

**DESIGNER INVOLVEMENT PAYS OFF
FOR NEWSPAPERS' DIGITAL EDITIONS**

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Most importantly, I would like to thank my fiancée, Megan, for all of her support during this process. She keeps it all in perspective.

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Will Guldin

Prof. Daryl Moen, Comittee Chairman

ABSTRACT

There are tangible benefits for newsrooms that involve editorial designers in the development of digital editions. This was a key finding in a case study of four large American news organizations, including the Los Angeles Times, Virginian-Pilot, USA Today, and Boston Globe. Interviews with the design directors of these publications show that in almost all cases, designers are starting to have a more prominent role in the design of digital news products. This involvement appears to have financial and journalistic advantages for these organizations, including an increase in subscribers and more in-depth, interactive online storytelling.

Introduction

As a journalist, I belong to two worlds. Throughout my first four years at MU, I focused myself on city government reporting. I sat through council meetings and sifted through campaign finance data. I found it worthwhile to inform people about what their government was doing. The Missouri Method prepared me well for this path. I've had the opportunity to work as a reporter and editor at the Columbia Missourian, and I've held several reporting and editing internships.

But, for the same amount of time I did this, I practiced art photography in high school. I spent countless nights in the Arkansas Arts Center darkroom and loved taking pictures. That was a huge part of my life — and that visual experience was sorely missing when I only worked with words. Slowly, I realized that design was at the intersection of these two paths. With that in mind, I applied to the Masters program at MU. Once I was accepted to the program, I tried to learn as much as I could about news design and visual storytelling.

This experience culminated in the spring, when I was heavily involved with several parts of the design program. As a TA, I was art director for the Vox iPad app, and I worked with students in the Advanced Magazine Design course (J7988). I was also enrolled in that course, and was creative director for JACK. Magazine. This men's food magazine was developed for and presented to Meredith Corporation executives at the end of the semester. Prior to this past semester, I also worked as a design student and TA at the Missourian.

But a pair of other courses I took this spring have likely had a bigger impact on me and my chosen career path. I took the Advanced Data Journalism (J7462) course and Multimedia Planning and Design (J7502). Both of these courses are related to web development and design. Although I was already starting to become interested in this through my work on the Vox iPad app, these courses drove home my desire to become a digital designer. But I wasn't experienced enough to find an internship in digital design in time for this project. Even though working at the Reading Eagle as a print page designer didn't mesh entirely with my career goals, I still gained valuable professional experience. By the end of my project, though, I was able to find a job in website design, and I now work at MidwayUSA, a large online retailer of shooting supplies and sporting goods.

Although this job is outside of a newsroom, I feel like my education at MU, and my professional project, have prepared me for it. After a few years of experience at MidwayUSA, I hope to return to journalism once more and practice digital storytelling.

Field Notes

Week 1 Project Summary

What I did this week.

Since this was my first week at the Eagle, I spent quite a bit of time getting used to things. For the first two days of my internship, I didn't even get to do hands-on design. On those days, I was shown how the paper's content management system, DORIS, works, and I was introduced to the Eagle's design style.

In the later part of the week, I was given more responsibility. I designed the entire "Life" section (not counting the section front) on these days, and I also designed the Money section front. On the whole, though, I was surprised by how automated the designs were for most of the paper's pages. For instance, the daily advice page is setup so that all the text is flowed in and styled correctly with the click of a couple of buttons.

Any larger/ethical issues that came up.

I didn't run into any major issues during my first week. The biggest challenge was getting used to designing news pages again. After working at Vox the past semester on the iPad app, it was tough getting used to working on a page with multiple stories. Fitting stories together and around ads was tougher than I remembered.

Research component update.

This week, I was able to get a hold of and confirm interviews with three of the four papers I want to study for my research component. Design supervi-

sors at The Los Angeles Times, Virginian Pilot and Boston Globe all agreed to interviews. USA Today has been difficult to find contact information for, but I don't think I'll have a problem getting a hold of them this week.

This coming week, I also plan to start writing detailed questions for each paper. I'll likely need some feedback on these once I finish preparing them. My goal is to do all of my interviews in the last week of June or first week of July.

Week 2 Summary

What I did this week.

Things are going smoothly at the paper. This was a somewhat odd week, as I worked my first night shifts on Friday, Saturday and Sunday. Because of a scheduling mistake on the part of my boss, though, there was nothing to actually do. Going into the weekend they thought they were a person short, but this wasn't the case. So I didn't end up doing much.

I have continued to handle the Life section of the paper during my daytime shifts, and I'm also posting content to Wordpress blogs for two of the paper's tabloid publications. It definitely keeps me busy, and I've already gotten to be a much faster page designer. I would like to do something a little more ambitious, though, and I'm trying to think of a good idea for a long-term project.

Any larger/ethical issues that came up.

Although this doesn't have much to do with me, the newsroom was buzzing this week about an order put down by the paper's CEO. The Eagle

is family-owned and run by a friend of the family. This CEO is new, too, and I get the feeling most of the newsroom doesn't have a very high opinion of him. They see him as too close to the power/business structures in the city (and too willing to try to please them).

So, when he said this past week that no more crime stories (except for cases of rape or murder) should appear in the paper, the newsroom was outraged. Instead of featuring front-page or local section-front stories, almost all crime news will be relegated to the police blotter. In his words, this is meant to make Reading look better.

Most in the newsroom see this as pandering to the local police chief, but I'm not so sure. Although he shouldn't just flat out acquiesce to the demands of those in power, I don't think his proposal is such a bad idea. I've always lamented the over-coverage of crime on local television news, and newspapers are likely guilty of this too. It does sound like he framed his argument in the wrong way and, by extension, might have the wrong reason for doing this. The one example that comes to mind is the story of a TV station in Florida, which made a moral and public service argument for not covering much crime news. I can't find a link to the story about this experiment, unfortunately, but discussing the issue from that perspective might have gone over better.

Research component update.

I've confirmed with everyone except USA Today for the interviews. I've left messages for USA Today's director of communications and design editor. I'll probably take time from my shift tomorrow to pester them again.

I've made progress on my questions, too. I'm starting with the LA Times, since that is my first interview, and I've gathered all my samples, taking notes along the way. These weekend night shifts delayed me more than I thought, but I hope to send the questions to you all for review by tomorrow or Wednesday.

Week 3 Summary

What I did this week.

I'm starting to feel settled this week, as there isn't much going on. I took care of the Wordpress uploading again while designing the Life section during the rest of the week. I also was given a few pages to design in Business Weekly, one of the paper's tabloid products. That was pretty straightforward, other than what I've discussed below.

Any larger/ethical issues that came up.

While I was working on Business Weekly this week, I noticed a peculiar ad and asked the assistant design editor about it. The ad, for a local business, appeared to be a Reading Eagle story. It used the same typefaces, had a generic byline, and even used a photo with a Reading Eagle credit on it. The only indication it wasn't an ad was a small label on one corner of the page. Apparently, the business owners were profiled in Business Weekly a few weeks ago and wanted to rerun their story. It was obvious that my boss wasn't really comfortable with this, but there wasn't anything that could be done at that point.

This situation got me thinking about the power of design. By using the same styles, it lends a sense of credibility to the story and gives

it that impression that we were involved with it. Since we did write the original story, it doesn't bother me as much, but it was still distressing that the advertising department doesn't have some restrictions on this kind of thing.

Research component update.

I should be sending in my questions for your feedback in the next few days. I feel confident about them on the whole, but I wasn't sure how specific I should get with my questions. I think I'll need some guidance on whether I want that 30,000-foot view, or whether I'll want to get a lot of detail. Like with all things, I'm sure it depends on the situation.

Week 4 Summary

What I did this week.

It seems like everyone has started to take vacations lately, so I've been very busy. Last week, one of the designers, who normally handles two tabloid sections, went on vacation. So, I picked up her work, designing Weekend and Voices.

Weekend, an event preview guide, is what you'd expect. But Voices is a more interesting publication. It is a tabloid insert into the paper, and almost all of the content is produced by students (cover photos are shot by Reading Eagle staffers).

Since it is aimed at a high school audience, the template design for Voices isn't subtle at all. Sharp drop shadows on photos, thick borders on boxes and unsophisticated type treatments are the norm. Some sections,

such as a 'person on the street' Q&A offer a bit design freedom in how they are arranged. So, I found it tough to know what qualified as “good” design for these sections, since I didn't really like any of it.

In the process, I did some design things I'm not too proud of, but I think I was able to adapt to the design voice of Voices.

Any larger/ethical issues that came up.

This experience also made me question the taken-for-granted truth that young people want kitsch designs. That seems like assuming women are always drawn to the color pink. It seems like a convenient visual crutch, to some degree.

Yet, design is such a visceral experience — I often rely on my gut or my own taste to know what is right — that those stereotypes do sometimes ring true. After all, Voices is popular with high school students and there are some truths to design that I can't really explain (such as FUTURA always looking modern, even though its 80 years old.)

Research component update.

Well, aside from my recording issue, the first interview went well. The revised questions (based on all of your feedback) elicited some good responses. I spoke to Michael Whitley, of the Los Angeles Times, for about 45 minutes.

One sign that bodes well for future interviews was that he talked a lot about the big picture and long-term goals of the organization. I was afraid these managers might be too connected to the daily product and not have

that vision, but it seemed like the opposite was true. He was keyed into the philosophy and direction of the paper, and could relate those aspects to its design style across the organization's different platforms.

The most interesting part of the interview, though, was also the shortest: When we discussed the Los Angeles Times' iPad edition. He, nor his design staff, had any input into its creation, design or functionality. Apparently, another department within the Los Angeles Times created this app. When I was talking with him about this, his answers became terse one-word responses, and he grew defensive. He even said "and that's all I'll say about that" after I asked a follow-up question. I definitely was able to sense some tension in those responses. I'm wondering how I analyze that for the purposes of my project, though. Is tone something that can figure into an analysis? I'm also still mulling over exactly how that relates to my original RQs.

Week 5 Summary

What I did this week.

For the past month and a half, I've been working on a side project for the Missouriian. Entitled "100 Ages: A Century of Voices" the project consisted of 100 interviews with Boone County residents.

I was asked, sometime after spring break, to design the website for this. After my work on the Vox iPad app, I knew I wanted to create something that blended the experience of an app with the functionality of a website. In the Advanced Data Journalism class at MU, I had learned about the coding language behind the Missouriian's website: Django.

Eventually, I stumbled upon a similar coding library called Angular.JS. Created by Google developers, this library was easy to get a basic grasp of, but difficult to use past that. It was a much better tool than Django, though, and really made the project possible.

All in all, I'm really proud of the way the design turned out. I think it frames some truly great journalism, and I'm glad I got a chance to do it. Take a look, if you have some free time.

Any larger/ethical issues that came up.

While working on this project, I had to deal with several larger issues. I found it tough to not lose sight of the journalism behind this project while trying to develop the website. At one point, for instance, I was trying to create a search bar that would drop down and display a person's picture and name when you were searching for them. This was clumsy, but I saw it as another coding hurdle that I had to surmount. When I actually thought about how someone might spend time with the project, though, I realized people likely don't want something that complicated – it would have gotten in the way of the stories. So, I scrapped that approach in favor of what you see now on the site – a more traditional search feature.

One of the bigger challenges was also dealing with some last-minute requests by Missouriian editors, once they saw my first draft. Overall, it was a positive experience. We compromised on some changes, made others, and the site, as a whole, is stronger for it. But looking back, I wish I had communicated my progress better to them. I guess I didn't take this approach originally

because I was worried about presenting something unfinished. Each part of the website depended so much on the other parts that it really wasn't ready to be seen until everything was done. It is not like a print design where you can finish one part of a page and leave another part blank. So, I guess there are arguments for both approaches.

Research component update.

Not much has changed since Tuesday. Next week, I'll likely start to tackle questions for my next interview, the *Virginian-Pilot*. I spent the day or two after Tuesday's interview cleaning up my notes from my conversation with the *Los Angeles Times*' design editor.

For the *Pilot*, one of the areas I'm really interested in exploring is the seeming disconnect between the website's design and its print edition. Of all my case studies, this one has the biggest difference between the two products. They seem to be even two brands: *PilotOnline* and *The Virginian Pilot*. It'll be interesting to hear the thought process behind that and how that affects both the design and content shown on those different platforms.

Week 6 Summary

What I did this week.

Coming up, I have a short week of three days, which will give some additional time to work on my analysis, but it also means that this past week was seven days long. I did design my first few local section fronts, which was exciting, and in general, I was complemented on my deadline performance.

They've kept me so busy these past few weeks, I haven't really felt comfortable taking on any large-scale projects.

Any larger/ethical issues that came up.

Switching in the middle of the week from nightshifts to dayshifts has been a very rough transition for me. I often feel like my body's sleep cycle doesn't quite 'get it' when I go from nights to days. The design director does set my schedule for the following day shift to start at noon, but I find that almost as an easy out for him. I know he has good intentions, but if I came in at noon, I would be far behind, and editors who leave at 5 p.m. would be expecting to have proofs by then. Plus, who would want to work until 7 p.m., and what work would there be to do once the dayside staff leaves?

Although it was a rough transition, I should be working pretty regular weeks from here on out. My internship is set to end at the end of August, and I've already started applying for web design jobs.

Research component update.

I think everything is going well. My next interview will probably be with USA Today, but I don't have it setup yet. It has been tough to figure out the right person to talk to (I've been bounced around), but I think I have tracked them down. I've also reached out to the Boston Globe about setting up a time, but have yet to hear back.

After the first two interviews, an interesting theme has emerged of a lack of coordination between design executives at these papers and the digital side of things. It'll be interesting to see how the Boston Globe and USA Today

compare, since they are well-known for their digital efforts in recent months. I'm guessing design executives at these two papers will be more of a part of what's going on with these organizations' digital products.

Transcribing the interview with Paul Nelson took much longer than I thought, but it was worthwhile listening to it again and then reading the transcript. It made me think about the conversation when I was out of the moment and a little bit more removed from it.

Week 7 summary

What I did this week.

Well, we had a designer recently quit, so they've had me working on a mixture of night and day shifts, plugging any holes that pop up in the schedule.

I've also been busy searching for jobs, and I've got an interview with a website design firm in Chicago. It would be for a three-month internship that pays well — It almost seems closer to a short apprenticeship. We'll see how that goes, but I've got my fingers crossed.

Any larger/ethical issues that came up.

For a smaller paper, the Eagle sure does have a healthy dose of drama. This week, a longtime crime reporter, Jason Kahl, was fired from the Eagle. I didn't know him well, but from my few night side shifts, it was obvious that he thought highly of himself.

I guess he eventually started developing a social media presence around himself, garnering half the fans of the actual Reading Eagle Face-

book page (more than 6,000 likes on his professional Facebook page). He would post story updates and other information on this page. But, I guess he got into hot water for posting information that hadn't been verified. And he never really linked back to the Eagle, so he was drawing hits away from the paper's website. The paper warned him, and it even suspended him once. That didn't stop him from posting, though, and he was fired for insubordination.

What's interesting, though, is that supporters of the fired reporter started a Facebook group that gained 6,000 likes in a single day. Pretty impressive, really. I was in a web team meeting where they were discussing this and how to respond. Someone raised an interesting question: "Is he doing our job better than we are?". This person understood why Kahl were fired, but brought up the question anyways.

I think it is an interesting one. On the one hand, posting unverified information, especially for a cop reporter, is a very serious transgression. I don't blame the Eagle for acting the way they did. That said, I wonder what would've happened if they embraced his 'persona' and tried to make him more of an online personality for the Eagle. I mean, thousands of people liked his Facebook page, but the paper only lost nine subscriptions. So, I doubt his followers would know about the Eagle or follow it if he wasn't such a presence on social media. This was just something I was thinking about.

Some relevant links:

A Romenesko post on this:

<http://jimromenesko.com/2013/07/24/fired-reading-pa-eagle-police-reporter-gets-support-from-the-community/>

The Facebook support page:

<https://www.facebook.com/SupportJasonKahl>

Research component update.

My interviews are done! The last couple of interview subjects had tight schedules, so I had to set them up in a short timeframe. It worked out well, though. I'm still working on the transcripts for them, but hope to have them completed by the next weekly update I send.

Looking back on everything has been interesting, but I'm not sure how to proceed once I get the transcripts done. I originally talked about doing a constant comparative analysis, but I'm not sure if that would tell me much. What do other students typically do in this situation? Is there a preferred method to analyze a small set of in-depth interviews?

Week 8 Summary

What I've done this week.

Vacations have started to slow down, so I've been less busy at the Eagle (since I don't have to fill in as many holes). I asked my boss, the design editor, about doing some more conceptual designs, since I've noticed the Eagle does a lot of them. He was happy to oblige. So, I got to sit in on a planning meeting. At this meeting, designs for upcoming 'Life' section covers

were discussed. This was an interesting experience, and I'm going to design most of these special pages this week (my weekend fell on a Monday and Tuesday). Or, at least I hope to design them. I've heard that after these planning meetings, people tend to forget what was discussed and then nothing happens until the day before a story is set to run. Most of my stories are lined up for the following week, so I'm hoping better communication on my part will make all the pieces come together.

Any larger/ethical issues that came up.

In addition to the few pages I mentioned above, one of the more senior designers asked me to come up with a cover concept for a story in the paper's weekly business insert. I had one night to come up with something, and I came to him with several options. We had an impromptu meeting with the business editor, and I discussed some of my concepts. The story was about how some local companies are partnering with insurance companies to offer comprehensive, customized health plans. Not only do these plans save money, but they also result in more employees for each company gaining coverage.

I wasn't crazy about any of my ideas, and this senior designer pitched one himself. He's also the paper's illustrator and loves comic books. So his idea, of a fist clenching dollar bills, wasn't really my style and I didn't care too much for it. They went with this one, though. He then asked if I wanted to do that illustration, and I felt I had to turn him down, so I did. I just didn't think that I would execute it as well, and, frankly, I didn't want to spend a lot of time working on a conceptual design that wasn't mine.

Research component update.

I finished transcribing all of my interviews this weekend. The process took longer than I thought it would, but I'm now starting to write my first draft, which I'll send on to Professor Moen for his initial feedback, and then out to the rest of my committee.

Week 9 Summary

What I did this week & A larger issue.

I did get a chance to work on some of the more intensive pages I mentioned in my last write up. I got to do two pages in particular that I'm proud of.

One is a page for a summer blockbuster movie quiz. For this page, I used movie posters and made my headline look like an old movie theater sign, complete with imitation light bulbs (white circles with a glow effect). Pretty much everyone liked this page, and I got a lot of complements on it.

A few days later, I did an illustration for the front page of the Life section. The story was about foods that supposedly have some sort of holistic healing capabilities. For the story, I decided to use icons that represented each food. I began by drawing each one, but my drawings didn't work well when scaled down. So, I went with some more traditional vector illustrations (think of your typical monochrome icons). I created some of them myself, and used others from the Noun Project, an open source collection of high-quality vector symbols.

My finished illustrations then repeated these icons over and over again, with a large red cross symbol overlaid on the whole thing. Originally, I planned to have this illustration be a range of green colors, since I thought that got at the 'natural'

angle of the story. My boss, though, insisted I only use the paper's approved colors for my illustration. This made little sense to me, and I strongly disagreed with him. At one point, I felt he was even talking down to me, but I tried to stay calm. Eventually, I ended up making the illustration blue, because that was the only one of the paper's colors that looked halfway decent.

Needless to say, it was frustrating, and I think my illustration would've looked better the original way I had it. It was just sad to see a somewhat arbitrary design standard have a higher importance than a storytelling device, since color is such an integral part to any design, particularly an illustration.

Research component update.

I've gotten about 2,000 words of my actual analysis written, covering 3 of my 4 case studies. I'll be able to finish the last one this week and I'll read over and review everything before sending it Dr. Moen for his initial feedback.

Before I began writing this week, I reread my interview transcripts and thought hard about what I found out. I think my key takeaway so far has been that of the papers I've studied — regardless of their current situation — all are moving toward having their designers more involved in their digital products. At the same time, though, this appears to only be happening when each publication reasons that they can make money off a better designed digital product.

Week 10 Summary

What I did this week.

Last week, and this week, I've been working nights, putting out the local Berks & Beyond section of the paper. This work is always pretty straightfor-

ward, and closer to simple page production than actual design. I don't mind it though.

This Friday is going to be my last day at the Eagle. I was planning to go into early September, but I've been interviewing with MidwayUSA for a web design position, and they are flying me in for an onsite interview next week. I'm excited about that, and hope it works out.

Any larger/ethical issues that came up.

With this job opening up, it's made me think long and hard about my future. I feel bittersweet about the idea of leaving journalism, but I think this position would teach me valuable lessons about digital design I won't learn from most newsrooms. As I've learned from my research, and as I've seen firsthand this summer, many news organizations are simply too far behind the curve digitally. And if a place is truly innovative, I've found I don't have enough technological expertise to get my foot in the door.

Maybe I'll come back to journalism a few years down the road, but for now I think this position with Midway is a good opportunity for me. Going into this summer, I was almost certain I would take a design job on the East Coast, and be happy with that. But the Midwest, I think, is where I belong.

Research component update.

I've emailed the first draft of my analysis to Professor Moen. I'm interested to hear what he thinks. Overall, I think I'm pretty satisfied with how it turned out, but we'll see.

3 - Work evaluation

Professional Evaluation

Over the summer at the Reading Eagle, I was given quite a bit of responsibility, as my weekly logs show. This meant while I didn't actually do as much true design work as I had hoped, I learned a lot about managing time well and staying organized. Since I was the only person responsible for the Berks and Beyond section at night (the paper's local news section), and the Life section during the day, I had to adapt and think quickly when something changed. I could ask questions of other people at work, but it was still my responsibility to get each section out on time and without any issues.

I've been in situations like this before during my time at the Columbia Missourian, but never did I have so many pages to design at once. That was a challenge, especially when the stories I was working with merited a little extra attention. In those situations, it was tough to quickly come up with an effective design that stood out while also getting all of my other work done.

I became better at this as my internship progressed and neared its end. Before that, I felt like I was pretty much only doing production or layout instead of creative design. I talked to my supervisor about this feeling, and he agreed to try and have me do more design-intensive work. I'm proud of how these pages turned out, and think they represent some of my strongest work at the Eagle. This includes two Life Pages (One an illustration, the other a summer movie preview) and two local pages (A nearly full-page infographic and a MLK-day package).

Once I began working on these more intensive projects, another kind of learning process took place. My supervisor, the design editor at the Eagle, began his career as a reporter, and transitioned to design once digital pagination became commonplace. This means he doesn't have any kind of traditional art or design background. This might not be an issue with some design editors that have a similar background, but I found that it was harder to convince him of my design ideas than I expected. Coming from the Journalism School, it was usually pretty easy to get someone on board with an idea, even if it was a risky one. So, this gave me experience with selling a skeptical editor on an idea. One example of this is when I was doing that illustration I mentioned earlier for the Life section. As I was working on the illustration, I had a certain color scheme in mind for it. These colors, though, weren't the standard ones the Eagle used for elements such as infoboxes and section headers. Personally, I didn't think that mattered much, but the design director felt differently about it. We went back and forth discussing this and came to a compromise. I'm still not necessarily happy with it, but it was a valuable lesson in working with a difficult editor. No matter the job, this experience will be invaluable.

Finally, even though this didn't take place at the Eagle, I could not evaluate my professional performance this summer without touching on the 100 Ages project. I was the website designer for this project, which was a collection of 100 interviews with Boone County residents of all ages. Out of my professional experience, this most encouraged and prepared me for a career

in website design. I used an experimental code library to setup the website, and went with a minimalist design to highlight each person's story. During this project, I learned the importance of some basic website design principles including rigorous testing, cross-browser compatibility and version control (using a program to keep constant track of your changes to a piece of code). I also learned some valuable lessons in working with editors, as I did in Reading. Towards the end of the project, I showed my editors my progress. They had a lot of changes to make, and since it was almost the project deadline, I really had to rush on it. This, and my experiences in Reading, taught me that no matter what you're doing, constant, effective communication is key. That's one of the biggest lessons I took away from this professional project.

Physical Evidence

As I said in my professional evaluation, as a design at the Eagle, I primarily worked on the paper's Berks & Beyond section (local news) and the paper's life section. Descriptions of these and other sections I worked on are below. Work examples are found on the following pages for the following sections:

Berks and Beyond: A straightforward local and state news section, Berks and Beyond also includes the editorial pages and obituaries.

Life Section pages: The daily life section features entertainment and health news. It is targeted mainly at young women. The Scoop pages seen below are a daily round up of celebrity news.

Voices: Content in Voices is produced by area high school students and published weekly throughout the year. A pair of interns from local highschools organize contributors and setup photo shoots.

Other Sections: Money, depending on the day of the week, is either included in the A-section, or stands alone as its own section in the paper. Home only has content from wire services, and is mostly PR-oriented in its approach. Reading Eagle Direct (RED) reuses content from the daily print edition and is given away for free, to entice potential subscribes.

Two charged in murder

City pair accused in shooting of Birshboro man

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COUNTY, STATE AND REGION

No cops at Citadel has some on edge

By Brian Hansen
Reading Eagle Staff Writer

Reading Eagle Staff Writer

Reading Eagle Staff Writer

The American scene in 1963

Reading Eagle Staff Writer

Numbers going down for Corbett, Obama

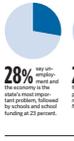
Results of a survey of 294 Pennsylvania registered voters conducted by the Center for Opinion Research at Franklin & Marshall College in Lancaster between Aug. 21 and Monday.

By Brian Hansen

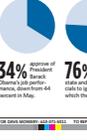
GOV. TOM CORBETT



THE STATE LEGISLATURE



PRESIDENT OBAMA & OTHER NOTeworthy FINDINGS



Reading Eagle Staff Writer

\$45,000 more for Sovereign Center

Reading Parking Authority agrees to change revenue split

Our opinion
SYRIA REPRESENTS ANOTHER
MID EAST MORASS FOR U.S.

news@readingeagle.com

Berks & BEYOND

COUNTY, STATE AND REGION

City police are pulled from the Citadel

By Brian Hansen
Reading Eagle Staff Writer

Reading Eagle Staff Writer

Reading Eagle Staff Writer

For once, bail not in their court

Reading Eagle Staff Writer

PenNDOT might add roundabout to Route 222

Reading Eagle Staff Writer

'New' Reading Fair in growth mode

Event getting more support from community, officials say

Our opinion
TRAGEDY OFFERS REMINDER
OF RISKS OFFICIALS TAKE

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Berks & BEYOND

COUNTY, STATE AND REGION

Anti-drug rally's message: Just say no

By Brian Hansen
Reading Eagle Staff Writer

Proposed bill extends tax incentives for preserving land

By Brian Hansen

Reading Eagle Staff Writer

MLK's Dream

Reading Eagle Staff Writer

Students confront history of racism on Washington trip

Reading Eagle Staff Writer

The sound of freedom ringing

Reading Eagle Staff Writer

Students, faculty at KU mark King gave speech in Washington

Reading Eagle Staff Writer

25% OFF Everything In Our Store

Reading Eagle Staff Writer

Memory of chat home

Reading Eagle Staff Writer

Students, faculty at KU mark King gave speech in Washington

Reading Eagle Staff Writer

The sound of freedom ringing

Reading Eagle Staff Writer

Students, faculty at KU mark King gave speech in Washington

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Attention City of Reading

Reading Eagle Staff Writer

Labor Day Holiday Recycling/Trash Pickup Schedule: Week of September 2

Reading Eagle Staff Writer

Summer program a warm-up

Tulpehocken students learn how to prepare for future

news@reading Eagle.com
Berks & BEYOND
 COUNTY, STATE AND REGION
 Monday
 August 22, 2011
 Section B

Our opinion

KANE SHOULD ENFORCE ALL COMMONWEALTH LAWS

news@reading Eagle.com
Berks & BEYOND
 COUNTY, STATE AND REGION
 Monday
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 Section B



Christopher J. Hartman is currently buying, working on and moving the farmstead he just bought along Friedensburg Road to a location behind a barn further back on the property, for what he claims to be a better quality of life.

City eligible for state funds to revitalize

But it may miss the application deadline

By Dan Swartz
 News Columnist

The Allegheny Building Authority is a high-potential City revitalization and Redevelopment Authority, according to a report from the Pennsylvania Department of Transportation. The report, which was released last week, says that the authority is eligible for state funds to revitalize the city.

But it will not receive the funds unless it can meet the deadline for the application. The deadline is August 22, 2011.

The report says that the authority is eligible for state funds because it has a high-potential City revitalization and Redevelopment Authority. The report also says that the authority is eligible for state funds because it has a high-potential City revitalization and Redevelopment Authority.

The report also says that the authority is eligible for state funds because it has a high-potential City revitalization and Redevelopment Authority. The report also says that the authority is eligible for state funds because it has a high-potential City revitalization and Redevelopment Authority.

Old farmhouse to be moved away from road

But new owner says public will still have limited access to Sacred Oak of City

By Stephanie Weaver
 News Columnist

There will be plenty of activity along the 3000 block of Friedensburg Road in the next couple weeks, but they could be a little different from the usual. The Sacred Oak of the City is being moved away from the road.

The new owner, Christopher J. Hartman, says that the public will still have limited access to the Sacred Oak of the City. He says that the public will still have limited access to the Sacred Oak of the City.

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Hartman says that the public will still have limited access to the Sacred Oak of the City. He says that the public will still have limited access to the Sacred Oak of the City.

Broken Bridges

Covered bridges prove easier to preserve

By Leah Mennel-Sherer
 News Columnist

As Berks County faces the challenge of how to best preserve the historic covered bridges, it is turning to a new approach: covered bridges. The county is looking at the possibility of building new covered bridges to replace the old ones that are in need of repair.

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Preservation effort faces challenges

Ten examples of historic bridges in Berks County

From left to right:

- 1. BERTHOUD'S BRIDGE** - Located on Route 222, near Berks County, Pa. It is a covered bridge that was built in 1892.
- 2. LANTON'S BRIDGE** - Located on Route 222, near Berks County, Pa. It is a covered bridge that was built in 1892.
- 3. BARTHO BRIDGE** - Located on Route 222, near Berks County, Pa. It is a covered bridge that was built in 1892.
- 4. GORSENUM MILLS BRIDGE** - Located on Route 222, near Berks County, Pa. It is a covered bridge that was built in 1892.
- 5. ATTLEBORO'S BRIDGE** - Located on Route 222, near Berks County, Pa. It is a covered bridge that was built in 1892.

County plans to approach township about plans for it.

Netting goals for four heroes

Soccer tourney on hot day raises money for memorial funds

By Dan Swartz
 News Columnist

Four heroes were honored at a soccer tournament held on a hot day. The tournament was held to raise money for memorial funds. The tournament was held to raise money for memorial funds.

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The tournament was held to raise money for memorial funds. The tournament was held to raise money for memorial funds. The tournament was held to raise money for memorial funds.

Our opinion

IMMIGRATION REFORM DIVIDES REPUBLICANS

news@reading Eagle.com
Berks & BEYOND
 COUNTY, STATE AND REGION
 Sunday
 August 21, 2011
 Section B

City Council offers its wish list

Presents commission with 48-page tally of desired powers

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 COUNTY, STATE AND REGION
 Thursday
 August 18, 2011
 Section B

Our opinion

IT'S ABOUT TIME BASEBALL EXPANDS INSTANT REPLAY

news@reading Eagle.com
Berks & BEYOND
 COUNTY, STATE AND REGION
 Thursday
 August 18, 2011
 Section B

Shock, sorrow follow stabbing

Police seek man who cut throat of Reading teen

By Stephanie Weaver
 News Columnist

A 17-year-old Reading teen was stabbed in the neck on Monday night. Police are looking for the man who cut the teen's throat. The teen was taken to a hospital and is in critical condition.

The teen was taken to a hospital and is in critical condition. The teen was taken to a hospital and is in critical condition. The teen was taken to a hospital and is in critical condition.

The teen was taken to a hospital and is in critical condition. The teen was taken to a hospital and is in critical condition. The teen was taken to a hospital and is in critical condition.

Concert review

A Swift transition to pop

Show emphasizes move from her country roots

By Jon Finkbeiner
 News Columnist

Swift's new album, "Red," is a transition from her country roots to pop. The album features a mix of country and pop songs. Swift's new album, "Red," is a transition from her country roots to pop.

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Brighter nights at the museum

20 old-style lampposts now illuminate the north path of the arboretum

By Leah Mennel-Sherer
 News Columnist

The north path of the arboretum is now illuminated by 20 old-style lampposts. The lampposts were installed to provide a more historic and scenic atmosphere to the path.

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Teachers told they can help stop attacks

Community members that sit on school boards

By Leah Mennel-Sherer
 News Columnist

Teachers and school board members are being encouraged to help stop attacks on students. The school board is looking for ways to improve school safety and security.

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Motorist spots body of apparent shooting victim near Rt. 12

Police are investigating the scene where a body was found

By Stephanie Weaver
 News Columnist

A motorist spotted a body near Route 12. Police are investigating the scene where a body was found. The body was found near a wooded area.

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Boone budget on agenda
School board could end months of difficult deliberations

Our opinion
CITY SCHOOL BOARD TOO SLOW
TO EXPRESS ITS DESIRES

news@readingpa.com
Monday
AUGUST 24, 2013
Berks & BEYOND
COUNTY, STATE AND REGION
B

Salute for soldiers from past

Ceremony at cemetery for 16 Revolutionary War patriots results from man's research on ancestor



The Gen. Joseph Hester Chapter of the Sons of the American Revolution parades the cemetery during a ceremony at Christ Church United Church of Christ in Berks County. The graves are listed in the accompanying list.

The discovery prompted the Army to search for the graves of the 16 Revolutionary War patriots. The graves were discovered in the cemetery of Christ Church United Church of Christ in Berks County. The graves were discovered in the cemetery of Christ Church United Church of Christ in Berks County. The graves were discovered in the cemetery of Christ Church United Church of Christ in Berks County.

Cherished friends become memories

Cherished friends become memories



Cherished friends become memories

Cherished friends become memories

Two Wilson schools could meet wrecker's ball

Meeting to air fears of school closings



Wilson School District officials are considering consolidating Penn State Elementary School, left, and West Washington Elementary School, right, into one school.

Wilson School District officials are considering consolidating Penn State Elementary School, left, and West Washington Elementary School, right, into one school. The consolidation would result in the closure of two schools.

They cannot carry their weight

Budget crunch finally forces PennDOT to enforce restrictions on crumbling spans



Locations are marked on the map.

Budget crunch finally forces PennDOT to enforce restrictions on crumbling spans. The state is now requiring repairs to roads that are in poor condition.

'Meals' drivers exempt
Not target of Parking Authority crackdown

Our opinion
IT'S LESS BURDENSOME NOW
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They cannot carry their weight

Budget crunch finally forces PennDOT to enforce restrictions on crumbling spans

STATE-OWNED BRIDGES
COUNTY AND MUNICIPAL
BRIDGES

Locations are marked on the map.

Budget crunch finally forces PennDOT to enforce restrictions on crumbling spans. The state is now requiring repairs to roads that are in poor condition.

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2 potential GOP candidates for city school board spot

November election



After completing their week-long Basic Leadership Training, Berks County Junior Reserve Officers have a presentation ceremony Friday at Reading High School.

After completing their week-long Basic Leadership Training, Berks County Junior Reserve Officers have a presentation ceremony Friday at Reading High School.

Police ID body found near Route 12

Investigation into death



Investigation into death

Investigation into death

Penn Street Bridge spared restrictions

Bridge remains open



Bridge remains open

Bridge remains open

Junior cadets complete leadership training

Week-long program



Week-long program

Week-long program

Undercover operation leads to three prostitution arrests

Arrests made



Arrests made

Arrests made

New college students in Reading move in

Students arrive



Students arrive

Students arrive

Brecknock Township hires two part-time policemen

New hires



New hires

New hires

Police Log

Police Log

County, Washington Twp. might make deal on deteriorating span

Deal on bridge



Deal on bridge

Deal on bridge

Replaced Hereford bridge opens

Bridge reopened



Bridge reopened

Bridge reopened

LABOR DAY DEADLINES

LABOR DAY DEADLINES

County, Washington Twp. might make deal on deteriorating span

Deal on bridge



Deal on bridge

Deal on bridge

Movies

'Despicable 2' is another zany escapade



Character Lucy, voiced by Kristen Wiig, and Gru, voiced by Steve Carell in 'Despicable Me 2.'

By MICHAEL ROSENKRANTZ

THE MOVIE: Despicable Me 2. The movie's second installment... Despicable Me 2... \$52 million... 'Despicable Me 2'... \$52 million... 'Despicable Me 2'... \$52 million...

It's the perfect movie to watch on a hot day... Despicable Me 2... \$52 million... 'Despicable Me 2'... \$52 million... 'Despicable Me 2'... \$52 million...

'Despicable Me 2'... \$52 million... 'Despicable Me 2'... \$52 million... 'Despicable Me 2'... \$52 million...

'Heat' broadens buddy-cop movie mix with 2 women

By KAREN MURPHY



Heat's two women, Kelly Reilly and Jennifer Lawrence, in a scene from the movie.

'Heat' broadens buddy-cop movie mix with 2 women... Kelly Reilly and Jennifer Lawrence... 'Heat'... \$12 million... 'Heat'... \$12 million...

'Heat' broadens buddy-cop movie mix with 2 women... Kelly Reilly and Jennifer Lawrence... 'Heat'... \$12 million... 'Heat'... \$12 million...

'Heat' broadens buddy-cop movie mix with 2 women... Kelly Reilly and Jennifer Lawrence... 'Heat'... \$12 million... 'Heat'... \$12 million...

Keep it

COOL

WITH Watermelon



By KAREN MURPHY

Watermelon is a perfect summer fruit... Watermelon... \$1.50... Watermelon... \$1.50...

Watermelon is a perfect summer fruit... Watermelon... \$1.50... Watermelon... \$1.50...

Travel

Portugal's palaces and castles offer many royal good times



A view of a palace in Portugal.

Portugal's palaces and castles offer many royal good times... Portugal... \$1.50... Portugal... \$1.50...

Portugal's palaces and castles offer many royal good times... Portugal... \$1.50... Portugal... \$1.50...

Country house is still perfect after 34 years



A view of a country house.

Country house is still perfect after 34 years... Country house... \$1.50... Country house... \$1.50...

Country house is still perfect after 34 years... Country house... \$1.50... Country house... \$1.50...

Country house is still perfect after 34 years



A view of a country house.

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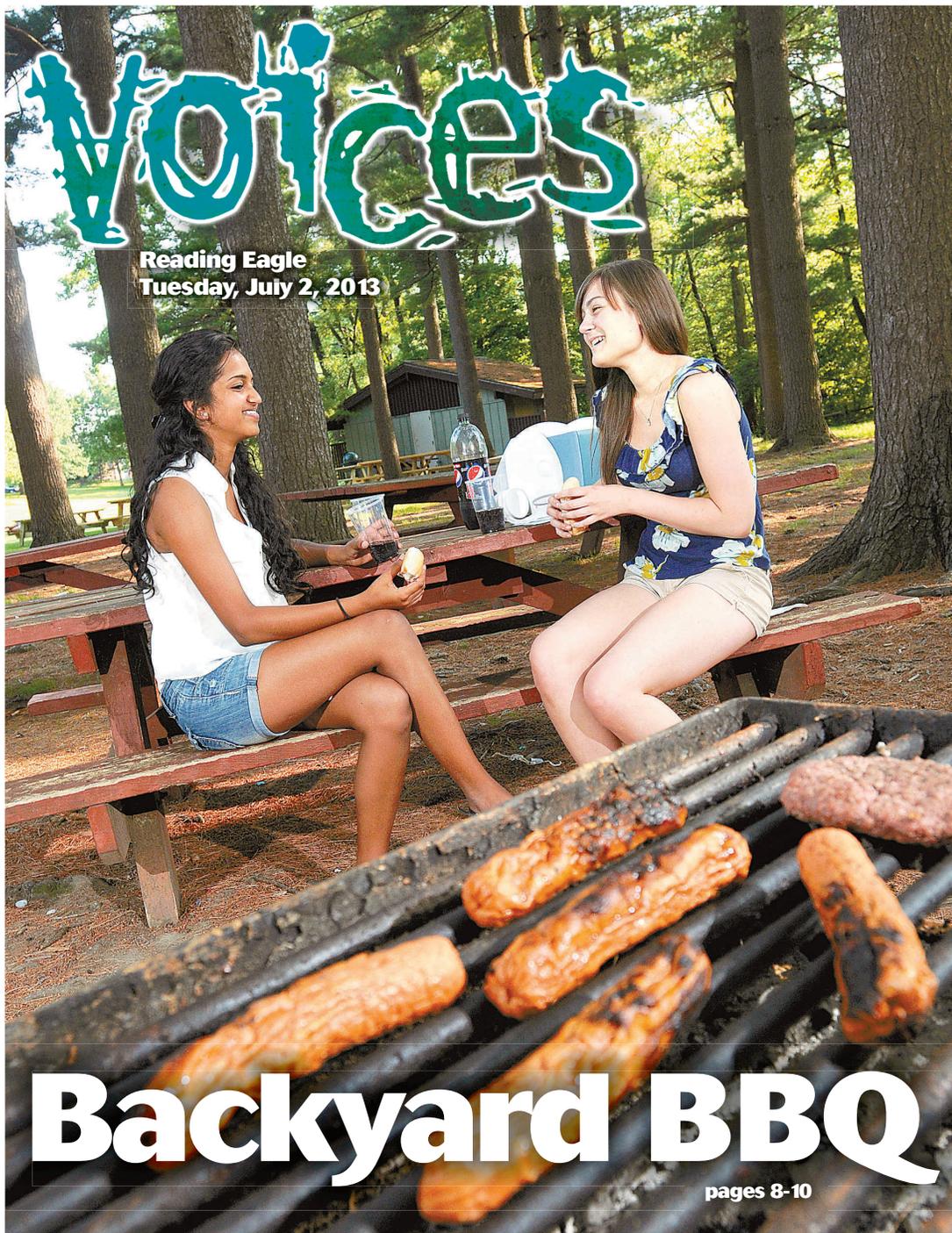
Country house



A view of a country house.

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Voices

Reading Eagle
Tuesday, July 2, 2013

Backyard BBQ

pages 8-10

Backyard BBQ

BLAZE OF GLORY

Campfire cook's arsenal includes skewered veggies, gooey bananas and (hot) Italian sausage

REASONABLE READING, IN. TUESDAY, JULY 2, 2013
 VOICES. readingeagle.com



Sara Stoltzfus
 2013 Graduate, Easter

Summer nights are making what I call "hoop stew" with my family in Bethlehem, Minn. It's a little family tradition. To make hoop stew, we start with building a fire and align logs horizontally so a heavy pot can be placed on top.

The fire usually burns 10 to 30 minutes, so there are lots of smoking coals. We want the smoky flavor to permeate the stew. Next, everyone chops their favorite vegetables: potatoes, carrots, turnips, onions, mushrooms, cabbage, peppers, green beans, peas, etc. We add those to the pot along with tomato juice (fresh or canned). We then set the pot in the hottest part of the fire and bring the contents to a boil. Finally, we add hot Italian sausage to the contents and cook. Give it a stir here and there until everything is cooked. Feel free to add spices and seasonings, if desired.



Sara Stoltzfus, a 2013 graduate of Easter, cooks over an open fire.



A banana boat is a gooey concoction of a banana stuffed with peanut butter, marshmallows, Nutella and more and roasted over an open fire.

The magic of the fire, smoke and ingredients work together and make a great stew. We usually serve it with fresh garden salad and a loaf of bread.

and out a bit in it. Scoop out the middle and fill the banana with peanut butter, Nutella, chocolate chips, nuts, marshmallows and whatever else your heart desires. Wrap the stuffed banana in tin foil and hold it over the fire with tongs, a grill fork or long stick. Make sure the banana stays securely attached.

Put the speared banana in the fire and let it cook for 10 to 15 minutes. Be sure to rotate it and check frequently. Your banana should come out a gooey piece of heaven. Who ever knew a dressed up banana could taste so delicious?

In the summer there is a bounty of fresh vegetables in farmers' markets, roadside stands and supermarkets. I love roasting vegetables. It's easy to wrap ears of corn on the cob in foil and roast them over the dancing flames. I also love cutting up my favorite vegetables and putting them on skewers.

These are just a few of my favorite campfire cooking ideas. There are endless possibilities and techniques on how to make camping meals and treats. So one day this summer go ahead and try a new way of cooking, build a fire and whip up something delicious.



Sara Stoltzfus makes a banana boat over the Campfire of her Easter Township home.



Cooking chocolate and marshmallows are basic ingredients to make a 'hoop'.

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Summer Playlist

MUSIC FESTS are easy picking

It's a Made in America, Equifunk, Stir Fry, Kind Roots kind of summer

REASONABLE READING, IN. TUESDAY, JULY 2, 2013
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Kayla Autenbach
 Junior, Central Wilson

Looking for something fun to do? Here are some of the best music festivals in the area. There are festivals of many different genres of music, so you are sure to find one you like. Happy festival picking!

31st Annual R&B Picnic
 Where: Morristown
 When: July 20
 Tickets: \$20-45 (Prices vary)
 Featured Artists: O'Jays, The JBs, Billy Brice and the Billy Brice Horns
 Website: backcountrybluesociety.org/Home_Page.html

Mountain Folk and Roots Fest
 Where: Big River
 When: July 26-28
 Tickets: \$65-\$80 (Prices vary)
 Featured Artists: The Felice Brothers, Aquilo M., Ryan Moore
 Website: www.fiberfest.com/mf/home.html

Kind Roots IV
 Where: Brian
 Tickets: \$60 (Through Sunday)
 Featured Artists: Keller Williams, King Fu
 Website: kindroots.ticketmaster.com/kar/roots/calendar.aspx

Mixtape Festival
 Where: Hervey
 When: July 26-27
 Tickets: \$188 (two-day pass)
 Featured Artists: Train
 Website: www.mixtapefestival.com/

Jersey Shore Music Festival
 Where: Lakewood, N.J.
 When: July 20
 Tickets: \$37-\$56
 Featured Artists: Papadimitriou, The Hush Sound, Aer, River City
 Website: www.jerseyshoremusicfestival.com/

Jammie' for the Animals V
 Where: Lakewood, N.J.
 When: July 25-28
 Tickets: \$45-\$65 (Prices vary)
 Featured Artists: Earthquake Juggling Sore Project
 Website: www.jammiefortheanimals.com/2013/TA/HOM.html



Sara Stoltzfus performs during her Mrs. Carter Show World Tour 2013 in Zurich, Switzerland. She is a featured performer in the Made in America festival Aug. 29-Sept. 1 in Philadelphia.

Steal Your Fest

Where: Sharkeyville
When: Aug. 1-4
Tickets: \$50-70 (Prices vary)
Featured Artists: Twiddle, Pierson Pining Ping, Ping, Scortial Riz and more
Website: stealyourfest.com/

8th Annual Bears Picnic

Where: Highboiler
When: Aug. 15
Tickets: \$30-75 (Prices vary)
Featured Artists: Dark Star Orchestra
Website: bearsapicnic.com/

Musikfest 2013

Where: Bethlehem
When: Aug. 2-9
Tickets: \$10-60 and up (Prices vary)
Featured Artists: Styx, Foreigner, Kasha, Carly Rae Jepsen
Website: www.musikfest.org/

Electric Adventure

Where: Jackson, N.J.
When: Aug. 3-4
Tickets: \$40-70 (Prices vary)
Featured Artists: Morgan Page, GTA, Liquid Todd, Doctor P
Website: electricadventure.com/

Farm Fest 2013

Where: Vernon, N.J.
When: Aug. 9-11
Tickets: \$10-80 (Prices vary)
Featured Artists: Unlimited Gravity, Unlike Pluto, Patrick Morgan
Website: farmfestmusic.com/

The Peach Music Festival 2013

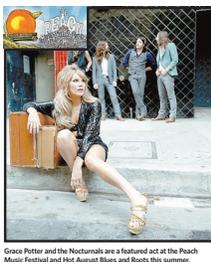
Where: Seaton
When: Aug. 10-18
Tickets: \$25-100 (Four-day pass)
Featured Artists: Duggapop, Galactic, Grace Potter and the Nocturnals, Lotus
Website: thepeachmusicfestival.com/

Hot August Blues and Roots

Where: Cockeysville, Md.
When: Aug. 17
Tickets: \$50-\$65 (Prices vary)
Featured Artists: Grace Potter and the Nocturnals, Galactic, Anibal
Website: hotaugustblues.com/

Stir Fry Music Festival

Where: Barro
When: Aug. 23-25
Tickets: \$20 (3-day pass)
Featured Artists: Zed Dryden, Jung Lu, Tullius, The Prime Fiasco
Website: stirfrymusicfest.com



Grace Potter and the Nocturnals are a featured act at the Peach Music Festival and Hot August Blues and Roots this summer.



Equifunk 2013

Where: Eastman
When: Aug. 16-19
Tickets: \$75-\$150 (Prices vary)
Featured Artists: Soulive and the Study Horns, and Mazoo Taylor
Website: www.equifunk.com

Brandywine Folk Festival

Where: Kennett Square
When: Aug. 23-25
Tickets: \$25-75 (Prices vary)
Featured Artists: Headless Ghost Choir, Good Old War, Scott Sisters
Website: brandwindefolkfestival.com/

Made in America 2013

Where: Philadelphia
When: Aug. 29-Sept. 1
Tickets: \$30-170 (Prices vary)
Featured Artists: Beyonce, Dead & Company, Macklemore and Ryan Lewis
Website: www.madeinamericafest.com

Top 10 summer songs to groove to



Megan Jones
 Senior, Easter

Summer calls for an impeccable playlist to listen to on the beach, at the pool or cooling off in the air conditioning. Here are a few of my favorite songs that epitomize summer.

1. "Summertime (Cubana)" by Animal Collective. AnCo does what it does best, using repetition, unique beats and cryptic lyrics to paint a picture of a very wacky summer.
2. "Summer Mood #1" by Beat Coast. The entire discography of Beat Coast is perfect for summer listening. Beat Coast's Megan and Bobb Brown (Beat Coast) King of California, summer relationships and warm weather.
3. "Cocobae" by Simon and Garfunkel. Ahh, good of Simon and Garfunkel. This song just sets a good mood. It's classic, feel-good song your parents will appreciate.
4. "Come on Eileen" by DEXYS Midnight Movers. After it was featured on the "Pekka" movie soundtrack, I fell in love with this song. Grab hands and dance in a circle to this song.
5. "Lemonade" by Cooolio. I had this song on my August playlist last summer. Drink a tall glass of lemonade while listening.
6. "Tangerine Tree" by Groovebros. A popular song last year, I like to listen to this loudly in the car with friends. It just makes me feel like a teenager.
7. "Ride" by Beach House. The band name suggests it all. This is a good song to meditate on.
8. "Flowers in Your Hair" by the Lumineers. Listen to this song while making flower crowns in field.
9. "Surfer USA" by the Beach Boys. The Beach Boys are an iconic staple. Listen to any one of their songs and imagine yourself surfing in the '60s.
10. "Summertime Suburban" by Lana Del Rey. All good things must come to an end, my summer. This is a good end-of-summer song.

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5 - Analysis

Professional Analysis

The Boston Marathon winds its way each year through the tight, compact streets of its namesake. The course goes by many homes, and people will sit on their front porches while runners pass. Dan Zedek, who often watches the marathons with his children, says it's a time when everyone comes together. That meant that the bombs that went off in April at the marathon's finish line struck a personal chord for many in the city, he says.

As an assistant managing editor at the Boston Globe, Zedek says he, and the team of designers he oversees, wanted to capture how the incident affected the city. "We set ourselves fairly ambitious goals of ... storytelling," he says. "And one of them was to try and recreate what happened on those two or three blocks."

With that idea in mind, one of the Globe's data visualization journalists created an interactive map that visitors to the Globe's website could click on to show where they were during the bombing. There was also an option for them to select if it was OK for the Globe to contact them. Around a thousand people filled out the map, Zedek says, and about 350 agreed to be contacted. That led to an in-depth story of what it was like to be near the finish line that day. There was also a package in print offering analysis into the bombing, along with day-to-day coverage online and in print of the bombing and its aftermath.

This one example shows that for the Globe, digital storytelling and design are a high priority. This is also reflected in the platform for this

journalism. BostonGlobe.com is a subscriber-driven news website meant to mirror the reading experience of the organization's print edition. It does this largely through the way the website is designed. This approach is something of an anomaly in the newspaper industry. Just take a look at any news organization's website. There's a good chance it will have a different design from the print edition. Some websites even have a separate name or a distinct identity.

A more consistent branding between online and print has advantages. When two products are similar, and branded in a similar way, consumers see the new product as a better fit with the existing brand. So, in this case, having an online product that's consistent with the print edition makes it easier for readers to draw a connection between the two. More importantly, though, the consistency seen at the Globe results from designers being more involved with the paper's digital platforms. That leads to better digital design, which can influence readers. Previous research shows that a high-quality website, from an aesthetic perspective, can give people a more favorable view of a product. The involvement of designers in the Globe's digital editions sets it apart from some newsrooms, but appears to be changing as designers at some larger papers are starting to become more involved with their respective organization's digital products. As with the Globe, these efforts have paid journalistic and financial dividends.

These were some of the findings from four case studies of large, metro news organizations. This researcher interviewed design directors as part

of a graduate research project at the Missouri School of Journalism. These in-depth interviews included conversations with:

- Michael Whitley, Assistant Managing Editor, The Los Angeles Times
- Paul Nelson, Presentation Director, The Virginian-Pilot
- Andres Quesada, Creative Director, Gannett Digital (works extensively with USA Today)
- Dan Zedek, Assistant Managing Editor, The Boston Globe

These four organizations were selected because all have earned acclaim for their print design, and each one offers a slightly different insight into digital design at large news organizations. The Los Angeles Times website has the same identity (name and logo) as the print edition, but its website is fairly traditional in its design. The Virginian-Pilot, on the other hand, has a website with a different name and identity from the print edition. USA Today has a web presence heavily influenced by the tablet. And the Boston Globe, as noted earlier, uses a new website to emulate the experience of its print product. Large organizations were selected because a paper's circulation size, according to other research, is the best predictor of the quality of its design since these larger papers have more resources they can devote to design.

A unified Los Angeles Times brand.

Michael Whitley says that one of the most important aspects of the Los Angeles Times' page one design is a consistent approach. Readers, he thinks, expect a quick-to-digest product. This means that the front page often looks similar from day to day, with more time devoted to the design of the paper's inside pages.

That same consistency exists online. There, a top story takes up two columns, with an ad to the right. Below this are a collection of links to other stories. Some of these links feature a photo and extended summary, while others are shorter, breaking news items.

This templated design rarely changes, except in cases of large news stories, when the right-side ad disappears to make room for the top story. Whitley says he thinks readers expect that same consistency on the home page as they do in the print edition, and they might know what the lead story is already about. That's why links are prominent to other stories, he says.

There's also a consistency in how each product is branded. The Los Angeles Times' Blackletter nameplate is the same across all platforms, and all of these products use a similar modular and minimalistic design. Although this is the case, Whitley and the designers he oversees are not intimately involved in the design of each product. For instance, the Times has an iPad app that was created in-house, but Whitley didn't play a role in its development.

Whitley is actively involved with an upcoming redesign of the Los Angeles Times' website, however. He says it will be responsive to a user's device and more 'dynamic' than the Globe's responsive website. He says that means something that offers more in the way of graphics and video. He also hopes that the responsive website — not the app he had little to do with — becomes the main source of Los Angeles Times news for tablet readers.

Two brands of Pilot.

The Virginian-Pilot's website was one of the earliest journalism websites, according to Paul Nelson, presentation director. At that time, it was seen as something that should be separated from the newsroom operation, since it was disruptive technology. "And the business idea at the time about disruptive technology was if you take that technology, in this case the website, and give that to the newsroom, the newsroom, because its traditional and somewhat hidebound, is going to drag it down and not let it fulfill its potential," he says.

This meant that designers in the newsroom, including Nelson, had little to do with the website's design or branding. The Pilot's designers, of course, are much more involved with the paper's award-winning print design, which usually includes dramatic front page presentations of the day's news. "We try to illustrate the lead story and make the lead story look like the lead story," he says. "We don't like to say, 'oh well, this is a one-and-a-half column lead story, and here is a four-and-a-half feature centerpiece that we're using to buffer the size of whatever the lead is'."

Nelson thinks that approach is too similar to newspaper design of the 1980s. For the most part, he says, the newsroom supports the Pilot's more unorthodox design approach. Editors consciously try to help find visuals for Pilot designers, and design is often a focus of short-term and long-term story planning meetings.

But that discussion seems to begin and end with a story's print presentation. Digital presentation of a story isn't ignored in these meetings, but it

does seem to be relegated to rather simple ideas, such as whether a story will have a slideshow. This is likely because of the lack of involvement the Pilot's designers have in the look and feel of the website. This could begin to change soon, though. There are no plans to redesign the website, but Nelson did say that the Pilot is creating an iPad app that his designers are involved with. The idea is that this app will be almost like an evening edition of the Pilot, with a design that mirrors the print edition. Part of the app will be RSS-based and templated, with the other part of the app being actively designed daily. It's currently in the testing phase, Nelson says. "We want it to look slick, we want it to look like a magazine," he says. "People tend to read longer-form stories (on the tablet), so we want to be able to make it easy and inviting for them to just be sitting in their chair in the living room, flipping through the stories."

Nelson and his design staff also recently did some light redesign work on the websites that cover specific communities within the Pilot's coverage area. These include websites, or channels as Nelson calls them, for communities such as Norfolk and Virginia Beach. After these sites were redesigned, Nelson says advertising opportunities on them quickly sold out for the year. They've also been able to sell some advertising for the new app.

That gets at a larger issue the Pilot's designers face when deciding which project to focus on. In order to justify a redesign of its existing, main website, for instance, Nelson says it would have to actually bring in more revenue for the organization. Programming time is too valuable to use on a project that won't see a return, he says.

Constant Reevaluation at USA Today.

USA Today's recent digital overhaul also illustrates how designers being involved with a organization's digital product can have advantages for a newsroom. The paper is the largest client for Gannett's digital design team. Creative Director Andres Quesada has worked closely with USA Today on that redesign process and continues to work closely with the news organization.

The newly redesigned website and print edition are branded consistently and share some design characteristics, such as the distinct colored labels for different sections, the circle logo and typography that is unique to the organization. Although these few similarities exist, the two products were developed and designed separately, and Quesada wasn't involved at all with the print design.

But Quesada still worked closely with USA Today on the project. He says he met early and often with the organization's executives about the goals for the site, and he worked with Fantasy Interactive, the agency selected to help with the website redesign. Going into the project, Quesada says he thought the site was stale and didn't really stand out from any other news site that had stood the test of time. "One of the major goals was just a way to tell stories visually, and I think that's why we saw the design happen the way it did," he says.

The new website design, Quesada says, takes a lot of cues from tablet design. Square images are used throughout, with one large image and a reverse-type headline occupying the main story hole. Next to this is a slightly thinner, but equally tall breaking news bar of several links. Down the page, a grid of nine or so stories are featured from the paper's various sections.

One of the biggest challenges in the redesign, which Quesada admits is still a problem, is how the site packages stories. He said the new content management system made it easier for editors to tell a larger story on the home page by arranging the top story and the first few secondary stories to complement each other. But, Quesada says a problem occurs if, later in the day, a new top story or secondary story emerges that pushes part of this larger story package further down on the home page. He says just because a more important piece of news comes along doesn't mean the larger story package should be broken up. Currently, he and his designers are working to come up with a way to address this.

This example, of how stories are packaged and how Gannett Digital is reevaluating this, illustrates a larger development philosophy his team of designers use in their work. It is a philosophy of constant iteration, where a product is reevaluated immediately after it is launched. With this mindset, nothing is really ever complete, according to Quesada. Designers' and developers' ideas are used, alongside market research, to inform future changes to a Gannett Digital product. "And those learnings help us grow the product effectively and more quickly," he says. "The chief aspects of product are that you are building constantly, you're constantly adapting, you're constantly building that thing because the marketplace constantly changes, their usage constantly shifts. As a result, you need to make sure you're accommodating them effectively, or you're going to end up sitting in the wrong place with regards to what you're putting into, and how you're instructing your designs or your applications."

Here again, the marketplace is what's driving the close communication and involvement Quesada has with USA Today's digital design.

Two different kinds of Boston Globe readers.

The Boston Globe found, after researching the online audience for Boston.com, found a couple of distinct patterns that visitors followed on the site. In many cases, visitors to site wouldn't stay for very long and were mainly scanning headlines.

Another, smaller group of visitors were spending more time on a specific page of the site that listed all of the stories in that day's print edition.

"They were clearly reading, looking for depth," Zedek says of these visitors. "And, you know, what we realized is that we really have two audiences within the site. One of which was so heavily engaged, we thought we could actually get them to pay for it, which actually turned out to be the case."

With that business motivation in mind, the organization developed BostonGlobe.com, a subscription model site mentioned earlier. So far, it's been successful, Zedek says, and the paper's circulation is higher now than it has been in 10 years — a change largely driven by digital subscriptions. Sunday print subscriptions, which can be bundled with digital access, have also risen dramatically.

Of all the newsrooms studied, the Globe is by far the most integrated when it comes to newsroom designers working with all of the paper's digital platforms. Not only does this lead to its products having a similar look and consistent brand, but it also leads to more thoughtful digital storytelling. At the

Globe, a story's online component isn't the last thing designers think about — digital elements of a story instead are an integral part of the organization's journalism.

These case studies show that editorial designers don't always work with or influence the design of a news organization's website. In all of the papers studied here, though, designers, to varying degrees, are becoming more involved with the design of digital news products. This greater integration, at three of the four newsrooms studied, has paid financial dividends. The Pilot, for instance, did some light redesign work on a suite of community news sites and quickly sold out advertising opportunities on them for the year. And at the Globe, circulation has increased following the launch of its new, premium site. Finally, USA Today has seen an increase in traffic to its site since was relaunched.

More importantly, having editorial designers work with digital platforms can lead more sophisticated and in-depth digital storytelling. Instead of the online component being an afterthought for a narrative, it can be considered by designers as a storytelling opportunity from the start. This can lead to such features as the Globe's interactive map of the Boston Bombing, which let online visitors leave comments about where they were when the tragedy unfolded. On a more general level, USA Today's redesign offers readers of the online edition a visual experience, optimized for the tablet, instead of a static website that doesn't reflect the current reality of how people consume news.

As time goes on, digital news products will only become more important, even if they haven't yet supplanted an organization's print edition. Design is one way to strengthen this emergent, and soon to be dominant, platform. If newsrooms are willing to make it a priority, strong digital design offers financial and journalistic rewards.

Appendix

Modifications to original proposal

In the course of completing the analysis portion of this professional project, some changes were made to the original project proposal. The original proposal is included later, and what follows summarizes all modification made to it.

- Updated introduction to make it more current.
 - Secured a professional project at the Reading Eagle, not at the Buffalo News
 - The original purpose, to find out why design differences exist between a newspaper's print and digital platforms, remained the same, but the research didn't really support the framing theory framework discussed in the proposal.
- Although some of the proposed questions were used in each interview, other questions were developed during the course of the analysis, based both on research of each publication and on responses from interview subjects. This was in line with the project's semi-structured interview philosophy.

Original Project proposal

Introduction.

As a journalist, I belong to two worlds. Throughout my first four years at MU, I focused myself on city government reporting. I've sat through council meetings and sifted through campaign finance data. I found it worthwhile to inform people about what their government was doing. The Missouri Method has prepared me well for this path. I've worked as a reporter and copy editor at the Missourian, and I've held several internships.

But, for the same amount of time I did this, I practiced art photography in high school. I spent countless nights in the Arkansas Arts Center darkroom and loved taking pictures. That was a huge part of my life — and that visual experience was sorely missing when I only worked with words. Slowly, I realized that design was at the intersection of these two paths. With that in mind, I applied to the Masters program at MU. Since being accepted, I've tried to learn as much as I can about visual journalism.

Last spring I worked as a front-page designer at the *Missourian* (J7500). This fall I helped create VOX's iPad app, and I've worked on the *Missourian*'s print desk. Next spring, I'll learn more about digital design and will create covers for VOX. These experiences have taught me everything I know about design.

I'm able to bring together different elements — text, photos, graphics, captions, headlines — and present them in a way that creates a unified story. I can also distill a narrative, finding the best details or concepts to highlight in my design. Most importantly, I've learned how to lead a diverse set of storytellers. But, all of this knowledge has come from my time at MU. That's why I'm applying for this professional project. Experience outside the academic setting would give me a chance to see what its like to design in a professional newsroom, and it would help me find a job. Immediately after graduation, I would like to work as a designer at a news organization with a visual mindset. Ideally, I'd like to design news pages. A few years down the road, I plan to move away from print design and focus more on interactive work for the web, or for tablets.

Professional component.

To further these goals, I hope to work as a print designer this summer to satisfy the professional component of my project. I have applied to several news organizations for a design internship, and expect to hear back from them around the start of the new year. At these organizations, I would design several print pages a night.

My experience at MU has prepared me for these opportunities. These news organizations place a strong emphasis on content-driven design and conceptual thinking that can illustrate a story. I have honed those creative skills in my design classes at MU, and my news judgment as a reporter helps me make content-driven decisions.

Although I don't know where I will work yet, there's a strong chance I might get a position at the Buffalo News in Buffalo, New York. After talking to the paper's art director, there's a good chance they will bring me on this summer.

For my project, my supervisor would likely be the person I'm reporting to for my professional work. For the final report, my abundant physical evidence would be copies of the pages I design. I would also detail my work and any lessons I have learned in weekly field reports. These would serve as a way to summarize what I've done during my professional component and reflect on how my graduate education has informed what I'm doing. This would include, for instance, descriptions of any ethical issues and new skills or responsibilities learned.

Analysis Component.

For the professional analysis part of this project, I would study the differences in the designs of a news organization's website, tablet edition and its print product. The results of this study would be distilled in a professional analysis. Using this as a starting point, a small, purposive sample of editors would be interviewed in-depth about these design differences. The purpose would be to find why or why not these differences exist.

The inspiration for this project came from a summer spent at The Kansas City Star, which rightly prides itself on its in-depth, investigative and explanatory journalism. The print edition reflects this focus, often featuring a large, 1A centerpiece that tends to be a serious news story. The website, though, is a different beast. It features one or two photo galleries in a main display spot. Next to that is a "breaking news" bar with the website's latest updates. All of this is surrounded by other headers and section tabs. It's easy to see then how the design of the website would make it harder to prominently display a large, in-depth story. It would be more likely to be lost among the series of other elements shown online. Likewise, breaking news briefs are generally shuffled to an inside page of the print edition, because these stories lack the front-page weight of a centerpiece story. Each product's design, in a way, determines the content that it can display.

This analysis, which would try to illuminate this idea on a larger scale, would be relevant to the field because it's important for news organizations to be conscious of design's effect. This topic is directly related to the profes-

sional component, where I'll be working as a designer at a place similar to the ones I'm studying. I also hope to one day work as a web designer. So, this project would help me think about the future of online journalism in a new way, and it could lay the groundwork for a later professional venture.

Theoretical framework .

My theoretical basis for this project will be visual framing theory. Framing occurs, according to Entman (1993), when certain parts of a perceived reality are selected and given more prominence in communication than others.

Most of the scholarship related to framing theory seems to deal with textual communication. One example of this, and an often-cited study, is when Entman (1991) compared the destruction of Korean Air Lines Flight 007 and Iran Air Flight 655. Both planes were mistakenly shot down by Soviet and U.S. Forces, respectively, but the way U.S. media portrayed both incidents shows the power of framing. Entman writes that the coverage of the Soviet incident "emphasized the moral bankruptcy and guilt of the perpetrating nation," while the coverage of the U.S. incident focused on "the complex problems of operating military high technology" (p. 6).

A subset of framing theory looks at how news images and visuals are used to establish frames. Rodriguez and Dimitrova (2011), write that images are "powerful" framing devices (p. 50) because they are easy to mentally process and appear to be accurate representations of reality. In an attempt to standardize visual framing analysis, both researchers outlined four levels of visual framing. These levels are like layers of an onion, with each deeper

layer corresponding to a search for deeper meaning in an image. The first level, therefore, focuses on visuals as denotative systems, while the last level of analysis searches for ideological meaning in images.

Fahmy and Kim apply the theory of visual framing in a 2008 study that looks at war photography shown in the New York Times and in the Guardian. By analyzing roughly 1,200 images, they found the British newspaper showed more images of looting and more genuine pictures of combat, which the New York Times didn't show. They attributed these differences to the differences of public opinion in each country (with most Americans supporting the war, and most British against it), and the more partisan nature of the British press.

In another visual framing study, Schwartz (2011) looked at the portrayal of Latin American candidates in the news media. This study found evidence that Latino candidates in several western states were shown using favorable visuals, such as personalized portraits. This more serious frame for Latino candidates reflects a growing sense in the media of these candidates' legitimacy, Schwartz writes.

Most framing analysis, like these examples, appears to be issue-focused, looking at how a specific incident or topic is portrayed (and framed) visually by the media. In fact, Borah (2011), in a content analysis of framing studies, writes that this tendency to equate a frame with a specific topic is a weakness of how the theory is applied. A few studies, though, have taken a longer, yet still issue-based view on framing. In one, Braman (2011) outlines the early principles behind the Internet's development. She then shows how those principles still frame the design and functionality of the Internet today. Those principles includ-

ed ideas about wide spread accessibility for the Internet and the principle that the Internet should be self-aware — gathering data on its own operations.

Pyka (2010) also applies framing theory to a larger topic. She looks at how the covers of German magazine *Der Spiegel*, since its inception in 1947, present German nationalism and patriotism. Roughly 85 percent of all the magazine's covers depicted a sign or symbol of German nationalism. The design of the magazine, she also writes, underwent a large transformation, but many of the same themes are in place (such as its red border and a similar nameplate design).

By focusing on adjusting minor characteristics of the layout, such as replacing the small photo captions with larger and more colorful headlines, and changing the orientation of the banners, *Der Spiegel* still kept its main elements that helped accentuate the face on the cover. The transformation in layout provided additional insight into the role of design in relation to the theme of this study, namely how *Der Spiegel* portrayed patriotism and national identity through particular visual practices. (p. 50 – 51)

This appears to be the closest a study has come to looking at how a design can impact or frame the content it presents. As a result, the study being proposed would be on new theoretical ground in some ways. That might be ambitious for a professional analysis, but the tenets and ideas behind visual framing could easily apply to design. Take, for instance, the four layers of framing analysis Rodriguez and Dimitrova (2011) identify. News design could easily be seen as a deeper, subtler frame around news content. Every

time someone reads a story, they are consuming that content through the frame of a design. In the process of designing a single news page, dozens of decisions are made that either directly or subtly influence how a story is perceived. In print design especially, these design decisions are a reflection of how newsworthy a publication deems a story. A story stripped across the top of a front page with a 90-point headline is going to be considered the biggest news of the day, likely by both readers and editors. If the same story was given a 30-point headline and moved a bottom corner of a paper's front page, it would be seen as less important. That's the power of design, and why it is important. It literally functions as a frame around content, and it's a frame that uses different elements to determine how a story is understood and perceived by a reader. Although this is a relatively unexplored area of framing theory, I think it is a more appropriate use of the theory than how it is typically applied.

Methodology.

In this analysis of news products, the first step would be to select a sample size for the project. For this project, I will choose a purposive sample of four news organizations from a wider pool of large news organizations, determined using the circulation size of each organization's daily print edition. Those with a circulation greater than 100,000, according to the Audit Bureau of Circulations, would be included in this pool. This level of circulation was chosen as a cut off because it included more than 80 newspapers and has also been used as a cut-off level in other studies to mean a "large" newspaper (Hansen, et al, 2003; Lacy and Blanchard, 2003; Russial, 2009).

I wanted to study large newspapers because the organizations that publish them likely have more financial and human resources to invest in design. The purposive sample drawn from this larger group is meant to include news organizations that could offer other journalists or professionals valuable information about the ways design influences an organization's print, tablet and web products.

These papers in this sample include: **The Boston Globe, USA Today, The Virginian Pilot** and **The Los Angeles Times**. The accompanying literature review shows the reasoning behind these choices, but each one has won numerous design awards or generally wins high praise for the design of its print edition. This was an important selection factor, because like circulation size, it can indicate an awareness of design that other organizations might lack. Each one of these organizations also represent distinct kinds of relationships between digital and print design that can be found at other news organizations. This means others in the journalism field would find the results of this analysis relevant.

For this analysis, I've chosen to limit my study of each organization's news products to specific parts of the overall design. For newspapers, I'll analyze the front page. For websites, I will study the home page, and will do the same for tablet editions or apps. This main page should be the one that receives the most day-to-day design attention, and thus makes it a good benchmark for this analysis. Some news organizations have more than one website or tablet app. If this is the case, I would study only one of the news-

paper's main websites or apps. Although this method ignores other digital products, it would ensure a consistent approach.

I would then contact these four news organizations to find a newsroom official (such as a managing editor or art director) who can speak about the design philosophy behind each organization's print and digital products. Each person would be interviewed using an in-depth, semi-structured approach. This official doesn't necessarily have to be a design expert — what is more important is that they grasp the fundamental goal of each product's design. In some cases, there might not be a newsroom official familiar enough with each product to comment on all three. In this case, I'd interview additional people, with each one commenting on a product they are most familiar with.

As stated above, each of these interviews would be semi-structured and in-depth. This methodology would allow for the right balance of flexibility and consistency in the questions asked. A basic set of questions (listed below) would be asked of each newsroom official, with additional questions based on specifics related to each news organization. Of course, minor modifications would be made to the questions if multiple people had to be interviewed for the same organization. This would be done to tailor questions to each officials' expertise in the news organization (either the print or online product).

Before conducting these in-depth, qualitative interviews, I would study the three products of each news organization. This is meant to inform the interview process so that I could ask questions tailored to each

news organization. Although I would look at several distinct elements in a design, this is not meant to be a quantitative content analysis. For a period of several weeks, I would look at each product, with the following areas in mind: Story placement and content category, typography, photography, mechanical color, story presentation, advertising, design structure or grid, nameplate, infographics and other design elements. The following questions show how I would think about each category and what I would be looking for in each design:

Story placement and content category

What genres of stories are generally featured in each product? Are they typically briefs, features, in-depth investigative stories? How are these various kinds of stories displayed in the design?

Typography

How many different headline styles are used? Using Lupton's (2004) classifications for serif and sans-serif type, how would these headline typefaces be classified? Is any one headline a dominant element?

Photography

How many photographs are present on each design? Are any of these photographs substantially larger than the others? What is typically depicted in the images? Are they hard news subjects, or lighter, feature photographs? What is the source of these images (staff photographs, wire photographs, user-submitted, stock art, etc.)?

Mechanical Color

Aside from color photographs, are any other colors used in the design that aren't naturally present (the color of the paper, for instance)? If so, what colors are they and how are they incorporated into the design?

Number of articles (Online)

For the website edition, the number of articles will consist of what stories include a headline and at least a small portion of the story on the home page. Teases will be only a linked, smaller deck.

Number of articles (Print & Tablet)

For the print and tablet editions, a story will be counted as something that features the headline and a good portion of the story (at least more than a single paragraph). Teases would consist of smaller deck and short description that either links to or teases to a full story on another page.

Advertising

Are any advertisements present on the design? How large are they relative to the rest of the design? How prominent are they? What kinds of products do these advertisements typically advertise?

Underlying Structure

Is there an discernible grid or column-based structure underlying the design? If so, how many columns does it use?

Nameplate

Is the nameplate part of the design? Is the nameplate used in the newspaper the same as the nameplate used online and in the tablet edition?

Infographics

Are any infographics present in the design? How large are they, relative to other elements in the design?

Other design elements

Are any other “design elements” on the page, such as lines (or rules), small decals or illustrations. Describe any other sort of elements that stand out in a design.

Studying these news products while thinking about these questions will help me gain valuable background about each publication and will help me better tailor my questions, making them more specific to each news product I’m studying.

Ultimately, the goal of these interviews is to find out why design differences do or don’t exist between a news organization’s online and print products. Here is the proposed list of basic questions that would either be asked of newsroom officials or used as the basis for questions more tailored to the specific organization. Basic information about each subject (name, title, etc.) would be gathered at the end of each interview.

1. What is your role in the design of the print newspaper, online website and tablet edition/app?

2. Does the role of design differ between the print edition, website and tablet?

2. How conscious is your organization, as a whole, about visual journalism and design?

3. Briefly describe the design process for the daily print edition?
4. I would ask a question here specifically about why the content presented on each platform does or doesn't vary.
5. How would you describe the overall look and feel of the print product? Is the design itself trying to communicate something to readers? If so, what?
6. How would you describe the design of the news website?
7. How would you describe the design of the tablet edition?
8. What were the circumstances surrounding the design of this website?
9. What surrounded the development and design of your tablet app?
10. Why are the designs of the print edition, website and tablet similar/different? What's the reasoning behind this?
11. Other follow-up questions might be mixed in this structure, and other questions that arise from studying each design would also be asked.

With these questions, the goal is to determine what the design for each news product is trying to do and find out why differences or similarities exist between the three products. These interviews, once complete, will be transcribed and analyzed using the constant comparative method of analysis. This method of analysis will be used so that themes are not conceived of before the data is analyzed, and so that statements made in the interview can be reevaluated throughout the coding process.

Literature Review — Methodology.

Although existing literature about news design is scarce, a review of scholarly and professional sources supports the methodological choices

made for this analysis. These choices included determining which news organizations to study. As explained earlier, large organizations were desirable for several reasons. The definition of a large news organization, in this analysis, is one with a daily circulation higher than 100,000. This level has been used several times before (Hansen, et al, 2003; Lacy and Blanchard, 2003; Russial, 2009). For instance, Russial studies how copy editing isn't a priority for most online stories at news organizations. He addresses his questions by sending out surveys to various newsrooms and divides those newsrooms into three circulation groups (30,000-49,999; 50,000-99,999; More than 100,000).

From this circulation level of more than 100,000, four news organizations were selected as a purposive sample for this analysis.

The Boston Globe.

The Boston Globe, about a year ago, unveiled its new website, Boston-Globe.com. This website is a premium, subscription-based alternative to the organization's larger website, Boston.com. The new website garnered attention (Lawson, 2012, SND, 2012) when it was launched because it featured a responsive design. This technique describes a website that tailors its appearance to the device a reader is using. So, if a reader visits the website using a tablet computer, the website will know this and present a design optimized for that screen size (Marcotte, 2011). Although the organization created this innovative design solution, it also tailored this online product so that it's similar to its print edition. Simply look at the organizations' three products (its print edition, boston.com and bostonglobe.com). The premium website is obviously meant to

capture the feel of the print version. It uses the same headline typefaces as the print edition and also features a similar minimalist and modular design. Using the same typefaces for both products was a goal from the start, according to Miranda Mulligan, then the creative director for the Globe's digital products (Coles, 2011). Mike Schwartz agreed on the importance of the newspaper's type. His firm, Upstatement, assisted with the redesign.

If you go to Boston's bars and restaurants you can see framed front pages of the Globe from the Sox wins in 2004 and 2007 to the C's in 2008, and I'm sure they are mounting the Bruins pages as we speak. The type is the face of the Globe, and the Globe is the face of Boston. (para. 8)

This shows how the Globe sees its digital and print offerings as closely related — essentially based off the same Globe brand. This viewpoint would be interesting to study because it seems to reflect an exception in online news design. Although the website is cutting edge in its embrace of responsive techniques, it tries to closely mirror both the content and design of the print product.

USA Today.

Where the Boston Globe was influenced by its print product in its online design, USA Today seems to have taken the opposite approach in its first substantial redesign since its inception more than 30 years ago. The newspaper, according to a press release from the company (USA Today, 2012), "is completely reimagined resulting in a unique modern and visual format that delivers the essential news of the day. The redesign includes increased color, photos and infographics" (para. 4).

Several, including Haughney, of the New York Times (2012), write that the redesign of the print product takes cues from websites and will feel familiar to online readers with its greater use of color and redesigned state briefs packages. For its part, the redesigned website was done to more mirror tablet design than a print newspaper, according to an interview (Kirkland, 2012) with Fantasy Interactive's Anton Repponen. He said the website's design was heavily influenced by the iPad and that they didn't want it to look like a traditional newspaper website. "And we really wanted to stay away from that. We wanted to make this project interactive. It's a USA Today Web-based app. It's news, but it's not a newspaper" (para. 7).

This web-centric approach to design is interesting, and its potential influence on the print edition merits further study in this professional analysis. Although the print redesign might resemble a digital product, was this intentional, and, if that's true, why was it done?

The Virginian Pilot .

One of the most respected visual papers in the country is The Virginian Pilot. It routinely wins visual design awards and is generally regarded as a well-designed paper. A casual look at a few of its front pages shows that it has a visual style where news stories routinely receive large, blown-up treatment that dominates the paper's front page.

Even someone who isn't a designer can tell this isn't the case for its website. The name (pilotonline.com) is different, and the website features more breaking news than a dominant, visual element on the homepage. Like

the original inspiration for this project, The Kansas City Star, there seems to be a separation between this organization's website and print product. Given its award-winning reputation for visual journalism, it would be worthwhile to study why its website isn't similar to the paper.

The Los Angeles Times.

Another news organization that routinely wins awards for print design, the LA Times (SND, 2012), has a different website presence altogether. It doesn't feature specialized typography like the Boston Globe's premium website, but it does have a clean, modular look (Artley, 2009), with fewer articles displayed than on PilotOnline.com. This design, unveiled in 2009, seems to take a different approach than some sites, such as the Virginian Pilot. However, as Kuang (2009) notes, it is a fairly standard format that countless news organizations use:

The overarching idea is to organize information into columns, oriented around how quickly the information in those columns flows. Fast moving stuff goes in the center. Slower stuff, like columnist entries or meta-information about what's popular goes on the rails. (para. 7)

All of these publications, save for the Pilot, have a dedicated app either for iPad, Android or Kindle users, which makes it possible to include tablet editions in the news products that will be studied. The Pilot also has an app, but it appears to be only a way to read pdfs of the daily paper — not an app specifically designed to present content with an original design.

In-depth interviews .

Although these choices were largely based on industry writings, the in-depth interview process behind this analysis is informed by scholarly research. Rubin (2005) writes that the goal of an in-depth, qualitative interview and subsequent analysis is to “discover variation, portray shades of meaning, and examine complexity.” He goes on to write that the analysis should provide an individual understanding of a complex topic. From a general standpoint, this is why qualitative interviews were chosen for this project. By following up with interviews, the hope is to explain why these design differences exist, which wouldn't be as easy to determine with quantitative, structured interviews. The coding method described, constant comparative analysis, has also been extensively described in the literature. Glaser (1967) outlined this analysis method as a kind of melding of two approaches. One was purely qualitative and based in theory building. The other was based on drawing quantitative conclusions. This method, though, is more open to interpretation, yet still grounded in a data-driven approach, he writes.

Literature Review — Topic .

Design has had an influence on newspapers since the 1960s, according to Ong (1987). This was largely borne of necessity amid the rise of television and lowering circulation numbers, he writes. Magazine publishers and advertisers, a decade earlier, had already adopted some techniques of design, including a greater awareness of typography and the use of images (Allen, 1981). But newspapers didn't embrace design until the 1960s, starting with

the New York Herald Tribune. By the early '70s, thinking about design had started to change across the industry. Jack Sissors, a professor at Medill School of Journalism, urged editors in 1969 to adopt design standards. "This new concept (total design) is needed because American newspapers do not reflect the contemporary scene. Their designs tend to be a hindrance rather than an aid to communication" (Allen, p. 18).

Newspapers across the country began to follow this advice. Editors saw a redesign as a way to reinvent a struggling publication. This didn't work for some papers — The Herald Tribune folded during this time — but the overall design and readability of American newspapers improved (Allen). The next large change in design came along with the advent of USA Today in the early 1980s. Its emphasis on color and graphics quickly affected many newspapers in the country (Berry, 2004). Arguably, though, some of the biggest changes in newspaper design have come in the past few years. As newspapers have shuttered or stopped printing daily editions, almost all have created an online presence, and some have created editions tailored to the tablet. These changes were almost unimaginable more than 20 years ago. At an American Press Institute meeting in 1999, several industry experts met to discuss the future of newspaper design (Black, 1999). Some, mostly from technology companies such as Microsoft, foresaw the rise of tablets, but the majority of newspaper editors didn't see the printed product changing much in the next 20 years. In fact, when asked what the newspaper of 2020 would look like, only Roger Fidler considered an entirely digital existence. He wondered how

carriage designers, in 1899, would have envisioned the horse-drawn buggy of 1920.

Some surely would have thought themselves quite clever for adding electric headlamps or perhaps an electric buggywhip. A few bold designers might even have added a touch of color to the otherwise drab black carriages. But, as we can see with the clarity of hindsight, none of that would have mattered. (p. 124)

Although design and medium has shifted in the preceding decades, there has been a strong interest in the design of newspapers for roughly 50 years. What explains this? Over the years, why have newspapers put such a focus on design?

One explanation can be found in the circumstances surrounding the original adoption of early design standards: competition. This, Ong writes, is what spurred editors and publishers to incorporate design into their newspapers. Before, it didn't matter much how appealing a paper was visually — it still could be successful. This changed as other forms of media grew in popularity. Something similar happened in Taiwan after a newspaper ban was lifted from the country in 1988 (Lo et al., 2000). After this, the number of newspapers there grew drastically. With this increased competition, papers that once had a state monopoly had to adopt design standards in order to remain relevant. The effect of this competition can be seen in Barnhurst's and Nerone's 1991 study of front page changes from 1885 to 1985. At the start of this period, nearly 25 stories (and 12,000 words) began on the front page of

several studied papers. By 1955, that number stories dropped to 16, and it had dropped to 5.7 by 1985. That trend, likely, has continued.

In his research, Lowrey (2003) set out to find why design varies between different newsrooms. Previous studies, he writes, looked at overarching influences on design, such as “corporate ownership, competition, and broad cultural changes” (p. 348). Lowrey takes a different approach, studying how the influence of designers at a newspaper influences how well it is designed. Using a survey of papers with circulation larger than 50,000, he found that design quality is most strongly predicted by a paper’s size. Graphical prominence, or how large photos and graphic elements are displayed, was more tied to the influence of designers within an organization. These findings reinforce the assumption that large newspapers recognized for design quality are likely to have design as a focus and have more resources to devote to it. Both of those facts are important assumptions this proposed analysis would make in its methodology. Lowrey’s literature review provides some further reading on newspaper design research, but much of that literature is from the 1990s.

More current research about news design is scarce, and it appears non-existent when trying to compare a news organization’s print and web design. Scholarly research about design generally, though, shows why news organizations might place an emphasis on design. These studies look at the ability of design to influence perceptions. In one, Wells, Valacich and Hess (2011) look at how a website’s quality, particularly its design and aesthetics, inform people’s

views of a product. They found that in this digital world — where consumers often buy goods without ever seeing them in person — that a high-quality website can increase the positive perceptions those consumers have about a product (p. 392).

In another study, Kudrowitz, Te and Wallace (2012) used sketches of potential toaster designs as a way to see if a sketch's quality determined how the idea itself was perceived. For this research, they had four artists sketch differing ideas, with each idea rendered with four different sketches. One sketch for each design was simplistic and amateurish, while other sketches were more professional. Each design featured a "high-quality" sketch that used shading and detailed markings to create a polished drawing. These sketches were consistently rated the most creative idea, no matter which idea was presented. The authors write that a more complete and detailed sketch could make it easier to evaluate an idea's creativity, but they also write "Another possible explanation is that we simply prefer and value things that are aesthetically pleasing" (p. 275)

This finding, that design can influence perceptions, seems likely, at least up to a certain point. Similar results can be found in older research about print newspaper design.

Click and Stempel III (1974) looked at how color images influence readers' preferences. Using papers that were similar in design, they found readers scored papers with color images much higher on a scale of 20 traits. In fact, pages with color imagery ranked higher in 19 of the 20

scoring categories. Similarly, Bain and Weaver (1979) found that a group of participants preferred bold-light and regular-oblique headline contrasts, along with stories that didn't jump. Simpler layouts, as opposed to dogleg text arrangements were more popular, too. "These experiments imply that a high story count is self-defeating" (p. 57). Instead, they advocate for fewer stories and larger images.

In her study of newspaper design preferences, Siskind (1979) outlined the criteria for a modern, well-designed newspaper page.

A well-designed page would be composed of type set with abundant white space and paragraph heads. Headline type would consist of the most readable faces set in a combination of upper and lower case, with certain typefaces used to hint the essence of each story ... Photographs would have obvious impact and meaning rather than rely on stories for explanation. (p. 55) Using this as a guide, she presented study participants with four mock-up pages. These pages used either a traditional or contemporary design, with a well-designed variant for each style. Her study found that respondents overwhelmingly favored the contemporary, well-designed page, which featured a horizontal layout, several pictures and headlines with bolded keyword. Also above the fold and just underneath the non-traditional nameplate is an extensive index for the rest of the paper. Although these design would likely appear antiquated to today's page designer, the study's conclusion, echoed by other similar research, remains relevant: Design does matter.

Publication Possibilities.

The results of this research would be distilled into a professional analysis. The Journalism School will consider all professional analyses, including this one, for possible publication on the school's website. Along with this outlet, this analysis could be published in several trade journals, such as Columbia Journalism Review, Editor & Publisher, or American Journalism Review.

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This interview, unlike the others, wasn't directly transcribed from a previous recording. A technical problem prevented this. This interview was then transcribed from memory in the following days. Thus, all the questions and responses should be considered rough paraphrases. The researcher does stand behind the overall accuracy of these notes, though.

Los Angeles Times Transcript

Interview With Michael Whitley, Assistant Managing Editor.

Tell me a little bit about your position and what you do at the Times. You're an assistant editor for design?

Involved in all aspects of the storytelling process as it relates to design. Really part of the whole process, short and long-term. Overseas design staff, and the visual direction of the organization, across all platforms.

What's your background in design?

Well, I have a background as a reporter and photojournalist. Spent most of his career as a photojournalist.

On the whole, how conscious is the LA Times about design and visual journalism?

Very conscious. "I think we are one of the most smartly designed newspapers in the country." A consistent front page and a disciplined approach.

Paraphrasing: The reader, on the front page, expects a readable product, something that is consistent that they can easily read. So, LA Times meets that expectation with our front page.

We believe that the front page story, when it goes to a jump page, is still the most important story in the paper. So you might turn to the jump

page to see a (multi) column photo run large for that story (instead of playing the jump on the bottom of one page).

The front page is meant to show the reader what the most important stories of the day are -- so that's why it is kept consistent and quick to digest.

Some papers go for poster front treatments. Our view is, in this age, with people being so connected (paraphrase, esp.) they know what the news is, they don't need a poster front to announce it. So we give them something more (substantial?).

That also means that when we do decide to change that up and go with a larger play for a story, that's our way to tell the reader that this is a really big deal.

(all of this he naturally flowed into from the above question)

On inside pages, we try to change it up more though. "I think we spend more time on inside pages than almost any other newspaper in the country."

Especially true in Sunday editions. Our Sunday business section is going to look very different than our daily business section. More inclined to do illustrations. Spend time on things.

You've talked about the paper's consistent design, how do your designers adapt to that?

Throughout the paper, we have a very deliberate and consistent style. Specific colors, a locked-down grid. It can take new designers a little while to get used to this, they might want more freedom to change

an element's color. But I don't consider that adding value to a storytelling package.

The style is so structured on the basic level to allow designers room to really add value to the stories they are working with -- extra infobox for example.

Usually, designers get this after a little while and don't worry about it.

That, or they find out they don't really like working here (laughs jokingly).

So, how does the design process play out each day for the print edition. What kind of long-term/short-term meetings do you have?

Heavier paraphrase: Morning budget meeting for A1. This meeting determines what will go on the front, and also goes into the inside budget/design for the section.

What about meetings for longer-term projects? How does that process work?

We do have project meetings, where we discuss everything we have going on. We aren't interested in publishing something if it isn't the best it can be. So when we're in long-term project meetings, we never say something has to be published by a certain date, we more aim for a general time of the year, say 'this should run sometime in the fall'. Now, at some point you have to give yourself a deadline, otherwise nothing will get done, but we don't publish a project unless we know it is ready.

Are your digital platforms part of this planning process, too?

Yes, of course. Digital is part of the conversation from the start. We want to look at ways to things differently online, and not run what was in

print online. And we're not going to run something in the paper if its digital component isn't completely ready.

Speaking of your digital products, I wanted to talk about the design of your website. I know you said you're in the process of a redesign, but I noticed your current website seems to be based off a set template.

It is. We think readers online are expecting the same consistent approach. We've found if someone is coming to our site, they might already know what is going on in the main story, so we want to offer them many other links, right there.

I have seen this template change though, such as during your coverage of the Moore, Okla. tornadoes a few weeks ago.

Yes, we can change the site.

How often does that happen?

We do that for big news events, but again we try not to do that too often, so that when we do, our readers know it is a really important story. Although, for us, what we consider a big story could be something happening across the world, like the Tsunami in Japan, or the wildfires in Arizona.

Do you ever feel limited by the templated nature of the website?

Not really. We still do a lot of projects online

I noticed in the print edition, on several occasions, graphics ran on the front page of the paper.

But I didn't ever notice graphics on the homepage. Why is that?

You must've missed them. We do large graphics projects a lot on the website, things even more in-depth than our print presentations. Online, it

is all about the immediate. What affects you? School rankings, tax dollars, roads. Those are the kind of things people care about most, and we're able to offer personal information/relevance (what is the school like that your kids go to, for instance, or statistics that apply to your block/neighborhood.), more than we ever could in print because it would take so much space.

What can you tell me about the proposed redesign?

First and foremost, we are making a responsive site that will adapt to the user's device.

Similar to what the Boston Globe has done with their site?

Yes. Ours will be hopefully more dynamic than theirs, though.

What do you mean by 'dynamic'?

Well, we want something that offers more interaction through graphics, videos.

When will it go live?

Sometime in the fall is all I can say.

Finally, I've downloaded the iPad app for the times. Do you know when it was developed?

Gosh, I don't remember, it's been a little while.

What can you tell me about the process behind its design?

We weren't involved in it. Didn't say exactly, but it was created in house.

Can you speak to its design at all?

No.

Is the idea that the new website would replace the current apps, or would it more supplement them?

My hope is that the redesigned website, since it will be responsive and easier to access than an app you have to download, will be the primary way for someone to (interact with the LA Times' journalism -- not sure of the actual wording used here.)

Would you have liked to be more involved in its design?

Can't say. (this exchange above was pretty brief.)

Following up to my earlier question about planning meetings, how involved have you been in the site redesign, then?

Everyone has been very involved, we have daily meetings about it, and everyone is giving their input into its design.

After thanking him for his time, I close interview out.

Virginian-Pilot Interview Transcript

Interview With Paul Nelson, Presentation Director.

Like I said, this is all part of a graduate project for the University of Missouri, as part of my Masters, and I'm kind of interested in how the design of different platforms can have an effect on the content shown on each platform - that sort of thing. My questions will hopefully get at that. I guess starting off, though, why don't you — you know I have an idea of what you do at the Pilot — but just for the record why don't you tell me a little bit about your position and your responsibilities.

Okay, I'm the presentation director and I oversee all of the design work that's done at the paper on the editorial side. That includes 11 designers who handle the main sheet pages

..... Skype call drops. Skype call resumes

Hi

Hi

Real quick, what's your phone number? If this drops again, we'll just do this the old-fashioned way.

Okay, it's 757-222-5823.

Okay, so you were saying you oversee the team of 11 designers at the Pilot?

Yeah, and then also the features copy desk and a group of folks who are tab designers who handle community news — tabloid-size products. Also, appended to my team is, well I've got the graphics department, which is one person now — used to be like four or five — and the Joint Ventures, which is like special sections. It's like a magazine we put out, a

quarterly. The automotive editor is part of that. There is another assistant presentation editor, that sort of thing. But the core of the job is the design and presentation of the paper.

And now, what sort of background do you come from in design?

I started out — After graduating from Missouri I started out as a reporter, and then, after that, it was copyediting, which, in the late 80s, also generally included ‘layout’. It wasn’t really called design. And so I did copy editing and layout from that point on, and then sort of gradually drifted more into layout and design, but the copyediting part of it has always helped me. So, I became design team leader in 1999 and director of presentation in 2006.

Now, while you were copyediting, after you moved on from reporting, was that all at the Pilot or was that at various other papers?

No, reporting was at the Jefferson County Journal, outside of St. Louis, copyediting and layout was at the Guinette Daily News, which was outside of Atlanta, which is ... That paper is no longer in existence. And then I moved here in 1990, I was here for about five years, went to the Detroit Free Press, ... lost my job in the strike in 1995 and came back to my old job here after about eight months and I’ve been here ever since.

Obviously, being a designer myself, I know quite a bit about the Pilot’s design style and reputation, but I guess one of my first questions is, I’m curious how conscious people aside from the designers in the newsroom — like the rest of the editorial staff on the whole — how conscious are they about story presentation and packaging?

They’re very conscious about it. The whole philosophy of how we present the news has been sort of driven down through the organization

over the last twenty years, since we started taking the approach we take now.

We try to illustrate the lead story and make the lead story look like the lead story. We don't like to say, oh well, this is a one-and-a-half column lead story, and here is a four-and-a-half feature centerpiece that we're using to buffer the size of whatever the lead is. We feel like we can take whatever the lead story is, and with the various tools in our toolbox, adjust the tone, the size of the package enough — everything we need to do to make it appropriate for whatever story it is.

And there are still some people who I think would prefer a more traditional-looking newspaper. Sort of like most other newspapers do now, with sort of like the newspaper design from 1985. For some people, that's where the evolution of newspaper design stops. 1985, its color, and then you've got a four-column centerpiece, or a three-column vertical centerpiece, and either a strip story on the top and an off lead, or just a lead story in the upper right corner and then off to the side.

There are still people who'd rather we do that. But most people here, they're all on board with the design, and they do a lot to help us. They know that we are always looking for visuals, and if they know about photographs, they'll get photo assigned.

And sometimes, for bigger stories, we'll do what's called a maestro session, where we all get together with a designer, photo editor, OK you're familiar with that ...

(I nodded my head here as a passive acknowledgement that I was listening, but had done this several times during the interview, not sure why he took that this way). No, I'm not. I've heard of the — and I'm sure we'll go into later — but I've heard of the daily meetings, the pods I think they're called, but I've not heard of the maestro sessions.

The maestros are for more like project-size things or Sunday pieces. and then we'll get the reporter, the editor, the managing editor — since she coordinates those — the photo editor, the designer, me, maybe an artist or two. And we'll all get together and say, OK, here's what we're doing, here's the story and try to figure out how we want to get that visually. What do we want — do we want to take photos, if so what do we want to take photos of? Do we want to do an illustration? Is it a combination, what kind of information do we need for graphics, that sort of thing.

So visual planning?

Yeah, It also includes now what we want to do online, and then also for the tablet. We're working on a tablet product right now that we hope to get going later this month.

OK

And then the pods, the reason they're called pods, pod is an old term that was a carryover from when we redesigned in 1993, I think it was. The idea was that you would have a group of people assigned to each section front, a pod of people. It would have been a designer, a copy editor, a photo editor and a graphic artist. And they, those four people, would focus all of their attention on that section front. But then when we submitted our plan to man-

agement, that this is what we wanted to do, the complement would've been increased so much, they just laughed and said 'that's not going to happen.' But for whatever reason, that particular term stuck around, and that's what we call our 6:15 evening news meeting. That's when the designers of A1 and then the local front, B1, basically present their pages and talk about 'here are the stories on the pages. Here's what I've done with it and why.' Sometimes, if they've had time, they've done alternate versions of those pages. We'll kind of get an idea of which page has the right vibe, which one we like the best, which one tell the best story, that sort of thing.

Ok, alright.

Oh and for that 6:15 pod, anybody can go to that, we're just standing behind the workstation where those designers work. There's always like a senior editor or managing editor or the exec-editor editor, photo editor, copy editor, slots, me. So there's a whole bunch of people that we try to solicit opinions.

We do a lot of different things here, things that are kind of out there, and we like to get an idea early in the night, rather than 11:30 if anybody has any issues or problems or suggestions for making it better. We get that ironed out quickly instead of letting it drag out.

Other than the maestro meeting, which you talked about, the pods, are there any other sort of long term meetings you take part in?

Sometimes I got to the 10 o'clock meeting. That's where we do the initial inventory of what we have coming in and get an idea of whether we

are going to have a lot of stories coming up or ... Mainly checking in with all of the city editors to see what they've got on tap, and then, after that, there'll be a 3:15 news meeting, where we set the lineup for the front. Of course, it's changeable after that, but kinda set the lineup for the front. And then that helps determine what we're going to have for the local front and the local section after that and then the 6:15 pod meeting.

And the local section is Hampton Roads, correct?

Yeah, that's the Hampton Roads section.

So, we touched on the front page philosophy, how would you then describe the design style of the entire print edition?

Hmm... the design style. I don't know, I think of it as we try to figure out what story, we do we want to say with the lead story. That kind of is what everything is derived from. So, me .. I'll talk with some ideas with whoever is doing the page, Robert Souhavens the assistant presentation director, we both like to start with the headline. What do we want do we want to say about the story and how do we want to say it? *Garbage truck outside makes hearing hard* Then we think about the visuals ... typographic, we really just want to know what the story is and how to tell it. After that, we think about how large to make the lead package and how do we accommodate the other stuff on the page. Typically, we'll have a total of 3 or 4 stories on the page. We almost always have a 2x5 ad in the corner. We often promo stuff over the flag.

Yeah

We run stuff, you know, type in the flag, photographs and part of that is to enable us to make the pictures big enough to have visual impact, and the other is that saves a lot of space. You know, so you don't have to have this separate part for a headline under a photograph. For us the philosophy is what story do you want to tell, figure out how you're going to tell it, make it compelling, make it interesting, and connect to it readers in any way we can.

So, for designers working on that front page, what are some of the challenges they run into?

Well, probably like for most places, its getting everything to fit on the page, but also not like its jammed onto the page. So, you know, its kind of a dance of space allocation, that sort of thing.

They'll all write sample headlines for stories on the page, because we always like them to read the stories before they start designing, so they're not just drawing rectangles and filling in dummy type.

The designers, you know, on the front, will write all factbox material. We call it double edits. The idea behind that is that the story has been edited by an editor, and then the designer will edit it again to pull out pieces of information that can help our types of readers who don't want to go through the 25 inch story, who just want the headline and whatever other blocks of text or captions or things like that, so they don't have to read the entire story but still feel like they're getting something out subscribing to the newspaper.

So, writing the headlines, they do some of their photo editing, you have to be, you can't expect all good stuff to just be handed to you and it to be in a usable form. You've got to be able to be a good journalist and follow the news and be able to take part in discussions. Designers do, they're not just handed a list of four stories and a sheaf of photo proofs. You know, its like we want to know 'what do you think of this story?'; 'How do you think we should play it'; 'Where do you think it should run?'; 'The lead, should it not be the lead, why or why not?'. That sort of thing. They're definitely not just people who arrange stuff on the page, they really figure it out and make the page work and you know try to address all of journalistic issues for the page. How are we going to give the best possible presentation of that day's news to the readers.

You know, it sounds like that's kind of a wider role than designers have at most places, is that difficult for designers at first – being that involved with the stories – pulling out fact boxes, writing headlines, that sort of thing.

Yeah, actually if you come from a larger paper especially, you're less likely to have such a deep role in the creation of a page. At larger papers, there tends to be more of a silo where these people write the headlines and edit the stories and these people layout the pages and these people produce the photographs and then give them to you as the designer to put them on the page. But then you put them on the page in the way they think they should go on the page, that sort of thing.

Smaller papers, where you do everything, kind of gives you I think a deeper understanding of everything that goes on and a lot of times can make people at smaller papers better suited to work here.

That's an interesting point, let's see here, (looking at questions). I guess moving onto the digital products, it looks like the Pilot has two sort of distinct brands or identities. PilotOnline for online and the Virginian Pilot for print. What was sort of — can you speak at all to the original thinking behind having the two different entities?

The PilotOnline was one of the earliest news websites, I think it originally went live in '93 or something like that — before anyone even knew there was an internet. But the idea behind it kind of having a different identity was that because it was considered to be disruptive technology. And the business idea at the time about disruptive technology was if you take that technology, in this case the website, and give that to the newsroom, the newsroom, because its traditional and somewhat hidebound, is going to drag it down and not let it fulfill its potential.

We're going to be like, 'you can't put a story about a light being out at this intersection in the number 2 position because that's not news, but its news to people who are online and maybe traveling through that intersection and want to know if the light at that point is out. And I use that as an example because years ago we did do that and that story got like a thousand hits. A traffic light out at Greenbriar, it's what — it was serving two different audiences and probably felt that the newsroom was not the group of people to handle the print audience and then the online audience, and so by giving it its own group of people to put it out who weren't beholden to the editors of the newsroom, it allowed it to grow and expand and become — have its own identity. Since then, the people who work for, are more a part of the news operation, and reporters and editors are more a

part of the online operation. Although we still don't control the website. The editor can't say I want the website to look like this, but he could say this needs to go in the lead position.

So, they do have control over story placement?

Yeah, but for the most part, it's left up to the folks who handle the online operation day to day and we have a senior editor who handles that, but she's a part of the newsroom.

But it is the same content more or less, right?

Yes, but it just has different priorities. The idea is we break it online, and then explain it in print. So, you know you might get three or four paragraphs online, but then 18 inches of it in print the next day.

So are you involved in the presentation of the website in any way?

Not really. Occasionally, some of my folks will produce some icons or something like that. We'll repurpose some print graphics for online. Some of my folks do some producing, upload some stories.

Other than that, we don't really have a huge role with the website. We will have a pretty role with our tablet app, which is coming out soon. We're trying to get it to a point where we can do a full-scale run. That was supposed to be happening yesterday and today, but there's still some issues we're ironing out with our vendor.

And that app, it is sort of based, its based on the Denver Post apl don't know if you're familiar with that?

I think I've seen it once or twice.

It's the kind that has sort of the tiled approach of photographs and things like that, and then the stories. But, what we're doing, that's going to sort of reside in the back of our app. The first four stories you encounter on the app will be designed more like a smaller scale magazine cover. Those won't have interactivity beyond photo galleries and video and links — we're not going to have that spin stuff around in a photograph kind of thing — (appears to be joking), but it will have a much slicker feel than the cookie-cutter, take-an-RSS-feed-and-shove-it-into-an-app kind of look.

It's going to come out at six o'clock at each evening, Monday through Friday, and then 6 a.m. on Sunday. And it's called the Evening Pilot, has its own editor and reporter. The idea is we serve people in the morning with the paper, with the website in the afternoon. In the evening we didn't really have a product for them, cause our website ... pause ... The use of news websites tends to go down when people aren't at work.

So, we thought, OK the Evening Pilot is sort a return to the evening newspaper. And we're going to try and make it — give it a little personality, make it interesting. There may be some content that is just special to it, that may not appear in the paper or on the website until the next day. And just hope that it catches on. There's a window there that people use their tablet to consume news, we're just hoping to tap into that.

Yeah, I take it you've read Mario Garcia's book on designing for tablets?

No, no.

Well, he talks about research that shows people like to lean back in the evening using tablets. ... pause ... But, that's all pretty interesting. I'm curious, is the design going to look more like the website, or is it going to look more like the print edition?

It'll look a lot more and feel a lot more like the print edition for those four featured stories.

What's the thinking behind that?

Well, part of it is the website doesn't look that good. We want it to look slick, we want it to look like a magazine. People tend to read longer-form stories (on the tablet?), so we want to be able to make it easy and inviting for them to just be sitting in their chair in the living room, flipping through the stories, it'll be designed slickly. It's designed to engage people visually and take advantage of the awesome quality you get, especially with the retina displays, to display photographs and that sort of thing. The idea is that the print product just looks better than the online product, so we want to carry that over to a device, that for the first time in our lives, a designer can design something and it will actually look the same as it does on the screen.

What's the sort of technology behind that? Is it an RSS thing on the backend with that sort of tiled approach, with Mag+ or Adobe DPS on the front side?

It's RSS feeds on the background, and some of the text on featured stories is RSS, but the rest will be basically jpegs that we upload via Drupal, our content system for online and then those get plugged into spots they have set up. And we have a number of different templates, so we

can have fact box material off to the side, lift outs or photographs — we're still wrangling with some details. Do photographs go all the way to the edge, or do they have to stay inline with the story?

So, I take it you've been pretty involved with making the mockups for those templates and everything.

I've had a designer who's done most of the mockups, but I've worked with him. He and I, along with several other people, are part of the team that conceived the app and put it into place, and are now trying to get it finally done and working.

We work with a company called Spreed in Toronto. Their design work was done by these guys in eastern Europe.

I guess that's globalization for you.

Yeah, guess so.

Uh, what can you tell me about the business model. Will this be something available to subscribers or will there be a separate pay structure? How's that going to work?

We're going to be launching a thing called All Access sometime this summer — the timing is still being worked out. That would involve — you no longer would get our website content for free, you'd get a fixed number of views and then have to start paying, like the New York Times does, and a lot of other sites are starting to do. So you can — there will be two subscription models. You can get All Access which is print and then that gives you access to everything online as well, including also you can get digital only, and I think that will include the app, but I don't know if they've decid-

ed that yet or not. Currently the app is not going to be marketed as something separate.

And I can follow up with you once this goes live, because my research will go into the early fall.

Hopefully it will be done by then. Our original launch date for the app was June 1 and the original launch date for all access was even before that.

Well, that's how those big projects go.

Yeah, absolutely.

You mentioned the design of the website, is that something that might be redesign sometime soon? Is that in the works at all?

PilotOnline is not going to be redesigned anytime soon. I think the feeling is — we would have to figure out if redesigning it would allow us to make more money. They really look for the business case if they are going to allocate the programming resources to it.

Now, we do have a sister website, hamptonroads.com, which has been primarily a local entertainment type website, and we are going to start meeting soon, trying to reconceive that — figure out what is it and how is it different from PilotOnline and what we should do with it and how should look like.

That's something if you take a look at it now, you know, it's awful. It's something that we will be willing to spend some money on to improve if we feel like we can improve if we feel like we can then use to make some money off of.

Something we have done recently are each of the cities in Hampton Roads, Virginia Beach, Norfolk, Chesapeake, Portsmouth, Suffolk, all have their own city channel now, and we sort of did some redesign on those, and we were actually able to sell out the entire year's worth of advertising inventory before we even launched them, just based on the descriptions of what we were going to do, and those have been popular and are doing well for us. We also have been able to sell out our sponsorship ads in advance for the app, and we're selling interstitial ads with the app as well, along with strip ads along the bottom.

Now, interstitials, I've heard that term before, that's after X number of swipes, you see an ad

Yeah, up pops an ad.

When you said each city has a channel, is that like a mini-site?

If you go to PilotOnline.com and pick the Virginia Beach tab under news, and pick a city, that's like its own self-contained thing. If you go to Virginia Beach Beacon.com that's the city site part of PilotOnline, but we give it its own URL. That Virginia Beach Beacon, that's the community news tab we produce for city of Virginia Beach readers, so there's that sort of brand recognition tie in.

Alright, let's see here. Now earlier, when you mentioned that you discussed digital things at these meetings too, like at the maestro meeting for big projects, could you kind of describe what you sort of talk about in regards to digital.

We'll talk about if do want to repurpose graphics for online. Is there a timeline? Is the photography going to be good? Do we want to do a

slideshow that highlights more photos than in print? We have coming up a summer series on this spy ring centered in Norfolk in the 80s.

That sounds pretty cool

Yeah, this navy guy was selling submarine secrets to the Russians, and brought a friend and also his son into the whole thing. So we're doing that over the course of 12 days. We typically don't put those summer series online, we kind of force people to buy the paper to get it. But afterwards we'll do a nice, high-quality reprint that people can buy, and we've found we have a really nice secondary market for republishing our stories and our content, that sort of thing.

But in this case, there are some things they are doing online, but I don't remember exactly what they are. I know for the tablet, since we don't have a lot of interactivity, we're going to do a slideshow add-on of extra content about spies and stuff like that for the tablet. So basically, it'll be a series of slides that you can flick through. Hopefully, that will get them interested enough that they'll go back and read that day's excerpt in the paper.

A little while ago, I saw a series, I think its an older series, A Chance in Hell, showing the combat medics and their work overseas. I noticed you all did a mini-website for that, correct, or like a special landing page on the website.

Yeah

Is that something you do often? Or is that like a one-off sort of thing?

That is sort of the thing we do with those big projects. Unfortunately, after they've run, they're kind of hard to find. It's like, I would be very hard pressed

to find the A Chance in Hell landing page. I could do it I think, but its not like I could go to projects and then, oh here they all are and then click on it.

I'd have to do some searching, and sometime our searching isn't that great. But yeah, that is the sort of special stuff that we'll do when we have enough people and enough lead time, you know, we can do stuff like that for our projects.

We've done other ones, what was it ... started in 2005, a yellow fever epidemic in 1855, and then U-boats hunting merchant ships off the coast at the beginning of World War II, we had a hurricane in 1933 that we did one on. Stuff like that, we'll expend some extra effort to make them look nicer on the website.

And those were all summer series, the ones you mentioned there?

Yeah, everyone except for Chance in Hell, that was sort of like its own series. The summer series tend to focus on historical stuff, and we've gotten a good response to them.

There's an editor at the Missourian that always says that. ... When did you go to MU by the way? (used this to look at questions).

I originally graduated in '85, started out as an engineering student at Rolla. And then I transferred up to the main campus, beginning of '82, then got into the J-school.

I've never heard of someone coming to the J-school after going to Rolla for engineering.

Yeah, well I never should have gone to Rolla in the first place.

I'm just going through my questions — we kind of jumped around a little bit, which is fine, but I want to make sure we didn't miss anything. No, I think that's about it. When did you say the tablet app will be on the app store?

I don't know, the plan was to have a dry run yesterday and today, but currently the app is not functioning. Once its functioning, we can do a complete dry run, and then we could submit it to apple. It could be a couple of days, it could be 5 to 6 days. I don't know exactly what the problems are with the functionality right now, so I can't say — we're not sure whether it is on our end or the vendor's end, so I can't say 'oh yeah, we think it will be ironed out by the end of the day today. I would say within a couple of weeks it'll show up on the Apple store. It'll be free at that point because all access isn't something that will .. until the end of the summer at least, that's the paid subscription thing.

Well, I may get back in touch in a few weeks and may want to see some mockups, or that sort of thing.

Yeah, I can send you some.

Other than that, I think, you've answered all of my questions. This was really helpful.

Good, good. Well, if you have any other questions, just let me know.

Yeah, I'll be sure to.

Email, phone, whatever.

Well, thank you for taking time out of your day to talk with me.

Yeah, it was nice talking to you and good luck with your research.

Alright man take it easy.

You too, have a good one. Bye.

Bye

USAToday Interview Transcript

Interview With Andres Quesada, Gannett Digital Creative Director.

Alright, so thanks again for talking to me. Like I said, this is for my graduate project at the University of Missouri for my Journalism Masters, I guess. And what I'm really interested in is just looking at how design of different platforms can influence the content shown on those platforms.

That's changed some as I've kind of done my interviews, you're my last one actually, but anyway first off, tell me a little bit about your position and what you do at USA Today.

Sure, I am sharing control over all of the digital designers for Gannett Digital.

OK

So that's basically all Gannett products that get designed, get designed here. That's the mobile design team, information architects, web design team and the interaction design team.

OK

And that includes USA Today, all Gannett digital local properties and broadcast that are piping through. So, everything that's going on for mobile products, website get architected, and thought of and designed by the teams here at Gannett Digital, and I'm the creative director.

OK, very cool. So how many people is that?

That's approximately 16 or so. About 18, with interns. It's a good squad.

And what sort of background do you come from, in design?

I come from the world of startups. I worked at AOL when I first started design, gah, it must be 15, 16 years ago. And then, after that, worked

in a number of small agencies in the metro area, in the DC area. As well as a bunch of startups.

And I was at a startup until right before coming to Gannett digital.

Was that like a web design startup or a digital agency?

The one I left was solely mobile, so they did mobile products. From AOL onward, it was a mix of web, mobile, mobile only, web only, but I've had my feet in both worlds. Were some of those startups you worked at, were those with a journalism focus, or were those more just web in general?

I don't come from a focus or a background in journalism at all. So, I don't touch editorial at all. I haven't had products that were associated with editorially driven or associated with editorial content, like USA Today is since I got here, before I got here.

This is my first step into it, which kind of gives me, it kind of gives me and other people that have worked at Gannett digital a little more clarity in terms of product branded design and development, rather than the editorial focus one would expect from a journalist.

So you think you're a little more concious about brand development, that sort of thing?

It's almost like if I leave the building to get opinions about things I'm trying to make a decision on, sometimes I get enlightened by people who are completely outside of my business. So, it is just being able to see the things that you work on without the hindrances of the day-to-day operations and the things that brought you up in that industry. It adds to a little bit more clarity, but I wouldn't say I'm any more

clear about things than any person in this building, but it doesn't hurt to have somebody in the room that doesn't have a journalism background talking about product.

I guess one thing I'm kind of curious about, especially in light of the redesign, you're the creative director with a team of designers underneath you, what would you say is your sort of sense, in the newsroom as a whole about how conscious is it would you say about design and story packaging and visuals, that sort of thing?

In the newsroom, they are extremely conscious of it. Some of the premiere conversation topics that come to me from the publisher or the managing editor, from any executive staff for USA Today primarily ... Because they're our premiere client and they happen to be in the building, it is easier to have constant contact with them and talk about what their needs are. I've been in their daily briefings pretty regularly. They invite me to go up, so I'll sit there and talk to them about what their day-to-day is, or just listen to the editorial staff about what they want to push to the digital products every single day, in terms of priority.

A lot of the conversations happen outside of those meetings tend to be driven by how can you give us more packaged content. How can you tie stories together in a thread for us so we can further push that narrative to our users. It makes sense to us, but we don't have the tools to get it done.

And we'll work with them to actually to finese or adapt the product accordingly to take that into consideration. But I'd say right off the bat, that

question is the most predominant question that comes out of that group regularly.

So how can we better package our content?

How can we better package it, how can we tell stories more effectively, and how can we tell stories that are related to each other more effectively.

And how are you trying to do that?

Well, the -- I'll give you an example of how we didn't. When it came out of relaunch for USAToday.com. Not talking mobile so much, though as we're talking this mobile actually became -- the systemic failure for mobile actually became inherited from the relaunch because a lot of the web-centric ideas were passed down to mobile, which was a mistake, but we can talk about that a little later.

For web, what happened is relaunch, while visually beautiful, in terms of a storytelling mechanism, there were a lot of failings with the architecture designs of the website that weren't isolated or identified before it went to product.

One of those is effectively grouping stories. What the design had done, and what the CMS platform had made easier, is the ability to program into that space visually any number of stories that you want to during the course of the day. So if you want to tell a story you could put any number of articles, all aligned nicely at the top of the page.

And you're just talking about that home page view. Yeah, exactly, you're user will see them all. But the problem with that is that some of those stories are good to sit there for a while, but some of them aren't and sometimes there are stories that pipe in during the portions of the day that take precedence over those stories, but that doesn't mean that package shouldn't somehow be broken up, but the design didn't take that into consideration.

OK

If something new comes into the newstream during the day, and they need to bring it up to the top of the page, and they want to keep that array of programmed content up there because it is all relevant, there is no way to do that effectively.

So what we did, after launch, was conversations and research where packaging became a lot more of an issue. So we're going into some exercises now for the design of the homepage and section fronts that ties packages to those pages a lot more effectively than just giving them that array of squares they can put images in.

So if something does come through, like a Sandy Hook Elementary School incident, or a Trayvon Martin decision ruling come down, you will see a major element come on the page in a breaking news story, for example. And then pipe its way through an evolution into a packaged area, and then into a packaged area with more content, and then a larger area with an array of content that actually makes sense in an arc. And then the

newsroom will actually have the ability, for major events, to show the user the importance of that thing visually at the top of the page.

And we're actually doing that now. That's the sort of thing we learned from relaunch that we didn't quite cover 100 percent and we're trying to get with the newsroom as often as we can to isolate as many of the needs going down the road, without having them as surprises for the UI later.

OK, so would this packaging approach, be focused on the home page like you were saying is now currently the option unless it gets broken up. Or would it take on the approach of maybe like pretty big element on the homepage, with a landing page that has a centered idea. Or is the idea to keep the package all on the home page?

Right, and we do have the ability to do a landing page type of treatment type of aggregate, which is a 'topic page' for us. So there was a Trayvon Martin topic page and there is. It's automatically generated by our platform. Seven stories in to getting tagged with a tag, if its a new one, a story will generate its own topic. So the newsroom has the ability to spin those up as often as they want. It also increases SEO and broadens our taxonomy internally, but what -- that being said, that gets done for us already, so there is nothing to be fixed there. What needs to be fixed is pointing people to that more effectively.

Yeah, how do people even find that to begin with?

Right. The only way we had to do that before was creating a little square that was programmed on the page that said 'go here for Trayvon

Martin stories". It's less effective if you're showing a larger packaged grouping on the home page as the homepage as the trial is wrapping down its verdict.

It becomes more effective tool in the latter way than how we've done it before. We've got the endpoint, the topic pages, we just need the start-point for the home front and the section fronts.

OK. That makes sense. So you mentioned the daily meeting you sometimes go to. Are any sort of long-term strategy meetings or short-term meetings that you're a part of with USA Today.

Short-term meetings happen pretty regularly with the publisher and his senior staff. We get pulled in through those through the digital officer, David Payne, meets with them pretty regularly. When things become that important in those meetings, that they want to execute something off that, then they'll start pulling in myself and others into a broader conversation on 'OK, we have an idea or problem -- help us solve it, we think it should be solved this way, what do you guys think.' Then we'll do little idea sessions based off of that. So those happen fairly frequently and it gets all over the site from any number of types of ways content gets piped into the pages from market data, to weather, to news stories, etc. To alerts.

The larger ones become prioritized project initiatives. Like this homepage package redesign. That's a larger one. Once it became something more than conversations, then it became a prioritized project and it gets put into a queue for Gannett Digital, and it got ranked over everything else within a certain grouping of work over a certain timeframe, and that's when

it involves more than just a few people like myself or senior staff that ropes in the front-end ux like dev positions. That entire department gets pulled into it. Whether there's any programed aspects of that content, that new design. That being said, the CMS platform team, core and presto, have to get pulled into it and these are people whose time is extremely, extremely sensitive because they're working on a lot of major local initiatives right now to get those people on platform. So, it spirals on well beyond my position. I'm not in any way the most important person in this room. There's like a lot of departments that are integral to everything we do. Design is just a part of that puzzle.

Yeah, now how involved were you, were you on board yet when the redesign happened? I imagine so, right?

Yeah, I was here, I was one of the senior designers for the design.

OK, so I guess one thing -- I've read a fair bit about the redesign obviously -- but I'm kind of curious about your take, going in, about what the sort of goals were for that redesign from I guess you're more from a digital perspective and how those goals were sort of met with the end product.

In terms of like the paper perspective, I got to see designs before a lot of other people did simply because I had to meet with Wolff Olins because I had to talk a lot about brand, and they were the brand design agency that was hired for the paper as well as for the logo. So, but digital was where I focused my time for work. For relaunch, a lot of the conversations happened early on with the executive creative director, the product owner for the entire design group, as well as myself and others and

fantasy interactive, which was the agency. We -- the goals for the entire project was that USA Today hadn't really seen a revamp digitally well on a decade. So it was due. There was nothing about the digital presence that made it special. It was like a lot of old sites that had undergone the test of time and not had anything done to it to make it refreshed for the next generation of news storytelling.

So there was nothing special about it. It was a lot of lists of links, nothing visually interesting about it. Brand was old, and since they were redoing the brand, that needed to be addressed as well. One of the major goals was just a way to tell stories visually, and I think that's why we saw the design happen the way it did. It didn't pipe through here with just a few people and got muscled through like 'I like that design, let's go with that design.' There was a large, there were several different companies brought on board initially to make a pitch for the design.

All of them had the, I think, similar types of mandates put against their pitch, all of them went in the same direction for visual storytelling, all of them tried to pull an app experience into the design as well, knowing that tablet was where a lot of users digested most of their news content during the day. Mobile was playing a big part, even though mobile wasn't part of the relaunch project per se.

Major, major goal was to make news visual. The demographic research that they came out with showed a lot of different types of newsroom personas. Some are scanners, some are people that drove through news

on the go, some were actual readers, some were visual readers, but the predominance of that populace of personas drove FI to isolate the visual aspect of storytelling more so than anything else. That's why we came up with the design that was so extremely photographic in nature and isolating color as a way to point the user in a specific direction.

All of those things had a really good effect on our userbase that goes to digital products for USA Today. Consumption started to go up a little bit more. Stories that were less visual before, but were more visual now, were actually getting a lot more notice than they were in the past, and overall, by the industry, it was really well received as the next step in journalism.

I think it succeeded in being able to meet the goal of visual storytelling. I think it also succeeded in part, not wholly, in keeping the user directed at certain things. And that was one of the most important things we actually isolated after relaunched going into new design efforts now is to how to effectively use the design and this visual idea of design for a publication like USA Today, online to get users attention, but to drive them to certain places. So, you can have a lot of visuals -- look at CNN's iPad app. It's a lot of squares with a lot of you know headlines on top of those, it's very congested, but it's extremely visual. But its so visual, you almost don't know exactly what you're supposed to look at first.

So, we didn't want to have that happen to us. We wanted to make sure if we made it visual, that we kept the attention focused on specific things.

So, is that done by having a hierarchy?

Visual hierarchy is extremely important immediately, so that the user knows what is the most important thing on the page, and so they know what's the next most important, so they can go from that to something else. Not just visual hierarchy, the structural hierarchy as well. Visual plays into that, but the user has to understand that going down the page, there's specific organizational structure to the design, even if they don't identify it consciously, they drive down the page knowing 'the way this page is constructed, I understand I go here for all of the most important things of the moment, and I go here for things that are casual reading, and I go here for other things. We need to be able to make sure the architecture, and the design and the grid for the design is worked out so that it actually operates that way 100 percent of the time. If we fail at any point in time in doing, in maintaining that structure we actually fail that user, or a large portion of the user base in finding what they need to find. You see news stories that we might think are very important not getting any visibility.

So you mentioned -- you were talking earlier you know you've seen more user traffic, more attention given to less visual stories that have become more visual ones. How does that -- I guess I'm kind of wondering what that looks like. Are there just more photos being pulled for those stories. How are those stories that were less visual being made more visual? What's going on there?

Well, I mean, pre-launch the site was driven mostly by lists, so there was little to no visual associated with USA Today.com at the top part of the page, the major hierarchy of the page. There was thumbnails, and there

was a ribbon of content that was a belt of information that the user was supposed to identify as these things, these promos are important to you, but there was no major visual context for them to lay their eye on constantly. 'These are the most important things of the moment, and I understand that'. So, from that to the new USA Today, there's a discernable and absolute difference, and a lot from even if you were going to look at publications like the Washington Post in its current digital state for the .com and where we are, there's lots of links that are driving the top portion of the page. It's almost as if they wanted to reproduce the paper product online, knowing that their paper product does very well and thinking that that can be transferred over to digital and that it can be done well is I think a misunderstanding of how users actually digest content digitally. So we didn't want to make that mistake at all, so that's why the decision was made to go where we went with relaunch. From there to relaunch there was an absolute shift in how we wanted to present the news. I hope I'm answering that question for you.

Yeah, I think so.

It's just very important to us to maintain the approach we're doing right now, whether in a new adaptation of that design, or even just maintaining the current design, so that the users understand clearly what we're trying to say to them without us having to get them to read a series of links, whether (they use) large typefaces or small typefaces -- it's still just text they have to read.

So, I think we're successful so far in doing that. I hope we continue that success. I think that its going in the right direction.

So you're kind of talking about getting away from that sort of breaking news roll that most news websites kind of have on their you know -- they have their main story and on the side is their breaking news links, and its 10 or so links to breaking news stories.

Some of those, sometimes that's necessary, I think we're going to have to maintain that to a degree. Not all of our users are users that digest news by photograph first, so a bay of news stories that is -- as long as you're separating these things hieracrhically, if you want to maintain the visual, you can still maintain a list of top 10, top 5 and still get those most important stories, as long as you segment that top 5 list against that visual accordingly, so that people know 'OK, there's a main visual, there's a secondary visual, and there's maybe a list of links that are at the top portion of the page, and everything else that will go under that is organized appropriately for me. I think that's still OK, there's a way, there's a place in the world for digital products where lists can be merged with visuals, and they kind of share the same space well.

I think there's -- more often than not, we see those lists taking more precedent on the digital product than the visual, because that seems to be more something that was inherited from a paper product mentality, than a digital product mentality. We're OK designing content in that way, as long as it doesn't dump everything else off the path that we're trying to go. And that's just considerations we undertake constantly. It's the same as when

you get into an article, you may lead with a large photo, and then you've got the article text, but you've got a related bay of story links -- they go off to the side. You can't drive the users attention away from the content they are there to read by throwing 40 related visual links all over the page, at the top of the page. Even if they're visual, and they may be interesting, and they may drive users to that content, it beats the purpose of the article itself.

Yeah.

There just considerations from an aspect of design.

Ok, now also related to the redesign, you also mentioned that -- how FI was involved. Were they the ones involved with the specific branding of USAToday, or was that another?

That agency is called Wolff Olins?

Wolff Olins, that's right.

And what was the thinking behind the new USAToday brand, if you have any insight into that?

I wasn't privy to the conversations that led to that. I think the direction they wanted to go, and I may be off base a little bit, but the idea, the point being the simplest rendition of both direction and the globe, of like all in one at the same time, was kind of emblematic of what USAToday represented. We were both a focus for specific places in the United States and for all of the United States in terms of news and story telling. It kind of -- in its simplicity, it achieved a great deal. Anytime you see -- and I know this from brand -- enough to know if you launch a new brand, especially on an iconic brand, and it differs greatly enough from the last iteration of that

brand, that everybody is familiar and happy with, you're going to get a predominance of people disliking it, almost immediately. It's almost a visceral reaction. At the same time you get that, you get a large portion of people enjoying it greatly. I think that in itself is an identifier for its success. And I don't think many people disagree with or dislike the brand now. It kind of grows on you nicely, as a matter of fact. A lot of designers here actually had a visceral reaction in the negative direction, and grew quickly over a period of days and weeks to actually enjoy it greatly. It's very easily to get it adjusted to.

So when you were first working on some of the digital designs, were you working closely with print -- the print design folks -- with the sort of look.

Not at all. Those two endeavors went separately from each other. The closest thing we knew we were going to get from print that was affecting us was the logo and font treatments. They came up with a font family that was made specifically for USA Today and they handed that to us -- They handed iterations of that to us as they were finalized. So a lot of our designs had to be adapted each time they gave us a new font family that was adjusted, we'd have to go back in and swap out in our designs. And each time they gave us a new logo — actually, for the longest time we just had the placeholder old logos sitting in our designs and at a certain point we had to swap it out. It wasn't there during a lot of original presentations to editorial, because even editorial hadn't seen that logo yet. We didn't want it to be something they focused on instead of the website design.

So, other than that, and the fonts -- the print edition and the site do share the same fonts currently, right?

That's Right.

That's what I thought, but I wasn't positive. So that was pretty much where that ended, that sort of ...

Yeah, beyond that nobody here got a chance to see it, in terms of the design staff, I got lucky enough to see it. I was in a meeting to talk brand with the executive creative director, when she was here, we had an executive creative director that was leading the design team back then. She's since moved on to something else, but while she was here, she had me accompany her to talk brand and color with Wolff Olins, who were in the building in a room that was privately screened-off and inaccessible to only a few people in the building. I walked in and saw the newspaper up against the walls, and that was not supposed to happen. I don't think they expected anyone to come with her. And they started covering everything with black board when they realized there was somebody except her in the room.

Seriously? That's crazy, very top secret.

I asked them about that, and they said that's the way they've done business. Their agency does that for just about every new brand that they do for lots of clients. There's a team at their office that gets cordoned off and runs private and dark from the rest of the company. -- It gets far more constrained there, in their offices than it does here.

It's almost like a sequestered jury or something.

Exactly, because they don't want anything to leak. Sometimes these brand initiatives are pretty big and they're wrapped in large dollar amounts for big campaigns that are national or multi-global and they have to maintain secrecy as a result. So there's, it was a little weird because I have never been a part of that kind of thing and first seeing that, but it works for them and it works for this too. The fewer number of people that knew, I think the better for the way they were going to work the brand out.

Well, I mean all it takes is a tweet pic or an instagram or something and the cat's out of the bag.

Yup.

So, I guess going back to the site, I kind of wanted to touch. You were kind of talking about mobile earlier, maybe just want you to talk about that a little bit more with how it relates to the new website.

Sure. So there was a time here at USAToday where most of the digital product for mobile was done by third party groups. The design, the backend that powered it, etcetera. There are development teams that have worked on product here. But here's a good example. The iPhone app for USAToday, right after launch, the code was still wholly owned by another group, by an agency that did it. So when we came up in house with the design and the code all done here, they had to run two USAToday apps in the app store for a short amount of time until that other one was just taken out.

We no longer contract with outside groups to do anything original here. It's all done, all the artwork is done in house by mobile design

teams here. I have about 6 or 7 mobile designers that are working on all mobile platforms to design for USA Today as well as for the local properties and broadcast. There's a mobile development team that's all in-house that are here, but they're not, they gain part-contractors to help them in their endeavours, but it's still keeps all of the stuff in-house. It's not an agency that does the work. So, I'm pretty proud of that, I don't know if many of our competitors can say the same. It gives a lot more control and a lot more freedom to express ourselves with the design and with the development.

The mobile product design is interesting. What it does is, by having all of that done here, it actually gives us absolute control over what we consider to be the evolution of the product. I entertain constantly with my designers a vigorous reevaluation of design almost immediately after we put something up live. Typically, what will happen is, since the designer has lived with that aspect of design for a number of weeks through an AGILE sprint -- Are you familiar with AGILE methodology?

Uh, yeah. Well, I've never worked in an AGILE environment, but I've heard of it before and kind of know how it works. It's just the idea that you're meeting and reassessing almost on like a daily basis and kind of reiterating your work as you go.

Right, and so, it's built more for development, so it's built off of rapid development initiatives. You're cycling constantly to small launches rather than bundling everything into a giant launch that goes out at once. So the idea of perfect doesn't exist.

Yeah.

Because you're constantly moving and adapting. Whatever lessons you're learning, you're still roping those into future sprints. Sprints are merely timeframes that a core team will work on. It's a small group, of about eight people, that work on it. So, for design, since it wasn't built for design, we usually stay in those sprints, but we cycle about a week ahead, so there's no dependency on us by the time they start their work. So the designers here will typically sit on something for a number of weeks, working through sprints, working through their timeframe to deliver to development team. By the time it gets to development team, they're not extremely happy with the design by the time it goes out. They're perfectionists -- always want to adapt it. Always want to make it, some things influence them by the time they get it to a final form. So, what will be, we reassess the design based on the whole product, and we'll like make an internal decision, if needed, along the way, to start redesigning that aspect for it for a later iteration.

OK

It's not going to happen necessarily right away -- It's going to be coupled with research that we gather to illustrate that 'hey we were right about that' or 'look the marketplace shows we were wrong about that, and we should probably just keep it as is.' And those learnings help us grow the product effectively and more quickly. We'll push those to builds as soon as we can, cause the chief aspect about product that is sometimes hard for people to get used to in places like this -- not Gannett Digital, but outside

of Gannett Digital -- the chief aspects of product are that you are building constantly, you're constantly adapting, you're constantly building that thing because the marketplace constantly changes, their usage constantly shifts. As a result, you need to make sure you're accommodating them effectively, or you're going to end up sitting in the wrong place with regards to what you're putting into, and how you're instructing your designs or your applications. So, there's a lot to take into consideration for tablet and mobile.

Can you give an example of how that's, you know, an example of that process of reiterating and stuff has been used on a product.

Um, sure. There's a good example. The USA Today app and the iPhone. If you were to open it up and tap on the navigation. You would open up the navigation which would include all of our sections to the left, and then to the right of it would be subsections of those sections, as well as other links that weren't sectional. They're kind of programmed into the space by Atoro because they think they're important. Like if you were in sports, you would see top stories, and a bunch of information for subsections, and somewhere in there you would see photo galleries, sports gallery of the day, maybe see something like coaches' poll. None of those things are navigation, they are features to navigation. So, some of the learnings that we gathered through design, and I think designers and developers are the most apt to notice these things -- because we kind of live app consumption and we're in the ac-

tual product constantly trying to change it and make it better. The isolation for that aspect of design was why is that second tier navigation necessary? We don't have specific data that shows our users want to go to NFL first or that they want to go to politics first. We have a lot of evidence that users are going to the sections and driving through that content there. If that's true, how can we better design the interfaces to meet that need, and that's aspect one of the design and aspect two of the design is to simplify that design so that we have a more direct approach for the user driving through content. We can get them to something more effectively. They can get to it more effectively, so therefore they'll stay there and be happy and comeback more.

And the thing that we isolated with the navigation, and this was fairly recently -- and we had been eyeballing for a while as designers -- is based in a web-centric methodology of one click to location, you know mega-nav approach. You know a user must get to the people section of life as quickly as they can get to top stories of Life, but why? That's, for me, like that's an aspect of web still that isn't sensible. It was like a bit of ego rather than product thinking.

Yeah, is that because someone might not care how many taps it takes, if it two taps that isn't a big deal?

Consider this. Say there is a million people going to the life section. How of many of those want to go to people versus games? Actually, games is where they really want to go, so why isn't games, they want to go

there more than they want to go to top stories, so why don't we put them above top stories? People can't do that, because that goes counter to the way the hierarchy of the news should be fed by the newsroom to us, to our product. If that's the case, then it ... audio goes out for a second ... beforehand, which defeats whole the purpose of the chain of thought that happened with one click to one thing. So, if we can argue that effectively, and get the user both in a way that makes sense. For me, it's not about getting them there quicker, its about keeping them there longer and having them come back.

OK.

If they're more pleased with how content is delivered to their interfaces, because it's sensible, and its simple. Then, they're going to come back later in the day, and they're not going to ditch that app for some other compepitor's app because they aren't happy with the way the news was delivered. They're going to come back again because they were pleased and we've kind of done our job right. So, we're constantly -- that's one thing we're constantly thinking about and that we're probably going to see some changes to in the app going down the road.

Very cool. Thank you, that did kind of make a good specific example. I guess that was one thing I wanted to talk about too. I noticed that USA Today, you know, when I was looking around on the site, and on my iPad -- I don't have a ton of devices -- it does seem like you can tell the apps are sort of done in house, and that they're not -- they're very much in USA Today style. What sort of is the, what is the misson of the apps compared to the website? Are those serving the same purpose, just for different devices? Or do they actually have different purposes altogether?

Well, they're serving people's consumption differently. I think that's a very important differentiation. For our client, they're serving the client in the same way -- They're getting news to our users across many different devices. That goal is met, whether it is met effectively is a task our design thinking actually starts to become more tasked with -- the idea of users digesting or driving through content on web the same they do on mobile -- it doesn't exist. They are not the same way, they don't happen in the same amount of time. I was talking to a designer the other day about this on our team, and I said there's actually there's this weird transition that takes place, and I've noticed it even in myself. I will peruse the news when I get to work for 20 minutes quickly on USA Today and I'll go through that news source or another news source in a certain way. During the day, when I'm moving, I'm usually checking the news at specific parts of the day, when I have free time, but I'm doing it in transit with a device, and that mobile device is, it's not that device forcing me to change the way I do it. I actually undergo some sort of shift when I hold that device and my behavior actually changes completely from how I go through the news or look for news on a desktop. I'm faster, I read less headlines, I digest content on articles more quickly, and I page through content quickly. I'll swipe through vigorously, through news content to get to something of interest, whereas on the newspaper, if I sit at a desk like a kitchen table, it's almost like a luxury moment where I can actually just page through and easily get to something that's of interest. The web-

site I'll do something similar to the newspaper -- A little more quickly, but on digital products, for mobile products, I'll rip through content a lot more quickly than any other place that I look for news. And its a shift in me, I don't know if its because the device is inherently geared to you that way, you feel that because its something you hold in your hand you can go more quickly, but it's a mental shift in how I consume news also. So, if I'm doing it, there's a good chance our users are doing it, and I think we've got a lot of research that indicates that. And that being the case, then we can't design the interfaces in any way like each other, because there's no way of thinking that can force us in that direction. The design has to be for the user, for the device, for the way they consume news on that device. So that's why, that's why, when I mentioned earlier, after relaunch a lot of our mobile products seemed to have inherent design traits that came from the web design -- iPad had the navigation, a left-bar for extra content that drew out. That was designed specifically from the website designs. Those choices were done out of I think expediency rather than out of good product design, and they're going away, most of them, if not already gone.

This thinking you're talking about, is that why USA Today didn't go with more of a responsive site, like you've seen other companies do.

I don't know what the decision was early on to not do that. I know fantasy interactive had pitched it, but I don't know why Gannett decided against it. I don't think it's a bad idea to not have responsive, I think that

the challenge for mobile products going forward is native over HTML5. I don't necessarily think you have to a completely free-form, responsive layout. It's very difficult to do. I mean Boston.com, or what was it, Boston-Globe.com, they're one of the only ones, as a large news organization, did it. And did it fairly well in terms of responsive layout. The Verge does it, Polygon.com does it, SBNation does it. We met with those guys

Vox Media?

Yeah, we met with the Vox Media designers at a conference recently in San Francisco. They're on a sister-track with USA Today and their products, but they chose to go purely responsive. So there's not app interface for The Verge or Polygon, there's an HTML5 implementation and it's fully responsive. And that's great, but there's something to be said for native applications to drive content. You get a lot of freedom -- there are some hangups -- but we have debates about those in house with development and product and I think we'll have debates going forward in the future. I don't think anybody has really answered that question, 100 percent. USA Today, whether or not we -- There is no move, not from my perspective or anybody else's in house to adapt the site fully responsive. I think there are some aspects of responsive that we inherited from launch. There's flexibility in a right bar that happens. That's the most. That's not really a responsive switch to the site. There will be some more ways to draw responsive into the content well for the section fronts going forward, but not a completely built-out web-to-phone transition.

So more like doing some slight tweaks at different sizes to optimize the design?

For the major shifts in browser size, which are your desktop to tablet, down to phone there is a huge difference. We can accommodate levels of responsiveness down to tablet effectively, and have done so for USA Today for this relaunch, we'll just keep moving in a more simplistic way of design to get content to transition better, because right now there's a lot of complication in the FI design that I think we could adapt and make more efficient for switches in browser size that will drive content.

Alright. OK, well I think you've answered all my questions. I do have some questions specific to the print edition, but it sounds like you might not be the best person to ask since your focus is kind of digital. Do you know who would be a good person to talk to for that?

For the print design itself? I know that the executive creative director, who is no longer here, no longer in this office, was responsible for maintaining a great amount of control over design for the paper. You'd be able to find her in our New York office, and her name is Augusta Duffy.

Augusta Duffy, OK. Does she have the same Gannett-style email?

Yeah, probably, ADuffy@Gannett.com.

Alright, well thanks for taking the time to talk with me, this was all very interesting, especially the insights with mobile and tablet and how all that figures into it.

Yeah, no problem. It was a good talk.

Alright, well have a nice day.

You too. Bye.

Bye.

Boston Globe Interview Transcript

Interview With Dan Zedek, Assistant Managing editor.

So I am the lead of the teams that do print and digital design. The print design side includes infographics, as well as the night production and layout that's done here, as well as traditional design. The digital includes a number of UX designers — three UX designers, a digital design director, and then two people who are developers slash data visualization specialists.

And what sort of background do you come from in design?

Well I started off as a reporter. I've done design for a lot of platforms. Most of my career I spend doing magazines, both national and regional magazines on a variety of subjects. Everything from health and music to politics and I also worked for a lot of alternative weekly papers. Art directing alternative weeklies -- I started off at the VV, I worked for a couple of alternative weeklies in San Francisco and Seattle and Dallas.

So you didn't really have much of a start in newspapers?

I didn't have a start in newspapers. I mean, Alternative weeklies are sort of a bridge sort of thing, but I've always been a passionate newspaper fan, newspaper reader. So, when I moved to Boston there was an opportunity to do a fill in for somebody who was on maternity leave at the Globe and I really liked the people a lot. And when that was done, I went off to do another magazine, and they called me back and offered me the design director position. So, I've been here ever since. Primarily, I work on print. I

design the ideas section that comes out on Sundays, it's kind of an opinion page, and I do the front page two days a week. But I do digital projects as well. Most recently I did some video work, some video animation work. I'm also involved in the redesign of Boston.com that's happening right now.

Oh interesting.

We just finished an iPhone app for BostonGlobe.com.

Yeah, we're going to talk about that later.

Oh OK. Also in the digital space, I've sort of headed up our e-book effort. We're doing about one e-book a month at this point. I kind of design those and supervise the work as well.

I'm just getting down that e-book thing, I didn't know that was something you were doing.

Ok.

I guess, first off, I know, obviously with the responsive website, with the print design, you're designers are very conscious about visual packaging and planning and design. What ...

Camera falls of his desk (laughs) You fell down, but you're back up (laughs)

That's alright, um, so what sort of, the newsroom as a whole — How conscious would say the newsroom as a whole is about visual planning, design, story packaging that sort of thing.

I would say quite involved. Our editors have really kind of have been real prostelitizers for that as well. It is a really collaborative newsroom. So if you were walking around, what you would see, the editors' desk for let's say the sports section, is right next to the desk for the Boston.com produc-

er. The producers, and editors and reporters sit and work together. So, just physically we're close together. Where we do the front page of the paper is right next to where we do the front page for Boston.com and frontpage for BostonGlobe.com. So there's a lot of geographic proximity, which leads to things like people hanging out and having beers together, which leads to good journalism as we all know.

But in addition to that, we do a lot of planning, a lot of discussions about upcoming stories, and those always involve, you know, editors, photo editors, designers, infographics staff, and web producers. So, there's a lot of discussion from the earliest stages of how we're going to tell the story in different ways. I think initially we tended to work a little more sequentially, where we would sort of think of a story for print, then think how we were going to repurpose it for online. At this point, that's like four or five years ago. We've really kind of changed fairly completely, so that we're thinking about video -- in the morning news conference where the editors pitch stories they're working on for that day, we're talking right then about what would the video be for that, is there an interactive graphic with that, so.

So its a pretty integrated planning process?

Yeah, it is. It's integrated from a perspective that we all sort of sit together and work together. But its also integrated very much from a planning perspective.

And when did that sort of -- you said four or five years ago, that was more like how most newsrooms do it, where digital is the last thing thought of. When did that sort of change. Was that a concious process to change that, or did it sort of naturally occur?

Well, a few different things happened. For one, Boston.com was originally not in the same building as The Globe. Which, at the time, we kind of thought it was a positive strategy, to make it sort of a start up, to give it its own space to grow. And I think a lot of news organizations did that. The Washington Post was famously across the river, their online site.

So, We brought them here about 4 or 5 years ago. So that was the beginning of a real sort of integration of just having people getting to know each other, and getting physical proximity to each other. Beyond that, we've increasingly been working with reporters and doing a lot of cross training so our reporters all our blogging, tweeting, they all have training in how to shoot video on their iphone. You know, so, we just really started kind of really consciously thinking about our job very differently, you know. So now a reporter goes out to report a story, they're not thinking like I'm doing a story for tomorrow's paper.

Yeah.

They're thinking they're going to a press conference and they're going to tweet from what the mayor is saying, and then turn it into a blog item, which will then turn into a longer piece for online, which will then turn into a story for the next day's paper, with maybe a slightly more analytical spin. Does that make sense?

Yeah, definitely.

We really think about this you know this ongoing sort of cycle of the news and just having multiple platforms that it comes from. There's

certainly people here who only work for one platform or another, but they're very very few reporters who don't blog and tweet. I mean like really, really few, like, I don't know, half-dozen out of two hundred. Everybody expects that is part of your job, you're expected to have a social media presence as well. You know, and we do a lot of training around that. A lot of it was about, was about training. And people really embraced that. I think that the younger staff was already sort of looking, was already living in that world. And interestingly enough the older staff was sort of used to that because they sort of all worked at the paper when there was a PM edition. So this idea that do like many write throughs through the day — it was actually a very natural thing for them. So there was very little resistance. And then we also, we hired strategically as well. Hired developers for the newsroom, we hired infographics specialist. Now, we hire someone that's infographics, we expect them to do the interactivities. It starts with the interactivities, and do a small print one afterwards. We really go where the story leads us. We hired videographers, we have a whole video crew.

Particularly proud of our work in video. Last year, we won more emmys than any local tv station. That was kind of a big coming of age for the newspaper.

What TV station is that?

It's not a TV station ...

Oh OK, just videos you put on your website. Oh wow, OK.

And we won not just more than any TV station, we won significantly more than any TV station.

That makes sense, you had me confused at first, but that is pretty cool.

We have talked about that (a tv station). ... We've expanded really sort of aggressively where there are opportunities. I mentioned the e-books, that's a small thing. we also have this streaming radio station now, which is fairly successful, called radio ..., for Boston.com. We bought an alternative radio station that was up for sale and brought it in here. So.

It sounds pretty cool.

It is, it is.

I guess going back, you talked about some of the meetings, but I'd like you to go a little bit more in-depth about this sort of short-term and long-term planning meetings you're involved with and how those work, and who all is involved with them.

Well, I mean the short term ones are really what's going in, you know, what's happening that day, what's happening that next day's paper. So, let me just take an example. When we have the daily, the daily news meeting, you know, we will actually discuss could we get video with that, or do we already have someone shooting that. Or they're bringing their phone to shoot some video for us. We'll talk about interactives right then and there. We have a very short turnaround for interactives, we do many of them live. We have a very similar model to tweeting, blogging. We'll often come up with a very simple interactive at first and develop it as the day goes on. So, I don't know if that sort of explains it.

Yeah.

We just sort of have all the people there and ask the editors, you know, what time is this. You know, just really sort of practical questions to get it going. For bigger projects we're really involved in. In the (can't understand) project is worth checking out if you haven't seen it.

I don't think I have.

It's pretty great, its at BostonGlobe.com/68blocks. Check it out later, but this is a neighborhood not too far from the Globe, ironically enough, that has some the highest — most murders in the city. We sort of reported on it for years. We'd go out, when there was a shooting, and report on that. Sometimes come back when there was a resolution. But we never really felt like, and this is over decades, for a while we felt we never really given that story its due. So we took a sort of longer look and sent four reporters and videographers and photographers. We actually rented an apartment there and they lived there for almost nine months. Became part of the neighborhood, talked to people and writing what became a really successful series that was richly textured and really layered. And that kind of explained a little bit the bad stuff that happens there, but also went much deeper into what it was like to live there and sense the ordinaryness of the neighborhood.

So, you know, right from the very beginning, photo and video and interactives were involved with that. We decided to do this sort of massive data scrapping project. In the end we collected every 9-1-1 call from the

last 10 years, every crime rate, every complaint to the city about rodents, every landlord complaint. Just to sort of tell the story, we went in really close on one block that was particularly blighted and just did a sort of panoramic looking at every house on that block for the past five years. WHO lived there, what had happened. Photographically, we did some amazing photo essays, as you might expect, a lot of video. But we also handed out flip cameras to kids in the area and actually did their own videos.

Like a shootback project.

Yeah

That's pretty cool

We scrapped every instagram photo that was posted that was geocoded for the area, contacted everyone we could find, and asked them to actually do interviews so they could do voiceovers for their images.

So, I mean, if you look you'll see some really great stuff. A lot of these different storytelling methods. And we really all supported each other as we're working through reporters, editors, photographers. Every week we'd be talking about, you know, what we're finding about 9-1-1 calls informed our reprotng. What the photographers saw informed the videographers, Etecertra, ...

So, the idea for doing the instagram thing came from our developers who knew such a thing was possible, and the reporters who thought it would be really great to contact these people and get audio. To like the crew of people who actually had to contact all these people. It was a real across the board effort.

So that's an example that embodies the long-term planning?

Yeah, just sort of what's possible and just what's — I guess the point I was trying to make in a fairly long-winded way it's not that everybody has a job on a big project, it's that there's a lot of cross pollination as well. You know a lot of sort of things that we did that don't seem exactly like anybody's job. But that's the way people tend to think of things here. It's more about storytelling. What's the best way to tell this story. And a lot of the stuff you see on site started with somebody saying, wouldn't it be cool if you know dot-dot-dot.

Sometimes those things just aren't possible. Some of the things that seemed like they were really easy, like getting murder statistics was incredibly complicated. But, you know, sometimes some things, you know, having the kids shoot these videos turned out to be rich, wonderful things. Now, in the end it turned into a series of townhalls that we held where readers, people from the community and officials came together to talk about the experience. It was not without controversy, some interesting conversations.

I'll have to check it out. The idea of actually like putting them in an apartment for nine months, as opposed to just dropping them in for a few weeks.

Well, I think that's a criticism journalists often have of ourselves: Our take could be superficial because we're on to the next story. We pride ourselves on being able to jump into a situation and report it out, but ... (trails off).

In the end, I don't actually know if this series answered the question, 'why this neighborhood. I think there were some suggestions of answers in there, but what it did do, was like I said was a much more layered sense of this neighborhood that's struggling sometimes and succeeding sometimes.

So, let's see here, just trying to figure out what direction I want to take this next. Well, I guess, since we're already talking quite a bit about the digital side of things, we'll just continue with that.

Yeah

I guess I was kind of curious — I've read a lot of information, because I'm interested in web design, about the Globe's responsive design project. I guess one thing I was wondering is could you talk a little bit about the sort of genesis was, where did that idea come from for a new sort of web presence for the Boston Globe come from?

Yeah, well we had done some research on the audience for Boston.com, which is a very successful website — The sixth or seventh largest news site — and what we found is these two very distinct groups of readers or users. We had people who came really often, for a very short amount of time. They basically were scanning headlines, they were looking for something to do or engaging in a conversation, comment or something like that. That was about two-thirds, like I said. The other one-third would come. They were drawn to today's globe page, which was basically a dead page. It was the stories from that day's paper. They spent a lot of time there, and they were spending like an outlandish amount of time on the site. They were spending like 25, 30 minutes at a go. They were clearly reading, looking for depth. And, you know, what we realized is that we really have two audiences within the

site. One of which was so heavily engaged, we thought we could actually get them to pay for it, which actually turned out to be the case. So when we set off to design BostonGlobe.com, you know one of the first thoughts was that this should be a reader experience. That it would be a subscription model, which already meant that there would be fewer ads on the site, you know, by design, but that it would be — it was sort of a reader's experience. It was somebody who was a news junkie, a newspaper loyalist, almost kind of reader. And that drove a lot of the design decisions, starting from typographically and the basic layout, we want to look like something you could spend a lot of time on and would want to spend a lot of time on. At the same time there was some interesting work being done around responsive design originally. This local guy, Ethan Marcotte. If you don't know him, you should check him out.

I've read his book, actually.

Oh, ok. Well that book started off as like an article on A list apart. you know, just basically, wouldn't it be cool if dot-dot-dot. And our vice president for product Jeff Moriarty, was interested in that, intrigued by that. And working with our digital design director at the time, Miranda Mulligan, they sort of started exploring it and actually got in touch with Ethan, who was working for a small, I guess they call themselves

Is that Upstatement?

It's not Upstatement actually.

It's called, oh my god. Just dropped out of my brain. Uhm oh my god, I can't believe this. It'll come back to me.

They're basically a development crew. We already started working with Upstatement. We gave them some prototypes I designed in about 72 hours of what the site would like. And that's about 75 percent of the way the site looks.

Upstatement is a local design firm we knew, it was made up of past globe interns actually, designers.

Oh OK.

Super talented guys, really, really talented. We put them in touch with, ... ah I thought it was going to jump into my head.

(laughs)

That's really going to piss me off until I get a hang of it.

Yeah, you're fine.

This is killing me, I suddenly can't ... I don't know why its dropped out of my brain. Anyways, they're name just disappeared from my head for a second. It'll come back to me.

That's alright.

It'll come to me at some point. Anyways, we had Upstatement start working with them — They're right next door to each other as it turned out.

Oh OK.

Or across from each other in a warehouse district. And they worked sort of hand in hand to develop this idea of responsive design and put it into play. Cause nobody had really done it, sort of solving a lot of problems

along the way. And you know there are some problems we never really solved. It's tough doing a responsive site.

Yeah definately.

Especially for things like infographics, it can be really tricky. Cause we have to think whenever we're building a graphic, how will this work on many different platforms.

Well, you get a site like the Boston Globe, that's so much content, so many different use cases that you have to account for.

— Yeah, yeah, right.

Anyway, the idea really became we wanted the site to be a companion for people. We really wanted to sort of acknowledge what people's reading habits were like. In my example: I get up I and look at my tablet for a while, I go down stairs read the newspaper and then while I'm riding the subway to work I'm looking at my phone. And at work I might be looking at my desktop during the day.

We wanted to sort of acknowledge that and be there for readers in that way. So, its not really just the responsive design, but there's also a fairly elaborate machinery to allow you to save stories and read them later on any device, things like that. We were really trying to go where the readers were and use their habits as our guide.

So you said you sort of designed the initial mockups for the site yourself. How else were you involved with its deisgn. Were you involved through the whole process?.

Oh yeah, absolutely.

I kind of designed — It is interesting to look at the original designs — They were very sort of tablet influenced in a way. In some ways that didn't end up in the final design, but a lot of the stuff ended up sort of exactly as we imagined it. We wanted to give a lot of guidance in terms of mood and brand and things like that, what the basic experience should be. And then we guided them really really closely throughout the process. We did some of the designing internally, Upstatement did a lot of the design, but we did some internally as well. And then, in the end, we ended up getting Ethan's group to help with some development work as well. We did some development work in house and they did some as well

And you said it was pretty consistent — I mean its pretty obvious — but you said its pretty consistent with the print edition.

Yeah, I think it is and it's branded in a sense of the experience rather than the very specific details. if you look at the very specific details, we re-drew a lot of our typography for the web, we reimagined the ways articles work — a lot of different things — because its not the print edition online. We actually have a pdf reader product.

Yeah.

Which I really despise, but which has been successful for certain audience. You know, obviously you want to use some power of the web, so the idea was not that it look exactly like the paper, but that the experience feels sort of, sort of similar. The values be sort of the same that translate into a new world.

Now talk a little bit about the redesign of Boston.com. Sort of the goals behind that and where that's sort of going, if you can.

Yeah, sure. I mean, I can a little bit. We want to sort of sharpen the contrast between the two sites. Its going to be even quicker, much more social, more about engagement. There going to be very few long articles on there. Its going to be much more image driven. But its all going to be about user engagement. We've been looking at a lot of interesting work, and also been frustrated by what's not been done out there — trying to solve some of those problems as well. It's an advertising driven site, so we're enaging heavily with how advertising can coexisit with editorial, and how that sort of intermingled stuff in the middle can also work in a way that's satisfying both to readers and advertisers. Sort of brand-ed content, sponsored content, and we want to give people things .. so when you read a movie review, you can buy your ticket right there. When you're reading a sports story, you can buy a ticket right there. You can buy a house, buy a car. You can comment, get in the conversation, you know, not every story is a long story. Some are really just all about comment, short videos. We're also exploring the ideas of aggregating more than we have — So its not just our content, but its sort of a destination site that aggregates stuff. And we're going responsive, which is a huge, huge challenge. One of the things about BostonGlobe.com that makes the responsiveness possible is that we have very few ads, we have only certain ad shapes on there. When you start looking at every possible ad

shape, it becomes a much much trickier proposition. So we're dealing with that. And in some ways, we're going to be creative and in ways that I've seen anybody else doing.

That's pretty cool

Yeah, it is.

What was I going to say? So, I guess you said Boston.com, the desks are very close together, its an integrated newsroom. Is that going to be changing with this new site, or will the relationship sort of remain the same?

The relationship will remain the same, but I think it will just sort of ... you know, think about this being different ways of telling a story. I mean, you approach something like, i don't know, the controversy surrounding (name of dude here) being on the cover of rolling stone. Those different sites and are going to handle that story really really differently. Boston.com might all about conversation and comment and live chat and much more sort of socially driven in some ways. And BostonGlobe.com is probably deeper and more analytical and more 'us' directed rather than user directed. Does that make sense?

Yes, yes that does.

I think that's true in a lot of stories. We sort of imagine there are different ways of telling stories for different audiences.

And you said the business model for Boston.com would be advertising based. It would still be the sort of the same 'most of the articles on there are free'.

That's right, its going to be entirely free.

Ok, let's see.

Now, going to the print edition. I guess first just sort of give me your take on the sort of design style for the print edition and front page.

OK, well I think the Globe is really a paper for readers. That's really sort of our strength. You know, when I look at some of the stuff that wins design awards — we certainly win our share — but even going back to events like the boston marathon bombing or 9/11, you see these sort of award winning covers of the twin towers burning, or whatever it is. That's not who we are. I mean, for me, after a huge event like that happens, I want the newspaper to help me make sense of the world, to understand it. So we are always really story-based. Although I think we're a strong paper visually, its a strong paper visually for people who like to read as well.

I think we sort of aim to have an elegant presentation. And we have a really smart readership. And we sort of look for solutions that sort of flatter a smart readership. We try to come up with solutions that aren't right on the nose, that might make people think a little bit, that might push them a little bit. If you look at the redesign of our art section, it is sort of a distillation of that — I don't know if you have seen that.

I don't think I have.

We have a tumblr site that has some of our recent work. It's Boston-GlobeDesign.Tumblr.com. And its just a place where we post, you know, post stuff and you can get a sense of some of ...

I love seeing the process, that sort of stuff -- its really interesting.

So I think that's sort of our style. We aim -- I think the best compliment people pay to each other here is that 'wow, that's a really smart solution. That's smart and surprising. We still have a lot of staff writers. it's all about sort of staff writing. We really want to make all of the content shine. All of the designers here are really careful readers as well. So, that's kind of it. We did sort of an interesting thing this year that I haven't really seen many other newspapers do. We got rid of our skyboxes on the front page.

Oh, the above the flag teases?

Yup, totally gone. You know, it was something everybody did about seven or eight years ago. I feel like it is sort of an unexamined proposition that those are effective. They are supposed to drive newstand sales, but what we found in doing research is that what drives newstand sales is news actually.

So if you are somebody that doesn't usually buy the newspaper, seeing that there is a feature on popsicles that day is not going to make you to want to buy the newspaper. What is going to make you want to buy the newspaper is the marathon bombing. That's when a really big event happens, that's when you've got to read the paper, even if you only buy the paper four times a month or four times a year. So, first of all, it wasn't sort of reaching that audience at all. The basic premise was flawed and the second premise was that it sort of led people who were subscribers to know the sort of range of stuff that was in the paper that day. And I just

don't think it actually -- I don't think they needed that help. They knew the paper well anyway. And it allowed us to open up the front page, we made the flag bigger. We kind of used more space for stories. We still have a rail some down the left of the page. Kind of shows you some of that ...

Now I guess you alluded to it several times and I wanted to talk about it. The Boston Marathon bombings. Obviously it was a huge story, and I know it was a hectic time, but can you talk a little bit about what it was like sort of from a design perspective. I've seen all of the front pages, I've seen some of the splash pages online that you did. What was sort of the process behind that while it was going on, talking about those two products and their designs and how to approach it.

Well, we had very sort of different approaches. Obviously, we were using the website to update people live as it was going on, so it became really clear that the newspaper was going to be interpreting and explaining and giving sort of deeper background. In the same way, we wanted to keep the images online fresh and up to the moment. A lot of them were our own, we had photographers there to cover the marathon really heavily anyway.

Those initial videos Steve Silva did, he was there to cover the finish line. And he became like a combat photographer instantly.

For print we really thought about the images that are going to be indellible, that are going to be icons of this moment, that are going to sort of capture what we did.

Have you ever been in Boston?

Yeah, briefly, for a college tour a while ago. Toured Fenway, that's about it.

It's a small, very compact town, and the marathon winds its way through the city, so you know, I always go out to watch the marathon, my

kids go out to watch the marathon — it runs right by our house — so, and its also, in a town that's not notable for being super friendly, its a day that everybody -- it's like everybody's on the front porch, hangs out, chats. So it was an intensely personally experience aside from it being a crime story.

So it sort of affected the psyche of the town, so we tried to just sort of capture that. Now, beyond that online, we set ourselves fairly ambitious goals of sort of storytelling. And one of them was to try and recreate what happened on those two or three blocks. We set off to try to do the story of everybody who was on those blocks, find them, trace how they got there, what their steps were. To do that, one of our developers, data visualization guys (name of person muffled), built this sort of interface, which was basically a map where you could click and show where you were standing and say what your story was. There was a place in there where you could say could we contact you and tell us about your story.

Something like 350 people you know clicked — Like a thousand people filled out the map, but 350 of them, a huge number said you can contact us. We contacted each and every one of them and used their stories to pull it all together. And we had this incredibly ambitious attempt, I think was a week after, maybe it was two weeks after, to basically tell the story of what happened, from start to finish. I guess it was two weeks, because it involved the capture as well.

So, we, I talked about that 68 blocks project. In a way, the work did there kind of prepared us for this large, collaborative project that involved

everybody in the newsroom. Everybody. Interns, people who just happened to be walking by, we all just ended up staying there all night and just kind of working on it.

I don't know if that answers your questions at all.

Yeah, yeah. I guess, is there anything in particular that stands out. Any big lessons you learned, anything you wish you did differently, or things you think you did well.

Yeah, well I think we really used crowdsourcing in a way that we haven't before. I think we were really aware of that all along. Both crowdsourcing in a sense of letting people share their stories from a really traumatic even for the city, but also crowdsourcing in terms of gathering information, you know. And by the time you've got to the resolution, the shootout and stuff like that, everybody was involved. One of our producers who normally works on the regional editions, got off the subway, the 'T' as we call it here, and got off at Kendall Square, near MIT and was just looking at Boston.com and saw there was a cop shot at MIT. We have this public bicycle rental thing across the city. He just grabbed a rental bicycle and just started peddaling toward MIT and just pursued the chase all the way to Watertown where it was going on. It was a pretty small distance, it's like two miles, three miles. And you know so everybody was really involved on a lot of different levels.

So on the social level, letting people comment about it. On the crowdsourcing level of getting people to send in their videos to identify where they were to add their stories in the mix, to sort of cross check stories.

It was really, really huge. And we also felt like in print that you want a special section to kind of wrap it all up. And if you look at the special section, it uses the timeline element to pull you through and kind of survey it.

And the ideas section had a special thing, basically about what it means to live in a city when something like this happens. It looked at that from a lot of different perspectives. From what it's like to grow up in Baghdad -- we had somebody on our staff who had done that and wrote about that, to — I don't know, it's on the tumblr thing, you can see it -- A lot of different takes, from the newsy to the more intellectual, so ...

Now, going on to, kind of wrapping up, talk about the iPhone app. you touched on it, I read a Nieman Labs post about it. I don't actually have an iPhone myself, so I wasn't able to check it out myself, but talk a little bit about that app and the sort of idea behind it and how you were sort of involved with it.

So, when we decided to go with responsive design, one of the things driving that, and something we had a bit of debate over, was whether we should be in the app store. And we decided not to go that route at all. For a number of different reasons. One, is there's so many different platforms. We didn't want to be in the position of having to develop for all of these different platforms with different capabilities.

And we have sort of limited developer resources here, and we didn't want to be tied to that, either. We didn't want to lose the ability to get subscriber information that the app store had and we didn't want to give up 30 percent of our cut to Apple. So that's been a really successful strat-

egy for us. Our circulation now is higher than its been in 10 years, and its driven by digital subscriptions. That's pretty striking.

That is.

And our Sunday circulation is also up really dramatically, becuae for the price of getting the Sunday delivered to your house, you can also get complete digital access. So its driven both print and digital audience.

At the same time, the app store, there's a lot of people there really looking for stuff. So we started experimenting with the idea of doing some native apps, and we're looking to do more of them that are more sort of niche targeted. BostonGlobe one was a little bit controversial in house. Whether the pricing and marketing, whether it really made sense. It's early days, it's been only two or three weeks. It looks like a big success so far, it looks like we've reached a lot of people who were not subscribing to the site, but I think we're going to wait another three weeks, four weeks, to see whether the initial people who subscribed in the first month resubscribe before we declare victory.

I have kind of mixed feelings about the app, actually. It feels sort of conservative to me in terms of implementation. Partially by design, but it also feels ... it actually looks a lot like BostonGlobe.com on your smartphone. It really keeps that branding. We tested a lot of different, more radical notions and none of them were really what people were looking for us to do. One area where did do a lot of development was personalization. You can build your own sort of news site in a way.

Cause you can select the sections you want, right.

The sections and topics that you want. There was a lot of interest from the test groups in that. Personally a little skeptical about it. People don't actually tend to do a lot of that customization when its available. So, we'll see. It's sort of a toe in the water for us. We talked about doing a sports app, we've talked about doing an opinion app. So, you know, we're sort of testing the waters a little bit.

And we have such high tablet readership, it probably makes sense for us to do stuff on the tablet as well. But, it's kind of early days. As you can sort of tell from the e-books and the radio station, we're really -- we're very aggressive about trying stuff and killing it if it doesn't work. We're not really precious ... We've never done an e-book before and explicitly one of the ideas about doing the e-book was that we were going to try out different methods. There's some we've basically hand-coded with freeware. There's some where we've used this thing called, this cloud-based software called Vook, that does, I don't know, it develops for multiple platforms. We've done some that are iOS only. We've done some that were Android only, Kindle only. And every one we both want to -- we have two sort of explicit goals: one is to make money and two is to market them as a subscriber benefit. And they've been fairly succesful in bringing in new subscribers, because they basically cost the same amount on the ibook store or Kindle store as a month's subscription. So, they sort of bring people in that way.

So, if you do a month's subscription do you gain access to those as well then?

Exactly. So those have been successful. And the sort of hidden agenda for us has been to learn about this world and learn what did work and what didn't work. So if you look at it from that end, we've tried a lot of different things. So if you look at the 68 blocks ebook, its really really rich interactive. There's all kinds of features you couldn't get in the paper. There's some that are recipe collections that include videos on how to prepare stuff. There's some that are really really e-book. Just text on your tablet basically.

Very much like an e-reader sort of thing?

Exactly. An e-reader experience. And we're sort of experimenting with all of those. There are some that were products in print that are now on the e-book, like 68 blocks for example, which is a collection that was imagined that way. But there's some that are collections of columns. We had a really popular column about things to do with your kids on the weekends. So we collected you know, here's some of those, cheap eats. And there's some that really come completely out of nowhere.

So, we have this one photographer, Dave Ryan, who really likes to ride in helicopters. And he goes out whenever there is a big fire, disaster, shoots the scene from that helicopter. While he is up, he takes amazing shots of the city and the surrounding areas, just really interesting images visually from the helicopter.

He's been doing this for 20 years, so we decided to do a Boston by air book. It's really almost like outtakes of the stuff he's shot while he's out

shooting news stories. So that was really like, really only possible because this platform and it did spectacularly well.

Is the design for those all done in house?

Yup.

Can you talk briefly about what some of your other ideas were for the iPhone app, or can you not really go into that? You mentioned some things that were kind of more out there.

Um (long pause) ... I mean, we talked about doing a lot of location aware stuff

OK.

But its, actually its not really what people want, in a way. Sometimes it is, sometimes it's not. You know you live in the suburbs, you work downtown, you don't really want location news, you know what I mean. We talked about doing that with some of the art stuff. So dinner and a movie be kind of linked in to what's nearby. We may still develop that in the future. We looked at some much more visual interfaces, but they didn't really feel that satisfying. Those were some of the ideas we had.

Visual interfaces like a photo-a-day sort of thing?

The interface was more visual-driven, rather than text-driven. But in the end, I think all of those ideas are valid, but for the BostonGlobe iPhone app, you're looking at an audience where the real draw is the Boston Globe brand.

We worked with an outside developer for the first time on a project, which wasn't really a great experience. It made me want to do it more in house in the

future. So, I don't know, if I sound a little bit mixed on it, it is because I am a little mixed on it. We don't know how its going to do yet, I'm really behind the idea of responsive design. And doing an iPhone app reminds me of all the reasons that I am. It doesn't work on Android, it doesn't really work on an iPad — It's not designed for an iPad. In the end, is it too thin of a slice? We'll see.

Well, I think you've answered all of my questions, I won't keep you much longer, I know we've been talking for a little while. Real quick, have you looked at the financial times app, I think they take a real interesting approach, where its not really an app, but you can still save it to your home page.

It's really, really interesting. Actually some of that stuff, the saved stories, is in the BostonGlobe app. But some of the stuff they're doing, sort of caching for offline reading, those are things we've been looking at right from the very beginning. It presents some technical challenges, but I think their thinking is very interesting.

Yeah, I just thought I'd mention it.

Yeah, actually one of the surprises to me is that this year, for the first time responsive design for news organizations is starting to catch on. It took a while for it to happen, I think the technical challenges were more daunting for some. It's interesting talking to CNN about their attempt to do a responsive site, and hearing about the things that slowed them down.

But I think the FT is one news organization that we actually looked at and said 'oh we actually like what they are doing.'" We think they're doing some really smart and interesting things. And they had an app initially as you know, or may know, and got rid of it actually.

I think I had heard that. Well, anyways, thank you so much for taking the time to answer all of my questions.

Sure. Email me if you have any questions.

Will do. And do you have any idea when Boston.com redesign might launch?

I think we might see it toward the end of this year.

So November, Decemberish?

December, January probably.

OK, well thank you, I was just curious.

Yeah.

Well, have a good day.

OK, you too, bye-bye.

Bye

During the early phases of this project, samples were gathered from each organization included in the study. These examples included two weeks of screenshots and front-page PDFs from each organization's print and digital products. Samples of these examples are included below for each organization.

The Los Angeles Times

Website Samples

Sign In or Sign Up Like 467k Membership Services Jobs Cars Real Estate Subscribe Rentals Weekly Circulars Custom Publishing **Place Ad**

Los Angeles Times

Monday, May 20, 2013
3:59 p.m. PDT

Daily Crossword >> TODAY Los Angeles Times | GAMES

LOCAL U.S. WORLD BUSINESS SPORTS ENTERTAINMENT HEALTH LIVING TRAVEL OPINION SHOP **WEEKLY AD**

BREAKING PHOTOS VIDEO CRIME OBITUARIES WEATHER TRAFFIC CROSSWORDS SUDOKU HOROSCOPES APPS

TRENDING NOW ▲ OKLAHOMA TORNADO | RAY MANZAREK | L.A. MAYOR'S RACE | APPLE | BILLBOARD MUSIC AWARDS

Premium content. Unique experiences. Exclusive offers. Only with Membership **Start now**

Oklahoma tornado smashes school, homes
By Hailey Branson-Potts | 3:29 p.m.
A mile-wide tornado slams into Moore, Newcastle and Oklahoma City, leveling neighborhoods, starting fires and causing, as one storm chaser put it, 'total destruction.' [Photos](#) | [Map](#)

She fled an anti-gay sect, but isn't free yet
By Jenny Deam
Libby Phelps, left in 2007, left the Westboro Baptist Church four years ago. She has new friends and a new family but her journey is far from complete. [Photos](#)

Bank manager's boyfriend indicted in robbery
By Richard Winton | 1:05 p.m.
The boyfriend of a bank manager arranged for her to strap on a fake bomb so she would appear to be a hostage -- allowing him to rob \$565,000 from an East L.A. bank last year.

Senate report finds Apple cuts billions from tax bill with offshore moves
By Jim Puzzanghera and Chris O'Brien | 2:04 p.m.
Apple Inc. has used an elaborate web of offshore subsidiaries to avoid paying billions in U.S. taxes over the past four years.

White House officials knew of IRS audit findings for weeks | 3:37 p.m.

Ray Manzarek, the Doors' keyboardist, dies at 74 | 3:09 p.m.

Alaska governor launches bid to measure oil in Arctic refuge | 2:46 p.m.

Calif. Senate acts to clarify legality of medical cannabis | 2:34 p.m.

AEG paid Jackson's manager \$100,000 a month | 1:53 p.m.

ADHD linked to adult obesity | 1:44 p.m.

Vermont governor signs 'death with dignity' measure | 12:58 p.m.

U.S. Attorney involved in leaking Fast and Furious document

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L.A.'s Next Mayor »

A long, expensive (and distinctive) race nears the finish line

Steve Lopez: Love L.A.? We don't vote like we do

Follow the money: Who is giving?

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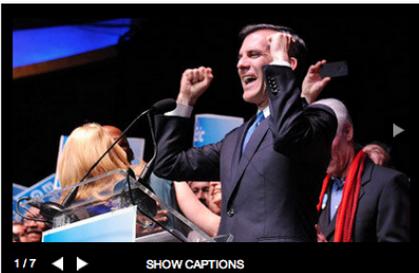
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L.A.'S NEXT MAYOR



1/7 SHOW CAPTIONS

Mayor optimistic after Garcetti's victory

By Catherine Saillant
Antonio Villaraigosa calls Garcetti's success in his Hollywood district 'positive indicators of the work he will do as mayor.'
[Photos](#) | [Interactive map](#)

- Limits on medical marijuana businesses approved | 2:47 p.m.
- Greuel looks ahead to next steps after losing race | 1:11 p.m.
- Galperin declares victory in controller's race

Unions are the big loser in this race

By Steve Lopez
Commentary: Wendy Greuel did herself no favors by identifying with the union representing employees of the most hated agency in the city. The DWP.

- Unions did better in council races

Bioterrorism consultant's claim challenged

By David Willman
Richard J. Danzig, who urged the U.S. to stockpile an anthrax remedy while he had a stake in a drug's success, says a cult 'came close' to making deadly anthrax. There is no evidence.

Government acknowledges 4th U.S. drone death

By Ken Dilanian | 2:31 p.m.
Atty. Gen. Eric H. Holder Jr. says four American citizens have been killed -- one more than previously known -- in Yemen and Pakistan.

Friend of Tamerlan Tsarnaev killed by FBI

By Richard A. Serrano
Ibragim Todashev was killed in Florida after being questioned about a triple homicide.

Del Negro packs up belongings, thanks Clippers again | 3:12 p.m.

Bell city manager calls state audit unfair | 2:37 p.m.

Body found in Big Bear identified as missing hiker | 1:59 p.m.

Tesla Motors pays off Dept. of Energy loan | 1:46 p.m.

No signs of foul play in UCLA employee's death | 1:42 p.m.

Residents return to tornado-ravaged area | 1:24 p.m.

Woman on trial in slaying of model won't testify | 12:37 p.m.

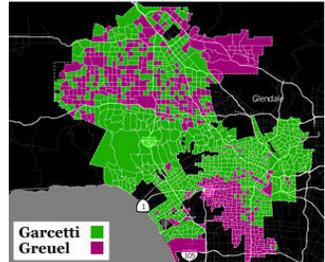
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FDA has approved a solution for sleep apnea and snoring that does not require a CPAP.
- Sleep Apnea killing you?**
New FDA approved treatments for sleep apnea & snoring.
- Medicare Approves Appliance**
Medicare approved coverage of an FDA approved oral appliance for sleep apnea.

MA

How L.A. Voted »



L.A. mayoral election results by precinct

Daily Deals »

Have some fun in the kitchen with cooking classes at EATZ starting at \$63



Live at 3:30 p.m.: Memorial Day travel expected to drop



Zsa Zsa Gabor's home sells for \$11 million

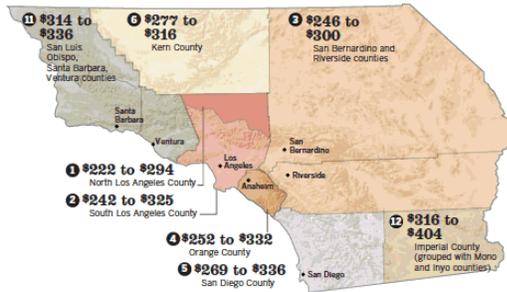


Hipsters driving up price of beer, researcher says

First look at new health plans

California will have 19 regions in its new state-run insurance market. Here is the range of prices for the Silver plan — the third-most comprehensive of the four plans — for a 40-year-old person.

Rank among the 19 regions based on lowest possible cost of the Silver plan



Elsewhere in the state

- ⑤ \$332 to \$476 Sacramento, Placer, El Dorado and Yolo counties
- ⑥ \$306 to \$392 San Francisco County
- ⑦ \$338 to \$396 Napa, Sonoma, Solano and Marin counties
- ⑧ \$317 to \$384 Alameda County

Note: The Silver plan for all carriers features a \$2,000 deductible, a \$45 co-pay for primary care visits, a \$250 emergency room co-pay and a maximum annual out-of-pocket expense of \$8,300. It is expected to cover 70% of an individual's healthcare expenses.

Source: Covered California

Health rates unveiled

Premiums are better than expected for state exchange

BY CHAD TERHUNE

Amid anxiety over rising costs from the federal healthcare law, California received better-than-expected insurance rates for a new state-run marketplace, but many consumers still won't be spared from sharply higher premiums.

Three years after President Obama's landmark law was passed, the state un-

veiled the first details Thursday on what many Californians can expect to pay for coverage from 19 health plans offering policies in the state's exchange, in which as many as 5 million people will shop for coverage next year.

Developments in California are being watched carefully around the country as an important indicator of whether the healthcare law can deliver on its promise to

expand health coverage at an affordable price. Many Republicans, insurance executives and other critics of the law have been warning that consumers are in for a shock next year when insurance companies raise rates to comply with the law's new requirements.

Supporters were upbeat after an initial look at the proposed premiums, while critics remain unimpressed.

"These rates are way be-

low the worst-case gloom-and-doom scenarios we have heard," said Peter Lee, executive director of Covered California, the state agency implementing the healthcare law. "But let's be clear, some consumers will have prices that go up. There may be some sticker shock."

The new government-run market is aimed at many of the state's uninsured and at Californians who already

Obama sets new tone on terror policy

President declares restrictions on drone use and lifts ban on sending Guantanamo detainees home.

BY KEN DILANIAN AND CHRISTI PARSONS

WASHINGTON — Reining back the aggressive counter-terrorism strategy he has embraced for five years, President Obama declared clear, public restrictions for the first time on using unmanned aircraft to kill terrorists, a shift likely to significantly reduce U.S. drone strikes in Pakistan and elsewhere.

Obama also lifted a ban on sending scores of prisoners held at Guantanamo Bay, Cuba, back to their home countries and renewed his call to move the remaining detainees onto U.S. soil for imprisonment and possible trial in civilian or military courts.

al war on terror" but rather as a series of persistent, targeted efforts to dismantle specific networks of violent extremists that threaten America.

The speech set a new road map for U.S. policy and a clear proof for Obama, who had dramatically expanded targeted killings abroad. His administration had refused for years to even acknowledge the classified drone operations conducted by the CIA and the military. But Congress and international allies have increasingly challenged the drone policy and the secret legal framework behind it.

Saying the effort is now at a "crossroads," Obama indicated that the drone campaign that has killed several thousand suspected terror-

SCOUTS END BAN ON GAY YOUTHS

The national council's milestone vote doesn't apply to adult leaders.

BY MOLLY HEWBERT-FISKE

GRAPEVINE, Texas — In an emotionally charged vote Thursday, the Boy Scouts of America lifted its ban on gay youth starting in January next year, the latest sign of a shift in American attitudes toward gays and lesbians.

After months of debate in local districts, more than 65% of the Boy Scouts national council approved a resolution at its annual meeting overturning the long-standing prohibition on openly gay youth, while retaining a ban on gay adult leaders. Of 1,322 votes, 757 were in favor.

Gay advocates called the vote a step in the right direction for the 103-year-old group, among the nation's largest youth organizations with more than 2.6 million youth members.

"Today's vote ending discrimination of gay Scouts is truly a historic moment and demonstrates the Boy Scouts of America's commitment to creating a more inclusive organization," said Zach Walsh, 21, an Iowa Eagle Scout raised by lesbian mothers who founded Scouts for Equality, which advocates for gays in Scouting. He traveled to Texas for the vote.

Weather: Low clouds, then sun. L.A. Basin: 72/58. A.A.T. Complete Index: A.A.T.

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COLUMN ONE

An Okie's spin on twisters

TV meteorologist Gary England has been translating his life-saving forecasts into 'Oklahoman' for decades.

BY HAILLEY HANSON-POTTS REPORTING FROM OKLAHOMA CITY

Two days before the tornado hit, Gary England had an uneasy feeling. The wind patterns emerging over the weekend reminded him of the conditions that unleashed deadly storms in the region on May 3, 1959.

He began warning that trouble was just days away. England has been forecasting the state's often capricious weather for so long — 40 years — that when he says to seek shelter, they do.

Moore. Roofs, walls and chimneys hurtled through the air.

"Those are homes," he told viewers, his voice steady but tinged with sadness. "It's going through homes."

He then addressed those in the twister's path. "It is a life-threatening tornado," he said, reminding them what Oklahomans learn from childhood: that the safest place in a tornado is below ground. "Take your precautions immediately."

Monday's tornado left 24 dead and more than 12,000 homes damaged or destroyed. Scores of people were rescued. When Republican Gov. Mary Fallin singled out the heroism of this week, she included the state's weathercasters, and England's been at it longer than any of them.

At 71, he has chronicled some of Oklahoma's most devastating storms in this part of the nation, known as Tornado Alley. [See Weatherman, A13]

Burying the dead
Funerals begin for the 54 people killed Monday by the tornado. NATION, A15



MAYOR ANTONIO VILLARAIGOSA, left, at Getty House with Mayor-elect Eric Garcetti, whose opponent Wendy Greuel got the lion's share of labor backing.

Labor pains in election

The defeat of Wendy Greuel and unions is a blow but not a fatal one, observers say.

BY JAMES RAINEY AND SERENA MERTZ

Some of the most powerful labor organizations in Los Angeles placed huge bets on mayoral candidate Wendy Greuel that went bust. All their spending and prodigious organization

failed to ignite Greuel's campaign and allowed her opponent, Eric Garcetti, to turn the deep pockets against them, persuading many voters that they were trying to buy the election.

Losses by Greuel and two other union-backed candidates in Tuesday's municipal election cost big labor its aura of near-invincibility in Los Angeles politics. It raised the question of whether the union representing Department of Water and Power workers will be a welcome ally in future citywide contests. Some political and business leaders

even suggested that the results could force labor to take a more nuanced political role and to expect less clout inside city government.

But Tuesday's electoral setbacks do not immediately alter the basic political architecture at Los Angeles City Hall, where the majority of officeholders, including Mayor-elect Eric Garcetti, maintain strong ties to organized labor.

The county's most powerful union figure — Maria Elena Durazo, chief of the 800,000-member Los Angeles

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SMOLDERING RUINS are all that remain at one of the six homes on Newview Drive in Lake Hughes that were destroyed by the Powerhouse fire. The fast-moving blaze remained 20% contained late Sunday.

'Like a huge blowtorch'

As Powerhouse fire roars to 22,000 acres, residents are evacuated and homes are destroyed. Officials hope weather won't turn for the worse.

BY ROBERT VYAS,
LOUIS SAHAQUN
AND JASON SOHO

Tony Llaparote and his family have lived in Elizabeth Lake for 22 years. They'd always counted themselves lucky that brush fires had never chased them from their home.

But that changed Saturday night, when triple-digit temperatures and erratic winds sent the Powerhouse fire careening into Elizabeth Lake and Lake Hughes, two small towns west of Palmdale in northern Los Angeles County.

At 9 p.m. they packed some belongings after a sheriff's deputy warned residents of a possible evacuation.

"At 10:55, we thought we were OK. At 11, we saw the flames come over the ridge and we left," said Llaparote, 57, a supervisor at an aerospace firm. "It was bad."

The Llaparotes found themselves at the center of an epic battle Saturday night and early Sunday morning, as the fire ex-



LOS ANGELES COUNTY sheriff's deputies rescue a horse that evacuated homeowners left behind.

ploded. The weather conditions produced a chimney effect, in which the winds pulled the flames rapidly through the canyons. Over a 12-hour period, the blaze nearly tripled in size. Firefighters were caught off guard and frantically battled to save the towns, where about 2,800 people were evacuated.

Aided by water-dropping helicopters authorized to fly at night, fire crews on the ground defended structures one by one. Fire personnel from throughout the region streamed into the high desert throughout the night, eventually totaling 2,300.

By sunrise, six structures had been lost but both towns largely survived.



Source: California Fire Map, 2010
Los Angeles Times

Then, after the weather caused such havoc the night before, on Sunday temperatures cooled and the fire slightly slowed. By afternoon, it had burned 22,242 acres and evacuations remained in effect, with more possible in the nearby community of Green Valley.

By early evening, the [See Powerhouse, A5]

Young adults a hurdle for health act

Some plan to forgo coverage in 2014. But they are needed to balance out older, sicker people.

BY ANNA GORMAN

Ariste Sargysyan is 23 years old, healthy and uninsured. She chooses to forgo coverage for one simple reason: "I never get sick."

Despite her reluctance, Sargysyan is exactly the type of person insurance plans, states and the federal government are counting on to make health reform work.

As the clock ticks toward the 2014 launch of the Affordable Care Act, health leaders across the nation are embarking on a tough task: persuading young adults like Sargysyan to enroll. Their participation will be critical to balance out older, sicker patients more likely to sign up for health insurance as soon as they are able.

The success of the healthcare law "depends on reaching everyone who isn't insured, but particularly young people who may feel like they don't need insurance," said Larry Levitt, a senior vice president at the Kaiser Family Foundation. Convincing them to spend money on insurance, he said, will be a "marketing challenge."

Getting young adults on board will require changing cultural norms, Levitt said. For kids in their 20s — following convention isn't their first instinct, he said.

The federal law allows young adults to stay on their parents' policies until they are 26. About 450,000 people in California have taken advantage of the new benefit, officials say, leading to savings for them and their families when they go to the emergency room.

Still, more than 2 million Californians ages 18 to 34 are uninsured, according to the UCLA Center for Health Policy Research. Beginning in 2014, nearly everyone will be required to have insurance or face a fine — 40% of % of

their household income in the first year. Many young adults who are not covered through work or their parents may be eligible for Medicaid or the new state-based insurance marketplaces known as exchanges.

Health officials worry that the fine, which increases over time, isn't high enough to convince people to sign up for coverage. "The penalty itself will not convince a young person, or any other person," said Oscar Hidalgo, a spokesman for Covered California, the state's exchange. "Young people will need to understand the risks of not having health insurance."

Oswaldo Lopez, 24, of El Paso said he understands the risks because he plays soccer and worries about getting injured. But Lopez, a student who works part time, said he can't afford it. After graduation, he hopes [See Insurance, A5]

School bond reforms sought

Critics say districts' use of underwriters to campaign is unfair to opponents and, ultimately, taxpayers.

BY DAN WHELAN

When the Garden Grove Unified School District was preparing to seek voter approval for a \$50-million bond measure, it hired a securities broker to play a key role in the campaign.

State law bars school districts from spending money to influence the outcome of elections, but not brokers such as George K. Baum & Co.

The firm gave \$35,000 in political contributions and, in accordance with its contract, polled voters, wrote the ballot language and provided campaign services.

The 20th bond measure passed, and Baum — hired without competitive bidding — earned \$1.5 million for selling the initial \$30 million in Garden Grove notes.

Across the state, bond underwriters have come to play a vital role in ballot campaigns to get hundreds of millions of dollars in school bonds approved.

Their involvement, though, raises questions: Do they play an unfair and improper role in pushing bond measures? Is it against state law?

Alarmed by the trend, county treasurers, legislators and state Treasurer Bill Lockyer have begun calling for reform. They say that campaign support from underwriters contributes to an uneven playing field, where opponents of bond measures are outgunned by powerful private interests that can make generous donations.

Critics also are concerned that because many of these deals are signed before the campaign, they are often done without competitive bidding, which is not required by law but typically can mean lower costs for taxpayers.

"The pay-to-play aspects are troubling," said Assemblyman Donald P. Wagner (D-Irvine), who has introduced a bill to prohibit government entities from hiring financial companies that provide donations or gifts. [See Bonds, A11]

Kindergarten rivalry turns deadly in China

The poisoning of two pupils points up the competition among private schools.

BY DOW LEE

LIANGHE, China — When kindergarten was dismissed on that April afternoon, 6-year-old Ren Xinyi and her younger cousin hurried home. They were eager to check out a plastic bag they had spotted on the way to school that morning with their grandmother, who had taken it home without thinking twice.

Xinyi looked inside and grabbed a blue pencil and notebook. 5-year-old Ren Zhaoning took out a children's yogurt drink and slipped half of the creamy white liquid before handing it to her cousin. By midnight, Zhaoning was dead. Xinyi, who drank less, would succumb six days later. As it turned out, the drink had been laced with rat poison.

Even more shocking than the fact that the poisoning was deliberate was the identity of one of the perpetrators. Two people were arrested and later confessed. One was the principal of a rival private kindergarten. She was apparently intent [See China, A11]

Disney parks raise entry prices

A single-day ticket for visitors 10 or older now costs \$92, up from \$87. It has risen 28% since early 2010 and may continue to go up, an expert says. LATENTIA

'The Sopranos' tops best TV list

The Writers Guild names the 10 best-written TV series in history. Let the debate begin. Mary McNamara writes. CALENBAR

Kings lose a 2nd time in Chicago

The Blackhawks beat L.A. 4-2. Now the Kings will need to shine at Staples. SPORNS

Complete Index ... AAR

Weather Low clouds, then sun. L.A. Basin: 76/90. AAS

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ART FELIX with daughter Angelica after a game. He is not ashamed to say that he lives vicariously through her. He believes all parents do.

COLUMN ONE

Her softball dreams and his hardball ways

For years, Angelica Felix has chased a goal, one that her father wants for her as well. But is he pushing too hard?

BY ERIC SONDRINGER

Curled up on the floor near the front door of her grandmother's house, Angelica Felix mumbled in her sleep. "I have to study."

It was well past midnight and the teenager was stressing out. For years, she dreamed of playing softball for a time NCAA champion UCLA, devoting her afternoons and weekends, all her free time, to practicing.

It was a lofty goal for a 5-foot-4 shortstop from the blue-collar neighborhood of Highland Park. Urban Los Angeles typically doesn't produce top softball players, but Angelica had worked herself into a strong hitter and quick fielder, and UCLA wanted her. First, she needed to score higher on the college entrance exam.

School wasn't the only challenge. Her parents had lost their jobs in the recession. The family was living with relatives after [See Softball, A12]

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LATEST NEWS

9:03 AM - Traffic: Lifts scheduled for Gilmerton, Steel bridges
6:46 AM - Hugs and tears as parents, children reunite in Okla.
6:12 AM - Anti-uranium forces press Va. candidates for governor
6:09 AM - Violent, property crimes down in Virginia
5:43 AM - Acupuncture helps hypothermic turtles return to wild



Search continues in Oklahoma town after deadly tornado strikes

7:24 AM - At least 51 people, including 20 children, are among the dead after the tornado flattened neighborhoods. Residents in Moore are bracing for another harrowing day. [FULL STORY](#)

13 COMMENTS

VIDEOS, PHOTOS AND TRACKER

One baby dead, two women charged in Norfolk in premature birth

A woman whose pre-term baby died shortly after birth has been charged with trying to induce an abortion, court records show. A roommate accused of helping her also was charged. [FULL STORY](#)



Jackson could be gift and curse for Republicans, experts say

E.W. Jackson was known mostly for rhetoric about abortion, gay people and Muslims. That changed when he became the GOP nominee for lieutenant governor. [FULL STORY](#)

61 COMMENTS

POLL Would you vote for Jackson?

Ring around the roundabout is almost ready in Virginia Beach

With the start of the summer tourism season only days away, a water main has been repaired and the Laskin Road Gateway roundabout could open as early as Wednesday. [FULL STORY](#)

20 COMMENTS

LOCAL NEWS

U.Va. board elects Goodwin as vice rector
Retired Beach firefighter faces 54 sex assault charges
Police kill driver who hit officer with car in Norfolk
FBI: Agents died in fall from helicopter off Va. coast
Va. Beach police ID woman killed, charge husband
Tunnel ruling taking its toll on transportation projects?
N.C. House panel looking at public school grant bill
Merrimack leaving James River fleet for recycling

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Chesapeake | Norfolk | Portsmouth | Suffolk | Virginia Beach

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U.S. & WORLD NEWS

Crews dig through night after deadly Okla. twister
In tornado's wake, worried parents seek out kids
10 Things to Know for Today
AP photographer describes destroyed Okla. school
Former IRS commissioner heads to Hill amid scandal
3 Hezbollah fighters die of wounds from Syria
Policy, discretion guide media sources probes

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Raw: Tornado on the Ground in Oklahoma

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LATEST NEWS

- 7:13 PM - Tornado warning issued for part of York County
- 6:39 PM - Police: Man stole car in Chesapeake, boat in Va. Beach
- 6:16 PM - Boy Scouts approve plan to accept openly gay boys
- 6:02 PM - Jurors end fourth day without verdict in bank trial
- 5:59 PM - Portsmouth police: Woman shot faces robbery charges



President Obama says America at 'crossroads' in terror fight

Obama today defended America's drone attacks as legal, effective and necessary, and he announced a renewed push to close the Guantanamo Bay detention center in Cuba. **FULL STORY**

38 COMMENTS

RELATED 4 Americans killed in drone strikes

Virginia Beach police ID suspect in knife-throwing incident

Kelsey Taylor Deaton, 19, was being held without bond after police say she threw a knife at her friend's ex-boyfriend. The victim was taken to the hospital. **FULL STORY**



Audio shows confusion reigned before destroyer Porter's collision

Recording shows chaos aboard the Norfolk-based ship as it tried to maneuver around two tankers in the Strait of Hormuz. After a collision, the destroyer faces millions in repairs. **AUDIO, FULL STORY**



49 COMMENTS
PREVIOUS Skipper faces reprimand

Explore a whole new website devoted to Portsmouth

News, school scores, crime reports, real estate transfers - they're all here. Mayor Kenneth Wright participated in



LOCAL NEWS

- N.C. Senate budget would end intern program
- No injuries in Virginia Beach ambulance crash
- Forecast: Another busy Atlantic hurricane season
- Students in Va. build disorientation chair for NASA
- Sex charges dismissed in Portsmouth school case
- Water-logged? Sun should return this weekend
- No injuries when vehicle goes into water in Va. Beach
- Two men shot outside bar in Virginia Beach

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U.S. & WORLD NEWS

- Boy Scouts approve plan to accept openly gay boys
- Jurors deadlock on Jodi Arias penalty
- Obama sees narrower terror threat, defends drones
- Obama: Policy in leaks investigations under review
- Muslim hard-liners ID suspect in London attack
- IRS replaces official in tea party controversy
- Distraught mom becomes face of Oklahoma storm

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- Little Creek service pays tribute to fallen
- SEAL Foundation names new CEO, seeks president

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TRANSPORTATION NEWS

Tide at a crossroads

AS BRANCH AND HWY OFFICIALS decide whether to extend light rail to the Oceanfront, they also must decide which route would take it there.

By Dan Porter/The Virginian-Pilot

The transportation idea of light rail in the city continues to take shape as planners consider the two proposed routes. The question is the most feasible way to get to the beach.

The Virginia Beach Transit Authority has developed preliminary plans for a light rail system that would run from downtown to the beach. The system would be a 10-mile, single-track, light rail system that would run from downtown to the beach. The system would be a 10-mile, single-track, light rail system that would run from downtown to the beach.

Hilltop area

Oceanfront

Transportation officials are looking at two proposed routes for light rail from the Hilltop area to the beach. The routes are shown in blue boxes with arrows pointing to the respective areas.

the week

Today
Local
 President Barack Obama meets with Myanmar's president, Thein Sein.

Tuesday
Local
 The Senate Finance Committee holds a hearing on the IRS and the investment industry.

Wednesday
Local
 President Barack Obama holds a ceremony to honor the 2014 Library of Congress Distinguished Service Award.

Thursday
Local
 The National Oceanic and Atmospheric Administration releases its forecast for the 2015-16 hurricane season.

Friday
Local
 The U.S. Coast Guard and the U.S. Navy hold a joint exercise in the Atlantic Ocean.

Saturday
Local
 The 2015 Virginia Beach Marathon and Triathlon takes place in Virginia Beach.

Sunday
Local
 The 2015 Virginia Beach Marathon and Triathlon continues in Virginia Beach.

TWO FBI AGENTS DIE WHILE TRAINING OFF BEACH COAST

By Michael Cooper
 The FBI announced Friday a training accident off the Virginia Beach coast that killed two agents.

The agents, Christopher Lewis and Thomas, were participating in a training exercise when the accident occurred. The agents were on a boat that was part of a training exercise.

My girlfriend's happily wife's not going, but it's kind of a bummer for me." [www.polygon.com](#)

Federal cuts slice into Big Apple economy: No Fleet Week in 2015

By Mike Stroh
 The U.S. Navy's fleet week in New York City is being canceled for the first time in 10 years.

The Navy's fleet week is a major event in New York City, but it is being canceled for the first time in 10 years due to budget cuts.

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The U.S. Coast Guard and the U.S. Navy hold a joint exercise in the Atlantic Ocean.

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Website Samples

The screenshot displays the USA Today website interface. At the top, a navigation bar includes the USA TODAY logo and menu items: NEWS, SPORTS, LIFE, MONEY, TECH, TRAVEL, and OPINION. A weather widget shows 70 degrees. Below the navigation, a main headline reads "Live video, tweets on Oklahoma" with sub-links for "Read Story", "Shocking images of tornado's aftermath", "More twisters possible today", and "Full coverage".

The main content area features a large article titled "Grim search continues, death toll rises" with a "WEATHER" tag. The article includes a "Read Story" button and a quote: "Tornado causes blast caught on camera" by Trevor Hughes, Doyle Rice, and William M. Welch, USA TODAY. To the right, a "TOP NEWS" section lists several headlines, including "You can't fathom it: Scene in Moore, Okla.", "Obama: We will stand with Oklahoma", and "Chaos reigns at schools struck by tornado". A "RIGHT NOW" button is also present.

On the left side, a blue sidebar contains market data: "DOW JONES 15,335.28 (-19.12)", "NASDAQ 3,496.43 (-2.54)", and "S&P 500 1,666.29 (-1.18)". It also includes a "My Portfolio Tracker" and a timestamp: "As of 05/20/13 at 4:00pm ET." Below this, a "QUICK LINKS" section lists: "Get Home Delivery", "Sports Scores", "Crosswords", "Sudoku", "More Games", "TV on the Web", and "Newsletters & Alerts".

Below the main article, there are "MOST POPULAR VIDEOS" with two thumbnails: "See debris, hear roar as tornado approaches cameraman" and "Huge Tornado Kills Dozens Near Oklahoma City". To the right is a promotional banner for UPS WorldWise offering "20% off all your UPS Worldwide Express Freight™ shipments through 2013" with a "SIGN UP NOW" button.

The bottom section features "HEADLINES Updated 9:11 a.m. EDT" with a "Grid" view selected. It contains a grid of six article thumbnails: "Toby Keith, Carrie Underwood touched by Oklahoma" (PEOPLE), "7 mistakes to avoid in retirement planning" (MONEY), "'The Voice': Whose really rang out?" (TV), and three others for TECH, GOLF, and MUSIC.

Boy Scouts vote to allow gay members

The Boy Scouts voted to allow gay boys to participate. The ban on gay leaders remains. [Read Story](#)

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DOW JONES
15,294.50
▲ 12.67

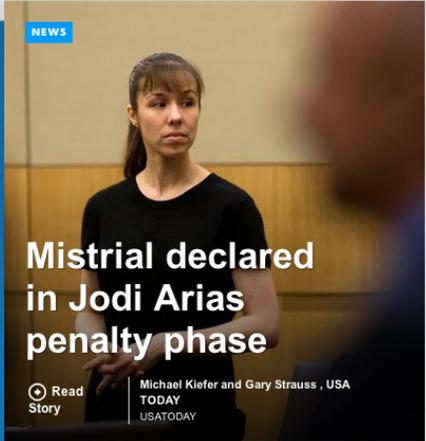
NASDAQ
3,459.42
▲ 3.88

S&P 500
1,650.51
▲ 4.84

As of 05/23/13 at
4:00pm ET.

My Portfolio
Tracker

NEWS



Mistrial declared in Jodi Arias penalty phase

[Read Story](#)

Michael Kiefer and Gary Strauss, USA TODAY

TOP NEWS

RIGHT NOW

- IRS replaces official in tea party flap
- McDonald's CEO bawled-out by 9-year-old
- Obama: 'Force alone cannot make us safe'
- 2 more arrests in London meat cleaver attack
- USA lags behind others in paid vacation, holidays
- Procter & Gamble brings back A.G. Lafley as C...
- Cannes fashion: Who wore it best?
- Diners badly underestimate fast-food calories
- Photos from Obama's 1979 prom surface

MOST POPULAR

QUICK LINKS

- Get Home Delivery
- Sports Scores
- Crosswords
- Sudoku
- More Games
- TV on the Web
- Newsletters & Alerts

HEADLINES Updated 7:48 p.m. EDT

Grid List The Big Page

NATION

Zimmerman defense releases new photos of Trayvon Martin

SPORTS

A-Rod sold his house for \$30 million

TECH

Yahoo snagged Tumblr; who's next on shopping block?

LIFE

Jennifer Aniston strips in 'We're the Millers'

DISPATCHES

Tickets at Universal Orlando spike. Where next?

LIFE

Come on! How did 'Arrested Development' do a redo?

NATION COMICS

NEWS

OPINION

Poll: Scandals threaten Obama's agenda, 1A

Senate: Apple avoids billions in taxes, 3B



- ▶ More violent weather could be approaching, 2A
- ▶ In Moore, Okla., the nightmare returns, 2A
- ▶ Harrowing glimpses from school rescue, 3A



40 MINUTES OF TERROR

Tornado kills dozens in Okla.; rescuers dig to find missing kids

By David Mervin, Gregg Lipps and Greg Gumbert

Moore, Okla. — In minutes, a violent storm tore through Moore, Okla., in the early afternoon, leveling homes, schools and businesses. The storm was deadly, devastating the city and killing at least 24 people.

Obama was struggling to focus on the disaster as he spoke to the nation from the White House.

and the Obama administration on Monday night, but it was not until about midnight that the storm was reported to be over.

The storm's impact was felt across the region, including Oklahoma City.

Rescuers are still digging for bodies in the rubble. The storm was deadly, devastating the city and killing at least 24 people.



Rescuers dig for bodies in the rubble.

Moore, Okla., is the epicenter of the disaster.

The storm was deadly, devastating the city and killing at least 24 people.

Obama was struggling to focus on the disaster as he spoke to the nation from the White House.

Rescuers are still digging for bodies in the rubble.

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Rescuers are still digging for bodies in the rubble.

Obama was struggling to focus on the disaster as he spoke to the nation from the White House.

Ways Yahoo could fumble Tumblr deal

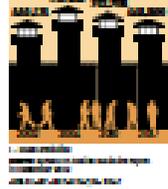
Analyst finds five ways to determine if deal is worth the cost without offending users. [Yahoo's Tumblr deal](#)

7 top mistakes in retirement plans

To stay on track, advisers offer top questions to ask yourself. [Retirement plans](#)

Decline in new inventions

New research shows a decline in the number of new inventions. [New inventions](#)



Medical device inspired by 'Trek'

Handheld scanner uses 'Trek' style, says inventor. [Medical device](#)

Sex scenes don't get any hotter

Unless it's about Jane Doe, says new study. [Sex scenes](#)

Woods, Garcia spot continues

Both say they're no longer in the hunt for the Ryder Cup. [Woods, Garcia](#)

How Obama's health care plan works



Poll: IRS, Benghazi scandals cut both ways

Half say Obama deserves some blame for IRS controversy.

More than half say Obama deserves some blame for the IRS controversy.

More than half say Obama deserves some blame for the IRS controversy.

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Obama's record on IRS

Analysis of Obama's record on the IRS controversy.

On the other hand, some say it's not Obama's fault

Some say the IRS controversy is not Obama's fault.

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USA TODAY 05.23.13 A HANNETT COMPANY



CHRISTINE ROMAN When golf turns ugly A racketeering, an illegal drug, a lawsuit. Guys, grow up, SC



Get kids or leave them at school? Before afternoon, school starts, 24

YOUR MEMORIAL DAY PLANNER By road or air, what to expect 3A REVIEWED.COM Summer's best grills 6B Weekend music festival guide 1D

Brutal slaying in London Mass. hit by car, killed two death attack threat at airport in Mass., 8A

FBI kills man linked to Boston bombing suspects Do, may questioned over 2011 Boston Marathon bombing suspect's role

Wife or rival for NYC mayor Congressman with emerging role in housing boom, 'second chance' 4A

Fearless Mr. Chow New York's most famous chef's death is a loss to the city and the world. He was 70. 1D

Market dives over Fed minutes Report suggests some pickup for housing in case of bond buying

MEMORIAL DAY TRAVEL GUIDE

HOME DELIVERY

USA's top dogs Percentage of total U.S. population (ages 18-65)

JERSEY SHORE IS BACK IN BUSINESS



Chapter 1: Superstorm Sandy proved to be a no match for the people in Seaside Heights who wanted their boardwalk back

Seaside Heights, N.J. The people of Seaside Heights, N.J., are back in business. The boardwalk is open, and the town is back to normal. The people of Seaside Heights are back in business.

Drone hits killed four U.S. citizens

Holder's letter received debate over counterterrorism strikes

U.S. Justice Dept. says it has received a letter from the Obama administration regarding the use of drones to kill U.S. citizens.



Photo of a man



Photo of a man

Lincoln Financial Group advertisement with text: Calling all Chief Life Officers. We're the boss of your life. Includes photos of people and the Lincoln Financial Group logo.

Website Samples

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NEWS METRO ARTS BUSINESS SPORTS OPINION LIFESTYLE MAGAZINE INSIDERS TODAY'S PAPER MY SAVED

DISASTER IN OKLAHOMA
Crews search for survivors after tornado kills at least 91
Emergency crews worked early this morning in a frantic search for survivors after a deadly tornado struck near Oklahoma City on Monday.



SUE OGROCKI/ASSOCIATED PRESS

SLIDE 1 OF 18

A child was pulled from the rubble of Plaza Towers Elementary School in Moore, Okla.

Gomez blasts Markey on safety
Gabriel Gomez unleashed a frontal attack on Representative Edward Markey's homeland security credentials.

- Coverage of the US Senate special election

Marathon victims attend BC commencement
Liza Cherny and Brittany Loring, still with some visible wounds and bandages, were among the 4,395 BC students to receive degrees.

- State fund could aid Marathon bombing victims
- Coverage of the Marathon bombings

Visibility at issue in fatal crash with cyclist
The truck driver that fatally struck an MIT scientist probably did not even see the 36-year-old when the vehicle collided with her bike Sunday afternoon.

Raytheon is in the hunt for a \$3b space project
Waltham-based Raytheon and Maryland's Lockheed Martin are locked in a competition to build a first-of-its-kind "Space Fence" to track orbital junk.



SUZANNE KREITER/GLOBE STAFF

Clubby atmosphere vanishes as costs escalate in Belmont
What began two years ago as an elaborate \$18 million clubhouse reconstruction at Belmont Country Club has grown into a nearly \$30 million fiasco.

Youth jobs program facing deep cuts in Mass.
Lawmakers are considering deep cuts in funding for a youth summer jobs program even as teen unemployment remains near record levels.

10 Mass. firms recognized for growth, resilience
Ten established companies made the Inner City 100, an annual compilation of the nation's fastest-growing urban businesses.

- Mass. firms on Inner City 100

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Latest from the newsroom →

by The Boston Globe via twitter on 5/21/2013 at 7:30:32 AM

S Jon Lester surrendered all 6 runs with 2 outs as he suffered 1st loss of season for #RedSox vs #WhiteSox <http://b.globe.com/12SdWh> by Boston Globe Sports via twitter on 5/21/2013 at 7:06:35 AM

S Mass. lawmakers are considering deep cuts in funding for a youth summer jobs program. <http://www.bostonglobe.com/business/> (...more)

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NEWS METRO ARTS BUSINESS SPORTS OPINION LIFESTYLE MAGAZINE INSIDERS TODAY'S PAPER MY SAVED

Breaking News Tornado warning issued for parts of Franklin, Worcester counties in Western Mass. until 6:45 p.m. 21 minutes ago

Suspect killed in Fla. described as 'hothead'

Ibragim Todashev, who was shot and killed by an FBI agent, was quick to fight with others he disagreed with, according to public records and some who knew him. 3:56 pm



RED HUBER/ORLANDO SENTINEL

SLIDE 1 OF 10

The scene of the fatal shooting in Orlando where Ibragim Todashev was shot and killed.

Man killed by FBI was questioned in Waltham murders

A man with ties to Marathon bomb suspect Tamerlan Tsarnaev was shot and killed by an FBI agent in Orlando while being questioned about a 2011 unsolved triple murder.

GLOBE TALK | LIVE



Inside the Marathon bombings

Watch live as Globe reporters and editors talk about the horror and heroic efforts in a story that has touched us all. 14 minutes ago

Latest news

Murray: Departure has 'nothing to do' with controversies



Lieutenant Governor Timothy Murray dismissed the notion that his ties to the former Chelsea Housing chief fueled his decision to resign for a private-sector job. 4:02 pm

- Editorial: An unsurprising end
- 6/13/10: Do we really need a lieutenant governor?

US admits four citizens killed in drone strikes

The Obama administration acknowledged targeting radical Muslim cleric Anwar al-Awlaki, who was slain in a September 2011 attack. 20 minutes ago

'Shocking' London attack could be terror-related, Cameron says

British Prime Minister David Cameron said there are "strong indications" that a fatal attack near a London military

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Latest from the newsroom →

by The Boston Globe via twitter on 5/22/2013 at 5:09:43 PM



New tornado warning is in effect until 6:45 p.m. for eastern Franklin County in W. Mass. and northern Worcester County in Central Mass.

by Boston Globe News via twitter on 5/22/2013 at 5:09:42 PM



New tornado warning issued: Eastern Franklin County in Western Mass. and northern Worcester County in Central Mass.

by The Boston Globe via twitter on 5/22/2013 at 5:04:03 PM

Boston Globe ePaper →



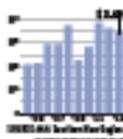
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The Boston Globe

SATURDAY, MAY 25, 2013

In the news



Gas won't be as costly this summer

The price of unleaded regular gas in Massachusetts is 2.8 cents a gallon less than it was a year ago, a decline credited to the drop in oil prices in the wake of a weak global economy.

The government's new fuel-efficiency standards for cars and trucks will also help to reduce the demand for gasoline.

Oil's price has fallen from a record high of \$147 a barrel in 2008 to around \$100 a barrel today, according to the U.S. Energy Information Administration.

Gas prices in Massachusetts are expected to rise slightly in the summer months, but not as much as they did last year.

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Markey makes use of deductions

Tax returns covering 8-year span show many expenses were written off

By Greg Lind and Frank Fildes

Representative Edward J. Markey has been a vocal proponent for the use of tax deductions for energy-efficient home improvements. A new study shows that many homeowners are taking advantage of these deductions.

All of Markey's energy bills were paid from 2005 to 2012, according to his tax returns. The study shows that many homeowners are taking advantage of these deductions.

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GRIM REMINDER OF WAR'S TOLL



Breaks Building, accompanied by her husband, Rick, looked at the rolls of her son, Jimmy Ryan, killed in action in Afghanistan. Other people at the memorial service include Rep. Edward Markey and Sen. Scott Brown.

'I think they're doing the right thing. You never want to rush into these things.'

BY KATE WATSON, Staff Writer

Peabody Essex's grand plan to expand faces a 3-year delay

By Geoff Hynes



A new museum paid to be completed by next fall but is now a year behind schedule.

Eighteen months ago, the Peabody Essex Museum announced a grand plan to expand its collection and facilities. The plan was to build a new 1.2 million-square-foot building on the waterfront.

But the plan has been delayed by three years. The museum's board of trustees has approved a new plan that will take the project to 2016.

The new plan will include a new 1.2 million-square-foot building on the waterfront. The museum's board of trustees has approved a new plan that will take the project to 2016.

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Senate OK's pay raise for judges

Despite criticism, backers defend \$90,000 increase

By Peter Lehmann

Senators who support a pay raise for federal judges are pushing the legislation through the Senate despite criticism from the public and some lawmakers.

The pay raise would increase the salaries of federal judges by 3.5 percent, from \$208,000 to \$215,000 a year.

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Waltham victim's girlfriend adds voice to mystery

Sage Tarnawer fragmented apartment

By Ina Schabert

The girlfriend of a man who was killed in a shooting in Waltham is adding to the mystery surrounding the case.

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WEDNESDAY, MAY 22, 2013

Colleges bolster online initiative

Barkles, BU among 15 new eDC participants

By Michael H. Gold for the editorial board

COMMERCIAL. A group of 15 colleges, including Boston University and the University of Massachusetts Lowell, announced today that they are joining the eDC initiative, a program that allows students to take courses at other colleges.

The initiative, known as the eDC (Electronic Data Center), was created by the Massachusetts Department of Higher Education in 2007. It allows students to take courses at other colleges, even if they are not in the state.

The initiative is a major step in the state's effort to improve higher education. It will allow students to take courses at other colleges, even if they are not in the state.

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Mayoral ally draws scrutiny in Lawrence

Gurga suddenly losing money

By Michael H. Gold for the editorial board

COMMERCIAL. Lawrence City Council member Gurga is losing money on his investment in a new development project, a source familiar with the project said today.

The source said that Gurga is losing money on his investment in a new development project, a source familiar with the project said today.



A suspect was escorted to a police station during the raids on May 20.

58 arrested in drug raids aimed at stemming violence

Town's shooting galvanized long and arduous operation

By Michael H. Gold for the editorial board

COMMERCIAL. Police officers in Lawrence arrested 58 people in a series of raids aimed at stemming violence in the town. The raids were part of a long and arduous operation.

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15 remain in the race

With filing of signatures, the field of mayoral hopefuls gets smaller

By Michael H. Gold for the editorial board

COMMERCIAL. Fifteen candidates remain in the race for mayor of Boston after the filing of signatures. The field of mayoral hopefuls has gotten smaller.

The field of mayoral hopefuls has gotten smaller. Fifteen candidates remain in the race for mayor of Boston after the filing of signatures.

Fifteen candidates remain in the race for mayor of Boston after the filing of signatures. The field of mayoral hopefuls has gotten smaller.



From left: Paul G. Gonyea, John F. Barros, Charles J. Chenevix, David F. Corbett, John W. Conroy, Bob C. Corbett.

A life lost, a creation enduring

Without Thomas to stage young crash victim's play

By Michael H. Gold for the editorial board



Marissa Thomas, 17, is not expected to take a job at her father's business in the fall.

COMMERCIAL. The death of a young woman has left her father, Thomas, with a difficult decision to make. He must decide whether to stage a play in her honor.

Thomas is not expected to take a job at her father's business in the fall. The death of a young woman has left her father, Thomas, with a difficult decision to make.

In the news

Police ... **Police** ... **Police** ...

Weather

Forecast ... **Forecast** ... **Forecast** ...



Local

Local news ... **Local news** ... **Local news** ...

Weather

Forecast ... **Forecast** ... **Forecast** ...

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