

2008 - International Symposium on Online Journalism

Day 1, Panel 1: Hybrid Newsroom for the Digital Age: Journalists are reorganizing their routines, learning new skills and doing their best to work for multiplatform, multimedia operations. How are integrated newsrooms (i.e., print + digital) working so far?

Moderator/Chair: Robert Rivard, Editor and Executive Vice President, San Antonio Express-News

Panelists:

Guillermo Franco, Editor, EITiempo.com, Columbia

Liza Gross, Managing Editor, Presentation and Operations, The Miami Herald

Almar Latour, Managing Editor, WallStreetJournal.com

Rich Meislin, Associate Managing Editor, Internet Publishing, The New York Times

Chris Lloyd, Assistant Managing Editor, Daily Telegraph, London, UK

Bob Rivard: No, I'm going to just talk extemporaneously. I don't think I'm on.

Rosental Calmon Alves: You are.

Bob Rivard: Can you hear me?

Audience: Yes.

Bob Rivard: Good morning. Am I projecting okay here? People can hear my voice? I'm Bob Rivard, the Editor of the San Antonio Express-News. Rosental, thank you so much for having me. At least myself and one other of the panelists who will be up here momentarily go back to our shared Civil War days in Central America with Rosental, and you can't tell the guy no. This symposium is growing in size and stature every year, and it's wonderful to be part of it. I appreciate it. And we have a panel that is both large in size, but

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also most impressive in depth and in experience. And we're going to hear a range, I think, of points of view of the individuals as they make their presentations. So each [will] be given about 10 to 12 minutes. I'm going to get out of their way very quickly. I want to do two things first.

Audience Member: Let's see if it's working. Yeah, it is.

Bob Rivard: I'm sorry. I want to make very brief comments about the panelists and the news organizations they represent. And then I want to just set the table a little bit. Because as you've probably read in the program, this is about the hybrid newsroom. It's about transforming both culture and organization into news and information companies, instead of newspaper companies, as Jim so articulately stated a few minutes ago. These are news organizations now that are doing the daily print product. And we in the newsroom, I think, have a print view of where the daily news product is going into the future, and I'll talk about that in a minute. They are doing the web product or products. You saw the Neighbors site there. There are a multiplicity of websites, in fact, that are being launched at our companies. And then they are doing niche products, something else that's very new, but very real and particularly for regional and statewide newspapers, which is they are hitting target audiences with new products that are designed to tailor editorial content directly to that audience and generate new advertising revenue streams. And so we are doing a lot more with a lot less. And I want to talk a little bit about some of the challenges beyond just changing the newsroom. And I'm going to challenge all the panelists and then our audience later in the Q&A period. I want you to react to some of the things that I say in the course of your presentation.

So let me introduce everybody first very quickly. And we have not cooked up a big master plan before we got going, so I think what we're going to do is say the people that traveled the farthest are going to go first. And the person who clearly traveled the farthest is Chris Lloyd, who is the Assistant Managing Editor with The Daily Telegraph from London. Chris, please come on up, take your seat. The Daily Telegraph, to me, is emblematic of something about British newspapers. As somebody who's been a fan of them for many a decade and worked alongside a lot of them as a foreign correspondent, I've always felt the British newspapers, back to the day when they were called Fleet Street and actually worked on Fleet Street, have always been more in touch with their readers and their audiences, and have always been less focused on ego and whether or not they were [inaudible] their content for their peers, fellow journalists, or whether they were out there to sell papers. So I'm very interested to see what The Daily Telegraph is doing online and why Rosental put his finger on you, Chris, and brought you across the pond. Welcome.

Then we're going to go to New York, where very interesting things are happening. My old friend from Central America, Rich Meislin, also an

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Associate Managing Editor for Internet Publishing. He has been involved in almost every aspect of the high-tech revolution at The New York Times since the beginning. Before most of us even had email, Rich was telling everybody this was where the world was going. I wish I had listened earlier. And for me, The New York Times remains the gold standard of American newspapers online. If you haven't been looking at their multimedia from their Bagdad Bureau this year alone, you're missing something truly profound in terms of a new kind of war coverage that marries the immediacy of what television used to do, but with the depth of what only print journalism can do. So if you're losing your attention span and you're on wireless here, [check out] some of the stuff that they have online.

And after Rich is Almar Latour from The Wall Street Journal. Almar, please come on up and join us. The Managing Editor of WallStreetJournal.com. Am I not working?

Rosental Calmon Alves: Right.

Bob Rivard: Okay. I want to see if you can change this while I keep talking. Because I think I have a big voice and don't need to stop. But Almar obviously may be in the most interesting situation of any of us at the moment. Why? Because a couple of months ago he worked for the Bancrofts and today he works for Rupert Murdoch. Rupert Murdoch is one of both the most admired and despised peers in the industry. He has not been associated over the arc of his career with great journalism. But one thing the guy is, is a businessman and a builder. You don't hear Rupert Murdoch talking about buyouts and layoffs and reducing the staff size of newsroom. You talk about the guy and you think of a canine and red meat. And he's after The New York Times, and he seems to be saying it about every other day in the press. And The Wall Street Journal, if you're an avid reader as I am, you can see the transformation that's occurring there under their editor, Marcus Brauchli, and his team. Suddenly, politics and Obama and Hillary are on the front page, where there used to be just news features about economics. They haven't cut their economic news, but they've added many a dimension. We're all watching and waiting to see what happens with their website. Is it going to go completely free? There's a lot to talk about there with The Wall Street Journal.

Then we're going to go to Liza Gross. Liza, where are you? Liza is the Managing Editor for Presentation and Operations at The Miami Herald, one of the great statewide newspapers in the history of American journalism, but a paper that's gone through profound change in the last decade, including ownership. And so it's going to be interesting to hear how they are doing it at The Miami Herald. And I suspect that some of what she says in the way they operate will echo some of the things you heard from Jim.

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And finally, my colleague from EITiempo.com in Bogotá, Columbia, Guillermo Franco, the editor. Guillermo, are you here? Bien Benito, Guillermo. El Tiempo and EITiempo.com are far and away the leading news and information source in Columbia, a country that has been racked by civil war for decades. And if any of you are paying any attention at all to the crisis, both diplomatic and paramilitary that's going on between Ecuador on one side of Columbia and Venezuela on the other, both of which are harboring the FARC or guerrilla forces. Columbia has made an incursion into Ecuador to kill one of the leading revolutionaries there successfully. Hugo Chavez, in turn, from Venezuela threatened war. A lot is going on down there, and you've got to read EITiempo.com. The most interesting laptop in the world was seized by Columbia military forces from FARC, where they killed Raul Reyes. And El Tiempo is the source in the world for watching what the Columbian government and Interpol are releasing on that, with a final report to come by April 30th. So maybe in the course of your presentation today you will tell us some stuff we don't know.

[Audience laughter.]

Bob Rivard: So there, I've set the table.

[Inaudible responses.]

Bob Rivard: Now let me just say, the guy you heard from Jim Moroney is a leading American publisher. He's terrific on his feet, as you can see. He's not reading a prepared speech that somebody wrote for him. He's persuasive, he's strong-minded. What a Jim Moroney needs and happens to have up there, and what all strong publishers need are strong editors that talk back, that argue, that reason, that negotiate, that keep their powder dry for the right battle and realize every battle is not the war, but who serve as a counterpoint to very strong, smart people in the corner office at the top of the building. So I will tell you, ladies and gentlemen, that as you start to talk to us about transformation in the newsroom, that as I look across our industry, I see newsrooms shrinking much faster than profit margins, almost everywhere, certainly where I work, I believe where you work, and at almost every newsroom in the country. The number of smart, talented, experienced, well-paid people that we have that are making that transformation possible is shrinking even as the workload expands: niche products, multiplicity of websites, and keeping the print product vital.

Let me just say the last thing, before I turn it over to the panel, about the print product. I'm an editor that doesn't believe the print product is going away. I'm in the news and information business, but I'm very much still a newspaper man. And I'll always be a newspaper man. I don't think TV destroyed radio. I don't think cable destroyed network TV. I don't think that radio music went off the air with Apple. All of us adjust and we create a new environment. I also see a newspaper five years from now that doesn't spend

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millions of dollars supporting artificial churn: people that won't buy your paper unless you give them something other than the paper, and then they don't pay after 90 days, and you spend millions of dollars more to get them. So I'm in a market with 240,000 daily circulation, 340,000 Sunday. I'm at peace with that going down to 150,000 someday and let people pay a dollar a day and three dollars on Sunday. Just like milk and orange juice, the price is going up, the value has never been better. Take it or leave it. I believe that's the newspaper we're going to have in the future. It's going to take real leadership on the business side of American news media to make that transformation. Not many people want to be the first to jump off the cliff, but I believe that's what's going to happen. And I think it's critically important that we have enough newsroom resources that we can keep that print product as good as it's ever been. It doesn't mean it can't get smaller. It doesn't mean it can't get narrower. It doesn't mean it can't have ads on the front page. But it's got to be great journalism, and we've got to give people the journalism they can't get anywhere else. That's what's going to keep us in the business. So let's look at how we're changing. Chris, you're first. Take it away.

[Inaudible voices.]

Rosental Calmon Alves: Can you pass this one? Because this one isn't working so well.

Chris Lloyd: Mm-hmm.

Rosental Calmon Alves: And do you have a presentation there? Are you working?

[They try to get the presentation to work.]

Chris Lloyd: Pop it in there. Okay. Okay. Well, thank you very much. It's a great honor and privilege to be here today, traveling across the pond and so forth. I am slightly aware that I've got 12 minutes to talk you through 12 months of the life of the Telegraph. So if I rattle through it a little bit quickly, I do apologize, but I'm very happy to take any questions throughout the two days that I'm here. Just in response to a couple of questions that have come up. This is our newsroom now. It's a world away from our newsroom of the past. And it's very much about an investment in the news and information business going forward. But what I'm about to talk you through, our sort of 12-month transition, was very much about transitioning an organization from being a UK newspaper business to being a UK centered media organization. But an organization which was very much focused on our future, and that future being print online, audio, and video. It's not about the decline of newspapers. It's not about the management of decline. It's about the investment in the future of our audience, of our business. And fundamentally, we are a business organization. We have to turn a profit each

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year. And again, it's something that sort of differentiates us sometimes in the UK marketplace.

I start this story when we first began. We have a newspaper with about 150-year history. The Daily Telegraph was launched in 1855. When we started this project, we owned two national newspapers: The Daily and Sunday Telegraph. Successful in their own rights. The Daily Telegraph is the highest selling quality newspaper in the UK. Sunday Telegraph is the second highest selling Sunday quality newspaper market. So it wasn't from a state of panic that we started this transition. It was a state of, you know, "This world is a changing place. We've got to do something about it." Because we also happened to own this other asset, an asset called Telegraph.Co.UK, a completely separate entity housed in the same building but three floors above the rest of our journalistic colleagues, and a brand that had been going since 1994. It wasn't even new to us. It was something that had been part and parcel of our business for more than ten years. And yet our biggest fear going forward was that as advertising revenues and readership declines were being talked about in the newspaper industry, the opportunities online were soaring. And our concern, if you like, was that our audience that came to find us on our website may come across a different product; a product that didn't necessarily resonate with the thoughts and opinions of the Telegraph brand.

Now, a brand that developed over 150 years in one format had to really, we felt, reflect the same opinions, the same analysis, the same depth of information on our online product. We felt that was never going to happen if we had two separate teams of people producing these products. So we embarked on a fairly significant change program; a program that was designed to move us, so they say, from being a print-based media owner to being a media owner that became almost platform agnostic, to a media owner that felt that stories were equally as important if they are appearing on our website, if they are appearing on our video content, and if they are appearing in our newspaper. But obviously fundamental to that is making sure that our journalists are capable and are competent enough to be able to do that, which involves the culture change that I think Jim mentioned earlier on. Changing the mindset of the organization was one of the biggest challenges that we faced, but the essential aim of it was to make the end proposition much more compelling for our audience.

You know, we talked early on about moving from a sort of industrial age to a sort of technological age. And that was very much the way we saw things with the newspaper. The fact that we produce the paper once a day and deliver it to 900,000 homes by six, seven, eight o'clock in the morning kind of suits us as a newspaper owner. It doesn't necessarily suit the audience who actually want an update at ten o'clock in the morning, eleven o'clock in the morning, three o'clock in the afternoon, six o'clock in the evening, by which time all our news content in the newspaper is out of date. Very much the key to this was to be able to deliver news content in formats that suited our

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audience to stop them going elsewhere, to make our audience be aware that, "Come to us in the morning for our newspaper, but for the rest of the day come and find us online. Come and find us for our video content. Come and find us for some of our audio content." But whatever happened, it's got to be convenient to you, not convenient to us as a publisher. We'll change the way we work to suit our audience, because that's the way we felt the business would survive and prosper going into the future.

It all sounds straightforward, I suppose, when you stand up here and talk about it. Going through this process in 12 minutes, probably, I won't get through the sort of pain and angst that takes place in this. But essentially the path was this: We did a lot of research in December, January, February '05-'06, largely because we thought if we went to see enough places, we'd find a nice little booklet that would have most of the answers in it, and we'd just be able to follow those, check them off one to ten, and transform our newsroom into this great state-of-the art place that we wanted it to be. And we visited a lot of people in the U.S., in Latin America, in Europe, in Scandinavian countries, all of which showed us some fascinating stories and some fascinating ideas, none of which we felt encapsulated exactly what we wanted to do and achieve, but all of which had some great ideas which we thought we could pinch, in the true style of investigative journalism, I guess. Pinch the good ideas and rewrite them as our own. But the idea behind it was really to borrow some of those good ideas and mix them with some of the areas where we felt we were actually doing some good stuff ourselves. Because, as I say, we were relatively successful as a business, but we were archaic in the way we were producing a newspaper.

Our newspaper was being produced in a way that hadn't changed in 20 years, and we felt if we changed the way we produced the newspaper, we would free up a resource to be able to produce these other media formats that we were looking to produce. So we did a huge amount of analysis on our existing business at Canary Wharf, our old headquarters prior to our move to our new building above Victoria Station, Central London, where we had the fortune of ending up with a newsroom of 67,000 square feet, which enabled us to put all our journalists on one single floor, rather than the four floors where they were distributed at Canary Wharf. And at large, the purpose behind that was to improve the communication and improve the [inaudible] for us to be able to put the digital operation at the heart of the business, not on this separate limb up on a separate floor of the building.

To cut a very long story short, we didn't just write it on paper and then put it into practice. We thought that's what we might get away with. Unfortunately, our owners were quite keen, given such a significant investment was required, for us to prove that it was going to work. So to do that, we actually kept ourselves in this new building for about three months with initially about a dozen of us. We grew that to about 50 journalists. We created a very much mock-up dummy newsroom, which allowed us to test

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out these new ways of working to enable with the same or less resource for us to be able to produce content in print, online, in audio, and in video. And that involved a fairly significant culture change in the minds of our journalists. The first dozen or so people we came across were great advocates of this change. We kind of picked people we thought would like this idea of a new world, a new way of producing content.

As the team grew and we needed more and more journalists, we spoke to our colleagues back at Canary Wharf and said, "We need a couple more reporters, and we need a couple more subs coming over this way, please. And, you know, we need to borrow another couple of editors for this project." When you start asking those questions to a busy newsroom, you don't get sent the best people. You get sent over the people that they feel they can live without for a little while. [audience laughter] So you end up with the skeptics. You end up with the people that really don't want change to work. And you get a really good mix then of people that are going to be much more representative of the challenge you face when you roll it across 500 journalists.

So with this knowledge and this experience, we created a training program that we rolled out to all of our journalists, which put over 350 of our journalists through this program of helping them to understand this need to change, helping them to understand the media landscape and the way the choices for our audiences have changed. And our competitive set was no longer The Times or The Guardian and The Independent and The Mail and so forth in the UK, but our competitive set was sites like Travelocity, sites like Trip Advisor, sites like Expedia, sites like The New York Times. Sites that were outside of their kind of current newspaper mentality, because of the way the landscape changed. We basically tried to evolve our organization into... It has since changed. But to get through that change process, we took about 17 weeks to deliver that across our journalistic staff.

So we took people out for a week and put them back in. They were hard weeks. You know, taking 25 journalists out of a newspaper, putting them into a classroom environment, and explaining to them the need to change was like pulling teeth most weeks. They started off very, very grumpy on a Monday morning, but by Friday afternoon, they really understood why we felt this change was a necessity, not an option. And I had the great opportunity to challenge those assumptions, challenge the thoughts, challenge the process. But very key to it was making sure that they understood this need to change and they understood where we were going and why we were going there.

And where we've moved towards is an organization now where we're producing our print products, we think, to at least as good a standard, if not better, than they were being produced before. We've also moved into the world of internet television and are producing a range of TV programs. We shoot about six. I call them programs. It's internet television. It's short

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programs of maybe four to seven minutes. News Now is a good example of this, where we're running a 24-hour program there. So it's seven-to-nine-minute clips of news to allow people to just nip in and snack on news content throughout the day. But an area that was completely alien to us two years ago. You know, we had no TV asset as part of our business whatsoever. It's an area that we've learned and we've developed as we've gone along. We've made a few mistakes, and we will continue to make those mistakes. I think the process we've been through is one that allows us to be kind of more competent to make those mistakes, because you produce the products as a consequence.

Our newspaper product, as I say, has changed. If you saw Page 106, you can see our reference to the website was slightly [some audience laughter] unimpressive. It looks small up there. It was equally small if you had a newspaper in front of you, let me assure you. So if our newspaper readers and our journalists didn't know we had a website, what hope did we have for everybody else? This is a page from June last year. I could have brought a copy of yesterday's paper with me and you'd see the same thing. We cross promote our website to our newspaper readers every single day from the front page of the newspaper.

I'm conscious of time, so I'm going to flip through here.

People always ask, "Is it working?" Well, I think the strong statistics we can show all prove it is moving in the right direction for us. We are also grappling with the monetization, the web presses, our newspaper revenues, etc. But just to put it into context, we had a relatively flat year for our newspaper advertising marketplace last year, but a significant growth of about 70-80% online. And we're starting to see some real benefits in terms of traffic coming to our website. So this compares the January period of '06, '07, and '08. You can see our global unique user figure is 12.3 million in January '08, just three months ago. That figure was actually 17 million for March of this year, an unaudited figure so far, which is why they are not in the presentation. And our UK figure has gone through the six million mark. So we've seen some significant growth over this 18-month period.

Two minutes. Okay. Okay. [audience laughter]

And in terms of the newspaper, the newspaper is still at the heart of our business. We still feel, you know, as other speakers have said as well, that newspapers are here to stay. We have invested significant sums in our newspaper printing capacity. We are moving to full color presses this year. We will continue to invest in our newspaper assets, but we are recognizing the fact that it's a tougher and tougher marketplace in the UK for 'paid for' newspaper circulations. You know, free newspapers are flying and there's more and more of those for people to read. Paid for newspapers are still unfortunately in long-term decline. But amongst our competitive set, we're

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actually declining at a much slower rate, and we're growing our market share as a consequence. And we feel a large part of that is because of our newsroom now reflecting the fact that we are offering people to catch up with our news content 24 hours a day, and we are encouraging our web readers to come to our newspapers as much as our newspaper readers coming to our website. And that's also something we're starting to see if you look at our crossover readership between [inaudible]. If we look ten years ago, the Telegraph as a brand reached about one in six UK adults each month. Now the Telegraph as a brand now in the UK reaches one in three UK adults. Now that's a fantastic story for any journalist, and it's a fantastic story, we hope, for our advertisers as well. There is also a fantastic opportunity for growth, we feel, moving our newspaper readers online and our online readers into our newspaper product, before we even start talking about our global audience, which is another challenge for us.

So just to summarize, you know, where we've been through this period of time, it is absolutely about cultural change. I completely agree with Jim's first presentation. You know, we have to change the mindsets of not just our journalists, but the whole organization. We are very lucky and privileged to have owners and a chief executive and an editor in chief that all wanted to see this change happen. And we've put together a team of people to make this happen and will continue to make it. Because the other thing you'll soon find out is change isn't something that just starts and stops, it never stops. Change is a continual process.

But fundamental to the success of our business going forward, we feel, is about the audience being served better. And we feel now we are serving our audience, whether it's readers, whether it's users, whether it's visitors. Whatever you want to call them, we feel they are better served now as an audience than they ever were when we were two separate entities producing two separate content streams.

Thank you very much.

[Applause.]

George Sylvie: Thank you so much. It is really rotten duty as the moderator to tell somebody that flew all the way over from Great Britain that they've two minutes left, but that was wonderful. As Rich Meislin from The New York Times is coming up, the microphones work if you push a button. Chris, let me ask you two quick questions in transition. Incredible numbers in terms of volume of traffic on the web increasing. Did your revenues grow at the same sort of rate online? And second question, has your newsroom staff been stable through your relative stable print circulation and your tremendous internet growth?

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Chris Lloyd: Yeah. Can you hear me? The revenues to the website continue to grow between sort of 70 to 80% per year at the moment. We're still in that very, you know, very rapid growth stage. What we grapple with slightly more is the monetization of our international audiences, which are growing tremendously quickly, but are very much more difficult for us to monetize in the same way. And in terms of the newsroom staff, we have seen a changeover of staff in the time period, but nothing, you know, nothing, no more churn really than you would expect in any other organization. One of the challenges we face actually as an organization was the fact that actually, you know, as a print business, nobody ever left. You became a journalist at Telegraph and you just kept staying there forever. You know? Which sounds all very nice, but actually it's very difficult then to bring new talent and to take people on. Actually, we feel now we've created an organization that actually encourages people to move through the organization to different roles and to different platforms. And the sort of training and development, the professional [growth] of our journalists is something that we've invested huge sums in over the last two, three years, never figured in our game plan in the past whatsoever.

Rich Meislin: So now that you've done 12 months in 12 minutes, I'm going to take on the more daunting task of doing 12 years in 12 minutes.

[Audience laughter.] [They make adjustments to microphone.]

Rich Meislin: How's that? Better? For those of you who don't remember, The New York Times -- the NYTimes.com started in 1996. This is what our homepage used to look like, for those of you who remember 640 by 480 resolution on computer screens. And the question when we started the site was whether people would know they could scroll down and find more. We didn't have confidence in that, so we built something that actually fit on a 640 by 480 screen. When we started out, the web operation and the print operation were pretty much totally separate, as separate as -- well, maybe not as separate as this, but as separate as this. And what you see there by the dots is the number of people who were working in the print newsroom operation on the right and the number of people who work on the web operation on the left. There was, in fact, a physical wall between them, which was that we were separated by about a block-and-a-half walk. And for the most part, only two people from web operation dealt with the print newsroom at any given time. At the end of each day's newspaper production cycle, the newspaper would essentially throw the content over the wall to the website. We would put it up on the site and we would publish.

Rosental Calmon Alves: Here. Sorry about that. I think that will be better. Yes.

Rich Meislin: And it wasn't really as crazy as it sounds now in retrospect, because as Chris was saying, one of the things that we needed to do in the

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web operation is we needed to create a new culture. We needed to have the ability to experiment, and we needed to have the ability to move faster than what was the Times' traditional deliberate pace. And the Times is (or at least was then) about as traditional of a place as you could be. And the idea that there was this new medium starting, and there were all these young people involved in it, and it wasn't what we were accustomed to, and we were The New York Times, was a prevailing attitude in the newsroom. The newsroom in addition, both the business side and the editorial side, were concerned that here's this group of people that are going to start giving away what we're charging a pretty hefty price to people to read in print. That there was this group of new people, almost entirely new people, I think. Of the people who were involved in the web operation, maybe three or four came from the print newspaper. And were they going to understand what the qualities and the traditions of The New York Times [were, and] what had made it great all of these years? Would they be able to maintain it? There was the sort of sub-rosa idea of the shift of power. That here was this new medium. The newsroom, you know, wanted to sort of reach out and embrace it in the kind of way that would not necessarily benefit its ability to breathe. And there were, in a practical sense, there were union issues, because the newsroom of The New York Times is a guild shop. It wasn't clear what the financial future of this brave new experiment was going to be. And so there was a desire to have some accommodation, some additional flexibility. Our web operation, the web producers, are in fact guild represented, but it's under a different contract, and that goes back to the 1990's.

But as time went on, what we realized was that we had created a website that was terrific at about midnight each night when all the content on the web was -- in the print newspaper was pushed to the web, and that as the minutes ticked by, it got staler and staler. So that by the time that eight o'clock came by, you were looking at a website that was a little more tired. And by ten, the world had started to make new news and we were still there with yesterday's news. And so the question was, how do we make breaking news on the website that was of the quality and authority of The New York Times? And we started this continuous news operation which was essentially the first invasion of the website into the former newsroom of The New York Times. We put six people there. We put six people at TheStreet.com. And we started producing breaking news when we thought it would make a difference, which is to say, if a plane crashes in Kansas, you don't really care if you're hearing it first from the New York Times reporter or from the Associated Press. But if a Supreme Court Justice resigns, you want to hear about it from Linda Greenhouse more than from a Reuters reporter that maybe you'd never heard of before.

And so it was a matter of trying to get additional information where we could get additional information and trying to get sort of the first wave of actual web presence in the 43rd Street newsroom. The slots were financed by the website, but they were essentially governed by the print organization, and so

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that was the beginnings of collaboration. And the result was the ability to do stories where you had a New York Times update at one o'clock in the afternoon or whenever news happened. And those were pretty much the benefits of it.

The Foreign Desk caught on right away, because the people who read the Foreign Report are people who don't get the print newspaper, and so suddenly it was, if there was a Reuters story instead of your story, the people who thought that they were giving their stories to you to be published in The New York Times were thinking, "Well, why is the Reuters story up there instead of The New York Times story?" So we got a lot of buy-in from the foreign staff earlier. Businesses as well. You know, the real business audience, for the real business audience, the business news that you get in your printed newspaper is obsolete by the time it lands on your doorstep in the morning, and so the business reporters are extremely conscious of that.

So then as this was moving along, the dot-com crash happened and investment slowed pretty dramatically in our online presence. I had been there from 1998 to 2001, and I moved back into the print newsroom. And the level of investment slowed; although, we continued to do a couple of things. We continued to build our continuous news enterprise. We started doing things that didn't cost much money, but expanded the options of people to use media that they weren't accustomed to in print, like creating slideshows. There's a lot of, for example, a photographer goes out, shoots a lot of photos. We use one in the newspaper. There are 'x' number leftover. And the thought was, how can we use them creatively to build our presence online and take it beyond what the print newspaper was? We started doing some video; although, that was in its very early stages. And we started developing areas like movies and travel and theatre, where there were clearly niche interests (to Jim's earlier point). We had an audience where we thought we could build those areas and attract a readership that was especially interested and serve them in a way that you just don't have the physical space in the newspaper to do. But all in all, the level of web print integration during that period didn't really increase that much.

It wasn't until 2005 when we really declared it as a mission to bring the web and the print newsrooms together and to make one news organization that was dedicated to serving The New York Times in all different media. So we named two masthead editors to take on this enterprise. I was one of them. Everybody by that time had become very conscious that NYTimes.com was a major part of the future of The New York Times organization, and in fact, there had been a lot of pressure starting from reporters about, if we expect our readers to be moving online, why is more of our reporting staff not involved online? Why are we not spending more resources online? And that was actually very helpful to the cause. But we still had 50 web people at the point that this started and 1,200 newsroom people, and clearly, there was --

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[scoffs] --that's a big adjustment to be made. And so we basically went out and proselytized. That was the first step.

There were a lot of people who were eager to participate from Day 1 or before Day 1. And a lot of people were enthusiastic. And we basically have gone after those people first, because it's easier than trying to fight with people who really don't want to participate. And there's a lot of competitive spirit in The New York Times newsroom. If you get this person interested and their stuff starts getting better play on the web, then suddenly the person who is three desks away, who isn't getting that much play and hears this person's stuff being talked about, gets a little bit more interested. And so we started getting more buy-in from people, and it really -- the incentives began in the form of praise from above, in the form of encouragement. If you went out and got an audio, we gave better play to your story online. If you did a variety of things, we would essentially respond. And so a lot of these things have really become second nature to the newsroom now.

One of the tools that we had in our array that's been the most valuable to us is the ability to create blogs pretty quickly. Once we convince people that they are really a lot of work for them to do and that it's going to be harder than they think, and then after the period when they come back to us and say, "Gee, this was harder than I ever thought it was going to be," we've been quite successful at them. We have about 50 of them now. It's sort of the kind of merging of the web sensibility and the print sensibility that a lot of our newsroom people understand. It's forced us to make a lot of judgments about where people spend their time. Because we haven't added net, a large number of people to amplify our web operation. And so reporters are having to make tradeoffs on how they spend their time. Editors are having to make tradeoffs on how reporters spend their time. And those are all really difficult questions that we have to address every day. We're asking more of our editors and we're conscious of the potential that people get really tired out by having the number of demands from the different media that we're dealing with.

The breaking news blogs, which are even harder to do, have been extremely successful. Deal Book, the Caucus, and City Room all have really created a new model of how you cover breaking news for us. And there, too, we've gotten a lot of buy-in from people who see that, you know, if you have a good post on the Caucus, it gets referred to on the homepage, and suddenly, more people on our political staff began contributing to the Caucus. Same thing with the City Room Blog. It started out with Sewell Chan, a person who's able to work 26 hours a day, but he has had -- gradually had much more help from other members of the Metro staff who have gotten interested in going along.

And what we've been trying to do along the way, as Chris was saying, is develop different instincts among our editors and getting them to understand

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how the web readership of The New York Times differs from its print readership and how they need to think differently to serve it. And the Travel Section of the Times is a really good example. The print Travel Section comes out every Sunday, and it's sort of the perfect aspirational "drink your cup of Sunday coffee and eat a bagel" experience. But if you're trying to plan an actual trip, it's useless to you. And what we had online for a very long time was something that was way too much of a reflection of the print product and didn't give you the tools that you needed to be able to plan a trip. We've gone back, completely redone the site, and at the same time taught the people in the Travel Section what it means to think in a way that serves an audience. One of the major things that we realized is we have these tremendous information assets that if you put them together in other ways can really serve readers in a different way than print does.

I'm going to skip this because I am pressed for time. But one of the most amazing things and one of the most useful things that has happened to us was moving into our new building, because it gave us the opportunity to completely rethink how our web people and our print people [help] each other. So we now have a newsroom where all of the people who deal with the regular news desks from the web are actually sitting on those desks. And it's a model that we've used for photography and for graphics.

[Recording stops/starts.]

[Applause.]

Bob Rivard: We will jump the subway downtown from Times Square to the Wall Street Journal and just keep going, because we're trying to do a lot in a little time here. While you're all listening to the comments of everybody, Rosental is just ruthlessly whispering in my ear, "Faster, faster," so faster it is. Almar, try this on your shirt, rather than your suite lapel, please. And if you walk, take it with you.

Almar Latour: All right. [Inaudible voices as they make adjustments.] So hello, everyone. Not that I'm competitive with The New York Times, but I'm going to cover 120 years of history in 12 minutes. [audience laughter] Just kidding. So expanded sports coverage, expanded food and drink coverage, much stronger Washington coverage, expanded international coverage, and new ownership. Other than that, it's been a really quite year at Dow Jones. [audience laughter] Amid all that, we began integrating our print and online operations, which is what I'm here to discuss today. WSJ.com started out as a completely separate organization from The Wall Street Journal print operation. It had its own separate floor, a separate news desk, separate staff of niche reporters, and it had a separate reporting structure that then lead up to the Managing Editor of the print operation. But in the past year, that has all changed. Marcus Brauchli became the Managing Editor of The Wall Street Journal, both overseeing the print operation and the online

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operation. And we've begun a process of bringing it all together. We're not there yet, but we have made some steps in that direction.

I guess this happens two ways: slowly and rapidly. First, slowly. We've asked more and more reporters to contribute to online. We've asked them to file breaking news stories. When they have a scoop, it has to go on the web right now. It can no longer be held for the paper, which a year ago, believe it or not, was still not clear to everybody. This past fall physical integration of the news desks came about. The online breaking news editors were put side by side with a news desk of the print operation. And the process that Rich spoke about elaborately just now also started happening with us.

I'm not going to repeat a lot of the same points that you've already heard, because a lot of the trends are very similar, but I would like to do for you is to tell a story in the way that The Wall Street Journal would, which is through examples. We particularly have won our battle for the hearts and minds of reporters in the area of video. As we are trying to make people think about what it takes to be a digital journalist, video is just one aspect of many, but it has been particularly good for us. A couple of years ago we hardly did any video. We had CNBC clips. And we slowly started experimenting with it after we acquired a company called Market Watch, which had a small TV operation. We invited some of our own reporters over to the studio to interview each other or interview guests. It's a practice that actually generates considerable traffic, but also got some mockery. I will show you a brief segment here that was...

[Video plays. No audio accompanies the video.]

To be sure, this is not The Wall Street Journal, but this is about The Wall Street Journal.

[Video continues. Intermittent audience laughter as video plays.]

I'll leave it at that. [audience laughter] I do recommend this video to everybody. [some applause] Incidentally, it's hilarious obviously. We have migrated somewhat way from the windy videos. [audience laughter] Although, I must say these little analysts interviews, when they happen at a moment of breaking news, get a lot of traffic. Enterprise journalism still very important to The Wall Street Journal. And that happens also with video. And I wanted to show you what the reporters are thinking themselves about video and how they've absorbed it. Just to give a little bit of context for that, about 18 months ago, we decided to embark on a little experiment. We sent some video cameras to the bureaus around the world, and we let the reporters play around with it themselves, with some guidance from some video enthusiasts in New York. And the result has actually been astonishing. You've seen an increasingly more professional output of videos and it has been an internal viral effect in that everybody now wants to engage with video. The requests I

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get the most is, "Can I get a new camera? Can I have more cameras? Can you send somebody over to train us?" And that's exactly the sort of thing that we're doing more of.

I'm going to try and start a DVD for you, and somebody is going to help me with that.

[DVD plays. No audio. Brief music plays, then stops.]

I'm so sorry. That was very enjoyable. Going to play this one.

[DVD plays of various Wall Street Journal reporters doing reports. No audio.]

Okay, guys. Well, I could elaborate for a long, long time, but I don't think I could ever show you the same way that these reporters showed you that they're really, truly integrated a completely new medium that wasn't part of The Wall Street Journal DNA just 18 months ago. Completely integrated that into their mindset. And we are doing this also for info-graphics, for audio, and for any way in which we can expand our storytelling and enhance our storytelling on the internet. And I think this is all about a cultural change. It's also about taking risks and daring to take risks. I encourage all of you to take a VC-like approach. Try and pen different things and go on the assumption that a lot of them will fail, but one might just make it and you'll grow, which is exactly what happened with our video. So I'll take some questions, because I know there were some loaded [questions].

Audience Member: Why don't we do this? Have a seat.

Almar Latour: Okay.

Audience Member: Some applause for Almar.

Audience Member: Yes!

[Applause.]

Bob Rivard: Liza, please come up. We're going to take a cruise now down to Miami and the Gateway to the Americas, and while you're coming up, we'll leave New York in April. Almar, culture change is one thing. Pumpkins in touch football. Is that The Wall Street Journal's core competency? I'm thinking in a month when Atlantic Magazine put Brittany Spears and the paparazzi on the cover of their esteemed magazine. What in the hell is going on?

Almar Latour: Well, I take it you've read The Wall Street Journal before. We've had for as long as I can remember a funny front page story dead-set in the center of the front page, and now we're extending that to different media.

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So I do feel that a light touch has been very much part of what we are about. A different perspective on life, on business. Being a companion not just in educating people about financial markets, about politics, but any aspect of life. So yeah, I do feel it's part of what we do. The core is still obviously financial and business news coverage.

Bob Rivard: Thank you, Almar. Liza Gross.

Liza Gross: All right. Everybody hear me? I did tell you, Rosental, to give me a little stool so that somebody could see me also! [laughs]

Rosental Calmon Alves: Yes.

Liza Gross: All right. Okay. It's interesting that I should be here exactly almost two years to the day that our previous editor, Tom Fiedler, published his manifesto. He called it that. I don't think he had any ideas of emulating Karl Marx, but he did call it the manifesto for the newsroom, which would lay out the way the Miami Herald newsroom would look at itself and would operate moving forward as an integrated, converged newsroom. As we know, there are some other models of attacking this multimedia issue, but in The Miami Herald, we believe in the [speaks Spanish]. For those of you who speak Spanish, it's a Cuban phrase that means "rice and mango and everything mixed up." We are aggressively looking [inaudible] that is totally integrated. I will not read you Tom's entire letter, but I do want to point out the two most relevant paragraphs of it.

"I have two messages to deliver today. First, my goal is to remain as relevant, as important, and as influential to this community in the future as we have been in the past, and to do it through world-class journalism. It's a goal we all share. Second, we will make delivering that journalism at MiamiHerald.com and our other media platforms just as high a priority as delivering it in the Miami Herald. Let me repeat that for emphasis. Just as high. We are beyond being satisfied with incremental change and giving polite head nods towards other media platforms. We're going to execute fundamental restructuring to support that pledge. Every job in the newsroom—every job—is going to be redefined to include a web responsibility and, if appropriate, radio. For news gatherers, this means..." What does this mean? "...this means posting everything we can as soon as we can. It means using the website to its fullest potential for text, audio, and video. And we'll come to appreciate that MiamiHerald.com is not an appendage of the newsroom; it's a fundamental product of the newsroom."

Those are the two main points that he had in his letter. So in order to achieve this integration, I'm going to... We have many moving parts, obviously, in this process of evolution, but I am going to be focusing on two things. First, a little humor that tells us a little bit about this world that we're

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living in. Where does the newspaper end? Where does online begin? What should go on what platform? And we'll figure it out eventually. [laughs]

What are the aims of the Herald reorganization?

We want to serve all fronts from print to radio to online. Just for context, The Miami Herald is a newsroom with 350 journalists working there, and we serve -- we have a radio operation as well within the newsroom. This is separate from El Nuevo Herald, our Spanish language sister publication. That's an additional 80 journalists working on their own. They are totally separate from us.

Create a 24-hour news operation. Right now, we are, I would say, at 20. We are missing about four hours there.

Improve and speed up decision making, particularly as we post to the web.

Shape desks to handle crafts across all platforms.

Enable exchange and contributions from readers. This was very important. This was not part of really the culture of The Miami Herald.

And bring more energy, liveliness, and creativity to our work.

Here is a little bit of a representation of what we hope to do through news, multimedia, and presentation, and what is included in each of these areas of operations. You can see presentation will cover library services, international edition, wire room systems, and universal copy. And the multimedia presentation interacts within some way or other. That is better reflected here. This is what we want to produce. We went backwards in our process. We said, "What is the ultimate thing we have to produce? What is the product that has to come out of here? MiamiHerald.com, Miami.com, our archives, and databases, The Miami Herald, El Nuevo Herald, and our international edition, which circulates in the Caribbean, Miami Herald TV, Miami Herald radio and instant news services. Here is what we have to do it. Here are the people that produce it, or the groups that produce it. And this is the key, the pivotal area that allows us to produce this content and funnel it into our various platforms.

The continuous news desk is the key to the operation in The Miami Herald newsroom. What is the continuous news desk? We like to think of it as... Well, there are some names that some of our [unintelligible] and reporters have given it that shall not be reproduced here. [audience laughter] But we like to think of it as the brains of The Miami Herald. We like to think of it as the heart of The Miami Herald. We like to think of it as the marketplace of ideas of The Miami Herald, the [unintelligible] of The Miami Herald. This is where all news decisions are made, all coverage is coordinated to figure out,

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what is the best way to tell our stories? Through which platforms? All of them? Some of them? At the same time. It is not... It gathers representatives from all our various areas of operation. As you can see, a representative from local news, from photo, from our universal copy desk, from our multimedia, online, TV, radio, and the floating position. It's important to realize that these are functions. Nobody owns those seats in the universal desk, in the continuous news desk. Nobody... No Joe Blow sits there. It is the function that is important. So if Metro does not have its usual -- or Local News does not have its usual representative there, someone else has to sit there to represent Metro. It doesn't matter who, but they need to get in there to provide the ability to represent their section in the coordination of news.

The floating position refers to specific news stories as they are breaking. For example, for the Olympics, we expect to have the sports editor or representation from sports constantly on the continuous news desk. When Fidel abdicated, Fidel Castro, I must say for us, if Fidel, [audience laughter], but if Fidel Castro abdicated power, we had a representative from the World Desk sitting there continuously for about two or three weeks as we kept following the story, and so on and so forth.

Here is what it looks like. It sits in the middle of our newsroom. It accommodates eight people, as I mentioned, and I can tell you, I wasn't there when this photo was taken, but I can tell you exactly what we are doing at this point and at what time of the day this is happening. This person over here is Jay Ducassi, our state editor, so we are probably discussing something related to Tallahassee and the legislative session. And Miriam Marcus is our metro editor, who would be discussing with Jay coverage of the legislature. And then we have at the back end there giving his back to us, that's Casey Frank, our day online editor, so I can tell you that this happened before [inaudible] our afternoon news meeting, because Casey will be replaced by... Okay. [audience laughter] I wasn't even looking. Look at this. I wasn't even looking at the clock! See? [laughs] But he will be replaced Kendal Hamersly, who is the evening online news editor. So as you can, just by looking at this, I can tell you exactly what we are doing, who is doing it. It doesn't relate necessarily to... The process, the system tells me, when I look at the CND, who is doing what. The young woman with her back to us is Amy Litman^[sp?]. She does presentation for the online newspaper. And the person next to her with the black hair, also her back to us, is the online producer. Here is another view. Here is Casey on this side. And that's Louis Rios, our photo editor.

So here are the tenets of our continuous news desk. It's the brain of the newsroom, the heart of the newsroom, the lungs of the newsrooms. It moves decisions, editors, offices to the center of the room. One thing that we had to struggle with when we first started operating the continuous news desk was that every department head that had to sit there insisted on bringing their

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reporters with them. And no. We had to send them all back to where they came from. That was not the point. The point was to make news decisions here. It's led by a duty officer which rotates, including me. The managing editors rotate in this position. It includes representatives of all key desks and directs the news coverage, leads newspaper [planning], prepares for tomorrow. And when I say tomorrow, I mean tomorrow, the next day's edition, but also long-range planning and mid-range planning of our enterprise stories or our long-range investigative pieces.

It works. I must say, for the time being, in our evolution, it's been working much better for the daily coverage. We still are struggling to perfect our long-range planning.

This is why we consider The Miami Herald a 24-hour newsroom. Initially, we only had, of course, the deadlines for [inaudible] edition. Now, we have about 40 deadlines. We have the deadlines for our website that we have imposed on ourselves. We update the website constantly. But those times that you see there, the website, come rain or shine, must be updated with something. The page must be refreshed. Then we have our text messaging deadlines. Radio print, as Anders, our current editor, who succeeded Tom Fiedler, after we were bought out by McClatchy and [unintelligible], felt very strongly that print should not be at the top of this list. Then the staffing, as you see, that we need to cover all these shifts in The Miami Herald. So we figure out that now we went from, like, two or three deadlines from the traditional print product to 41 deadlines.

This is the weekend. And this, the second piece of what I wanted to show, as I said. Our evolution has many moving parts, but I wanted to show specifically the impact in our online operation. What did this rearrangement of the newsroom -- how does it reflect in our online operation? It has increased the pace and quality of our updating. We have created those online editions that I mentioned. Come rain or shine, we must update them at those times, even if we refresh at other points. We do that by rewriting the best stories for morning editions and re-circulating good stories doing slow stretches. And we are developing a separate approach for our weekend stories, more reflective.

We have seen an increase in our online readers. EIHerald.com is the website of our sister publication. Here you see how that has increased over the last year. We have been able to capitalize on moments of big news. The biggest, the three biggest drivers of the heaviest traffic, the stories that had heaviest traffic last year in our site were all sports related stories: the Sean Taylor, the Washington Redskins player who was murdered in Miami, he was from Miami, the Dolphins who were atrocious last year, as you all know, but still beloved by us, we insist, and Bill Parcells. The news story that had the biggest traffic, obviously, was Fidel. And at that time, it overwhelmed the capacity of our servers. [laughs] And we suffered a little bit of a seizure

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there when—[chuckles]—when people were trying to see what was happening. Here you see the increase of our big visit totals.

We're seeing strong resourcing of specialized content. The Political Currents is one of our specialized websites. We have a Venezuela page. We have a Cuba page. Political Currents is another example of how we are creating those discreet channels. Here you have an example of what our Political Currents look like. This is what it looked like in the paper, in the print edition.

Our story comment area has increased dramatically, like, everybody would struggle with the level of and the tone of our comments. And we have launched Miami.com, the site of what to do when you're in Miami, whether you're local or whether you're a visitor.

All of this has been possible because we have restructured our newsroom and made that CND the heart of planning an organization. Here is a look at MiamiHerald.com. And that's it.

[Applause.]

Thank you.

Bob Rivard: Thank you so much, Liza, and while Guillermo comes up and gets set up from ElTiempo.com, let me ask you, I think almost every journalist in the country is familiar with the cultural differences between The Miami Herald and El Nuevo, but does it makes sense in an integrated web world for you to have two separate websites, two separate staffs, two different editorial products, or should they both be integrated in a bilingual, bicultural way? Has that ever been discussed there? You'll need to hit your button.

Liza Gross: Yes. Yes, it has. And in fact, this presentation is a little bit longer and it includes also what we're looking at for 2008. And indeed, the next *big* step for us, the next cultural big step is look at some sort of integration between our site and El Nuevo. Maybe taking... We are not clear yet what direction that will take, but over the past year we have been increasing our collaborations with El Nuevo and the site [is] definitely in our target.

Guillermo Franco: Okay. Hi. I haven't spoken in English since 2006, so let me apologize in advance if I have any problem with my English. What I have are results. As you can see the slide, it's easy way to show that. I'm going to talk more about the rice and mango. [audience laughter] Yes. I want to speak about our internal civil war. Maybe I'm going to speak about our own internal culture war. Usually when, in Latin America, when we talk about convergence with the multimedia newsroom, we have to speak about foreign examples. Usually in the United States and there's one example from Europe.

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But in this case, we are talking about a real case in Latin America, with real people with real problems. So let me tell you that our business is healthy, but we are in a very competitive environment right now, especially in Columbia.

So, okay. The newsroom integration was a decision made by the company which happened in 2002. When media conversion was just a novelty topic in the international community. Ever since, convergence has been part of the _____ agenda as a strategic issue for our future. The first stage of the process might be described as one of the learning, recommendation, and awareness building at all level within the organization. I mean, management, advertising, marketing, circulation, and content. In fact, we create a group of representatives from all the latter areas who developed our convergence strategy. We call it our multimedia SWAT. This is... The name is inspired by the rugged action taken by those famous squads in the United States. In that time, we discuss about convergence, attend almost every seminar about the topic. We received many newspapers. We checked their recommendation. Blah, blah, blah.

In 2006, the company decide to accelerate the process and create a new content generation model that include the physical integration of the newsroom under the same roof, uh, under the same roof, no? And use a common technology, an Atex¹ solution.

So let me tell you something about our company. The company owns the only daily newspaper in Columbia with a national circulation, in the El Tiempo. It also owns the local newspaper, a business newspaper, some regional newspapers, several magazines, newspaper magazine, a local TV station, a big internet operation. We have at least nine information websites and four transactional websites. And we are looking to get a national station and maybe a radio station. In Columbia, there are no restriction about the ownership of the media in the same market.

So this has been a growing evolution. Before 1977, we just have a national newspaper. Okay. We reach, with our products, we reach at least 5.2 million people in Columbia. Let me remember that in Columbia we have at least, our population is 40 million people, so we can reach with our products maybe 14% of the population. So there are three aspects of the foundation of our process: physical integration, technological integration, and cultural integration. This is the biggest challenge.

This is the old newsroom. It looked like a government office. Like that. It looked like a government office. It was hard to speak with each other, with the instructor. It was a sad newsroom, believe me. Look at this. This is the new all newsroom. Our brand-new newsroom. Let me show you some images. Some are computer generated images, other ones are real images. Wow. Yeah. Some people, some journalists that don't like the process said

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this is a content factory. It's a content factory. [audience laughter] Okay. We have, in the heart of the newsroom, we have the local TV channel, and we broadcast from the newsroom. Okay. Okay. Being together under the same room has allowed us to get to know each other. It's good for us. It has permitted us to communicate more easily. This is our collective intelligence, which shows in the content. We share schedule and content sources, discuss angle, contribute, and receive any idea from our colleagues. And we learn what all they are doing, the other platform^[?].

This is not just a makeup transformation. So let me tell you how it worked the model. We had divided the newsroom in thematic themes. So we have a city is for business economy, economy, entertainment, politics, justice. We have a local focus, but we understand the local focus in a different way. We can talk about international news, but from our perspective. Yes, this is a local vision, different local vision. So in the other... Ah. The thematic themes (we call in Spanish *agrupes*^[sp?] *tematicos*^[?]) produce content as a new widest [unintelligible]. They offer content and produce on-demand content that is going to be used by our product. Each one has an editor, the new role is thematic editor, and a group reporter. So we have at the other end of the flow are the products. We have products here at El Tiempo. Our local TV channel, our business newspaper, our online operation, and our local newspaper. So the product requests content from the thematic groups. They have chose the content then directed by the thematic groups. Each one has one editor and a small group of journalists. The profile of the journalists in this site is more editing oriented. They can report and choose the content, but at least not the focus. So, okay.

The heart of this model is our database. It's our Atex solution called Hermes 11. So let me show you how it works. The thematic team produce content and this content is in the database. Every product can take the content in real time. It's supposed to be in real time. That is not the one-way relationship. The product can ask, request content using a planner tool. And we have many meetings along the day, along the day, to talk about the content.

Okay. This is our organization. We have a multimedia editor that is the boss of the thematic editors. And we have on the other side the product editors. Okay. There are some basic statements, no? Product are autonomous. When I say the product are autonomous, I mean that they decide the angle of the story, the hierarchy of the stories. They decide everything, no, without intervention of the multimedia editor or usually of the general editor, no? Thematic group generate multimedia content. On-demand content is not exclusive of the products. When it's in the database, everybody can pick the content, especially the online operation. Breaking news is not exclusive of any product. Until here, this it's own like Wonderland. But it's not Wonderland. This ... maybe.

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I think the cultural integration is the biggest challenge. Let me show you, no? It's clear that there are aspects in this process that evolve faster than others: physical integration and technological integration. The biggest challenge and at the same time the biggest obstacle is the cultural -- the cultural integration. That is the biggest problem. So let me mention some element of this cultural -- this cultural change. Changing the content production and publication pace. Now, there is not just one big line, but rather, a 24 for 7 cycle. Sometimes some print journalists get information early in the morning, and they'll begin to write at the end of the afternoon. It's not good. They have to change their mind.

So changing the perception of the company. We are not a newspaper manufacturer. We are content providers. It's a different approach. Changing our -- changing our -- or refining our mission. We work, as Jay Rosen of the New York University says, for the people formerly known as the audience. Okay. Okay. [chuckles] Such audience is the one imposing the pace. Regardless of the content. It's the mutual platform bringing internet, mobile phones, television, etc. Our audience is truly convergent and easily move among different platform. We don't move, no platform. So I'm going to... Okay. And maybe it's the biggest, the biggest issue here. Changing how the journalist activity is perceived. More than mere journalists of a given medium; we are storytellers. The print edition is just one way of doing that.

This is maybe the snapshot of our organization, but it could be the snapshot of any organization, news organization around the world. You have in the base of this graphic, no, a great base of journalists with unique skills. Yeah? Some of them only know how to write for the print or they know how to write for the internet, other ones [know] how to do radio programming. Okay. As the great process advance, more people learn to do more than one thing, another do everything, like a journalist. If you like to have just [unintelligible] journalist, this is not a realistic goal. The realistic goal is to have people with more than one skill. And we are working on that. Almar.

Bob Rivard: Thank you, Guillermo.

[Applause.]

Bob Rivard: I'll take the mike from you, Guillermo. We're going to give some microphones out and have some questions. While we're sort of organizing to do that, let me pose the first question to Rich Meislin of The New York Times, just to get us started. And I did play the devil's advocate with Almar and poke at him a little bit about pumpkins and touch football, but let's be honest. Both of those videos had a YouTube quality about them. And all of us can imagine being in our newsrooms, and I know you don't goof off during the course of your day, but a lot of America does in the workplace. And you can see them getting an email from a friend and clicking on those two videos, the pumpkin race and playing football with the former

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quarterback, and watching them from one end to the other. So why didn't we think of YouTube when we were thinking about change? Does change for us just mean reorganizing our newsrooms and what they do, or are we truly envisioning changing the way we try to aggregate audience?

Rich Meislin: [chuckles] Well, I mean, partly, it's because it's taken a while for the technology to get to the point where something like YouTube becomes a reality. I mean, the Times' audience is now 80% broadband, which I think is higher than average. Part of it is because we're coming from -- we were coming from a print mentality and moving towards something, and I don't think that it's in our basic instincts to come up with new video products as easily as it is to come up with new word-based products. I think there is a verbal/visual divide there that we had to address. It's, you know, it's--it's in much the same way that I think a lot of the more visually-oriented websites have struggled somewhat to come up with the verbal components of what they are doing. It's not, you know, it's not a great thing, but it's a process that takes time.

Bob Rivard: Chris, maybe, do you want to add something to that? It seems to me the great multimedia journalism is something all of us in this room really gravitate toward, but does it really generate the kind of traffic, and for that matter, advertising support that web publishers are going to embrace and say, "Do more of this"?

Chris Lloyd: I think it's fair to say that we would all like to see more revenues going that way. But I think the more important question is, if you don't do it, what you're missing out on. And certainly in the UK, we're finding there's a lot of advertisers now who only want to talk to you as a publisher if you can talk to them across two or three media. They can walk into the conversation to start with and say, "25% of my budget is going online. Can you help me with that or not?" Now, previously, we might have been in a position where we couldn't. We were walking away from 25% of someone's budget before we've even opened our mouths. At least when you've got the opportunity to talk to people about print online, audio, video, and the rich experience that you can offer to those advertisers, then at least you are at the starting point. It's then what you do with that, which I think is the more important question.

Rich Meislin: If I can just add one thing, one of the things that we've discovered is, it's much easier doing those kinds of things than becoming known for doing those kinds of things, which is to say we're producing a lot of video now and we get a lot of video viewership, but if you ask people what The New York Times name stands for, video is not one of the first one or two things that come to mind. And it's been, you know, similar to, I think, we've finally gotten to the point where we're recognized for providing breaking news. But for a very long time, you know, if you asked for breaking news, CNN was the answer, not The New York Times. So part of it is changing the

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perception of what we're doing as well as changing the reality of what we're doing.

Bob Rivard: And that is why Rupert bought MySpace.

Rich Meislin: That helps.

Almar Latour: I do think it's not about being known about being strong in medium or excelling in a certain medium. I think it's about excelling in your content. You have to do that all around. We've got to be as good in video as we are in print as we in interactives as we are in storytelling, any imaginable way. We have to work more with data. We have to embrace the tools that are available for us today. And there's really no two ways about it. I think we are going to see a lot more innovative culture in journalism within media companies, because of the people who are walking into the door of The Wall Street Journal today and probably also uptown. There--there--there are so many young people walking in who expect to edit videos, who expect to do podcasts, and do print stories at the same time. So I do foresee greater innovation coming from our corner of the world.

Bob Rivard: I love the way The Wall Street Journal refers to the competition: uptown. Would you identify yourself please and ask a question?

Suzanne Seggerman: Yeah, I'm Suzanne Seggerman with Games for Change. And my question was related to what you're talking about. When I go out for news, I really like text, and I'm somebody who's very versatile in interactive, all sorts of things. And I find video annoying. And I see a title I want to read and it's got a little video thing afterwards, and that really frustrates me, and I imagine a lot of people feel that way too. When everybody is tightening their belts, I just wonder, you know, how many people are reading versus how many people are actually stopping to watch a video versus how much it costs to pay a reporter to write and report versus actually getting out there. You know, I used to be a documentary filmmaker. It's a lot of work. It's a lot of money. How does that stack up?

Bob Rivard: Liza, why don't you take that? Because you're in a newsroom that has been under financial pressure and doesn't have the richness of The New York Times or The Wall Street Journal.

Rich Meislin: And we're not?

[Some laughter.]

Liza: Please.

Bob Rivard: Oh, a moment of sympathy and silence for The New York Times.

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[Audience and panel laughter.]

Liza: Yes, exactly. Please.

Bob Rivard: The moment is over. Liza.

[More laughter.]

Liza: Suzanne, your question is very interesting, because we have already some research done in that area that shows that video perhaps is not 100% the option for 100% of the storytelling. I think it's out of the University of Minnesota, Nora Paul is doing some very interesting research showing that photo galleries are much more primitive, if you want, or a simpler way to tell a story and to put together pieces of a story. Seems to resonate more with the online audiences than the video. Then there's the length of the video. A four-minute video, we're seeing a lot of evidence that very few people will sit through it, even if it's a good one. And in many cases, the quality is not there in newspaper sites. Those are like the high-end videos, but they just don't resonate. Gannett is experimenting with one minute, twenty. That's it. One minute, twenty seconds. They do not want to see videos longer than that on their site. [They have] had success attracting audiences to those. So there's a lot to be experimented with and a lot of things to be looked at before we can say video is the end-all.

Bob Rivard: Thank you. Smart question.

Chris Lloyd: Can I just add to that?

Bob Rivard: Please, Chris.

Chris Lloyd: Just to add to that, I mean, I think it's about choice. I mean, you know, they've got to see that there are people out there that do want to see video content. And when it's used effectively, you know, it tells a story in a far better way than print. And I think the pumpkin example is a good one. Reading about that in the paper, well, great. But seeing it on a video shot like that is actually quite entertaining and really illustrates that story better than other. The mistake that I think we have to make sure we don't do is to think that just because you can do video, you do it for everything. Because you can, and you can't do it as well as the TV companies.

Jim Moroney: Bob...[inaudible]

Bob Rivard: Please, Jim.

Jim Moroney: The television stations have for the longest time made this very choice. They look at the stories that they are going to cover, and those

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that require video, they go out and shoot those. Other ones are just readers with a graphic behind the back. And I think the same thing is true online. I agree. It's not everything deserves video, but those stories better told with videos we'll demand. The consumer is used to them. No more than you could put text stories up at a television newscast and expect people to continue to watch. So I think it's a matter of choice. The length issue online is one we're all dealing with, because I don't think that does translate from television news onto web. I think a minute-twenty or something may be where it is today.

Bob Rivard: So instead of letting local TV everyday clip the newspaper and then redo our stories with video, we're now going to do them ourselves. That's the brave new world. Next question, sir. [Takes mike to George Sylvie.] Go ahead.

George Sylvie: Yes, I'm George Sylvie with the Journalism School, and I think we're working now. I have a question I'd like a couple of you to answer. I know we're short on time. Would you talk about...? When you're talking about this cultural transformation, would some of you talk about the transformation of management? What are some new skills that you are now having to do in terms of dealing with this cultural change? And how are you changing the way you manage? Thanks.

Bob Rivard: Chris, take it away.

Chris Lloyd: I'm happy to take it on. One of the things we--we really identified with our newsroom was actually the biggest challenge we had was our editors saw themselves as editors, not as managers and not as leaders. And, you know, if you had a conversation [with] somebody who had run a department of 40 people about how they managed those people, they would look at you like you were mad and say, "Well, they don't need managing. They are journalists. They know what they are doing." You know, that didn't play itself out in the way the budgets were run or anything else along those lines. There was no training. There was no development. There was no professional progression for these people. There was just no management at all. So, you know, in order to enlist a lot of this culture change that we're talking about and to provide people with the additional opportunities that multimedia journalism allows, we really felt the need was there to encourage sort of leadership in development with our -- with our editors. So we have actually invested significantly in putting all of our editors and now their deputies -- and we're rolling that out further down the field now in a leadership and development program to help them understand how important their roles are, not just in getting the newspaper out each day, but in developing our journalists the future. And I think that's, you know, absolutely, if we hadn't embarked on that program and if we hadn't embarked on the training program that we've continued to invest in, you know, we couldn't have done half of the what we've done in the last 18 months.

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Rich Meislin: I think we have two things that we face on an ongoing basis. One is because we've decided to give the power to our existing editing structure, the existing desk heads, to influence, you know, to determine the presence of their areas, both in print, online, in mobile, whatever, they need to get to a level of comfort where they have the same instincts in all of those different media. And most of them have come from print backgrounds, and that's a real learning curve. The other thing is to try to convince people that managing how to use the newsroom resources means giving things up from print. It means, you know, using somebody's time online rather than using it to create one more piece that will fill one more place in the printed newspaper. And everybody wants to get engaged in doing this until you get to the point where you go, "Oh, he's not going to be able to do that, too, is he?" And those kinds of choices are hard for people to make. They are making them, but it's been a process getting there.

Almar Latour: How do you create cultural change? By stirring things up. And we've done exactly that by cross-pollinating. We put some print people in the online world and visa versa, so you've got this experienced capital going both ways [to] create more understanding and getting different impulses, getting people out of their comfort zone. And that's been, from my experience, tremendously effective.

Liza Gross: Yeah. One of my direct reports described me as a mixture of Mother Theresa and General Patton. [audience laughter] And I think that when you are pushing a process of change, this is a very fine line that you have to continually maintain. How do we give journalists the tool to move in this brave new world? How do we persuade them to do it? You always have in any group your early adopters, who they see a gadget and they want to use it, whatever it is. But then you have this big mass that is afraid, that feels that they are not going to be up to snuff, and you need to persuade them and push them, persuade them and push them, and you cannot slack off in that process.

Bob Rivard: Okay. We have time for three more questions, so the three people standing, we'll take you. Sir, you first.

Ed Wasserman: Thanks. I'm Ed Wasserman, and I teach at Washington & Lee University and I write a column for the Miami Herald. My question to the panel is, I didn't hear your comments engaging the challenge that our keynote speaker posed, and I didn't see you embracing the notion of transforming your news operations into the hyper-local, extremely vertical, all the rest of it, highly specialized, informational utilities that he was describing. And I'm wondering if you want to talk a little bit about whether you see yourselves moving in the direction he was talking about.

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Bob Rivard: Guillermo, start at your end rather than the national papers. There, you're a national paper in Columbia. I suppose all things Columbian are local, but you probably have a bureau in Caracas covering Hugo Chavez. Is that a local story?

Guillermo Franco: Yes. Local information is not necessarily city information. It's maybe international news, but from our local perspective. We have a different approach to the information. We have different ideas. And it is local. This is local. And our reader look for that information because we have that kind of mindset.

Bob Rivard: Liza, it didn't matter in the 1980's wherever you turned in Latin America, you were competing against a Miami Herald foreign correspondent. How about now?

Liza Gross: We like to think that we are--[laughs]--the leaders in coverage of Latin America. Of course, Latin America for us *is* a local story. And so we have the Venezuela Channel online. We have the Cuba Channel. And we will be opening individual channels. If you look at the composition of our world desk, the great bulk of our correspondents are all spread throughout the Caribbean and Latin America. We have not kept anyone in Mexico. That's the McClatchy Bureau. The local for us also means Miami.com. Local for us also means our Neighbors editions which will become -- we will be launching them in a few months online. Obviously, we do them zoned editions already in paper.

Bob Rivard: Chris, do you maintain operations in the United States and other foreign countries as part of the Telegraph's news mission?

Chris Lloyd: Yeah, no, we do. We have foreign bureau around the world. We have -- we have looked to those constantly over the last sort of six or seven years and kind of reallocated resource as we've seen fit. I think it's very easy to make the mistake in a newspaper like ours that, you know, just because you've always had a bureau in South Africa, to keep it there forever. The realities are the areas of the world become more relevant and more pertinent to our UK audiences and therefore we should move our resource accordingly. So we've moved a little bit away from the bureaus and more to having people based in countries, but flexible enough to move. I think that will continue. I think we will continue to look very carefully as to where our resource is and move it accordingly. But we are, in the same way as Jim discussed, we are very mindful of the limitations of our resources. You know, we can't cover everywhere, and a lot of other people do it better than us in most places, so we want to work with those people, rather than against those people.

Bob Rivard: Okay. My colleague.

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Elaine: My name is Elaine. I am a reporter at the Express-News. And I basically have two questions. The first is referring to things that The New York Times has done with graphics, such as the graphic concerning the Virginia Tech shooting and what they are doing right now with caucus results. Is there a move towards kind of creating these things that are almost like resources more so than these kind of throw-away news stories?

Rich Meislin: I'm thrilled that you asked that question, because it was one of the things I had to gloss over in the speed reading of my presentation. But the answer is yes. And even before we integrated the newsroom, we started hiring people into the graphics department who were capable of doing graphics for online as well as in print. And we've been... You'll hear more from Aron Pilhofer this afternoon, but we've been getting much more engaged in database oriented, but really well designed graphical presentations. And one of the things that is a real learning experience is how much software governs your life online and how much of what you want to do is dependent on the ability of software people to actually execute it. And one of the things that we've started doing is we've put a team of software developers directly in the newsroom to be able to do short-term turnaround special projects like that. And it's only been in effect for a small number of months, and it's making a huge difference in the presentations of what we're doing.

Elaine: But to expand on that with something like what they are developing at every block in the plan to eventually make that an open-source software, do you think that will eventually open up those sort of opportunities to folks who don't necessarily have a budget like The New York Times?

Rich Meislin: Well, it will certainly help. Somehow you have to get traffic to them. I mean, what's happening is a lot of organizations who are developing things like that come to organizations like us and say, you know, "Would you be interested in partnering with us to do X or Y?" And our software environment is becoming much more of an open-source software environment than it was in the past. And so we're hoping to be able to accommodate those requests and use those kinds of resources in ways that we haven't been able to before. It's a real area of additional opportunity for us now.

Bob Rivard: Open-source is music to a poor editor's ear. We could probably spend a whole day on the tragic consequences of how slowly the newspaper industry has embraced software engineering in the newsroom. One quick comment and then we'll go to our last question.

Almar Latour: Yeah, for us, it's not unusual to see more traffic to an infographic than to the adjoining article. And we're pouring resources into it. It's very important.

Bob Rivard: Our question.

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Cecelia: I'm Cecelia [unintelligible].

Bob Rivard: With?

Cecelia: I'm a [unintelligible] producer. And my question has to do with now that the newspapers are bleeding people, my hometown paper, The L.A. Times, is letting go of hundreds of people, and in this brave new world, who is going to do the kinds of investigations that The Washington Post did, where they spent months and they came up with that fantastic series about the V.A. and the lack of services for Iraqi veterans? Or The Daily Times did this "Enrique's Journey." Sonia Nazario wrote it. She just retired. And she spent months following the journey of this young man from Honduras to the United States. And I know I'm a dinosaur, but I wonder now that people...

Bob Rivard: Your question. Go ahead.

Cecelia: Yeah. This is the question. The question is, now that people are going to be multi-tasking to the max, now that the format is much shorter to catch people's very short attention span, who is going to do those kinds of things?

Bob Rivard: In-depth, foreign, investigative reporting.

Cecelia: And domestic.

Bob Rivard: And domestic.

Rich Meislin: Well, I mean, we are.

Bob Rivard: Liza. Somebody.

Almar Latour: So are we.

Rich Meislin: I mean, it's one of the areas that's not being cut in our newsroom trim back. It is one of the areas the Times has recognized is part of what it does and the executive editor has recommitted himself to it over and over again, and I think it's one of the unique things or nearly unique things that we bring to American journalism. It's very... It's really valued extremely highly in our newsroom.

Almar Latour: I don't think in-depth reporting and having multiple storytelling tools at your disposal are mutually exclusive whatsoever. I think, in fact, the specialization is going to increase much to the point that James made earlier. Our local market is a virtual local market, a vertical focused on narrow business areas, for example, very narrow areas of interest. And

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within that, you'll see very hard-hitting reporting that gets lots and lots of resources.

Bob Rivard: Well, the clock doesn't stop ticking. It's been a privilege to share the auditorium with all of you and with our distinguished panel. Please help me thanking them for coming and sharing their time and perspectives with us today. Thank you, Rosenthal.

[Applause.]

Rosental Calmon Alves: Thank you very much. We have a five-to-seven minute break, and then we'll come back. We are very late. We're going to have lunch a little bit later, more Latino kind of lunchtime [audience laughs] than Gringos lunchtime.