

ISOJ 2018: Day 1, Afternoon Keynote Speaker

KEYNOTE SPEAKER: Meredith Artley

Chair: Kathleen McElroy, Associate Director, Moody College of Communication Journalism School at UT Austin

Keynote Speaker: Meredith Artley, Senior Vice President and Editor-in-Chief, CNN Digital Worldwide

Meredith Artley: Thank you. I was thinking about what I wanted to talk to you about when Rosental so graciously asked me to come and speak to you. And I kept on circling around the idea of, god, so much has changed. And what shall I talk about? And how shall I encapsulate all these different things that have changed over, say, the last year-and-a-half or two. And so, I thought I would just try to articulate the change instead. So, that's what I want to share. And this is change within CNN Digital and, I think, the industry at large. So, it's going to hit a couple of things.

There are three main forces of play that came to mind when I started to think about these changes that we've been going through at CNN digitally and elsewhere in the industry. One was all things Trump. Two, we're a large collection.... If you can even attempt the mental exercise of putting aside all things Trump and think about some of the other things that have happened in the last year or two—the Me Too Movement, stories about race, injustice, and lack thereof. Stories about violence and acts of terror, including the Vegas mass shooting. You think about three hurricanes. You think about the refugee crisis. You think about climate. It just feels like the news cycle has exploded upon itself in the last year or two. And then, of course, you put all things happening in and around the White House on top of that, and it's quite a time.

And then you think about just the turmoil within the industry. Everything that's happening these days with the so-called duopoly. Our head of sales the other day, Christine, talked about how it's not a duopoly from her point of view, it's a triopoly when you put Amazon in the mix. The ad model for digital, as we all know, has been—it's been a wild ride. And it's been a challenge all along, so it's not like that's anything new. But it just feels like there is another new level of challenges to that right now. So, there's just a lot that's happening. A lot of forces at play.

So, that leads me to articulate nine things. And I'll go through them pretty quickly because what I really want to do is talk to Kathleen, because I've known her for a long time, and I adore her.

So, one of the big changes that's been super-refreshing, and this is going to be a theme throughout this, is really getting back to some of the fundamentals of

journalism. What does it mean? How do we cover breaking and developing news? How do we think about doing better at investigative work? What does it mean to investigate something? [Why] are we investigating it? What kinds of people do we need to have those skillsets to dig? What kinds of beats and beat expertise do we need? How do we say what's true and what's false? And how do we reality check things? And how are we doing in terms of just doing a good job of letting our audiences know when we get something wrong? Or, if we need to change something, how we've changed it. And a lot of those things that I just rattled off could be things that could be talked about at a version of ISOJ in the 80's or the 70's or the 60's or something. But they are absolutely fundamentally important.

And that last quote was something that is just, every day, there is something said in a news meeting. I just pulled it from a news meeting the other day and I wanted to pop it in here. You know, people are saying things like, "We need a rigorous adherence to the truth." This is the language that's being used these days.

The second big change is that over the last couple of years, with all these forces at play, we've really worked to crystalize our journalistic proposition. So at CNN, video is in the DNA of CNN. That's what we were and are at our core. Breaking news 24/7, relentlessly. Sorry for all the alerts. [laughter] And ubiquity—everywhere we can possibly be around the globe. And again, we talk about these things in our news meetings and just daily conversations. In all of our communications, every day, we try to tie it to every act of journalism or often acts of business or building products or whatnot.

The other big change at CNN Digital in the last—and again, I would argue beyond—in the last year or two, has been this introspection on some real basic yet existential questions. Are we are journalists in our own filter bubble? Of course we are. What does that mean for each of us as individuals? How aware of that are we? How do we work to get out of it? When do we call something a lie? Can we call this a lie? We've been tested on that in new ways. Do we call someone a liar? Can we use the term *fake news*? Or no, are we just reinforcing that idea if we use that term? Are we being transparent enough with what is just straight-up news? "Just the facts, ma'am," versus when we're getting into analysis and showing our expertise or opinion. Do audiences understand that? Is a label enough? And what are the stories at a time like this when we're focused so much on Trump and politics, and rightly so? At CNN and collectively for news organizations around the world, what are the things that we're not looking at? It's our job to make sure we're casting a broad gaze and not miss the things that are so key and so critical.

So, this is a slide that I show sometimes at talks like this. We call it our bubble chart. It is how we think about where we are for our audiences. So, on the very outer band is emerging and off-platform. Right? Things like Apple News, Amazon. Text is a little squishy in those bubbles. I apologize for that. Then you go down and you get to social and messaging apps. Right? Line, Kik. We used to have Snapchat on this bubble chart. We're not on Snapchat anymore, so we took that off. I hope it's off. Yes, it's off. [laughter] Video platforms—Roku, etc. And then the beating red heart is the core, the owned and operated platforms.

And I used to talk about this. I used to use this slide to kind of illustrate, like, boom! That whole thing that we talk about, about we need to be where our audiences are. And that is true. That remains true. But what's interesting in the last year or less, this chart now means something different to me. That beating red heart at the center is what we control, and it's what we own. And it's where our audiences come to us. And it is our house and our brand. And it is where we make the most money. And it is where we have the most control over our destiny. So, it's not just about being everywhere your audiences are and whatever platform you can be on and every form and every format everywhere. It's about making sure that you can have a strong core, right?

Which leads to Point #5. It overlaps. I feel like there was a while, a year or two ago, where the term *destination site* was kind of said pejoratively. You didn't want to be an old destination site. Like, how lame is that? But how wrong is that, right? I mean, if you're a destination, what are the destinations these days? Facebook? A strong homepage, which CNN.com still has, it's one of the most powerful pages on news on the internet, on mobile and desktop. A strong homepage is a proxy for the strength of your brand, for the trust that your audiences have in you. And you should never consider that some kind of like old thing. "Oh, we've got to stop." That homepage is some like outdated thing. No, it's so valuable. Yeah.

So, this is another point. And Kathleen and I talked about this a little bit. "I'm an old web person," as she said. More diplomatically than that. But I've been doing this since the mid-90's. And when I was at The New York Times, it was just very separate. You know, the web people were physically in another location on one side of Times Square than the newspaper. And the communication in the beginning was just not that [good]. "What number do I call again?" I mean, it just wasn't really there. So over time, there came to be—there were lots of conversations around integration, right, between print and web. You can talk about this with TV and web and digital and all of that, too. And integration, to hear it with digital ears, was not a good feeling. It meant that the most likely outcome was that digital experts were going to lose autonomy, power, and decision making ability to people who were not digital experts. That's what integration meant, right? I see some of you nodding, right? Mine is snapping.

So, that whole argument feels like it went away and it dried up, for me, from my experience, maybe about four or five years ago. It's not the right framework. At CNN, if any of you were to listen, and some of you have been on these calls, if any of you were to listen to our morning news meetings, you would hear us talk. The entire network, digital, all aspects of digital, and TV, included, we start by talking about the stories of the day. What do we need to say about the Comey story today? Well, we clearly need to make sure that we, you know, have a piece that talks about the 9-11-12,000 of the most noteworthy revelations from the book. We need that. We also need to talk about Comey and his history. He's talking about setting a forest fire to Trump. Well, he set a forest fire to Candidate Clinton not so long ago as well, right? So, let's just remind audiences of the journey of where he's been, right? Just a couple of examples from the call this morning, right?

So, you start with the story, and from there, you get into, "OK, what does that mean? Here's how we're going to do that story in text. Here's how we're going to do that story on Instagram Stories. Here's how we're going to do that story for Facebook, in a variety of different ways on Facebook. Here's how we're going to do that story in a chart or a graphic or a short video that we might use for one platform and a package on TV." And by the way, Andersen is going to book this guest to explore this exact topic later on tonight. So, that's the illustration of how integration [occurs]. You don't talk about integration anymore. You talk about, what's the story? How do we get after it in all the places that we need to get after it?

There was a screenshot on there of the guns town hall that some of you might remember from many weeks ago. And that was another example of where we just came together as a network and said—network, not TV network, just network—and said, "What are all the different ways that we can cover this across every platform, pre-game, game-on, and post-game?"

So, that brings me to #7. And some of you have hit this in the previous talks that I've heard. There's like this competitive sisterhood that's happening these days. It's happening... This competition among news organization is for the most part, in my opinion, a really strong and healthy thing. I want to *crush* NYTimes on mobile weekend traffic right now. But like, that's great, because it helps us figure out what to do better for our audiences, and it makes the whole collective experience of global independent journalism even better. So, that's good. But I think I'm observing that more and more, especially around all things Trump, we're kind of playing off of each other and crediting each other more when someone breaks the story, someone else follows up on that, might dig a layer deeper, might cite that earlier story. And it's almost like we're banding together in a really interesting way, and I think it's a lovely thing. And we are all also facing the same challenges in many cases across the industry, with the ad model, with the du-or-triopoly, and so, it feels like there's a shared sense of what we're all after here. And it's a good thing.

Two things come first. This has been another thing that I feel like has been a change that we just talk about a lot, so I wanted to share this one. It's just something that we've articulated. I suppose it's always been the case, but it's two things are number one. The story. What is it? How are we getting after it? Who are we getting on it? What audience does it serve? Right? The story and the audience. Those are just some basic fundamentals. Who is this story serving? And what is this story? It's not enough to say, "OK, everyone, let's just go cover the Comey book." It needs precision and thoughtfulness.

Which leads me to my last point, #9, which is we have modified, as we all should, I think, over time, who and how we hire these days. We are looking for people with those fundamental skills. That it's not like they are old. It's that they are evergreen. People who know how to report, who know how to write, who know how to edit sharply, swiftly, people who understand lots of things about video, people who

might have a certain expertise in a given platform, who really get Snapchat, who really get VR, or people who really might understand the refugee crisis in a deep way because they've covered it elsewhere, people who have an intense sense of curiosity and know what they don't know and can say it and know how to ask good questions.

I work really closely [with] our head of programming for CNN Digital. Her name is Mitra Kalita. Some of you guys know her. And she said something the other day. I was like, "That is so damn good." She said, "This is a business of details." We are in the business of details. The details are not—and I say this especially for the educators and the students—the details are not the drudgework. The details are the essential—the right word, the right language, the right image at the right time on the right device for articulated, chosen audiences. This is the lifeblood of what we do.

And then lastly, of course, for CNN, when we think about who we hire, sometimes there's people like, "Well, I'm not that big into breaking news." And it's like, "I'm sorry, I gotta go." [laughter] You have to have a love for what's happening in the moment, right? And I think that extends outside of CNN.

So, those are my nine points, and now I really want to talk with Kathleen. Thank you.

[Applause.]

Kathleen McElroy: Oh, we can sit?

Meredith Artley: Let's do it.

Kathleen McElroy: And you can all hear me, right?

Meredith Artley: Yeah.

Kathleen McElroy: Water? This conversation would be so much better with 19 Crimes. It's an Australian wine. [laughter] So, I took really good notes, I hope. And I'm not going to go in any particular order, but #6, integration is a red herring. For all the newsrooms that have combined, you know, their digital operations under one person or under one desk, literally moving them into the same place. So, you talked a little bit about that, but a little bit more about what you saw happening when integration was the newsroom standard.

Meredith Artley: It's not that it's not still happening, right? It's happening. It's just that the meaning of it has changed, and that it's no longer the primary thing that I feel like if you're a digital journalist working at a place that is not purely, only, strictly digital, that you always feel like you have to contend with in some way, right? I mean, think about it. When you and I were at The Times, we were—I mean, we're very young now, but we were a little bit younger then. [laughter] And we were.... There weren't that many times when you and I came together, right?

Kathleen McElroy: Right.

Meredith Artley: There were some management meetings or something. Like, there were things like that, but it wasn't that the print side and the digital side were working together every day on the acts of journalism, right?

Kathleen McElroy: And this is what I... Something that you said, that the digital expert would lose the power and the control.

Meredith Artley: Yeah.

Kathleen McElroy: And I don't want to offend anybody at The Times at that time, but I do—I think what you're getting at is that the traditional journalists felt as if they knew better.

Meredith Artley: Right.

Kathleen McElroy: There is a sense that, "Oh, you've built this nice thing now. We're going to take over. And we understand personnel. We understand news judgment," and blah, blah, blah. And now you're saying, at CNN and other places, and this includes The Times, that, "Oh, this person really knows how we should be operating on this platform."

Meredith Artley: That's right. That's right. And it's not that... It's something I wanted to share because it really has—it really has been a shift in my own thinking. And I know from some of my colleagues and pals in the industry, it's evolved in this wonderful way, where it's no longer about, does someone have the digital skills? I mean, digital skills is such a broad term anyway. There are people who understand... Just within digital, you've got people who are experts on different social platforms, people who are experts at different kinds of tools and technology or photography or visualizations or whatever. It's changed so quickly. So even within digital, there are people who don't get other aspects of digital. And how wonderful is that, that it's grown and exploded so much, right? So, I think your example of people at the—at The Times when we were there thinking they understood personnel and hiring and news judgment, I think they absolutely understood all of those things. But was it going to be... The thing that we were always nervous about back then was, oh, integration means there will be a ceiling placed on top of the digital possibilities, right?

Kathleen McElroy: Hmm.

Meredith Artley: That the digital journalists might lose some power and control, because they might need to spend some time explaining what a CMS is to somebody, right, or whatever it might be. Now, I think there might be some residual aspects of that out there, but I really feel like most journalists these days, it's not a question of whether you're a TV journalist or digital journalist or a print journalist, you should be just a modern journalist.

Kathleen McElroy: Hmm.

Meredith Artley: Right? And some people are a little old school, and that's fine, and some people have a certain amount of maybe two or three skillsets, where others might have dozens of different skillsets, but that's okay. Like, we are just at a point where things have gotten so big and so broad and the stakes so big, that it's not a question of a power struggle between a legacy news organization and their digital arm.

Kathleen McElroy: Hmm. You know, I'm going to follow that up with something. I was just talking to—I'm not going to say the person's name—someone very high up in media who's attending this conference—[laughter]—that's all of you sitting out there—who was saying that one issue that he faces is, how do you grow your journalists? So, we're talking about, here is this person you've hired because a great videographer is doing stuff for CNN.com international. More people watch CNN videos than any other. How does that person grow in CNN?

Meredith Artley: We just spent so much time talking about this in my direct report meeting, actually, earlier this week. Journalists have this weird thing sometimes where we get so focused on the all-important daily act of what stories we're doing, how we're doing it, [and] how we're assigning it. Are we meeting the right metrics and the right goals? How are the audiences responding? What products are we building? That sometimes some of the things around staffing and development, that's what you put in a corner.

Kathleen McElroy: Yeah.

Meredith Artley: And that is a horrible thing, right? So, the most important thing that you can do if you're in any leadership position, any management or supervisory position anywhere, whether it's one person or a thousand, your job is to make sure that the people are growing and developing. That is *the* job. It is *the* job. Like, that has to be 80% of what you're doing, right? So, yes, I....

Kathleen McElroy: And I will characterize it. He was talking about the whole idea of, what positions can people go to in smaller organizations, because if your boss is 33 and you're 22, you know, where maybe are you going? So, I don't want to make it seem as if this.... It was a very intelligent conversation.

Meredith Artley: Yeah.

Kathleen McElroy: Yeah.

Meredith Artley: Yeah, yeah. No, that's good. Yeah, I mean, I think the staffing and development thing, you know, who—what are the...? It's a variety of things you can look at for a given person. One, where are they at on a scale? Are they someone who...? Are they are rock star who is getting it and doing it and just need to grow and grow and grow? Are they someone who's doing okay? Are they

someone who really needs some help? Right? And then from there, you create a plan. And you say, "OK, this person, if they need some help, well, then they should spend some time with this person." They should make sure that they get very clear feedback about what the objectives of the job are, right? If they're a rock star who's just killing it, like, of course, you can promote those people out the wazoo, and you should, but you should also look at ways to develop those people by going to conferences like this, by getting some exposure to things that might be outside that person's filter bubble, by giving them new opportunities to work on different projects and assignments. It's actually not that difficult. It just requires some thoughtfulness and some structure about how you develop staff, right?

Kathleen McElroy: Mm-hmm. So, one of the things you had.... And by the way, I want you guys to have questions. And I know you're putting stuff up on Twitter.

Meredith Artley: What are they saying about us? It's really hard....

Kathleen McElroy: [Reads name, unintelligible, then reads tweet in Spanish.]

Woman: [Inaudible.]

Meredith Artley: OK, good.

Kathleen McElroy: Yes.

Meredith Artley: OK, got it. Thanks. Yeah.

Kathleen McElroy: I know my accent was horrible, but I went for it anyway.

Meredith Artley: It was good.

Kathleen McElroy: Another thing that you said is near and dear to my heart. OK. So, I am very old school. I take The New Yorker. I read it online, but I physically take it. And there are so many stories devoted to politics now that I miss the story about some obscure Polish author who is now influencing hip-hop.

Meredith Artley: Yeah.

[Laughter.]

Kathleen McElroy: You know, there's always that New Yorker piece that's 6,000 words. They did a piece on stinkbugs.

Meredith Artley: Yes!

Kathleen McElroy: The stinkbug piece was awesome!

Meredith Artley: Oh, holy shit, it was so good!

[Laughter.]

Kathleen McElroy: And part of me cocoons by reading those types of stories, so the whole idea of, what are we not covering, if you could just talk a little bit more about that.

Meredith Artley: God, I love that you cited the stinkbug story. It's also like a nightmare, right?

Kathleen McElroy: Oh, it's horrible! [laughter] But I enjoyed reading all 7,000 words of it.

Meredith Artley: Yeah, right. It's riveting. But it made you feel unsettled, just like maybe after reading a politics story, right?

Kathleen McElroy: [laughs]

Meredith Artley: I mean, listen, it's just that, right? So, the hardest part is the stinkbug story, right? Because the easier part is to say, "We are not letting go of climate coverage." And we can do that, and say that, and mean that, and keep it up, and we should. We are not letting go of the refugee crisis story. We are not letting go of the Rohingya crisis. We are going in on that. We are dedicated to it. At CNN, we have amazing journalists around the world. We can, and we should, and we must do that. The stinkbug story is the harder one.

Kathleen McElroy: Mm-hmm.

Meredith Artley: The stinkbug story is.... And I have to check myself on this a lot these days, because one of the things that has changed.... I didn't put this on there. I could have. One of the things that has changed is we almost do.... I'll say it this way. The bar for pure enterprise stories, not investigative, not already attached to an existing vertical or beat....

Kathleen McElroy: Doesn't save lives.

Meredith Artley: Doesn't save lives, right? It doesn't check all the boxes. The bar for those kinds of stories in the news environment that we are in has gotten higher. So, when I hear pitches.... God, I hope I would have approved the stinkbug story, right? [laughter] When I hear pitches for stories that don't have anything to do with the moment that we are living in or the current news cycle or some of our stated priority beats and objectives, it's hard for me to approve, right?

Kathleen McElroy: Hmm.

Meredith Artley: Stinkbug story is a glorious example. So, I don't have the answer to that. I think it just boils down to journalistic curiosity and questions that we should employ in our own newsrooms, not just with our subjects and sources, right? So, we should [ask], well, what is that story? Why would that be good? Why

would that be interesting? I mean, you know, you ask a few questions, and I would think you could get to that and greenlight that story.

Kathleen McElroy: So, really, if you have questions, start...

Rosental Alves: Come to the mic.

Kathleen McElroy: Come to the mic. And by the way, I have a couple of more questions to ask her. If you have a question, do not make the lead-in very long. [laughter] Do not clear your throat. [laughter]

Meredith Artley: You're very prescriptive. [both laugh] You don't want any grandstanding.

Kathleen McElroy: No. I mean, I used to say for the Page 1 meetings, no performance art.

Meredith Artley: Yeah. [laughs] How'd that work out?

Kathleen McElroy: It didn't. [both laugh] So with people from all over the world reading your site, and people whose first language may not be English, and I know you're publishing in all these different languages and stuff, how do you make sure that you're capturing the culture of all of these places? How do you get inside so that the person who is from Malaysia can read the story and go, "Oh, yeah, that's me," but the person from the U.S. isn't putting the cultural baggage on it? I mean, do you think about those things?

Meredith Artley: We think about it. It's a very good and hard question, because we even think about it down to the base level of, you know, part of my team runs CNNI.com, right? And so we think about it with, okay, are we calling this story a football story or a soccer story when it's the same ball?

Kathleen McElroy: Mm-hmm.

Meredith Artley: Right? Because that's how it works.

Kathleen McElroy: That's how it works.

Meredith Artley: So, you know, we get down to that. Who are we talking to? Who is this story for? And the internet making it globally available, as it does, makes it accessible and available to everyone, which is great, but it means it might not end up in the right—in the hands of the intended audience. So, the best thing you can do is to make sure that you identify this is a story from CNN International. This is part of our football coverage, right? And just be clear about that. But that's a small thing. That's like a linguistic thing. I don't know. I mean, I think the best stories... Language, like, if someone doesn't read or speak or understand English to a high capacity, that gets a little trickier, but I think the best stories are universal and can

be told and shared and understood by whomever is reading them, right? Language comprehension kind of aside. I mean, you know, there's....

I'm now going to use your stinkbug example. But there was a story ages ago that we use to cite that was like Harpers had some story on beekeeping. I mean, this is like two decades ago now or something. And we would cite that as what you were talking about with the stinkbug story. Who knew I wanted to read 10,000 words on this topic? I never sought out to do that. It was like the ultimate in serendipity. Like, you're fascinated by this story.

Kathleen McElroy: But is this where videos...?

Meredith Artley: That's a part of that, right?

Kathleen McElroy: But is this also where videos come in handy? Where if you have a global audience....

Meredith Artley: Totally.

Kathleen McElroy: And you have a global audience. That your use of video.... You're saying video is something that we prioritize [and it] helps build that global audience.

Meredith Artley: Totally. Absolutely. Absolutely. Right. It stands for an article. It stands for a video. You're right. And video with a little bit of on-screen text, you know, if a picture tells a thousand words, then a video does it exponentially. I don't know. But yes, the visuals, of course, always help. But it just really gets down to like those details and the passion for telling the stories. The need to be told with the right language, the right approach.

Kathleen McElroy: The right platform.

Meredith Artley: The right platform, absolutely. I mean, you take one story. We have an exercise where you go through that bubble chart. You could take one story—and there are some that light up every single bubble, right?—and look at the form and the format on each one of those bubbles [and] the audience that it reached, right? But it's the same story at its core. It is the story of the 11 most intriguing things from Comey's book, right? But that needs to take different forms throughout everywhere on all of our digital platforms and TV. By the way, TV is just another screen.

Kathleen McElroy: So, there are some people. Is there someone right there? Yep.

Katy Camp: Katy Camp. I run digital for Cox Media Group in Orlando.

Meredith Artley: Oh, great.

Katy Camp: So, my question to you would be, are there any conversations or any discussion going on at CNN right now concerned about the growing distrust on Facebook in relationship to your brand?

Meredith Artley: Absolutely.

Katy Camp: What are those conversations?

Meredith Artley: I mean, you know....

Kathleen McElroy: Damn those people! No.

[Laughter.]

Meredith Artley: Yeah. I mean, what are those conversations? Those conversations are, on the more introspective side, Facebook has gone perhaps from a platform that is something to be beheld as a wonder of technology and audience interaction to, oh, they've got some issues, too. And we have to be keenly aware of that. Facebook has gone from.... Well, this has always been this way. Sometimes with CNN, and I assume you get this at Cox, too, there might be things that we go in early with on Facebook, and there might be certain things that we don't want to go in early with on Facebook. It's our choice. It's *our* choice, right? So, we talk about that. We give that a little bit more rigor. And we also know a lot of people at Facebook. A lot of the people—Doreen Mendoza—I won't mention any names—like, used to work at CNN, who are now at Facebook. And so, you know these people. It's not the right technique to just say, "Never mind. We're not going to talk to you anymore. We're going to go away." It's, "What are we doing together? What are you doing to fix it? How can we help you fix it? Because there are some things that we need you to fix, because it's good for us and our audiences, too." Right? So, I would say that approach, instead of just getting pissy about it and walking away. Engaging and trying to solve the problem, because it does impact us.

And then the other thing I would say, which I've always said with Facebook and the other platforms, is, just shame on anyone who puts too many of their eggs in the Facebook basket or—or—or any other platform that they do not own and control. That's what I mean when I talk about that beating red heart of the bubble chart that I showed you guys. We control.... That is what we control and we own. So, let's make that as good as it can possibly be. And then make sure we go to where our audiences are with the right partners in the right ways. But not put our audience editorial and revenue strategy in the hands of someone who actually doesn't care—who actually—I won't say doesn't care—whose primary business is not our primary business, right?

Katy Camp: Quick follow-up then. Why did y'all dump Snapchat?

Meredith Artley: We—we—we decided to disengage.... Uh, no. [laughter] We dumped Snapchat because, um, because it was another one of those partnerships that were.... I'm so glad we did it. We got a great set of skills for journalists who

were understanding how to work with video images, sound, motion graphics. Like, we learned all kinds of great things.

Kathleen McElroy: You don't lay off the person who knew about Snapchat, because earlier you were talking about expertise.

Meredith Artley: Yeah.

Kathleen McElroy: Oh, there's a person who knows Snapchat. That person is still with you?

Meredith Artley: [pauses/laughter] Are you talking about someone in particular or just someone...?

Kathleen McElroy: No, because you were.... In general, yes.

Meredith Artley: Yes. Yeah. So, that's what we did. So, when we, as you say, dumped Snapchat, we just decided... Like, we were going through the next round of, how is this partnership going to look for us going forward? And we had a lot of good people who were working on that platform. The revenue piece on the business side wasn't working out as much as we'd hoped, and we thought, wow, we could take a lot of those talented people and use them in other areas that get more to the beating heart of our core properties. So, that was the decision we made.

Kathleen McElroy: By the way, I did not mean to stop people from asking questions. I apologize if I came across as that evil person.

Rosental Alves: We're done for now.

Kathleen McElroy: Oh, so we are done?

Rosental Alves: Yes.

Kathleen McElroy: Oh. Well, I guess we were talking to each other that we didn't see the zeroes or anything like that. So Meredith, this has been entertaining.

Meredith Artley: Thank you.

Kathleen McElroy: But it's also been so informative. And just, you know, keep doing what you're doing. Nine reasons why to keep following her career. [laughter] Thank you so much.

Meredith Artley: Thank you. Thank you.

[Applause.]