

# Digital Storytelling in the News Media

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Shandong Normal University, 8 April 2026



# The Plan for this Week

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**8  
April**

Today you'll hear about key approaches and principles of digital storytelling, and I'll introduce you to some examples from around the World.

**9  
April**

Tomorrow we'll talk about algorithms and data, and how both are impacting the production and distribution of news content.

**10  
April**

During the seminar, I'll share some best practices in data journalism, and we'll work together on an example. Bring your own laptop if you can.

# Today's Learning Objectives

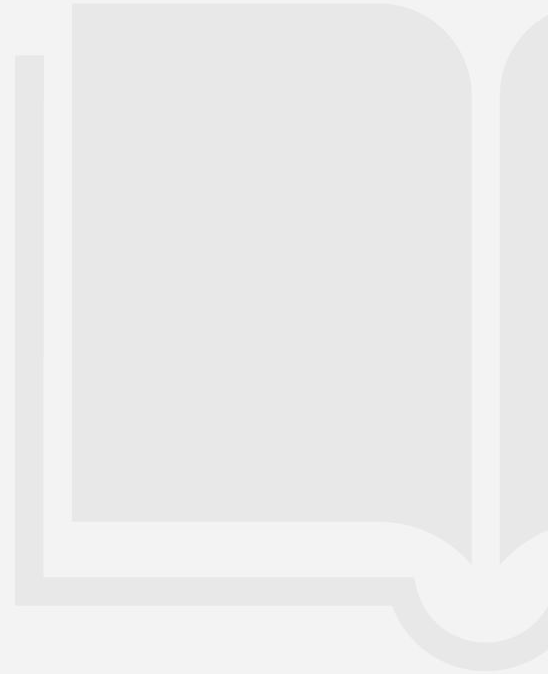
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By the end of today's session, you should feel comfortable...

1. Critically examining the **architecture of digital storytelling** in journalism.
2. Assessing how **global newsrooms** deploy digital storytelling.
3. Understanding the transformations in storytelling in the context of **attention-driven economies**.

# Part 1: Foundations

Understanding what **digital storytelling** is, how it evolved from “traditional” journalism, and why it represents a shift in how journalists create and audiences consume news globally



# What a Story Is (I)

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A story is a **structured account of events** that unfolds through a coherent narrative. It typically includes several essential elements that remain constant across cultures, platforms, and historical periods

- **Characters:** The people, communities, environments, or non-human actors who populate the narrative and through whom audiences understand events
- **Sequence of events:** A temporal ordering in which actions occur, shaping how audiences make sense of causality, transformation, and consequence

# What a Story Is (II)

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- **Narrative structure:** A deliberate organisation of beginning, development, and resolution that guides the audience's journey and conveys thematic direction
- **Layers of meaning:** Stories communicate more than factual information. They incorporate cultural, symbolic, and other meanings that speak to audiences at different levels
- **Communicator, audience, and effect:** Every story is told by someone, to someone, for a purpose. Most stories aim to create an effect on audiences, whether emotional, cognitive, or behavioural.

# What is digital storytelling?

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Digital Storytelling is a form of **multimedia presentation** that incorporates a variety of communicative elements (for example, text, static images, video, audio, social media embeds, and interactive features) within a coherent narrative structure.

It combines the “ancient” art of telling stories (or storytelling) with modern digital technologies.



<https://interactives.stuff.co.nz/2020/08/aotearoa-in-20/>

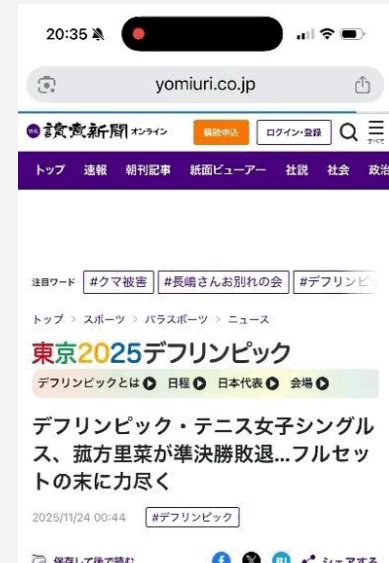
# From Storytelling to Digital Storytelling

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Digital storytelling retains the characteristics of traditional storytelling, but it integrates digital affordances that reshape creation & consumption.

- Digital storytelling **expands what a story can do** through hyperlinks, layered multimedia, interactive maps, data visualisation, and platform-specific formats.
  - Stories still have characters, events, structure...
- The shift to digital requires journalists to combine media elements to maintain **clarity, accuracy, and audience engagement**.
- Audiences become **more active participants**, navigating stories nonlinearly, selecting what to explore, and contributing content that shapes the narrative ecosystem.

# Many Shades of Digital Storytelling



**Platform specificity:** Stories are intentionally optimized for consumption contexts. For example, vertical 9:16 video for mobile social platforms, immersive scrollytelling for desktop browsers, bite-sized snippets for or carousel posts for social media...

# Activity #1 - How well do you know your digital storytelling history?

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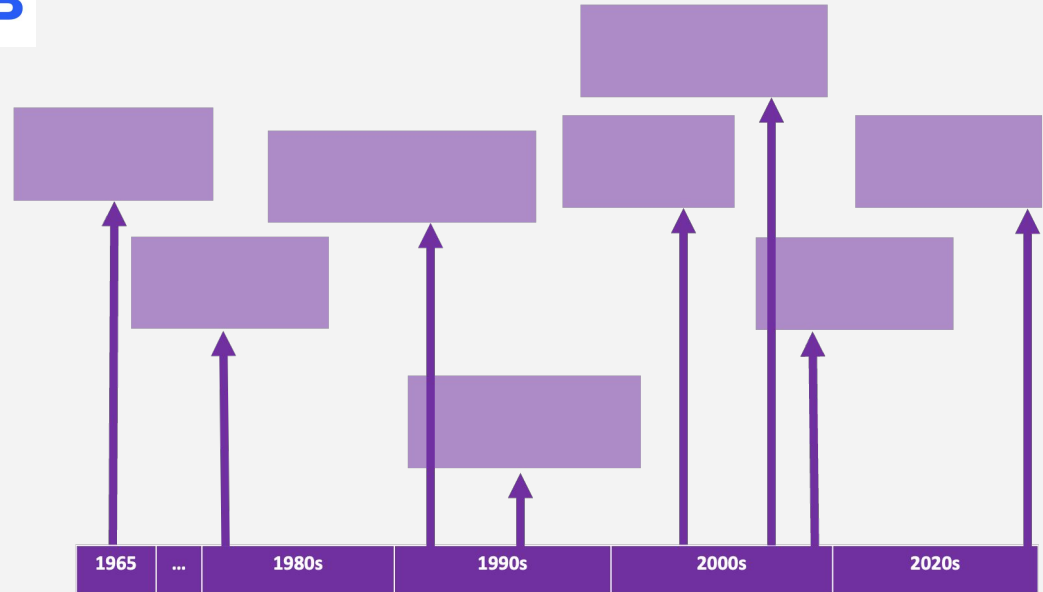


Go to [wooclap.com](https://wooclap.com)

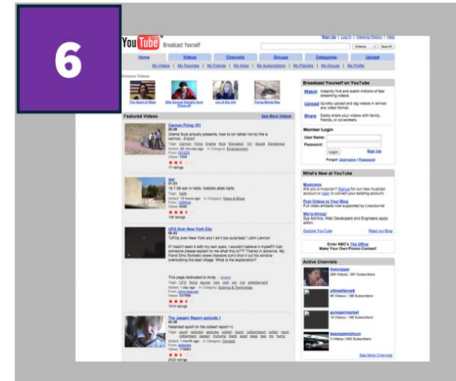
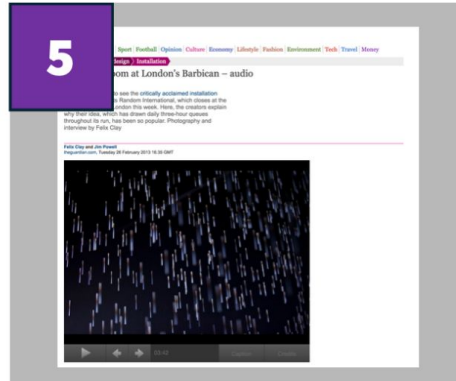
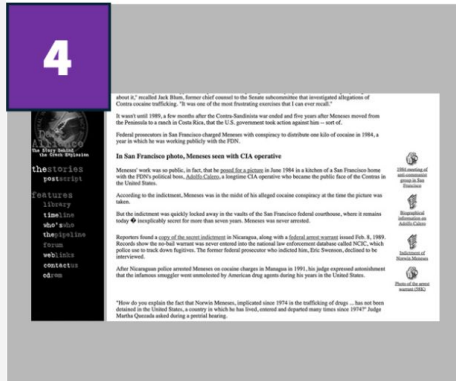
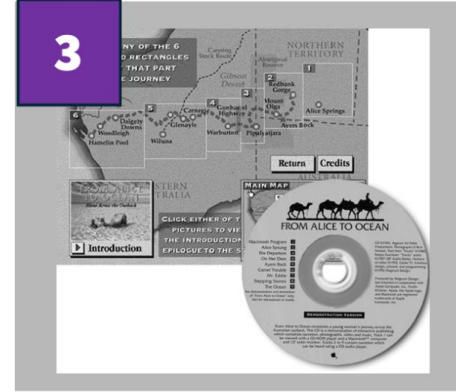
Enter the event code in the top banner

Event code

**PKZUMB**

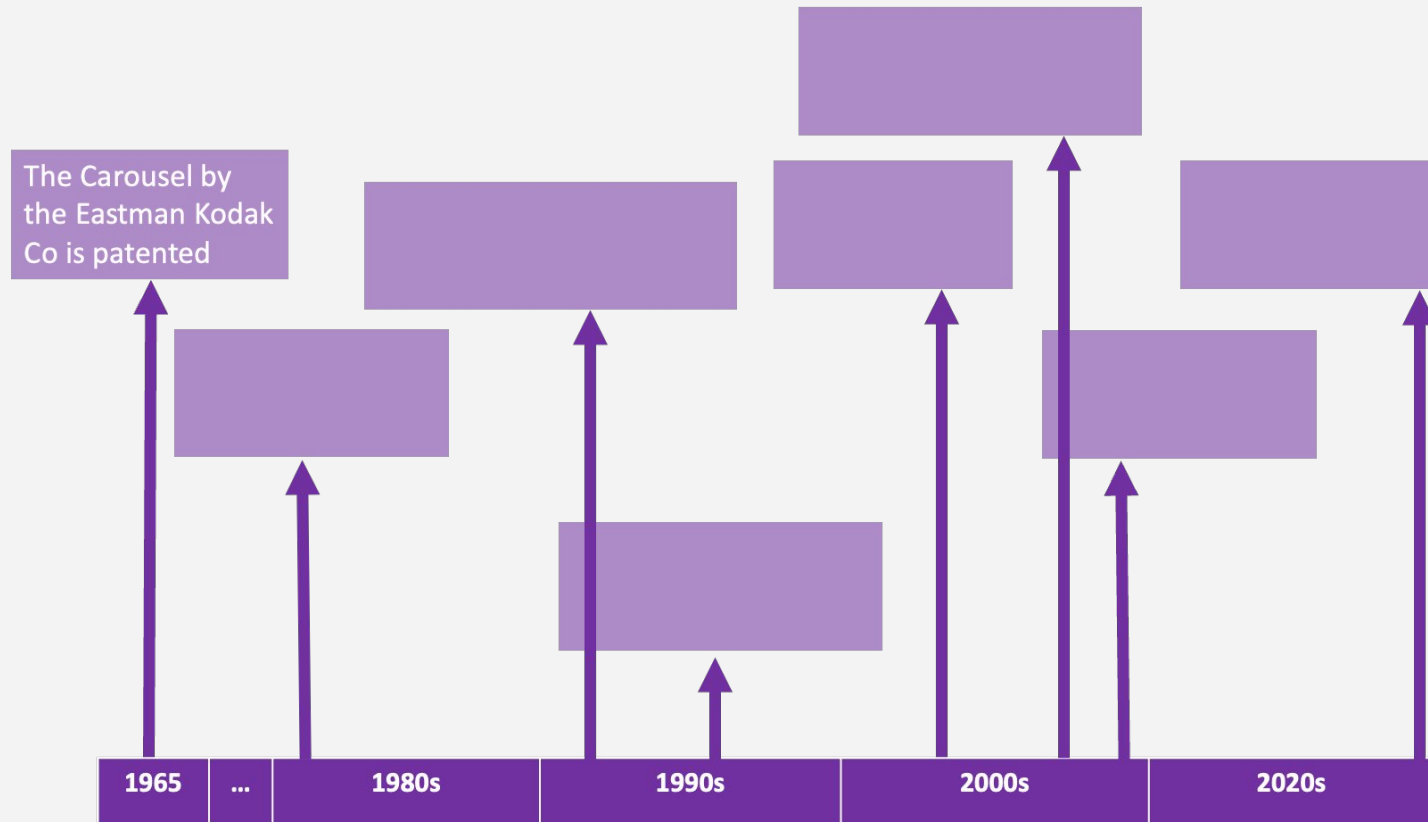


# Activity #1 - How well do you know your digital storytelling history?



# A Short History of Digital Storytelling - I

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# A Short History of Digital Storytelling - II

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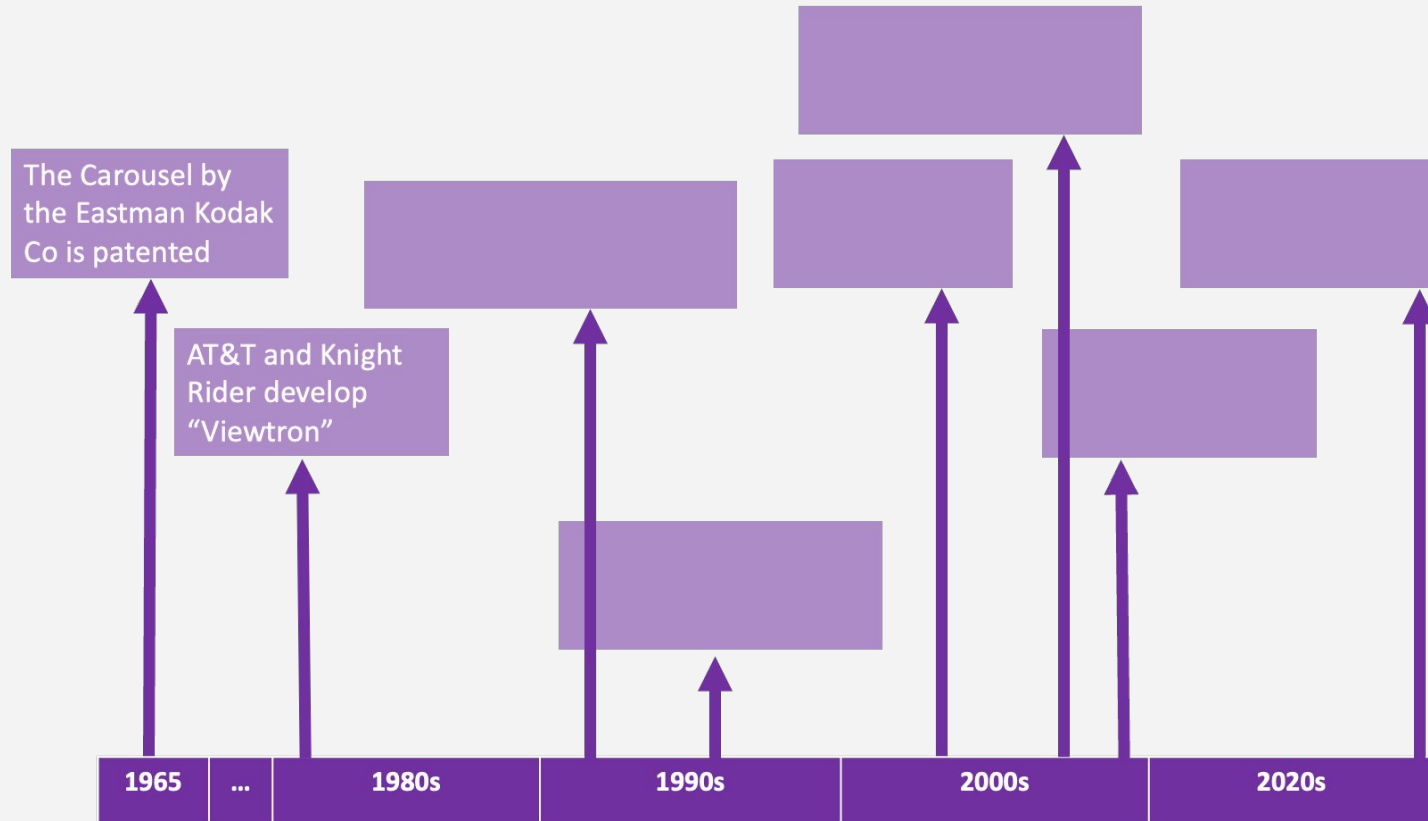
In 1965, the Eastman Kodak Company patented The Carousel which soon became a tool for audiovisual experimentation for artists, including photographers.



Source: <https://www.nytimes.com/2013/01/21/arts/design/its-a-spaceship-no-its-a-time-machine.html>

# A Short History of Digital Storytelling - III

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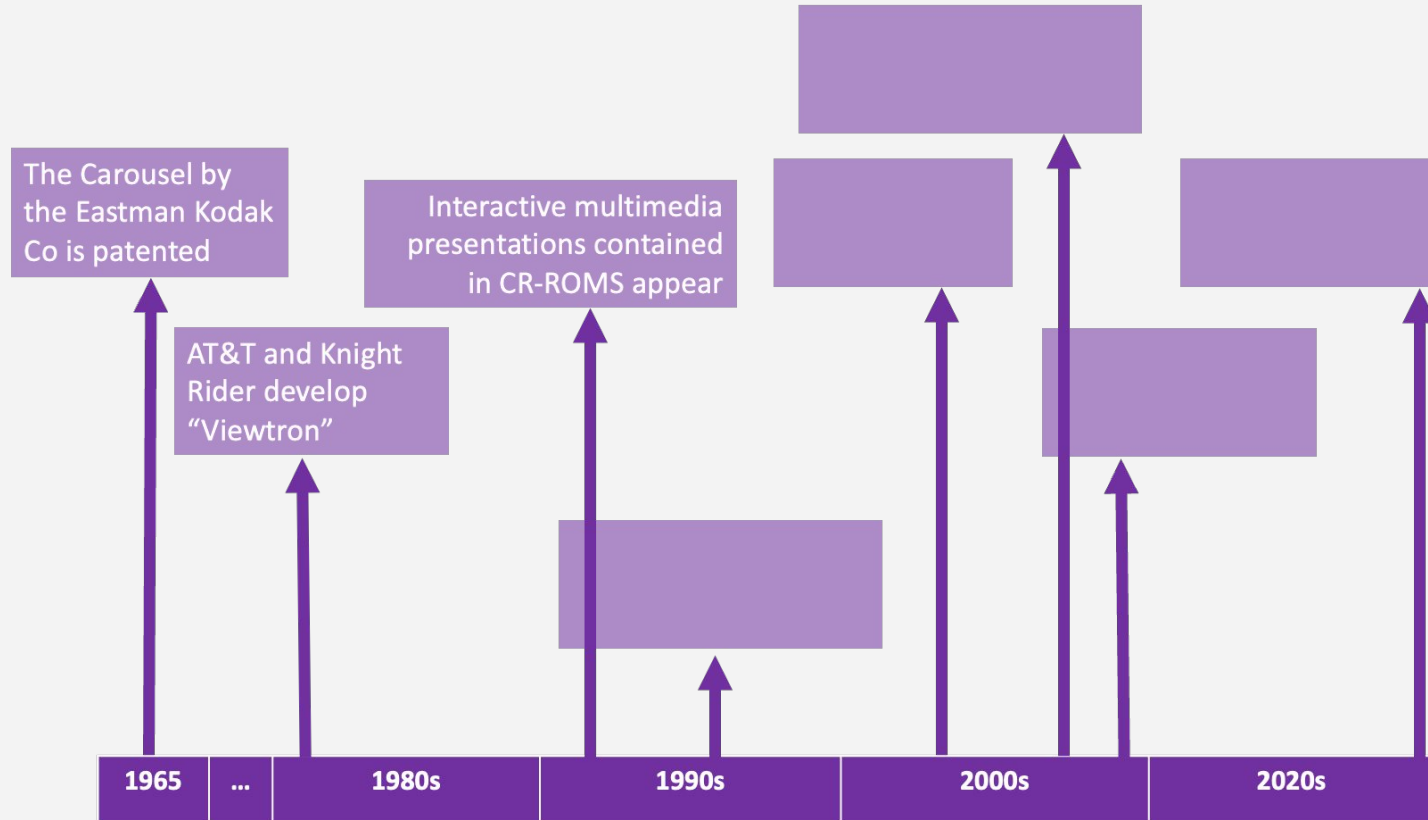
# A Short History of Digital Storytelling - IV



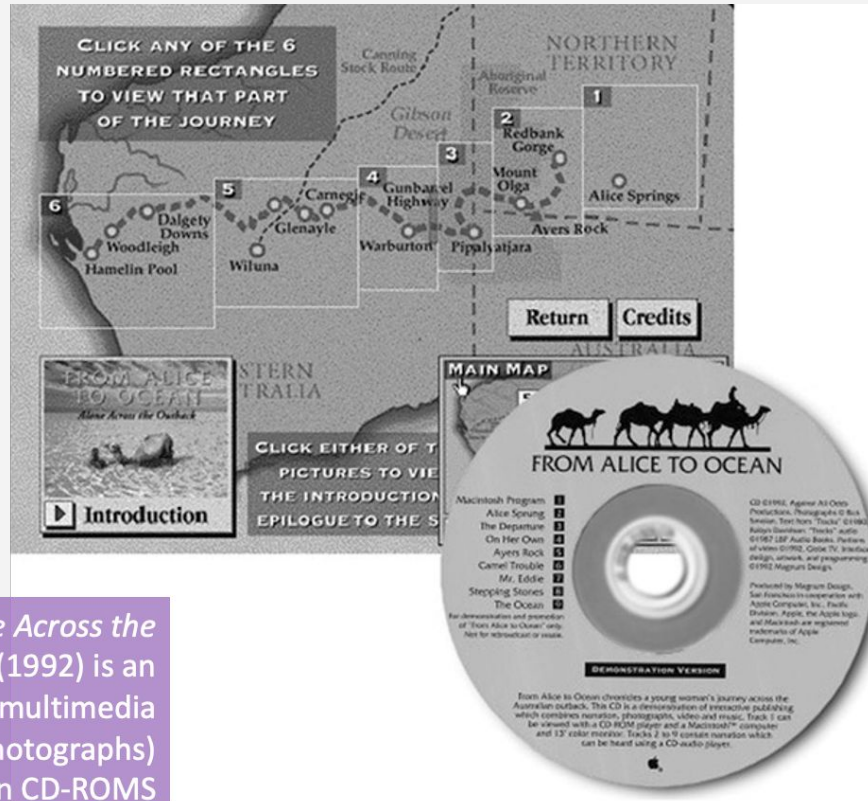
The Viewtron (1983 to 1986) was an experimental tool designed by AT&T and Knight Ridder newspapers to provide interactive news and entertainment through the television. *PCWorld* called it "one of the biggest project failures in IT history". Or maybe it was "too advanced" for its time.

# A Short History of Digital Storytelling - V

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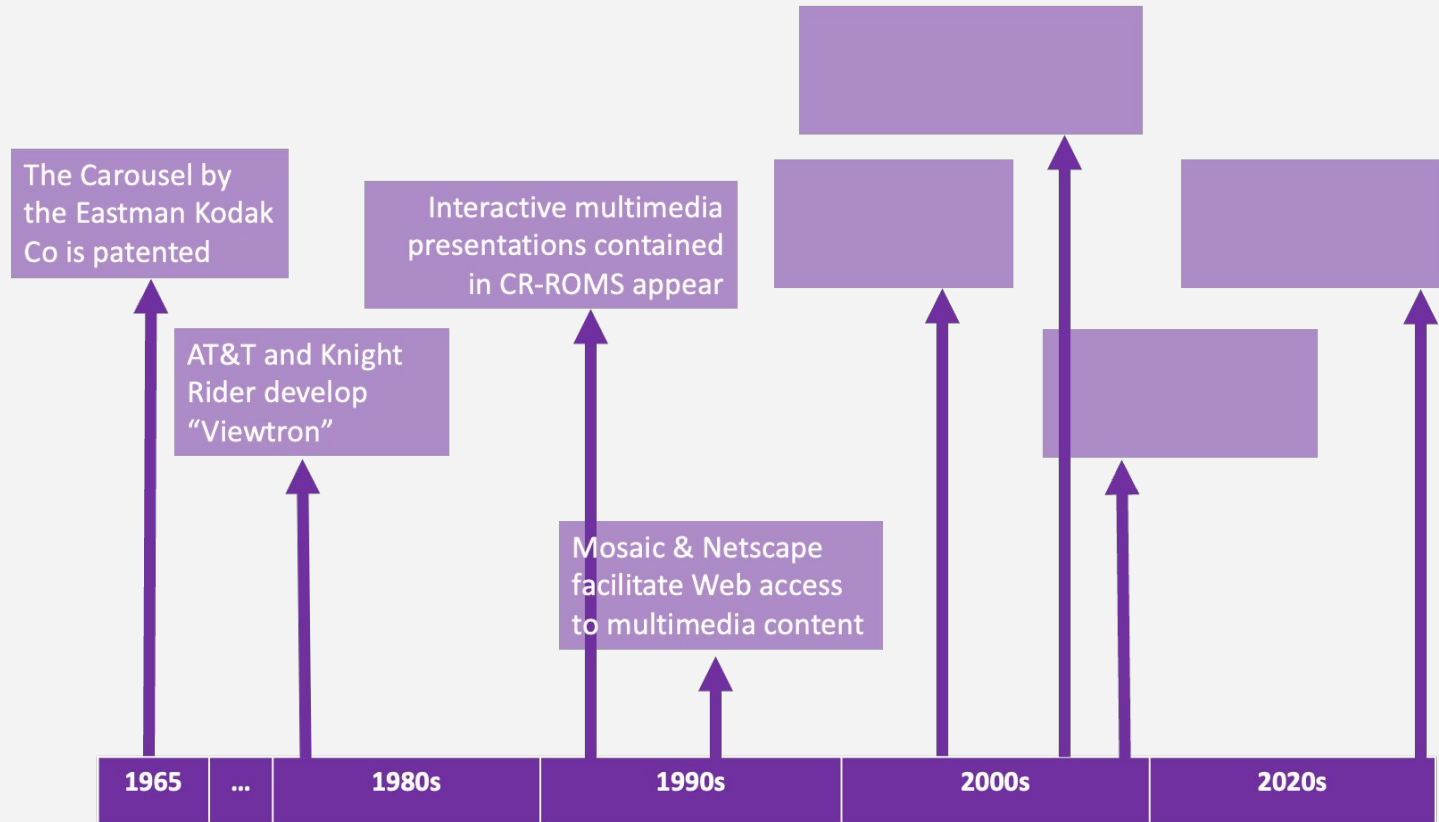
# A Short History of Digital Storytelling - VI




*From Alice to Ocean: Alone Across the Outback* by Rick Smolan (1992) is an example of interactive multimedia content (mainly photographs) distributed on CD-ROMS

# A Short History of Digital Storytelling - VII

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# A Short History of Digital Storytelling - VIII




**Dark Alliance**  
The Story Behind  
the Crack Explosion

Stories by Gary Webb  
Mercury News Staff Writer

For the better part of a decade, a San Francisco Bay Area drug ring sold tons of cocaine to the Crips and Bloods street gangs of Los Angeles and funneled millions in drug profits to a Latin American guerrilla army run by the U.S. Central Intelligence Agency, a Mercury News investigation has found. This drug network opened the first pipeline between Colombia's cocaine cartels and the black neighborhoods of Los Angeles, a city now known as the crack capital of the world.

Go to our story:

Shocked Version    UnShocked Version



thestories  
postscript

features  
library  
timeline  
who's who  
thepipeline  
forum  
weblinks  
contact us  
cdrom

San Jose Mercury News  
"Dark Alliance"  
(1996)

about it," recalled Jack Blum, former chief counsel to the Senate subcommittee that investigated allegations of Contra cocaine trafficking. "It was one of the most frustrating exercises that I can ever recall."

It wasn't until 1989, a few months after the Contra-Sandinista war ended and five years after Meneses moved from the Peninsula to a ranch in Costa Rica, that the U.S. government took action against him -- sort of.

Federal prosecutors in San Francisco charged Meneses with conspiracy to distribute one kilo of cocaine in 1984, a year in which he was working publicly with the FDN.

## In San Francisco photo, Meneses seen with CIA operative

Meneses' work was so public, in fact, that he posed for a picture in a kitchen of a San Francisco home with the FDN's political boss, Adolfo Calero, a longtime CIA operative who became the public face of the Contras in the United States.

According to the indictment, Meneses was in the midst of his alleged cocaine conspiracy at the time the picture was taken.

But the indictment was quickly locked away in the vaults of the San Francisco federal courthouse, where it remains today ♦ inexplicably secret for more than seven years. Meneses was never arrested.

Reporters found a copy of the secret indictment in Nicaragua, along with a federal arrest warrant issued Feb. 8, 1989. Records show the no-bail warrant was never entered into the national law enforcement database called NCIC, which police use to track down fugitives. The former federal prosecutor who indicted him, Eric Swenson, declined to be interviewed.

After Nicaraguan police arrested Meneses on cocaine charges in Managua in 1991, his judge expressed astonishment that the infamous smuggler went unmolested by American drug agents during his years in the United States.

"How do you explain the fact that Norwin Meneses, implicated since 1974 in the trafficking of drugs ... has not been detained in the United States, a country in which he has lived, entered and departed many times since 1974?" Judge Martha Quezada asked during a pretrial hearing.



1984 meeting of anti-communist group in San Francisco



Biographical information on Adolfo Calero



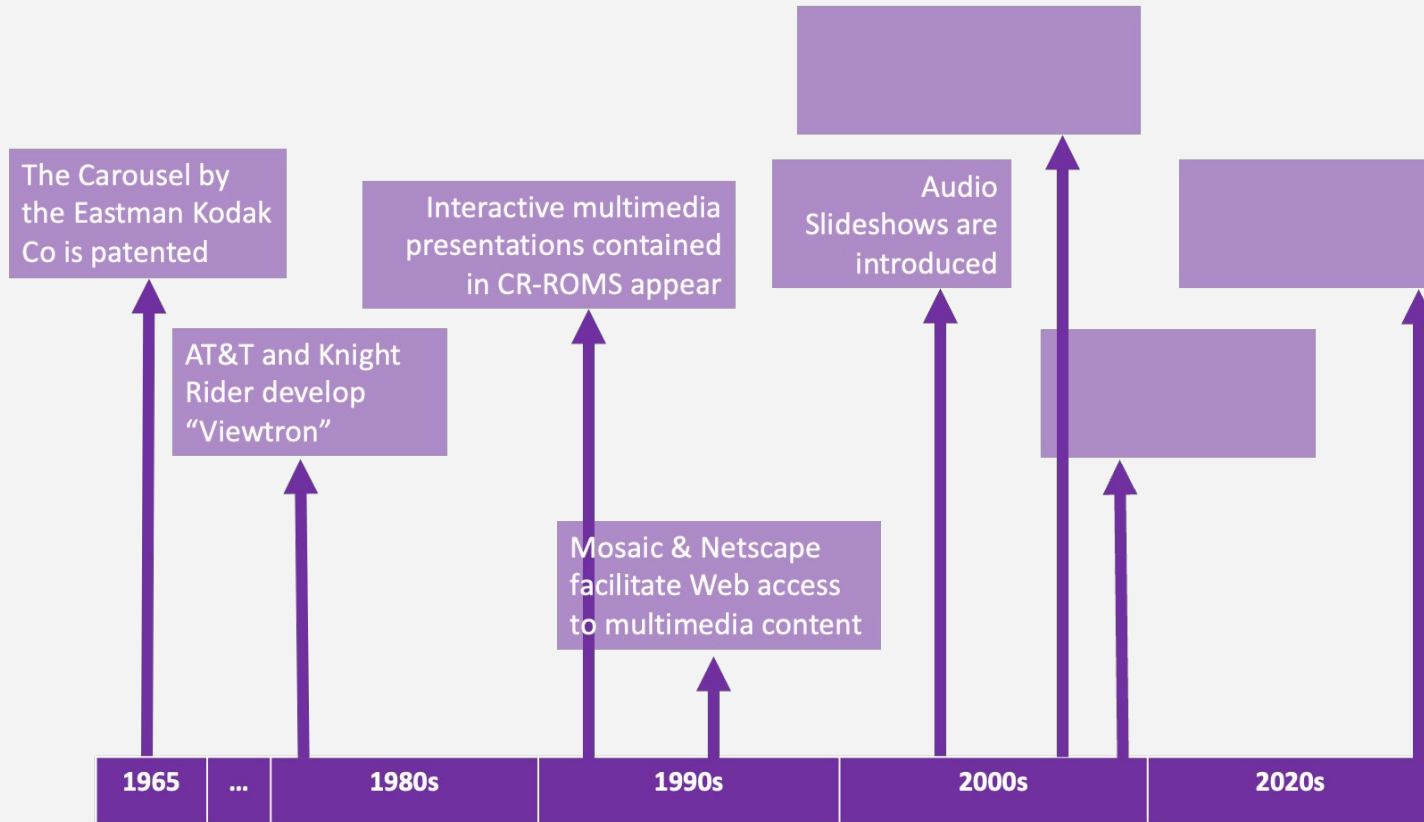
Indictment of Norwin Meneses



Photo of the arrest warrant (SSK)

# A Short History of Digital Storytelling - IX

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# A Short History of Digital Storytelling - X

theguardian

[Home](#) [UK](#) [World](#) [Sport](#) [Football](#) [Opinion](#) [Culture](#) [Economy](#) [Lifestyle](#) [Fashion](#) [Environment](#) [Tech](#) [Travel](#) [Money](#)


[Culture](#) > [Art and design](#) > [Installation](#)

## The Rain Room at London's Barbican – audio slideshow

It's the last chance to see the [critically acclaimed installation Rain Room](#) by artists Random International, which closes at the Barbican centre in London this week. Here, the creators explain why their idea, which has drawn daily three-hour queues throughout its run, has been so popular. Photography and interview by Felix Clay

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Felix Clay and Jim Powell  
theguardian.com, Tuesday 26 February 2013 16:35 GMT

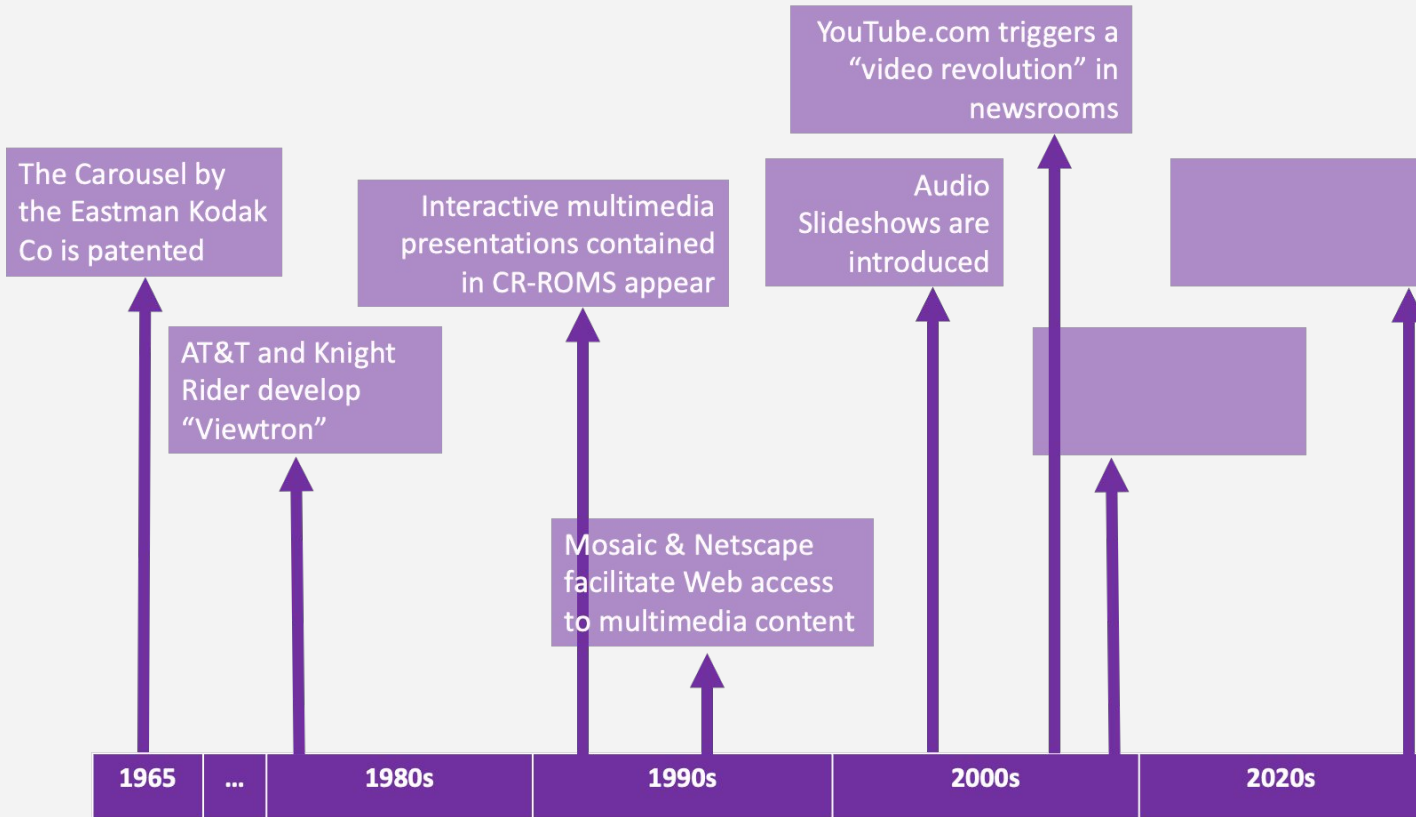


← → 03:42 Caption Credits

Audio Slideshows, like this one produced by *The Guardian*, were a very popular feature in the pre-video era. They were mostly built on Flash

# A Short History of Digital Storytelling - XI

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# A Short History of Digital Storytelling - XII

After YouTube launched in 2005, many news organizations that did not work with video before felt compelled to create video departments. The first people shooting video for the web were often photojournalists

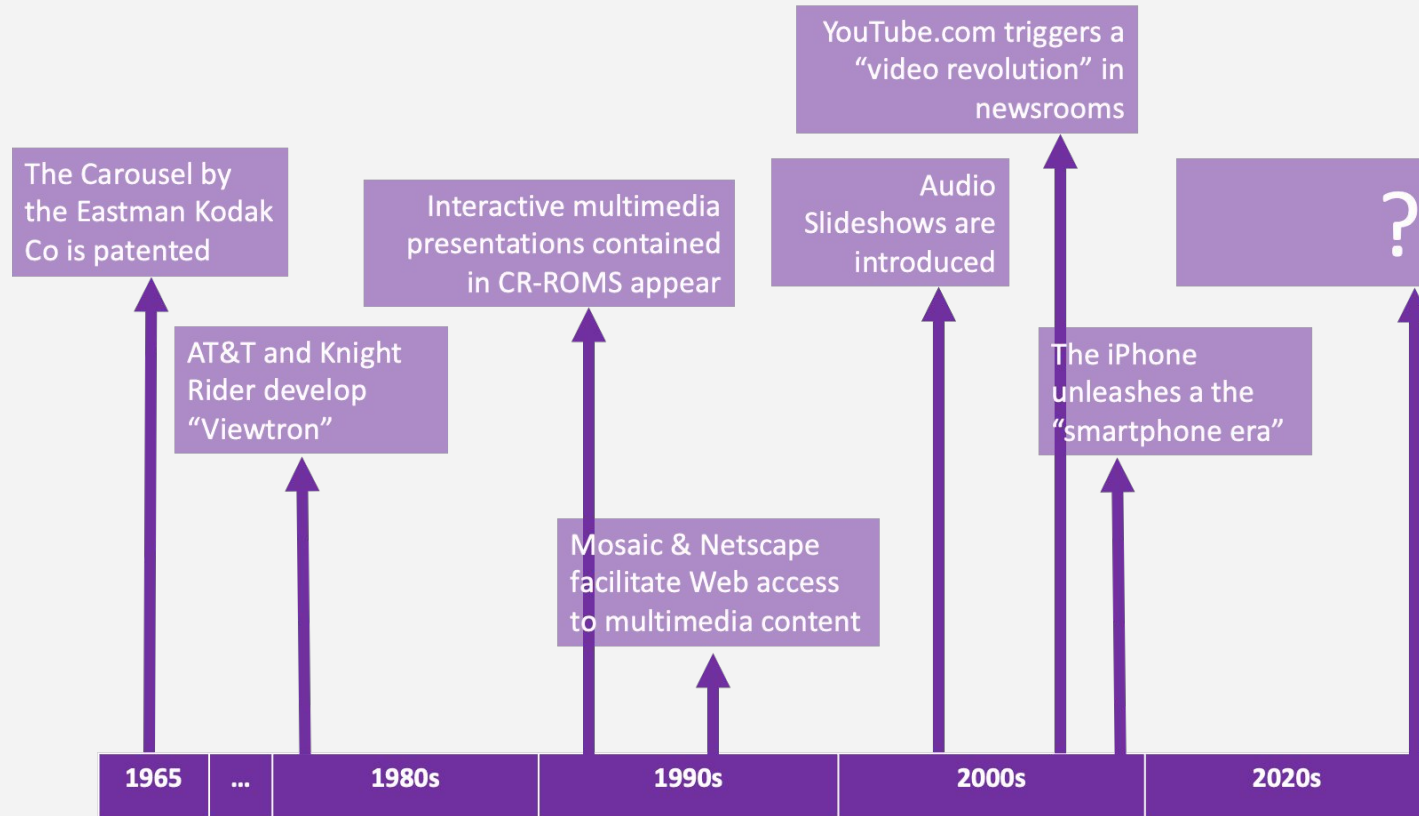
The screenshot shows the YouTube homepage interface from 2005. At the top, the YouTube logo is followed by the tagline "Broadcast Yourself". Navigation tabs include Home, Videos, Channels, Groups, Categories, and Upload. Below these are links for My Videos, My Favorites, My Friends, My Inbox, My Subscriptions, My Playlists, My Groups, and My Profile. The main content area is titled "Director Videos" and features a grid of video thumbnails. The "Featured Videos" section is highlighted, showing three video entries:

- Cannon Firing 101**: Drama. Nuts proudly presents, how to (or rather not to) fire a cannon... Enjoy!!  
Tags: Cannon, Firing, Drama, Nuts, Education, 101, Susid, Dangerous  
Added: 43 minutes ago in Category: Entertainment  
From: 50009  
Views: 1004  
17 ratings
- war**: 16.7.06 war in haifa. hisblah attak haifa  
Tags: haifa  
Added: 13 hours ago in Category: News & Blogs  
From: 1002ad  
Views: 690  
106 ratings
- UFO Over New York City**: "UFOs over New York and I ain't too surprised" -John Lennon  
If I hadn't seen it with my own eyes, I wouldn't believe it myself!!! Can someone please explain to me what this is??? Thanks in advance. My friend Dino Sorbello (www.tripwavs.com) shot it out his window overlooking the east village. What is the explanation?  
This page dedicated to Andy ... (more)  
Tags: UFO, futo, saucer, new york city, nyc, peterherbert  
Added: 1 day ago in Category: Science & Technology  
From: johnruslander  
Views: 237968  
1414 ratings

Below the featured videos, there is a section for "The Jaeger Report episode 1" with a view count of 170963 and 2422 ratings. On the right side of the page, there are sections for "Broadcast Yourself on YouTube" (with Watch, Upload, and Share options), "Member Login" (with User Name and Password fields), "What's New at YouTube" (with Musicians, Post Videos to Your Blog, and We're Hiring! links), "Enter NBC's The Office Make Your Own Promo Contest", and "Active Channels" (listing channels like thetripper, yltimedterce, gunsgermsteel, and beautyjeonlihyun).

# A Short History of Digital Storytelling - XIII

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# Contemporary Digital Formats

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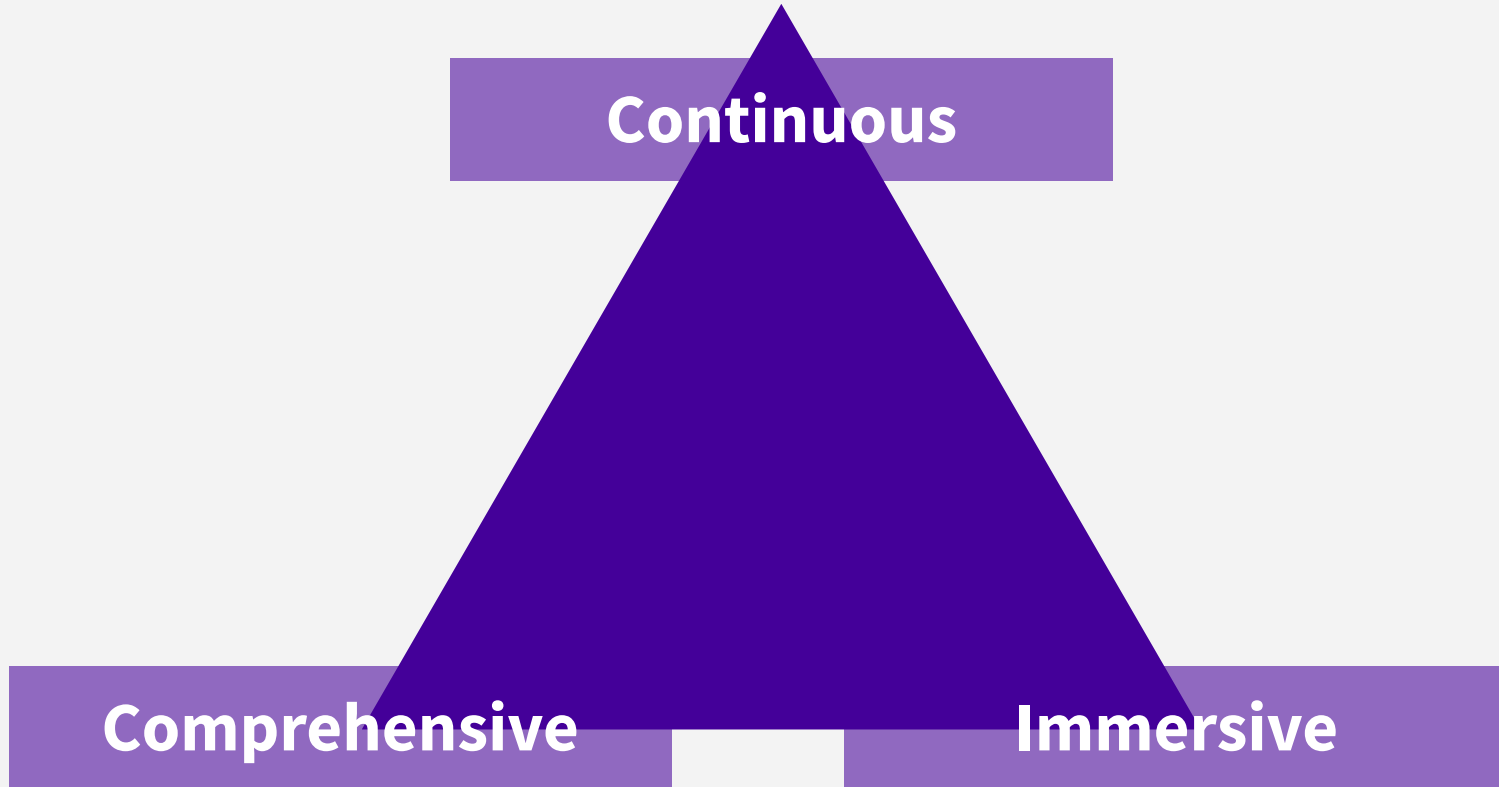
## **Long(er)-form Multimedia**

In-depth multimedia features using scrollytelling techniques , immersive documentaries, data-driven investigations, and interactive timelines or live blogs.

These formats prioritise depth, context and emotional resonance, ideal for investigative work and complex global issues.

# Types of Digital (Multimedia) Stories

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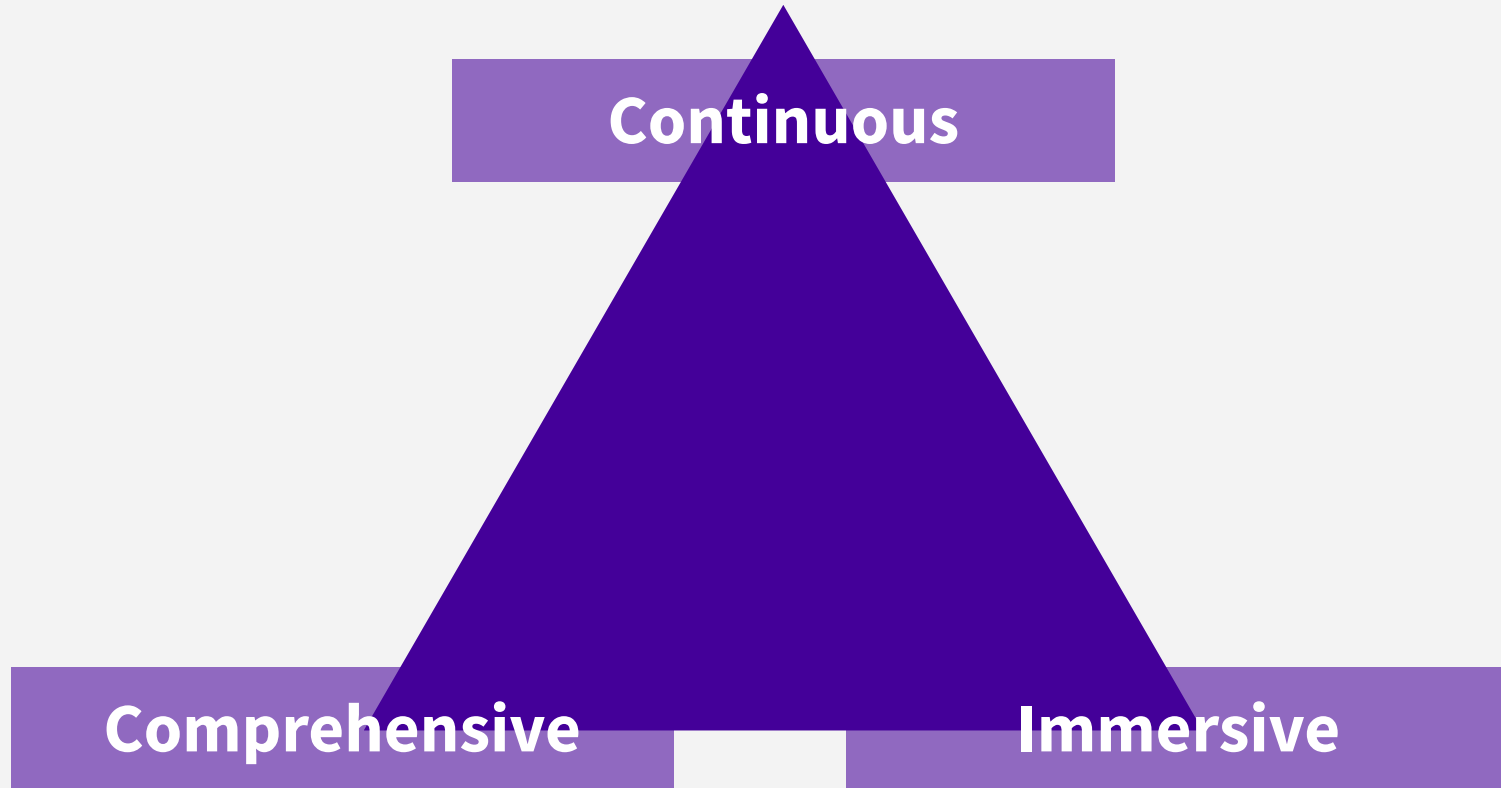
**Continuous:** They have one central medium that drives the story and other complementary elements. They can be both narrative or informational, but they usually take a linear path to telling a story.

**Comprehensive:** These stories have multiple elements which are organised in sections. They tend to be informational, focused around a single issue or topic, but addressing multiple facets of it. Consumption does not need to be linear.

**Immersive:** These stories provide a quasi-cinematic immersive experience by creating an environment where stories are not told but open to exploration. Audiences can create their own narrative path.

# Types of Digital (Multimedia) Stories

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# Types of Digital (Multimedia) Stories



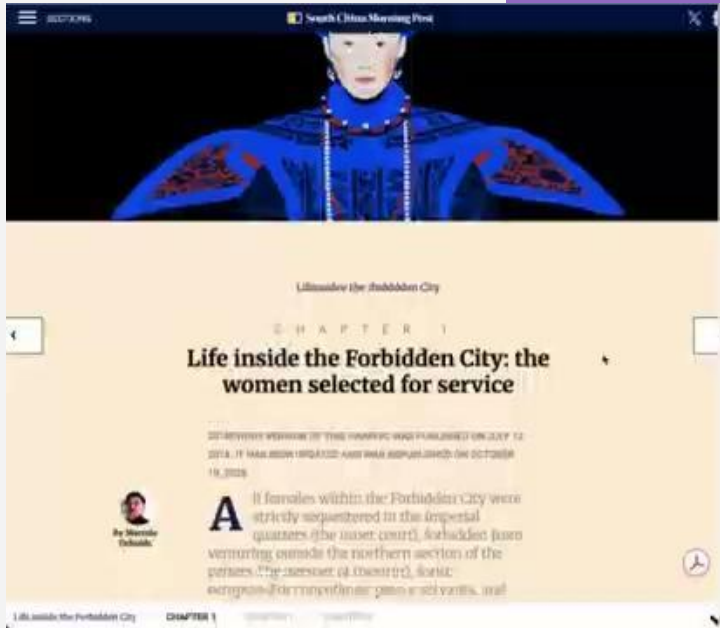
Comprehensive

Immersive

# Types of Digital (Multimedia) Stories

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Continuous



Immersive

# Types of Digital (Multimedia) Stories

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**Continuous**

**Comprehensive**



THIS IS THE STORY  
OF ONE  
SUCH PLACE

Below the text, there is a small, faint logo or icon.

# Contemporary Digital Formats

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## Long-form Multimedia

In-depth multimedia features using scrollytelling techniques, immersive documentaries, data-driven investigations, and interactive timelines or live blogs.

These formats prioritise depth, context and emotional resonance, ideal for investigative work and complex global issues.

## Short-form Platform Native

Platform-native social journalism such as TikTok explainers, Instagram story series, vertical video news packages optimized for mobile consumption, and X threads with multimedia.

These formats prioritise speed, shareability and meeting audiences where they already are, crucial for reaching younger demographics.

# Platform-Native Storytelling

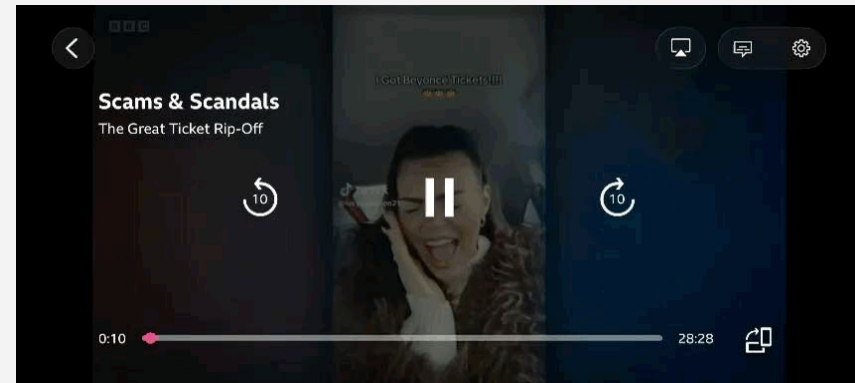
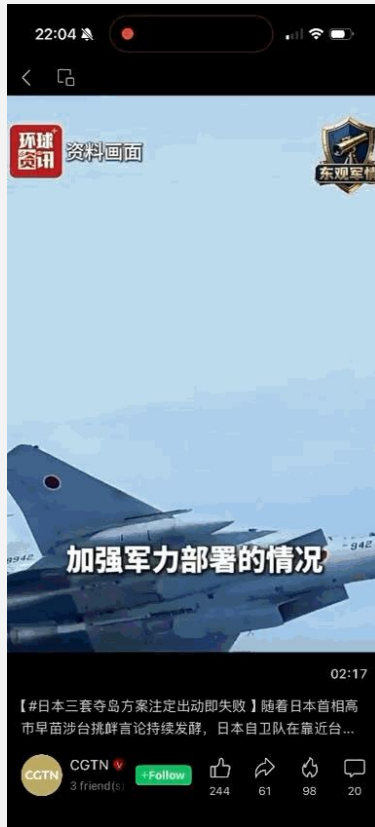
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Platform-native storytelling recognises that digital platforms are not neutral containers but distinct narrative environments with their own tempos, aesthetics and rules of engagement.

Journalists who work natively within these spaces **craft stories that feel natural to the platform** rather than imported from traditional formats.

Effective platform-native work blends editorial purpose with the **visual grammar**, user behaviours and algorithmic preferences of each platform.

# Platform-Native Storytelling (I)





# Platform-Native Storytelling (III)

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**Format as narrative:** Stories adopt the platform's native format so that form and narrative reinforce each other rather than compete.

**Platform rhythms:** TikTok favours rapid hooks and tight visual framing, Instagram supports slow-build visual sequences, YouTube allows extended arcs with chapters.

**Audience behaviours:** Journalists craft stories for sound-off viewing, for swiping and tapping, for comment-driven interaction, for binge-watching sequences.

**Personality as part of the story:** Many platform-native narratives rely on a recognisable voice, a shift from institution-first to storyteller-first journalism.

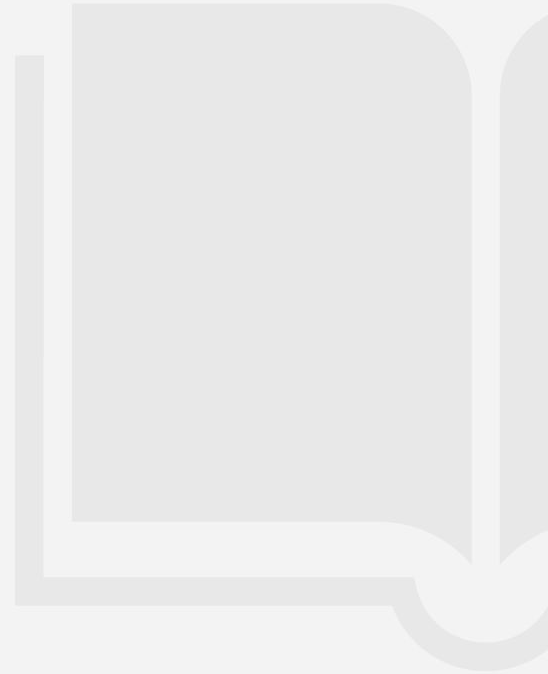
**Participatory layers:** Audiences respond, stitch, remix, comment or send questions creating iterative, community-shaped storytelling.

# Any questions?



# Part 2: Architecture

Understanding what are the components in **digital storytelling** is, and how these can be put together to build compelling journalistic pieces.



# Narrative Architecture - I

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**Multimedia integration:** Strategic combination of text, images, video, audio, graphics, and interactive elements where each medium serves a distinct narrative purpose.

Strong digital journalism blends these elements to increase clarity and engagement. Some stories require data visualisations or video, while others need in-depth written analysis or personal testimony.



<https://features.csis.org/hiddenreach/china-shipyard-tiers/>

# Narrative Architecture - II

## Nonlinear navigation and user agency:

Users can explore stories through hyperlinks to supporting documents, choose data filters to examine specific aspects, zoom into interactive maps, or follow their own curiosity rather than a fixed reading order.

This shifts audiences from passive consumers to active participants in the news environment



The screenshot shows the 'Find Your Candidate Match' interactive tool on the Spotlight PA website. The page features a grid of candidate portraits with banners for 'FOR AUDITOR GENERAL', 'FOR ATTORNEY GENERAL', and 'FOR TREASURER'. The main heading is 'Find Your Candidate Match' with a subtext: 'Use our interactive tool to see which major party candidates for Pennsylvania attorney general, auditor general, and treasurer most closely align with what matters to you.' Below the grid, there is a paragraph: 'Pennsylvania's Nov. 5 election is fast approaching, and Pennsylvanians will soon have to decide which attorney general, auditor general, and treasurer candidates to support. To help highlight the differences between the candidates, and show you which ones you best align with, Spotlight PA has created three quizzes -- one for each race.' At the bottom, there are three buttons: 'Auditor', 'Attorney Gen.', and 'Treasurer'.

<https://www.spotlightpa.org/elections-2024/candidate-quiz/>

# Narrative Architecture - III

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**Data visualisation as narrative:** Complex statistics and large datasets are transformed into accessible charts, maps, and interactive explorers that reveal patterns, trends, and stories invisible to traditional reporting.

Good visualisations provide meaningful narratives that make complex topics understandable at a glance, not just display numbers




<https://interactives.stuff.co.nz/2020/10/election-2020-results-an-alysis-labour-day/>

# Narrative Architecture - IV

**Scene reconstruction and spatial understanding:** Using video footage, 3D mapping technology, satellite imagery, and interactive timeline tools to recreate events as they unfolded in both space and time.

This can give audiences comprehensive spatial and temporal understanding that static text cannot provide.



The screenshot shows a news article interface. At the top, there is a header with social media icons (Twitter, Facebook, LinkedIn, Print, Save) on the left and a list of related topics on the right: 'Palestine: Locusts', 'Iranian nuclear society', 'Israel-military war', 'Visual and data journalism', 'Hizbollah', and 'Gaza'. Each topic has an 'Add to myFT' button. The main content area features a large image of a 3D reconstruction of a scene, likely a conflict zone, with a map overlay showing the location. Below the image, the text reads: '© FT Imageage', 'Aditi Shandari and Steven Bernard in London', 'Published Oct 10, 2023 | Updated Mar 24, 2025, 10:05am'. There is a section titled 'Unlock the Editor's Digest for free' with a sub-headline 'Rupa Khatal, Editor of the FT, selects her favourite stories in this weekly newsletter.' and a form to 'Enter your email address' with a 'Sign up' button. Below that is a section titled 'Latest situation' with the text: 'Israel's military has drawn up plans to reconquer Gaza in a bid to finally defeat Hamas, paving the way for a long-running occupation of the besieged enclave.' and a sub-headline 'New schedule with the plan - set to be approved by Israel's security cabinet'.

<https://www.ft.com/content/42bbe534-8a0d-4ba8-9cc6-f84936d87196>

# Narrative Architecture - V

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**Scrollytelling and visual pacing:** A technique where graphics, maps, data visualizations, and images transform dynamically as users scroll down the page.

This approach creates a cinematic narrative flow that reveals information progressively, maintains engagement, and guides the reader's journey through complex stories.



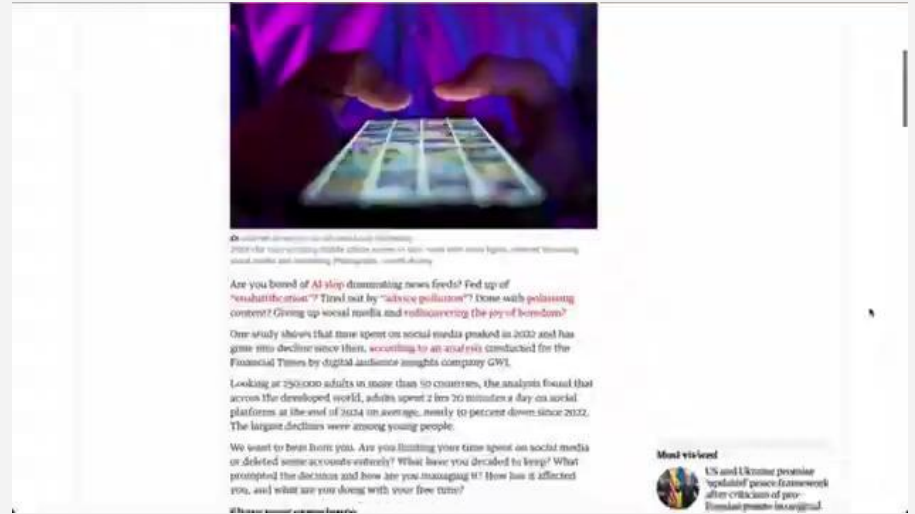
W  
hile's house in the Indonesian city of Jakarta is sinking 20cm (8 inches) every year. She has paid for three truckloads of rocks, gravel and cement to build an 11m foundation. That keeps the rising sea levels from her door, but there is an unfortunate side effect.

[https://www.bbc.co.uk/news/extra/xsyGF2fhsL/Indonesia\\_new\\_capital](https://www.bbc.co.uk/news/extra/xsyGF2fhsL/Indonesia_new_capital)

# Narrative Architecture - VI

**Social media integration and verification:** Strategically embedding verified user-generated content, eyewitness testimony from social platforms, and curated tweets to add authenticity, multiple perspectives, and on-the-ground reality.

Requires rigorous verification using geolocation, reverse image search, and cross-platform corroboration



<https://www.theguardian.com/media/2025/nov/14/are-you-limiting-screen-time-online-internet-social-media-break>

# Shareability and Social Distribution

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In contemporary digital ecosystems, stories are shaped by the platforms through which they circulate.

- Headlines, images, and the first sentences function as **standalone narrative units** because they are what audiences see when stories are shared.
- Journalists **must anticipate how stories will appear** on mobile platforms, aggregators, newsletters, and social feeds.
- **Platform optimisation** influences story design. Vertical videos, carousel posts, looping clips, and auto-captioned videos all shape how a narrative unfolds.
- The **way a story travels** through the social media ecosystem is not incidental. It directly affects visibility, interpretation, and the pace of narratives.

# Activity #2: Storytelling Architecture in Action

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1. Scan the QR code to the right →
2. Have a quick look at the news stories shown on your screen.
3. Apply the concepts we just learned about the Architecture of a News Story.



# Any questions?

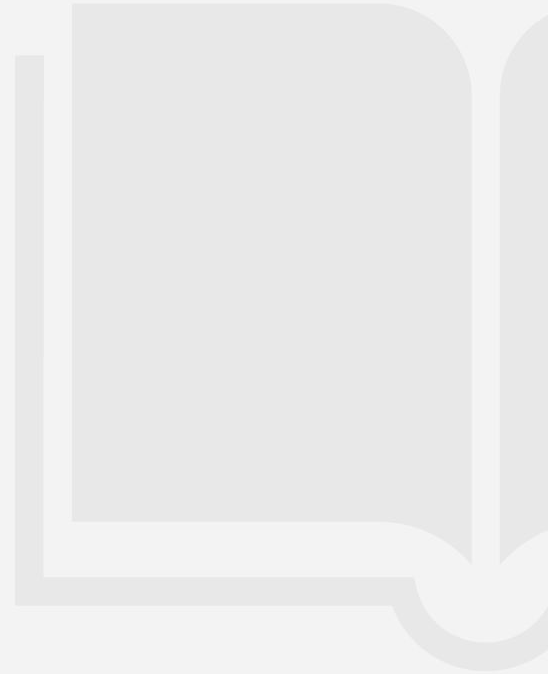




University of  
Sheffield

# Part 3: Innovation

Exploring how **journalists worldwide** use immersive technologies, data journalism, and other forms of visual storytelling to hold power accountable and amplify marginalised voices.



# Digital Storytelling as Tool of Resistance

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In some parts of the world, newsrooms use digital methods to expose complex transnational accountability issues and create necessary spaces for voices traditionally marginalised.

- **Africa Uncensored** (Kenya): Investigative video journalism using mobile production, social media distribution, and crowdsourced evidence to uncover corruption.
- **Bulatlat** (Philippines): Community journalism combining text, photo essays, and grassroots video to document marginalised communities' struggles.
- **Nawaat** (Tunisia): Digital journalism using encryption, anonymous sourcing, and distributed hosting to continue reporting despite government pressure.

# Amplifying voices

## The Quipu Project

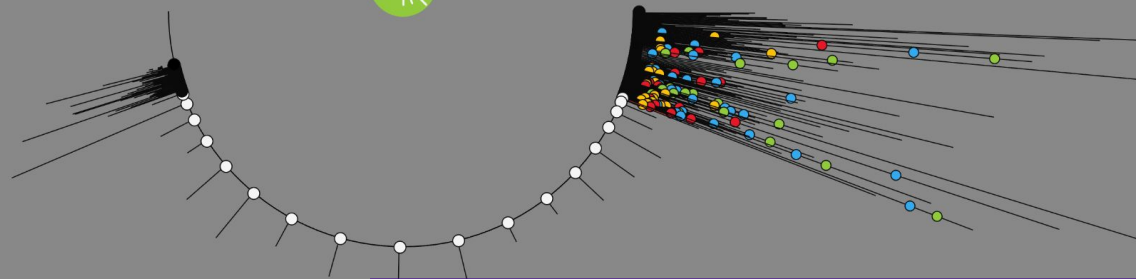
272,000 women and 21,000 men were sterilised in the 90's in Peru. Thousands have claimed this happened without their consent, but until now they have been repeatedly silenced and denied justice.

After almost 20 years their voices can finally be heard through this interactive documentary, which connects a free telephone line in Peru to this website.

Start listening



Empieza a escuchar



<https://interactive.quipu-project.com/>

# Data-Driven Storytelling

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Data visualisation is often perceived as objective. In practice, it is a form of narrative shaped by editorial choices.

The creator decides which elements to include, which time periods to display, and which comparisons to highlight. These decisions shape the story.

- **Design elements carry narrative meaning.** The choice of colour, scales, graph types, and annotations can dramatically alter audience interpretation.
- Visualisations can reveal important patterns or mislead unintentionally. **Poorly designed charts risk confusing readers.**
- Ethical visual storytelling requires **transparency, accuracy, and clear contextualisation.**

# Case Study: Cross-Border Investigative Data



CENTRO  
LATINOAMERICANO  
DE INVESTIGACIÓN  
PERIODÍSTICA

TEMAS ▾ INVESTIGACIONES ▾ INVESTIGACIONES DE ALIADOS CLIPOTECA QUIÉNES SOMOS NEWSLETTERS



DONAR

ES | EN

## Tráileres, trampa para migrantes

Cada vez más migrantes son transportados en contenedores, un negocio clandestino que dejó al menos un centenar de muertos de 2018 a 2023 y es impulsado, en parte, por las restrictivas políticas migratorias del presidente, Andrés Manuel López Obrador, y la presión de las autoridades estadounidenses. Noticias Telemundo y el Centro Latinoamericano de Investigación Periodística (CLIP), junto a siete socios, documentaron el paso de casi 19,000 personas dentro de tráileres por las carreteras mexicanas, entre ellos más de 3,200 niños.

30/04/2024

Por: *Ronny Rojas y Albinson Linares (Noticias Telemundo), Ángela Cantador (CLIP)*



# Data-Driven Storytelling

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**Statistical evidence:** Data provides objective foundation for stories, revealing patterns invisible to traditional reporting at scale (e.g., analyzing thousands of buildings)

**Visualization clarity:** Charts must have clear titles, accurate axes, appropriate color scales, and readable legends; misleading visualizations undermine credibility and constitute ethical violations

**Narrative through data:** Every visualization must tell a specific story, not just display numbers; the message should be immediately apparent to audiences

# Immersive Storytelling (I)

The integration of Virtual Reality (VR), Augmented Reality (AR), and the Metaverse (collectively XR media) has been seen as journalism's “**newest frontier**”.

There are some reservations that VR, AR, XR are as “revolutionary” as there were deemed to be in the early days.



Congo VR: A Troubled Past - BBC News



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<https://www.youtube.com/watch?v=Mwns3S-kSSA>

# Immersive Storytelling (II)

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Immersive journalism creates experiences that cannot be replicated in traditional formats.

- **Empathy-driven immersion:** users are placed inside environments (e.g., refugee camps or disaster zones) allowing them to see events from the perspective of affected individuals. This can deepen emotional connection, but raises ethical questions.
- **Explaining complex phenomena:** by reconstructing spatially or temporally complex issues (e.g., battles or scientific processes) it explores technical issues intuitively.
- **Experiential exploration:** audiences enter locations they cannot normally reach. These experiences expand the journalistic toolkit by providing sensory and spatial perspectives.

# Gamified Storytelling (I)

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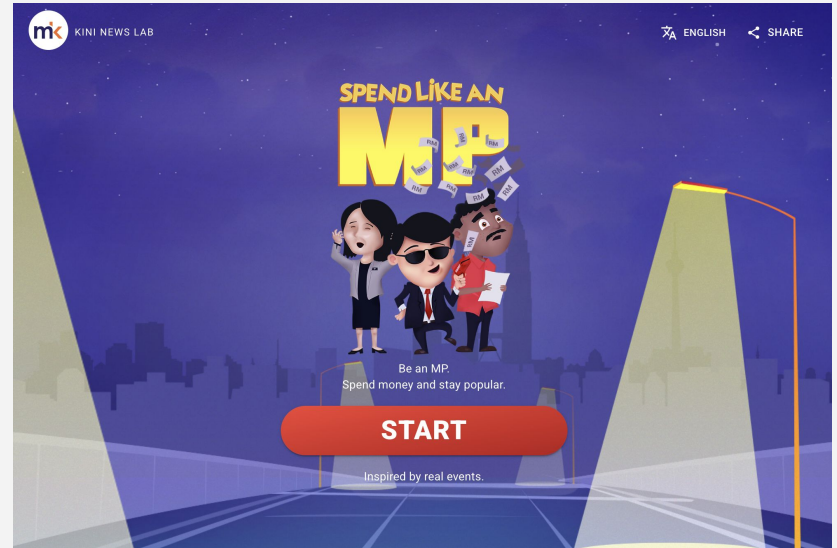
Some newsrooms adopt **game mechanics** to create interactive pathways through complex topics. This form of storytelling emphasises user agency and experiential learning.

- Gamified stories allow audiences to **make choices** that influence how information is revealed, encouraging active engagement rather than passive consumption.
- Games can teach audiences about budgets, policy trade-offs, or systemic problems by allowing them to test different scenarios.
- This format **shifts narrative power to the user**. Audiences explore consequences, identify patterns, and form their own interpretations based on guided interaction.
- Gamified storytelling can **simplify complexity through simulation**, but it also raises challenges. The design determines options and shapes audience experiences.

# Gamified Storytelling (II)

“**Spend Like an MP**” is an interactive news game where players take on the role of a **Malaysian Member of Parliament**, making spending decisions to maintain popularity and win re-election.

Through limited budgets and scenario-based choices, the game reveals the trade-offs, pressures, and political realities behind how public funds are used.



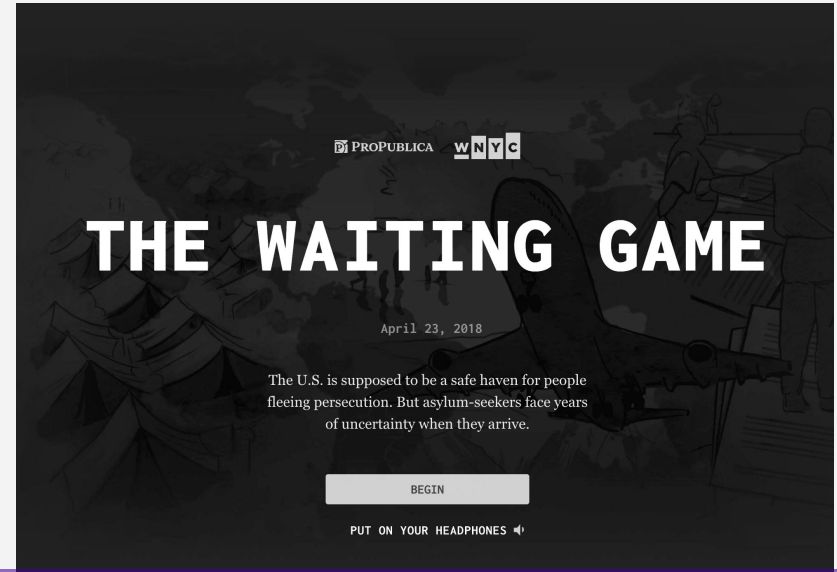
<https://newslab.malaysiakini.com/mp-game/en>

# Gamified Storytelling (III)

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“**The Waiting Game**” — ProPublica An interactive newsgame where players step into the role of an asylum seeker, following real-life cases from arrival to a final court decision.

By progressing day-by-day with limited choices, the game simulates the long uncertainty, emotional strain, and bureaucratic delays of the asylum process.



<https://projects.propublica.org/asylum/>

# Final Takeaways

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1. **Democratisation and empowerment:** Digital tools empower marginalized voices through formats like indigenous-language podcasts, community video journalism, and accessible data visualization. Organizations in the Global South use these tools to create necessary spaces for voices traditionally excluded from mainstream media
2. **Navigating complexity:** Today's digital journalism is like navigating a complex, multi-layered map: you have tools to zoom into incredibly fine details (immersion and data) and paths that allow the audience to choose their own journey (interactivity).

# Final Takeaways

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3. **Algorithmic capture and platform dependency:** Yet digital storytelling is also subject to algorithmic capture, where the pursuit of engagement metrics risks sacrificing depth and exacerbating the digital divide through costly immersive technology. Platform capitalism shapes what stories get seen and who gets to tell them
4. **In pursuit of “truth”:** Journalist must always ensure that the paths you offer lead toward verifiable truth, not merely the most engaging clickbait, and that the storytellers whose voices you amplify are protected, not exposed, by the technology used

# Today's Learning Objectives

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By now, you should feel comfortable...

1. Critically examining the **architecture of digital storytelling** in journalism.
2. Assessing how **global newsrooms** deploy digital storytelling.
3. Understanding the transformations in storytelling in the context of **attention-driven economies**.

# Any questions?



# Digital Storytelling in the News Media

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