

12th Annual International Symposium on Online Journalism

Day 1, April 1, 2011:

Designing for iPad and Other Mobile Devices

Panelists:

- **Chair: Renita Coleman**, University of Texas at Austin
- **Paul Brannan**, Emerging Platforms Editor, BBC News
- **Filipe Fortes**, Chief Technology Officer, Treesaver
- **John Kilpatrick**, Executive Creative Director, The Daily

Rosental Calmon Alves: Renita Coleman will be the chair of this panel. She's my colleague here at the University of Texas. So, Renita.

Renita Coleman: All right. Okay. Thank you all for coming back. I know you're all excited, as am I, to find out about what's going on in the world of designing for iPads and other mobile devices. And so you can read about the speakers experience and their credentials in your book, so I just want to speed things up and say, our first speaker will be Paul Brannan, Emerging Platforms Editor from *BBC News*.

Paul Brannan: Thank you very much. [applause] I should just tell you, actually this is day one of my life outside the BBC, so I'm actually finished there now. I am available for light housework, gardening, [laughter], pool cleaning, and I'm really uncomfortable about speaking in public. I have to do it, but I don't enjoy it. So I'm going to actually run my presentation from the iPad. It's got a 'speak to auto text' function. I'm just going to leave this here and then I'm going to get a coffee. [laughter] Okay, Rosental.

So, I'm going to kick off [with] there's a big difference between portability and mobility, and it's more than just semantics. In cashed strapped times, it's easy to see smartphones and tablets as the same thing. Screens of varying size, but with content that is essentially the same—give or take some fancy packaging. Certainly nothing that a bit of HTML5 magic can't overcome. They're not, of course, unless you subscribe to the view that TV is just radio with pictures, and it's obvious to all that's not the case.

The trouble is we're in the same bind as those blinkered radio executives at the dawn of TV. The clarity that comes from hindsight isn't quite so obvious when you're living through a period of turbulent change. So in the next few minutes, I hope to draw some distinctions between smartphones and tablets, point out why I think they deserve special treatment, tell you a little bit about the BBC's forays in these areas, flag up the people who I think are on the right track, and give some points on future trends.

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So, this is the BBC iPhone app. And given what I've just been saying, you might be surprised to learn it's essentially the same as the BBC iPad app—give or take a few design tweaks. There are UK versions and international versions adjusted for rights issues, but essentially they are the same. The biggest difference is the UK 'Live' button, top left, takes you to the BBC's 24-hour news TV channel; while internationally you get BBC World Service Radio.

The app works in portrait and landscape mode, as you can see, and the content is extracted from the BBC website. It's reformatted into touchscreen carousels and has some limited personalization options to re-order content depending on preferences.

When we first set out on the app journey, it was seen as a radical design departure for the BBC and unlike anything else in the marketplace. But it took a long time coming, and as we worked through, there were lots of policy concerns, technical issues, [and] editorial issues. As a license-fee funded service, everything the BBC does has potential commercial impact. And for many of the vested media interests, we represent unfair competition.

We had huge ambitions for the app, but very limited technical time. It was a year where we also had to cover a general election, the football World Cup, the return of Formula 1 to BBC, and to start preparing for the 2012 Olympic Games in London.

And editorially, there were lots of discussions about, what boundaries should be put on the app? How much content should be included? What would its relationship be to the browser service? How would it be formatted? What additional training might be required for journalists? And a million other things besides.

Added to that tangled mix was the last-minute development of the iPad version, which was actually a two-month sprint to be in on the global launch of the device, following months of protracted legal discussions between the BBC and Cupertino over Apple's terms and conditions.

We got there in the end, and the apps have since had millions of downloads, and looking back, it seems like a miracle it came out at all. But though I'm proud to have played a major part in its development, I have to say the outcome is a far cry from the one I'd hoped for.

What I wanted on my mobile then, and what I still want now, is a dynamic news machine that delivers real-time everything—a churning, flowing chronology of content giving me the latest text alerts, the newest pictures, audio clips, video packages, UGC material and statistical zeitgeist so I can see what everyone else is tracking.

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Yes, I still want headlines. There's huge value in an editorially-weighted selection of stories that can be seen at a glance, but this isn't an either/or option. I want both. Most of all, though, I want filters—tools that let me adjust the mix to service my own editorial perspective. I want to turn down the flow on topics that don't interest me and to speed up on the ones that do. I want something that reflects the excitement and flux of the newsroom. I want to be able to track stories, topics, genres, businesses and people. I want something that takes advantage of a device that's always on, always with me and highly personalized. I want a service that's location aware and context sensitive. In essence, I want a news service that doesn't exist.

So, in attempting to steer the BBC towards the kind of service I had in mind, it quickly became apparent that editorial practices would have to change. And in an organization as big as the BBC, I was probably a bit naïve in my grasp of the scale of the undertaking.

The aim was to establish a core breaking news desk capable of harnessing content from all corners of the organization, as well as agencies, to deliver a faster, more coherent service to all the BBC's platforms—online, on radio, on television.

The bosses saw enough in the proposition to give me some money for a six-month pilot, and that was nearly two years ago. Project Quickfire is still very much [a] work in progress. It's proved its worth time and time again around major events and big breaking stories. But my ultimate ambition is to see it delivering unique flows of content with a different cut for each individual. A bit like Twitter, but without the noise and with a better verification and higher level of trust.

To do that requires a massive effort around metadata, semantics, and ontologies, and there are teams working on that right now at the BBC. We've already conducted a trial run as part of the BBC's World Cup coverage, generating 700 pages of content from a semantic publishing engine which required only minimal journalistic oversight.

What you get for all that effort is a more flexible use of content than anything that could be achieved through traditional CMS publishing. And to give you an idea of the sort of thing that's in the pipeline—every athlete at the 2012 Olympics in London will have an individual index page devoted to them. That's more than 11,000 indices around which content will be automatically and continuously aggregated. Well beyond the capabilities of traditional editorial ways of working.

So now I want to talk a bit about tablets, and in this case, one of the BBC's competitors in the news space, Sky News. They just launched their iPad app. It's UK only, which is a shame, because it's very visual, very polished. I like it because it plays to the strengths of the tablet format—easy navigation, strong images, and a reversal of the traditional web versions which are text

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heavy with the occasional packages. Essentially, what you get from Sky is their linear news channel. It's cut into chunks and reorganized with some slick packaging. There are moments when you think it would be better to pry out a simple piece of text or quicker to convey some of the information than firing up a video report, but overall it provides a decent, if limited, news experience.

So, you start with a video wall, and then you get a story cluster, and notice that includes a back story for new joiners. You get maps that are essentially just TV graphics. They're clear, if a bit basic. You get more detailed graphics as well. This one you can actually click on and mine deeper into the information layers. Picture galleries that bring out the power of pictures on the pad.

And then, this is also the entry point for the service—a content chronology. It goes back in time 24 hours to let you scoop up anything you might have missed.

So, Zite is easily the most interesting tablet app I've seen in the past 12 months. And now I know it's the subject of the cease and desist legal spout with some of publishing's big names, which is a huge shame. I think newspapers and anybody in the business ought to welcome this kind of activity and this kind of experimentation and actually work with people. I don't know the back story behind this, but when the lawyers get involved, the potential to actually innovate goes away.

So, I'm sure most of you have seen this, but I'm just going to very quickly run through it. So, you can actually plumb in your social graphs. You put in your Twitter feed or you can do Facebook, and it will throw up on the right-hand side a section index of the kinds of things that it thinks you are interested in.

And then you get into the metadata stuff. So as you go into an individual story, you can ask for more from this site, or more from this specific writer, or you've actually got tags down the sides say, "I want to mine more information about whatever those tags happen to be." There's also, I was reading, something to do with a sort of soft *no*, so if you don't read stuff, it doesn't mean you'll never be sent that again. It just means you've chosen not to and maybe are less interested.

The thing I think is really exciting about Zite is just how it's trying to understand the audience better. Several months ago, I blogged about how supermarkets knew more about their customers than news organizations did about their audiences. And it set me wondering what supermarkets would do if they got into the news business.

So at home, Tesco is the market leader, and they have a company called dunhumby that mines data about customers from the loyalty cards [people]

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present when you go to the till. Every Tesco product has more than 30 pieces of metadata associated with it and most stores carry something like 25,000 lines. So by extracting this data from shopping purchases, Tesco knows masses about individual customers. They know whether they have small children, whether that child is an infant. They know whether they have pets, whether they're spending more this month than last, whether they're buying fewer premium products, more own brand than usual, even whether you're a terrible cook or you're time poor, because you're only buying ready meals.

Tesco's slogan is "Every Little Helps," meaning they're constantly striving to keep prices low.

They'll actually sell on this anonymized data, and they're making quite a lot of money from it.

I look at news organizations. They're still very much in the backwoods when it comes to understanding customers.

And Zite's use of this combination of algorithmic and semantic filtering is spectacular. It's come out of the University of British Columbia from the Computational Intelligence Unit. They haven't yet made clear what they think the business model might be, but delivering tailored content to specific interest groups is something of an advertiser's dream.

And however the legal clash pans out, the underlying aims of the project are definitely worth keeping an eye on.

This is BBC iPlayer, originally promoted as catch-up TV and radio service. [It's] been a huge success. It's available on multiple platforms including the Wii, PlayStation3, mobiles, tablets, the web, [and] cable TV. It's a huge overhead for the designers to stay on top of. An international version has been approved by the BBC Trust for later this year. I don't know whether it's going to be ad-funded, subscription only, or a mixture of the two. So keep an eye on that.

But iPlayer is a fantastic example of a project that built equality and diversity considerations into all stages of the design and development. So, the screen reader technology, which is sort of Braille for the 21st Century, was used by all of the developers so they understood how it worked and ensured the player could operate with different reader programs. The player also comes with subtitles, audio description, [and] British sign language options.

To give you an idea of how popular it has become, in January of this year, it served more than 160-million requests for material, which isn't surprising, because it's free, but it is still growing in popularity.

Okay, I'm getting the "hurry up," so I'm going to scamper on.

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Next up is ABC and Backstage Pass, which I'm sure you've all seen. It just nudges us into the world of second-screen viewing, where utility and convenience of a tablet come into their own.

So, the 99-cent app gave users access to live streams from more than 25 cameras dotted around the Kodak Theatre in L.A., plus access to additional content. Writing about it in *The New York Times*, Alessandra Stanley said it gave viewers "an all-too-vivid look at how the air leaves the theater and the night seems to drag." She was talking about how the additional feeds which showed winners celebrating backstage, while TV was left with losers "smiling tightly through their rancor and disappointment." [laughter] Meow!

So, this is a grid from ITV Live's second-screen coverage of last year's World Cup football, or soccer as you know it. As a broadcaster, they had rights to show some of the matches live, and they supplemented their coverage with additional features like the ones shown here. It's a bit blurry, but there are player profiles, match facts, instant replays of key moments, stats on everything from individual shots on goal to pass completion percentages, [and] interactive polls on player performance.

In the UK, we've had what we call 'red button' services around digital TV for quite a while, and that's lent itself to things that allow a much broader range of experiences around TV events. So watching football, for instance, there are options to tune into a camera that tracks an individual player. You can opt for a fan's commentary on the game from the perspective of whichever team you support.

In cricket coverage, many people like to have the radio commentary to accompany pictures, and in rugby, it's fun to listen in to the referee's mike as he talks to the players.

More choice and more options are the perfect companions in tablet and TV viewing, and it's increasingly being thought of as part of the experience rather than something bolted on at the last minute.

My final slide has to do with what the BBC is calling orchestrated media. In the R&D team, they use the term to refer to the experience of interaction, synchronization and collaboration of program and companion content across multiple devices.

This could involve migrating content between the TV and a smartphone or tablet. So you could, for example, load up the unwatched portion of a program or include a resume-at-home option that automatically picks up viewing on the TV from where it left off on the other screen as you re-enter your home network.

There's a nature show called Springwatch and also Autumnwatch has trialled a viewing companion, which gives extra information on a second screen

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synched to the program. So while the TV is showing footage of starlings flocking, your device simultaneously shows background information about swarming behavior in nature and the digital picture frame can show chicks hatching.

They're still working through the ideas about the best kind of content to push, how often, how much, [and] whether it's a distraction or a way of reinforcing people's learning, but this kind of content flow is well on the way to signposting all kinds of new experiences and interactions between audiences and media.

I hate people who read slides, so I'll just leave that up. And that's me done. Thank you.

[Note—Last slide shows the following:

Key points to take away

- There's no one-size-fits-all solution – this stuff is hard!
- Mobility and portability are different – think about how your content will be consumed
- This is a great time to experiment – and you'll get plaudits for at least trying
- Orchestrated media will be big – but it's going to take a while to become established]

[Applause.]

Renita Coleman: Next up, Felipe.

Felipe Fortes: My name is Felipe Fortes, and I'm the CTO of a company called Treesaver. And a little background about Treesaver...I cofounded this with a fellow named Roger Black, who is a fairly well known designer in some circles and completely anonymous in others. So don't feel bad if you have no idea who he is.

I'm going to take a different tact here—(apologies, hmm, strange display issues)—and talk a little bit about the technological challenges for developing to mobile and across a bunch of different platforms. And lately, especially in the past year when people talk about mobile and tablets, they talk about these two devices. And it makes sense, because really the iOS with the iPhone and the iPad took a new and breathed a new life into these platforms and into this world of mobile by creating an app store. By creating these new and refined user experiences, they really upped the game. But they're not the only games in town.

The iPad, the last sales figures I saw, it's about 15-million in sales worldwide. The iPhone, I think, is up to 100-million across all platforms. But just in the tablet space at this point, we've got the Galaxy tab, the Zoom. The Playbook

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will be out soon. HP's got a WebOS tablet coming out soon. A bunch of variety here.

And then if you look at the phone space, you've got Android with a whole bunch of phones. There's something around, I think, 84 million of those phones these days. And RIM is not standing still here. Blackberry is a huge force in a lot of markets. And then obviously you've got WebOS and Windows Mobile.

And then let's not forget the rest of your users who most of the day for eight hours, ten hours, however long they're sitting at their desks, are tied to a PC or a Mac, or perhaps they're at home watching a Google TV which is Internet enabled. Or in the future, you know, you'll probably have Internet on your toaster, on your watch, on any kind of device that's sitting in front of you.

So the problem becomes, you're trying to create an experience that hits your users no matter what device they're on and no matter what situation they happen to be in. And currently, we've got five major players in the mobile operating system space. Obviously two really big ones—iOS and the Android—but you'll see a lot of development coming from HP, coming from Blackberry and RIM, and coming from Microsoft. These are very large companies who are very, very motivated not to die.

And then finally, you've also got the whole laptop and desktop space, which have still far greater penetration than any of these mobile devices and any tablets.

And something that becomes challenging here is, I actually went through and collected just some resolutions that I saw across all these devices. And just on mobile phones, what's the total count here? Something like nine different resolutions [on] mobile phones and tablets. Everything from 320x240 for these tiny, tiny, little screens to the Motorola Zoom which is basically the size of a fairly decent sized laptop. And then in the PC/Mac space, just looking at laptop resolutions, you've also got a myriad of different options there. And this becomes very, very tricky design wise. Because not only do you have a bunch of different platforms you have to program to, but you've got a bunch of different form factors, which makes it very, very tough to design something compelling and something that works for all your users.

So, you've got a few strategies you can take here. You can concentrate your resources into a few key platforms based on your user, what your users are using, what your target demographics are, and potentially what your staffing is. But my take here, and what we're kind of betting our company on, is that the way to go across all these devices in a cost-effective way—and that's key—and be able to play and meet your user on their terms is to use the web.

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HTML support is basically in every device you can sell and buy today, and it will always be. You're not going to see anybody release a new phone that just doesn't support the web. It would be suicide. So the idea is, with the web, you get a ton of advantages. You get, as I mentioned, ubiquity. It is everywhere. Most of these publications and most of you out there today as publishers already have existing staff and infrastructure. You have websites. You have web developers. These people have skills and you can use them and leverage them in order to meet your users in a very sophisticated way.

And then not only that, but there's a ton of infrastructure and ecosystem already out there. Any kind of linking basically happens via the web today. You've got a URL. That is the way to address content. That is the way to share something on Twitter, via email, via anywhere else. And there's so many advantages to being able to play in that space. You get all the benefits of being able to be searchable on Google.

And then if you think about it, you know, imagine if you've got an app-based solution and somebody sends you a link to an article on *The Times*, let's say. Are you going to open up your app and try to find that article within the app and hunt wherever it was in that issue, or are you just going to click the link and read it via the web? You know, as Vivian mentioned, the web is still—in the beginning, in the keynote—the web is still a big discovery engine, a big way that users are coming through your sites. The iPad, Safari is still by far the most used browser, and web browsing is by far the most used activity on the iPad today.

And then this is a key point, especially given what we've seen from Apple in terms of being a gatekeeper, not just in a toll booth sense, but also in selecting which content is basically allowed to be shown in that platform. I've talked with a few magazine publishers who have had content rejected for a variety of standards based on Apple. In one case, it was a European publisher who their content includes photos of topless women, which in Europe, not a big deal, but for Apple censors, not necessarily kosher. And so the key thing about the web is that there are no gatekeepers there. So you don't have any app store approval process. You don't have any wait times in order to get an update out there. You just publish and go.

There are some drawbacks. For now, the functionality still lags behind the native platforms. There are still some things that you can do better on native platforms that you cannot do necessarily in the browser. But the good news is that we're basically in a new browser war these days, and the browsers are each fighting with each other. The platforms are all fighting to get a more and better sophisticated browser functionality, which means it's caught up in a lot of ways. You've got access to touch events. You've got access to, you know, you can use custom fonts, geolocation, [and] all sorts of other good features, which really are the most relevant for most publications and content-based apps. You don't have access currently to the camera, to the user's contacts, and a few other things, but they'll probably get there.

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There's also—and this is a big one—there is no universal payment system for the web. Now this is both in some ways a pro and a con. A pro—there is no gatekeeper again. There is no 30% that you have to hand over to the web no matter what. But on the flipside, that means you do have to kind of incent your users to give up their billing information, and that's a bit of user friction there.

And then finally, compared to a lot of the native apps, the tools here, in order to make these experiences, are still a bit immature. We're still not quite there yet.

So, I'm going to show—in the interest of time—I'll only show one of these examples right now, and I'll pick on the NPR app. This is running in a browser, by the way, and it's actually the same... (Oops. My mike fell. We'll be okay.) It's actually the same code base that runs their iPhone app—their iPad app—I'm sorry. So you can see here the advantage is, by using HTML, they were basically able to write this app once and have it work on whatever web browser, whatever new tablet comes out. It just works. And it has the features... (Oops. I've got the thing on Playlist.) It's got the features you expect to come in from a browser. (See if this actually works. I don't think we have sound.)

Reporter: ...for their compound was raided today by demonstrators.

Oh, there we go.

Reporter: NPR's Quil Lawrence reports the protestors were...

So, the point is, again, from NPR's standpoint, they are able to use their existing developers, without having to hire iOS or Android developers, and run a common code base and a common project across a variety of platforms. And this is *huge* in terms of cost savings. Developers, especially Android and iOS developers, are very, very expensive these days and in very tough demand, and it's hard to get quality programming out of them. And then even if you do, what happens when the new version of the iPad comes out? The iPad 7-inch or some new Android tablet? Or RIM comes out with the Playbook? You have to basically go and re-staff or rehire these people in order to make something new that works for these new platforms. And that can be kind of tricky especially for a company whose core competency isn't necessarily technology.

I'm going to show real quick some of the demos that we have using a framework we've made called Treesaver. It's actually open source. And it's basically a set of tools that are made to be able to create these HTML experiences and do these app-like, magazine-rich layouts across a variety of platforms.

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So, this is it running inside the iPhone simulator. You can see that just like a normal app, you can swipe, it uses pages, and you can get that kind of app-esque experience in a way that still works across [platforms] no matter what the browser is. In this case, it's iPhone, but it works just fine on the Android, on all these major browsers basically. And again, you still get the link-ability in terms of Google. You still get the native sharing in terms of being able to copy and paste a URL. And anybody coming in from a share path still gets this rich experience. So you still get the full way that the content was intended to be shown instead of showing a previous or an older legacy web version.

So this is it running here on the iPad. And you can see the layout automatically modifies in order to be a multi-column layout, in order to take advantage of the space that's available inside the browser window.

And I think, let's see, and here it is running inside our browser. So once again, you keep things very fast. You can basically preload and give these kind of response times that you don't typically see via the web. You don't have a bunch of annoying load time that comes from loading all sorts of different widgets that are sitting there waiting. And it's all about making the user be able to, instead of just read one article when they come to your site, read three or read four, and do so in a very seamless way, and bring some of the design qualities and some of the usability that we've seen in the app world, but has been sorely, sorely missing on the web.

Now, Paul touched upon some of the weaknesses here. When you're trying to create an experience that runs across all platforms, it can be very tough to specialize and really become best of breed. And the goal here is really just to create a set of tools that can be used to help create at least something that works for most of your users. You can always specialize. If your iPad becomes 80% of your audience, by all means, dedicate more research to it, resources to it. It will be worthwhile.

But when you have some kind of fragmentation, it's best to at least — at the very least offer kind of a fallback and a way for your users to be able to see something, anything. Because you don't want to just put a roadblock and say, you know, "I'm sorry, but you haven't bought the latest \$500 gadget. You don't get to see my content at all." That's just not very good business, right? And users get that, you know, they're on the iPhone. They're not going to be able to see the latest 3D Avatar or whatever. They just want to be able to read. It's your content. They are your customers. And even if they do have the latest and greatest gadget, they may not have it on them at the time. So when they're stuck at work, it's not necessarily socially acceptable for you to pull out an iPad and just, you know, start reading, but it's fine to pull up a news article or whatever on the browser that you're already sitting on.

So, these are some of the considerations that we're working with publishers to try to help with, try to deal with the immense amount of cost of going

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across all these platforms and then just the design challenges to make your content look good across all these different platforms and screen sizes. And that's it. Thank you.

[Applause.]

Renita Coleman: All right. I think we're going to make it. Next up we have John Kilpatrick, Vice President of Design for The Daily.

John Kilpatrick: Ah, thank you. Rosental, thank you for having me, giving me a good excuse to get out of New York City for the first time since we launched The Daily two months ago. Brand new venture. So, my name is John Kilpatrick. I'm the Creative Director responsible for the design, the look and feel, the experience for The Daily. It's been very exciting. You know, sort of our mission is to create a custom publication every day with original content for the iPad. Wow! Right? There's a lot. Our experience affords us a lot of opportunities and abilities to do very custom work, do templated work. And the things that I want to take you through today are, I just want to give you a little glimpse of what we're doing, how we're doing it, talk about the team and what it takes to build a team for the iPad. I'll give you guys some examples of some insights that we've come across the way in the last two months.

All right. So, we built a custom application and a custom CMS from the ground up. We tailored it and built it specifically for this platform. We have a lot of flexibility as you guys can see, and we're taking a lot of cues and notes from a variety of different mediums—from web, some print, broadcast, data visualization, and everything in between. It's a real opportunity and idea for experimentation. As Vivian and others have said today, this is a real moment of experimentation, and we're embracing that full on. It's been very exciting.

We're shooting for a really clean design style and that hopefully—and sort of what I always believe in is that the content is the king and the content comes forward from the center. The application that we built is really one in which we can come up and develop custom experiences every day or we can do templated experiences every day, and we're just developing and understanding a different sort of range of what works and what doesn't work.

As you can see, you know, [what] we're stumbling upon and learning very, very quickly with this new experience is that, you know, the touchscreen device, you know, and with what the iPad is specifically, it's smaller than most mediums that people are accustomed to producing, so it's a forcing mechanism to really be simple and to understand the point that you're communicating. And the interactions that you're using are much different from the web and from print.

All right. So as you can see right here, it's a little bit of an overview. When I look at this slide, I get exhausted just looking at it. [laughter] We've

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developed, I think, about 6,000 pages thus far in two months that we've come, and so when I look at it, I just get tired. But, ahem, some of the features that we have in market right now, obviously, are going to go a long way. And a roadmap. But we sort of divided up our publication into seven well understood categories, much of which people understand from news and business and gossip and opinions, and arts and life. And that's a characteristic that a lot of people understand how to navigate these kind of experiences.

We've developed over 100 pages every day. That will change over time. You know, that's what we thought is the right threshold for the experience that we're trying to reach in terms of the paid volume. We spin a variety of different techniques from HD-video to 360-[degree] photos. And 360-[degree] photos have really been a standout for us in terms of the interaction on the iPad. We have gone into Libya into the square right at the time when all the unrest was happening to actually doing it on a catwalk at some fashion shows as well. So that sense of interaction has really taken hold for us.

Also, one other sort of standout feature that we've really seen a lot of success with is audio comments. Not only are our users really jumping in and having and developing and in some ways just testing what that is, sort of doing an audio comment, but our editors are also doing comments as well. So we're continuing the conversation in sort of a new way on this platform that has been very successful.

So, our opportunity...so, I know we talked a lot about in terms of some content being platform agnostic. We are really wanting to embrace what the iPad can do and really leverage its capabilities and start there from building this digital brand and then sort of extending it outward. So right now, we know that the market for receiving and watching content is very fractured across a lot of different devices and we see an opportunity to create a curated publication to help simplify people's lives.

And we really want to try and take this opportunity as well to help recapture people's attention to the news. As we can see, I know you're getting a lot of stats already today, but there's already 15-million iPads that were sold in 2010. Everyone's got a lot of projections for 2011. The growth for the iPad 2 in the sales have been amazing, but we're really excited about the prospect of this platform as well as a lot of others upcoming.

We can all understand we are at a transitional moment. We're booting from the web to more dynamic interfaces, and we see that in real time with what we're developing right now. You know, there's a natural tension that's happening right now as people are going through this. People's habits are changing in terms of how they're using these devices at home and at work. The experience that we've created is an experience that's curated, but it's digital, right? It's connected to the web, but it doesn't have an endless

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stream of RSS feeds, right? So, there's a tension there, like, what is this device? How is it working? We've talked a lot about the pay models today. That's a transitional moment as well.

I have a theory right now that if we went and did a 10-city-at-home test of how users are interacting with their iPads both at home and at work, understood it, took that finding and then sort of developed a strategy around it, made business and creative decisions around it, put a new product plan in place and developed a new product, by that whole cycle, the market will have changed right now. So, it's a really interesting moment where you have to pull statistics and get as much consumer insight as you can, but you have to experiment and take some chances and move very, very quickly. I think it's a very interesting moment that we're in.

To quote Questlove from The Roots, [laughs], "You can't just be one thing." And I think their band is definitely apropos to that, but that's also for what we're going through right now is you can't just be one thing. You have to be broad. And for what we're doing, we're taking notes from broadcast, web, print, magazines and everything, and really try and experiment with it and tell great stories with it.

Frequency—how we're doing this—so...and again, this goes back to the idea you can't just be one thing—so, we wrap it up and we push out a new issue every evening while you guys are all sleeping. But also during the day as stories are breaking and changing, we're updating the application as well. So there's this sense of...sort of, you know, some notes and some nods towards newspapers; we're sort of that daily thing that comes out—apropos to our name—as well as some web notes as we're breaking into it throughout the day and sort of extending it continuing different stories.

All right. (My font's got a little screwy here.) What this is supposed to indicate is the approach and the inspiration. So for the top and the three that, you know, I've really been focused on is both broadcast, web and print. We've taken some inspirations from this as well, as not only the daily decisions and creative decisions that we're making, but also as when we're building the application.

So on broadcast, it's very passive and lean-back and episodic, right? I think that's a nice element to try and pull from. From the web, it's very interactive, it's connected, it's responsive. And print, the idea [of] it's finite, so that ability in this very saturated media market, where news and information is constantly coming to you, being able to understand where you can start and finish something. I think that's a great thing about a printed piece—the start and finish of it.

There's also, as we've been developing this, some notes that we're trying to avoid as well in defining ourselves moving forward. So for broadcast, I personally—this is a personal pet peeve of mine of how everything is

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artificially labeled as “breaking news.” I don’t think it’s very honest, you know? I think it’s important as journalists and as storytellers and as designers to be able to take a step back, assess a story, report it, understand it and put a point of view around it. When I constantly look at a couple of networks saying that Charlie Sheen’s latest quote is breaking news, it drives me nuts.

The web. Even though it’s very connected and there’s a lot of interaction around it, a lot of content sites where we are right now have templates, they scroll up and down, and there’s some limited interaction to them, because it’s very tricky, as you touched on, how do you do this at scale, right? But the iPad is giving us the ability to hopefully do this at scale and at the same time have very rich interactions around it as well.

Print. Many print inspired apps have very limited features and they are very much like a PDF. That’s one thing that I’m very mindful of as we’re going about and developing our experiences. Our application has a lot of rich interaction tools built into it, as well as we can pull in and build our own custom interactions, like timelines and everything else, put them on the web, and suck them into our application.

The design team. This is one that’s been sort of very much of an interesting experiment as when I first joined the team. So, who do I hire? How do we do this? How do we pull this off, right? And so the blend that we’ve come up with right now, as you can see, is about 50% web, 30% print, and the 20% broadcast. It’s been a total experiment as we’ve been going through this, trying to understand it with all the different notes that we’re taking from these different mediums and all the opportunities that a tablet affords us. Like, what’s the right blend of stuff? So, we have everyone on the design team, [like], folks from *The New York Times*. We have folks from agencies, traditional, like, little boutique agencies and video agencies, AOL, which is where I came from, *Vanity Fair*, *Vogue*, Live Nation, film production, and everything in between. It’s really been an interesting process watching this experiment come together and understanding and respecting everyone’s different disciplines, as well as at the same time understanding that this is a new platform [and] there’s new cues that you have to develop for.

We are in a great position, because we had the opportunity to build, design, and [bring in] the editorial team specifically for the iPad. It sounds weird to say, but we didn’t have a legacy web business that we had to reference. We didn’t have a legacy print business. So we’re starting fresh and anew and, you know, that puts us in a nice position.

Advertising. I just want to touch on this quickly, but the ads are almost as compelling or as compelling as the content that we have. I’d ask you, all of you guys, everyone here who has The Daily, can I just get a show of hands, has anyone read The Daily? All right, come on, give me some more. [laughter] All right. Thank you. Please go look in the sports section. There’s

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an ad from Pepsi in it right now developed Chiat/Day that is amazing. I can't believe I'm plugging Pepsi right now. So, they owe me a six-pack. But it's unbelievable and it's very, very—it takes advantage of all the capabilities that the iPad can do. And one little note that our head of ad sales wanted me to mention is that the engagement for ads is 11%, right? And I think you guys all know, like successfully on the web, it's what, .2, .3%? But the engagement at 11% is definitely telling, and it says that we're doing something right. So we have a lot of full-page interactive ads within The Daily that I'm very proud of. We have a great roster of initial ad partners.

So editorial features. I'll just touch on these quickly so you guys get a sense of some of the things that we're doing. One is this feature that we ran called "Saving our Schools." It ran over seven different days, so it's somewhat episodic, right? And it pulls together everything from videos to infographics to data visualizations to long-form journalism, and it was very well reported. I'm very proud of it.

Another series that I just want to quickly touch on is "New Mafia." Again, we take advantage of all the different capabilities from videos to charting to interactive components in pulling this thing together. This one was in The Daily two days ago about America's hidden meltdown right outside of Los Angeles. Did some great, great reporting on it. But it's sort of a continuation of our coverage of a lot of the—with the nuclear crisis that's going on and what the ramifications are throughout the world. Big seminal moments like the Oscars and Super Bowl. Deep, deep, long coverage around it with a lot of different interactive things both on the web and then also within the application as well. Super Bowl, so you guys can see.

Another one. This is just a fun, irreverent piece that we run almost every day in the Arts & Life Section. It's called "Slice of Life." It's just a little glimpse of some cultural moments of things that the editors from the Arts & Life Section say are making an impact. Just a little irreverent moment. This is an example of something that we are repeating, so we have a lot of instances where we are repeating certain elements, but we're also creating custom elements as well.

So, I'm getting the time's up signal. So, if I could just get a couple of seconds, I just want to highlight some of the video work that we're doing here as well. (Trying to get the sound. Sorry, guys.)

[Video plays of various clips from The Daily.]

Man: People being pistol whipped.

Man: Torture.

Man: Absolutely ruthless.

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[Music plays.]

Woman: So, if I was to say to you, you know, what time are you gonna show up for work today, I would say, [unintelligible].

[Music plays.]

Man: Michelle, we've had our head in the sand.

Woman: Did you know that the top 5% of kids in America — they are 25th out of 30 nations compared to their global counterparts?

Man: [singsong] I've always been a drifter and I'll be drifting back. I'll see you in a moment. [speaking normal] There's about 4,000 Wal-Marts around. They let you stay for a night or two.

[Music plays.]

Woman: When a dancer is in the pick of their career artistically, it doesn't mean that your body can keep up.

Woman: 40 years ago, what brought you here?

Man: Well, uh, a conviction, a conviction for Marla. You know, that's what brought me here.

Man: Help!

Man: We could look at Johnny Depp's performance and see something, little looks or little shifts in expression, and we could just take that and put it into our animation.

Man: The battle for the future of Egypt rages on.

Woman: Japan's prime minister says the nuclear scare, earthquake, and tsunami add up to the biggest crisis his country has faced since World War II.

Woman: That's some of what's on The Daily today.

That's just a little indication of some of the original video work that we're doing as well as some of the breaking news. I just have to give you guys just a couple of insights of what I've learned over the last couple...[laughter] I'll do it in 20 seconds.

What we're noticing from some of the initial tests that we've done and some of the feedback is people are using the iPads mostly at night and weekends.

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In terms of how people are actually using it, vertically and horizontally, 60% of them are using it vertically and the other obviously 40% horizontally. A lot of people aren't shifting during their usage. They're either in one way or they're in the other. I think that's important to consider as we're developing these.

Online versus offline. It's typically most people are connected when they're using this. You know, a lot of them have 3G and other, and the device is connected in and of itself, but it's fairly well worth the work for us to make sure that it's relevant and it looks good at both orientations.

And consistent swiping gestures. I'll leave you guys with that one note—is that we were very mindful when we were charting and developing our user experience, that we didn't want to do a lot of gestures up and down, left and right, so people didn't have any orientation of where they were. Being consistent, for better or for worse, was really, really important, because it's a new device and people are still easing their way into it and trying to understand how to use it. That consistency, I think, is really important.

So, I'll leave you with this. It's an illustrator making fun of me, trying to make me look really tired, because we had just gone through 6,380 pages thus far. We're still going times two. Thank you for your time. I appreciate it.

[Applause.]

Rosental Calmon Alves: We're going to move the chairs very fast.

[Chairs are moved.]

Renita Coleman: Okay. I'd like to open it up for discussion questions from the audience. And if you will go to the microphones and stand real close, we'll be able to hear you. Okay.

Meredith: Hi. I'm Meredith from CNN. And I thought that was fascinating, thanks. Between Filipe and John, I'm trying to figure out if you guys are saying completely different things.

John Kilpatrick: We hate each other.

[Laughter.]

Meredith: Yeah. And so, my question is this: Filipe, I'm curious what you think of The Daily, what you think of that approach, --

John Kilpatrick: Be nice.

Meredith: —and how you predict its future is going to go.

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Filipe Fortes: Is my mike on?

Rosental Calmon Alves: Yeah, yeah.

Filipe Fortes: Great. You know, one of the things I really appreciate about The Daily, and I think John touched upon it, is that it is a digital first movement. And I think that's key. They chose the iPad as their first target, but I don't think they've ever said that it's going to be iPad only forever. Correct me if I'm wrong.

John Kilpatrick: You're correct.

Filipe Fortes: And so, I think, you know, for somebody like The Daily that has, I would say, slightly deeper pockets, if you can specialize and really devote a lot of resources into one platform, that's great. You can make something better. You know, I would implore them to open it up into others, but I think they've definitely got plans there. You know, everybody that I know of that works there, you know, obviously John included, is very, very bright, and I trust that they'll do the right thing long term. But, you know, it can make a lot of sense to take and nail the experience on one device first and make sure it works well and then bridge out into other platforms, right? They're still kind of figuring out how to do the production, how to do the work flow, so it's a totally fine strategy to go and specialize first and then broaden.

Meredith: And if I can just follow him. So, John, will you tell us about what your Daily news meetings are like? How you decide what's going to get this big treatment? It's almost a designer and editorial stream together. How do you...? What are those discussions like?

John Kilpatrick: (You can hear me? Okay.) It's been a really interesting experiment, right? You know, we have traditional editorial meetings—one in the morning and one in the afternoon. Now one at night and now one really late at night. [laughter] But it is a lot of fun in terms of how we're picking. It's fairly organic right now. Typically, we do most of the design and development efforts associated toward the larger stories, if you will, but we also have a lot of features that we develop weeks, days, months ahead of time. Months. It's two months in. [laughter] So, it's fairly organic in terms of how we're picking it and how we're charting and making those investments in both designers time. And quite honestly, we're experimenting and trying things every day. There's a lot of new tricks and techniques that we're coming up with. Once we've found a little spot that we like, [we] put it in the playbook and kind of move on. So, it is a very fertile ground for experimentation right now.

Renita Coleman: Okay, great. Our next question.

Nuno: Hi. I'm the Chief Multimedia Producer for the Portuguese News Agency. My name is Nuno. And the discussion between you and Filipe, for

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me, it's my daily thing, because my bosses and CEO want everybody to have access to everything, but then they're in love with their iPads and iPhones, so they want—they like the nice typefaces and the nice, you know, shiny stuff happening. My question is, I think content is king, but I think user experience is queen, and you know who runs houses, it's the queen, so... [laughter] No, on tablets, on tablets. I mean, come on. On tablets, it's a lot about the experience and the feel. I mean, my grandmother, she's 84, and she loves the arcade. She says, "Oh, it's funny," and she can get it. My kid is eight months old and he likes the shiny thing about it. And everybody has given these examples. But what do you think is more important? [Is it] having nice typefaces, a great, great user experience, I mean, being able to flip, do things, go deep, go, go, go, you know, go down, go up, or having it more accessible to everybody else? I mean, I totally agree with Filipe, but I totally agree with the work, you know, with the work of you and people like Gabe Dance and everybody are doing at The Daily. I think with all these programs, it's going places and it's showing the possibilities of the whole interaction thing. I'm sorry for the long question.

Filipe Fortes: So, I think you kind of nailed it. It's a bit of both, right? You can look at the success of something like the Kindle, which basically throws, you know, most design and branding right out the window, but you know what? I still use it all the time. They've sold a ton of them. I read *The New Yorker* on it every week. You know, it loses all the cartoons. Basically, it loses all the design, all the photos, but it's still worthwhile, because the advantages outweigh the disadvantages. So, I think, you know, whenever you can, obviously, go for the better experience. But, you know, between nothing and something that's a bit degraded, something. So, it's tough. You want both, and you've got to invest where you can. And it really depends on your audience.

John Kilpatrick: Yeah. I would just say they're not mutually exclusive. You know, we're lucky enough to start our brand on such a great device, right? You know, we will be having conversations at some point trying to figure out how we extend into other devices. And we are having those discussions. But we're just lucky enough, because, you know, I fell in love with the iPad as well as my entire creative team as well. I'm lucky enough to have a very great creative team that's working for us. I think the big appeal was the iPad. They're rushing to it—talent. I think we've all seen a lot of talent and a lot of development over the last year has been rushing towards the iPad, right? And so, I agree that the user experience is paramount, but I fundamentally believe you have to solve for the device, you have to be very specific to the device and make the experience as best as possible for that. Because a lot of what we're doing is somewhat commoditized. And if you don't win on the experience level, then you're just not gonna win.

Renita Coleman: Okay. One last question and then we can get to lunch on time.

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Mark Coddington: I'm Mark Coddington. I'm a UT grad student, blogger for the Nieman Journalism Lab. There's one aspect that I think all three of you kind of touched on obliquely and I wanted to really address it directly. I know *The Daily*, specifically, has drawn a little bit of criticism for not including links, not being very connected to the web at large. And so I wanted to hear you, kind of explain a little bit more about *The Daily* sort of philosophy regarding the links—regarding links. And then generally to the three of you, how do we sort of marry the inherent connectedness of the web with the immersiveness of these mobile apps?

John Kilpatrick: I'll just start with the specific one. So, yeah, I have read some of that feedback related to the links. We're doing more of it now. And so, we are listening. And we're a new publication. We're only two months old, so there's a lot of things that we're getting wrong and a lot of things that we're getting right. The ability that our application is giving us—and the developers that made it are actually from Austin—Chaotic Moon—shout out to those guys—is they built an application that's flexible enough that we can do and pivot and make a lot of different changes in real time. So, definitely, definitely noted for sure.

Paul Brannan: I think it comes down to being off the web as well as on the web, and the whole business of linking, sharing, sociability should be part of the DNA of what you do in code. You know, if you're not doing that, I think you're missing a big [piece].

Filipe Fortes: Yeah, I agree completely. It's another tool in your toolset in order to enhance content, right? Just like audio. Just like video. Just like images. Use it where it makes sense and you can create a much better experience and much richer content.

Renita Coleman: Okay. Thank you all very much.

[Applause.]