed if they had the same talent and technology but traditional media cultures. You can't, because you would never have heard of them" (Seiken, 2015).

He says that it's no coincidence that, even after more than two decades of the internet, the mainstream media haven't created any revenue innovation. The ones that were absorbed by these companies were born inside start-ups. For Seiken, "being digital first isn't a strategy, it's culture" and this knowledge is fully comprehended by the digital-born firms, like Vox, Vice, and Buzzfeed, for example. As so, for the journalistic (and maybe all media) industry, it is determinant to consider different cultures, different notions of values and different managerial publishers styles to evaluate how innovative a news organization could be.

C. M. Christensen et. al. (Christensen et. al., 2015) say that established companies internal processes make it difficult to promote disruptive innovation. These firms tend to focus on the existing customers and their core business, which is not wrong, but leads to mistakes when prevent other innovative areas of the company to grow and develop a different and also profitable business. Therefore, innovation still seems a key and unsolvable issue for the journalistic industry. Many times, publishers and journalists have considered innovations as something punctual and technical, directly related to an economic payoff, without any intervention on journalism identity and professionals attitudes. Until revenues downfall due to the radical change of audiences behavior to access news and information via social ambiances, innovation began to be considered as a continuous process and an organizational state-of-mind.

It is quite important to understand and assume that, besides the industry character, there is a long path between an ideal process that could create additional or new values to the company, and the execution of this idea as a better or new product/service. Innovation could be understood as the capability of an organization to manage activities, resources, and people skills from ideas and insights to building and testing processes/products/services results. The question is how media businesses are now experiencing this kind of process. To answer this question there are many different points of views proposed by media management researchers and experts. Almost all of them, as R. Picard (Picard, 2013) states, are related to a cultural shift and changing media ecology.

During 2012, three reports were publicized among academic researchers, media consultants, and media managers, emphasizing that innovation is directly related to a changing process of culture, professional profile, and business strategies. Literature references are favoring the emergence of a new (or renewed, as better) media ecology. Its contents could be considered a first sign that our hypotheses have some adherence to the media businesses move.

Post-Industrial Journalism (Anderson, Bell & Shirky, 2012), published by The Tow Center for Digital Journalism at the Columbia University; Be the Disruptor (Christensen & Skok, 2012), published by The Nieman Foundation for Journalism at Harvard University; and Herding the

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cats: How to lead journalists in the digital age (Saarikoski, 2012), published by Reuters Institute for Study of Journalism could be considered, as a whole, a turning point to all media managers and journalists.

Although the reports' analysis were focused on the American and European markets and cultures, they offer some common bases applied to media businesses worldwide: the reinforcement of journalism institutions playing a vital role in the democratic process and the rooting for their survival; a business model failure related to a false choice between today's revenues and tomorrow's digital promise; the need of adapting to a world where the people formerly known as the audience are not readers and viewers but users and publishers will mean changing not just tactics but also self-conception.

Methods and techniques

C. Shirky (Shirky, 2015) says the reason advertisers are leaving newspapers is that, in fact, the relationship between them never really worked. "The essence of the relationship was that advertisers needed individual publications, but publications do not need individual advertisers". To the author, when Google started offering things like AdWords, advertisers "started to get used to the idea that if they handed over money, they should get results". Nowadays, traditional media companies are struggling to offer results as good and precisely as firms like Google and Facebook. The ability to deliver credible metrics is a necessity to the new business model for journalistic industry along with many other values that need to be reviewed. "The myth of mass media, lovely while it lasted, was this: All readers see all ads, so we charge all advertisers for all readers" (Jarvis, 2015).

J. Jarvis also makes a comparison between the way media companies were sustained in the old times and the way digital born companies set up their business. He says that instead of working on controlling scarcity, as, for example, newspapers used to do, Google knew how to explore abundance and deliver a specific result for its advertisers. The company with a digital mentality delivered performance and relevance, so, why would advertisers go somewhere else? Publishers, instead, kept trying to maintain the old business models by just transposing their product to the Internet, with the same content and advertising formats.

As said by Jarvis, our society defines the future in terms of the past. Every time a new technology is born, we tend to compare it with the last one and try to make it work using the models of functioning that we are used to. It happened with the printing press, radio, television and, of course, the Internet. The author says we have a new ecosystem that is supplanting the old one, where companies dominate the scenario of a vertically organized communication process. News companies, blogs, independent media, and other content producers could compose this new news ecosystem as called by him. With this, the author proposes that instead of asking "Who will pay for journalism?", the appropriate question for this time is "Who will invest in innovation?", since innovating the whole industry is the path to achieving the new consumer and new forms of financing the product.

The author defends that the change that journalism needs to survive the next years must incorporate the company's culture and the reconfiguration of its processes and products. With this guarantee, the industry can recreate its business model and find new revenue formats that fit the advertisers and consumers needs. "The news organization of the future should be specialized, expert, collaborative, efficient – and as small as it can be so it is sustainable" (Jarvis, 2015).

Very different from the old ecosystem where we had mostly the big publishers absolute reigning in their territories, the new news ecosystem will be, and already is, composed buy lots of different kinds of media, business and revenue possibilities. Nonprofit initiatives, like

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ProPublica, is one of the examples of revenue coming from crowdfunding and investments made by large institutions; also single subject sites, business-to-business services, curators, and aggregators.

E. S. Corrêa and M. C. Lima (Corrêa & Lima, 2010) state that the Brazilian press is still conservative when it comes to innovation, technology, and organizational changes. In addition, the discussion about the business model is still focused mainly on the maintenance of companies' profitability. As a scenario of Brazilian journalistic companies today, we have journalists' dismissal, editorial cuts on products, lack of investments and publications closing. Abril, which once was the biggest publishing company in the country, lost at least 17 magazines of its portfolio over the last decade, by selling or turning them into digital only contents. The biggest newspapers from São Paulo, Folha de S. Paulo, and O Estado de S. Paulo, closed lots of its newspapers sections, reduced the remaining ones and fired several professionals.

The majority of our media companies, mono-media originally, undertook initiatives aiming at a reconfiguration of their multimedia identities. In this process, we find that most of them simply tried to transfer their successful strategies in the mono-media markets to the new reality. Many invested in technology and new businesses in order to present a contemporary profile, but almost all of them never abandoned the old way of reacting (Corrêa, 2005: 28).

The review of the Brazilian scenario brought by E. S. Corrêa in 2005 isn't distant from the actual reality of the companies in our country. Even more than ten years after the author analysis, we can still see that the main concern of the digital publishers is still referred to the solution of financial and managerial aspects in order to solve the crisis. We don't see examples of culture changes in none of the big players. While the main source of income remains the printed newspaper, it seems unlikely that companies will have the courage to change their cultures to digital production.

According to the National Association of Brazilian Newspapers (A Indústria Jornalística Brasileira em 2017, 2020), in 2014, the printed editions registered a decrease in its daily average circulation. The decline was small and registered particularly in liquid sales. Although, when it comes to advertising investments, newspapers had a drop of 11,63% in its revenues. In the same period, the digital editions –audited by the Communication Verification Institute– more than doubled its circulation with an increase of 118% compared to 2013. At the equal time, access via smartphone also doubled and the traffic using this device went from 10% to 23%.

To understand a little bit more about the Brazilian context is important here to mention the press scenario in the country. The traditional companies that remain in the industry are known for being familiar business. Most of the Brazilian media conglomerates belong to families that control the industry in the country for over 50 years. The biggest television company belongs to Marinho's family and the biggest newspapers to Frias, Mesquita, Marinho and Sirotsky families that also own radio stations all over the country. As said by P. Gomes (2015), Brazilian media scenario is composed of a few wealthy families "with hundreds of employees, heavy structures, and traditional processes; those organizations are still trying to find a way to adapt to digital journalism".

In this part of the work, we intend to show some examples of revenue models that are being adopted by Brazilian journalistic companies. In the first part, we present the initiatives that are being used by some of the biggest players in the media market. We chose the three biggest newspapers in digital circulation, according to the Circulation Verification Institute (IVC): Folha de São Paulo (Folha de S.Paulo, 2021), O Estado de São Paulo (Estadão, 2021) e O Globo (O Globo, 2021); and the biggest publishing company: Editora Abril (Editora Abril, 2021). In the second part, we discuss some examples from independent media.

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Results and discussion

Starting with the biggest ones, as we can see in the next table, most of them are still attached to old forms of revenue like subscriptions, advertisement and sells at newsstands. All of them had adopted the paywall strategy as a digital strategy. In 2015, the biggest move registered was the creation – by all of them – of branded content units inside the companies to sell native ads for advertisers. In addition, one of the companies created a unit to work with big data, the first of the kind inside big publishers in Brazil.

	Folha de S. Paulo (newspaper)	Estado de S. Paulo (newspaper)	O Globo (newspaper)	Editora Abril (publishing company)
Paywall	X	X	X	X
Branded Content	X	X	X	X
Big Data	-	-	-	X
Subscriptions	X	X	X	X
Sales in newsstands	X	X	X	X
Advertisement	X	X	X	X

Table 1. Revenue models in Brazilian big publishers.

As we can see, all of the examples still use the traditional strategies of subscriptions, sales in newsstands and advertisement, being this last one the major source of revenue. In addition, when it comes to new strategies, they all have the "wave behavior", where all the companies jump into the next promised lifebuoy.

The paywall strategy, also adopted by all of them, is born from a simple argument: customers were used to pay for content by buying newspapers or magazines, so the online version should replicate this logic. J. Jarvis (Jarvis, 2015) says that the paywall is a business model based on "should", like in the arguments "people should pay for news" or "journalism shouldn't be distributed for free". The author, who is contrary to the strategy, says that in the actual market someone is always able to sell content cheaper or even for free, even if it's not as good as its competitor.

Created in 1921, Folha de S. Paulo has the largest digital circulation among Brazilian newspapers, according to the IVC. It has started its paywall in 2012 and reached 29,8 millions of unique visitors in may 2015. O Globo and O Estado de S. Paulo, second and third in digital circulation in Brazil according to IVC, also have implemented paywall strategies. All of the three newspapers use a "porous paywall", which means the general reader can access a small amount of content for free, then he can increase the quantity of content by registering at the platform and after that, to have full access, he needs to become a paying subscriber. General Market Manager from O Globo, Marcelo Correa (Correia, 2015), explains that the adoption of the model was part of a valuation strategy of the newspaper content. According to him, within a year the company

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had a 150% growth in its base of digital subscribers.

The Readers Market Director from O Estado, Alexandre Buarque Tubenchlak (Correia, 2015), considers the paywall an international trend and an important tool to guarantee the journalism sustainability. The company created an online store to sell digital subscriptions, which now, according to Tubenchlak, responds for 90% of this product selling. According to IVC, Brazilian newspapers have reached more than 574,000 subscribers to digital editions. The audit of the institute covers 26 journalistic brands. Folha de S. Paulo leads the ranking with 151,552 subscriptions, followed by O Globo, with 145,562 and O Estado de S. Paulo, with 69,059. The survey, however, doesn't reflect the reality of digital readers because the subscriber of printed editions also has full access to digital ones for free, which makes the data inaccurate.

In 2015, Folha de S. Paulo was the first newspaper among the top three for create a branded content[1] unit called Studio Folha (Folha cria núcleo de conteúdo patrocinado, 2015). The unit works separated from the newsroom and has different editors, journalists and designers working exclusively for this sector. Abril, the biggest publishing company in the country, has also created a branded content unit, called Studio ABC – Abril Branded Content. The goal of the unity is the same of all branded content studios: to create good content for brands using the editorial experience and background of the company. In Abril, the journalists who write for brands are also different from the ones who stay at the newsrooms. In these days, the three biggest newspapers have branded content units.

Abril was precursor with the creation of a big data unit and the presentation of programmatic media solutions for advertisers. The big data unit offers data analysis for clients in order to create better campaigns and advertises solutions, using the information about the readers, its habits and also the publication itself. The Programme Offer Guaranted is a partnership of Abril and Google to offer advertisers real-time management and preferred deals. Both were created in 2015, which means they are new initiatives without major results to be presented or even a statement if they are profitable ways out for journalism produced at the Brazilian publishing company.

For our discussion on independent media models, we choose four initiatives that cover different kinds of revenue models. Our selection was made trying to present in this work a diverse sample of possibilities that are being created in the digital born Brazilian business. For that, we choose the sites Catraca Livre (Catraca Livre, 2021), Jornalistas Livres (Jornalistas Livres, 2021), Ponte (Ponte, 2021), and Porvir (Porvir, 2021). All of them gather one common characteristic: they are constituted or created by former journalists who used to work in traditional media and big publishers. In addition, they are all digital born, which means they distribute their content digital only and also have a mentality focused on digital journalism. They have multiple profiles with various focuses from entertainment and culture to human rights and education.

	Catraca Livre	**Jornalistas Livres**	**Ponte**	**Porvir**
Advertising	X	-	-	-
Donations	-	-	X	-
Events	-	X	X	-
Paid Content	X	-	X	-
Patronage	X	-	-	X

[1] Since we have here a limited space to a very large topic we won't be able to discuss the ethics of branded content being produced by journalists.

Crowdfunding	-	X	-	-

Table 2. Revenue models in Brazilian independent media.

Catraca Livre is a Brazilian website created in 2008. In the beginning, the page purpose was to spread cultural events happening in Sao Paulo that had free or very cheap entrance. Within the years, its cover got wider and the site started to produce more original content. According to P. Gomes (Gomes, 2015), Catraca Livre started its operation with the help of sponsors – which now total 14. Later they started accepting advertisement and the use of display ads. Nowadays, besides display ads, they also have Google ads, related ads (those who appear at the end of a content page linked to external sites) and native ads. The Catraca Livre's case is a very successful one with 15 million unique users, worth around USD 5 million, according to its owner.

Catraca Livre also produces content for external clients. This is one of the revenue forms used also by Ponte, which produces specialized reports in the areas of human rights, public safety, and justice. The initiative also maintains itself with the sponsorship of Agencia Publica, one of the first independent media agency created in Brazil that is supported by individuals donation and also Ford Foundation support. Events are also planned to be part of Ponte's funding strategy.

Jornalistas Livres and Ponte have similar origins. Ponte was created in 2014 with the goal to be a nonprofit publication specialized in human rights. Experienced journalists who claimed that there was no room for this kind of coverage in traditional media headed both initiatives. Jornalistas Livres was born in 2015 and started its first year of work with one big event to raise funds for its operation. With the event plus an online crowdfunding campaign, they were able to collect R$ 120,000 (something like USD 40,000). More than 50 professionals, most of them from Sao Paulo, compose Jornalistas Livres, but there are also groups in the States of Parana and Minas Gerais, most of them volunteers. With the money collected the group created their website (before that the content was published on Medium and social media) and also could facilitate the work of some correspondents in specific events.

Porvir is an education specialized publication created in 2012 by the Inspirare Institute who is also the organization responsible for maintaining their work. The site's goal is to spread good initiatives that help the development of education around the country and also its innovation. The Inspirare Institute, which supports Porvir, receives money from one Brazilian family, according to P. Gomes (Gomes, 2015). The director Anna Penido says that the publication is free to talk about whatever they think is newsworthy in the education area. Besides daily articles, Porvir's staff gives lectures, workshops and organizes thematic events, all for free.

Conclusions

The next years will be crucial to outline who are the ones that will remain live, valuable and profit in the journalistic industry. The factors that will define this survival include innovation capacity, cultural transformation and ability to work with several revenue models. As said by Grueskin *et. al.* (Grueskin et. al., 2011), the digital scenario didn't change only the news business, but also the way content is created, designed, distributed and shared. Although this reality has been seen for several years, media companies refuse to recognize the change and work very slow to do something about it. As some of the transformations that digital bring we can point:

- It demands a new way of thinking the audience

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– It provides a path to fast innovation
– It extends the life of journalism making it possible for companies to profit from their memory
– It transforms completely the aggregation and distribution model
– The audience is responsible for sharing and distributing more than the company itself
– Publishers have more information about the public and can use it for revenue
– The experience with the content and its consumption is completely transformed, even mostly in mobile devices
– It changes the cost of journalism and advertising

As we were able to see along the work here presented, there isn't only one way out when it comes to revenue in journalism. Journalism companies must be creative to think about other possible revenue formats. As seen, Brazilian media is following the international trends creating here units that reproduce the outputs already used in other countries. Paywall came following The New York Times just as branded content and big data. The Brazilian companies aren't paying attention in its local market with specific culture and characteristics. Besides that, they are reproducing what seems to have worked internationally instead of researching different ways of making themselves relevant and profitable for their particular public. In independent media, we can see different revenue models when compared to big publishers, but they are also reproductions from what have already been done outside Brazil and they have no disruptive model, in its business model we can't see any completely new revenue source.

Branded content, big data and programmatic media are good revenues possibilities but they only make the journalistic activity and the company itself closer to publicity and marketing agencies. We are not implementing strategies that focus on keeping profitable journalism in its essence. Journalism has changed a lot over the last years and this is not bad, but we need to differentiate this activity from ordinary content production, which just replicates the same stories shared over the Internet without context and historicity. Good journalism needs to be valuated with great revenue models. To make this happen, the journalistic industry must embrace digital not as just another publishing platform, but as a culture, a way of living, a different consuming habit that is part of actual consumers life.

We still do not have a final and perfect solution, maybe we never will, but as J. Jarvis (Jarvis, 2015) proposes the sustainability comes from a sum of many actions, such as: reducing costs, create greater advertising solutions, richer relationships with audience and advertises, build new and greater products suitable for different devices and platforms and explore several revenue options. The future of journalism is complex and so will be its business model.

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Інновації та бізнес-моделі для індустрії цифрових новин: критичний підхід до частини бразильської реальності

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Анотація

Журналістська галузь стикається із кризою, оскільки інтернет почав кидати виклик своїй міцній і старій бізнес-моделі. Медіакомпанії (тільки вони) мали простір для рекламодавців, щоб одночасно охопити тисячі людей своїм повідомленням. Коли монополія впала, доходи почали падати, тираж газет різко впав й увага споживачів перемістилася на інші платформи, зокрема соціальні мережі. Беручи це до уваги, ми маємо намір представити обговорення бізнес-моделей новин, зокрема моделі доходу, які застосовуються деякими прикладами бразильської галузі. Наша робота є дидактичним дослідженням, оскільки бізнес-моделі є все ще не розв'язаною проблемою для цієї галузі. Оскільки парадигми немає, представляємо панораму вибору, реміксів й індивідуальних адаптацій. Ми маємо такі наші дослідницькі запитання: RQ1: Які нові моделі бізнесу/доходу впроваджуються ЗМІ? RQ2: Які відмінності між великими бразильськими видавцями та незалежними медіастратегіями? Щоб висвітлити й розвинути це питання, ми починаємо обговорювати інновації в журналістських галузях. Крім того, стежимо за нашим обговоренням тут із поглядом на існуючі бізнес-моделі та нові, які впроваджуються або створюються медіакомпаніями. На завершення нашої роботи ми представляємо список стратегій, які використовуються в основних фірмах із Бразилії, а також тих, які створені або прийняті новими компаніями, які народилися в реальному цифровому контексті. Як метод дослідження ми використовуємо спостереження за ринком і компаніями без участі учасників, а також використання документів і статей у ЗМІ, які представляють стратегії, що використовуються журналістськими брендами для подолання кризи доходів. Основний висновок дослідження полягає в тому, що більшість компаній приймають одні й ті ж стратегії, у «хвильовому русі», коли як тільки одна компанія спробує, інша пливе за течією.

Ключові слова: бізнес-моделі, індустрія цифрових новин, бразильська реальність, цифровий контекст.

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