VISUAL REVIEW | Vol. 18, No. 8, 2026 | ISSN 2695-9631

International Visual Culture Review / Revista Internacional de Cultura Visual

https://doi.org/10.62161/revvisual.v18.6500

FATE OF IMMERSIVE JOURNALISTIC CONTENTS.

A REVIEW OF *THE NEW YORK TIMES* MODEL.

VÍCTOR SÁNCHEZ FRANCO [1]
victor.sanchez@universidadeuropea.es
DAVID LAVILLA MUÑOZ [2]
dlavilla@ucm.es
[1]Universidad Europea de Madrid, España
[2]Universidad Complutense de Madrid, España

KEYWORDS

Immersive Journalism
Mass Media
Augmented Reality
Virtual Reality
360 Video
Mixed Reality
Gamification

ABSTRACT

The success of some formats and the failure of others have brought audiovisual immersion to a breaking point in recent years. Through a content analysis of The New York Times' immersive products, this study seeks to understand the current situation and its near future based on the consumption and production associated with this content. Since 2022 and 2023, a general slowdown in production and user interest has been observed, raising reasonable questions about the future of immersive journalism globally.

RECIBIDO: 03/ 07 / 2026
ACEPTADO: 28/ 10 / 2026

1. Introduction

New immersive formats on *Sociedad Grabada* (Lavilla, 2023) are generating a new way of understanding and interacting with multimedia content. Information, interpretation, and opinion are, fundamentally, the journalistic genres exposed to the so-called "third media era" (Age, 2020), in which immersive formats transgress convention to the point of bordering on the purely artistic.

Many publications are opting for this form of engagement with the new interactive user, and the New York Times is no exception. This is especially true given its commitment to innovation since the print crisis, when it was on the verge of disappearing (Rossi, 2011).

If we start from the premise that the pandemic has been a turning point in the evolution of multimedia, and we highlight the importance of immersion for news companies (Núñez et al., 2022) so that new users can explore stimuli in a more interactive and personalized way than in conventional two-dimensional media (Pérez et al., 2022, p. 3)., we can perhaps understand a little better the paradigm shift that both the media and developers of this type of technology are undergoing. This is undoubtedly a new demand being imposed by the market, in which the major media outlets are being forced to have at least some kind of presence. Obviously, technical and, above all, economic limitations—which will be discussed later—are preventing a more solid and efficient commitment to this type of content. However, the demands of a technology-hungry target audience are what they are, and large-audience media companies cannot afford to remain on the sidelines if they want to keep their future alive.

This form of communication offers four types of formats: Virtual Reality (VR), Augmented Reality (AR), Hybrid Reality (HR), and 360 Video. Thanks to these formats, immersive journalism (Lavilla and Sánchez, 2024) can give its target audience at least the option of viewing and keeping up with information from a more transformative and creative position.

1.1. Different types of standardized immersive formats

Reviewing every format in the order set out above, Virtual Reality would be established by a 3D environment in which the prosumer (Toffler, 1980) can maintain a sense of presence "through technological devices such as helmets, gloves, or controllers that stimulate the senses and allow for perceptual and cognitive immersion" (Slater & Sánchez-Vives, 2016, p. 2). In this sense, Artificial Intelligence (Haugeland, 1989) (Salvat-Martinrey et al., 2024) would be the tool with which to recreate replicas to offer this type of journalistic content.

As for Augmented Reality (Cardona et al., 2020), it would be the technology that, combined with AI, could integrate virtual elements into the real physical environment, "integrating them in real time to create an interactive experience in which virtual objects appear to coexist with real ones in the same space" (Azuma, 1997, p. 355) (Syed et al., 2023). This leads to the expansion of the physical world from the virtual, generating a space of convergence within a single place.

Hybrid Reality—also called Mixed Reality—would be the sum of Virtual Reality and Augmented Reality and involves the creation of a place where humans and artificial entities establish "a constantly evolving reality, where human cognition, artificial intelligence, and cyber-physical systems converge to shape new paradigms of interaction, decision-making, and systemic control. " (Gapeyenko et al., 2022).

Finally, 360 videos (Domínguez-Martín, 2015) give the user "a sense of being present in the moment and intensify emotional responses to the news" (Pjesivac & Ahn, 2024) from a complete and uniform perspective. This is an audiovisual format that, with omnidirectional cameras, can recreate a complete scene in all directions. It differs from conventional video in that this format does not have a fixed frame and makes the viewer feel like they are at the centre of the action thanks to its full viewing angle.

1.2. The international perspective of the study

Immersive journalism benefits from the entropy that comes from information and, in addition, can offer to new users an extensive and in-depth review of the news event it seeks to narrate (Aronson-Rath et al., 2015). This scientific work will attempt to recognize the complexity that emanates from narrative innovation itself, which has as its reference point the generation of economically sustainable content in this productive sector.

In this case, it is important to note that both the *BBC* (Sánchez and Lavilla, 2025) and *CNN* (Lavilla and Sánchez, 2024) are prominent among the two main television channels that have taken on the challenge of positioning themselves as the main generators of this type of content. Both the *BBC* and *CNN* are two media companies that seek to place the prosumer at the heart of the news. In addition, they have been able to reopen the debate on the economic viability of this new way of producing journalistic formats.

But it is not only these two media outlets that are at the forefront. *The New York Times* is another example that keeps the hopes of immersive content creators alive. And of all those who are openly committed to innovation when it comes to presenting the news and raising the challenge to new, much more laborious and interactive environments.

It is true that other types of news companies, such as *Al Jazeera Media Network* and its *Al Jazeera Contrast* project, have opted for this type of format, even using it to showcase cinematic narratives such as Manal al-Amal (Al-Sharif, 2023) to raise public awareness of the devastating consequences of war. However, The New York Times is a pioneer in this type of journalism and has some emblematic examples of this type of narrative recreation.

Such is the case of *Snow Fall*, a multi-chapter story based on videos, interactive maps, photographs, and testimonies about the events that took place in 2012 in what became known in the media as the "Tunnel Creek avalanche" (Peabody Awards, n.d.). This event was decided to be narrated interactively at the time and has become one of the great examples of offering news from a more creative perspective. It even suggests to the audience that there is no reason to detract from the credibility of information from a multi-format source.

A little later, in 2015, with *NYT Virtual Reality* (NYT VR), *The New York Times* created a virtual reality mobile app—now available on its YouTube channel—that gave users the opportunity to receive information with the feeling of being present at the scene of the events (The New York Times, 2025). In this regard, one of the first news products was The Displaced (The New York Times, 2015), a documentary created with virtual reality, which told the story of the lives of children displaced by war. Unlike traditional formats, this type of content placed the user at the heart of the narrative, generating immediate empathy based on the subjective and physical experience of being practically at the scene of the events, even though it was recreated virtually.

The Daily 360 (The New York Times, n.d.), which began in 2016, was another notable project. It is still available and consists of a series of daily videos produced over the course of a year in 360 format and created by Samsung as the official sponsor. This type of content allowed users to experience the news from immersive points of view, such as in natural environments or conflict zones, without the need for a VR headset. During the content generation period, more than 200 reporters filmed in 57 different countries, demonstrating that traditional media have the potential to include immersive formats in their daily news production.

However, investing in immersive journalism is now a problem for media companies, as producing this type of content is much more expensive than conventional digital journalism due to the level of technology and specialization required of the operator carrying out this activity. Furthermore, it is essential that the company's innovation is aligned with a clear strategy for generating revenue and that it is aware of the risk of "showcase innovations" when there is no clear return on investment (Sánchez and Lavilla, 2022).

So far, *The New York Times* has the human and technological capacity to produce this type of content, as it has demonstrated with the various actions it has taken over the last ten years. All it needs is for the numbers to follow, because users have already made it clear that they support this type of narrative.

When including tables and figures in the body of the article, place them after the paragraph in which they are described. When citing the source of information, include it at the bottom of the figure in a "source line." Tables and figures should be numbered and have a brief, descriptive title.

2. Methodology

The scientific method (Asensi-Artiga and Parra-Pujante, 2002) is used to carry out this research, through which the study hypotheses used for this article will be verified—or not—and which will be in line with the following phases set out below:

First, the initial problem will be detailed. Next, the questions for this study will be generated (Henríquez & Cepeda, 2003), and the hypotheses and objectives will be stated. Later, data will be collected using a content analysis form, considering the following information: medium, statement or title, date of publication, category of immersive content, genre, description, distribution channel, duration, geographical scope, narrative, gamification (if applicable), real or recreated environment, and email address.

Table 1. Table for content analysis

Item	Result
Tittle	
Date	
Immersive trend	
Genre	
Engagement level	
Description	
Length	
Real / Recreated	
Environment	
Text in image	
Narration	
Music	
URL	

Source(s): Own elaboration, 2026.

Finally, the next phase will be devoted to analyzing and interpreting the information and drawing conclusions, seeking to find new applications and practical cases similar to that of *The New York Times* to continue contributing future lines of research in line with the research activity of the authors.

It is also important to note that this observation of the phenomenon will involve inductive and deductive reasoning in order to shape the judgment (Castán, 2014) and that the different research methods used also come from authors and traditions in the field of communication research, such as Sierra Bravo (1995). Therefore, it should be noted that this article uses different methodological perspectives—both traditional and more current—to seek equity in the implementation of the scientific method in Social Sciences and Communication.

However, it should be noted that this research uses a methodology that is mainly based on both quantitative and qualitative techniques to analyze the content of the *New York Times*, with the aim of understanding the recent demands and motivations of the prosumer more objectively. In addition, this text seeks to identify the most relevant reasons for the interruption in the production of immersive content from 2022 onwards, caused by the crisis largely brought about by the pandemic and the resulting media crisis.

It should be noted that in this research, the corpus was generated from all the pieces available on *The New York Times* platform, and only immersive formats were considered. It is also important to note that this medium was selected after prior research by both authors on media outlets such as the *BBC*, *CNN*, and *Al Jazeera*. Therefore, to follow the research itinerary proposed by both authors, it was necessary to incorporate a fourth case study of international scope that would allow us to recognize the evolution of immersive journalism in another new journalistic enterprise.

The research question, which forms the basis of the following study, as well as the objectives and hypothesis, are detailed below.

In this regard, and following the order detailed above, the questions on which this study is based are set out below. They are as follows:

First question: What immersion methods are used by high-budget media outlets in their innovation process?

Second question: Are there specific examples related to immersion and its application in the news industry?

Third question: Has the New York Times already generated any projects related to immersion?

The objectives (Quisbert and Ramírez, 2011) are as follows:

O1: To examine the context of immersive journalism within a limited time frame.

O2: To name the most used immersive techniques.

O3: Analyze the specific case of The New York Times to identify the topic covered and the possible future of mass media.

The following hypotheses are then listed:

H1: Prosumers find the immersive content of The New York Times interesting and appealing, and the company itself uses this type of format to provide users with a more entertaining, artistic, and detailed understanding of news events.

H2: The New York Times could be trying to generate demand from prosumers despite the socioeconomic context marked by the media crisis.

3. Results

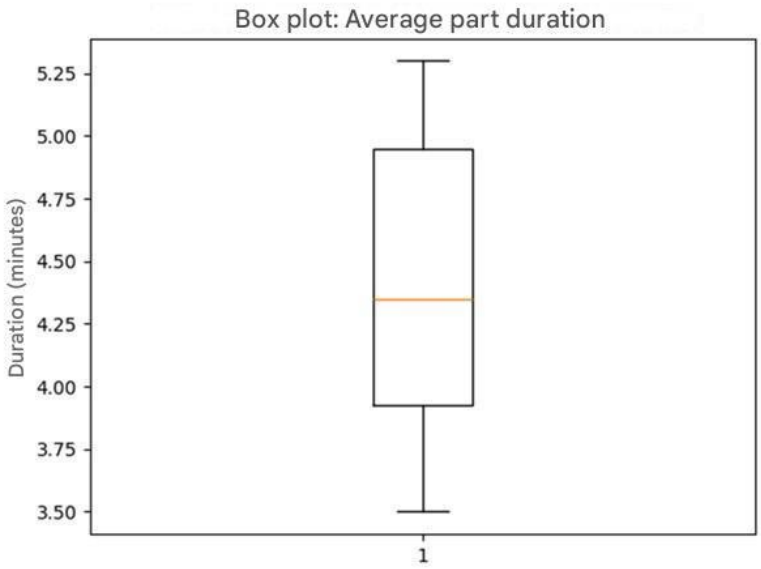
First, it should be emphasized that one of the main findings after quantitative content analysis is that the number of immersive pieces published by The New York Times has decreased considerably over the years. With 2018 and 2019 as the peaks of publication, recent years such as 2024 or 2023 stand out for containing isolated publications that are more anecdotal than routine. This phenomenon has been observed in other media with similar circulation, suggesting a declining trend in interest in publishing this type of content.

Taking this downward trend into account, the data must also be analyzed on this basis when drawing conclusions in the following section. The emergence of other trends external to hypertext systems and users' mere interest in this content are fundamental to understanding the notable slowdown in both production and consumption.

Based on the analysis table proposed in the methodological framework, a series of notable results can be stipulated for each of the items analyzed.

In terms of the duration of the content, its length stands out, ranging from 3 to 5 minutes, which explains the US media's intention to expand the analysis of events and extend the vision beyond what is done with news in the news, for example. Following in the footsteps of other media outlets, both in the English-speaking world and in other Spanish-speaking or Asian countries, priority is given to the depth of content through various trends rather than the mere topicality or immediacy of events.

Figure 1. Content's length



Source(s): Own elaboration, 2026.

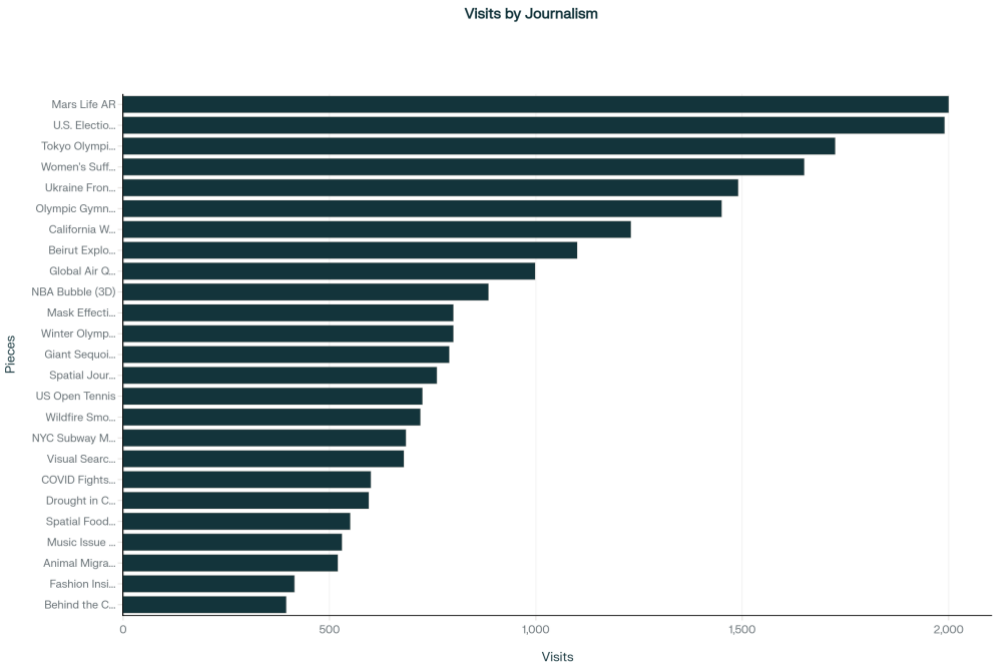
As can be seen in the figure above, the average duration is around four and a half minutes, with the aim of exploring the causes and consequences of each of the topics covered from different perspectives. All this allows the user to gain a better perspective on the events reported, although, on the other hand, it reduces the number of ideal users for this type of product, since in recent years priority has been given to the immediacy and speed of news with agile and summarized content compared to those that try to go further and analyze all the material.

This chain of events causes the target audience for these products to shrink considerably, which also explains the progressive reduction in their production and consumption, particularly those that require a monthly or annual subscription. Although the subscription rate is low, interest has declined, as can be seen in the engagement item.

Most of the content available in the immersive section of the medium has an engagement level of over 70%, which is a positive result for those who end up accessing the final content. Within this usual range, a significant portion approaches 90% interaction, which is a very positive sign, but at the same time limiting due to the non-free nature of the platform. In addition, engagement is mainly focused on the North American audience due to the subject matter of many of the immersive products, as well as the proximity to the media itself by citizens not residing in the United States.

Paradoxically, the content with the highest number of visits tends to correspond to international content, whether related to sports or not. In addition, the subject of space science plays a major role, as *NASA* is of American origin.

Figure 2. Most viewed contents



Source(s): Own elaboration, 2026.

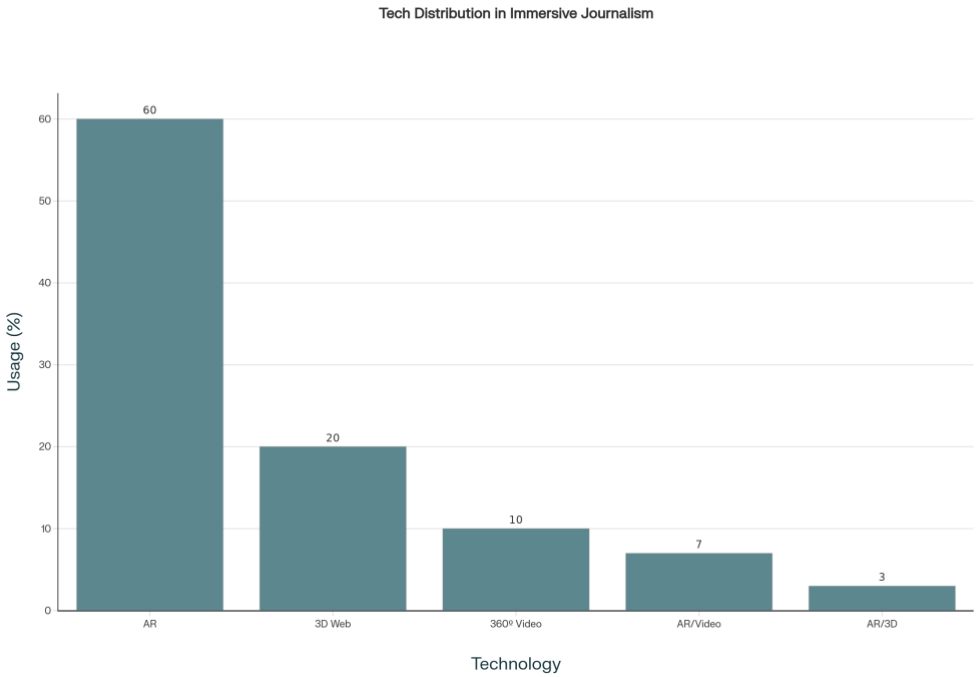
As it can be seen in the figure, the piece linked to space research on Mars received the highest number of visits. Considering that a subscription is required to fully access all the immersive content published in recent years, this internationalization of immersive pieces is not insignificant.

Next, the US elections ranked second in terms of total views in the immersive section, almost tying with the astronomy piece mentioned above.

Other relevant topics, such as international conflicts like the one in Ukraine or world-class sporting events like the Olympic Games, round out the top five most viewed pieces in *The New York Times*. Beyond these results, it can be estimated that at least 20 pieces reached 500 views. Half of them reached 1,000 views, which is a remarkable milestone. Although far from the figures achieved by YouTube, the views of subscription-based articles produced some interesting figures, especially considering that a high percentage of these are unique views under a single profile with a subscription and access to content. Unlike other platforms, views are counted here in a much more reliable way, following the pattern of one user, one visit.

Other topics such as sports also have an impact on the results, as one of the pieces based on American basketball association (NBA) occupies one of the top spots in the ranking of visits.

Figure 3. Most used immersive trends



Source(s): Own elaboration, 2026.

In terms of the trend used in each of the pieces, augmented reality wins by a wide margin over the rest. Many pieces included in the exclusive immersive journalism section correspond to this trend, which is striking given that it is mainly intended for mobile formats.

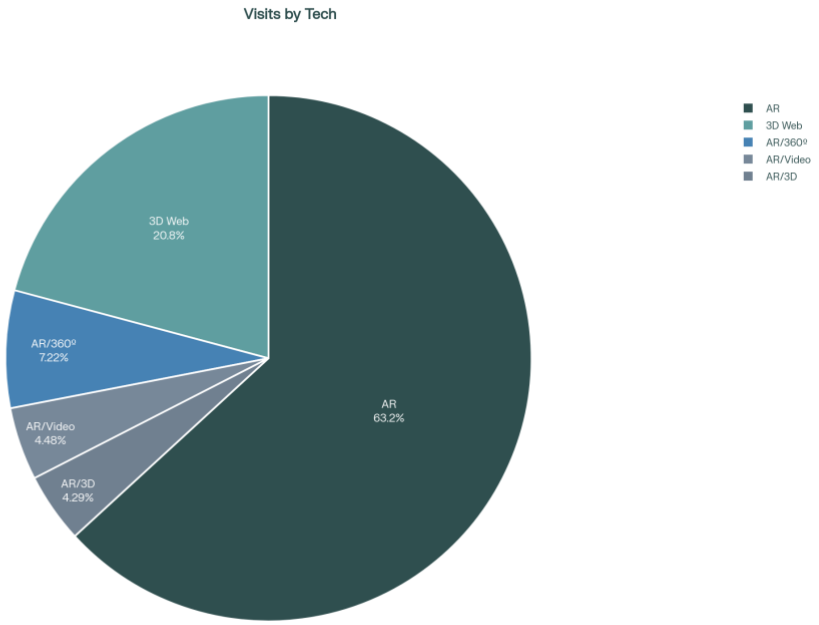
The use of 3D design and 360-degree video remain secondary trends. In this case, The New York Times does not differentiate between virtual reality and 360-degree video, so it has opted to use that nomenclature. Due to the slight differences between the two techniques, one has been chosen to group the content under that style.

There are also hybrid trends such as 3D with augmented reality or standard video with augmented reality, which are separate from augmented reality alone, which is not combined with any other format.

Based on everything stipulated in this regard, the number of visits is also consistent with the type of technique used, with augmented reality accounting for more than 60% of cases. As it is the most widely used technique, it is consistent that it is the technique with the highest visibility and presence for users. Although it would have been feasible for another trend to have had a greater impact in relation to this, in the case analyzed, there is consistency between the most widely used trends and those most viewed. This also shows that there are no trends with a higher preference among users, or at least among those used in the case of the North American media.

Also noteworthy is the slightly more than 20% of visits in the case of 3D web, a trend prior to modern immersion that has held up well in the Anglo-Saxon world and enjoys striking interest. As in the case of augmented reality, interest in 3D web is evident both on the production side, i.e., the information company, and on the prosumer side of the end user.

Figure 4. Number of views linked to trends



Source(s): Own elaboration, 2026.

As for the most common journalistic genres, news stories account for the majority, representing around 65% of the total. In-depth reporting is the most widely used, as it allows for analysis of the causes and consequences of events. As with other media in terms of genres, news is relegated to a space more closely linked to immediacy, while immersive journalism seeks, first and foremost, thorough analysis from different angles, something that fits perfectly with reporting or documentaries.

The eternal debate between interpretive and opinion genres arises once again, but in this example, we have chosen to combine them, accounting for about 35% of the total immersive products offered by *The New York Times*. Interpretive or opinion genres are generally less present in immersive journalism, as they do not require 100% of these trends to get the message across, while a report, for example, is strongly influenced and enriched by trends such as augmented reality or virtual reality.

In line with other global media outlets of the same style, this medium focuses mainly on real content rather than recreated content. Despite the notable presence of content that is totally or partially recreated in 3D, it is mainly marked by content from our reality. In addition, elements such as music or text serve as a guide for the user throughout the narrative.

The use of visual and audio elements such as background music or informative summaries is essential, as they help users to follow the plot correctly and better understand what is being discussed. In cases such as 360-degree videos, texts help direct the viewer's attention to where the narrative rhythm dictates, since the breadth of vision at a panoramic level is both an advantage and a difficulty in getting attention to be paid to the right place at the right time. That is why texts help direct that attention, maximizing understanding of the events and not losing the informative nature.

On other occasions, especially in content outside the English-speaking world, voice-overs or narration are used to provide both translation and audio guidance. This, combined with the use of text and other graphics, is a distinguishing feature between immersive content and journalistic content in hypertext format or that broadcast on television. Once again, the viewer's interaction with the audiovisual environment is the great asset of immersive journalism in its attempt to survive and provide a distinctive and disruptive character.

Last but not least, the mixture of indoor and outdoor spaces is noticeable. Although mostly open-air spaces are shown, there are also pieces that focus on enclosed spaces or that alternate between open and enclosed spaces. On average, out of every ten immersive pieces, about seven or eight feature outdoor locations, while two or three feature interiors or a mix of interiors and exteriors in the same piece. The panoramic nature of trends such as 360 video is exploited efficiently in open spaces with more events taking place around the same time as in indoor spaces where, for example, an expert is interviewed and the focus is merely on decorative or ornamental details in the room.

After analyzing the items proposed in the methodological space table, there are great similarities with other major media, both Anglo-Saxon and Asian, for example. One could even speak of a leitmotif in terms of the production and distribution of immersive journalism at a global level. There is no fixed manual on how to proceed, but there are a series of general guidelines that are repeated in different parts of the world, with the idiosyncrasies of each region.

4. Conclusions

After obtaining the results with content analysis, the first step is to answer the research questions.

In relation to the immersive methods most used by leading media outlets in immersive journalism, virtual reality, 360 video, and augmented reality stand out as the main elements. Other more novel methods are beginning to be used, such as holograms and mixed reality, but they do not account for a significant amount now. Thus, augmented reality and 360-degree video are the most common in the major global media outlets due to their ease of transmission and previous experience in producing them.

Continuing with the second research question, there are several success stories in immersive journalism in the world of news media. On the one hand, media outlets such as *The New York Times*, *Al Jazeera*, and *CNN* have opted for social reports based on 360-degree video, winning several awards and being nominated for global recognition such as the *Emmys*.

Regarding the third question, *The New York Times* has produced numerous immersive contents in recent years, but it has been content more related to specific events or small reports, rather than large documentaries as in the case of AJ Contrast, the immersive platform of the Qatari media outlet *Al Jazeera*, or *CNN* with war documentaries. The American media outlet has opted for shorter pieces rather than large productions that would stand out as the front page of its media outlet.

Moving on to the hypotheses put forward, it can be said that the first one is partially corroborated. There has been considerable interest on the part of prosumers in this type of content, but over the years that engagement has declined significantly. Sports and astronomy content have topped the list of most viewed content, but in recent years that interest has slowed considerably.

The New York Times continues to focus on interesting, dynamic, and eye-catching content, but prosumers have shifted their interest to immersive journalism. Similar to what happened in the leisure and entertainment market with immersive content, the news business system has seen a significant decline in the number of visits and general interest in immersive products since 2020-2021. It is reasonable to think that the future of audiovisual immersion may be taking the same form as 3D did in its day, becoming almost obsolete today. Therefore, we cannot say that prosumers have lost all interest, but neither can we say that they are completely interested due to this slowdown in recent years. Perhaps the gamification of immersive content could be a solution to this progressive loss of interest that is being detected globally, as it is not unique to this medium.

The second hypothesis could also be partially linked to the first, since it stems from the prosumer's interest in such content. Along the same lines, there is still some interest in this content, although it is nothing compared to the huge impact it had in the past. Due to their modern and novel nature, these products easily captured the attention of prosumers, but, due to several factors, they have not been able to maintain or increase that interest.

These factors are related to the stagnation of some of the early trends such as augmented reality and 360 video, the arrival of new trends such as holograms and mixed reality, and the

general failure of the media to adapt by integrating this network of immersive products in order to normalize it and accustom the prosumer to its frequent and even daily use, as is the case with traditional formats or hyperlinks.

The poor integration of these platforms and the lack of consistency in the mass production of content has caused prosumers to gradually lose interest, or at least not to maintain or increase it as had been the case in previous years. The lack of continuity, partly due to the global socioeconomic situation, has caused a rift between user expectations and the results shown by the mass media.

All of this has meant that immersive journalism has become something more anecdotal and less frequent, similar to what happened with 3D more than a decade earlier, which in turn slows down the growing interest and production of more content in this format.

As prosumer interest has not continued the sharp upward trajectory it had been on, but has instead stopped, *The New York Times* has also slowed down its massive and almost constant production of videos. All this, added to the international situation marked by the pandemic and the media crisis, has made the American media's struggle even more complex. Although these projects have not been cancelled, production has slowed significantly, with isolated products in 2023 and 2024. It is true that the media outlet has tried to continue generating demand to win back prosumers, but the data speaks for itself, showing a striking change between the pre-pandemic and early pandemic figures and the current figures up to 2025.

It can be said that both hypotheses are partially corroborated, but there is currently a sense of deadlock where the media and prosumers must make a decision: to return to the immersive dynamic of the early days, adapting content to current events and demand, or to succumb to constant technological change and changing interests and become anecdotal, as has happened to other trends in the past. It is difficult to conclude that there is total interest or that there is none, since the current impasse for the news company must be resolved in favour of or against its interests.

What can be corroborated is the media's interest in regaining the previous level of engagement, trying to adapt and seeking new ways to reverse the downward trend.

The three objectives set at the beginning of the research were fully achieved through the theoretical review and content analysis of the practical framework.

There is a wealth of future research to be done to see what plans and actions the media will implement to restructure the paradigm of immersive journalism or, conversely, whether they will abandon it and prosumers will focus their attention on new formats that are far removed from immersion.

5. Acknowledgements

To all the organizers of the COMRED Congress, as well as the editors, reviewers, and other staff of Visual Review magazine for their important work on spreading science and knowledge.

References

Al-Sharif, S. A. M. A. E. (2023). Journalistic Narrative of Human-Interest Stories Using 360° Video Technology on the Al Jazeera Contrasts Platform: The "Manal al-Amal" Video as a Case Study. *Albahith Alalami*, 17(67), 13-33. https://doi.org/10.33282/abaa.v17i67.1245

Aronson-Rath, R., Owen, T., Milward, J., & Pitt, F. (2015). *Virtual Reality Journalism. Tow Center for Digital Journalism*. Columbia Journalism School.

Asensi-Artiga, V., & Parra-Pujante, A. (2002). El método científico y la nueva filosofía de la ciencia. *Anales de Documentación*, 5, 9–19. https://acortar.link/vrLTPj

Azuma, R. T. (1997). A survey of augmented reality. *Presence: Teleoperators and Virtual Environments*, 6(4), 355–385. https://doi.org/10.1162/pres.1997.6.4.355

Cardona, N., Cervi, L., & Tejedor, S. (2020). Realidad aumentada y periodismo: análisis de 10 estudios de caso en televisión, prensa y plataformas digitales. *IC – Revista Científica de Información y Comunicación*, 17, 437–455. https://doi.org/10.12795/IC.2020.i01.19

Castán, Y. (2014). Introducción al método científico y sus etapas. *Metodología en Salud Pública España*, 6(3), 1–6. https://acortar.link/Vbxm8Y

Gapeyenko, M., Petrov, V., Paris, S., & Pedersen, K. I. (2022). Standardization of extended reality (XR) over 5G and 5G-Advanced 3GPP New Radio. *Systems*, 13(4), Artículo 242. https://doi.org/10.3390/systems13040242

Han, B. C. (2010). *La Sociedad del cansancio*. Herder.

Haugeland, J. (1989). *Artificial Intelligence: The Very Idea*. MIT Press.

Lavilla, D., & Sánchez Franco, V. (2024). La CNN como eje del periodismo inmersivo en la empresa informativa. *European Public & Social Innovation Review*, 9, 1–19. https://doi.org/10.31637/epsir-2024-360

Lavilla, D. (2025). *Sociedad grabada: la comunicación y el riesgo tecnológico*. Peter Lang.

Li, Q. (2020). *Immersive communication: The communication paradigm of the third media age*. Routledge. https://doi.org/10.4324/9780429328568

Núñez-Fernández, V., Peinado-Miguel, F., & Pérez-Serrano, M. J. (2022). *La empresa informativa en la era digital*. UDIMA.

Pérez, P., González-Sosa, E., Gutiérrez, J., & García, N. (2022). Emerging immersive communication systems: Overview, taxonomy, and good practices for QoE assessment. *Frontiers in Signal Processing*, 2, Artículo 917684. https://doi.org/10.3389/frsip.2022.917684

Peabody Awards. (n.d.). Snow Fall: The Avalanche at Tunnel Creek. https://peabodyawards.com/award-profile/snow-fall-the-avalanche-at-tunnel-creek/

Pérez-Serrano, M. J. (2022). Gestión y organización colaborativa de medios digitales en España. Estudio de casos de El Salto, CTXT y La Marea. *Doxa Comunicación*, 35, 127–147. https://doi.org/10.31921/doxacom.n35a1572

Pjesivac, I., & Ahn, S. J. (2024). 360° Journalism and Empathy: Psychological Processes and Communication Outcomes. *Media and Communication*, 5(3), 1007–1022. https://doi.org/10.3390/journalmedia5030064

Quisbert, M., & Ramírez, D. (2011). Objetivos de la investigación científica. *Revista de Actualización Clínica Investiga*, 10, 461–465. https://acortar.link/crt046

Rossi, A. (Director). (2011). Page One: Inside the New York Times [Película]. Magnolia Pictures.

Salvat-Martinrey, G., García-Marín, D., & Zorogastua, J. (2024). La inteligencia artificial generativa y su impacto en el sector de la comunicación. Percepción de los futuros profesionales. *Revista de la Asociación Española de Investigación de la Comunicación*, 11(Especial), Artículo e06. https://doi.org/10.24137/raeic.11.e.6

Sánchez, V., & Lavilla, D. (2025). *The paradigm shift in immersive journalism through the British media BBC*. En C. Barros & J. Sierra (Eds.), Marketing and Communication in the digital age: AI, social media, and new narratives (pp. 198–215). Compás.

Sierra Bravo, R. (1995). *Técnicas de investigación social: teoría y ejercicios*. Paraninfo.

Slater, M., & Sanchez-Vives, M. V. (2016). Enhancing our lives with immersive virtual reality. *Frontiers in Robotics and AI*, 3, 74. https://doi.org/10.3389/frobt.2016.00074

Syed, T. A., Siddiqui, M. S., Abdullah, H. B., Jan, S., Namoun, A., Alzahrani, A., Nadeem, A., & Alkhodre, A. B. (2023). In-Depth Review of Augmented Reality: Tracking Technologies, Development Tools, AR Displays, Collaborative AR, and Security Concerns. *Sensors*, 23(1), 146. https://doi.org/10.3390/s23010146

The New York Times. (2025). 360 VR | The New York Times [Playlist]. YouTube. https://www.youtube.com/playlist?list=PL4CGYNsoW2iCGZa3_Pes8LP_jQ_GPTW8w

The New York Times. (2015, November 9th). The displaced | 360 VR video [Video]. YouTube. https://www.youtube.com/watch?v=ecavbpCuvkI

The New York Times. (n.d.). The Daily 360. https://www.nytimes.com/video/the-daily-360

Toffler, A. (1980). *La tercera ola*. Plaza y Janés S.A. https://bit.ly/41InvSZ