12th Annual International Symposium on Online Journalism

Day 1, April 1, 2011:
Research Panel: *Examining News Innovations*

Chair:
Amy Schmitz Weiss, San Diego State University (Symposium Research Chair)

Panelists:
Tanja Aitamurto, University of Tampere, Finland, and **Seth Lewis,** University of Minnesota

Jake Batsell, Southern Methodist University

Mark Berkey-Gerard, Rowan University

Timothy Currie, University of King's College, Canada

Carla Patrao and **Antonio Dias Figueiredo,** University of Coimbra, Portugal

Nikki Usher, University of Southern California, Annenberg School for Communication

---

Amy Schmitz Weiss: Good afternoon, everyone. Well, we're going to go ahead and start off the afternoon with our first research panel this afternoon on Examining News Innovations. We've got a great group of scholars that are going to talk about the recent research that they've been doing looking at inside the newsroom, what's happening with specific types of innovations about APIs, looking at specific forms of how the different kinds of trends and patterns that are happening today, looking at the tablet, the impact of the tablet with the [millennials] that are now out there in the digital generation, the hyperlocal efforts that are happening in Philadelphia, going all the way up to Canada looking at the adoption of Foursquare and role of gatekeeping with one of the news organizations up there, all the way to finding creativity in the newsroom as well. So, we have a jam-packed next hour-and-a-half of great presentations by our panel.

So, each panelist will have about 10 minutes to come up and talk briefly, and then we'll save time at the end for Q and A. So, why don't we go ahead and get started with our first presenter, Seth Lewis, who will be talking about this particular paper relating to open APIs. Coauthor [is] Tanja Aitamurto.

Seth Lewis: [NPR] offers thousands, I mean, 250,000 audio stories and various types of content that are available. *The New York Times* should follow

NPR shortly. *Guardian, USA Today. USA Today* is a little later to the game on this, but has been moving fast. And it's not just—we're not talking about just repositories of stories, of news stories, but often these are databases of various types of information about congress or about maybe best-selling books, in the case of *USA Today*. You have a number of different forms that these APIs take and the kinds of information they offer.

So, just to give you one example here. This is from a presentation that the *Guardian* has done. The *Guardian* has been one of the most maybe vocal or public proponents of this kind of strategy. They have an "open *Guardian*" approach that they have adopted. In their open platform approach here, they have—they're encouraging folks to build applications around, you know, their content API, which has more than a million news articles going back for the past decade. [The *Guardian*] essentially invites developers to build applications where they can bring in that content, *Guardian* content, but in return, the developers of the application then need to allow the *Guardian* advertising to come with that content. So the *Guardian,* essentially, it gives new life to old content and can potentially be kind of a win/win between them and the developers; while also not only giving new life to that content, but obviously putting ads in front of more users.

Let's go back this way. *The New York Times* here, they have—if you go to their website, they have an open blog where they discuss these things. You can see this is a recent post here where it says, "*Times* API is giving shape and form to the news." There's a lot of interest now in trying to understand how these types of applications can open up new ways of visualizing news, of displaying news, and sharing it and so forth.

So, we conducted interviews with developers, each of these four organizations, to try to analyze their strategies, understand where they're coming [from]. The basic point being to try to figure out, to what extent does open innovation as a principle and a concept manifest in these activities? And what are the benefits and challenges that are emerging from these things?

And the first one I want to point out is that the biggest kind of benefit that these news organizations have seen is the speeding up of internal and external product development. For the news organizations, they see this as an opportunity to let others experiment and try things out without them having to take the risks internally. One developer said, "It's essentially free product development, right? I mean, we've only got so many resources here. Why not leverage the crowd and see how they envision our content?" A *USA Today* developer said, "Is there a demand out there for our best selling books beyond sort of the website where it's always lived? I mean, we're basically giving new life to this content, and we want to see if people out there bite and are interested in it."

So, it allows them to test the market for various types of content, whether that's news articles, or in this case, a list of best-selling books and so forth.

At the same time, too, this opens up opportunities to deliver applications to groups of users that never would have been reached before. So NPR, simply because of its scale, has to try to reach large groups of users. It can't spend the time internally it would take to develop an application for those who use the Unix Operating System. But because NPR had an API, somebody using the Unix System was able to take that and essentially develop an application for the Unix community, something the NPR never could have done, but can be done by external actors and contributors. At the same time, too, NPR saw that after they released their API that a developer created NPR Addict, which you might have seen. It was actually the first iPhone application for NPR. And NPR developers internally saw this and realized, "Hey, why are *we* doing this? We should be doing this." And so then it sped up the internal process of bringing their own application to market. And this type of thing has also increased collaboration internally between the departments—editorial working more seamlessly with the technology departments and so forth.

Open APIs offered new opportunities for revenue, revenue generation that had not been realized before. And this is both direct forms of revenue and indirect forms of revenue. And this is very much at the top of the mind of these developers in this process. One of them said, "This is of commercial interest to us. We're not doing it just because it was fun. We're doing it because it's for the benefit of the future of the business." So, whether that's direct revenue in the form of advertising as the *Guardian* is doing, licensing as *USA Today* is doing, essentially charging developers to have access to that content, or more indirect forms of revenue like in the case of *The New York Times*, which does not give full content away like the *Guardian* does, but its API—the content that flows through its API—has links back to the original content on NYTimes.com. So, everything comes back to *The New York Times,* and that leads to greater traffic and exposure.

And that relates to number three. A more indirect benefit here is this leveraging of the brand. In the case of the *Guardian,* you may have seen sights that say, "Powered by the *Guardian.*" So, this is an opportunity, as developers use the API, to spread the brand throughout the web, to move away from seeing their website or their offerings as a discrete site, instead more of a platform that distributes content wherever users would like to go throughout the network. A *Guardian* developer said, "You start thinking, well, how can our brand become meaningful in the experiences that people are having, wherever these experiences are, at whatever time of day, in whatever application or whatever device? So, that's where we came up with this kind of big broad statement about weaving the *Guardian* into the fabric of the Internet. It was because of a realization that we needed to be part of the Internet and not just on the Internet."

Okay, moving along here. Another benefit that they saw was building a community of developers and really kind of seeing an ecosystem effect as more and more developers are using this and taking advantage of [it], some organizations like *The Times* have used hack-a-thons and hack-days to

actually bring developers into their physical spaces and then encourage them to send them out and program. And what this has done is created a cross conversation here between the news organizations and the development community. Both are now more aware of each other, more responsive to the other's needs. *The Times* described it as good street credit that they have now with the development community. They can talk to Google and Yahoo in ways they could not do so before.

Just challenges. And I'm going to try to…. I need to move a little quickly here through this. But interestingly enough, it's not so much technological. In most cases, it was about just simply taking an internal API and then converting it into an open or public API. And that was much less of a problem than the cultural side—getting buy-in from corporate leaders, many of whom struggled with the idea of "open." When they heard the word "open," that sort of rings alarm bells in their minds. And in fact, one developer told me that he figured out that they had more success when they deemphasized the "open" side of things and when they instead framed it as "Business Development 2.0" and also as a means of maintaining greater control. The irony of all this here is that news organizations have…you know, because open APIs represent this sort of tension between open and closed, and whether they have control over the content and so forth. And so, in some cases, the IT departments in trying to win over other stakeholders in the organization have said, "Look, this is about actually maintaining greater control, so that if people out there are abusing our content, we can shut them down. And we have more knowledge about our user base and therefore better ability to kind of control the ecosystem of our content."

So, just some key takeaways I want to point out at the end here. I think you can see elements of this outside/in, inside/out process. You know, that news organizations make their core product—the news or the content or the information—readily available for anyone to use by developers. This is the outward flow. As a result, they get to see their content take on a new life in various applications created by developers through innovations. And this, in turn then, is kind of the inward flow back into the news organization and improves their own internal R&D process.

I've mentioned some of the efficiencies and benefits that can be achieved. Probably the biggest one for a lot of these folks is just being able to take their organizations and more fully weave them into the fabric of the web. Make them more of the web and not just simply on the web on one single site. And certainly, this isn't any kind of a one-size-fits-all solution, but I think it offers an interesting point of departure for thinking about what can be learned from principles like open innovation [and] how they might inform both the culture and the practice of journalism in these new contexts. Thanks.

[Applause.]

12th Annual International Symposium on Online Journalism

Amy Schmitz Weiss: Thank you so much, Seth. All right. Great. We'll move onto our next speaker, Jake Batsell from Southern Methodist University, about, "Intrigued, But Not Immersed: Millennial Students Analyze the iPad's Performance as a News Platform."

Jake Batsell: Thank you. All right. Well, hello! I'm Jake Batsell from SMU up in Dallas. SMU these days is known for a few things—the rapidly improving football team under June Jones, the George W. Bush Library and Presidential Center, and also the Meadows School of the Arts, which I feel very fortunate to work for because it's a very creative, forward-thinking place. And the dean in August sent out a memo. He said, "I bought a whole bunch of iPads and we're going to do a pilot program, and if you want to use them for your classes, if you want to use them for your research, write a memo and we'll have a committee decide, you know, whether you get the iPads or not." So, I was fortunate enough to get awarded two iPads, which gave me enough equipment to rotate them among my 28 digital journalism students in two classes. And so they spent the whole fall semester assessing and critiquing the first round of iPad news apps. And it not only was a really invigorating pedagogical exercise, and I think it was great for the students, it also provided the opportunity to kind of sum up the results and, you know, see how iPad news apps were working for millennial students.

So, the ground rules for this was they assigned—checkout days were Monday and Friday, so if you checked it out on Monday, you got it through Friday, and then you handed it off to another student who then, you know, brought it back on Monday. And the students had to assign ratings from 1 to 5 in four key areas. And these were—I come to refer to these four areas, just kind of as a teaching device in my classes—as the four pillars of online journalism: immediacy, non-linear presentation, multimedia content, and reader interactivity. And, you know, obviously, those aren't the only four things that constitute good digital journalism, but as a teaching device I use it, because I think [those are] the four things that maybe distinguish online news from news in other legacy formats, on top of the principles of accuracy, fairness, good journalism, you know, everything that's just good journalism period.

And I actually kind of developed that from a James Faust textbook, Mark Briggs's textbook and, you know, just a lot of the reading that I do of a lot of people in this room. But by having them rate numerically in those four areas, it also provided an opportunity to measure specific user behaviors and then present them now to you as part of a uses and gratifications theoretical framework. So, they did that and then they also blogged reviews that appeared on our multiplatform student news site, *The Daily Mustang*, and actually got, you know, some interest as the blog reviews were posted throughout the semester.

So, here's just a brief overview. I don't know if [at] UTeach, if your program's demographics necessarily reflect the...I mean, of course, we all have majority female students, but at SMU, journalism for whatever reason

is overwhelmingly female. And so of the 28 students, 26 were female and 2 were male, but they are mostly American, in their twenties, millennial. The typical participant was a white female, American millennial college student; although, we did have three Hispanic members of the class, one Asian-American, one African-American, one Bulgarian, and also a class member who's in her forties.

And just some caveats before I get to the results here. First of all, it is a small sample. I don't claim for this to be the definitive study on how all millennials view iPad news apps. This was my two classes. This was 28 students. But I think it's still very interesting, and I don't think it's too far off the mark. Another important caveat came crystal clear last weekend at the Newspaper Association of America Conference in Dallas, and that is that millennials aren't the news industry's target consumer for iPad apps — but I say 'yet.' Doug Bennett, the president of Freedom Interactive, which owns the *Orange County Register*, was describing the *Orange County Register's* app that's going to launch, I believe, next week. Pretty slick, sophisticated stuff, but it is laser-like focused on the 35-to-54 demographic. In fact, they're going to be updating it primarily at six p.m. every day, because their research, like several of the presenters here earlier today, showed that iPad consumption happened mostly at nights and on the weekends. So, he actually turned…

It's almost like a throwback to the days of the p.m. newspaper, right, as far as Gen-Xers and baby boomers, who are still the core iPad consumer, [who] come home and they like to lean back and kind of soak in the day's news. So, I approached Doug after that speech and said, "Well, what about millennials?" And he said, "Oh, millennials are a different app. You know, we're gonna do that, you know, down the road when we have the resources. And, you know, we'll probably focus on, you know, being more immediate, more interactive, and even more content, more on the entertainment side." So, you know, millennials aren't really the core iPad consumer these days because of the $499 price point, but they're going to be in the future, and I think they're still important, so maybe there's some early hints here to pay attention to.

All right. So, here's the findings. The first category, immediacy, the first pillar, I should say, didn't score so well. The students surveyed or critiqued 27 different news apps. The only one that they reviewed twice was *The New York Times* before and after the redesign in November that they had late October, early November. So, everyone reviewed a different app. And the immediacy was actually the lowest performing category. The students awarded 3.1 points on a 5-point scale. They found it surprisingly stale. You know, one student's review—I think she was describing the *People Magazine* app—at that point, she said it was all old news that she could have gotten from the magazine or the website and it just wasn't urgent or immediate enough for her. And a lot of students were just disappointed that the apps

were only updated once daily, because they have come to expect a more urgent and immediate experience.

Some standouts. ESPN Score Center, you know, ranked very high. And what's interesting about that is that, you know, that app, for any of you who might have ESPN Score Center, you know, might be the least like a newspaper of any news app. It's a lot of statistics. It's a lot of customization. It's a lot of real time data. You can pick your teams, and it delivers content in a new intuitive way. And the students really, really liked that. *Glamour Magazine*, believe it or not, updated more than daily. They were of all the… they were updating more than *The Washington Post* or, you know, some other news apps, which—*Glamour Magazine.* But *The New York Post* and ABC News scored a little lower in that category.

Non-linear news presentation. My kind of shorthand definition for that pillar of online news is "empowering users with the options to consume the news in whatever form they want, in whatever order they want." And the iPad seems like, you know, it's obviously very well suited for that. They did okay there— 3.4 on a 5-point scale. The students more or less gave it a passing grade. They liked the customization options. There were, on an app-by-app basis, some complaints about the navigation and the limited number of options. The [standouts], again, ESPN Score Center and *The New York Times* fared pretty high. And the chart listing all these scores is in the full paper on the ISOJ website. Fox 4 News in Dallas, a local station in Dallas, which, you know, really gets it right in a lot of ways, but on the iPad app, the student who reviewed it was very frustrated that it was basically just a story and a picture with every story, and you had to follow the breadcrumbs, you know, back and forth. It wasn't non-linear enough.

So, then on to multimedia content. This was the best scoring category of the four. Students awarded it 3.7 on score of 5 there, and [they] were really blown away by the quality of photography in *Time Magazine*, the interactive multimedia features in *The New York Times*, ESPN Score Center again. They really liked the multimedia content for a lot of these apps. With *The New York Post,* and this kind of segues to interactivity, which is the next category, one student said, "Interactivity and multimedia content were very minimal. Huge bummer."

And, you know, it is a bummer, because millennials as digital natives have high expectations. And when they want to sign up for a newspaper app, they expect extra value from an application. And too many of these first-wave apps didn't deliver on the front of immediacy and also interactivity. You know, students loved being able to enter the caption contest in *The New Yorker,* and they loved the World Trade Center interactive graphic of buildings going from the ground up, but they really weren't happy with interactive options on other news apps, like MTV News. The student headlined her blog post review, "Don't bother, MTV, just stick to your website." And that was kind of a common refrain among those students who

didn't have the greatest experience. And I'll tell you what, millennial students, they can sniff out shovelware real quick, and they're pretty savvy. With HTML 5 and all the innovations that are going on, you can just as easily get a good experience on your iPad.

So, conclusion is, while it was a fascinating experiment and the students really enjoyed having the iPads...you know, they were rotating these iPads around. They didn't go out and buy them their selves, so that does tell you that they're not necessarily the target consumer right now. But the early feedback is that the first wave of news apps were not immediate or interactive enough for this group of millennials, that premium apps aren't worth the extra money yet, and that too many apps resembled shovelware, and that students generally preferred websites to news apps. And a key thing here as news organizations move forward and start designing apps with millennials in mind is that students aren't necessarily looking for the lean back, end-of-day experience. You know, they want more immediacy and interactivity—part of the digital native thing. So, that's definitely something to keep in mind.

And I think this is important, because demographically, you know the numbers. Fifty-million millennials aged 18 to 29 are forming life-long news habits. And innovation, diffusion theory stresses the role of early adopters to work as change agents to convince their peers to adopt new technologies. And an underwhelming first experience, initial impression can have lasting impact, so it will be very interesting to see the second wave of tablet apps with the iPad 2, but also the Xoom, Galaxy, and Playbook, to see if the next wave of news apps are a little more interactive and immediate than the first ones were.

Thank you.

[Applause.]

Amy Schmitz Weiss: Mark Berkey-Gerard from Rowan University. About, "Public Broadcasters Venture into Online Hyperlocal News: A Case Study of NewsWorks.org."

Mark Berkey-Gerard: All right. So, this morning we heard Vivian say that she would put her money on the local legacies with kind of the local things going forward. So, this is a glimpse into one organization trying to do some things in that. So, NewsWorks is a project of WHYY, which is the public media organization in Philadelphia. It's both TV and radio, and it serves Southern New Jersey, Eastern Pennsylvania and Delaware. So, they launched a new website in November called NewsWorks.org. Within that website, there's a specific hyperlocal venture that's located in Northwest Philadelphia. And this is actually a pilot program for the Corporation for Public Broadcasting. So, they funded the startup cost for this to kind of try it out and see if this is something that other member stations might do.

So, basically, my project looked at why this organization decided to go ahead with this, how they kind of defined hyperlocal within their scope and within the region, and how they practice it in the area. So, it's a specific study of this one organization—it's not supposed to be generalized—over 12 months. So about 8 months before the launch, a couple of months after, I had access to project documents, these ideas, the strategy, the newsroom, so a lot of different observations, and in-depth interviews with everyone from the CEO down to the local editors.

I want to put a disclaimer. Sometimes the word *hyperlocal* can elicit this kind of psychic groan. I read a blog post that probably a lot of you read as well this year. It was kind of one of those New Year, you know, what you hope for 2011, and it was, "A couple of terms that I hope *die* in 2011." Like, this was the most she could hope for was that *hyperlocal* might actually go out of her vocabulary. So, I just wanted to put that out there and let you know that the staff was also kind of ambivalent about that word, but for the purposes of this and because it was the Corporation for Public Broadcasting was using that word and that was part of their intent, I stuck with it there.

So, Philadelphia is like a lot of large and mid-size cities that have gone through turmoil; particularly with the newspaper, which in the last five years has just gone through lots of ups and downs of being bought off or sold off and acquired and bankruptcy. At the same time, it is still the most prominent agency in the landscape. Philly.com, which is a website of the newspaper's is the most prominent online news application or publication in the area. There was a report in 2010 that kind of looked at Philadelphia and the ecosystem there, and they found kind of this vibrant landscape of old and new, but at the same time, a diminished public affairs reporting. So, kind of to put it in context...

WHYY goes back to the mid-fifties. It's both television and radio. As a member station, it's a significant one with a pretty big budget. They produce some national programs you're probably aware of, in particular, "Fresh Air with Terry Gross." But until this point, they had a really limited web presence. So, WHYY.org was primarily schedules, streams, and archives. They hadn't really taken advantage of that until this point.

NewsWorks, the project, actually goes back four or five years, as *The Enquirer* and *The Daily News* were having struggles, philanthropic organizations in the city were meeting to say, "All right. How can we respond to this? What kind of journalistic ventures can we create in the city?" So, local entrepreneurs, and editors, and foundations have been talking for several years. It's gone through several different stages—some really grand visions, some really small. This was kind of the scaled-down version, which is about a $1.2-million annual venture, and the CPB put up the first $300,000 startup. This was obviously part of a larger effort by NPR and PBS member

stations to digitize what they're doing and also Patch and *The Journal Register* are active in this area as well.

So, the first thing when I talked to people and kind of looked at all the documents to look at what was the motivation behind this—what was the hope—the main thing was that this was experimental, and everyone said that. Everybody I talked to said, "experimental."

That experiment was put in kind of the context of four main themes of things that are going on at this local station. One is that they are trying to move from a legacy organization to multiplatform—shifts in revenue and membership. They're trying to build a stronger news brand, and also seeing that they want to be a center for media training and education.

So, this has been a process at WHYY for several years. It's shown up in different ways. They've changed the job titles, so they're not radio producers there anymore. There are public affairs producers who produce for multiple platforms.

This has changed in the work rules with the unions. It's changed in the language, so in meetings people would say, "Remember we say *audio* not *radio.*" But until this product that really was a—it was a trying to—culture in the organization, but this is what gave it the real meat to go forward.

Some of the things going on with membership and revenue at this public broadcaster: declining government funding, obviously, which we've all heard about. At this particular organization, it went from 15% of their annual budget to 8% in the last year. That was state funding that got cut. The radio membership is actually up, listenership is up, and revenue is up. Television is down, and television for WHYY is the cash cow. The number of...the amount of donations is much higher.

The other thing is that foundations were looking to invest, but they were getting weary of funding lots of different startups. They wanted to see something that had some potential to stick around for a while. And also, they hadn't tapped their underwriting potential online.

The first kind of challenge for WHYY in doing this was to recognize that people don't see WHYY as a news brand. So, they see it as this quote says, "Sesame Street and arts programming," or they see it as NPR. And so in order to kind of pitch [themselves] as a local news operation and source, they felt like they really needed to do some different branding around that. So, they changed the logo, changed the—NewsWorks is a whole different name, different messaging, which they felt like they had to do to succeed.

The fourth thing is that last year WHYY opened a media training center which was funded by some large donations. So, they do documentary workshops. They do training for high school teachers. And the organization is looking at

doing training as really part of their future mission, not just providing news content, but to train people there. And that's key to this project as well.

So when they were trying to kind of figure out where they wanted to do this hyperlocal section, how they would do it, they figured into a couple of different things. If you ask somebody from Pennsylvania where they're from, they don't say Pennsylvania and they don't say Philadelphia, they say Fishtown or West Philly, right? So, it's a city of neighborhoods, and people identify strongly with their neighborhoods, and they recognize that.

They picked an 8-zipcode area in Northwest Philadelphia. It's not a very large geographic area, but it has about 190,000 residents in 15 distinct neighborhoods that people kind of identify as their neighborhoods. It's very diverse economically, socially, but it's also known for its strong religious and civic life.

So, we'll probably hear tomorrow a little about how Patch decides where they want to be. This is how WHYY decided. Three things:

They wanted to hit their base of support, the places that they already have members, where they get their donations. So in zip code 19118 in Chestnut Hill, it's [an] affluent place where they get a lot of donations. They wanted to do that.

They wanted to hit kind of a target demographic for public radio, which is people in their thirties, educated, professionals, and so there's neighborhoods that have kind of—are being gentrified or kind of changing— and they wanted to hit those.

And they wanted a particular public service element, so you can kind of see just within a couple of miles difference. I mean, there's literally five miles between where it's 120,000 annual income and 28,000 annual income. They wanted to have an area that had all three of those things.

So, the content is what you would expect from a hyperlocal site. Kind of the main difference/spin they put on it is that they wanted to put it in the context of what they already do in the context of public affairs reporting and civic engagement.

The content is created by primarily four different streams: the staff, partnerships, paid freelancers and community contributors, and user-generated content.

They hired a couple of reporters to kind of cover different neighborhoods. They do a real mix of things from reporting to editing to outreach. They spend kind of half their time in the office, half their time in the neighborhood. But they also got all of their beat reporters, so the health and science, the government, the arts and culture. Whenever they can create an angle that

goes specifically to the Northwest, they'll do it. So, it might be a sidebar, it might be a little extra piece. So, their radio and TV reporters have this area on their minds, so they know that they can do that as well.

They've also built more than a dozen partnerships with local organizations; two in particular. The public school Notebook is an online publication that covers and advocates for public schools, so they do a lot of education reporting. And Plan Philly is a website that covers zoning issues. So, they added the Northwest zoning issues to that.

So, there's also some other partnerships. The weekly newspapers in the neighborhood actually welcomed this project pretty well. They're doing content exchanges. They're working with universities and civic organizations. Part of this was also that this is what foundations are looking for. I mean, there's kind of two things: to generate enough content, but foundations are looking for partnerships, and so this was part of that strategy as well.

They made the distinct decision to pay for content that's generated by freelancers or by people in the community. They wanted to maintain a certain level of quality and also to keep people interested so they didn't become fatigued by this project. And there's lots of different ways to do user-generated aspects of the site. And there's an incentive system, so you get different points, and it's called Ben Bucks, in part because you can't do anything in Philadelphia without making a Benjamin Franklin reference, I think.

So in conclusion, this project kind of took a lot of things that the organization had been talking about or trying to move towards culturally and gave it a real physical space. They've added a number of staff. Because of this, they've actually realized they're underwriting potential for the website already, even a couple of months in. It's connected them to the neighborhood and to local reporting in a way that hadn't happened in the past, and also creating those partnerships.

So kind of where they're going now, what's going on. They're looking to tweak the website, kind of respond to how people are participating. They're looking to go mobile. And the other thing is that now that it's up and running, they're having, kind of anecdotally, some more conversation with foundations who are looking to kind of be part of this.

The big question is [about] the public media membership model that has worked for so long for radio and television and how that goes to the web. That's kind of the big future question. And trying to create a kind of experience that works on the web or works mobile for a different demographic than is, you know, the people who've supported public TV or public radio for so long.

And I think they're also cautiously optimistic, might be kind of the spirit of it. That there is no kind of definitive idea that this is going to work. And the way they created the project was that if this hyperlocal part doesn't work, the whole rest of the NewsWork website could still continue, but really connecting it to a sense of service within the organization [and a] sense of service to the community.

[Applause.]

Timothy Currie: [It's a] pleasure to be here. We're competing against the Texas Rangers opening day here, are we not? So all you baseball fans, thanks especially for sticking around. I, however, am a Toronto Blue Jays fan and no one's talking about them winning the pennant this year, so it's nice to be where there's a little bit of a buzz about that.

This is a…this study looked at a very specific thing done by a very small group of editors, online editors. It's tying editorial content to location using the social network Foursquare. So, Foursquare is a smartphone app. And Foursquare's slogan is "Unlock your city." So, people at a location can check in to a place. They can read tips left by others, and they can indicate that they've done a tip or they can put that tip on their 'to do' list to do later.

And news organizations are using Foursquare to distribute their editorial content as tips on locations, which Foursquare terms as venues. And *The New York Times,* and *The Wall Street Journal,* and *The Financial Times,* and also *Metro,* a newspaper chain in Canada, [have] been experimenting with this. So if you follow a user, you'll see their tips popup when you're nearby a place.

So as you can see in this screenshot, if you are in downtown Halifax on the waterfront and you're close to the new Seaport Farmers' Market, you'll see this tip that *The National Post* posted about the new Farmers' Market and a debate amongst farmers over whether they should move from our 200-year-old historic Farmers' Market to this new place with its higher fees and everything like that.

So, news organizations are using Foursquare to distribute mainly restaurant reviews and other types of content [as] we'll see here. So what I did is I did this study which involved interviews with online news editors using Foursquare, and I chose Canada's Postmedia Network, because it's one of the most active news organizations using Foursquare and their three member newspapers—*The National Post, The Vancouver Sun,* and *The Edmonton Journal*—who are using this. And the total number of tips that they've put into Foursquare is almost 2,000 since they first began in May 2010.

So, it's clear that news organizations are putting only a fraction of their content into Foursquare. And I was interested, what was it about these articles? Why were they putting these articles in and not other articles? I was

also interested in the process of getting these articles into Foursquare. Who's doing it? And how? How do these online editors see their roles? And especially because it was clear in some preliminary research I did that while the majority of the editors putting these in were newsroom editors, there were also some which sort of straddled the newsroom and the market department, sort of on the periphery of the newsroom.

So, I looked at this through the framework of gatekeeping—the function of editors deciding what gets published and what gets distributed specifically through a mobile gate. So, one thing I did, one of the first questions I asked was about content that they put into Foursquare that they considered successful. And I left it up to them to decide what successful was. And in general terms, they referred to that as generating a reaction either within Foursquare or moving the conversation to Twitter or Facebook.

In the top right there, the *National Post* cited one series of tips that they left regarding the Toronto Film Festival in the fall of 2010. And they left movie reviews and guides to the festival at the venues. Left them as tips at the theatre venues themselves, but they also left the tips at the venues for the parties that were afterwards—the gala celebrations and the receptions—in order to get people to read those stories. *The Edmonton Journal* cited a series of opinion pieces that they left as tips. The opinion piece was about light rapid transit use. It was a commentary. And they left those articles as tips at LRT stations around the city with the idea that people would check into Foursquare while they're waiting for a train and they would read these humorous commentary on the courtesy of people using rapid transit. And *The Vancouver Sun* cited just generally there, the tips they left at restaurants in the Gastown neighborhood of Vancouver, which contains a number of restaurants that are very popular.

So, one key question that I asked was—I was interested in how the editors were choosing content for this location based service. And they were generally—they were rarely placing anything that took place within a very short period of time—and this was particularly due to workload. So, for example, there weren't many event related news articles that they were putting in, at least events that were sort of one-offs. So, a number of them had tried putting, you know, band reviews into the venues of local clubs or concert halls, and they simply found that they couldn't keep up with the number of bands that were coming through and also with the traction they were getting.

So, they saw it, many of them, that the content they were putting into Foursquare had to have longevity. So, some called it evergreen quality. Anyway, it definitely had to be useful for a long period of time. And they were talking about the nature of Foursquare and it's immediacy and it existing in the present for users—that when users checked into Foursquare, they really wanted to feel that they were in the present and not reading a news story that happened three, four months ago.

Other editors talked about putting opinion in. That that's what they were doing. They were talking that opinion generated an emotional reaction from people that would signal that people would say, "Oh, yeah, I agree with that." And Foursquare is kind of odd in that it has this 'done' button, which is awkward. Josh Benton of the Nieman Lab has talked about the awkwardness of some of these buttons in social media services, such as Facebook's 'like' button and the Foursquare button, and how it's odd for news organizations. How do you do a news story? Or, how do you do a review? You know, it's not ideal.

But there were a few instances of putting news, but a number of the editors I talked to said it would be jarring. You know, if you were at a street corner and you checked in and found out that, you know, someone had gotten beat up on that street corner three days ago, you know, that might not be what you want. And they talked about how Foursquare is all about exploration and going out on the town, and reading that type of content would be more like a reason why you'd want to stay in. So, that was one reason.

So, the findings were generally the type of content they were placing into Foursquare was content that provided a recommendation. It was a guide. It was a travel log. It was a review. It was something that said, "Look around you and pay attention to that." It was also framed to promote user interaction—to click that 'done' button that's on the tip or to start a conversation in Twitter or Facebook. It was something that could be measured through Twitter or Facebook as a click, yes, but most said, you know, the main reason was just to promote engagement and to get people talking.

They talked about a timeless quality to the content they put in there, but they did put some news stories in there or stories about events, but the events had to be longer than two days. Something they could generate a buzz about. It was a festival that lasted five, six days. You know, that seemed to work in Foursquare, because people have time to check in and talk to their friends about it and that worked.

Obviously, the stories they put into Foursquare had to be about a specific location. You know, a restaurant would have a location. But it was also about activities done at a very narrow type of location, so some people talked about, you know, putting stories in about the kind of things people do at airports. Or, for example, you know, one editor put a story about a tussle between Steve Jobs and Jim Balsillie, the CEO of RIM, putting it at the locations of Apple Stores across Canada, because people who were in those Apple Stores might be interested in reading that particular type of news story.

But they weren't putting news stories at locations of solitary places. In general, they were putting the stories as tips at music and theatre festivals,

and sport events, and transportation hubs and educational classes—places where people were inclined to interact socially. There were exceptions to this. Yes, they were putting *some* tips at individual residences. And one editor was creating sort of a—he was geolocating the best Christmas light displays in Edmonton and listing all the homes where the best Christmas lights were. And another one was actually working with travel writers to create custom recommendations for what to do when you go a certain place. He was working with the travel writer to actually write text that would go into Foursquare which would again sort of play off this 'to do' button in Foursquare where people could say, "Oh, yeah, I'm going to do that," and click the 'to do' button and go through it.

So, you know, obviously, and we've heard this today, that news on mobile devices is going to be a huge part of our future. And I was especially interested that Vivian Schiller talked today about how platform agnosticism is nonsense. And I definitely heard that from these editors. They were working in just one channel and putting very specific content in it.

And, you know, they said it's important to be where people are sort of in two senses. One, it's important to be where people are physically. So in the same way as we used to have newspaper boxes on street corners, you know, it's important for a news organization to be, you know, in the grocery store where people are shopping or, you know, at a restaurant where they are eating, but it's also important to be where people are socially in networks. So, you know, whether they're on Tumbler or whether they're on Foursquare or wherever, that was important for the news organization simply to have a presence there.

So again, you know, this was exploratory research. I wasn't able to draw too many strong conclusions, but Foursquare is about going out. It's about having a good time. It's about exploring your neighborhood and sharing online. And, you know, the results of this study suggest that there is a very certain type of content that works in a social geolocation network such as Foursquare. But, you know, exactly what that is would probably take a little more research, but there's more about that in the paper. Thank you.

[Applause.]

Carla Patrao: Hello. My name is Carla Patrao. It's pronunciated like that. And I am a researcher at the Center for Informatics and Systems of Coimbra in Portugal. And Antonio Dias Figueiredo is my PhD supervisor.

First, I would like to congratulate Rosental and the staff for this excellent organization and to thank [you] for the opportunity to share my research project. I would also like to ask for your tolerance about my poor English. I will try to stay close to the ten-minute rule.

12th Annual International Symposium on Online Journalism

This is the summary for my presentation about the paper, "Educating the New Generation Journalists: From Moodle to Facebook." It is a small part of a story about the use of social software tools in formal education contexts. I will start by pointing out just a few key ideas that in my opinion are defining a profile for an emergent and new generation journalist.

Next, I will present some features of the five here travel routes for our excellent research project, from Moodle, then to Dolphin and now in Facebook. In the following, I would like to emphasize the results of a quality analysis to the reports and interviews of the participants of the Myempowermedia Project, and I will end by resuming the conclusions and the orientations for future works.

I would like to share with you some of the key thoughts inspiring this research. While this is a time for ongoing changes in the profession of journalists, that can be resumed for the sake of the argument in four ideas. [There is] a persistent gap between what the journalism university teaches to the future journalists and the requirements of the professional context, in my opinion, amplified by technology. Information is a product that in our days is fit to answer to the individual preference of one consumer that is now closer than ever to the journalist. On the other hand, we see that many media-employing journalists are adjusting to a new survival business model yet to be defined and proved successful.

Our action research project was configured to address the private situation in journalism in Portugal by studying learning context mediated by social software tools in which professional competencies in journalism can be learned and improved. We started this project five years ago. And we started in Coimbra College of Education inviting students of media studies to improve their professional skills in journalism, to develop a consciousness about the quality of the journalist product and to approach some aspects of the concept of cyberculture.

This is the research question we're trying to answer: How can we educate the new generation journalists by exploring innovative learning experiences based on social contexts mediated by technology? So far, the virtual cycle of action research methods brought us from the use of the popular open source learning management system model to a blog and a group for more [than] 500 participants now gathering in Facebook.

The data analysis presented in our paper refers to Cycle 2. The Myempowermedia Project was an experience that took place last year in a Boonex Dolphin Platform, specifically to support online communities. In Myempowermedia Project, the participant students organized two online newspapers. During the time of the project, they experienced the challenges of the deadlines, task management, the editorial orientation and fair evaluation.

In the categories column, you can see editorial sections of one of the online newspapers called Clash. The rest is an opinion article about our Portuguese government that actually resigned a few days ago, predictably, I guess. And when you look into the writing reports of the participants and into the research interviews they conceded to us, we found that this was a value experience with impacts on the perception of learning professional skills in journalism with a clear connection to their idea what the professional reality will be like.

Their experience in community was also mentioned as important, especially about teamwork and cooperation skills. And our action research project continued this year, correcting these mistakes and improving strategies for involvement of the participants.

We are now gathering more than 500 friends in our Facebook community. This is our page in Facebook. It's called "Posts of Pescada." It is the online community name, and it is a joke around the Portuguese idiomatic expression "mandar postas de pescada," that means showing off and talking nonsense.

The participants published their journalistic products of the community, in some cases, exposing them to fair evaluation and suggestions for improvement. Also, the experience is still in progress. Some preliminary conclusions can be drawn: more exposure, community, now gathering more than 500 members together, participation, interaction with other users, greater feedback and a richer learning experience.

Thank you all for the time.

[Applause.]

Nikki Usher: Just a brief survey. Mike working? Okay. So I guess I just have to talk. So, how many people here are actually former or are journalists presently? Okay, a lot of journalists. How many people are former journalists who are now journalism professors? Okay, a lot of you. And how many people here are just academics? [chuckles] Minority. Okay. So, I think this topic may resonate with you, because a lot of the time what you hear from academics is that journalism isn't particularly creative. That it's kind of a thing that hacks do and a lot of what you see is just the same. So, does this work? Yes? Uh-huh.

Audience: Yes.

Nikki Usher: Yeah, okay. So, I wanted to see whether this was the case and how I could expand on the idea of creativity in newsrooms. So, just to sort of go with the hack idea, I pulled up some news that was coming out of Japan. And this is an AFP report on radiation levels. If you'll just take a quick read at it, it's about the IAUN Agency. So I flipped really quickly to a UN

report—almost the exact same lead. If you guys think about the crime stories you read every day, they sound exactly the same. You could plug in any sports story to any other sports story if you wanted to.

So, where is the creativity in journalism? This is the question that was really driving the inquiry that I have. So, there is a great divide, as I mentioned, between journalists and academics. If you're a journalist, how many here would say that what they do is a creative thing? Do you guys think what you're doing is creative? Sometimes? Yeah? Sometimes? Do you guys think what you're doing is just a routine? Every day, same thing, you go in...some people seem to feel that way.

So, one of the things in the academic literature that emerges—people who go into newsrooms and do a lot of research, actually going into the field and watching people work—is that news is a product of routines, and news comes out of routines, and that's pretty much how we get the news that we get. But what I wanted to do is look at where there is room for creativity even in an online world.

So, does it get even worse? Does the opportunity for creativity and innovation get worse in an online world? There's a lot of really crazy things that online journalists have to face. Dean Starkman in the Columbia Journalism Report referred to it as "the hamster wheel," this constant whirr of engine energy that's required for keeping up with the web. That there's more and more that journalists have to keep up to, and the idea that there's more and more competition, and that more things look a lot alike.

I don't actually think that this is bad for journalism. I think this is actually good for journalism. And I wanted to abandon the idea of what we traditionally think of journalism and creativity and posit a different one. So, Coleridge, the English romantic poet, has a good definition of creativity that most of us think of when we think of creativity. So when you think of creativity, you think of, ah, something new, something amazing, something that I've been struck with, some great new idea. And that's kind of what Coleridge had to say, "the creative force of eternal reason," right? This amazing new idea. And it's about imagination. Something great coming and happening to us.

I don't actually see it that way. And I actually see creativity as being enabled by routines, and I actually take this from Twyla Tharp, the choreographer. And she says that dancers—some of the most amazing things that dancers do comes out of the everyday work that they do, some of the most beautiful renditions. But one step further, John Hartley, who's at QUT in Australia, has a good definition of creativity that I like because it takes us away from this external God-like view of creativity and brings us back down to earth. And it's this idea—that pretty much just about anywhere that people are—that they are doing or making something, they're being creative. And only some

people—and this is sort of the difference—the scales of creativity—only some people work to create economic or social value to their creativity.

So, what does that mean in the scale of journalism? Some of you who raised your hands about whether what you do each day counts as creative were on that side, who say, "Hey, what I do each day is really interesting, is something new." For some people, there's not much new about what they do each day. There isn't much doing and making. And some things very much do look the same as the two stories I showed you at the beginning.

Scoops seem ephemeral, especially now today. Something is up online and then immediately dismissed. The day's stories that are good get cycled out. And by *good*, I mean the stories that have impact, the stories that often are in the print paper but don't stay online very long. The long-looking stories get cycled out for new content, so, you know, in favor of things that match competitors. So, is this even worse in a world of audience metrics? And I don't think that that's the case.

So, there are some reasons why I think there are some great—ah, did I go too far? I don't like this. Okay, so, starting with some of the places where I see creativity in an online world,—and I think the first place you have to start with is not online—it's just the sheer art of storytelling. So, being a good storyteller makes you a creative person, makes you doing and making something that has social value. And storytelling is what makes the journalist an agent in this process and makes you somebody that is doing something and acting as part of somebody that's moving outside of the daily news work routines, but thinking about something as a narrative form. And we all do this. We do this every day but to greater and lesser extents.

So, one of the things that I saw most interestingly, and I was in five newsrooms during the course of a year-and-a-half, and I spent a lot of time with journalists, just basically sitting next to them and watching them work. And one of the most interesting sites of innovation I found was watching homepage producers and web producers actually do their work. And I call this idea of what web producers are doing—a lot of them are gatekeeping, which is that traditional idea that was defined before of monitoring the information flow in, but more often they are doing what I call gate opening. It has a different definition as well, but they are actually showing and sharing what content goes online and what you see on the homepage. And if you're not hitting through the homepage, it manifests what you're more likely to see through search.

And this was really important, because this is—there's not really a method to this madness. There isn't always a strategy behind this. Sometimes it's driven by traffic, sometimes it isn't, but there is no actual practiced routine for doing it. And a lot of times there's a real creative process, a real making and doing of things that happens through this gate opening process of the homepage producing.

Another place where I think it's really important to start thinking about originality and creativity on the web, about making and doing things that add social value, is content differentiation. And we've talked a lot today about how different platforms and content is king, and that's what's going to lead us into the future, and that's what's going to make different platforms sing.

And to me, I think that creativity, in many ways, one of the things you see is not the breaking stories that I just showed you at the beginning of my talk—the AFP story and the AP story—but something that comes later in the cycle. So the time when CNN has actually the space to go in and create that really cool graphic that you saw with people mapping all over each other and uploading video, etc., that's taking the time, taking one step back, and that's the content differentiation that you start to see in online journalism.

And to survive, to stay active, and to be more than just the AP, to be more than just a wire feeder, you need to be doing something that's adding content and adding content differentiation. And that's where creativity comes in into doing sort of online journalism.

And I think one of the most exciting things is, I think, that this is going to change what we see in journalism. I think we're starting to see that already. *The New York Times* calls it the Q-head when they write that analytical piece that kind of sounds like an opinion piece, but they pretend it's not. [chuckles] And you get the non-objective journalism that Jay Rosen has been pitching and hoping for, for years.

So, the other area that I really see really awesome opportunities for breaking out of the mold and leaving away routine is in multimedia. I think that I probably don't need to say more on this subject, because we've been overwhelmed with it today by great folks from *The Daily* and CNN and even thinking about NPR. But the myriad world of multimedia is really a place for newsrooms to create, make, and do things that add social value and to go beyond the idea of journalists as hacks.

And one of the other things I wanted to bring out is social media as adding to the creative experience of doing news work. And so, here we have my favorite social media figure, Brian Stelter. He may be your favorite social media figure. He is *The New York Times* media guy. Maybe a little bit less crazy than David Carr, but he will tell you what he eats for breakfast as well. [some laughter] So, I think what's interesting about these two tweets is he's showing his personality, right? And he's commenting back to somebody he's gotten a twitter response from. And one of the really interesting things about social media is it allows the journalist to step outside of what they're traditionally doing.

Now Seth actually, Seth Lewis has a paper coming out about some of the ways that journalists depart from what they do in their everyday practice as

objective journalists and go on to have a more creative and more doing, making, active, agential role in their social media practice. So, that's just one more way we can think of journalists and their expansion of what they do.

So, those are just some of the ideas I want you to think about journalists breaking out of what they do, breaking out of routines, and thinking about ways that online and all of the pressures of online need not constrain us, but actually open up new opportunities for us to have chances to rethink how we do things. So, thank you.

[Applause.]

Amy Schmitz Weiss: Okay. Looks like we've got our first question.

Man: [Inaudible at first. Then, microphone is turned on.] Hello? Oh, there we go. Okay, so, to repeat…this is a question for Nikki and hopefully will mark the beginning of a fruitful and long-running academic dispute between us on this. I want to know what you think the relationship is between autonomy and creativity. In other words, the autonomy of someone's control over their work practices. And do you see the dominant trend in online journalism as being an increase or decrease in autonomy of work?

Nikki Usher: That's an interesting question, because I think that the way in which I'm thinking about autonomy also very much involved the idea of the agential person. So, I'm not sure that the definitions are two completely different things. I think that creativity departs in the sense that somebody is actually making something, right? So, autonomy suggests a level, sort of a level of decision making that's more discreet from actual practice; whereas, creativity suggests something that actually results in a product. So, I think that that's the differentiation. Okay. Second question part, I forgot, was…?

Man: Autonomy increasing or decreasing in online journalism?

Nikki Usher: Okay. So, I really think that autonomy is increasing. And you and I have had this debate before. But I actually think that in order for journalism to grow, in order for journalism to expand, we really have to take advantage of the fact that the Internet can't constrain us, and search can't constrain us, and optimization and metrics can't dictate what we do, and see what goes beyond this. I just sent a pitch to Josh for Nieman Labs about how Politico, Mother Jones, and Talking Point Memo have had their highest traffic months in the past couple of months. And the reason is because these are organizations that are able to cut through some of the noise. And I think we're going to start to see more and more of that.

Man: Thanks. It was a great paper.

Robert Quigley: My question is for Tim Currie.

Amy Schmitz Weiss: Oh, can you introduce your name?

Robert Quigley: I'm Robert Quigley from the *Statesman.* And I've built some trips and put *Statesman* content into Gowalla Trips here in Austin. And you're spot on, on kind of the challenges you face on that. But a question I have is, did you ask or did you do research on whether they're getting any kind of significant traffic out of that? Or, are they seeing it as a marketing/ branding tool? Or, have many of them used the tools to try to make revenue? We're exploring some ways to work with advertisers with Gowalla, and I'm just curious if anybody else is looking at that.

Timothy Currie: Yeah. I didn't specifically ask to acquire their data. There was some indication that Postmedia might be a little bit reluctant. It'd take me a few months to get it. You know how these things work. But I think, I mean, they were certainly more interested in the engagement aspect and, you know, probably the branding side of it. And they all said that it was such early game—an early part of the game [and] that they weren't really concerned about it, you know, at this point.

Robert Quigley: Yeah, that's kind of our thinking too. It's getting the foot in the door. But are they paying for their partnership with Foursquare? Because I do know that some media organizations have had to pay to be partners with them.

Timothy Currie: No, no, they're not. They don't. I mean, it's interesting that one of them suggested that the ROI on this content in Foursquare was probably sort of five years away. That they thought of it. But it's interesting that I didn't ask them specifically whether or not they had any actual traffic goals related to it, but none of them even brought it up if there were any.

Alfred Hermida: Hi. Alfred Hermida, University of British Columbia. Great to see another Canadian institution represented here. This is a question for Tim, but also the rest of the panel. We've heard about local and the 'h' word that none of us like, and I wondered whether with someone like Foursquare, what we're doing is giving people the news they didn't know they wanted or needed, but when they see it in the location, they realized, "This is the information we need at the time when we need it, and it's relevant to us." Do you get a sense that journalists were rethinking this idea of local and h-local?

Timothy Currie: Yeah, yeah, I really did. And, I mean, it's interesting when you look at, you know, studies of news values. Proximity is really low on the list, you know, how close it happens to you. You know, there are other factors which are higher than that. And I think, you know, with services like Gowalla and Foursquare, like, proximity is obviously key. You're suddenly interested in it because, you know what happened? I mean, I'd be interested if someone was murdered a couple of houses over, right, and I didn't know about it. You know, that type of thing. And I think there's a lot more research

to do on that. And I got the sense from the editors that I talked to that they really believed that this was the case.

Amy Schmitz Weiss: Seth, would you like to address the question as well?

Seth Lewis: Oh, so, the question being kind of, are we looking at how journalism is kind of bringing context, maybe, to different situations? I mean, I haven't looked maybe like at geotag kinds of information specifically, but I think it represents one type of way in which...and you could look at APIs as well, which I talked about, as ways in which you can take existing kinds of content information that newsrooms already have. And one of the things that I found that was kind of a challenge for some organizations was what they called denormalizing the data. Essentially going from...you know, journalism is mostly a narrative format, but then denormalizing that into something more of like a variable driven kind of database format. They can be parsed out in different ways. And so, that kind of gets into a little bit, I think, with Foursquare. You're talking about taking contented information and then packaging it in various kinds of ways for certain context, whether it's location, certain kinds of databases, applications, etc. And all of this points to, I think, a real need for more research and development, and testing, and experimentation.

Josh Benton: I will say I checked in on Foursquare at DFW Airport on the way here. The number one tip was from *The National Post*, which I found a little bit surprising. Who are these Canadians invading our airports? [laughter] But my question is actually for Seth.

Amy Schmitz Weiss: Can you introduce yourself first?

Josh Benton: Oh, Josh Benton from Nieman Journalism Lab. I'm curious in the technology world, there's been a long-standing tradition of having open APIs, and they decided those APIs are not going to be quite as open. We've seen in the last week Google saying that Android is going to be very open. It's now not going to be quite as open. We've seen Twitter add new restrictions after building a big ecosystem of developers, and then saying, "Well, actually, we'd like you to stop building apps now, please, so we can make some money."

I'm curious in your conversations with API, you know, the people in charge of API development at news organizations, whether you saw—since you mentioned this can be a tool for shutting down the people we don't like— whether you saw anything that indicated, "We're very happy to take advantage of the innovation these people would bring in, and then we'll find the things that we like, and then we'll shut down the things that we don't."

Seth Lewis: Yeah. Actually, there's a good—I'll find it—there's a good quote that I think kind of illustrates that in terms of...if I can find it here. In the paper, I talk about how at one of the news organizations, again, that was the

way they pitched it, was in part, like, "This will actually give us greater control over our content." You know, they were saying, "Look, those streams like RSS feeds, those streams are already there. People can take them and do stuff with them. But in the case of API, if a developer, kind of a rogue developer does something with it we don't like, we can shut them down. We can take away the key." And so there was…that was part of the appeal, was actually it in part can both make it open and also make it controlled.

Yeah, I think Twitter is an interesting example, because it's a case where they obviously derived tremendous value out of being open, and now they're trying to sort of negotiate that issue. I think for the news organizations, in fact, at the *Guardian* they mentioned that, that they think about what will happen when somebody does—you know, when developers are doing things with our information that we don't want them to. And they've been trying to wrestle with that question of, where do we draw the line? Twitter is now facing that, partly because they have so many people using their API. And I think news organizations haven't yet reached that problem of so many people using their API. I mean, *Guardian* does have 3,000 developers who are working independent in some capacity as using the API, but I think that is something they could run into down the road. But if news organizations derive any of the kind of value that Twitter has with its API, then I think they'd call it on balance a success.

Timothy Currie: As an aside, there's a line or two in my paper about *The National Post* putting that opinion piece at the venues of major airports in the United States and how it was one of the more popular things they did.

Amy Schmitz Weiss: We've got one more minute. Yeah, go ahead.

Jake Batsell: I just wanted to mention a resource I neglected to mention in my presentation about iPads, and that's the Reynolds National iPad Study [is] much more extensive than my little 28-student sample. They surveyed over 1,600 iPad users, and [it's] a real good treasure trove of information for any of you who are really interested in digging deeper on tablet statistics and tablet use. And what's interesting is, you know, I mentioned in my paper that, you know, I think among avid iPad users and a lot of the folks in this room, there was sort of a critical consensus that—and maybe a little too harsh since these were early adopters—that the first wave of apps, you know, were kind of off the mark. But if you look at the Reynolds Survey, which is just surveying regular old iPad users, not future news types, they actually are very satisfied with their iPad experience and even said that they were considering cancelling their newspaper subscriptions, because they love their iPad so much. So, much more extensive data available. It's the Missouri Reynolds iPad Survey.

Amy Schmidt Weiss: Well, a big thank you to our panelists this afternoon. And it's coffee break time for the next 15 minutes. Make sure to come back by 3:45.