

14th Annual International Symposium on Online Journalism

Day 2, April 20, 2013: Morning Session - 9:45-11:15 a.m. *Going Mobile: Challenges and Opportunities for Journalists and News Organizations in the Mobile Revolution*

Chair: Mindy McAdams, Professor & Knight Chair, **University of Florida**

Research Panelists:

- **Ivo Burum**, Executive Editor, **Burum Media**, Australia
- **Chris Courtney**, Mobile Product Manager, **Tribune Company**
- **David Ho**, Editor - Mobile, Tablets & Emerging Technology, **The Wall Street Journal**
- **Joey Marburger**, Mobile Design Director, **Washington Post**

- **Allissa Richardson**, Assistant Professor of Journalism, **Bowie State University**

Mindy McAdams: And our first presenter is Ivo Burum from Australia. He's trained hundreds of people in different countries how to use mobile devices to do journalism. And he's just got a new job in Denmark that I don't know if he's going to talk about that or not. He's going to move to Denmark soon. But he's flown in from Australia, so he's a little bit tired. So, Ivo will be our panelist. Come on up, Ivo.

Ivo Burum: Thank you.

[Applause.]

Ivo Burum: Can you hear me? Yeah? Yeah. I've asked Mindy to give me a kick if I fall over. So, in Australia when we talk in exalted places like this, in traditional country, we pay our respects to the traditional owners. And I think I probably should pay my respects to Rosental. Yes, thank you very much for having me. It's was a great day yesterday. [applause] And as Mindy said, I'm a journalist, and I've been a journalist and working in broadcast for the past 30-odd years. So, I've seen a great many changes. And mainly, I've worked for the last 22 years as an executive producer producing a variety of content, including nightly turnaround, public affairs, and current affairs, and stuff like that. So, but at the moment, I'm working in mobile journalism and have been for the last bunch of years, where I've been developing a style of journalism that I call user-generated stories, as opposed to user-generated kludge. And what we do is we create complete stories and teach people how

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to do that. I work across three spheres of communication. I work across community, I work across education, and I work across mainstream media. And the view is that there is a common digital language across all three spheres of those communications.

And at the moment, I'm working — we work in many countries around the world, but at the moment I'm working on a large project with the Australian government where we're rolling out Mojo in one community next week and then in 78 communities in Queensland, hopefully, or at least teaching university lecturers on 78 campuses to be able to do this. So, it's really exciting, because it's got some traction finally after a few years. And I'm also working in Denmark, where I've been working for a couple of years, training journalists at a large tabloid, Ekstra Bladet, where I've just, I think, taken the job of the head of mobile development. So, we'll see how all that goes. But that's very exciting.

So, I'm going to talk a little bit about my journey from television through mobile and back to television; albeit web TV, which is I think where we're all headed in this content delivery thing. So, all this.... Let me see if I can get this right. All this began for me.... It's not new for me. I called it *self shot* 20-odd years ago, so we've been doing this since about 1989. You know, today it's called user-generated content. We began with indigenous communities in Central Australia, who were some of the world pioneers in participatory journalism. And they've been doing it since about 1974. And so, I sort of picked up some pieces in about '89 and '90, and that's where it started. Then I went back to the ABC where I was just producing primetime content. But every time I did something that was good and rated really well, I'd stick my hand up and ask them to let me do something where I could explore my passion, which was participatory journalism.

So, we began with a series about families where we taught ordinary people how to use cameras and then we taught them how to cover stuff, and then that was handed to us and we edited that into programs. We also, you know, we taught. We did it with nurses. We did it with people after the Canberra bushfires, where they told us their stories and we edited those stories together. And we did it with young people who we sent around the world with a ticket and they filed stories for us every ten days. So, that was also really exciting. So, over a period of ten years, we did lots of these series and learned lots of stuff. But one of the problems then was that we had to edit the content. It was too difficult and too expensive to get them to edit the content. All that changed in the 2005 and then again in 2007 when this new app industry came about and it was then possible to actually have people complete their stories.

And so, what I'm going to do.... And really, what this is all about for me is about diversity. Someone spoke about Philip Napoli yesterday. And one of the other things Napoli talks about is real diversity coming from source content and exposure. Unless you're creating your own stories, and I don't

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mean uploading raw footage so that CNN can subsume that footage and actually turn it into something that they want to make out of it, I mean, actually creating your own stories, you don't really have diversity. And so, what we went and did, and I'll show you a little film now which will explain what we do, if I can get this going. So, a few years ago, I decided to sort of unpack that 20 years worth of learning and repack it into this program, which now here....

[Video plays.]

Narrator: 2011. In remote Northern Australia --

Man: Here we design arts and crafts.

Narrator: -- an innovative mobile journalism program --

Man: The Catholic nuns have always been part of our life.

Narrator: -- gave a group of indigenous people living in isolated communities --

Man: Every Monday through Friday.

Narrator: -- the technology and the skills to enable them to tell mobile stories --

Man: Enjoying motor sports....

Narrator: -- from their own perspective.

Man: It'll be proud among that.

Narrator: The program is called NT Mojo. The NT Mojo pilot program was developed because powerful new media technologies may be one way to help indigenous communities become less marginalized. NT Mojo is a modern and more personal method of creating locally produced media content.

Man: Editing the stuff with a little gadget. You can do it by your hands, you know.

Man: Xavier has been here for three years.

Man: Maybe you can go at free zoom and just do the editing while you throw the line.

Man: I'm taking part in the NT Mojo.

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Narrator: With help from trainers --

Trainer: Make the wide shot smaller than the gap.

Narrator: -- and community support people, the team was quickly walking away and leaving the editing in their hands.

Man: This little gadget, you can do everything, you know? Just like that. I mean, I just snapping the finger. Bang, you can do it.

Narrator: Stories are edited and published by the Mojos on the World Wide Web.

Man: What's Mojo mean?

Man: Mobile journalists.

Woman: Journalists.

Man: Is that something like news?

Narrator: A modern technology providing a unique perspective of an ancient world.

Man: So, be proud your work.

[End of video.]

Ivo Burum: OK. So normally, people want to know about the gadgets and stuff. I've written a book called "How to Mojo," which you can buy on the iTunes store and that will tell you about all the gadgets and how you do that. There's 11 videos in there, so if you want to do it, you don't even need to talk to me anymore. But that's kind of the way that rolls. But it was really positive, you know. This was a test, but they won a bunch of awards. They won money, which they really liked. [laughter] But they — a couple of them got government contracts to make work, and a couple of them got jobs in their communities, journalistic jobs, which is really, really important. One of the things about this sort of stuff is that in most remote communities around the world that I've worked, it's tricky to keep the skill set in the community, and that's what's really important. It's pointless teaching people if they are actually going to.... Well, it's not pointless. Learning is great. I just completed a PhD for the first time back at school for 30-odd years, so learning is great. But teaching people to and enabling them to use that skill set in their own community is what it's really about.

So, from there, we realized that the government money was going to run out, and it did. And we needed to make this thing sustainable. So, we

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thought, how do you do this? So, I went into schools. And we went into a whole lot of schools around the country and in a few other countries. And we found that there were lots of issues in schools to do with time tabling and all this, but generally, teachers wanted it.

So, I'm just going to go really quickly as to what's happened recently. Only a week ago, we did a whole series of workshops in Western Australia where a bunch of schools are now forming a hyperlocal network and setting up their own network, where they're going to share their own stories. What they are also doing, which I think is really important, because publication is key to this, they've got a relationship with the local newspaper, so that the stories are going to go out into the community and then back again. And I think that's really key.

And I'm just going to go very quickly through these. In universities, we found it's slightly different. We found there's a thing called digital trainer skill lag in a lot of universities, which a lot of the trainers in many universities—brilliant trainers—are still print based. And so, while Emily mentioned the word *story*, the big 's' word, which I thought was really great, and then went down to data, there's another point, I think. I think she's absolutely right, of course, [but] there's another point in there. It's the type of story that you tell, and that's key to all this, because a lot of trainers at the moment that I've met can't tell multimedia stories. It's not their fault. They weren't trained that way. They don't know what I've learned in 30 years. It's just the way it is. So, we need to actually address what type of stories that we're telling, and that's an issue in some universities I found in Australia, China, and the UK, where we've worked. But anyway, this is kind of—when you work with a model—this is kind of how I envisage the model to be with everybody talking to everybody and having a great old time sharing their stories.

I'm just going to jump through all this a bit more. But key to all this is what's in the middle. Key to all this is mainstream media, and that's what our next challenge was going to be was to get into mainstream media. And we've worked with media in China, in Timor, in Australia, of course we're working with Fairfax, and of course in Denmark, where I've been working now on and off for a year, and I'm just about to move over there to spend a year developing this whole platform, this whole mobile thing into something much more interesting and something that's usable. I guess, much more usable, because I believe all this is headed towards web TV. I believe that mobile is a platform that's actually going to be really, really powerful. But you have to kind of....

And what I'm about, I guess, is teaching something I call neo-journalism and not old journalism or new journalism. It's kind of something that's caught in the middle, where you take the best of both worlds. Because one of the things that we need to do is that we need to make sure that we take our journalists with us. Right? Now, there's a lot of discussion about buttons and electronics. And yesterday, I think someone said, "We're looking for jobs as

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developers and program managers.” We are, but we need to actually.... I mean, I think good investigative journalism — I think it needs funding, of course, but it needs more than that, too. It needs to retain the skill set that we have with our good investigative journalists now. So, we actually need to maintain these people.

And I’ll just finish off with a couple of slides here. And to take them along, we need to listen to what I think their fears are. You know, they want to know how this is all going to work. In Denmark, they’ve still got a very successful online paper, and it’s making money. And 22% of the population switch on every day, so it’s actually quite [good], but they’ve still got the print version. So, the journalists are carpeting these two worlds, you know. I think Machesney says, “It’s a critical juncture.” At the moment, it’s very true. But on the ground as well as in theory.

So, at what stage of producing the print stories do we begin producing the mojo yarn? Well, that’s a really interesting conundrum when you’re actually out there in the field with journalists and they start to work. At what point do they pick up that little camera and start doing that? You know, they want to know. They say that they’re cool with the tag, but they don’t want to actually lose their own — they don’t think they’re going to have time to do everything. That’s their real fear. Can our still photographers help on location? These are real issues that we need to actually consider.

And now to finish off, this is some of the stuff that I [think]. I think you need experienced leaders. I think experimentation is really important. I think you need to be prepared to fail. Certainly Ekstra Bladet is prepared to fail and to try out things. But you need real people who know how to do this stuff to actually be leading these teams. You can’t have a print journalist leading a video team. That’s my view. They’re not going to get it to where I’m going to get it, and I’m not going to do the investigative stuff at the level that they’re going to get it.

Cost of transition. Shared resources. Forward scouts. You need to put people into the teams, into your investigative teams. You need these forward scouts who actually know how to do this to start to infiltrate these teams and to help them as they develop.

How long? [Inaudible response.] Time. OK.

And the real use. They don’t want to waste their time, right? So, what they want to do is that they want to actually make sure that this stuff is going to end up somewhere. So, where is it going to end up? I think it’s all going to end up on a thing called web TV, which is going to be a new formatted version of television that’s going to subsume just about everything.

So, thank you very much for listening.

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[Applause.]

Chris Courtney: All right. Thank you so much for your patience. Now we're going to make this presentation really lame, because that's exactly what this entire presentation is about. It's about failing as fast as humanly possible. [laughter] We just witnessed failure, and we got around it pretty quickly. Always have a Plan B. That's the first lesson.

So, I've been at the Chicago Tribune for about 13 years. But in the span of that 13 years, I would say that launching products was always done in some sort of a capsule. We always knew exactly who our target was. Because how many people feel like they know exactly who their customer is for the product that they build every day? How many people? Show of hands. OK. One person. One person. [laughter] The rest of you are already like, well, I clearly don't know who I'm talking to. At the end of the day, what I've picked up from the startup community in Chicago, being part of Accelerate Labs, Impact Engine, Starter League, and most recently the Startup Bus, was that we do not do a very good job of identifying who we're actually building things for. And that's the number one reason why our products, when we make things that expand outside of our normal wheelhouse, that's the number one reason why we fail. We fail because we never really understand who we're building things for.

Do I still have Pinwheel? I still have Pinwheel. OK. So, the typical process that's involved with building a product is trapped inside of our construct of how we deliver the news. We want to hold back everything until we have the definitive, final, perfect story to deliver. And we want to build our products in the same way so that we have the perfect, fail-proof product to deliver. There can be nothing wrong with it. It is going to be great. And when it hits the public, they are going to love it! That's wrong. We shouldn't hold back our time to learn.

How many people have read the book "The Lean Startup?" OK. So, I've got a few people in the audience that know what I'm getting at when I talk about lean. OK. See. First rule of building products: Just assume you're doing it wrong. That's the only thing that you can bank on. The second rule of mobile is apps are a trick. They are a trick. What they actually do is they keep you from your customer. You need to get to the customer as quickly as humanly possible, because you need to discover where you are already wrong. If you know from the beginning [that] you're already wrong, the best way to mitigate that is get to the customer as quickly as possible.

These are the people that don't want you to do that. [laughter] They are the non-doers. They are the people that never have.... You see that guy? I love his 'stache. [laughter] They want you to stay as far away from the customers as possible, because you're a journalist. Thank you.

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Does that 7 mean that I have 7 minutes left? Oh, this is going to be easy. You guys are going to be able to go get donuts after this. It's going to be really quick.

So, the typical cycle, and I call it a stealth cycle, because back through the sixties, seventies, and eighties, we used to do this all the time with everything. And you would get things that would show up your local target, and you're like, who thought that was a good idea? So, you have the idea. Who's ever had an idea? [laughter] Oh, come on, the entire room has got to have had an idea. And then you went and got a URL and then you fell asleep and never built that thing, right? Right. [laughter] OK. So, then you have the meeting. And the meeting is where all those suits come in and they go, "Oh...jargon, jargon." What? And that sounds like a great thing. We should go build it. And their idea of building it is to go wireframe it. And that's great, because I think wireframing is very important. You need to build out a structure so you know where you're going. You're building a map, right? And then the next thing you do is you go to talk to customers. Oh, no. You have another meeting to discuss the wireframes that you discussed building in the previous meeting. So, you have that meeting.

And then, oh, OK, we'll go put some shiny on it, because if there's one thing executives believe that building products is, it's about looking at Photoshop compositions. [laughter] So, once they have the shiny, we go talk to customers. No. We're going to have another meeting to discuss why the button is blue instead of green. [laughter] So, once we get past that, we certainly.... OK, all right, now we're going to write up an RFP document, because we can't possibly build this. So now, we need to go talk to an external vendor to go build this thing that we've already started talking about building without their input, so no vendor is going to possibly want to build it with us, because we're not going to give them collaborative control of the project. So, then we have a meeting about the fact that we wrote the RFP for the vendor, and they said no, because we had already made it too far down the path. And OK, all right, finally, we found a vendor in India. [laughter] Somebody in this room has done this. [laughter] We found a vendor in India and they built out the NVP. And of course, now, we're going to take that NVP and.... Oh, no. We're going to have a meeting to talk about the NVP because it's unfinished. Well, of course, it's unfinished. It's an NVP.

So now, we've got creep. Because everybody wants to see. My mom says that she wants to be able to slide the temperature for her house. Well, why? Why? Why? You can't get that anywhere else? My dad said there needs to be a clock. Because there isn't one on the device? Come on. There are all these things that add creep and scope to your build cycle. And then, of course, you want to have another meeting to discuss all those things which eventually end up with somebody saying, "Oh, we've waited too long. We should scrap the entire project." [laughter] Right. You laugh, but it's the sad reality. It's the sad reality.

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I'm going to talk about the L.A. Walk of Fame app. Here's all the things that we had working in our favor. We had thousands of pages of content. I think there are 3,000 stars on the L.A. Walk of Fame. So, we had 3,000. We had a database of everybody who was on the Walk of Fame. This was built in 2010. It used the camera to be able to... We had each of the star's geolocated. You could pull up your phone. You would see who was there. You'd be able to go in and see all the photography from the L.A. Times. It was a fantastic product. And we had street teams. We had billboards. We really did a good job building this product. And there's nothing about the product itself that I feel bad about. What I do feel bad about is nobody wanted it. [laughter] It was a ghost land. [laughter] Ultra niche market. We had very passionate users. Do you know who those users were? Tour operators. The tour operators for the L.A. Walk of Fame thought our product was excellent and wanted *nobody* to know about it. [laughter] Because they wanted to use it for themselves. We made their jobs really easy.

We did this launch where we had this online product built in Flash, which is why you needed the app, because you couldn't pull it up on your phone. And don't discount past failures because technology has changed over time. We would have built this completely different now. Ideally, we would have talked to our customers first. But the likely users of this product... Let's back up. Who goes to the L.A. Walk of Fame? Old people! How many of those old people have iPhones in 2010? [Inaudible response.] Yes, exactly. So, nobody was there when the product finally got there.

This is an incident that if you haven't read Lean Startup—I know a few of you had—go read the Lean Startup. There is story after story after story of just this problem. You need to find your customers. That's the first thing I want you to do. You have the idea? Find the customer. Do not build anything until you know who that customer is. Because if you do... And keep in mind, I'm not saying that you're not trained journalists. I'm saying that if you're building something that isn't a headline, a photo, and some story on a webpage, you're likely veering into an area that you're unfamiliar with. Go find out who your customer is and talk to them. Talk to them constantly. Involve them in the process. You'll hear back from the suits, "Oh, we don't want to diminish the brand. We've got to release something that's perfect."

Well, the things I need you to do: Don't use the brand name. Do you user testing offsite. Go to a Starbucks. Go to another facility. And if all else fails, if they continue to tell you no, know that the tools are out there for you to do this all yourself. Launch Rock, Google Ad, Ad Search, and a Web Monkey form can get you — or Survey Monkey form can get you a lot of feedback very quickly.

At the Tribune, we're building micro sites. These micro sites are built responsively from the start. They allow us to do forms of contained innovation. We can spin up as many of these as we need without altering the

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structure of the entire website. Once we have the data back from those micro sites, we then know where we should go next with the project.

Finally, go make meaning. Don't do things that replicate what you already do. Go do things that will help people. Go solve problems and you'll have loyal customers.

The books up there—Lean UX, Linchpin, Lean Startup, Art of the Start—should be required reading if you're going to go in this space making new products.

You guys are awesome! I like tacos with bacon. Thank you.

[Laughter. Applause.]

Mindy McAdams: David Ho works at The Wall Street Journal. He is the founding editor of The Wall Street Journal's iPad and tablet app. So, he is like editorial and the whole shebang, right? So, he's all set up. You're ready to go. Excellent. All right. David Ho.

David Ho: Is this set up? All right. Good morning. Now, I know all of you know something about mobile technology, because I have been up in that corner of the room up there, and this is what you look like. [shows picture of them all on their mobile devices; laughter] If you can spare some time for me, too, I'd appreciate it. [laughter] So, is everyone having a good conference so far?

Audience: Yes.

David Ho: Everyone happy to be in Austin?

Audience: Yes. [cheers/applause]

David Ho: There we go. So, I flew in from New York on Thursday, and it was so cold I thought there had been some mistake and I was in a different city. Now, back in New York, I have two kids. And because of them, I know about this thing called The Disney Vault. Have you heard about this? This is that place where they lock up the Little Mermaid for like years at a time. [laughter] Well, inspired by that, today, I would like to bring you mobile secrets from the WSJ vault. Now, I have some experience being locked up. Three years ago before the iPad came out, and believe it or not, it's only been three years, the powers that be at News Corp and Dow Jones and The Wall Street Journal decided to lock six people in a windowless room for six weeks and told them, "You will build us an iPad app." I was one of those people. Three years later, I'm still feeling a little traumatized by the experience. But it's been a really good three years. I mean, we accomplished a lot.

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So, we've created a whole family of apps and mobile experiences. We're on iPad, on Android tablets, a whole variety of phones. We have WSJ, Barron's, Market Watch. There's a lot going on. Now last year, imagine this is like a really big touchscreen for a second. [moves slide; laughter] But would you have laughed if I hadn't said anything? So last fall, we launched our universal app, which sort of took our learnings and technology from the iPad and combined it with our iPhone presence as well.

We also have streaming stories, which I know last year Raju mentioned when he was here. Streaming stories are a story format really geared towards breaking news and ongoing stories that incorporate tweets, video, long-form stories, blog posts, everything. And it's all tailored specifically for a mobile experience. Earlier this year, maybe a couple of months ago, we launched our intentional design website. This is our spin on responsive design, which I know you've heard about. We have a Blackberry 10 app which just came out. And around the same time, we launched our Korea language and Japanese language editions across our mobile platforms. So, we've been busy.

Now, so, how does all this work in real-world circumstances? Well, I mean, I'm sure none of you are aware it's been kind of a busy news week so far. So yesterday, this is kind of how it played out across our mobile platforms. So, the Boston story. Everything from push alerts to apps to streaming stories to video. You know, a lot was happening in a lot of places, and I was up very late last night.

Also across our tablet edition, we did it as well, but with a different experience, you know. We have the streams, we have the video, the slideshows, the layout experience. Our tablet edition on iPad and Android tablets has been very, very successful. We were the first newspaper app in the iTunes Hall of Fame, and until very recently, the only one. It combines the best lessons of print. This is not to say.... This is not a print replica. This is not a carbon copy of print. This is not a PDF that's been tossed onto a tablet. This is about learning from print about the reading experience, the news consumption experience, [and] what does it have to offer us. I mean, there was a lot of smack talk about the newspaper yesterday, but, you know, there are things that are valuable there that can teach us. So, we try to take the best elements of print and combine it with the power of digital to create an entirely new experience specifically for tablets. We pioneered this model of having the print content enhanced, but also side by side with it having updating web content as well. And this has sort of gotten pretty popular lately with a lot of apps. And we have exceptional engagement. People use our apps a lot. They consume journal content a lot.

And I want to talk to you—my second half here—about how you can do that too. You know, what are the tips you have for engagement? So, I have five specific things I want to share with you. So, number one.... This is a little meta, right? [laughter] So, number one tip is also my personal number one rule for the work I do in mobile: Do not annoy. Anybody remember the blink

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tag? [some laughter] It is so easy to piss people off on a mobile device. Has anyone in this room ever been really pissed at their mobile device? [someone cheers] There we go. I know whenever I try to login to anything, the auto correct changes my name to Honda. [laughter] I do this every day. So, there's a lot of things that are annoying: performance, slowness, crashing, instability, but things like animation, transitions, and the thing you have to really be careful about is the thing that you think is really, really cool. Because the thing you think is really, really cool is probably cool once. It's not cool the fifth time or the tenth time or the hundredth time you've experienced it. Then it starts to get annoying.

Now, if you annoy your readers, they will tell you, which brings us to Tip #2: Listen to your readers. Now, our WSJ apps across various app stores have maybe 10,000, 12,000 written comments. I've read every single one. Your readers, your users, they have important things to say, and you should listen to them. The feedback is very valuable. They can help you troubleshoot mysterious technology problems. They can tell you what's working and what's not. They can, you know, tell you what they want. For example, as you can see, Mark Twain here thinks we need more font sizes. [laughter] If that's really Mark Twain, I can understand why he would want the text to be bigger. [laughter] So, you should listen. Listen to them.

Now, listening to your readers is also part of something bigger, and that is: Make it an experience. So, I've been a journalist for almost 20 years now, and most of that time spent was as a reporter. And as a reporter, my focus was really get it right, get it first, get it fast, and make it sing. News apps need to sing. They need to be as helpful and relevant and beautiful as the stories they deliver. Because this is a battle for people's time. You know, we need to create experiences that are worth people's time, to make them want to come to us, to make them want to stay. You know? Taking the PDF file and shoving it on the iPad is not enough. You need to make something that is special and just for that audience.

Now, you hear a lot these days about thinking mobile first. Has anyone ever heard about thinking mobile first? Yeah? I'm sure you hear this phrase a lot. Well, the first step in thinking mobile first is, don't think mobile last, which brings me to Tip #4: Beware of "Click here." Now, I'm sorry to be the one to tell you, but the mouse is dead. [laughter] It just doesn't know it's been caught in a better mousetrap yet. You hear about it every day. You know, tablets outselling laptops. Tablets [are] going to outsell desktops. You've got voice recognition. You've got touchscreens. You've got eye-tracking technology. You've got that little Google glass thing that you rub on the side of your head. Phrases like these drive me nuts, because when you see "Click here" or "Mouse over this" on a touchscreen device, you're basically insulting the reader. You're telling them, "This is not for you. This wasn't designed for you. You are on a secondary platform. This was for something else, and you're just getting a regurgitated version of it." So, be careful of this

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language. You know, try to think about who your audience is and what devices they are using.

Now, I have one final tip. And the tip is that I imagine this is very stressful. It's a very stressful time. The mobile revolution is very stressful. I know the room is full of journalists and students and professors and businesspeople, so imagine there's a huge quantity of stress in this room. Yes. So, if the mobile revolution is stressing you out, I do highly recommend that you play Fruit Ninja. [one person cheers; laughter] This person knows what I'm talking about. [laughter] Now, if you play Fruit Ninja, not only will you relieve your stress by like slashing watermelons and things, but you will also learn a lot about touchscreen technology at the same time.

So for now, that's all I got. So, thank you very much. Please go forth. Be mobile.

[Applause.]

Joey Marburger: All right. So, let's get started here. How many people know what this is ... other than an assuming blue police box? All right. Sweet. It's called a Tardis. And it is a time machine. So, I remember having a conversation with a few friends a long time ago. We were at another conference. And I was put to this challenge to incorporate Dr. Who into a speaking engagement, because I'm a fan of Dr. Who, apparently I look like the new Dr. Who, and sometimes I dress like the Dr. Who, and bowties are cool. Boom. So, but, actually, this does have really a lot to do with mobile, because it's a time machine. I mean, this is the quote that Dr. Who kind of opens up with when he pulls his companions in. [Slide: "All of time and space; everywhere and anywhere; every star that ever was. Where do you want to start?"] I mean, basically, I mean who wouldn't love to do this? Who wouldn't love to go be swept away in the Tardis and do whatever you want? Go anywhere in time, visit any planet, do whatever you want essentially. Save people's lives, go on adventures, whatever.

Well, essentially, you have in your pocket or tablet, whatever, you essentially have the access to the entire world right here. Sure, it's not going to take you necessarily through time, unless you use the app called Time Hop, and then apparently you actually can time travel a little bit with a little dinosaur, which is very nice. But that's what we're doing on mobile is.... Marshall McLuhan [is] probably brought up in a lot of media talks. I see it quite regularly. [He's] a communication philosopher. He talks a lot about extension. His famous phrase, "The medium is the message," I'm not going to really talk about that. It's really that, "The wheel is the extension of the foot. A book is an extension of the eye. Clothing an extension of the skin." Well, so, maybe mobile devices are kind of a Tardis to us. They are, you know.... What kind of extension are they? I don't know if we can really define that quite yet. I know Steve Jobs says, "The computer is a bicycle for the mind." Maybe now mobile, which is really a computer.... I mean, mobile

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phones have more computing power than most computers that were made about two to three years ago. So, mobile really is kind of this ultimate extension. It's a lot of things kind of wrapped into one. I want you to kind of think about that as we move forward here.

Let's talk about design a little bit. That's my job. That is the short end of my title. My title is actually Director of Mobile Design, New Digital Products, and Mobile Products. So, I call myself the Mobile Design Director because it won't fit on a business card. But I do predominantly work on design: UX, UI, product strategy, advertising, marketing, mobile web, responsive projects, native apps across all platforms. You name it. If it's got anything to do with mobile at the Washington Post, even the Washington Post Company, I've probably touched it in some fashion.

So, this is my mantra, which just also happens to be Apple's mantra. [Slide: Simplify. Simplify. Simplify.] A lot of Apple fans out there as I can see. In the Cupertino headquarters, they actually have this, like this giant canvas, and that is what essentially everyone is doing at Apple. They take something and they simplify it, they simplify it, and then they try to get it to the simplest form, interface, interaction possible to make it easy to use. Because Apple famously doesn't do user research, apparently, or focus groups. But what they do is they just try to make everything very intuitive. So, you're competing for people's time. So, you don't want things to be heavily tasking, even though you can have tasks that people maybe need to learn, which is a fine UX, because once a user learns something, they're probably going to be able to do it again.

I forget who said this, but a great quote I like to use, especially around the office is, "Speed is a design decision." If I can't find something in your mobile app, mobile website, whatever, I'm going somewhere else and I'm probably not going to come back, especially if it was hard to use and I wasted a lot of time. I will always remember the amount of time and debt that I wasted trying to find something.

We'll look at just a few quick apps. One, not endorsing any of these apps. Not saying they're great, fantastic, whatever. I just think there's a few key things with them. This is Summly. Famously now kind of made the news because Yahoo bought it for a lot of money. But the thing with Summly is not only is it algorithmic in its news to essentially give you like a nut graph of news, but it has a phenomenal, very clean design, where it just gets everything out of the way, even buttons really. It's all very gesture based, which can be tasking at first. There's a little tutorial at the beginning. But it really just focuses on the content. It's ridiculous when a 17-year-old kid is better at media design than we are. I'm not saying that shouldn't be the case. I mean, he's a brilliant kid. But like how many of our apps look like this? None, really, because we need, you know, 12 logos, 15 buttons, 3 ads. You know, we need the font size to be a giant different size, a bunch of sharing tools that no one uses, because they like to do it natively or just

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copy the URL. You name it. So, he was like, oh, yeah, no one likes any of that stuff, so I'm just going to give them the content. Pretty smart.

Foursquare. If you start looking at the design—actually, I picked these screens specifically—it looks very messy, very busy. The thing is that if they had come out with this in their first launch, users probably would have bailed. But their first iteration of their app was very clean, and all they wanted people to do was check in. And then they slowly did progressive enhancements, consolidation, streamlined things, and kept the users coming back, and keeping them happy, and adding features that users requested, things they thought were cool. They tried stuff. They pushed lots of updates. And you know why they do that is because they have a core user base. They are not trying to.... They are trying to get new users, sure, but they know that they can progressively enhance their app and still keep their users happy.

Here's a great app called Rise. It's essentially an alarm clock, but generically this is every single pretty much weather app in the app store right now that's getting heavy downloads. Which like 49% of people use weather native apps, which is crazy. But it's very simple, cool design. It has a nice like ambient sound to it. It's very gesture based. And the whole idea was like that it wanted people to wake up and be happy and not have to have a lot of complication with their alarm clock. Because old alarm clocks, you just hit them on the top and it snoozes. This, you can shake it, it snoozes. Like hit it, it snoozes. It's very nice.

This is a great quote from my friend Dave Wright, Jr. at NPR, Director of Design there: "Innovation thrives at companies where design is respected." If your company doesn't care about design, you might want to look for a different company.

User experience. All right. So, 37% of consumers think that most mobile sites are difficult to navigate. That's maybe not a big number, but if you have 250,000 core users, that's like 92,500 people. 46% of consumers are unlikely to return to a mobile site or app, actually, if it didn't work properly during their last visit.

Responsive web design causes a lot of these problems, because people look at it as the lowest common denominator situation. That's ridiculous. Responsive web design is.... The panel yesterday that was talking about it [said that] it is not a mobile strategy. You have to design for the platform you are trying to hit. I actually don't even really like to qualify design. I just like to say it should just freakin' work. It should be designed well. Responsive, adaptive, whatever. Sure, terms. You've got to get people to understand things. But pretty much I'm just like, we're just going to design it and it's going to work where it's supposed to.

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We do a lot of prototyping to do this. You don't have to know code. We use Keynotopia as like a theme for keynote. You can just drag stuff around, create actions, essentially make like a faux tablet app if you want or a faux iPhone app. It is pretty cool.

Advertising, which I kind of was thrust into working on a lot more lately. Mobile advertising is expected to reach 11-billion. How much of that do you think we're going to get? Not much of it. That sucks. We might get like 1.8-billion of that across most media companies. The rest are probably going to that 17-year-old kid that sold the Summly app.

Display ads are not a business strategy. I mean, they don't really get a lot of traction; although, they do have some good numbers behind them. I mean, 80% of people that see a mobile app or an app will go and download it.

Mobile data traffic grew 70% globally last year. That's ridiculous. That's 885 petabytes of data. That's 1.1-billion megabytes. Estimated to be 10 exabytes by 2017. For the first time, mobile media consumption is first against everything else—TV, whatever, you name it.

You've got to listen, as other panelists were saying. You've got to listen to your readers, to your users. We did that in our Today's Paper feature, which we kind of split off from the app. And we knew users wanted it because they asked for it, but we didn't do it exactly in the way that they asked for it. This now accounts for 20% of our page views in the iPad app. Version 2 of our release, we doubled our page views from our previous app. So, people do like that.

Last thing, think big when it comes to mobile. Sure, maybe it's small, but you got to be innovative. Think about random things like Accelerometer. We're doing some crazy testing on our mobile website right now. This is a JavaScript package called Gyro that I wrote that essentially pulls in and knows through a lot of data aggregation that you're walking or you're leaning back or you're busy. And we can start delivering different types of content to you. So, you have to do your homework. Realize what power you have with HTML-5. It's more than a doc type.

And this is an ending quote on the doctor: "I am and always will be the optimist. The hoper of far-flung hopes and the dreamer of improbably dreams."

Dream big with mobile. Thank you.

[Applause.]

Allissa Richardson: Good morning. As Mindy said, my name is Allissa Richardson, and I teach mobile journalism at Bowie State University in Maryland. And I'm going to take you inside of my class for the next 10

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minutes to show you how we teach mobile journalism. So, for the first exercise we're going to do, I want you to hold up a mobile device that you brought with you. It could be an iPad, an iPhone, anything. OK, great. Now, I want you to pass that mobile device to the person sitting next to you. [laughter] Don't turn it off before you do it. Just go ahead and slide it to the right or slide it to the left. [laughter] I want you to keep it there for about 30 seconds or so ... as I can feel the anxiety level rise in the room. [laughter] OK, go ahead and pass it back. I know you're itching to get it back.

I absolutely love this exercise because now you know how I felt when I graduated from grad school, the Northwestern Medill School of Journalism, in 2004. I had no idea that we were going to enter this age of mobile or this age of Internet sponsored reporting really. There was no Google. Google had just had its IPO later after I graduated that year. There was Facebook, but only for Harvard students. MySpace was the new kid on the block. Everybody still had Friendster. I don't know how many people remember Friendster. But we were not thinking at all about mobile in the mix. We thought about the five W's.

But today, I'm going to talk to you about something I think we need to add, which are the five C's. And this is how we teach mobile journalism. This is how I've done it in Africa. This is how I've done it recently in Europe. And I'm looking at countries in the Caribbean where I have cultural roots, as well as in South America. And this is how I teach mobile journalism.

All right. These are the five C's. There's choice, conversation, curation, creation, and collaboration. These are our five elements. So, what I'm going to talk about is how we teach this in schools, how we should be thinking about teaching this, and some of the things you may not be comfortable with doing, like switching your device.

Now because I'm a teacher, I've already done some of the hard work for you. I like to make information easy to take in. So, to orient you to the slides, you can take a picture of the QR code in the upper left-hand corner and that'll take you right to the slides on your mobile device. There's also a mobile element that's right at the bottom, and then a Tweetable tip. And the hashtag for this talk will be #teachingMOJOw/@ProfAlliRich. So, let's get started.

So, the first thing I would like to discuss is choice. Choice is something increasingly we have to focus on in teaching journalism. As Andy Carvin talked about yesterday, there are all kind of voices floating around out there and 99.9% of it is noise, he said, right? So .1 of it is what we have to sift through to find. When I was in South Africa teaching mobile journalism, I taught ten HIV-positive girls how to use the iPhone and the iPod for the first time to go out into their communities to find people that they could interview for opinions of what it was like to live with this disease, how they perceived

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people who had this disease. And choice became increasingly the way that they were going to find people who they would include in their stories.

So, the students must really know how to use a mobile device to locate that and select reputable news stories. So sometimes they use Twitter, sometimes they use Foursquare. And they put the question out there asking, "Who can we talk to about this? Who feels safe on camera?" All of the girls used this as a tool to disclose their HIV-positive status. And choice eventually led to some really astonishing things.

The reporter that you see pictured here is named Sthokozo Mabaso. If you Google her name, you will see that the first thing that comes up is the trip that she took to the United States for the first time last year. She came for the World AIDS Conference. Her picture was on the billboard in The New York Times Center. And she had a piece in the Huffington Post about what it meant to her to use this tiny device to tell a story.

Conversation is something that our students also need to learn how to do. They must learn how to cultivate and mold a conversation in the way they want to. As we have been discussing in this conference, comments can be messy on a page. So, if we can teach our students how to steer the conversation with mobile devices right from the field, I think that we will do a great job and a great service not only to the journalist but to the audience.

When I was teaching in Morocco, this was essential. The girls I taught were not allowed to go out into public spaces without male accompaniment. And so, the program was called Global Girl Media. There were women trainers and women journalists accompanying us. And we knew that there might be some resistance, especially since this was in the wake of the Arab Spring revolts that year. So, what we decided to do was create a hashtag called #GirlsOnTheStreet. And they talked about what they would be going around to these different neighborhoods to ask people. Well, of course, we got some comments about girls on the street, some of which I can't repeat here. People were tweeting, "What are these girls going to be doing on the street?" But eventually when we got to our cities, we got to Rabat and Mohammedia and Tétouan and some of these other cities, people flung open the doors and they heard that we'd been coming. And this is a picture of one gentleman who said, "Are you the girls on the street?" And they said, "Yes, we are." And so, we had girls asking questions of them. And then they were able to tweet right from the field, "We just interviewed this person." And those people were excited to see that their Twitter handle and their pictures of us live reporting were out there. And it really generated a lot of traffic for us and a lot of attention for the movement of women using these mobile devices in a Muslim country.

Curation is also a skill I think our students need to have. In this picture, you will see the same women who worked in the group post-Arab Spring, who were curating dangerous information about hot spots in Marrakesh and also

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in Casa Blanca where there had been bombings just that week. We decided we would not go there because of the security issues. So, they said, "Well, Professor Richardson, what else can we do?" And I said, "We can curate. We can do what a lot of journalists are increasingly doing and create hashtags and create maps about spaces that may be dangerous. We can create information and places online where folks can check and see if their loved ones have been hurt or affected at all." So, students must know how to use these mobile devices for news gathering and for data aggregation. To create charts, there's all kind of apps for charts and things like that. And there are all kinds of apps to create maps.

Creation is another thing that is huge in my classroom. While many of my students start out curating from reputable news sources, they are expected to eventually become the reputable news source. So minimally, I require every student of mine to leave the class knowing how to create a narrated photo slideshow in the vein of New York Times' "One in 8 Million" project, and they must know how to create an audio and video podcast and a map. My first semester teaching them how to code will be this fall, so that should be interesting. We started to debut some of that information this semester. They were not happy about it. But as I can tell you, I know they will be increasingly excited to get these skills. We're going to try to create some of those unicorns you're looking for.

Collaboration is key. Collaboration is something that has taken me to three of our continents, nearly 45 different cities, teaching mobile journalism. Students have to know how to use the mobile device to report news with global colleagues they've never met. This is a picture of a group I partnered with called Black Girls Code. Last month, we came here to Austin for South by Southwest, and we taught these five girls how to report with the mobile device. And they have a chapter that's also based in Johannesburg, South Africa. So, they had to send a copy as well as video to those girls that they've never met to create a comprehensive project, a roundup of what had happened at South by Southwest. So, this is something interesting because they didn't quite understand each other. They had to kind of get past some of the language barriers in terms of some girls speaking Zulu. Then, there were accent barriers, if you will, but they learned how to work together. And I picked this picture because the youngest mojo I've ever taught is holding this iPod. She's seven years old, and she's interviewing an executive here from Google. And she just had no fear whatsoever. She hadn't lost her childhood curiosity. That, "Why? Why? Why?" She just kept asking more and more questions. And I kept telling her, "It's going to be really hard for you to edit if you keep on asking more questions."

So, one of the things that I want to give away, if you will—I always do this with my students too—is a prize. And this prize I think symbolizes where our future is going in journalism. This is a stylus. One end of it is a pen and one end of it you can use to tap your iPad. And I think we must think like this as journalists. We never lose respect for where we came from, but we must

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acknowledge that things are changing. And as someone who graduated in a really funny time, where there was no Google or Facebook or any of those kinds of things, I have a unique appreciation for it. So, who can tell me the five C's? The first person who can stand up and give me the five C's in order will win this. [pause] There's one.

Man: Conversation, curation, creation...[inaudible]

Allissa Richardson: Amen! Come on down! [laughs; applause] Great. So, this is the new imperative. We must have choice, conversation, curation, creation, and collaboration. Those are the things we need today. So, let's upgrade journalism education and let's mobilize.

[Applause.]

Q&A Session:

Mindy McAdams: So, will you please say your name before you ask your question.

Paula Medina: Sure. My name is Paula Medina. I am from Bogotá, Columbia, from newspaper La República. My question is for Mr. Burum and Mrs. Richardson. Can you explain a little bit more about the training process you have with the communities? Because I can't imagine teaching, for example, an Amazon indigenous in Columbia how to use an iPhone or how to edit a video when they have [not] ever made a call in their life.

Allissa Richardson: That's an excellent point. When I taught in South Africa, many of the girls did not have access to the Internet, but what was most, I guess, astonishing to me was when I went, everyone had an iPhone or had a mobile phone. The iPhones there were incredibly expensive. They're \$1,200 U.S. And we were reporting in areas where there was no running water, no electricity, but people had smartphones, and they would go to places where they could talk them up in the communities. So, there was a familiarity with the mobile device even if they didn't have a particular familiarity with a desktop or a laptop device. Training them then became kind of trying to overcome the confidence issues that come with not knowing how to use a specific device to create. They were using it to consume, but they didn't know how to make things with it. So, the very first step was teaching them how to hold the camera. What are the ethics behind it? Are we supposed to...? One student asked me, "Are we supposed to be like Mr. Michael Moore? Are we supposed to kind of go and run into people's places and record things?" And we said, "Absolutely not. This needs to be planned out as much as possible. We're not going to do ambush journalism. But what we *will* do is ask people questions thoughtfully." And we taught them how to interview, how to ask a follow-up question, [and] how not to just have a list of five to ten questions that they plow through without actually listening.

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So, also for our South African reporters who were HIV-positive, it was a choice of theirs to disclose that first and to also be ready to listen to some of the snipes or jabs that the community would level at them while they were walking through the streets. In Morocco, as I said, most women weren't able to travel without male accompaniment, so sometimes we were derided a bit, but I believe the women held up very well. So, there's a lot of cultural training that also goes into technological training.

Mindy McAdams: Ivo?

Ivo Burum: Oh, good God, all that and probably a little bit more. I think it's a misnomer that people in remote communities and indigenous people are going to have problems with this sort of stuff. We were told that, too. In fact, the government that funded the first program nearly didn't put the money in because they were worried about that sort of stuff. We found that the technology was incredibly accessible. We found there were people in one particular community, where there was no reception, where the kids all had mobiles and they were using Bluetooth. So, they are playing. They are playing with these devices.

And the edit apps that I use, I use an app called Vodio, which has got two tracks of video and four tracks of audio on the iPhone and six tracks audio on the iPad. I use that because of the two tracks of video, which is a lot easier to edit than apps like iMovie and that which are rubbish basically. So, we didn't have any problems at all. The ethics and stuff like that, working in indigenous communities, the ethics is a real issue, because if you make a mistake in an isolated community, people get at you really quickly and they find out really quickly. There's nowhere to run. So, it's a bit like that bloke in Watertown or wherever it was in Boston—he had nowhere to go. So, they eventually catch up with you. So, you've got to be really careful about what you say and how you say it. And that was probably the biggest thing that we dealt with.

Mindy McAdams: Thank you. Does that answer your question?

Paula Medina: Yes.

Mindy McAdams: Great. OK. Our second question, please say your name before you ask your question.

Question: Yes, hello. The presenters, I appreciate your great information about what you do. I'm from the University of Texas, San Antonio. I'm currently in the Communication Department. I'm here on behalf of the Korean Delegation who are from the major newspapers, who are, I would say, struggling very much with all the changes quickly happening in the news media market. They want to know one question about the app development team. Generally, how many developers [are] in the team, and how long it

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takes to develop an app, and who they are. So, they want to know a bit more specific about the app development team.

Mindy McAdams: Who wants that? Joey?

Joey Marburger: I can start. Thanks for the question. I can say what we do at The Post. I don't know if that really works for everybody. I think Chris can give a different perspective, too. We have about eight full-time mobile developers ranging from native IOS, Android, a little bit of both, to mobile web, front-end design development, back-end, you name it. Then, we also have two, three designers and that's kind of including myself. Some of the apps we've made have taken three-and-a-half weeks. Some have taken almost two years. Depends on the app. You know, you can hit a lot of hiccups. The market can shift or change. Depends on complexity. I'd say if we tomorrow wanted to fill a different, new, standard news-reader app, we could probably build that in a month. But our newest iPad app, because we created all the technology on our own to do the PDF reading that links digitally to stories, that took a lot longer to do. And we were kind of trying to strategically launch it at a distinct time, so we waited. But some people have just a couple of mobile developers and do just fine. It totally depends on where your strategy is.

David Ho: Sure. So, I mentioned that we did our main iPad app in six weeks. And I'll say that most things do not happen that quickly. It usually take a lot more time than that. But it's really a variable question. I mean, it depends on the app. It depends on what kind of experience you're trying to deliver. We have developers. We have designers. We have a lot of in-house people that do this work, just like at The Post. But, you know, there are other options, especially if you're a smaller news organization. I'm teaching a mobile journalism course at the City University of New York right now. And a lot of people are asking me about, you know, how can they build apps, and these people don't have like rooms full of developers. They don't have a lot of resources. And fortunately, we're getting into this place now, and I think some other people have talked about it, where, you know, remember when the web was really hard to do and stuff, and now there are these tools that let you do it? Well, you know, we're getting into this place where there are tools that will allow you to build apps. You know, they are not as full featured or not as advanced as if you did have that floor full of developers working for you, but there are options. If you don't have a lot of resources, then you can do those things.

Chris Courtney: And I think I would add that, obviously, I said it very clearly that I think it's a trap. It's Admiral Ackbar from Star Wars. Apps are a trap. But there are things.... If your organization is just beginning to start down the road of figuring out mobile development, I almost would advise finding a reputable vendor to not only help you through the process, but to inject culture of what to expect. One name I would throw out there, Bill Tallent at Mercury Intermedia, just a fantastic guy that gets it. But you are

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not necessarily partnering with them and paying them to build you an app. You're paying them to show you how it's done. And you're paying them to show you what to expect when doing this the right way. There's a lot of hackish ways to do it. And Mercury Intermedia is an expensive company to go with, but wouldn't you like to spend a little more upfront and learn the culture and get that injection and have your staff know the right way than hack around at the edges on some cheap approach?

Mindy McAdams: OK. Next question on this side. Please say your name first.

Question: Hello. My name is [unintelligible 08:56]. I'm from the HBU Collegian. And first of all, I just want to say you all had baller slides. I liked them all. Really cool. So, I just wanted to either mine for more information or just allow you to reiterate. Like, since I'm a student journalist, we're always trying to find out how to get people more engaged on the mobile side—Twitter, Facebook, all that stuff. So, could you just like give me more information? Especially with Mr. Ivo Burum. The hardware for the iPhone, like, I was hoping that you would actually talk more, but you didn't do it, and I was freaking out.

Ivo Burum: You know, I was waived off. I didn't get 20 minutes. [laughter] But I wish I had. I had a lot to say. Look, I'll just.... As I said, I've written a book called "How to Mojo," and it's an iBook. And in that book, you'll find out exactly how I do it, the whole training program, plus about 12 or 13 videos on how I do the actual training and how to use the apps and stuff. But the gear that I use is basically.... It depends if I'm in a community where I need 3G and stuff, I've got to use something that's got 3G, mostly I use an iPhone. I use an iPhone, because the app I use is available only on an iPhone. I don't have any great love for Apple. But I use a little device called and M-cam that holds the iPhone, just to give it more stability for when you're actually filming. And audio is very important, so mikes are really important. You can get any number of mikes anywhere from \$35 to \$250. Yeah? We use radio mikes. We use a whole lot of stuff. I don't use tripods. The idea is to be mobile and not to slow yourself down. But you can use a tripod. That's all in that iBook which you can buy on the iTunes store. It's only out for the iPad at the moment. We're trying to make it for the iPhone as well. Probably a day or two before that comes out.

Allissa Richardson: I just want to commend you for taking the step to take your education into your own hands. A lot of us had to teach ourselves this stuff. I learned a lot of things initially on YouTube. And then as thing became more advanced, on Linda and things like that. So, you might want to go on some of those websites. Also, if you go to my website, there is an iTunes U course that's linked there that will teach you how to create a lot of this content. Also, VeriCorder, the website, has a lot of gear. They also produce Vodio. They've moved away from the old steadier, as you call it, which was called the Owli and it's called Amli now, as Ivo said. And you also want to

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look at BHG, which is a great place online where you can get a lot of iPod accessories that aren't too expensive. Amazon also has a number of ways that you can kind of build your rig slowly.

Ivo Burum: I've got a website called BurumMedia.com, and there's a whole lot of stuff on there if you're interested.

Question: Just one more question. I'm so sorry.

Mindy McAdams: Go ahead.

Question: I'm going to let my friend live vicariously through me, Joseph James. What is your favorite Dr. Who episode?

[Laughter.]

Joey Marburger: Oh, that is.... Oh, this is going to say so much about me.

[Laughter.]

Mindy McAdams: Go for it.

Joey Marburger: The Beast Below, which is from Season 5, I believe, Episode 2, [laughter]. It's very good. Very emotional. I cry every time. [laughter/applause]

Question: Thank you so much.

Mindy McAdams: Thank you for your question. OK, on this side, next.

Jonathan Groves: Hi. I'm Jonathan Groves from Drury University. Thanks for a great panel. It was intellectual caffeine. It kept me awake. I wanted to just draw.... I noticed our presenters on the end talked about mobile in the context of empowering the audience to tell their own stories, and the people from the legacy organizations in the middle talked about design for content to distribute. So, I wondered what our legacy representatives from the legacy news organizations are doing to empower the audience to tell stories.

Joey Marburger: Well, if we have to be perfectly honest, knowing that they were going to talk about that, I didn't talk about that much. But we are doing some UGC experimentation actually right now very much on our mobile website. Doing even like very small niche things, like when you go to a baseball game in D.C. at Nationals Park, it actually asks you for your location, and it triggers within a range around the stadium. And then it not only gives you this kind of end-game experience that you don't get like in the actual scoreboard, it gives you like a breakdown of stats and tweets and different photos and stuff. But then it also asks you if you would like to share photos from the park with us that actually then can feed back into this

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responsive, kind of, live social media site called The Grid, and we can actually use that, and people upload it that way. So, that's pretty cool. That's like one little thing we're doing right now. And we hope to expand that [and] see how it really takes track. But we're also really interested in actual people being citizen journalists on the street. I think that's a very real thing and especially in DC where it's a very big media town. So, we're hoping to do a lot of exciting things this year actually.

David Ho: I don't have too much to add to that, but I will say that social and mobile, it's kind of like the peanut butter and the chocolate. You know, they go really well together. So, we've done a lot with our social media where we get user photos. Various events have happened, very big things have happened, and then we incorporate them into our mobile experiences as well. I mean, that's really important, because what devices do people have when they are out there and when they're doing things? So, you know, I don't want to get into like a whole list of tools and stuff, but we're definitely thinking about that. And we've done a lot of things already where things have happened. I remember there was this whole wave of like crazy thunderstorms that rolled through New York recently and the sky just like was very apocalyptic and everything, and people were taking photos from all over the place, and so we put all those together, and then we rolled it out for a really nice mobile experience as well. So, I think, you know, a tip here is that if you have a mobile team and you have a social team, they should be talking to each other. That's really important, because a lot of those people.... We're serving the same audiences, because so much of the social experience happens on mobile devices. Not sure that gets to your question, but I hope it was interesting.

Chris Courtney: And I think that when you begin thinking about, what is legacy media trying to do for the customer, you have to again think about, okay, what problem am I trying to solve? Not, what feature can I create? I think there's a lot of people that are like, "Oh, yeah, we'll be a platform for you to show your photos to people." Well, there are things for that, like, I don't know, Facebook. Or, "You can put videos up." Yeah, there's YouTube. But when there is a disaster or there is flooding, being able to put up a lightweight app really quickly to allow them to submit their location, for instance, where they are experiencing flooding, attach a photo, [and] be able to pull it up on a map. If you waited around and built an app for that, the event would already have passed. So, you need to be flexible enough and able to move quickly enough to build those solutions to capture that, make it responsive, make it work on whatever. As Joey says, "Just make it work." But you've got to be able to turn that stuff around really quickly, and it's not — it can't be classified as a "Here is our overarching strategy for being able to do something in Quarter 1," like the suits with all the meetings want to do. You need to be able to do that within 15 minutes of an event happening. You need to be able to do that so that people can find their loved ones when something bad happens. You need to be able to do that so people can — yes, so they can share their dogs at the park photos. But those things are little

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things that you have to set down and ask yourself, "What is the problem the consumer needs to solve?" And if we can solve it, we will make a loyal customer.

Mindy McAdams: One more question? OK. One more question. Last one.

Tom Harvey: Thank you very much. Tom Harvey with Texas Parks & Wildlife. And I'm very excited about this idea of mojo training, especially with students. I can see training students to do stories about drought and water resources or wildlife and endangered species or whatever. The question is, if you get this great student-generated content, do you have any tips or ideas of what do you do to present that and promote it so that people will actually see it and appreciate it? I can see people going, "Oh, that's just kids. You know, they're doing their student thing." And they will discount it. Any thoughts on that?

Allissa Richardson: Yes. For the South by Southwest appearance, we actually had a screening at Ballet Austin right here. And a number of folks who participated in South by Southwest saw the large screen outside and then came inside. So, it was interesting to have the general public come in and see what the girls created. Also, one of the things you can do is apply to film festivals and other local places where you can showcase talent. As I mentioned, one of my mojos from South Africa came to present during a film festival that was associated with World AIDS Day. And she got to come to New York and D.C. to screen, and that was before almost 10,000 people on the National Mall. So, there are ways to get it out there. But if it's cause related, that's probably the best avenue to kind of push and find people who are interested in doing what you're doing. You'd be surprised how many organizations want a video to kind of go with an event.

Ivo Burum: Can I just add to that? When we did the first of those mojo projects, every one of those stories was sold to television. So, the idea is to give them real skills so that they can actually earn some money from them. OK? Because they need to.... This is not just about broadcast. It's about earning a living from this stuff. It's about listening to marginalization. The other thing you can do with schools, which we're doing, we're setting up hyperlocal networks, where a bunch of schools will get together and have a website that they will broadcast this stuff on or upload this, publish this stuff to. And I think that's the biggest possibility, I think. And it encourages them to, in fact, make stories for their own network. And then you align that network with a local newspaper. And the local newspaper has a page or a tab on their site that actually relates to all that. And so, I think it all becomes very, very professional in that sense, and the students feel like they're actually involved in something semi-professional. I think that's what we're doing at the moment. It's very exciting.

Allissa Richardson: And I'll just add one more thing. You should also contact the technology companies that you decide to use. I contacted Apple

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to let them know that we were using this, and while they said that they choose who they feature on the website prominently, very specifically, they did select me to be an Apple Distinguished Educator, which then allows me to come back to Austin later this year [and] showcase more student work. So, talk to the people who make the technology that you use and they will also give you an opportunity to showcase what you create.

Mindy McAdams: Great. Thanks for your question. All right. We're out of time. We're ready for the next panel. Please give it up for our panel.

Chris Courtney: Great. You guys are awesome! Thank you!

Rosental Calmon Alves: Thank you!

Mindy McAdams: Excellent panelists!

[Applause.]