

INNOVATIVE JOURNALISM IN LATIN AMERICA



Innovative Journalism in Latin America

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The book compiles reports from the series “Innovative Journalism in Latin America,” published on the Knight Center’s blog between December 2016 and April 2017. It also offers practical advice for digital journalistic innovation on different topics.

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TABLE OF CONTENTS

Independent Venezuelan news site triumphs with live video on Periscope while many move to Facebook Live	1
Virtual reality in Latin America: introducing the audience to a new way of seeing the world.....	5
Virtual reality and 360 video still not profitable in Latin American journalism, but they are attracting new audiences.....	9
Mexico's Pictoline engages audiences by explaining complex issues with intelligent, fun graphic communication	13
Investigative journalists use digital tools to map massacres from the armed conflicts in Colombia	17
How to use Facebook Live for journalism and improve user engagement: Lessons from Spanish-language media	20
What to do after losing your job at a newspaper: Brazilian reporter creates a profitable startup and hires 20 journalists	26
In the era of short Tweets, Latin American media launch innovative digital projects for long-form journalism	29
Venezuelan digital media launch joint advertising strategy to ensure profitability.....	33
What would you do if you were president? Innovative journalists in Ecuador launch interactive game as part of election coverage	36
With short videos, less text and a lot of humor, Latin American sites are looking for the formula to attract millennials	39
Traditional radio faces new competition in Latin America: Podcasts from digital native media arrive on the scene	45
Peruvian investigative journalism website Ojo Público experiments with innovative digital narratives	50
Journalistic investigations without borders: Latin American journalists innovate with transnational projects.....	54
How Argentina's La Nación became a data journalism powerhouse in Latin America	59

Beyond the news: Brazilian site innovates by investing in contextual and multidisciplinary journalism 62

The bet on fact checking: Journalists create more initiatives to verify public discourse and reveal false news 65

PRACTICAL ADVICE ABOUT JOURNALISTIC INNOVATION

How to create a data journalism team 70

How media outlets and journalists can develop their audiences74

Practical guide for the production and distribution of online video for journalists..... 78

How to launch a podcast81

Protect your website and close the door to hackers 85



Independent Venezuelan news site triumphs with live video on Periscope while many move to Facebook Live

By César López Linares
April 12, 2017

When Periscope launched in March 2015, it was not long before print and digital media saw an opportunity to cover events live and in real-time, a space previously dominated by television news companies.

Citizens and journalists alike could use the online video application to simultaneously broadcast anti-government protests, confrontations with police or other breaking news events. The fact that **Twitter** purchased Periscope shortly before the application launched meant that a distribution network was already in place.

But rapid technological innovation meant that Periscope would soon be displaced by **Facebook Live**, which offered additional features and was driven by an aggressive marketing campaign.

As many sites, including those in Latin America, moved their real-time broadcasts

to Facebook Live, one Venezuelan media outlet decided not to follow the trend: [Efecto Cocuyo](#).

The site for political, economic and human rights news, whose headquarters is a small office in Caracas, arose in 2015 due to the need for independent media to combat an information blackout in the country.

Due to the characteristics of the Efecto Cocuyo audience and the situation in the South American nation, Periscope was the ideal tool for the site to bring images to the public that traditional audiovisual media were not broadcasting.

“People who started to connect to Twitter when it arrived in Venezuela were people who had a lot of opinions in all areas, and the network was taking on the profile of an information network, while Facebook has a profile more like a family network, of

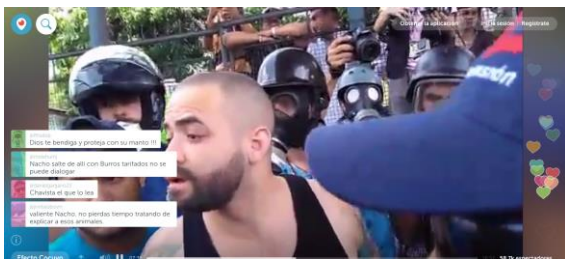
friends,” **Luz Mely Reyes**, journalist and co-founder of Efecto Cocuyo, said to the **Knight Center**.

Efecto Cocuyo was born on Twitter in January 2015 before it even had its own website, so it consolidated the bulk of its audience in that network. While, as of Apr. 12, it had 15,000 followers on Facebook, its Twitter profile boasted 179,000.

Taking advantage of its base of followers and the momentum of Periscope around the world, in the middle of 2015, Efecto Cocuyo began with simple [broadcasts](#) of protests, confrontations and political events, with a minimal investment in smartphones and 4G data plans.

“Since starting with Periscope, we’ve had 420 broadcasts. As a media outlet, we are among those with the most followers, we have more than 20,000 on Periscope and are pioneers in that field,” **Reynaldo Mozo**, journalist and community manager at Efecto Cocuyo, told the **Knight Center**.

Currently, its transmissions on Periscope reach an average of 3,000 connected users, although its most successful streaming – [the participation of singer Miguel Ignacio Mendoza of duo Chino y Nacho in a protest against President Maduro on Apr. 10, 2017](#) – registered 61,100 views in two days.



The most successful broadcast of Efecto Cocuyo has been the participation of singer Ignacio Mendoza "Nacho" in a protest against the Venezuelan government. (Screenshot)

The site launched the program “Con la Luz” (With the Light) in February 2017. In the program, Luz Mely Reyes moderates in length interviews and debates about an hour on political and social themes in Venezuela. The program broadcasts exclusively via Periscope every Friday at 6 p.m.

“We do not have the possibility of having a space on television, so offering a view that is different from the hegemony of traditional media can also have an impact, because people like to see different points of view,” said Reyes, whose most successful episode of “Con la Luz” was a Mar. 30 [interview with former congresswoman María Corina Machado](#), which exceeded 18,000 viewers.



Independent site Efecto Cocuyo faces resistance from some authorities while reporting via Periscope on public roadways. (Screenshot)

"Doing this has been a product of experimentation. We started doing overviews of the situations of the country and when we saw that this was well-received we said 'let's try a little bit more'," Reyes added. "But it's not about 'Periscoping' everything. What we believe to be 'Periscopeable' are events that are not being broadcast by traditional media."

For the Efecto Cocuyo team, the key to secure impact in its transmissions is to present the facts in a simple way, but at the same time, cover them with the rigor that journalism demands.

"Periscope has taught us that it is useless to go to a protest and only broadcast and show what is happening with images. We have to answer the five basic questions of journalism. Periscope requires us to explain how everything is working to the people behind that phone," Mozo said.

With all its advantages, Periscope also presents large obstacles, particularly in countries like Venezuela. The internet connection with data networks, even when using WiFi, is unstable in that country. Additionally, reporters are constantly stripped of equipment they use to broadcast marches or protests, to the point where smartphones have become a consumable product that they have to purchase frequently.

“They would steal a phone like this from you anywhere. Right now we use three fourth generation Motorola (phones) that we found at a good price. In Venezuela, we cannot have iPhones or Samsungs because they are extremely expensive,” Reyes said.

Given the political and social situation in Venezuela, Efecto Cocuyo has also faced violence and resistance from authorities when conducting broadcasts. Several of its reporters have been beaten during protests and, in one of the site’s most popular videos, [Luz Mely Reyes' recent transmission was interrupted by a police officer while broadcasting long lines at a gas station.](#)

“By the Constitution, any person has the right to record and to take photos of any event that happens in public,” Reyes said. “Cops are afraid because in one year 176 uniformed officers have been killed. To protect themselves they do not like to be recorded, but they really cannot prevent us from recording an event that is happening in public.”

Periscope has not only emulated the journalistic function of television. In Argentina, a radio station used the platform to enrich its broadcasts and strengthen the relationship that it managed to build with its audience over the years.

In its eight decades, [Cadena 3](#), a radio station based in Córdoba, managed throughout to create fidelity and interaction with its audience, even before the emergence of social networks. With the arrival of Periscope, the station managed to take that interaction to another level.

“Our proposal was not to make television programs of the radio or to film the radio. We understand that there are new languages through which we can better tell stories, enhance the information or the stories that are told on the radio,” **Máximo Tell**, member of the social networks team at Cadena 3, told the **Knight Center**. “We will continue to make radio because it is our way of thinking about news and stories, but now we have elements that allow us to extend those moments.”

In June 2015, the broadcaster began a one-year experiment to broadcast [highlights](#) from its programming via Periscope and to engage users in the radio broadcast. The majority of listeners of Cadena 3 are between 40 and 65 years of age, while some

broadcasters are over 70 years old. However, listeners and hosts with an established tradition in radio broke the generational barrier and adapted to the new platform.



Argentine broadcaster Cadena 3 achieved good numbers with its transmissions on Periscope, but moved to Facebook Live to reach more users. (Screenshot)

“Periscope served to show us that we can extend the stories with the logic that radio is already using to talk to listeners,” Tell added. “We wanted to tell stories by streaming live audio and video with the social network’s tools, but in a ‘mobile’ way. That was considered in our discourse, in our narrative.”

Cadena 3 managed to accumulate 22,600 followers on [Periscope](#) and its broadcasts attracted an average of 2,000 viewers. However, at the end of 2016, the broadcaster changed its live streamings to Facebook Live, mainly because it could extend the reach of its audience to a bigger level with that network.

“The numbers with Periscope were good, but afterwards we succumbed to switching to Facebook Live because of a question of massive reach. People are on Facebook in large numbers. Beyond the fact that journalists like Twitter better, people are on Facebook, period, and we have to produce where people are,” Tell said.

The team found that fact that the broadcasts were housed in their Facebook timeline facilitated followers being able to find and consume them. Additionally, Mark Zuckerberg’s platform offered more efficient metrics.

An important factor in a media outlet’s decision to use one platform or another is having access to information that allows it to know the level of interaction with its followers and the impact of its broadcasts. The media outlets also found

that Facebook Live offers more specific figures on the number of followers won and lost per stream as well as more information about the audience.

Mexican newspaper **El Financiero** sees the difference in metrics provided by Periscope and Facebook Live on a daily basis. In January of this year, the newspaper began an official collaboration with Twitter to cover the first days of the government of Donald Trump.

For this collaboration, the media outlet uses the hashtag #100DíasDeTrump, and creates a weekly “Moment” (the Twitter feature that allows users to make a compilation of Tweets about the same topic in the form of a story), and broadcasts a [program of analysis](#) via Periscope that is hosted by **Victor Hugo Michel**, editorial director of El Financiero Bloomberg TV. The objective is to see how Mexican users react on social networks to the first administrative actions of the new President of the United States.

“Periscope or Moments do not provide much reflection of how much impact your transmission had. Sometimes you have to do a bit of predicting as to why something worked at a certain time, and why it didn’t at others,” said **Irasema Pineda**, director of social networks at El Financiero, to the **Knight Center**. “Twitter, Periscope and Moments give you raw numbers of how you did that week, while on Facebook it’s clearer how many people potentially received your publication by shares, by tags.”



Víctor Hugo Michel, editorial director of El Financiero TV, is the host of the program that the Mexican newspaper broadcasts on Fridays through Periscope. (Screenshot)

El Financiero’s Periscope broadcasts, which take place every Friday, reach an average of 2,500 viewers. So far, the media outlet has 31,000 followers on the platform. However,

it is difficult for the Mexican newspaper team to measure the impact of its alliance.

“On Facebook we grow organically very well, but on Twitter it is more difficult. Everything that helps us grow on Twitter is welcome, that’s why we got this agreement,” Pineda said. “I would not dare say that [the alliance with Periscope] has not added anything, and I don’t think we can know, because of the type of analytics on Twitter.”

Periscope is not willing to cede ground to its competitors. So in an effort to retain media outlets on its platform, in April the app released two new ways to measure audiences: a new tab to see how many people are interacting with its broadcasts and a dashboard with more detailed analytics, including data such as playback times per user, number of “hearts” (icons users can click to “like” a broadcast) and number of viewers.

“Periscope is a natural platform for live journalistic content due to its real-time, open and public characteristics. News spreads faster and efficiently in the platform, making it a key tool for media organizations in Latin America,” **Leonardo Stamillo**, head of content partnerships for news in Latin America for Twitter, told the **Knight Center**.

Additionally, since the end of last year, Periscope has offered its media partners the possibility of connecting external devices to their transmissions, such as switchers or professional cameras, as Facebook already allows.

“It is natural that media partners will test different tools. However, given Twitter’s natural characteristics and live environment, it is the first and best place for live news coverage,” Stamillo said.



Virtual reality in Latin America: introducing the audience to a new way of seeing the world

By César López Linares

January 3, 2017

In 1895, after several failed attempts brothers Louis and Auguste Lumière successfully used the cinematograph to show images in motion on a screen for the first time in public.

The audience present for the screening reacted with disbelief at seeing sequences like the famous arrival of a train to a station. People were fascinated to see these scenes as if they were “right there.”

Once the audience became accustomed to this new experience and took for granted the existence of this “reality” reflected on screen, the novelty was overcome by the need to tell more complex and interesting stories, which – with the passage of years – gave rise to films as we know them today.

We now are living a similar situation, 121 years after the cinematograph, with the introduction of 360 video. While media such as The New York Times or the BBC are on the forefront in the use of so-called “immersive journalism,” the genre is still at an experimental level in Latin America.

Three important media organizations in the region that have ventured into the use of 360 video shared their experiences about their projects in this field with the **Knight Center: Diario Financiero** of Chile; **Todo Noticias** in Argentina; and **TV Globo** of Brazil.

“Our first strategy was to try to generate experiences in 360 degrees that would allow us to teach the audience that this tool exists, that this technology exists, and that they can enjoy and consume it in a certain way.

But for this we need to ‘evangelize to them,’ and that is why we began to work with ‘experiential’ content. Instead of going so far and getting involved in the deep, documentary news story, we had to teach people ‘how the train got to the station,’” **Juan Ignacio Sixto**, head of the 360/Virtual Reality team from Argentina’s Todo Noticias, told the **Knight Center for Journalism in the Americas**. He is part of one of the first Latin American media outlets to venture into this technology.

360 video and virtual reality are based on the same concept: the images, which are recorded in an omnidirectional way, allow the user to contemplate a scene as if she was in the center of it. Thus, she can see what happens in all directions: forward, backward, right, left, up or down.

In the case of 360 videos, they can be viewed like any other video from a mobile device or PC. The difference from a normal video is that the user can move through the video - with the cursor or by simply moving the mobile device - to view the scene in all possible directions.



Google Cardboard. (othree/Wikimedia Commons)

These same immersive videos, also called spherical ones, can be seen by using viewers or special helmets that take over the user’s entire view. Options range from simple cardboard from Google to more sophisticated equipment like Oculus Rift or PlayStation VR, among others. When we talk about virtual reality, we are talking about using these devices to watch spherical videos. The experience of virtual reality is much more immersive, since the user is totally focused on images and sound, and has to move to change the angle of vision.

For Todos Noticias, the foray into 360 videos took place in 2015, amidst

journalistic coverage of presidential elections. Sixto joined a film director and an expert in editing and animation to make the first attempts with immersive video.

“The first work we published was [the behind-the-scenes filming of one of our newsreels](#). We did the first works in-house, in the same TV studios, to be able to have total control of light, of audio and of the disposition of the people, before leaving for hostile terrain,” Sixto said. “From that moment on, the strategy was to generate audience, generate knowledge to be able to explore development and the way of telling a story in this manner and to use social platforms, which is where people, today more than ever, find this content and navigate it in a more natural way.”

His first 360 video was followed by interviews with [presidential candidates](#) in the Todo Noticias studio, where the user could see both the scene that appeared on television, and could turn to see the cameras and technical team.

To show the audience the advantages of the new tool – or to “evangelize to them,” as Sixto calls it – the team at Todo Noticias decided to give out cardboards, which are masks made of cardboard with an internal lens system that are developed by companies like Google. Viewers can mount their smartphones on the cardboard for a better immersive experience.

“We wanted to give people the tools they need to best take advantage of the 360 experience, because immersion, which is what we think is the most worthwhile part of this tool, cannot be fully achieved unless you use a cardboard or a helmet,” Sixto said.



Panoramic photo of offices at Todo Noticias. (Courtesy photo)

Chilean newspaper Diario Financiero [carried out a similar project](#): for the 20th anniversary of its sister publication Revista Capital, subscribers received a cardboard as a gift and the magazine's website launched a series of 360 videos that showed the benefits of this technology.



This banner on Capital magazine's 20th anniversary special reads: "The world changed...now it's in 360 degrees." (Screenshot)

In addition to celebrating the anniversary, the objective of this strategy was to accustom its audience to the experience of 360 videos and then to release a weekly clip on DF TV, the publication's video platform.

"Not only did we make our videos in 360, we also compiled videos on the internet and put them on a site so that our audience could use the cardboard and experience the future a bit. It was a very innovative subject," said Federico Willoughby, manager of digital media for Diario Financiero, to the **Knight Center**.

Although 360 video is in its experimental stage, Diario Financiero and Todo Noticias agree that the investment in this technology was not very high compared to the potential offered by the new tool. In addition, both companies relied on the technical and human capital they already had to boost the production of immersive videos.

"We realized that having a 360 camera was not very expensive and that this technology that seemed far away was there. We invested less than a thousand dollars," Willoughby said.

In the case of Todo Noticias, its main investment was in GoPro cameras and in the software necessary to stitch images

captured by each camera. When working with several synchronized cameras, a 360-degree canvas is armed with videos from each camera and later rendered after passing through a linear editing and post-production process and then a final rendering.

"That's why a 3-minute video can take three or four days just in post-production. However, at Todo Noticias we have support from channel videographers, and sound personnel. We are in a place where we can raise our hands and ask for help," Juan Ignacio Sixto added.



An ISOJ participant views virtual reality through the Oculus Rift. (Gabriel Cristóver Pérez/Knight Center)

The team led by Sixto decided to go further in their experiments and to incorporate metadata and computer generated images (CGI) in its 360 videos. The team added graphics and boxes with other videos within the panoramic view of their videos.

"We made [two historical reconstructions of Argentine history](#) in collaboration with people from all over the channel, writers, off-screen narrators, and so on. These videos also required post-production work and animation within the 360 view, which is something more advanced that requires many hours and a lot of computer capacity to render all that," Sixto shared. "We took a bigger leap in animation, directly with CGI, working with a team external to the channel."

Like Todo Noticias, other media have also opted to collaborate with external companies to develop 360 videos, as in the case of Brazil's TV Globo, which began experimenting with these types of clips in 2015.

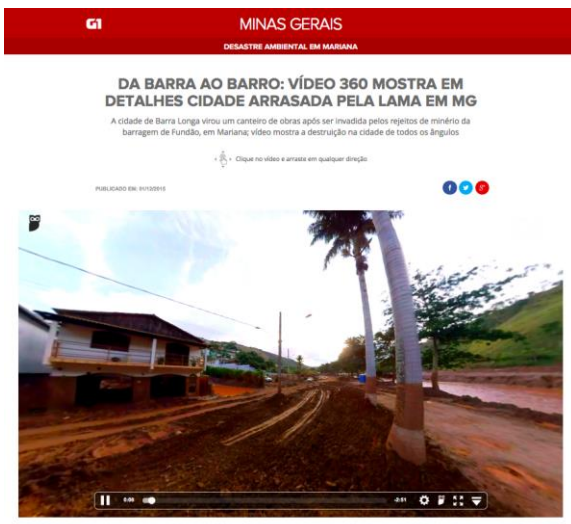


Team at Todo Noticias with the 360 camera.
(Courtesy photo)

“A big area was affected in that disaster, so we thought 360 videos were a good way for people to understand the magnitude of what happened there. I think it was an interesting use of technology,” Eduardo Acquarone, editor of special projects in the news division of TV Globo, told the **Knight Center**. “[Our reporter operated the camera himself](#).” Normally television reporters do not operate cameras, but the 360 cameras are easy devices for recording. So this creates different experiences for the whole team.”

The first 360 videos made by TV Globo were of the [famous Brazilian Carnival](#), an event in which the visual advantages of the panoramic tool could be exploited. However, two years later, the team resorted to 360 again for a hard-news event: the tragedy caused [by a toxic waste spill in the Rio Doce](#), which resulted in the destruction of several towns in the state of Minas Gerais, Brazil.

For this coverage, Globo counted on the work of Charles Boggiss, director of the Brazilian start-up UView360, which specializes in the production of 360-degree video and virtual reality and has collaborated with international networks such as CCTV in China.



Rio Doce coverage and 360 video by Globo.
(Screenshot)



Virtual reality and 360 video still not profitable in Latin American journalism, but they are attracting new audiences

By César López Linares
January 11, 2017

Innovative journalistic projects in Latin America that use virtual reality and 360 video technologies still do not generate new revenue for media outlets, but they have managed to broaden audience, especially among the younger public, according to journalists involved in their production.

The [first part of this article covered Latin American media outlets' initial experiences with virtual reality and 360 video](#). In the second half, we talked with [Todo Noticias](#) of Argentina, [Diario Financiero](#) in Chile and [TV Globo](#) of Brazil about distribution

platforms, audience and business models for these innovative projects.

Although these media organizations usually post their 360 videos on their own websites, both [Diario Financiero](#) as well as [Todo Noticias](#) and [TV Globo](#) agree that, at the moment, the most effective way to distribute these products is via social networks, especially Facebook and YouTube.

Both social networks offer advantages and disadvantages for the 360 video experience.

YouTube allows the use of cardboards for a totally stereophonic experience, a possibility not offered by Facebook. However, Mark Zuckerberg's social network provides wide-scale diffusion.

"We realized that we could publish 360 videos on Facebook, because while YouTube had them, at least 40 or 45 percent of our traffic comes from Facebook," said Federico Willoughby of Diario Financiero. "When you move them through Facebook, they reach an audience that maybe knows Diario Financiero for these 360 videos. I think that Facebook is very good for moving content, it has more impact. At the moment, we are betting more on Facebook than YouTube."

Although it's very premature to talk about an economic benefit directly from the 360 videos, the impact that this new product has on social networks has represented another kind of profit for the companies: an increase in audience.

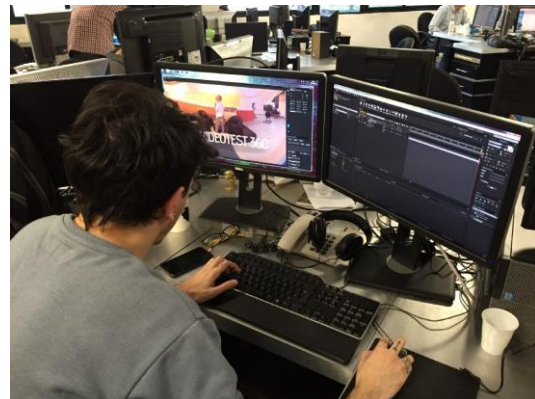
"A year into the first video, we already have almost 2.5 million views in our 360 videos. Viewing of videos exceeded 50 percent. That is, people are watching more than half the video, and a large percentage finish it. That does not usually happen with videos on social networks," said Juan Ignacio Sixto from Todo Noticias.

In the case of Diario Financiero in Chile, the audience on its site has grown 120 percent since June, which is when it launched its first 360 video. Additionally, its Facebook followers are growing at a rate of 12 percent per month. The media outlet does not rule out that this increase in popularity on the network can soon translate into economic benefit, through coalitions with other companies.

"The most relevant thing is that DF Videos is being set up as a business unit that on the one hand attracts audiences and allows the selling of advertising, but on the other hand we are closing alliances with banks and other institutions to make programs under the wing of DF Videos. Those kinds of product sales are easier when we showcase the innovations that we are making and how far we want to go," Willoughby said.

Likewise, Todo Noticias used the alliance with other companies in Argentina as a strategy to expand the scope of its 360-degree content: the television station allied

itself with Movistar and the electronics chain Garbarino which served as distributors of their official cardboards.



A member of the 360 team at Todo Noticias works on a video. (Courtesy photo)

"We first understood the tool and the way of telling stories, then we get the audience and now we are capitalizing on the possibility of expanding, giving more content, having commercial collaboration so that this can also be a business for the company, another source of income, and above all, permit us to reinvest in our teams," Sixto said.

After these first attempts to introduce their audience to the immersive experience, the media companies are aiming to integrate 360 videos into their daily coverage, both journalistic and entertainment, with the goal of finding stories that justify the use of the 360 camera.

"With every new technology, you pay a lot of attention only on technology, but not on content, and I believe that should change. People watch 360 videos because they make them feel something. If we do not find the right stories, the novelty will pass in a few months. We need to find really good stories and how to tell them," Eduardo Acquarone said.

The challenge of integrating 360 videos into the newsrooms of Latin American media adds to the challenge of overcoming the economic and technological barriers of the region. In a time when media companies cut more staff than they hire, it becomes more difficult to boost innovations like immersive videos and virtual reality.

"In the last two years we have been through difficult times in Brazil, so most likely we

will not hire staff to do 360 videos. We need to handle this with the people already in the newsroom. We need to create a good workflow to make this product something of value to the company,” Acquarone said of the situation at TV Globo.



[Example](#) of a 360 video from Revista Capital in Chile.

This is compounded by the problem of connectivity in Latin America, as well as the capacity of servers. At TV Globo, the demand for their videos online is so high that it exceeds the capacity of its own servers, so they have to resort to external servers of companies like Amazon, which incurs an extra cost.

“The challenge is for people to access content seamlessly and not have connectivity problems and get frustrated. The fear we have as creators is that people have a bad experience and condemn the platform. That is the risk when you do something very new: that people cannot consume it in its entirety,” Sixto said.

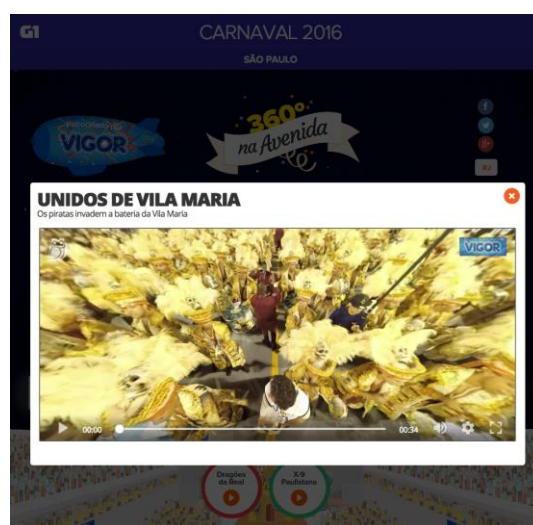
However, the media companies agree that the main challenge of the 360 videos is the responsible use of these videos as presented to the audience, as well as the cultural change that these new technology represent for traditional journalism.

“There is a mission to generate novelty and innovation by testing new technology and to see how far it can go into the DNA of your media outlet. The 360-degree camera goes inside the innovation of a newspaper that has to be at the same level with the technologies to try to reach new audiences. I do not think that 360 videos are a luxury or an eccentricity. It is something that is going to pay over time,” Willoughby said.

Placing the audience at the site and in the atmosphere of news events can be a double-edged sword: while an immersive video can

make the facts clearer, it can also be an unpleasant experience, especially for tragic or violent news events.

“I think immersion is something very powerful. In a way it is important that the audience is immersed in the atmosphere of the news, but we have to choose the topics well. People may not like what they see, not because the video is bad, but because you are putting them in a reality that could be very hard,” Acquarone said. “We need to be aware of the different reactions that may be on the user’s side. I think the 360 videos are very powerful, so we have to be careful.”



The 360 team at TV Globo used the innovative storytelling format to cover the different samba schools at Carnival 2016. (Screenshot)

Whether they are used in journalism or entertainment, the ultimate goal of 360 videos will be to turn the camera into the eyes of the audience without the mediation of a journalist as a simple narrator of events. That is, to place people as the protagonists and to have the testimonies speak directly to them.

“There is still a great way to go in the technological, but I think we have already seen the potential of the content. We are walking alongside technological development, so we do not really know what is going to happen. But I think that the potential lies in the way stories are told, in the possibility of putting people in the shoes of another, in the place where things happen,” Sixto concluded.

PROYECTOS DE VIDEO 360

Todo Noticias

- [Watch 360 videos](#)
- Chile
- Project start date: June 2016
- Distribution of cardboards
- Investment: less than \$1,000
- Responsible: Federico Willoughby, digital media manager of Diario Financiero

Diario Financiero – Revista Capital

- [TN 360 \(YouTube Channel\)](#)
- Argentina
- Project start date: 2015
- Distribution of cardboards
- Investment: GoPro cameras and editing software
- Responsible: Juan Ignacio Sixto, chief of the 360/Virtual Reality team from channel Todo Noticias

TV Globo

- Brazil
- Project start date: 2015
- Eduardo Acquarone, editor of special projects of the news division of TV Globo



SEMANA UNO: ¿QUÉ ESTÁ PASANDO EN MÉXICO?

Lunes



Martes



Mexico's Pictoline engages audiences by explaining complex issues with intelligent, fun graphic communication

By César López Linares
January 17, 2017

When Eduardo Salles co-founded [Pictoline](#) at the end of 2015, he was not trying to explain the world with “little drawings.” Rather, the challenge was to use design as a tool to make information relevant and understandable for all people.

Salles, a 29-year-old former advertising creative from Mexico City, fervently believes that if society in Mexico and Latin America is uninformed, it is not out of ignorance or disinterest, as is generally believed, but because information is not presented in the correct format.

“That philosophy comes a bit from my trauma in school. Many students do not

understand things, not because they are stupid, but because they were not taught the issues well. You have a society that grows up believing it is stupid because [teachers] never knew how to explain things well,” Salles told the **Knight Center**.

“That phenomenon also occurs in society. We talk about complex issues like inflation, politics[...] and people say ‘I don’t understand you, it must be because I am a fool, so it’s better to look at memes and kittens.’ We think that they don’t understand because they do not care and it’s because we are not talking in the language and way they consume.”



This "bacon" explains the situations protests in Mexico during the first days of 2017 due to the increase in gasoline prices. (Pictoline)

Pictoline, in the words of its co-founder and director, is an information design company that, through illustrations, infographics and cartoons published in social networks, explains the news of the day, scientific theories or international phenomena.

Its almost immediate success has led Pictoline to accumulate 2.5 million social media followers, and it has won international prizes like the World Association of Newspapers and News Publishers' (WAN-IFRA) awards for [Best Data Visualization Project](#) and Best Reader Engagement. Pictoline took home this last award not only at the [LatAM Digital Media Awards](#), but also at WAN-IFRA's [World Digital Media Awards](#).

Salles attributes the success to the great power of design when it is used correctly. "When things are poorly designed, the human being believes that it is their fault. Like the example of the door: you push it when you should pull it, and you think 'I'm a fool.' But no, a door does not have to have this problem of 'pull' and 'push,'" he said.

Salles continued: "The problems that exist in industrial design or in the design of public space are also present in the design of information. We assume that it is well-designed because it has always been that

way and we want people to read it. We [at Pictoline] believe that we need to redesign the experience to make it more interesting and easier for the user to consume the information."

Pictoline is made up of a team of 12 designers, editors, brand managers and programmers who work in a single office in Colonia Roma, one of Mexico City's oldest traditional neighborhoods.

Each illustration – or "bacon," as the Pictoline team calls it in reference to the pig that they have for a logo – is produced after a creative process that begins with an editorial meeting in which they reviews the news of the day and mention suggestions of other subjects, whether or not they are present in current journalistic coverage.



The Pictoline team is made up of designers, publishers and programmers, among others. (Courtesy Photo)

After deciding on content, the creative team determines the status of the subject among people: is it already popular knowledge, is there disinformation or does it require more context in order to be fully understood.

"It is important to understand the situation of information at that time. Launching the information just to launch it is the old method," Salles said. "Today there is so much overproduction of information that you need to step back and think what it is that people need to understand about this information. Once we have that, we begin to come up with ideas of how we can do it, how we can design it."

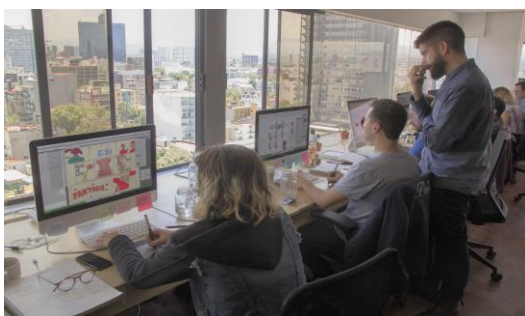
As extra quality control, before publishing each "bacon," Pictoline consults with external specialists ranging from physicists,

mathematicians, economists or political scientists, who review the product to guarantee its accuracy. The process for creating each illustration can take anywhere from a couple of hours to several days, depending on the nature of the information and its complexity.

To make Pictoline a reality, Eduardo Salles presented his idea to Gustavo Guzmán, investor of Mexican media like publishing house [Sexto Piso](#) and newspaper [Máspormás](#), who believed in the project and decided to invest.

The expected results came, and a little more than a year after launching, the project started to yield its first fruits. To ensure its survival, Pictoline plans to explore new business models this 2017.

One of them is advertising, but not in the forced and invasive way it is presented most of the time on the internet. Pictoline will seek to test a model of native advertising that fits naturally with its creations and that adds some usefulness for the reader.



Each "bacon" goes through a creative process that can take anywhere from two hours to several days. In the photo, Eduardo Salles and his team in their first office in Mexico City. (Pictoline)

"I feel that advertising is conceptualized as a communication to annoy people: they open the pop-up, the banner, the fake news article opens [...] It seems to be synonymous with annoyance. We do not want to go with that model, because it does not serve the user, does not serve the media and does not serve the advertiser," Salles said. "If a brand wants to advertise with Pictoline, it has to offer what Pictoline offers, which is information. We must teach brands how the information they have can be useful for people, and not just

information that seeks to sell. When you are useful is when you become necessary. It is no longer invasive advertising, it is advertising in which you offer something to the user. You're not just demanding that they buy something."

In addition to advertising, Pictoline will seek to apply its strategy and creativity in other areas, beyond the media and internet, and make a business of it. And the first tracks that they have in mind are education and organizational communication.

"We have developed a theory and tools that allow us to take information, design it and make it easy to understand, relevant and easy to share. Our concept is the design of information. All the know-how we are developing is an asset that can be applied to other sectors, like education," Salles explained. "If you see Pictoline as a multi-pronged information design company, the business models are no longer just media-driven, but are on a broader spectrum."

During the first days of this year, the start-up made its first attempt in the cultural field by launching a series of "bacons" to serve as a book club. It will recommend a book each week through a graphic piece about one concept in the book.

In a country whose inhabitants only read on average 3.8 books a year, according to the National Institute of Geography and Statistics of Mexico (INEGI for its acronym in Spanish), a reading club would seem like an unpromising project. However, Salles believes that the key is in how to motivate people to read.

"We want people to see a subject and want to read that book. People are not lazy or stupid. These are all clichés they've gotten us to believe. Rather, it has not been designed in a way so they get interested in these things," he said. "At school, it is not the child's fault that the book is designed in a way that makes it totally boring and tedious. How can we redesign that information so the child finds physics, chemistry, mechatronics interesting and not something horrible?"

The reach of Pictoline has crossed borders, mainly through its collaboration with The New York Times in Spanish, graphic pieces [developed by Pictoline based on the U.S. publication's own articles](#).

Additionally, [Pictoline and Unicef launched a series of stickers intended to help children in Syria.](#)



Pictoline launched a series of stickers with Unicef to help Syrian children. (Screenshot)

Pictoline's pieces have become so popular in Latin America that for this 2017, they plan to launch Pictoline in Portuguese to cover the Brazilian market. They do not rule out opening offices or collaborations with other countries in the region.

But the true internationalization of Pictoline has been thanks to the fact that its illustrations are shared, reproduced and sometimes even modified, across the world, many times without corresponding credit. However, plagiarism – one of the most common problems on the internet – is not something that worries the Pictoline team.

“Obviously it happens, but I think it’s a natural part of the internet and what makes the internet such a live ecosystem. That ability to ‘steal,’ remix, parody, grab an image and make it a meme... it makes the internet a very living organism. Concepts like plagiarism seem totally obsolete in the current context. They are ethical values of the 20th century in the 21st century. First there is information and then there is the medium,” Salles said. “I do not care if people know that an image is from

Pictoline. If they know, it’s great because it gives you a reputation, but I care more if the information gets there. If they stole it, modify it, it doesn’t matter. If the information is getting there, we’re fine.”

What is really a problem on the internet, says the co-founder of Pictoline, is the panic and disorientation in media caused by the speed with which technology has changed. This is something that, in Salles’ opinion, causes the media to adopt new tools and formats without in-depth analysis as to whether that’s what the audience really needs.

“I think there’s a kind of panic. The media try to emulate all the formats that are coming out, like a few years ago, when all the media were ‘buzzfeedizing’ themselves, when there was a boom of lists, everyone did it. They are confusing a format with the thinking that originated that format,” he said.

According to Salles, in order to really get on the train of innovation, media must take a step back and analyze what is happening, how their audiences are consuming the information, what their vision of the world is, what they need, and from there, designing something that can meet those needs.

“Innovation has to do with understanding what the current problem is and analyzing how to solve it. Most media are not asking themselves what the problem is, but simply copying what is successful, whether it’s short videos with text, infographics [...] They go up one wave, then another, but without understanding it,” he said.

SEIS SEMANAS DE DOLOR EN URABÁ

La ruta de la guerra que desangró a la región hace 20 años



Investigative journalists use digital tools to map massacres from the armed conflicts in Colombia

By César López Linares

January 25, 2017

Early in the morning of May 6, 1996, Gustavo Díaz, a merchant in the port of Turbo, in Urabá, Colombia, lost everything. His wife and two of his daughters were murdered and burned along with his grocery store at the hands of guerrillas of the Revolutionary Armed Forces of Colombia (FARC), in one of more than 2,000 massacres that have occurred in that country since 1982.

Díaz fled the town for fear of losing his three surviving children. He was so devastated by the tragedy that he never

knew the location of the remains of his murdered wife and daughters.

In official documents, data of massacre victims like the ones of Urabá are incomplete or not objective, partly because the information comes mostly from the version that authorities obtained from the perpetrators.

That void of information led Colombian journalist and systems engineer Óscar Parra to create the initiative [Yo Sobreviví](#) (I survived), which is part of his online

platform for investigation and data collection, [Rutas del Conflicto](#) (Conflict Routes), created in collaboration with Universidad del Rosario, in Bogotá, where Parra is a faculty member.

Yo Sobreviví seeks to compile stories of survivors or relatives of massacre victims to match their information with official and journalistic data, in order to generate a more complete database.

“Yo Sobreviví is an exercise that seeks to start from data and then involves people in the communities to verify that data and provide new information. We wanted to try to involve the population to help us build the story from the perspective of the people who were there. We have collected about 70 testimonies and they’ve also helped us to verify incorrect information about names or numbers of victims, etcetera,” Parra told the **Knight Center**.



Rutas del Conflicto creates interactive specials like this one including audio, archival documents and photos, and maps. (Screenshot)

Rutas del Conflicto was born in 2014 due to the lack of organized databases of the Colombian government that documented the information of massacres and victims, and as a response to the complicated process of accessing information in that country.

[Verdad Abierta](#), a site that documents the armed conflict in Colombia, was given the task of collecting data from the [National Center of Historical Memory of Colombia](#) and newspaper reports on the massacres. Then, they loaded them into interactive tools so that consumption was easier.

Rutas del Conflicto developed maps that show precisely the sites of massacres, timelines with the chronology of violent events and filters to locate the information by year, region or responsible armed group.



Using this interactive timeline, readers can search for information on massacres chronologically. (Screenshot)

The team works with free data management tools such as Google Fusion Tables, along with data mapping platforms like Carto. For information organization, they use systems like PHP and SQL.

But checking the accuracy of the information was another task.

“The official information may be a long way from reality. Most of the victims or their relatives are more than 40-years-old and live in poor and isolated areas, do not have contact with the internet, so there is no way to compare that information, so there is only the ‘official truth,’” Parra said.

At the beginning, the project launched an application for mobile devices which gave access to interactive tools and allowed members of communities to provide information or stories about the killings.

“However, we realized that the app was not a vehicle to reach the victims. Most of the users of the application are victim organizations - almost always in cities -, academics, prosecutors, judges, that is our other large public, the Colombian judicial apparatus. Although I think they should be our sources and not the other way around,” Parra said.

Being mostly a university project, Rutas del Conflicto has faced financial challenges, as it relies mainly on scholarships from [Universidad del Rosario](#) and on funds managed by the National Center of Historic

Memory, and even on contributions from Parra's own salary.

"Like any independent journalism project, funding is not easy. But that is not a new thing, one has to be very creative to access resources. The project already has some relevance at the local level, and with that certain prestige, we could go out and find more money to cover the expenses. We have several things planned for crowdfunding and the University will continue to finance part of the project," Parra explained.

In addition to Parra, the Rutas del Conflicto team is composed of eight journalism students and one Brazilian journalist. Its technical team consists of only three computers and audio and video devices provided by Universidad del Rosario.

For the process of fact-checking, Rutas del Conflicto has an alliance with [Colombia Check](#), a site of the journalists' association of Consejo de Redacción that specializes in fact-checking.

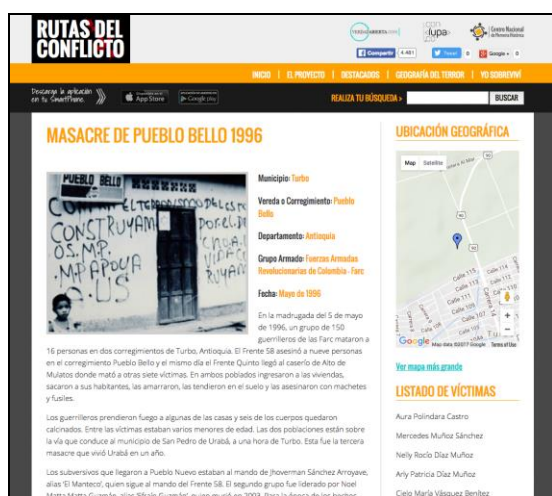
"In Colombia, there is no work culture for data journalism. Exploring new ways of doing journalism takes time. When information is scarce, it takes a huge amount of time, and meanwhile you cannot leave the site inactive," he explained.

The content produced by Rutas del Conflicto has important impact in social networks, especially at this time, one year before presidential elections in Colombia in 2018, when all journalistic content about violence in the country is likely to be politicized.

"The information that has to do with the armed conflict is becoming part of the coming presidential campaign. When we put information on social networks, people give it a political bias that is very difficult to manage. They troll us, call us 'guerrillas', or accuse us of being against the peace process. Much of our traffic comes from Twitter and Facebook, so we try to show the information without falling into the game. At the base level, what we want is to remember victims and for people to understand the dynamics of the conflict," Parra said.

In spite of the challenges, the creators of Rutas del Conflicto are certain that their objective of documenting public information that is useful for the communities affected is being fulfilled, and also, that in the process, academics and researchers use them as a source of information.

"People have been able to demand their rights due to the fact that they are victims. We get mail in which they ask us for information that we have because they need to prove that they are victims of a massacre. Somehow this has a pedagogical use, but it clearly is information for any citizen to understand the context in which the conflict developed in Colombia with data that have been corroborated and reinforced by the same witnesses and victims," Parra concluded.



For this massacre documented by Rutas del Conflicto, readers can see a summary, view a map and search a list of victims. (Screenshot)

As an online journalism project where timeliness is imperative, another major challenge of Rutas del Conflicto has been the time it takes to compile, analyze, organize and process the large amount of data it uses.



How to use Facebook Live for journalism and improve user engagement: Lessons from Spanish-language media

By César López Linares
February 1, 2017

When ranchera singer Pedro Infante died in April 1957, then-nascent Mexican television broadcast his funeral live, with black-and-white images showing a crowd following his funeral procession through the streets of Mexico City. It became a historic television broadcast in that country.

Decades later, the mourning for the death of another Mexican popular idol – singer-songwriter Juan Gabriel – was broadcast live, although the scope of the images multiplied and transcended borders

thanks to many media that broadcast it by Facebook Live.

Facebook's live streaming platform emerged in 2015, but was opened to the public in January 2016. News media did not delay getting on board.

In Facebook Live, Spanish-language newspapers and websites saw the opportunity to add to their coverage an audiovisual format with greater scope and

interaction than they get with multimedia videos for web or social networks.



Viewers react to Peruvian newspaper La República's Facebook Live broadcast of flooding in Chaclacayo and Chosica. (Screenshot)

This real-time interaction is precisely what led them to use the tool for coverage of protests and massive events, as well as interviews and productions specifically made for Facebook Live.

Live streaming on Facebook also allows the audience to comment and send questions to media in real-time, which creates an instantaneous interaction not possible with television.

For this special report, the **Knight Center** talked to several editors from Spanish-language media in various countries, and with a representative of Facebook. We selected ten cases of Facebook Live broadcasts by these media outlets ([see the bottom of this article](#)) to reflect on the experiences of those media organizations with this new tool and lessons learned.

"The volume of comments is 10 times greater in a live video compared with a normal video on Facebook. As for playing time, people are watching live content three times longer than they spend watching recorded material. It is an incredible tool. When you combine interactivity and real time, it's an incomparable force," said Luis Renato Olivalves, director of media relations for Facebook in Latin America, in an interview with the **Knight Center**.

Univision is one of the television networks that joined Facebook Live to cover journalistic needs not suited for television. Breaking news, for example, is one of the areas where Facebook Live has been beneficial to the Spanish-language broadcaster.

"In breaking news, you need a quick reaction and to take the audience to the place and give the information and the signal live, it does not matter that the same thing is on TV or that we are not on TV. You have to give the audience the broadcast on all platforms and they are the ones who choose," Selymar Colón, senior editor of digital media at Univision, told the **Knight Center**.

Although producing audiovisual content for social networks may be similar to creating television programs, media outlets have understood that Facebook Live has its own language and needs when it comes to broadcasting. For example, Univision produces "[Noticiero Univision Edición Digital](#)," which is broadcast simultaneously at noon through television, Facebook Live, YouTube and Periscope. It is a more visual news program, with more text and content on the screen, and less time with news anchors on display.

"The audience initially sees Facebook Live with the sound off, which teaches us to be more visual and be much more interactive. We can not just simulate television because we're going to fail," Colón added.

Despite having all the audio and video infrastructure, Univision broadcasts on Facebook Live are mostly made with smartphones and one or two members of its staff. However, they also have the ability to plug their TV signal into Facebook if it's required.

"In very important coverage, connecting the television signal to Facebook Live works well, but it is not a resource that we want to abuse because it is not the purpose of the tool. Two years ago we made sure that all reporters had smartphones to have the ability of broadcasting, capturing the news and reporting it on social networks without any inconvenience. In many cases you do not need to put on a presenter to speak, simply show people what is happening," Colón added.

In order to take advantage of the interaction offered by Facebook Live, Univision produces sections called "News You Can Use," which focus on serving its audience. One such section includes [talks with immigration lawyers](#) whom resolve, in real time, doubts shared by the general public in the comments section.

The channel segments its traffic in various profiles on Facebook (in addition to the [Univision Noticias](#) and [Univision Política](#) profiles, the "[Primer Impacto](#)" and "[Al Punto](#)" programs have their own accounts), and broadcasts live videos from all of them. That is why they have been forced to manage their content like television channel programming.

"Even though the audience connects to Facebook Live whenever they prefer, you do have to have a type of programming and organization when it comes to producing them. We started making programming grids for internal use that showed the content to produce from Monday to Sunday, and the accounts we are going to broadcast from," Selymar Colón said.

Increasingly, non-television media in Latin America are retaking external signals – mainly from government agencies– and transmitting them through Facebook Live, through platforms such as [Facebook Live API](#) (a switcher type of application that allows the user to build video streams with multiple video and audio sources and to introduce special effects).

Mexican newspaper [Reforma](#) has broadcast live events such as [speeches by Donald Trump](#) or messages from the President of Mexico, although it has tried to add value by using journalists who comment and analyze the content.

"We want to give content of true value and informative quality. We have an audience that is increasing their video consumption. We have to be present in the big stories and to give them added value, not to just broadcast without meaning," shared Jorge Jiménez Fonseca, editorial coordinator of the digital version of Reforma.

The Mexican newspaper has produced [exclusive content for Facebook Live](#). For months before the change of government in the United States, Reforma carried out – in its recently constructed

multimedia studios – roundtables with experts in economics and politics, which exceeded 15,000 views on average.

But the area where the media see outlets additional opportunity in using Facebook Live is outside the studio: protests, marches and massive events, where entering with audio and video equipment can be risky or complicated. A smartphone makes the broadcast easier and allows deeper immersion in the events.

"We saw the real impact of Facebook Live when we were the only media that covered live [the first massive march against the Chilean social security system](#). Thanks to our live broadcasts, we were able to reflect the true anger of the population. These broadcasts have no editing, what you see is what is really going on. While it does not require great sophistication with the equipment, it does require professionalism when it comes to going out in the street, mainly because we do not specialize in TV," said Claudia González, a multimedia journalist for the Chilean digital newspaper [El Mostrador](#).

Another great advantage of Facebook Live is that it requires minimal investment. Some newsrooms were able to make use of the platform with the technical and human resources already being used by their teams.

"Our newsroom is small, we do not have many tools for multimedia work. But we wanted to give our readers a more visual aspect of the events, rather than just text with photographs. For the journalistic part, we have done very well, and the interaction in social networks has grown, which was what we were looking for," said Mael Vallejo, general editor of the Mexican site [Animal Político](#). The digital native site used Facebook Live to broadcast [the funeral of Juan Gabriel](#) and has used the tool for several other massive events in Mexico City.

Animal Político turned to one of his reporters who had experience in television to train the rest of the team in audiovisual language, including framing, image stabilizing and speaking on camera. However, the site and other media in Latin America, such as Peruvian newspaper [La República](#), faced a generational barrier

when training their reporters to use Facebook Live.

"There were many journalists who were not very connected to technology. Many colleagues had problems with Facebook Live at the beginning, but with the training and trial and error tests, we were able to get them to learn it in an optimal way. It took us some time, but they managed to adapt," said Michael Solis, the multimedia editor of the Peruvian newspaper, who last year purchased 100 smartphones for reporters to use for broadcasting on Facebook Live.

The first foray into audiovisual content production has been a challenge for print media with presence in the digital world, where there is an overproduction of content of that type. For this reason, Facebook Live has been a perfect medium to experiment with audiovisual, while having the almost-assured attention of the audience.



Luis Renato Olivalves, director of media relations for Facebook in Latin America. (Facebook photo)

Although media in Latin America are still experimenting to determine a specific strategy to follow regarding Facebook Live, they agree that it is a platform with great journalistic potential that offers exponential growth in terms of reach and interaction with the audience.

Brazil and Mexico are the second and third largest markets in the world in video consumption on Facebook, respectively, just behind the United States. It indicates the Latin American population has a high preference for consuming content in the

form of video, according to Luis Renato Olivalves.

But, at the same time, media organizations know that Facebook is a tool that everyone has access to, and therefore, there must be accurate reporting to give journalism seriousness.

"It is a media to be taken seriously. There are many people who watch the live streaming and later, if you leave the video in the timeline, its reach is much greater than that of any other publication, thanks to Facebook's algorithm. You cannot use it carelessly," Mael Vallejo said.

In Facebook's opinion, live streaming is giving a massive voice to media that didn't have it before, but it's mainly opening a door to creativity and original content on the social network.

"The most important thing is to capture the audience with content and to allow the possibility to interact with them. If these two elements are well-explored, a great infrastructure is not necessary. What matters is the content," Olivalves said.

*With the help of representatives from each of the media outlets interviewed for the story above, we've compiled a **list of 10 successful broadcasts** alongside summaries on engagement, equipment used, teams and lessons learned.*

UNIVISION (United States)

Source: Selymar Colón, senior managing editor of digital at Univision

BROADCAST: Orlando gay bar massacre [VIDEO 1](#), [VIDEO 2](#)

DESCRIPTION: Coverage of journalist and news anchor Jorge Ramos in Orlando after the killing of more than 50 people at a gay bar

DATE: June 12, 2016

ENGAGEMENT: 1.7 million views in 2 broadcasts

DURATION: 11:53

TECHNICAL EQUIPMENT: 1 smartphone

TEAM: 2 reporters (on-screen) + a cameraman

LESSON LEARNED: When there's a breaking news event, Facebook Live can be used to give information in advance as reporters are en route to the scene.

BROADCAST: U.S. Election Night [VIDEO 1](#), [VIDEO 2](#)

DESCRIPTION: Coverage of the U.S. elections from the Univision newsroom

DATE: November 8, 2016

ENGAGEMENT: more than 14 million views in 2 broadcasts

DURATION: 8 hours

TECHNICAL EQUIPMENT: TV broadcast equipment

TEAM: Univision News staff (on-and-off-screen)

LESSON LEARNED: The time limit that Facebook established for a Facebook Live broadcast is four hours, and the coverage exceeded that time, so the broadcast had to be divided. For the Donald Trump inauguration coverage, Univision requested Facebook to extend the limit to 8 hours.

REFORMA (Mexico)

Source: Jorge Jiménez Fonseca, digital editorial coordinator at Reforma

BROADCAST: Slacklining record between two skyscrapers in Mexico City [VIDEO](#)

DESCRIPTION: The German slackliner Alexander Schulz broke a record by walking on a tight rope from the top of one building to another, 246 meters in the air.

DATE: December 4, 2016

ENGAGEMENT: 306,000 views

DURATION: 34:40

TECHNICAL EQUIPMENT: 1 smartphone

TEAM: 1 reporter (off-screen)

LESSON LEARNED: When the event is curious or unusual, it generates more interest among the audience.

BROADCAST: [Donald Trump's speech](#) about the executive orders regarding border security [VIDEO](#)

DESCRIPTION: Narrated broadcast of the speech, taken from the official White House signal

DATE: January 25, 2017

ENGAGEMENT: 291,192 views

DURATION: 37:21

TECHNICAL EQUIPMENT: Online video broadcast equipment

TEAM: 10 Reforma video staff members (off screen)

LESSON LEARNED: They found a way to enrich the broadcast of an external signal by having a journalist translating and commenting on the events in real time, taking advantage of the technical resources of the newsroom.

EL MOSTRADOR (Chile)

Source: Claudia González, multimedia journalist at El Mostrador

BROADCAST: Teaser of El Mostrador's "Pasajeros del Lado Sur" [VIDEO](#)

DESCRIPTION: Behind the scenes of the filming of a pilot of a new show produced by El Mostrador.

DATE: June 30, 2016

ENGAGEMENT: 13,560 views

DURATION: 1:48

TECHNICAL EQUIPMENT: 1 smartphone

TEAM: 1 staff member (off-screen)

LESSON LEARNED: Even though it was a brief behind-the-scenes teaser, users complained via the comments about bad sound quality.

BROADCAST: Protest No+AFP [VIDEO 1](#), [VIDEO 2](#)

DESCRIPTION: [More than one million](#) people marched against the

retirement fund system in Santiago, in what became a historic protest

DATE: August 21, 2016

ENGAGEMENT: 37,000 views in 2 broadcasts

DURATION: 33:24

TECHNICAL EQUIPMENT: 1 smartphone

TEAM: 1 reporter (off-screen)

LESSON LEARNED: They had issues with the sound captured by smartphones, so they had to purchase an external microphone.

[ANIMAL POLÍTICO](#) (México)

Source: Mael Vallejo, general editor at Animal Político

BROADCAST: Protest

#VivasNosQueremos [VIDEO 1](#), [VIDEO 2](#), [VIDEO 3](#), [VIDEO 4](#)

DESCRIPTION: Thousands of people in several areas of Mexico City protested violence against women, murdered women and gender inequality.

DATE: April 24, 2016

ENGAGEMENT: 33,600 views for 4 broadcasts

DURATION: 17:44

TECHNICAL EQUIPMENT: 1 smartphone

TEAM: 1 reporter (on-and-off-screen) + 1 cameraman

LESSON LEARNED: Mobile connectivity in Mexico City is unstable, mainly when a big crowd is present.

BROADCAST: [Juan Gabriel funeral](#) at the Fine Arts Palace in Mexico City [VIDEO 1](#), [VIDEO 2](#), [VIDEO 3](#)

DESCRIPTION: Thousands of fans waited in long lines to see, the urn for the ashes of Mexican songwriter Juan Gabriel

DATE: September 5, 2016

ENGAGEMENT: 40,000 views in 3 broadcasts

DURATION: 8:40

TECHNICAL EQUIPMENT: 1 smartphone

TEAM: 1 reporter (on-and-off-screen)

LESSON LEARNED: Announcing the broadcast previously in social media engages more audience members. Previous trial runs in the reporters' personal accounts allow the opportunity to fix problems with image, sound and signal.

[LA REPÚBLICA](#) (Peru)

Source: Michael Solís, multimedia editor of La República

BROADCAST: Live interview with Mexican pop duo Río Roma [VIDEO](#)

DESCRIPTION: Mexican band Río Roma visited the newsroom and answered questions from fans connected to the live broadcast.

DATE: April 14, 2016

ENGAGEMENT: 28,000 views

DURATION: 22:12

TECHNICAL EQUIPMENT: 1 smartphone

TEAM: 1 reporter (off-screen) + 1 cameraman

LESSON LEARNED: Interviews in the newsroom are a good option to broadcast, even with the same staff and technical equipment as an outside broadcast, as long as the interviewee will attract an audience.

BROADCAST: Flooding in Chaclacayo and Chosica [VIDEO 1](#), [VIDEO 2](#)

DESCRIPTION: Visit to the area affected by major flooding in several districts of the Province of Lima

DATE: January 24, 2017

ENGAGEMENT: 62,600 views in 2 broadcasts

DURATION: 18:29

TECHNICAL EQUIPMENT: 1 smartphone

TEAM: 1 reporter (on-screen) + 1 cameraman

LESSON LEARNED: Photographers that team up with reporters can take advantage of their expertise capturing images by serving as cameramen once they finish their job taking pictures.



What to do after losing your job at a newspaper: Brazilian reporter creates a profitable startup and hires 20 journalists

By Natalia Mazotte

February 6, 2017

When he was laid off from Folha de S. Paulo in 2014, political reporter and columnist Fernando Rodrigues did not stop his behind-the-scenes coverage of power in Brasilia. He continued to write for his blog, which he had kept for 14 years, and to participate in a radio show. Shortly thereafter, he launched his own company, an innovative startup that has been growing, making profits and hiring journalists.

Despite being one of the leaders of the Brazilian market, Folha de S. Paulo, like other newspapers around the world, felt the consequences of decreasing advertising revenues and circulation. The success in selling digital subscriptions and advertising did not compensate for the loss of revenue from the print edition, which led to the newspaper making several staff cuts, including that of Fernando Rodrigues, one of its stars in political coverage.

After leaving the newspaper, Rodrigues launched a paid newsletter aimed at corporate clients interested in closely following the coverage of power in Brasília, Drive Premium.

"As soon as I launched my website at UOL in 2000, I noticed that there was a lack of a more objective organization of the news coverage of power and politics in the federal capital. I started doing a weekly post called 'Drive Político da Semana' (The Political Drive of the Week). There was a very loyal audience," Rodrigues said in an interview with the **Knight Center**. "When I left Folha, I started to think about how to strengthen my online activity, and it was a leap to transform 'Drive Político da Semana' into a newsletter, Drive.



Second edition of Drive Premium, which reaches subscribers every day via email. (Screenshot)

Rodrigues recently broke his ties with the largest internet site in Brazil, UOL, where he maintained his blog, and with the radio station where he made daily appearances. He began to dedicate himself entirely to his company, which already employs more than 20 journalists.

Drive subscribers receive three daily issues of behind-the-scenes policy news, analysis, and projections on topics such as congressional votes and Supreme Court decisions. The proposal is similar to the [Playbook](#) newsletter from Politico, one

of the leading references in U.S. political journalism.

Rodrigues did not disclose the number of newsletter subscribers, but said that it is sufficient to cover all costs of the business. "We have a space of our own, a team that is not so modest, all our journalists have received new and integrated equipment - we have a great deal of concern with reporter technology and productivity. All of this is paid for by subscriptions."

The success of the operation allows Rodrigues to keep a newsroom with more than 20 professionals under his baton and to overcome one of the main obstacles of new news ventures: financial sustainability. With an adapted team and the revenues from Drive, the journalist decided to leave the blog hosted on site UOL to launch Poder360 in November 2016.

"I consider that my participation in UOL, which has been constantly evolving, shaped today's Poder360. That is, I have continuously covered Brasilia as a journalist, online, for 17 years. It is the oldest political news site in operation in the country," Rodrigues said.



Homepage of Poder360, founded by journalist Fernando Rodrigues. (Screenshot)

Not being hosted by a site with an audience that is already consolidated can be seen by many as a risky move. Rodrigues' bet, however, is that "providing an information and analysis service honestly, with the highest quality and integrity" – as stated in the [editorial policy](#) of Poder360 – will always yield an audience.

"We should not go into an 'arms race for clicks.' Our business is quality journalism.

If we fulfill our mission, our product will appeal to millions of Brazilians who are eager for independent, serious, extensive and informative coverage of power and politics," he said, agreeing that the audience of the new site does not reach the same levels as those observed on UOL. "But it's the old story: if you build a good product, readers will come."

In less than two months, Poder360's coverage has already had national repercussions, such as the [interview of the Minister of Science, Gilberto Kassab](#), which revealed plans to limit fixed broadband data in the country.

With the operation financed by Drive's premium customers, who pay to have exclusive news and reviews in advance, Poder360 seeks to become the leading journalistic site for covering power in the country, like Politico in Washington.

"I'm always impressed with [Politico](#), which works with approximately 300 people. And [Axios](#), which started with almost 50 people. This is all in the United States, a country where the presence of the State is less important for the lives of citizens, than in Brazil," Rodrigues said. "Until now, we have not had a journalistic site with national scope, covering power, based in Brasilia. It is a unique situation for countries of this size."

Rodrigues attributes the success of his products to the variety of coverage from his team, which acts seriously to report on the main areas of the country and all the characters and institutions of public interest.

"Brazil has 28 ministries, 513 deputies, 81 senators, the Supreme Court, other higher courts, a dozen regulatory agencies and more than 20,000 civil servants commissioned in Brasilia. There is no way to make journalistic coverage of this without being in the city in a serious way," he explained. "Drive scoops a lot and is proud of it. It's impressive how we are ahead of traditional media – and our readers value it."

While a good part of the media industry goes in circles to define a business model capable of banking its content production on the internet, Rodrigues does not give signs of insecurity in his vision of how to continue improving Drive and to sustain

Poder360. He does not intend to implement a paywall or any other type of charge for access, but to continue investing in cutting edge journalism to attract the patronage of brands that want to associate with a product of excellence.

According to the journalist, there is no conflict of interest in being financed by corporate clients. "My team has no relationship with the commercial department, which is in São Paulo. Reporters work hard and know what's relevant, we have a very clear editorial policy."



Part of the team at a staff meeting. (Sérgio Lima/Poder360)

Taking advantage of a more qualified audience that values good content and exclusive news has proven a viable path. "I do not want to say that I'm not worried about the audience, but it's about being very clear that in our model, which has already started paying off with Drive, we have time and conditions to build an outlet that will appeal to a certain audience, which is not necessarily the complete bulk of news consumers," Rodrigues said.

Despite the success of his venture, the journalist is categorical in pointing out the challenges of building a new business and stresses that Brazil is not a friendly country for this. For those who wish to follow this path, he gave only one piece of advice: to assemble a team of energetic people who are passionate about journalism, who believe that their role is vital for the proper functioning of society.

"Good journalism never dies. The Brazilian reader has never been so interested in matters related to power and politics. For Poder360 and Drive, it is worth it," he said.




➔ O QUE DESCOBRIMOS

Uma reportagem

Como o aparato de vigilância foi usado para amedrontar jovens manifestantes: equipamentos de ponta, terror psicológico, novas leis e táticas nem tão novas assim



In the era of short Tweets, Latin American media launch innovative digital projects for long-form journalism

By César López Linares

February 15, 2017

NBA Commissioner Adam Silver said in early 2017 that he was considering reducing the time of basketball games given the increasingly short attention span of the public, especially the so-called “millennial.”

And it seems that something similar is happening in these times of short Tweets. A study by traffic analysis firm Chartbeat showed that [the vast majority of readers did not get beyond half an article online.](#)

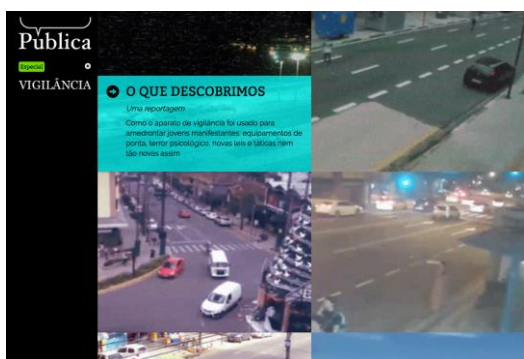
In fact, 10 percent of users do not pass the first scroll.

This could indicate that long-form journalism, with content of greater length and depth, is not a style likely to succeed on the internet.

However, both online and print publications have taken the risk of producing long-form journalism for the internet, with different levels of success. At least in Latin America, the genre is present

and struggling to impose itself in the midst of overproduction of content more easily consumed on the internet.

Sometimes that means re-inventing the traditional presentation of long-form as 4,000 word stories full of text. News media are increasingly combining multimedia elements such as text, video, audio and infographics to create a new way of telling long and in-depth stories.



Vigilância from Agência Pública. (Screenshot)

Brazilian nonprofit [Agência Pública](#) is a good example of how to apply innovation to bring long-form to life on the internet. In February of this year, it presented the report “[Vigilância](#)” (Surveillance), which tells how the video surveillance system installed to reinforce security during the Olympic Games was being used by the authorities to suppress demonstrations.

With the work of five reporters, Agência Pública created a multimedia platform with several sections, in which the user can actively participate with journalistic content.

“We think a lot about how to make stories more interactive, more appealing to the public. Together we thought about how it can be published in a way that is exciting, that is not the same long-form text that Agência Pública is famous for,” said Natalia Viana, who led the team that created Vigilância along with Colombian journalist Olga Lucía Lozano.

“We wanted this product to be innovative and to look different. The way people interact with the content is different, just like the way they navigate. The user can choose the order in which they want to see

the content,” she explained to the **Knight Center**.

The information is presented as a grid of video surveillance monitors in which each screen leads to a different section. The content is in the form of text, video, interactive graphics, illustrated interviews, infographics and a map to which people contribute by sending data on the location of security cameras.

“It could have been written as a book. As well, we could have written an article, but that could have been very boring,” Viana said.

“We are basically deconstructing [the content], separating it in different narratives, different experiences, so if a person wants to have the full panorama, they can see it, or they can just pick whatever they want. We are doing this in a way that allows the reader to choose what they want to do in which order they want to do it.”

“Vigilância” is the result of an Agência Pública project called LABs, which consists of laboratories for testing new ways of presenting journalistic content. The first product of these laboratories was “[100](#),” in 2016, for which the site compiled stories of 100 residents of Rio de Janeiro whose houses were demolished as part of the construction works for the Olympic Games.

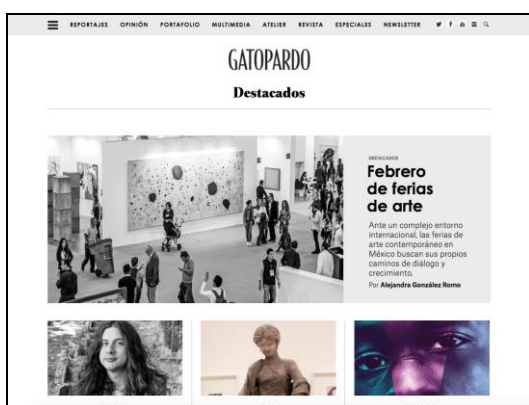
The innovative mediums used in “100” presented the stories in an animated graphic that simulated a neighborhood, where clicking on each house showed the story of each victim of the eviction, accompanied by maps, videos or audio and photographs. The product, which was published in Portuguese and English, surpassed 50,000 visits and was republished by international media like the Daily Mirror.

“There will always be a lot of interest in long-form. I just think it is important to try different formats. ... our role at Agência Pública is to have innovative projects, because we want to transcend independent journalism,” Viana said.

Print media specializing in long-form are not alien to the innovation imposed by the transition to internet. Magazines with a

long tradition in this journalistic genre are experimenting to adapt their long-form content to the language of the internet.

Such is the case of Mexican magazine [Gatopardo](#), which at the end of 2015 premiered a new website in which, for the first time, it presented content made exclusively for the web. The magazine faced the challenge of producing long reports with the same quality and journalistic rigor as its printed version.



Featured articles from Gatopardo. (Screenshot)

“We started producing smaller, but more narrative stories. I felt that the website had to be more anchored with the day-to-day. While the [printed] magazine discusses the news, [the articles] are a bit timeless, you can read them in a year and they remain relevant. I wanted the site to be more anchored in the news and now,” said Felipe Restrepo, editorial director of Gatopardo, who was in charge of redesigning the magazine’s website.

“The idea of making them shorter had to do with time. A long-form article for the print magazine takes between three and four months. And as we seek greater immediacy for the web, we have to make them a little shorter,” he told the **Knight Center**. “The idea is that, although they don’t have 50,000 characters, but rather 10,000 or 15,000, that they maintain the same rhythm that a more extensive long-form article would have. It’s a matter of language.”

Although, for the moment, the investment – provided for mainly through advertising in the print version – has only permitted the addition of video and photography to long-form stories on the web, the next goal for

Gatopardo is to present multiplatform content on its site.

“We are a very small media outlet that does not have a large web team to follow this path, but we start doing it little-by-little. The plan is to have video, data that is displayed between the text. But that requires a lot of investment and a very big team,” Restrepo said.

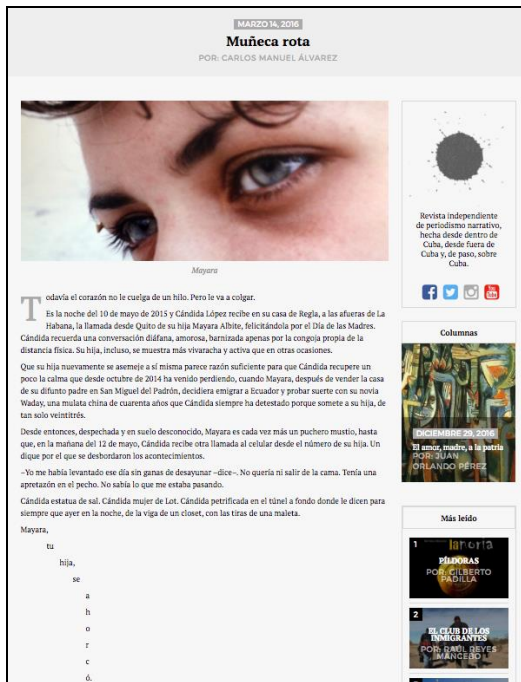
Even without the multimedia elements, Restrepo has faith that a well-told story remains the main ingredient for long-form to succeed, regardless of the platform on which it is read.

“While it is difficult to read on the phone or on the computer screen, if it is a well-told story, it will catch you and keep you there. The challenge is to tell good stories. In the end, what matters is the quality of the narrative language and how it is written,” Restrepo said.

The site [El Estornudo](#), from Cuba, is an example of how well-told, long-form stories can lead to journalistic innovation. Through its articles, it has found a way to tell the realities of the island without resorting to “anti revolutionary” journalism or journalism of denunciations which the Cuban government prohibits.

“To say that there is poverty or repression you do not have to say that Castro is a villain, but you go, tell it and show it through a story. We are making a journalism that doesn’t exist in Cuba: to bet on an important aesthetic approach, a use of much more conscious language, to tell a story,” said Carlos Manuel Álvarez, editor of El Estornudo, which has five writers and 20 external collaborators.

The long-form journalism of El Estornudo has succeeded in having social repercussions. Its piece [“Muñeca Rota”](#) (Broken Doll), a story about the suicide of an emigrant in Ecuador and the efforts of her mother in Cuba to repatriate her body, generated such a stir thanks to emotional language, that the Cuban Foreign Ministry sought out the woman to offer help, according to Restrepo.



Muñeca rota from El Estornudo. (Screenshot)

“My intuition is that good stories are not going to die. It may sound a little cliché, but we should keep attracting readers whether or not it’s published on multiple platforms. The meaning, the heart of everything, is a story that explains to people the world in which they live. That, beyond the technique you use, has to do with the instinct of a good journalist,” Restrepo concluded.

The mere fact of opening and sustaining a long-form site is a major innovation for journalism in Cuba, where internet access is still limited. The online magazine is financed by its own contributors and earns extra revenue from selling some pieces to media like Univision or Al Jazeera.

“El Estornudo began with the enthusiasm of a group of people, and more people have joined because of a lack of publications. There are many people who feel like doing this and have no place. That is one of the things that has allowed El Estornudo to live to this point, because there is a professional vacuum in that sense, in Cuba,” Álvarez said.

Due to its success, the site, which was founded in March 2016, will receive funding from Open Society Foundations for this year and the next, which will allow it to add to its own long-form internet tools, like video, data visualization and a strong strategy on social networks.

The teams of El Estornudo, Gatopardo and Agência Pública agree that, in the end, a well-told story will continue to engage readers, regardless of whether it is read in a printed magazine or on a cell phone.

ALIANZA REBELDE

RUNRUNES



Ta Cual

LA FUERZA ESTÁ CON NOSOTROS

Venezuelan digital media launch joint advertising strategy to ensure profitability

By César López Linares

December 9, 2016

After several years of joining forces, the “Rebel Alliance” took another step forward in its struggle to survive the forces of the dark side.

It is not the plot of a new sequel to “Star Wars,” but a business strategy established by three Venezuelan digital media sites in order to ensure their profitability and shield themselves against censorship – making an intentional parallel with the film saga, which they’ve called the Rebel Alliance (Alianza Rebelde).

As of this month, news sites [Runrun.es](#), [Tal Cual](#) and [El Pitazo](#) offer [clients advertising combos with the opportunity of having a presence in all three portals](#), but at a more competitive price than if they paid to appear in each separately.

“We offer the chance to appear on the three media sites with a single notice, a single billing, a single purchase order. We also standardize the sizes of the ads. We are not selling positions, but the banners rotate in

all positions that exist on the three pages,” Carmen Riera explained to the **Knight Center**. Riera is the editorial manager of Runrun.es, the site behind the idea for the Alliance.

The formula is based on the number of page views and number of unique visitors that each site has, so the profit is divided into parts proportional to audience size. In this way, the media save time and expenses in personnel, since two marketers do the work for the three portals.

“We standardize the processes to make life easier for advertisers. And at the same time, we offer more time on the page, more page views, a greater variety of audience, because its three media outlets, that although they have things in common, they also have their differences,” Riera added.

On Dec. 7, Runrun.es, El Pitazo and Tal Cual released their first ad under the new model. It is advertising for the film “Carlos Andrés Pérez: Two attempts,” which

already appears simultaneously on the three sites.

“It is a unique alliance in Latin America and is a brand new commercial commitment that allows us to combine unique audiences. Being a tripartite alliance, it has an audience of more than 10 million people, a premium public, in which more than 70 percent are decision makers,” said Carlos González, commercial manager of the Alliance, in a press release.

Given the political and economic situation in Venezuela, which lacks significant advertising offers due to the scarcity of production in the country, the sites had to find a new way to attract the few advertisers that exist and to guarantee their investment.



The media outlets became part of the “Rebel Alliance” as part of joint strategy, and is meant to mirror the film saga “Star Wars.” (Courtesy).

Large corporations of mass products, like food, are disappearing as advertisers, especially in digital media that have a clear struggle for freedom of expression. They don’t want to be related to media critical of the government.

“But new small businesses are emerging that are opportunities for advertising, and we are targeting those. We are already looking for companies that aren’t massive who are interested in advertising with us,” César Batiz, editorial director of El Pitazo, told the **Knight Center**.

The initial goal of the Alliance is to gain at least 10 clients in three months in order to ensure its operation. But, given an economic outlook with inflation up to 750 percent, according to the International

Monetary Fund, even if the strategy works, the survival of the sites is not assured.



Screenshot of the three websites that are participating in the Rebel Alliance. (Screenshot)

“None of the three media will live on just that. We have to look for other forms of financing, because we have to pay the servers in dollars, which is difficult today,” Carmen Riera said. “With the Alliance, at least we try to ensure that the expenses we have in national currency are covered through national advertising, and see how we can settle the expenses in dollars.”

For the time being, digital native media are the only ones that have managed to break free from government censorship, which since 2012 has implemented repressive measures such as the purchase of media outlets and control of paper for the print media.

“We’ve already seen the lawsuits against digital media like La Patilla, we have seen [the case of] digital media owner Braulio Jatar, who was arrested without a clear reason,” Batiz said.

“Additionally, the internet, as slow as it is at the moment, is already an obstacle for us. That is why we are committed to getting information released through other channels,” said the journalist, whose site El Pitazo provides news through text, radio, and loud speakers for community members without internet.

The alliances have played a key role in digital media’s evasion of censorship. Runrun.es began its coalition with other media at the editorial level, within the framework of the 2015 elections, when it divided coverage of the process with other sites.

These editorial alliances have continued with collaborations in investigative

journalism and coverage of large events, such as [the mass protest on Oct. 23](#) in favor of a recall referendum against President Nicolás Maduro.

Additionally, Runrun.es, El Pitazo and Tal Cual joined with news site Crónica Uno and television platform VIVOplay to publish stories and share updates about the protests on each media outlet's website and social network platforms.

“At these times when we are attacked and they want to beat us, working in a team is what makes us great,” Riera said. “Before a monster so large with all the power and all the money, one cannot be frightened, but quite the contrary. What has to be done is to look for creative formulas to overcome it and get ahead, so that the audience is informed and democracy improves.”



What would you do if you were president? Innovative journalists in Ecuador launch interactive game as part of election coverage

By César López Linares

February 21, 2017

Ecuador's citizens went to the polls on Feb. 19 to elect a new president who will face a variety of challenges, not least among them, the reduction of a steep fiscal deficit.

To reach these voters in a politicized internet landscape where many complain, but few propose solutions, online magazine GKillCity launched an innovative journalistic project designed to put players in the president's shoes.

[“Reto Carondelet”](#) (Carondelet Challenge), named in reference to Palacio Carondelet, the official residence of the Ecuadorian president, is an online game in which players try to reduce the country's very high budget deficit by making decisions about investment and public spending.

The project, which is part of [a mini site dedicated to the presidential elections in Ecuador debuted by GKillCity in November 2016](#), responded to the need to explain the complexity of the decisions the next president will need to make. The goal was to do this in a playful way that, at the same time, engages the audience on electoral issues.

“Politics becomes a super popular topic during the election season, and there is no shortage of people saying 'I would do this,' 'I would take that away.' But the majority have no idea of the magnitude and the consequences that those decisions represent,” said Isabela Ponce, one of the founders of GKillCity, to the **Knight Center**.

In the game, players can make a maximum of 40 decisions about investment and public spending (10 per presidential year), which include eliminating ministries, raising taxes, withdrawing subsidies and selling state-owned companies. Each decision affects the budget, and the popularity of the “president.”

The player will win the challenge if he manages to make the right decisions to reduce the country’s deficit as much as possible without dropping under 4 percent in popularity. For example, while eliminating the subsidy for gasoline reduces the deficit by more than \$300 million in the game, it also cuts the popularity of the “president” in half.

“There is no government that can resist the elimination of a subsidy completely. Your popularity is very low and you are close to a social revolt,” the game warns when the user chooses to withdraw a subsidy.

“Reto Carondelet” was released on Feb. 10 and a week later has recorded almost 10,000 visits, in addition to more than 1,500 shares on Facebook. The game has had a reach of 55,457 people, of which 39 percent is organic and the rest is thanks to basic advertising on the social network.



In the game, players take up to 40 “presidential” decisions on how to invest and use public resources. (Screenshot)

“There is a lot of enthusiasm to share the game, because there has never been a political game in Ecuador like this. Yes, it’s a novelty, more in election time, when everyone wants to talk about it,” Ponce added.

Producing an interactive game is not easy for an independent media site like GKillCity, with an editorial team of four editors. For more than four months, the creators carried out a very detailed process of collecting, organizing and verifying data. Later, they consulted outside experts in economics and politics to design the possible consequences that each decision could have in real life.

“It was ‘ant’s work’ for everything to be attached to reality, even though we put a warning that they are reference data. We had the idea of refining it,” said Ponce, who clarified that the data shown is through 2015, and doesn't include 2016, which is what was available when the game was created.

The editors of GKillCity were clear from the beginning that they would not profit financially from the game. The investment in the project was considerably higher than other elements on its elections site.

Since advertising is not one of its sources of income, the site had to resort to the resources that they generate as a content marketing agency to produce the game.

“We are so accustomed to the fact that political issues are not attractive to brands, that we never saw it as a business. Nor do we look for it. The political issues are very delicate for the sponsors, nobody wants to advertise in a media that is neither with the government nor the opposition,” Ponce said.

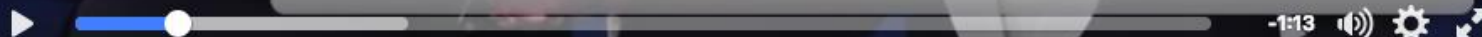
The journalist is confident that the good results of Reto Carondelet will serve as a precedent to market future projects.

“These are new forms of journalism, new narratives. In Ecuador, we are far behind Latin America in terms of independent media. The political situation has trapped us in the day-to-day and there is no space for innovation, and that is very sad. We want to cover things differently, we think that should not be lost,” Ponce added.



Every decision in the game “Reto Carondelet” has an effect on the budget, but also on the popularity of the “president.” (Screenshot)

[Results of the Feb. 19 election are still unclear.](#) Voters are waiting to hear whether Lenin Moreno will face Guillermo Lasso in a runoff or pull ahead with the necessary 40 percent of votes and 10 percentage-point difference. Moreno is a former vice president and member of Alianza País, the same party as current President Rafael Correa. Lasso is a businessman and center-right candidate, the founder of the Creando Oportunidades (CREO) political movement.



Like Comment Share

128 Reactions 60 Comments 57K Views

With short videos, less text and a lot of humor, Latin American sites are looking for the formula to attract millennials

By César López Linares
March 1, 2017

Millennials came of age alongside the internet and consume news and information differently than previous generations. As in other parts of the world, Latin Americans have created niche sites with content made to reach this population.

Less text, more images, short videos, lists, memes and humorous headlines are their hallmarks.

While some rely on entertainment and viral content, others combine those elements with political or social topics of interest to this community.

Stories about a [6-year-old's Selena-themed birthday party](#) appear alongside [news of the Colombian peace process](#) or [opinion columns on immigration policy in the U.S.](#) Others made their mark with emotionally-

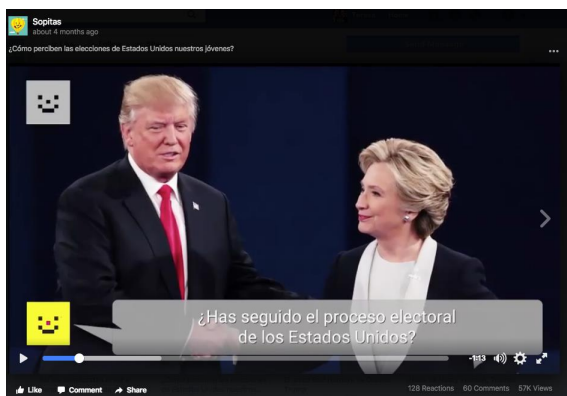
evocative or inspirational articles, like this one about [the first model to enter the runway in a wheelchair in Ukraine](#).

The Knight Center consulted five millennial-oriented sites in Latin America and the U.S. in order to find out how they attract this segment of the population.

Sites aimed at the millennial population are characterized by their informal language. They have put seriousness aside to connect with the audience by speaking their language.

While these sites tend to combine information and entertainment, some lean more towards either side of the scale.

[Upsocl](#), which emerged in Chile in 2013 with the aim of offering inspirational and fun content in the style of Upworthy, has found that entertainment is the product most consumed by millennials on the internet. Its creators are aware that they don't have the journalistic authority to publish news, so it's a field they don't meddle in.



This video from Las Sopitas asking young people about the 2016 U.S. presidential election drew more than 57,000 views. (Screenshot)

"Everything that is entertainment works for us. Going beyond that is dangerous because we don't have authority to talk about that. Giving opinions does not work for us and in fact generates a lot of criticism, because we do not have that informative power," Irene Ruiz del Portal, marketing director of Upsocl, said to the **Knight Center**. The site quickly triumphed with its curious, controversial articles with intriguing

headlines that became a frequent staple on Facebook.

Other sites have opted for informational content, despite theories that speak of Generation Y's disinterest in news that goes beyond its comfort zone.

The Mexican site [Sopitas](#), founded in 2006, was one of the pioneers in its country in adapting the news to the consumption habits of the new generations who are less prone to buy newspapers or to watch a TV newscast.

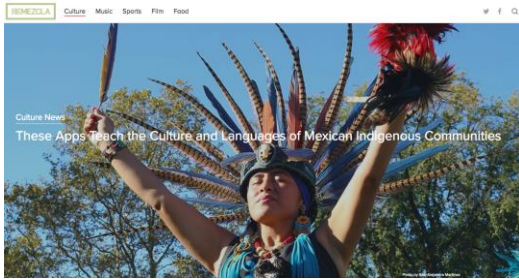
"We try to bring certain topics of relevance to everyone. When you show them the information a bit more digested, in a more everyday kind of language, they understand you better," Francisco Alanís, founder of the site, told the **Knight Center**.

"We continue to live in an ecosystem where there are many media outlets, but few have the credibility for certain issues. We feel that we are an alternative with a lot of credibility for this audience. I think it's just the way we say things," he explained.

In the same vein, [Remezcla](#), a site founded in 2006 and aimed at Latino millennials in the United States, offers stories in formats and language that are essential for reaching this generation.

"I would call our voice informal, but informative. One of the struggles in the age of social media is that it rewards viral things. People tend to put comedy content and things that are easy to get quick clicks in," said Andrea Gompf, editor in chief of Remezcla, to the **Knight Center**.

"We really challenge ourselves to tell informative storytelling and still make it something that people are interested in, and that creates a healthier and stronger brand. Viral stories have a very short life. Something can get shared a million times, but in a week no one is going to remember it and nobody is going to remember who made it," she added.



This article about apps used to learn about indigenous languages and culture in Mexico is trending on Remezcla. (Screenshot)

In Mexico, [Click Necesario](#), a site launched in 2015 by the creators of Animal Político, sought to offer journalistic content to millennials through a platform that combined comedy with information.

"Rigor is not counter to creativity. New audiences don't need just the informational part, but also the fun and entertaining part. Entertainment was the way to get journalistic information," said Omar Bobadilla, multimedia coordinator of Click Necesario, to the **Knight Center**.

The media is the audience

The age of the people delivering information to millennials is an important factor for them to be able to connect with their audience. Most of these sites have teams composed of people of the same age as the target audience.

The Remezcla team, for example, is made up of 25 full-time employees and no one is above 30. In the case of Sopitas and Upsocl, the average age of both teams is 26.

"We are the audience that we are trying to reach. Editorially, we joke around that this is a 'by us, for us' endeavor. That gives us a lot of insight: we are creating stories in the narrative that we want to see about ourselves in the world," said Andrea Gompf, from Remezcla.

Combining journalists and creative advertising, news and literature contributes to the authenticity and freshness that Generation Y demands. This mixture is present in the staff of Remezcla and Upsocl, as well as the now-defunct Click Necesario.

"All team members fit within the creative profile. They are very young, those who are

in charge of curating content are people who have just finished university or this is their first or second job," said Irene Ruiz del Portal of Upsocl.

Super powerful social networks

Millennials co-exist, are informed and entertained, and communicate through social networks, and media outlets know this very well.

"Today's social platforms have become new media. They are the ones who own the audiences. You have to become friends with them and understand how they work because they give you the power to amplify your message in a big way," said Ruiz del Portal at Upsocl, whose five video channels live only on Facebook.

A distinct case is that of Sopitas, whose audience from social networks does not surpass 50 percent, and there are still many users who enter the site directly and from organic searches, thanks to the fact that the site launched before the Facebook and Twitter boom.

"We rely little on direct traffic from social networks. We keep recording direct access to sopitas.com. I attribute it to the fact that, being one of the first, we continue to be at the forefront of the minds of people, who enter the site directly to see what there is," Francisco Alanís explained.

Media should only ensure that the headlines, summaries and images of their publications are attractive enough to capture their audience, and let the social network algorithm do the rest.



Article in the "Life" category on Muy Liebre about an artificial surf park in the U.S. (Screenshot)

“The user does not go to the Upsocl Facebook page, but accesses our news from their feed. The fact that it is relevant content, of quality, means people share it a lot and that it ultimately becomes viral,” Ruiz del Portal added.

While all millennial media are present on Facebook, Twitter, Instagram, YouTube and Snapchat, the top three are the most profitable networks.

"We knew that what we published had to be consumed wherever they were. This is how we define different types of content for different social networks," said Ariel Tiferes, the director of digital content for [Muy Liebre](#), a site of the Argentine newspaper La Nación that emerged in March 2016.

Its diversification and impact on the different social networks led to Muy Liebre's recognition last October as Best Digital Product at the World Association of Newspapers and News Publishers Awards (WAN-IFRA) awards.

"If I had to give a formula for the success of Muy Liebre, I would say that it is to understand how each social network works and to make content according to that premise," Tiferes said.

Straight to the point

Media aimed at millennials know they must get right to the point. "Millennials like to see interesting content, very quickly and go directly to the important thing. The fact that our videos are so short (40 to 60 seconds) fits into their way of consuming content on social networks," said Ruiz del Portal of Upsocl.

The creators of Muy Liebre planned from the outset to reach the audience without lengthy introductions. As a consequence, the videos they produce do not exceed a minute and a half in duration.

Another factor is the use of cell phones. "Seventy percent of our readers are consuming our content on their phone, not on desktop computers. The way that people read something changes when you are looking at it on a smaller screen. That doesn't necessarily mean that people are not willing to consume longer form content,

but I think that you have to adapt that content to the vehicle that they are consuming it from," said Andrea Gompf, from Remezcla.

Brands hunting for millennials

Upsocl is a good example of how to take advantage of millennials' attachments to social networks and their buying habits. The Chilean site applied a good formula to capitalize on the diversity of its readers: audience segmentation.

"What we are looking for is to continue to grow in more segmented audiences. Commercially, that gives us a lot of power: to be able to offer very segmented audiences with very particular interests to brands," Ruiz del Portal explained.

Upsocl created five native video channels on Facebook: [Sabores](#) (short cooking recipes), [Pixi](#) (videos with animation and text), [Lulu](#) (tips for women), [Simple](#) (DIY style tips) and [Activa](#) (fitness recommendations).



One of Upsocl's five native video channels on Facebook, Sabores, caters to foodies and has more than 10 million followers. (Screenshot)

The Chilean site decided to open offices in Mexico, Spain and Colombia in order to facilitate commercial agreements for branded content – the strategy of non-intrusive advertising that consists of creating editorial content linked to a brand – with transnational companies.

"What we do is generate content that follows the editorial line of Upsocl but that involves the brand, and the DNA of the brand is impregnated in that content. For us, it is the new way to reconnect with audiences, intrusive advertising is no longer effective," Ruiz del Portal said.

Click Necesario closed in early 2017 due to financial problems. Its exit from the internet shows that branded content is not always an infallible method. However, it remains the preferred business model for digital media.

“Commercially, we couldn’t explain well what we were trying to do. I think that we couldn’t do that part of advertising content within the website in order to keep it alive. We never could define an adequate commercial strategy to show all the potential we had with Click Necesario,” Omar Bobadilla explained.

In the case of Remezcla, branded content adds to its revenue as a creative agency and marketing services agency for companies, while Sopitas combines branded content with traditional advertising that is not intrusive.

"Traditional advertising is effective if you know how to use it. Sometimes they put formats that are annoying, like box banners or 'take overs'. We seek to create alliances; a big part of our efforts is to convince our customers to join in the coverage that we are going to do anyway," Francisco Alanís of Sopitas said.

MILLENNIAL-ORIENTED SITES

SITE: [Upsocl](#)

HEADQUARTERS: Santiago de Chile, with offices in Mexico City, Madrid, Bogota and Lima

YEAR STARTED: 2013

UNIQUE USERS: 33 million, on its website and its 5 video channels on Facebook

FACEBOOK FOLLOWERS: 21 million (in total on all six channels)

AUDIENCE AGE: 18 to 34 years

CONTENT: Entertainment, advice and viral content

COUNTRIES WITH BIGGEST

AUDIENCE: Mexico, Spain and Argentina.

BUSINESS MODEL: Branded content

MOST SUCCESSFUL STORIES: [11 cosas que todas las buenas parejas hacen](#) (11 things that all good couples do) (6 million visits)

SITE: [Muy Liebre](#)

HEADQUARTERS: Buenos Aires

YEAR STARTED: 2016

UNIQUE USERS: Average organic reach of 4 million users on Facebook in a month

FACEBOOK FOLLOWERS: 146,000

AUDIENCE AGE: 18 to 24 years

CONTENT: Entertainment and viral content

COUNTRIES WITH BIGGEST

AUDIENCE: Argentina

BUSINESS MODEL: Branded content

MOST SUCCESSFUL STORIES: [“El Sueldito” song video](#) (43 mil views)

SITE: [Remezcla](#)

HEADQUARTERS: New York, with offices in Los Angeles and Mexico City

YEAR STARTED: 2006

UNIQUE USERS: 1.5 million

FACEBOOK FOLLOWERS: 330,000

AUDIENCE AGE: 22 to 35 years

CONTENT: News, entertainment, sports

COUNTRIES WITH BIGGEST

AUDIENCE: U.S., Mexico and Spain

BUSINESS MODEL: Branded content, advertising and marketing services

MOST SUCCESSFUL STORIES: [Three young Mexican girls covered “Enter Sandman” and blew our minds](#) (2.7 million views)

SITE: [Sopitas](#)

HEADQUARTERS: Mexico City

YEAR STARTED: 2006

UNIQUE USERS: 6.5 million

FACEBOOK FOLLOWERS: 1.4 million

AUDIENCE AGE: 18 to 34 years

CONTENT: News and viral content

COUNTRIES WITH BIGGEST

AUDIENCE: Mexico, U.S. and Spain

BUSINESS MODEL: Advertising

MOST SUCCESSFUL STORIES: [Estos son los resultados del PREP en las elecciones 2016](#) (These are the results of the preliminary election result system in the 2016 elections) (4 million views)

SITE: Click Necesario

HEADQUARTERS: Mexico City

YEAR STARTED: 2015 (ended in 2017)

UNIQUE USERS: 8 thousand daily visits on average

FACEBOOK FOLLOWERS: 65,800

AUDIENCE AGE: 18 to 30 years

CONTENT: News and viral content

COUNTRIES WITH BIGGEST

AUDIENCE: Mexico

BUSINESS MODEL: Advertising and branded content

MOST SUCCESSFUL STORIES: [Video explaining the origins of tacos al pastor](#) (2.9 million views)



CONÉCTESE CON EL PODCAST DE LA SILLA LLENA



LASILLA LLENA

Traditional radio faces new competition in Latin America: Podcasts from digital native media arrive on the scene

By César López Linares
March 15, 2017

When you're stuck in rush hour traffic, there are few options to release stress. The most common technique has been to turn on the radio and distract yourself by listening to music, a newscast or a talk-show. Today, however, traditional radio faces new competition: more and more people turn on their smartphone and listen to their favorite podcast through their car speakers.

The podcast is a tool that offers narrative and audio possibilities other formats cannot. News media are aware of this and

know that a well-produced podcast can create a very close connection with the listener.

In Latin America, more and more digital native media are experimenting with podcasts to add audio to their news coverage or to have more direct communication with their audience.

However, this tool is still in its first stages in the region. Proof of this is that traditional radio programs that load their content into

podcasts are still leading the [lists](#) of the most popular podcasts.



Logo for Radio Ambulante: "Latin American stories in sound." (Screenshot)

"There are a lot of people who have been doing podcasts for years in Latin America. What we have not seen much yet is the use of the medium in journalism, using all the tools it offers. The sound and narrative possibilities still have to be exploited far more," said Carolina Guerrero, director of [Radio Ambulante](#), a project that produces Spanish-language podcasts for Spanish-speakers in Latin America and the United States. The organization travels the continent in search of stories to be shared in the form of audio documentaries.

Last year, Radio Ambulante, which was created in 2011, [became the first Spanish-language podcast producer to make an alliance with NPR in the U.S.](#) Its productions reached 1.5 million plays in 2016.

Among the most notable proponents for the use of podcasts is the Colombian site [La Silla Vacía](#) (The Empty Chair), which launched a podcast in 2015 to complement its opinion section "La Silla Llena" ([The Occupied Chair](#)), in which experts discuss various topics.

"We needed a space that was not necessarily written for a society where radio is very established. The idea of 'La Silla Llena los Domingos' ([The Occupied Chair on Sundays](#)) is to make debates, but not the classic kind where we invite someone from the left and someone from the right, but conversations between sectors that normally do not interact," program presenter Eduardo Briceño, who trained

with Radio Ambulante on podcast creation, told the **Knight Center**.

La Silla Vacía allied with a specialized podcast producer, [Akörde FD](#), which is in charge of the technical part of the production, while the site assumes the editorial part.



La Silla Llena los Domingos can be streamed from iTunes. (Screenshot)

La Silla Vacía's opinion section is funded by different organizations interested in the issues being discussed. For example, [discussions on rural issues are sponsored by foundations related to the agricultural sector](#). That has allowed them to publish 63 podcasts with more than 120 guests. Each podcast reaches an average of 700 downloads, although its most successful program – a debate on [the popularity of Bogota Mayor Enrique Peñalosa](#) – obtained 2,890 downloads.

Each Sunday, the program is published on Soundcloud, and from there it is loaded to iTunes, Stitcher and La Silla Vacía's website. Its strategy on social networks consists of publishing the podcasts on Facebook and Twitter during peak work traffic hours in Bogota, which is the most popular city for the podcast.

"People hear the radio in the car. At the time when people leave the office, we Tweet the podcast so they can listen to it on the way home, in the car or in Transmilenio [public transport]. We try to make programs of less than half an hour so that they can be heard during a single trip," Briceño said.

Although La Silla Vacía knows that the podcast is still an incipient medium in Latin America, it is also aware of the advantages it offers compared to traditional radio.

“It’s not just about sharing the files that are produced on the radio and uploading them to Soundcloud, but about making a 100 percent digital product. Although it is very similar to what is done on radio, for a podcast you have more resources of time, you have no advertising, and you can do many other things,” Briceño added.

Because it depends on the news of the day, traditional news radio offers fewer and fewer genres of great depth. And that’s an area of opportunity that podcast creators are taking advantage of. In February, Peru’s investigative site [Convoca](#) launched its podcast section in response to the need to address those genres and issues that are not covered frequently by AM or FM radio.

“We work on stories, reports, long-form, profiles, which are sub genres that have been abandoned for the immediacy required by traditional radio to inform in the moment. We want to tackle issues like anti-corruption, human rights, the environment, organized crime,” Karla Veleznoro, director of [Convoca Radio](#), told the **Knight Center**.



The new team at Convoca Radio. (Courtesy)

The journalist, who has six years of experience in radio, trained the Convoca Radio staff, which is made mostly of college journalism students.

The first podcast, published Feb. 22, featured [an interview with Sergio Moro](#), the Brazilian judge who jailed powerful people implicated in the Lava Jato corruption case. The episode received more than 1,000 plays in two weeks.

Convoca Radio intends to publish one or two weekly podcasts to dominate the tool. The podcasts are currently financed by the site and don’t generate extra income so Convoca hopes to eventually become a center for production and training on new ways of narrating stories in radio in order to make their own podcasts more sustainable.

“You must take advantage of the tools that technology gives you today to be able to make new ventures. There are issues that journalists would like to explore and sometimes we cannot because the day’s news won’t allow it. And podcasts are an opportunity to do it,” Veleznoro added. “Technology gives you the opportunity to touch on those issues that people should know about.”

Podcasts permit a very direct connection with the public. According to Radio Ambulante, media outlets that know how to take advantage of that connection can create strong loyalty from their audiences, which becomes an important factor for obtaining financing.

“Whoever listens to a podcast regularly does not do it because they simply come across it, but because they choose to do it. That intentionality is reflected in long-term loyalty and allows media to know who is listening to them and to interact with them. These niche audiences become a great asset when it comes to seeking sponsors,” Carolina Guerrero said.



Programs from Súbela radio in Chile. (Screenshot)

A good example of this is [Súbela Radio](#), a pioneer in Chile in the world of online radio. It was born in 2011 as an attempt to offer content that traditional media in that country were not offering, taking advantage of internet tools along the way. Their

programs are also available as podcasts on iTunes and iVoox.

“We wanted to offer a more direct language, more interaction with the audience. We put together a group of people related to the world of culture to cover certain niches of the audience who did not find much information in other places,” said Juan Manuel Margotta, Súbela Radio founder, to the **Knight Center**.

Thanks to good public relations work, Súbela was quickly positioned with their audience and currently has 160,000 unique users per month. The podcasts of [its programs](#) –which focus on topics ranging from news to music, movies and horoscopes –reach an average of 80,000 monthly downloads on iTunes and iVoox. The podcast of their show “Café con Nata” is the third most popular on the [podcast charts](#) in their country.

Although traditional advertising also has a place in the production of audio over the internet, advertising agencies are increasingly leaning towards branded content as a business model.

“Brands are asking for content generation. That has led us to have to offer products that have to do with what the brands are interested in,” Margotta said. “Today advertising in digital radio is much lower than traditional radio advertising. Digital radio must maintain a lightweight infrastructure, without operating costs of traditional radio. It would be very dangerous to be a very heavy machine.”

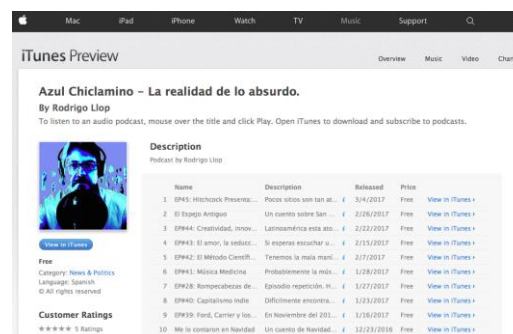
The creation of podcasts is not limited to journalists or media companies. The platform is so accessible that anyone with a microphone and internet access can create their own. With the right content and language, a single-person podcast can successfully compete with big media outlets.

Such is the case of “[Azul Chiclamino](#),” the weekly podcast from Mexican engineer and writer Rodrigo Llop, which, a year after it launched in February 2016, is the second most downloaded news and politics podcast in his country, ahead of programs from radio and journalism stars like Joaquín López-Dóriga or Denise Maerker.

Inspired by Steven Dubner’s “[Freakonomics](#)” and “[El Languero](#)” from Spanish channel SER, Llop saw an opportunity in the podcast to share his ideas about news, politics, culture and entertainment in a sarcastic and humorous way, and to share them with the world.

“My idea was to move what I had been writing for many years to a concept that would fit the podcast. The podcast does not easily receive any content you have. It is a very particular format and you have to get a good handle on that format,” Llop told the **Knight Center**.

The writer, who also has a formal job at a telecommunications company, devotes eight hours each week to creating his podcast, from selecting and researching topics to writing the script and recording.



iTunes page for Azul Chiclamino. (Screenshot)

While Llop invested in basic technical equipment and editing software to make “Azul Chiclamino”, he believes that the real key to making a podcast is a good script.

“If you do not have a script, you are completely navigating in absurd ideas. The podcast has to be very dynamic, the message has to be very clear, very forceful, because there is always someone who has new content,” explained Llop, who relies on Twitter and Instagram to promote his episodes.

Although he achieved an average of 1,500 downloads per episode in the podcast’s first year – mainly in Mexico, Latin America and the United States – Llop does not earn any income for his podcast. Although he has approached some brands, he has not found a strategy to capitalize on his product.

“There is no literature that tells you how to make a podcast, there is so little information about podcasting, and yet it is such a rich platform with so much potential that it impresses me,” Llop said.

With all the advantages of podcasts and the success of some digital media outlets in this field, the tool still has major limitations in Latin America, especially for those in places with limited internet access. According to Carolina Guerrero of Radio Ambulante, mobile data plans are still not very accessible in some Latin countries, so building podcast audiences like in other nations will remain a challenge.

While there is a lot of interest from Latin media in creating podcasts, there needs to be more training on the narrative and informational possibilities of that tool.

“We still need to invest in development and experimentation. But I would not say that we are late in Latin America, but rather just in time. It’s a great time to launch podcasts in different formats and to build new audiences,” Guerrero concluded.

NOTE: For more information on podcasts, consult the guide [“How to launch a podcast.”](#) which is located at the end of this book.



Peruvian investigative journalism website Ojo Público experiments with innovative digital narratives

By Paola Nalvarte
 March 22, 2017

For [Ojo Público](#), the search for new narratives and formats to tell a story is always ongoing. According to journalists at this Peruvian investigative media site, the method they use involves designing investigations that combine revelation and innovation and applying digital tools that allow them to improve reporting and the narrative structure of their stories in order to inform the public.

“Since Ojo Público was born, we have experimented. And we do it because we believe that it is necessary to bet on new formats to reach new audiences and because the digital ecosystem permits investigative journalism, not only to reveal, but to know and approach the audience; it allows you to develop revelatory stories in formats that offer different experiences,”

Nelly Luna, one of the founding journalists of Ojo Público, told the **Knight Center**.

David Hidalgo, another Peruvian journalist and co-founder of Ojo Público, told the **Knight Center** that, as a team, they use technological resources to design their journalistic research, and therefore can “prove the finding as conclusively as possible.”

The most recent example of Ojo Público’s constant commitment to innovation in digital narratives is found in the interactive comic [“La Guerra por el Agua”](#) (The War Over Water) about one of the most controversial mining conflicts in Peru. In this work, they used a non-traditional narrative format to explain an almost 10-year mining conflict in Southern Peru. The inhabitants and farmers of the Tambo valley, in Arequipa, are confronting one of

the most important mining companies in the world, Southern Cooper, which is carrying out the Tía María project.



Screenshot of the opening page for Ojo Público's interactive comic "La Guerra por el Agua". (Screenshot)

Composed of 42 scenes and more than 120 drawings, it is the first report developed in an interactive comic format by Ojo Público. It is available in both [Spanish](#) and [English](#).

Luna explained that they chose to narrate the nature of this social conflict using the disruptive format of the interactive comic in order to reach new audiences. "Especially citizens who are not involved in the conflict," she said.

"We chose a comic for its didactic and narrative power for a complex and urgent issue in Peru: the dispute over water in the face of large mining projects. The comic has the ability to portray, from the intimacy of the characters and their realities, stories and details that often go unnoticed in a traditional format," Luna explained.

[The report](#), which was first conceived of in July 2016, aims to portray the confrontation between farmers in an important valley in southern Peru and Southern Cooper – one of the largest mining companies in the world – over the development of the [Tía María project](#). "The War Over Water" is part of the investigative series [Privilegios Fiscales](#) (Tax Privileges) from Ojo Público, Luna said.

According to the Peruvian journalist, this series reveals the million-dollar amounts that the Peruvian State fails to receive due to the tax benefits of Peru's most powerful private sectors, such as mining. For this, Ojo Público prepared and analyzed a

database with the financial information in the country from recent decades.

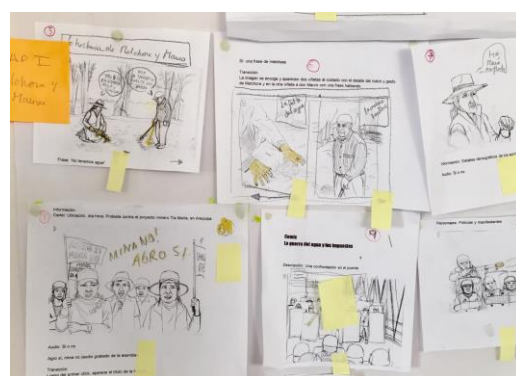
The interactive comic was created and developed by Luna, cartoonist Jesús Cossio and programmer Jason Martinez.

"It was eight months of a lot of learning, trial and error, because none of us three had done a web comic before. From the outset, it was decided that all team members were involved in the reporting. The three of us traveled to the Tambo valley in Arequipa, the heart of the conflict with the mining project," Luna said.

The first chapter of "The War Over Water" was presented in December 2016 in the city of Arequipa, where the mining project is located. Six people have already died in clashes with the police during protests.

One of the guests who was invited to present the report was the renowned Maltese journalist and cartoonist Joe Sacco, whose work ["Srebrenica"](#) (2014) about the massacre of Bosnian Muslims in 1995, inspired Ojo Público to opt for the format of a comic.

"Comics can tell stories that we do not see in the media," Sacco said during the presentation of the report.



Prototype of the interactive comic "La Guerra por el Agua" by Ojo Público. (Courtesy photo)

The entire investigative series Tax Privileges, of which the interactive comic report is part, was financed by Oxfam-Peru and Ojo Público and had a total cost of US \$18,000.

Visits to the comic book site have exceeded Ojo Público's expectations, Luna said. In just the second week, it had a readership of 340,000 users and was shared 6,000 times on Facebook she added.

According to Luna, the comic will be shown in several schools, institutes and universities in the country, because its narrative has the ability to reach young audiences.

Innovative journalistic projects

In 2014, Ojo Público created the application [Cuentas Juradas](#) (Sworn Statements) so that any user could know the wealth of the mayors of Lima. This application [won as part of the 2015 Data Journalism Awards](#) from the Global Editors Network.

After that, in 2015, they developed the database [Cuidados Intensivos](#) (Intensive Care), which provides information and backgrounds of pharmacists and physicians in Peru.

With the experience of previous projects, they created [Suprema Fortuna](#) (Supreme Fortune), another application that uses data journalism to reveal the personal assets of national judges.



For the transnational project Memoria Robada, Ojo Público collaborated with four other media outlets in Latin America. (Screenshot)

Another of Ojo Público's outstanding investigations, which [won the Third Latin American Award for Investigative Journalism](#) in 2016, is [Memoria Robada](#) (Stolen Memories).

This was the first major regional investigation designed by Ojo Público. It represented an innovative effort to highlight the scale of trafficking in cultural heritage in Latin America.

It was a collaboration with [reporters from various Latin American media outlets](#) like [Plaza Pública](#) in Guatemala, [La Nación](#) in Costa Rica, [Chequeado](#) in Argentina and [Animal Político](#) in Mexico.

Future projects

As for new formats, Fabiola Torres, also a co-founder of Ojo Público, told the **Knight Center** that they are exploring news games to tell complex stories.

For this, they have sought the help of video game developers and producers in Lima who have experience in the subject.

“We have two issues related to abuses of corporate power— which is one of Ojo-Público.com's lines of investigation – that have potential for this format, and it is possible to develop them this year,” Torres said.



The project "Sworn Statements" from Ojo Público won in the 2015 Data Journalism Awards. (Screenshot)

Ojo Público's idea is to enable anyone to experience, through play, – in this case, an interactive simulator – the type of abuse that other citizens are subjected to in real life, Hidalgo explained. The game, Hidalgo continued, would show the real dimension of the case in a different way than reading the hard data of a report.

“Unlike other news games, our idea is that we do not necessarily invent a situation, but that the game is as close as possible to real cases investigated by our team,” he said.

Additionally, Hidalgo revealed that they are working on another story in this format that is somewhat more oriented to the political, related to recent cases of corruption in the country.

Workshops and training guides

Promoting journalistic excellence and best practices in the trade is another goal of Ojo Público, its cofounder and director Óscar Castilla told the **Knight Center**.

“In this way, this year we launched OjoLab ([@OjoLab](#) in Twitter), Ojo Público’s training, exchange, innovation and experimentation program that promotes the exchange of knowledge and skills among journalists, technologists, programmers, designers and civil society leaders interested in generating urgent and public service stories in innovative formats,” Castilla said.

The OjoLab program includes several training modules ranging from investigative journalism methodology, digital tools, database construction and analysis, NewsApps development, disruptive news formats, fact checking and journalism business models, Luna added.

This program is aimed at students, journalists, technologists, academics and civil society members. The first Lab [“Narrate from data”](#) was held between March 13 and 15 in El Salvador and was supported by well-known digital investigative journalism site [El Faro](#). Fifteen journalists from Central America participated, and 10 of them were selected and given scholarships thanks to support from the Dutch organization [Hivos](#), with the collaboration of Accese, an organization that promotes projects on issues related to energy sustainability.

According to Hidalgo, widening knowledge is one of the founding principles of Ojo Público. “That is why we have given investigation or data verification workshops in Peru as well as other countries of the region.”

With that same idea, they launched [“La Navaja Suiza del Reportero”](#) (The Swiss Army Knife for Journalists), which, according to Hidalgo, is now used in communication programs in universities in Argentina, Ecuador and Mexico. They also translated the book, which is digitally available, [to English](#).

Recently, they launched the digital guide [“Por la boca muere el pez”](#) (The Fish Dies By its Mouth), which promotes fact checking the news. “As in every laboratory of ideas, the sense of success lies in our proposals being incorporated to the best standards of the profession,” Hidalgo said.

Sources of funding

Regarding the business model of Ojo Público, Castilla explained that it is based on three clearly established sources: financing through international cooperation with organizations that share its editorial line, providing technology implementation services linked to data analysis and visualization, and finally, offering laboratories of investigative and data journalism in Peru and abroad, like the latest development with investigative journalists in El Salvador.

“If we speak in percentages, 70 percent of our income depends, on average, in the first modality and more than 20 percent in the second source of financing,” Castilla said.



Fabiola Torres and David Hidalgo. (Ojo Público/Audrey Córdova)



THE PANAMA PAPERS

Politicians, Criminals and the Rogue Industry That Hides Their Cash

Journalistic investigations without borders: Latin American journalists innovate with transnational projects

By César López Linares

March 29, 2017

On April 3, 2016, the world learned about the [Panama Papers](#) investigation, a project involving 370 journalists from 76 countries – including [96 journalists from 15 Latin American countries](#) – who revealed a network of evasion and the creation of companies in tax havens by businessmen and leaders from around the globe.

The investigation, led by journalists at the [International Consortium of Investigative Journalists](#) (ICIJ), provoked political scandals in many countries. But in the journalistic world, there was a markedly positive effect:

it showed the impact of a transnational investigation done by journalists in different countries, during the digital age, and within a globalized world, where problems cross borders.

“Before the Panama Papers there were the [Luxembourg Leaks](#) and [Swiss Leaks](#) [both ICIJ projects], but actually, these projects became visible with the Panama Papers, people saw that they worked, that they brought good results. Seeing the impact and the dimension, it did stimulate collaboration a lot more. You no longer have to convince the journalists, who were accustomed to being lone wolves, to join a collaboration. I do believe there is a

before and after Panama Papers,” Emilia Díaz-Struck, leader of transnational investigations at ICIJ and co-founder of the Venezuelan news site Armando.info, told the **Knight Center**. She was also research editor of the Panama Papers project.



The Panama Papers investigation, which was released April 3, 2016, caused political scandals across the globe. (Screenshot)

The **Knight Center** consulted journalists from four media outlets and journalism organizations in Latin America dedicated to collaborative transnational projects. We discussed the conditions in Latin America that favor these types of collaborations, how they work across borders to explain these kinds of issues that don't adhere to physical barriers, and the promise and threats posed by technology.

Latin America: fertile ground for journalistic transnational projects

Today, technology and the internet greatly facilitate research that in previous years would have been very difficult, if not impossible, to carry out. Journalists can now connect with digital tools, explore huge databases together, develop search engines and generate collective processes for the informational benefit of each other's societies, without the need to meet physically.

“We used to talk about teams inside the newsroom. Now, journalists from different countries can communicate securely through online platforms and practically have a virtual newsroom in which they share information, findings and stories,” Díaz-Struck said.

Latin American countries share a similar language and cultures, as well as increasing

commercial and cultural agreements between governments and companies that bring nations closer to each other. But they also face major problems affecting territories from Patagonia to the Rio Bravo, as well as corruption, organized crime, migration and all the subsequent social consequences. Journalistically, this creates fertile ground for the development of transnational research projects.

“There is an important transnational context, a context of realities that are transforming countries, which are affecting the development of the region and the lives of citizens. And the question there is, how much is journalism doing?” said Colombian Carlos Eduardo Huertas, director of Connectas, a journalistic platform that promotes collaboration on key issues for Latin America.



The New Latin Exodus is one of Connectas' recent transnational projects. (Screenshot)

Among Connectas' projects is [“El Nuevo Éxodo Latino”](http://El Nuevo Éxodo Latino) (The New Latin Exodus), in which journalists from Colombia, Peru and Chile collaborated to illustrate the migration route of Colombians to Chile through the use of data, maps and testimonies. Another collaborative work from the organization is [“Las Últimas Prisioneras de los Nazis en América Latina”](http://Las Últimas Prisioneras de los Nazis en América Latina) (The Last Prisoners of the Nazis in Latin America), in which media outlets in Colombia, Chile, Brazil, Venezuela and Mexico addressed the topic of artwork stolen by Hitler's regime that ended up in Latin America.

Growing transnational agreements in the region, both in business and government, generate stories that are connected between countries. For journalists involved in collaborative projects, local views and access to sources in different nations generate a project that's much more robust and solid.

“I think we will see more and better collaborative journalism in the region,” Emilia Díaz-Struck said. “In Latin America, it is evident there are corruption scandals that cross the continent, such as the Lava Jato case, where a company operating throughout Latin America is involved, and logically it makes sense for journalists to cooperate and collaborate to investigate issues like that.”

Data and Transnational Projects

For projects that address conflicts that touch several countries, data journalism is a great tool for comparing situations and identifying common trends and variables. From there, journalists can add detail to the overall story by supplementing with individual accounts or examples.

“We can humanize the stories from the numbers to make it clear to the public that the context is much larger than what we are showing with a series of cases,” said Ginna Morelo, director of the Data Unit of newspaper [El Tiempo](#) and coordinator of [Consejo de Redacción](#) (CdR), an organization that promotes investigative journalism in the country.

“Data journalism allows us to further collectivize the search for information by taking up the methodology of the social sciences, all this wealth of the qualitative and quantitative. It is a great opportunity to make visible realities that should not remain within countries, but must go beyond borders,” the journalist said.



Desaparecidos is a collaboration between El Tiempo (Colombia) and El Universal (Mexico) (Screenshot).

Morelo was in charge of the project “[Desaparecidos. Duelo Eterno](#)” (The Disappeared. Eternal Grief), carried out by El Tiempo in collaboration with Mexican newspaper [El Universal](#), which addressed the issue of forced disappearances committed by organized crime in both countries. This work [received the Ortega y Gasset Journalism Award](#) in 2016 for Best Multimedia Coverage.

Projects like these require the collection, organization and analysis of large amounts of data, which is currently greatly facilitated by digital tools. This ability to manage and store massive amounts of information on the internet or on small devices has fostered innovation in the field of transnational data journalism, which has also contributed to the creation of new ways of presenting the information. One of those ways is through transmedia narrative platforms that use multiple elements like charts, maps, video and text.

“Today, tiny devices can hold all the information that previously occupied large warehouses, and that demands a special knowledge from journalism to be able to do the work in a different way. The journalist must be trained in how to best organize information, how to process it, how to organize it and how to visualize it,” said Huertas, whose organization also participated in the Panama Papers investigation.

“[Memoria Robada](#)” (Stolen Memory) is another emblematic project of collaborative transnational journalism based on huge databases which required the use of special tools that facilitated the sharing and visualization of information. This project – which presented a database on the illicit trafficking of cultural pieces in Latin America – is an investigation of Peruvian site [Ojo Público](#) in collaboration with [La Nación](#) of Costa Rica, [Chequeado](#) of Argentina, [Plaza Pública](#) of Guatemala, and [Animal Político](#) in Mexico.

“The key [to the innovation] of the project was the visualization of data: how we designed an investigation based on massive data, because otherwise it would have been an investigative series about the trafficking of art that contributed information but not in an innovative way. It took a lot of time to think about the best way to organize that information,” said Fabiola Torres, co-

founder of Ojo Público and coordinator of “Memoria Robada.”

For optimal presentation of the data, the creators of “Memoria Robada” used free templates from D3.JS, which is a library of templates pre-designed to produce infographics from databases. The media involved also used the Scribd platform to share the documents and photographs collected, so that journalists and the public in other countries could see the information on the original documents.

But, getting the information from each country can sometimes be the first hurdle. Even with the access to public information laws that exist in Latin American countries, journalists' requests for information on corruption or crime are frequently rejected or they are given biased information. This complicates the transnational journalistic projects by preventing the homogenous display of the situation in all countries involved.

"When it comes to sensitive information, journalists are faced with opposition from the authorities to deliver the information we are asking for, it depends on whether or not it is secret to them. There is information of a public nature that has not been delivered to us with 'secret business' arguments from the Peruvian Ministry of Culture," Fabiola Torres said about the problems they faced in obtaining official documents for “Memoria Robada.”

In this project, journalists had to use access of information requests – which were not always successful– to solicit thousands of memorandums, theft alerts, technical reports and photographs from institutions of the different countries involved. The documents were then analyzed and organized in order to create a complete picture of the situation of art theft in the region.

Nevertheless, the journalists consulted agree that transnational collaboration also contributes to combating censorship and the obstacles faced by reporters in certain places where freedom of the press is violated, thanks to the great reach they achieve with publication in multiple countries.

"When a story comes out in several countries, it gains strength and increases the audience. It reaches different sectors

and that strengthens the work in terms of impact. That helps to reduce pressures against journalists because it is a collective that is working on a topic, it is not a lone journalist," Emilia Diaz-Struck explained.

"If a work has many people and several media behind it, that helps with having greater strength in terms of coverage and with overcoming censorship. If a story does not come out for some reason in one country, it can in others, and the story comes out anyway.”

For journalists of different nationalities to successfully develop a collaborative project on a topic that transcends borders, it is necessary to establish the rules of the game from the beginning. Each media outlet has its own working techniques, policies and editorial lines, but for a project as a whole, the guidelines should be the same for all participants.

Once the project has been started, participants must use digital tools for the entire development of the project to maintain communication and share information, to organize the data obtained and create visualizations.

Popular tools like Skype, FaceTime and Slack are fundamental to carrying out group coordination, although more specialized platforms are needed to share and analyze complex data.

"Slack lets you form thematic groups. What we did was create the 'Memoria Robada' channel and we were leaving messages. We also had Skype meetings that facilitated some group and personal coordination to follow the work of the journalists," Torres said.

The ICIJ, for its part, developed a private social network called Global ICIJ, in which member journalists share information and publish the progress of their projects. They also feature the Blacklight "cloud" interface to upload and scan documents together with [Linkurious](#), a data visualization program to analyze connections between different data.

The sensitivity of information in a transnational collaborative project makes it mandatory to use security systems when sharing documents online. That is why the media must be shielded from possible leaks

that could compromise their reporters or their sources. This includes dual-authentication systems and encrypted communications, such as [Infoencrypt](#) and [Hushmail](#), according to Carlos Eduardo Huertas.

"Collaborative work helps to build networks of trust," Huertas explained. "The whole process occurs in an environment where digital security plays an important role. We use Reportero Seguro, which is the platform of the [International Center for Journalists \(ICFJ\)](#), to share documents and information."

Although the technology and conditions in Latin America favor the development of transnational collaborative projects in the region, there are still aspects that need to be refined in order for the trend to be strengthened and for the projects to reach higher levels, according to journalists specializing in this type of work.

"The raw material, which are the stories, are in abundance. There is also a lot of talent, valuable, brave and dedicated colleagues. But it is necessary to reinforce research techniques. It is necessary to strengthen security mechanisms for communications, protection for journalists and their sources. Also, the sustainability of the proposals in the medium and long-term is fundamental to ensure that the stories come to fruition," Huertas said.



Memoria Robada was a transnational investigation of stolen artwork from Latin America (Screenshot).



The team at La Nación Data (Courtesy photo)

How Argentina's La Nación became a data journalism powerhouse in Latin America

By Natalia Mazotte
April 10, 2017

In 2010, political reporter Diego Cabot of Argentina's La Nación received a leak with the potential of shaking up one of the key ministries of President Cristina Kirchner's first term. It was a CD with 26,000 e-mails from the Minister of Transport. For two weeks, four journalists tried manually to find relevant facts from the thousands of documents. But, after then-IT manager of the newspaper, Ricardo Brom, structured a search engine for journalists to consult data

from the leak in an automated way, success came in just 40 minutes.

The experience showed the newspaper's management that bringing the technology department closer to the newsroom could yield good results. Momi Peralta, then-multimedia development manager, had the final confirmation that it would be worthwhile to invest in a data team for the newsroom.

"By the end of 2010 I had been observing the open data movement in the U.S. with Obama, the UK data.gov.uk platform, [events](#) and hackathons promoted by outlets like The New York Times and the Guardian. At the same time, we received this challenge of the minister's thousands of emails. In early 2011, we organized a meeting with the management team and three interested journalists and formed the embryo of the data unit of La Nación. From there we began to see all the opportunities of joining journalism and technology," Peralta said.

This team, which is dedicated primarily to special data journalism projects, is still led by Peralta and includes six permanent members. It collects national and international awards, including the prestigious [Data Journalism Award](#), the Oscar-equivalent for those who invest in digging out stories from databases. Since the first edition of the awards, in 2012, the newspaper has been a finalist every year and has been victorious four consecutive times - from 2013 to 2016.

While Latin American media outlets reduce costs and layoff journalists, La Nación saw its investment in a data journalism unit as an efficient way of producing unique and high-quality content for its various platforms. For Momi, the success of the team - and its maintenance even in times of crisis and massive layoffs - is explained by the relevance of its work to the audience.

"We cover public policies, education, public spending, human development, the environment. Themes that are not always the champions of page views, but that help build bonds of trust with communities. We create services that help people understand and follow complex issues, like [votes in Congress](#)," she explained. "And the more products we launch, the more efficient we become, because we keep updating the data and it stays relevant even after a long time."

The link La Nación Data established with communities is not restricted to news consumption. Some of its most recognized projects involve crowdsourced investigations, with citizen participation.

One was launched in 2015, shortly after the presidential primaries. With the electoral system under suspicion of fraud, the team made a call for [civic collaboration to check 90,000 poll worker reports](#)- originally

available in PDFs. After being able to revise 20,000 documents and structure them in a single dataset, data analysis revealed that 48 percent of the monitoring reports had some type of irregularity. The results sent a message to the government indicating the same kind of social control would apply to the final elections.

Florencia Coelho, data unit training manager - and an assumed open-source evangelist - was one of those responsible for investigating the monitoring reports.

According to her, the transparency and the collaborative spirit of the team members allow this type of product, which strengthens the credibility of the newspaper. "A project of great impact like this can not be done alone. We have collaborated with hundreds of citizens, civil society organizations and university student groups. It also adds credibility to the newspaper's product. It is not 'La Nación criticizing the government,' it is society involved in what is of public interest," she said.

Another impactful collaborative investigation was the checking of [40,000 phone tapping audio recordings of federal prosecutor Alberto Nisman](#), found dead in his home in 2015. He was investigating an attack in Buenos Aires that killed 85 people, considered the biggest terrorist attack in Latin America. In both cases, verification was possible thanks to an open collaboration platform developed by the data unit for collaborative checks of public documents.

[VozData](#), as the platform was named, is an example of La Nación's strategy to develop software and applications with replication capabilities from which to draw distinct stories. "We seek to be hyper-productive. We think of long-term projects. Weekly, we offer quality multiplatform content for print, online, TV, social networks. We seek synergies to generate value to many sections of the newspaper, and this demonstrates that investing in data journalism in the longterm is a good deal," Coelho said.

With a lean team, betting on projects of more breadth has been as important as expanding the data culture for the entire newspaper. "It's unfair to say that we are just six (reporters). We are constantly growing and increasing in journalistic

muscle, because other journalists see value in what we do and reach out. We are not a corner in the newsroom, we help generate a data-driven mentality internally."

Seven years after helping the political reporter find the stories he sought amidst thousands of emails, Ricardo Brom has almost entirely spent his time on editorial activities and is one of the six experienced team members. He turned from IT manager to data intelligence manager. Brom is the in-person proof of the change of mentality that has put the newspaper in the position as an international player in data-driven investigations.

Brom sees the diverse profile of the data unit as its greatest advantage.

"What makes La Nación Data so successful is that it brings together people who are able to cover the entire data life cycle, from the retrieval to presentation. We have a specialist in the access to information law, who knows where to look for the data. We have a specialist in data mining, we have visualization specialists. And we also count on the work of Florencia and Momi to relate to different communities, bringing the culture of open data to public agencies and other spaces and showing the importance of this to produce better journalism and have a more informed society," the engineer said.

To stay at the forefront of data journalism, training, hackathons, conversations with experts and participation in international hacking and open data events are part of the team's routine, as well as uncovering stories hidden in databases.

These activities, according to Coelho, help generate a virtuous circle between journalists and civil society.

"It's something that takes a lot of energy, but we think it's important. We have a role that is almost like an NGO. We build and open databases, break with the exclusivist paradigm, we even train competitors!" she said laughing.

Looking at other teams specializing in data from Latin American newsrooms, Coelho points to smaller organizations such as [Ojo Público](#) and [Convoca](#), both of Peru, as examples that it is not necessary to count on a large investment to make high-quality data journalism.

For her, it is more important to create a culture that encourages learning and the exchange of knowledge. "It is necessary to seek allies, and the allies are not always inside the newsroom, sometimes it is a group of activists who can help, a programmer interested in public transparency. There is no impossible project if we apply technology and collaboration. This is in the DNA of La Nación Data and it's what makes us what we are today," she concluded.

NOTE: For more information on data journalism, consult the guide ["How to create a data journalism team,"](#) which is located at the end of this book.



85 dB

Homem opera britadeira em calçada
no centro de São Paulo

"A nossa briga é desde 2000", conta o engenheiro e fiscal da prefeitura de Fortaleza, Aurélio Chaves Brito. "A população começou a se revoltar com a falta de atitude das autoridades em relação ao som alto. Aí a prefeitura

Beyond the news: Brazilian site innovates by investing in contextual and multidisciplinary journalism

By Marina Estarque
April 19, 2017

Founded by a social scientist, an engineer and a journalist, [Brazilian news site Nexo](#) was born as a multidisciplinary venture, with the aim of innovating in the form and approach of information. The proposal: leave aside breaking coverage and bet on journalism of context, made by professionals from different areas, that explains the news through multimedia, interactive and data reports.

"We have another view of what is news, precisely because there are not just journalists. Our data scientist, for example, who collects and researches, is a biologist and a programmer. We are concerned with having people from various areas, thinking in different ways," executive editor Marina Menezes told the **Knight Center**.

According to her, of the three founders (Paula Miraglia, Renata Rizzi and Conrado Corsalette), two had never worked with journalism until they created Nexo in 2015.

Likewise, Menezes was a law graduate and worked as a researcher when she was called to the site. The current staff of about 30 people reflects this multidisciplinary profile, with professionals who, in many cases, are trained in journalism and in another career.

Another characteristic that distinguishes Nexo is their treatment of news. "We are not worried about the first fruits, we are not a newspaper with hard news. We want to qualify the public debate," Menezes explained. According to her, the subject

need not be new or have a hook to be published by the online newspaper.

Menezes cited an interactive special report that allows the reader [to test his knowledge about the reality of his municipality](#). In the report, it is possible to find out how many households in the city have access to sewage, lights or running water, for example, and compare the data with the national average.



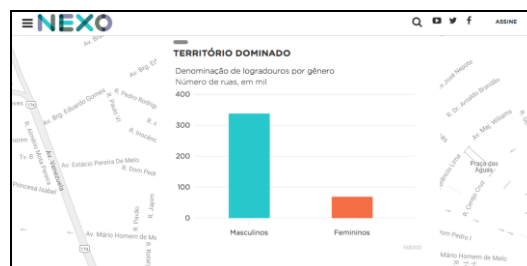
Marina Menezes (Courtesy photo)

"One advantage of Nexo is that, for us, it does not have an old agenda. What newspaper is going to take a 2010 census to do a story? Nexo will. And you do not need to have a hook. We try to marry some events, of course. But learning whether or not you understand the Brazilian reality does not need a hook," Menezes said.

Another example of the innovative use of "old information" [is a special about street names](#). With a Post Office database that had all the streets in Brazil, Nexo did a report with text, graphs and tests, revealing what the names of roads, avenues and alleys tell about the country.

The material includes a quiz about which historical personalities, presidents and even religions are most honored. There are, for example, more places with the name of the Greek god Zeus (18) than the queen of the sea for candomblé and national icon Iemanjá (12). The test highlights curiosities, such as the existence of a street "Donald Duck", 16 roads called "Chaves" and five,

"Dona Florinda," probably in reference to the Mexican series. The report also addresses more serious issues such as gender inequality – male characters far outnumber women, and points to hundreds of streets with references to military dictatorship and even torturers.



Special from Nexo about names of streets, with graphics and tests (Screenshot)

Just as in the special about street names, Menezes explains that being innovative in Nexo's case is often linked to "taking two steps back."

"The Lava Jato operation has existed for years and has news every week. And when you read the newspaper, you do not know what you missed anymore, what stage it's in, if that person had already been arrested... Nexo always takes two steps back and thinks: what is at stake here? We do not assume that the reader already knows what we are talking about. Going beyond the factual is already a difference in treatment," the executive editor said.

This editorial position is reflected even in the titles of the stories - many are questions with elements of the journalistic lede: who, how, why.

The best format

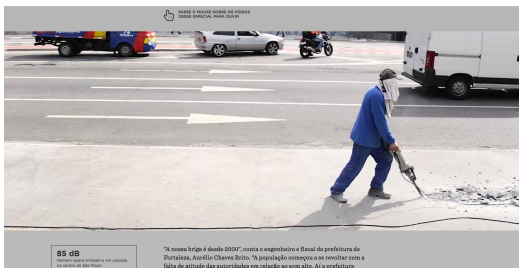
But Nexo's concern is not just to innovate in how to approach the news, there is also an effort to choose the best format to tell a story. During the impeachment process of former president Dilma Rousseff in 2016, the site published a series of interactive stories and specials. Nexo even [made a crossword puzzle](#) with the main names and events of the political crisis.

"When we had the impeachment, the president of the Chamber defined a voting order for politicians according to States. All the newspapers explained it with a lot of

text. Our developer thought: let's make a map in a gif. And that's it. You do not need to write 30,000 words to tell something that the gif explains best. That's why we use a lot of video, gifs and graphics, not as support for the text, but because we think it might be the best way to tell a story," Menezes said.

In March 2017, with the inauguration of a new minister of the Federal Supreme Court, Nexo created a special [that analyzed some 9,000 Court decisions between August 2007 and February 2017](#). Through interactive graphics, the report explains how the judges approach or distance themselves from each other in their decisions. The reader can visualize the data according to the specific branch of Law (criminal, administrative, civil, tax) and know in which area the ministers disagree or agree more.

"For this special, our data scientist worked with R-language and developed a bot to read all the PDFs of the Supreme Court's decisions. Then the core technology created a way to return that data, and the infographics defined the best way of presenting it all," the executive editor said.



In the special about noise pollution, the reader can click on videos and learn if the sound surpasses the levels recommended by the WHO (Screenshot)

In addition to the political coverage, Menezes highlights two more Nexo interactive and innovative projects. One of them, called ["The Noises of Cities"](#) discusses the health risks of urban noise pollution. Throughout the special, the reader watches videos of noisy areas of the city (a region of bars, work with jackhammers, the main avenue of São Paulo) and discovers if the noise is above the level recommended by the World Health Organization (WHO).

The special ["Songs of the 100 years of samba"](#) takes the reader through the chronology of a century of the musical style. The narrative, punctuated by songs and videos, is finished with a playlist on Spotify with the top 100 Brazilian sambas, recommended by the experts and sources that appear in the report. The colloquial text connects to the sambas and is inviting: "Are you listening to this song? ... Come and see, the samba is about to begin."

Small and innovative

According to Menezes, it's easier for Nexo to innovate by having a small and integrated team. The research, art and technology cores work together with the editorial section, gathering information and developing the best formats for the stories.

"There are 30 people in a single room, at the headquarters in São Paulo, and the staff comes back from lunch together, thinking and talking about work. We are small and we are willing to experiment, through trial and error," Menezes said.

Another advantage is that Nexo was born on the internet. "We are natives of digital media, mobile-first. We have had a podcast from day one, we always think of new narratives," she said.

Business model

The site was created with a personal investment from the founders and is currently available only to subscribers. "We do not have advertising, so we have a super clean site," she said.

Menezes also pointed out that the company has never advertised the brand. "Until now we are totally organic, the only thing we do is sponsor Facebook posts."

In addition to the site, Nexo offers a free newsletter, which curates Brazilian media and makes a summary of the news of the day. With this, they attract readers and subscribers to the site and to other outlets in the country.

"Nexo has a subscription-only model. It doesn't yet pay for itself, but we're on the route that we've planned and we continue to make investments," she said.

Miércoles, 01 Junio 2016 Por Óscar Felipe Agudelo B. 

¿Timochenko presidente?

Si se firma la paz, el máximo líder de las Farc puede ser presidente de Colombia. Esa es una de las consignas con las que el expresidente y ahora senador, Álvaro Uribe, ataca el proceso. ¿Qué tan real es esa posibilidad y qué tan cerca está de ocurrir?



The bet on fact checking: Journalists create more initiatives to verify public discourse and reveal false news

By **Alessandra Monnerat**

April 20, 2017

The FARC [will receive government aid of 1.8 million Colombian pesos for five years](#). The combatants [will not spend a day in jail](#). Timochenko, the top leader of the armed group, [could become the president of Colombia](#).

These were just a few of the [false or exaggerated statements made by former President Álvaro Uribe](#) before the plebiscite that rejected the peace agreement between the Colombian government and the guerrillas, according to fact-checking website ColombiaCheck.

The debate that preceded the vote by the Colombian people was permeated by lies, rumors and post-truths, according to Fabio Posada, editor of ColombiaCheck. For him, people care less and less about knowing the truth and the reasons behind the behavior of their leaders.

“[People] are more likely to follow an ideal that interprets their discontent or their fears, even if the leader who brings them together has no legitimacy and his speech is plagued with inconsistencies,” Posada told the **Knight Center**. “We are no longer in a world of reason, rather now we face a world that prefers bullying. That is the challenge

that journalists and checkers must decipher in this time in which we live.”

In this "post-truth" scenario, fact-checking initiatives have experienced a global boom, including in Latin America, where more and more journalists are involved in initiatives of checking public discourse or verification of news and rumor that proliferate on social networks.

Currently, when doing a search in Google it is easy to identify whether or not the results are "fake-news". Since February, a Google News seal has told the user what information has been verified by independent organizations such as [Chequeado](#), [ChecaDatosMx](#) and [El Sabueso](#) of Mexico or Brazil's [Agência Lupa](#), [Aos Fatos](#) and [Agência Pública](#).

This is just a sign of how fact checking is becoming more established in the region – 14 of the world's 115 active fact-checking initiatives are located in Latin America, according to a [February survey from Duke's Reporters' Lab](#). In 2014, [this number was just three](#).

Checking information is not new to journalism. As part of the traditional newsroom, texts are revised multiple times before publication to ensure accuracy of the facts and the precision with which they are written. But since the 2000s, a different kind of checking began to emerge after publication – this time, it was focused on statements made by public figures. “Truth” also started to be objectively measured, whether in “Pinocchios,” like the [Fact Checker of The Washington Post](#), or with tags of varying degrees, like [Politifact's Truth-O-Meter](#).

“Checking has always been part of journalism. What changes is that one of the stages of information production has become the most important part of the news,” Fábio Vasconcelos, coordinator of the fact-checking blog [É Isso Mesmo?](#) (Is that right?) from traditional Brazilian newspaper O Globo, told the **Knight Center**.

According to the Poynter Institute, [fact checking as we know it today emerged in 2003](#) with the launch of U.S. site [Factcheck.org](#). It was also in that country where the genre was recognized as a form of

journalism of great value when [PolitiFact](#) won the Pulitzer Prize in 2009.

The practice has grown, and today, the world's checkers have an international collaborative network (the International Fact-Checking Network - IFCN, of the Poynter Institute), a [code of principles](#), an [annual global summit](#) and an international fact checking day, April 2, the day following April Fools' Day.

Latin American checkers are among the pioneers of this journalistic practice and are helping to build what the verification of speech will look like and how it will be done in the future.

Latin American innovations

One of the captains of innovation in the region is Chequeado, an Argentinian site dedicated exclusively to fact checking that [is the first of its type in Latin America](#). Since it started in 2010, it says its methodology has been used to create at least eight other fact-checking sites in the region.



Chequeado is a fact-checking website that began in 2010 in Argentina. It is a pioneer in the region. (Screenshot)

“The real reason for the success of the initiatives is the caliber of some of the leaders of the fact-checking organizations in Latin America, starting from Chequeado, who have really pushed the conversation forward,” IFCN director Alexios Mantzarlis told the **Knight Center**.

Since 2015, [Chequeado has had its own division for innovation](#). Some of the projects developed under this banner include the [Chequeador](#), a platform for collaborative checking between users (or crowd-checking); [ChequeadoEducación](#), an online learning environment; [CHQueate!](#), a

question and answer game about fact checking.

One of the most significant advances coming from Buenos Aires, however, is the use of automation in fact checking.

Imagine, for example, that a politician makes a speech and instantly we know how much of what he says can be backed by data. For now, this scenario is still science fiction, [as Pablo Martín Fernández, director of innovation at Chequeado, explains in this article](#) where he provided the example above. But the organization has already worked with automating the fact checking of statements that previously were checked “manually.”

There is already practical technology that helps monitor statements made in newspapers, legislative debates and on Twitter, identifying which have already been analyzed with fact-checking methods and giving small verdicts of “false” or “true,” [as reported by British website Full Fact last year](#), a world leader in the field. Chequeado’s automated fact-checking prototype was born from a collaboration with colleagues from this British organization.

“Checking is automatic if someone repeats a statement that has already been checked. We got a prototype, this is just the first stage. We’re going to keep with automation. It’s not going to happen immediately, but in some years we think that people can use automation in general,” Laura Zommer, executive director at Chequeado, told the **Knight Center**.

The next phase of automation, [led by Full Fact with the incentive of the Google Digital News](#) initiative, is to use Natural Language Processing (an area of computing that understands human languages) and statistical analysis to, in addition to identifying statements that still have not been previously checked by humans, automatically check them in databases.

The fact-checking public

Other initiatives in Latin America have innovated in terms of the format for presenting checked content: rather than long articles, fact-checking organizations

have bet on ‘Tweets,’ videos, memes, GIFs and humor.

“With studies indicating that tweets are very often shared without the links being clicked, it is important for fact checkers in particular to offer accurate and complete information in the 140 characters that are available,” Mantzarlis said.

Zommer pointed out that this concern is especially due to the fact that in the region, the public tends to read less about politics, and thus be less informed about decisions made in the public sphere. “In the U.S., the research shows that with people who already have a strong position with one candidate, the facts don’t help. But with people that are not involved in politics, sometimes they’ll change their minds,” Zommer said.

At Rio de Janeiro newspaper O Globo, É Isso Mesmo (Is that Right?) came up with [an advertising campaign to combat ‘fake news’](#) – a term popularized by Donald Trump’s campaign for the presidency of the United States.

“Trump only made more evident what was already happening in the digital world: the fact that any user can produce information. What happens with Trump is a political power using the agenda to spread fake news. The endeavor of fact checking is to counteract this volume of rumor,” Vasconcelos said.

In Argentina, fake news and a lack of transparency have existed for many years. According to Zommer, the public ends up believing in what seems plausible. “For example, in 2008, our [Argentina’s] government did not publish criminal records. In 2012, poverty records were not published because the rates were increasing. A lot of the media just published what the government was saying. There is a lot of bad information and media just don’t want to do anything more with that information. That information is not journalism,” Zommer said.

In this context, Latin American organizations have tried to attract the public more and more to participate in the checking of facts. In the platform Chequeador, from Chequeado, it is already possible to see several statements from public figures that were checked using the

Argentine organization's step-by-step guide in a collaborative way and which were voted on by the users according to their relevance.



Above is the homepage of É Isso Mesmo, a fact-checking blog by the Brazilian newspaper O Globo. (Screenshot)

In Ecuador, editor of the site [Ecuador Chequea](#), Desiré Yopez, said that readers themselves have increasingly asked for the facts. Journalists try to stimulate interaction with the public mainly through social networks.

“To promote and include the public, it is necessary to develop strategies of interaction through social networks and direct communication lines. There is also a feedback process that facilitates the evaluation of our products and the delineation of our future proposals, while at the same time strengthening the bond with the community that follows us,” she explained.

For É Isso Mesmo?, one of the sources of story ideas for the checkers are the social networks, mainly the rumors that arise in groups on WhatsApp, the messaging app that is extremely popular in Brazil.

“We are monitoring truths, which pass through social networks. This is not only because there is little responsible dissemination in these media, but because there are also public agents using this tool to spread information,” Vasconcelos said.

At ColombiaCheck, there is a section called [Periodismo Impulsado por la Gente](#) (Journalism Boosted by the People, in Spanish). For four months, the site asked for public input on phrases to check and the most popular phrases were chosen on social networks. The author of the winning proposal was invited to participate in the checking and production of the report, and

thus another lie told about the FARC was discovered: [that they would be the biggest cartel in the world](#).

However, in the Colombian case, the public showed more interest in proposing statements that in participating in the checking process. “I see more and more concern that the audience is indignant and screams that indignation. They also insult and polarize. But I do not know if we could call that participation,” Posada said. “We are rethinking that section because we believe it is vital to have that engagement with the audience, although we learned that people want to be taken into account, but do not want to participate.”

An education in checking

To counter this scenario, several organizations have invested in fact-checking education programs, geared not only to journalists. In Argentina, Chequeado has already expanded the debate on fact-checking to adolescents between 15 and 18 years of age. Questioning statements, weighing their relevance, comparing them to official sources, confirming with alternative sources and putting them in context to find out if they are true or not has become a school subject.

In [Chequeado Educación](#) classes, students learn that checking data is the job of all citizens who want to ensure a democratic society. The most recent initiative of the organization in this regard is [“Active citizenship and the value of the word: verification of discourse in models of the United Nations and the legislative model.”](#) aimed at young participants of United Nations simulations.

The idea is to teach the importance of fact checking to not only the future generation of voters, but also to the next politicians and representatives of society. Last year, there were 1,200 students from two provinces of Buenos Aires. This year, the number increased to 5,000 from five provinces.

“Secondary school is the time they start being citizens. In Argentina, they can vote at 16. One of the things we observed is that teachers teach how to make good speeches, but not how to use information. With fact-

checking groups, they learn how to make a speech with good information,” Zommer said.

In Brazil, two initiatives were also launched for the purpose of education: as part of [International Fact-Checking Day](#), the site [Aos Fatos](#) created a series of online classes in partnership with the Institute of Technology and Society of Rio de Janeiro, and [Agência Lupa](#) debuted Lupa Educação.

“It will be a branch for the general public, for whoever wants to learn how to do what we do, following our methodology,” Cristina Tardáguila, founder and director of Lupa, told the **Knight Center**. “This is extremely important in the philosophy of the company and in my personal belief as well. A person with good control of the data ends up making better decisions.”

How to create a data journalism team

By Fabiola Torres López
Founder and Editor of OjoPúblico

21st century journalism teams

In the era of big data, journalism can benefit greatly from using information technology to reinvent methods for searching, analysis, and news coverage.

Five years ago, reporters who looked into databases or sought help from hackers and web coders for news angles were seen as the “nerds” of the newsroom. The current atmosphere is different: the world is now aware of concrete stories of corruption and even global investigative projects like the Panama papers, all thanks to media that increasingly understand the benefits of alliances between reporters and technology. The awarding of the 2017 Pulitzer Prize to the investigation that uncovered the dark side of the offshore industry can be read as the greatest recognition of the rigor and impact of this new way of working.

In Latin and Central America, there is a large gap between technology and journalism, but it’s inspiring that eight journalism and six digital native sites have formed data journalism teams inspired by the experiences of The New York Times, The Guardian, ProPublica and The Los Angeles Times

I am a co-founder of one of these sites: Ojo Público, a digital media site comprised of six journalists and two developers specializing in data reporting. Our piece, Memoria Robada (Stolen Memory), received the Third Latin American Award for Investigative Journalism in 2016. It was a great regional investigation that used big data to provide evidence of the scale of trafficking of cultural goods in Latin America and its status as organized crime.

The data journalism units highlighted have distinct characteristics, in team size, profile, and work dynamics. But, in a short period of time, most have also made shocking revelations and have been recognized by the prestigious Data Journalism Awards, organized by the Global Editors Network (GEN), which identify the most innovative stories supported by data.

These teams are located in Argentina (1), Peru (2), Costa Rica (1), Colombia (2), Brazil (6), Mexico (1) and Chile (1). I have had the privilege of meeting various members and learning about their experiences, which allows me to describe some fundamental traits that may be useful to other journalists and techies who are looking to follow in their footsteps.

1. Size is relative

“One of the keys to the success of a data journalism team is the diversity of its members,” said Ricardo Brom, director of data intelligence from Argentine newspaper La Nación. An electrical engineer by training, Brom left his post as director of technology services of the newspaper in early 2011 to become the brain behind coding at La Nación Data, the data journalism department at this paper, which has become a reference point for this field in Latin America.

The team is made up of a journalist coordinator, with database management skills; a reporter who is an expert in the law of access to information; two programmers, a data analyst and a designer in charge of data visualizations. They are dedicated to medium- and long-term special projects, but also collaborate with several reporters from different sections of the newsroom who require their assistance.

The characteristics of the La Nación Data team correspond to the data journalism unit of a large media outlet that has been given a significant role in the paper's investigations. However, this does not mean that only large teams can produce impactful stories with databases. The experience of small digital media sites like Ojo Público and Convoca in Peru, both winners of the Data Journalism Awards, shows that it's possible to create excellent work. This depends on the extent to which journalists integrate a developer – one with sufficient knowledge of programming languages for database management– into their newsrooms.

2. The developers

In the field of web development, there are professionals and auto didactics with diverse knowledge on computer programming. But a data journalism team needs developers with two types of profiles: the backend, who works on the server and manages the database, and the frontend, who is responsible for the visible part of the platform. If it's only possible to count on one of them, one must start to find and integrate the backend.

These are the job characteristics of both:

- The backend developer is in charge of programming different components of the website and management of the database. They know programming languages like Java, PHP, Ruby and Python, as well as database management programs like MySQL, Postgres, SQL Server and MongoDB. The developer must also have knowledge of digital security to prevent attacks on the server.
- The frontend developer builds the code of all visual components of a site. The developer must also know three programming languages: HTML (Hyper Text Markup Language), which allows the structure of all web platforms; CSS (Cascading Style Sheets), which organizes presentation and appearance (colors, types, font sizes), and JavaScript, which offers interactivity (animations, buttons, windows on the page)

3. The new journalism mentality

The fundamental challenge for reporters of a data journalism team is not to learn to use the most sophisticated digital tools, but to think differently about the issues that should be investigated to build new ways to ask and seek information, to create hypotheses and working methods.

In traditional journalism, the reporter focused on identifying a relevant case. Data journalism looks for patterns, trends and identifiable phenomena. Your job is no longer a solitary activity, instead it involves a team –using the help of technology – that provides correct formulas and relevant sources to then use to question databases quickly and find clues or evidence previously unimaginable.

4. Collaborative spirit and integrated space

All team members must have in-depth knowledge of history or research skills to contribute to the team. Each team member has a clear role, but they also know that does not mean they will be limited in their tasks, but can collaborate with ideas and solutions throughout the reporting process. These may include the best ways to collect or extract information, methods for testing and verifying, and alternatives for presenting information to readers and users in the clearest manner possible.

This philosophy requires the group to interact in the same space. It will be easier for reporters to learn to communicate in the language of programmers to handle big data. In turn, programmers will think like journalists when they create codes to cross or analyze a mountain of information in search of understanding.

Large media companies such as The Guardian and The New York Times have data teams within newsrooms to work closely with editors and reporters from other areas. In small digital media specializing in investigations with big data, such as Ojo Público, newsrooms are designed as data teams.

5. Basic work tools

No matter what type of information the members of the team will access, it will be

essential to know how to use a spreadsheet. The basic toolbox also includes a program to clean and standardize data like Open Refine (<http://openrefine.org/>) and tools to create simple visualizations like Infogr.am (<https://infogr.am/>) and Tableau (<https://www.tableau.com/es-es>) to complex visualizations like D3.js (<https://d3js.org/>), a JavaScript library that allows a variety of interactive graphics.

For projects involving the management of large databases, like the OffshoreLeaks or Panama Papers did, you will need more advanced programs will become like Neo4j (<https://neo4j.com/product/>), which allows identification between large quantities of data and shows them in graphics of nodes and edges, making reading relationships between different data points more intuitive. In this case it will be crucial to have input from web developers.

6. Visual component

Often, the findings or news originating in one or more crossed databases need to be told in a language other than text to make them more understandable: fixed or interactive visualizations. Its main purpose is not aesthetic value, but clarity and comprehension.

As described above, a team of data journalists have reporters who know simple tools to build visualizations. The one or more developers should be able to create a code or reuse any visual to come up with innovative ways to tell their stories. Two fundamental books that should be in the group's library are: *Facts are sacred*, by Simon Rogers, and *The Functional Art*, by Alberto Cairo.

7. Ongoing trainings

Staying updated on new available digital tools and the most innovative ways people are using the technology to enhance journalistic research, training and ongoing exploration is part of the team's daily routine. Following datablogs such as these of The Guardian: (<https://www.theguardian.com/data>), Nación Data (<http://blogs.lanacion.com.ar/data/>) and ProPublica (<https://www.propublica.org/nerds>) is as necessary as participation in hackathons,

online courses and local and international workshops.

8. Integrated with the community

There are several organizations in the world made by journalists and programmers that promote the best use of technology in journalism. Being part of them can foster exchanging knowledge and experiences, meeting new professionals and appreciating the talent and the latest global trends in data journalism. Three organizations stand out for their scope:

- Hacks/Hackers (<https://hackshackers.com/>), with chapters in more than 90 countries.
- Global Editors Network (GEN) (<https://www.globaleditorsnetwork.org/>), which has 1,300 members and organizes the Data Journalism Awards.
- Investigative Reporters and Editors (<https://www.ire.org/nicar/>), which has promoted the NICAR (National Institute for Computer-Assisted Reporting) conference since 1994. It is an annual summit in the U.S. of experts in computer-assisted reporting.

9. A transparent method

One of the traits that readers are most thankful for, and that news teams produce in data journalism, is transparency. The majority of data journalist groups, after findings are published, explain how research was carried out, what models or statistical criteria were applied and what limitations exist in the story. In addition, some groups release the databases they used in their platforms on GitHub to be reused by other journalists or people interested in exploring the topic.

We must also remember that one of the great advantages of working with programmers is the automation of several processes, such as extracting public data from the State's websites to then build databases that were previously only located in hundreds or thousands of documents in PDF or JPG format. After the team is finished using them, the philosophy is to release all information of public interest.

10. Independent agenda

The way that data journalism teams work allows the design of investigations on diverse themes with original and innovative focuses, starting from how we show something is true, to the narratives for presenting the findings.

For example, how do we explain the impact of private corporate policies on citizens' health? With this platform (cuidadosintensivos.ojo-publico.com), you are able to know if your doctor or preferred clinic has an outstanding malpractice complaint, and who is behind it. How do we explain the impact of trafficking of cultural heritage items in the region? "Memoria Robada" (Stolen Memory) (memoriarobada.ojo-publico.com) tracks 2 million data points and combines research, a database of stolen objects around the world and available official documents. We are reaching a point where we might be able to unite rigorous methodologies (journalism and coding) to expand the boundaries of journalism.

How media outlets and journalists can develop their audiences

By **André Monteiro**

Introduction

The first and most important task of audience development in journalism is to produce good content. It may seem obvious, but it's not simple at all, starting with what defines good content.

Professional journalism, however, has reached some consensus on the subject, so I will address the next step, which is to ensure that the content will be consumed by the public in the digital environment.

There is a famous phrase from the business world that says you cannot manage what you do not measure. It is the same with the audience: you need to have accurate data to know where you are and what you need to do to grow.

For this, likes in your social network, praises from friends or numbers of clicks are not enough. You need to use specialized tools that count variables reliably and accurately, and that can cross data to clarify the reasons for success or failure of a story.

The following guidelines have been designed for media outlets, but all are applicable to individual journalists. Each one must think of himself as a brand, and take strides to develop it in the same way as publications.

KNOW YOUR AUDIENCE

The first step is to get to know your audience and set your goals. Certain sites may want to speak to a specific audience - young women, or airplane pilots over 50, for example. Outlets of general interest may want to reach as many people as possible. In both cases, data are critical.

Treat the audience data as if you were reporting on the government. Your

information needs to be reliable so that you have an accurate diagnosis in any period of time – without this, monitoring your progress will be very difficult.

Reliable data is also important so that your credibility is not at risk with the public and with business partners (advertisers, donors, etc.) if your results are publicly disclosed.

Larger outlets should invest in creating and training a specialized team, even in situations where financing is facing difficulties— as has been common all over the world. It is important to have at least one dedicated full-time professional on the subject.

Smaller outlets should also have a professional staff specializing in audiences, even if it is not exclusive. In both cases, the professional should help the rest of the newsroom by disseminating best practices.

HOW TO KNOW YOUR AUDIENCE

There are a variety of audience measurement software and solutions, but among the best-known business tools are [Adobe Analytics](#), [Chartbeat](#) and [Google Analytics 360](#). They all work from codes that, with each view of a site, collect information that is then processed and transformed into metrics.

Adobe and Google programs are more robust and complex, with a number of resources more geared toward e-commerce sites and advertising metrics. Chartbeat was created for the editorial market, so it has more specific metrics.

[ComScore](#) is another company that measures digital audiences, but uses a slightly different methodology, based on surveys with user samples.

The alternative to paid programs is free [Google Analytics](#), which, while being a basic version, has a lot of very valuable features for audience measurement.

In addition to the ready-made programs, it is also possible to create systems incorporated by the Content Management Systems (CMS) themselves, but this can end up becoming more expensive and the result will hardly be better than that offered by specialized companies.

With any of the tools, you'll already have the basics to get you started. Look at the work with journalistic scrutiny. Ask simple questions and "interview" the data to try to answer them. Where do my hits come from? Which times are most important? What are the origins of traffic?

Continuing to work on crafting questions and seeking answers in the data will generate insights that will help you take action, such as choosing the best time to post, for example.

In addition to the most basic information, some tools also display demographic data such as gender or age range, which is key to charting your visitor's profile. This data serves both for the niche outlet to know if it is reaching its target audience and for the large outlet to know who it is not reaching and on which groups it should focus more efforts.

If the tools do not provide enough data for this job, it is possible to draw a qualitative visitor profile with other information that is available, such as comments from articles, for example. Another alternative is to create surveys with the most important questions and invite readers to participate. For this, you can use free resources like [SurveyMonkey](#), [Google Forms](#) or [Typeform](#), among others.

No matter what solution you choose, the important thing is to adopt a new mantra: data, data, data. In any digital initiative, there must be concern about measuring performance so that you can repeat what works and correct errors.

Concentrate efforts

From the data, you can know which distribution channels are most important to your content today and which ones to work

on. There are outlets in which direct traffic is the majority, in others, social networks or even newsletters have greater weight.

When identifying the major channels, focus your efforts to maintain audience ratings where you are already doing well. At the same time, try to understand how you can grow in other ways.

Try to identify which channel has greatest potential for your content and which still represents a small slice in your traffic. Take specific actions, supported by more specific tools, to understand and develop your audience on that channel.

Below are specific tips on two of the top channels for getting audience for news media.

Social networks

The platforms themselves have free features (such as [Facebook Insights](#) and [Twitter Analytics](#)) that allow you to analyze data from your publications to try to identify patterns that can help you grow, such as the most successful subjects or the optimal post range.

These resources, however, are limited. Other commercial tools, in addition to facilitating the work with your data, allow you to analyze the performance of other outlets and to help in monitoring several networks at the same time. This is the case, for example, with [NewsWhip](#), [Wayin](#), [Hootsuite](#), [Simply Measured](#), [Sprinklr](#), among many others.

A good piece of news in this area is that one of the best social networking tools in the world, [CrowdTangle](#), has become [free](#) for content producers after being bought by Facebook.

Tip: Use link shortcuts with built-in analytics, such as [bit.ly](#), to monitor the performance and dissemination of your content across social networks. In the absence of familiarity or time to learn other tools, they also help measure and understand specific actions such as the audience of newsletters, for example. [Here's](#) a good tutorial on the combined use of [bit.ly](#) with Google Analytics.

Search engines

In the case of search engines, the most important thing is for the structure of your site, from a technological point of view, as well as the organization of the content to be optimized to be well indexed by the platforms. Since Google is the largest, focus on them. [Here](#) you can find a video with general guidelines and here is a more detailed [guide](#), in book form.

Another tip to perform better in search results is to watch out for features like [Google Trends](#), which showcases the hottest real-time issues and lets you search to see the public's interest in a particular topic. The tool is useful, for example, when choosing between two options for a title: look for the keywords of each one of them and see people's interest levels.

Retain your audience

Your distribution strategy worked and you managed to win over the visitor. Great, but the work is not over yet. You need to get him to see your content through to the end and awaken interest in accessing other material you produce.

The design and usability of your site needs to be optimized so that it loads easily and quickly on any device (desktop, mobile, tablet, etc.). You also need to have several other entries in order for the reader to stay on your site, such as related links.

Most of the consumption of journalism today is no longer through an organized channel, like a homepage, so you have to look at each piece of your content as independent, with all the resources available to the visitor.

Think of it as a house: if the visitor comes in and likes the place, it is much more likely that she will return the next day. That way, convincing a visitor to click on your content will be much easier in the future.

Why is it important to keep loyalty? At a recent conference, Rob Barrett, President of Digital at Hearst Group, [said](#) that 10 percent of loyal visitors account for 60 percent of the page views. "Loyal users - those who visit a site 10X or more a month - drive 15X more impressions than casual users," he said.

How to know if it's going well

In audience development, the practical steps defined by your strategy must be done while you keep an eye on the metrics. But in addition to real-time monitoring, it is necessary to monitor its evolution over time by considering longer periods.

It is important, therefore, to stop from time to time to take a deeper dive into your data to understand what is working and what is not, and why, so you can take new actions.

It is also interesting to follow competing or similar outlets, so that you have a palpable target to pursue (everyone loves a challenge) and an external reference point.

You will hardly have the same detailed data from other outlets, but use public information from companies such as ComScore (which, in addition to data provided to customers, usually publishes [rankings](#) with general data) or traffic-estimating services such as [SimilarWeb](#), [Alexa](#) or [Semrush](#) (all with free data and more detailed paid versions).

Revenue

Developing the audience is important whatever type of outlet we are talking about. For non-profits, it is important to gain visibility and relevance - which helps in the task of attracting sponsorships and partnerships that enable their mission.

For traditional media, the audience today is still directly linked to the generation of advertising revenue, since digital ads are in most cases marketed based on views ("impressions," as they are called in the industry).

Even considering the general downward trend in advertising as a source of revenue, audience growth is also important - like in the paid subscription model with a porous paywall, the most frequent commercial strategy for large outlets.

In these cases, the audience serves on one hand as bait for new subscribers and on the other, the distribution strategies make it easier to reach subscribers because it reaches the subscriber and reinforces the reasons that led him to pay for the content.

Other recommendations

Learn from failure: Since it's difficult to know what will be successful, focus on what was a failure. Make a list of what was least consumed and see if it's worth it to spend effort on something that is not being appreciated. If there is no journalistic justification for publication, leave it. If there is, try to find another way to make that topic more interesting.

Save the data: When working with audience programs, be sure to download the most important data periodically and store it in another location, such as a spreadsheet. This is important to keep the historical data always at hand and also serves as backup if the system becomes inoperative, if there is a program interruption or any other problem.

Follow the experts: A good way to stay current in the field of audience and digital metrics is to follow the publications of the companies that work with it, be on their social networks, subscribe to newsletters or check their blogs from time to time. As a form of disclosure, many companies periodically study their markets, spreading valuable insights that can help.

Mobile first: Everything these days needs to work perfectly on mobile. So even if you work on a computer, test everything on your phone to view how your audience will see it. A beautiful design doesn't matter if a large and growing part of the public cannot see it. Even if your traffic is still mostly desktop, it is very likely that in the near future this will change. Additionally, everything from mobile can be seen on the desktop, but the opposite is not true.

Think about the impact: The focus here was on metrics for consumption, engagement, and so on. But, especially in non-profit media, the discussion about the impact of journalism is increasingly stronger. Often the relevance of a story cannot, and should not, be measured by number of views, but by changes it has made in real life, whether in a community or a whole country. Sites like [ProPublica](#) and [Marshall Project](#) have developed a robust methodology for measuring impact, and entities such as the [Media Impact Project](#) also study the subject.

Practical guide for the production and distribution of online video for journalists

By **Jorge Villalpando Castro**
@jvillalpandoc

The development of "new technologies" provides an immense opportunity for journalists to report truthfully and in a timely manner in different formats. Right now, we can publish a text, a photograph, a video or transmit live from the scene. In this case we will specifically talk about the production and distribution of video over the internet and the various platforms that exist – commonly called "social networks."

The internet offers us the opportunity to compete with large consortiums of communication and especially with television. Due to this growth and the opportunities of the web, journalists have become jacks of all trades who can publish any type of information in the different channels we have at hand: a live transmission through Facebook Live or Periscope, a post on Twitter, a photo on Instagram or a video on YouTube. These are the most common forms used by the media today.

This small guide covers required tools, basic production tips, distribution platforms and monetization. It is just a starting point, but is designed to provide your team with basic steps toward greater incorporation of video in your reporting.

Our needs

What tools do we need to produce videos?

In the market, we have hundreds of video camera options (amateur, semi-professional and professional). Virtually all "smartphones" have cameras to be able to record with a good resolution. Cameras that have the option to record video are also used. There are also specialized waterproof cameras, with image stabilizers or drones. So, the options are broad.

It is important to define with the company what tools we can use to carry out our work. Therefore, we must answer:

- What kind of format are we going to use?
- What will be the environment we record in? (studio, outdoors, etc.)
- How long will we record?
- Where are we going to store what we recorded? (Memory cards, external hard drives, etc.)
- How much money do we plan to invest in equipment?

Once these points are defined, we must consider the following regarding video recording equipment:

- External microphone input
- Image stabilizer
- Good system for autofocus and tracking for video recording
- Recording in Full HD (my personal opinion is that it is unnecessary, for the moment, to have equipment that records in 4K)
- Video camera or photo camera with video functions? A video camera is designed to record video, but the majority do not offer high quality; on the other hand, semi-professional/professional video cameras have functions that improve the quality of the image but are very expensive. Some SLR and EVIL cameras (with interchangeable lenses) can offer quality images and a range of artistic resources on the level of advanced video cameras, although they do not have the ergonomics and amenities offered by video cameras.
- Flip-down screen (or the possibility of connecting a mobile device to the camera via WiFi to view the frame and control the recording).
- ISO manipulation to improve the image in low-light situations.

Subject arrangement/production

Once we know what equipment we have, we enter the planning and implementation of our subject. Here we must ask ourselves:

- What is our subject?
- Is our media appropriate to broadcast our subject with efficiency and clarity?
- What is our main message in making this video?
- Do we have context for our subject? How are we going to present it?

Once we have decided on a topic, we have done our storytelling and we have solved what we are going to tell, it is important to ask about our needs to be able to carry out our work (transfers, per diem, security, how we are going to move around, etc).

Different video formats are used in journalism:

- **News video:** Duration varies, although it can be short (30 seconds or more). It addresses a current, novel, real and interesting event for the public.
- **Video report:** This is an in-depth investigation that is made about a person, event or subject. It may be current or not. It combines research with personal observations. The news video is much more concise than the video report, which is free and does not have such a rigid structure.
- **Interview:** A genre that allows a narrower approach to some interesting, relevant, famous or special subject
- **Mini documentary/documentary:** An audiovisual product that distinguishes itself by being a record of reality and having a high degree of objectivity or product of the truth.

Things to remember

Regarding video production, it is important to note that although we may not be "specialists" in the technical aspects, we do have to consider:

- Good framing of the image
- Maintaining stability in our video: making sure our shot does not come out shaky, that our image shows what we want and avoiding things that could distract the viewer's attention

- Microphones or an alternate audio recorder will help to capture the sound well. Also make sure to have a battery lamp (no matter the size) and a monopod or tripod
- In the case of using mobile devices, it is always better to record horizontally. The vertical video "cuts" a lot of the information that we can offer to those who will see our video.
- When recording testimonies, the most important thing is that we obtain decent audio quality so that our viewers can understand it.
- In dimly lit spaces, try to find a way to get a better picture with light so we can show what we want.

Being behind the news does not mean that we forget to protect our physical integrity. This is the most important point. We are NOT "superheroes" and any news is not more important than our life.

Publication: Where and how?

We already have our story recorded, edited and ready to publish. So, what can we do now?

We have different audiences to inform instantaneously through social networks: Twitter is for a very different public than that of Facebook or Instagram. YouTube gives us a different outcome from Periscope or Facebook Live.

Therefore, it is important to define which audience we want to reach.

Generally, we have two options:

- Hosting
- Streaming

There are free and paid platforms referred to as "hosting." The best known, and most used, is YouTube, which allows us to easily publish our videos and can be shared through a link or can be "inserted" into a story (with the 'embed' code). The disadvantage is constant advertising before or during playback.

There is also Vimeo, which offers a "professional" payment category where videos can be posted. Unlike YouTube, this platform is more accepted by professionals or artists. Detailed stats and custom players are available here. There is no advertising and it is also a very simple and useful tool.

And what is streaming? They are platforms that allow live transmission. Here the images are broadcast "raw" and there is no prior editing. The most popular are Facebook Live and Periscope, although there are also Ustream or LiveStream, which are also free, but offer a "professional" option for a fee.

How to measure success

The hosting platforms offer statistical data on how our videos are viewed: they allow us to know how many views our materials have garnered, and a very general segmentation can be made by sex, age range, and location.

The platforms that offer live video also give us statistical data on the materials we are publishing.

Specifically, Facebook generates a report for each video on how many users consume our videos, how long they watch and other useful statistics.

How to generate income

The platforms that exist do not offer many options for generating income. On YouTube, if your videos are seen frequently, the same platform monitors you, "studies" your channel and could eventually invite you to be a "partner," which means your videos could be monetized. But that's YouTube's decisión.

There is no option to monetize your videos on streaming platforms (Periscope or Facebook Live).

How to launch a podcast

By **Pablo Fernández Delkader**
Innovation & Product Development
PRISA Radio

What is a podcast?

The definition of a podcast is constantly under discussion. For this text, a podcast is:

- Digital content, a production of **sound and speech**.
- Presented as **serialized content** that **promotes subscription** and **proposes aggregation**
- Consumed **on-demand on connected devices**
- Encourages consumption that is **personal, intimate and attentive**

Why make a podcast?

- **New narratives.** Podcasts offer a transmedia and multiplatform view of the present and open the door to the use of new narratives.
- **Simultaneity.** Audio offers unique value: it can be consumed while performing other tasks.
- **Engagement.** Audio connects the listeners to a different emotional level: *it can make you feel something*¹.
- **Brand awareness.** Most listens are captured in the home, where the content has the listener's complete attention, which encourages commitment, loyalty and remembrance of advertisers².
- **Multidistribution.** RSS, a standard and open distribution format, allows for the media to be present on multiple platforms and audio applications.
- **Costs.** Compared with the investment of video, podcasting brings quality products, with immediacy and without the need for large infrastructure.

¹ [‘The power of audio’, Mark Ramsey. Hivio 2015](#)

² [‘Podcasting’s “Mobile” listening at home’, Edison Research. 2017.](#)

How long should it last?

More than half of the listeners leave the podcast after half an hour³. Despite this, 40 percent of users always listen to the whole episode⁴. There are no rules: a podcast should last as long as the story requires. Some suggestions against excess:

- **Pre-production.** Script the program, for the expected duration, even for a conversational format. Select the essential voice cuts for the story, Choose music and effects as elements of sound staging.
- **Recording.** Respect the script or outline. Before you begin, communicate objectives of duration and structure, and meet them.
- **Postproduction.** You'll need more time to put it all together than you thought. Edit, cut and trim. Listen to the piece again, ask for feedback and re-edit.

What materials and knowledge do I need?

Can a podcast be made with the phone's microphone and an app? Yes. But to get a quality product, you need at least a few decent microphones⁵, used correctly⁶, and editing software on your computer⁷. And if the audio is not in a native format, it is

³ [‘Podcast Time Spent Listening Revealed’.](#) Bridge Ratings. 2016

⁴ [‘Infinite Dial’ 2017’](#), Edison Research & Triton Digital.

⁵ [‘Podcasting Basics, Part 1: Voice Recording Gear’](#), Transom, 2015.

⁶ [‘Guía práctica Grabación de Audio para Voces y Entrevistas’](#), Sol Rezza. 2017.

⁷ [‘Podcasting Basics, Part 2: Software’.](#) Transom. 2015.

recommended to produce it with a studio, producer, network or podcasting platform⁸.

What content can I offer?

Any content that fits in a podcast. This is just a summary of what you could offer:

- **Longform**⁹. The big serialized reports are the biggest recent successes of podcasting. If your native format is text, you can also bring your reports to audio simply by reading them¹⁰.
- **Conversational**. On any subject, with journalists informed on the subject and with the ability to deal with details with care and clarity.
- **Analysis and opinion**. Open the newsroom and give voice, literally, to your journalists and experts.
- **News briefs**¹¹. Advances and summaries of information, related to third-party information, published or to be published.

⁸ [Panoply](#) has reached similar agreements in the past with *The Huffington Post*, *The Wall Street Journal* or *Politico*. PRX and [The Center for Investigative Reporting](#) produced the podcast *Reveal*. *The New York Times* joined with NPR to produce the podcast adaptation of its section *Modern Love*. [Podium Podcast produced the podcast of magazine Libero](#).

⁹ In 2015, NPR [contributed to the popularization of the podcast](#) thanks to its great project [Serial](#), which has been broadcast for two seasons. [S-Town](#), an heir to *Serial*, [has started to break download records](#). Another recent success is *Missing Richard Simmons*, from Pineapple Street Media, [the latest obsession in U.S. podcasts](#). There are also success stories in Spanish, like [Radio Ambulante](#), which thanks to excellent production quality and Pan American vision has reached a distribution agreement with NPR. There is also [‘Le llamaban Padre’](#), from Podium podcast, which received an honorable mention in the latest Ortega y Gasset Journalism Awards.

¹⁰ [‘The Guardian’s Audio Long Reads’](#) is a good example of this format.

¹¹ [‘Up first’](#), defined by NPR as the podcast of “the news you need to start your day” or [The Daily](#), the daily podcast from *The New York Times* that summarizes “all you need to know.”

- **Personalities**¹². Exclusive conversations with relevant characters. Or the personalities themselves make their podcast,¹³ which your media outlet produces and distributes.
- **Thematic podcasts**¹⁴ to explain a concrete news story in-depth.
- **Q&A**¹⁵. Content generated by listeners’ questions.
- **Events**¹⁶ that become a podcast, or podcasts that become events.
- **Niche content**. Testing ground for new audience segments and commercial targets.
- **Historical archive**¹⁷. Audio formats based on the selection and contextualization of the media’s historical archive.

How do I distribute my content?

The easiest thing to do is collaborate with networks and podcast platforms¹⁸. They are

¹² For examples, see [‘Between Worlds’](#) from Mike Walsh, [‘How to be amazing’](#), from Michael Ian Black, or [WTF](#), from Marc Maron, the podcaster who scored an interview with Barack Obama from his garage.

¹³ [‘The Big Podcast With Shaq’](#) and many more at [‘20 Celebrity Podcast That are a Must Listen’](#).

¹⁴ [‘Brexit means’](#), of *The Guardian*, about the rupture of the United Kingdom with the European Union,

¹⁵ [‘Answer me this’](#) has used this format in more than 300 episodes.

¹⁶ The most well-known is [TED Radio Hour](#). Also the tender and hilarious [‘Grownups read things they wrote as kids’](#) or the casual and original [Tell me Something I Don’t Know](#). In Spanish, [Todopoderosos](#) stands out. It is produced live in Espacio Fundación Telefónica.

¹⁷ *The New York Times* partnered with WBUR to rescue stories from the [Modern Love](#) column and to convert them into a new product that touches the heart. Podium podcast recovers its audio library with [Historias de medianoche](#) (Midnight stories) and [Grandes Entrevistas](#) (Great Interviews).

¹⁸ Networks like [Radiotopia](#), [Panoply](#), [Gimlet Media](#), [Dixo](#), [Cuonda](#), [Podium podcast](#), or platforms like [Triton Digital](#), [Blubrry](#), [Libsyn](#), [Spreaker](#), [Acast](#),

responsible for maintenance, scalability, integration of monetization and measurement tools. You can dedicate yourself to the content, and, if you have the capacity, to marketing.

- **Multidistribution.** Open sources of syndication for your programs from the main platforms. Build a strong audience to whom you can market.
- **Podcast networks.** Integrate your content into a podcast network to benefit from distribution agreements.
- **Exclusivity.** It offers additional value to your media outlet's current audience. Distribute your app exclusively or only to registered users.
- **Windowing strategy.** Negotiate exclusive distribution agreements (by time or geographic windows) with audio distribution platforms.

What can I do to promote my podcast?

- **Talk to your audience.** Insert your podcast in your outlet's applications and websites, encourage journalists who already work with your brand to promote the podcast.
- **Cross promotion.** If you are part of a network, you can benefit from cross promotion between shows¹⁹ and from the network's presence in aggregators.
- **Social networks.** Facebook prioritizes video and plays it automatically and without sound. Publish promotions and podcast snippets with subtitled video to help you break that social isolation²⁰. Learn to use Audiogram²¹.
- **Search engines.** Include transcripts on the podcast website to index on Google.
- **Attribution.** In multi-tiered environments, content may be isolated from the brand to which it belongs. In the covers and audiofiles, include a mention to the network or media that produced the content to avoid attribution problems.

[Audioboom](#) or [iVoox](#) can help you to distribute.

¹⁹ ['Inside NPR's podcasting strategy'](#). Poynter. 2015.

²⁰ ['El podcast sale de su aislamiento social'](#). Innovación audiovisual. 2016.

²¹ [Audiogram, Turn audio into a shareable video](#). Github.

How do I measure listens?

Even if the return you are looking for is not monetary, you must have accurate metrics. With recommendations from the IAB,²² the distribution platform must offer:

- Differentiation between downloads, online listens, and streaming.
- Unique downloads figures (a unique person, a unique device, in a period of time, an IP and a determined user agent).
- Download figures for each podcast and each episode.
- Segmentable numbers by device, user agent, date and geographical area.

How do I monetize my podcast?

With metrics, you can support an economic return in several ways:

- **Advertising mentions.** Integrated in the content and read by the presenter, with a high level of complicity between the listener and the brand.
- **Programmatic advertising.** IT can help modest podcasts to gain visibility, but programmatic advertising can also threaten high CPMs (Cost Per Mile) that premium podcasts can obtain.²³
- **Crowdfunding.** Asking the audience to donate by maintaining content they appreciate is, so far, more efficient than implementing a paywall.²⁴
- **Subscription models.** There are very few examples of a podcast being the core or part of the content offering of a subscription model.²⁵ They have been included, for example, in larger subscription packages (media outlets consolidated with paywalls add podcasts, or subscription music streaming services with audio content).

²² ['IAB Podcast Ad Metrics Guidelines'](#), PODCAST TECHNICAL WORKING GROUP. 2016.

²³ ['Host-read ads and the play between niche and scale'](#). Nieman lab. 2016.

²⁴ ['Are you ready to pay for a Netflix for podcasts?'](#). Nieman Lab. 2016.

²⁵ In the Latin American market, the case of [Convoy](#) is perhaps unique. It is a network of 12 podcasts accessible only by subscription and was launched in March 2016 by Mexican Olallo Rubio, a former radio host.

- **Events.** One or more podcasts on the internet produce live programs with the public.
- **Branded podcasts**²⁶. Content derived from advertising agreements.
- **Windowing strategy**²⁷. Offer the podcast exclusively to an audio platform in exchange for a fee, a portion of advertising revenue or volume of listeners and revenue per user if it is a subscription platform.

What legal aspects should I take into account?

To broadcast the podcast on your website and apps and on all kinds of platforms, you need licenses to use and distribute music and effects in all those environments. You can overcome this obstacle using material from radio production libraries. The permission of those who participate in the podcast is also important.

²⁶ ['5 Great Examples of Branded Podcasts'](#). Greatness, 2016.

²⁷ [Content 'worth finding': Windowing comes to podcasts'](#). Digiday. 2017

Protect your website and close the door to hackers

By Jorge Luis Sierra
ICFJ Knight Fellow

Are you concerned about potential cyber attacks? Was your online news publication recently shut down? Are malicious hackers infecting your website and introducing unwanted ads?

At the same time that all media publications rely on the internet and have an online presence, corrupt governments, private companies, abusive intelligence services and sometimes even criminal organizations attack independent publications. A successful attack might mean a strong headache for journalists, but it can also lead to spending a lot of money, time and resources to recover a website.

Protecting your online publication shouldn't be expensive or mark the end of your news organization. But also keep in mind that the risk of a cyber attack can't be eliminated, just reduced.

However, if you are proactive and take preventive measures, you can significantly reduce the chances of your website being hacked.

Below are some suggestions based on my experience hearing and learning from colleagues and helping online news publications around the world:

- Protect computers and mobile devices with antivirus software and hard drive encryption.
- Always keep your software and applications up-to-date.
- Protect the physical security of your newsroom, as well as the location of your networks and servers. It is common for hackers to break into offices and newsrooms and to steal computers to gain access to your platforms and email and social media accounts.
- As a journalist, you should be aware of basic information about digital security tools and the types of cyber attacks: [Security in a Box](#), [ISCProject tools](#), [EFF's Surveillance Self Defense](#), and the [Salama security library](#), which I created during one of my ICFJ Knight Fellowships. You can also learn about the ten most common cyber attacks at [OWASP](#).
- Avoid spear phishing and protect yourself and your team from social engineering. You can find a guide [here](#).
- Don't click on unexpected links or files, even if they come from known sources. Scan them with antivirus software before opening.
- Use [diceware](#) to create six or seven-word passphrases. This is the best way to create passwords that are difficult to crack and easy to remember.
- Take advantage of pro-bono help from Equalit.ie, a Canadian non-profit that created the [Deflect platform](#) to offer free hosting and protection from Distributed Denial of Service (DDoS) attacks. You can opt to use [Google Shield](#). Of course you can hire commercial services, but Deflect and Google are better suited to understand the needs of independent media.
- Host your website on a dedicated server. I have seen that a lot of colleagues host their online publications in shared servers with hundreds or even thousands of other websites. That might be very risky and dangerous for your online platform as you share not only the server, but also the risk.

- Purchase a security certificate and a unique Internet Protocol (IP) address. It will help the credibility of your website and encrypts communication between your users' browsers with your server.
- Hide your login area and customize your login address. Many hackers easily exploit websites' vulnerabilities when they show the traditional website.com/wp-admin URL to log in.
- Remove information about the Wordpress version, and the meta tag generator. This will provide additional protection from hackers.
- Avoid long URLs. Many malicious hackers can exploit long URLs to access your files directory and conduct an attack such as a "defacement," which changes your homepage.
- Don't give users access to a directory of files such as readme.html, readme.txt, wp-config.php, wp-includes and .htaccess. You do not need access to those files on a regular basis. It is very important to block access to them and close the doors to professional or amateur hackers.
- Backup your website database everyday. In the event of a successful cyber attack, it would be of great help to have a clean copy of your database to increase the chances of getting rid of the infection.

The tips mentioned are easy steps you can take to protect your website. Most of them are about prevention and mention free and open source software available online.

If your threat level is higher than normal and you face immediate threats from repressive governments, corrupt officials and private companies, you may need to test your own website against the ten most common cyber attacks as a precaution.

Penetration testing may be an expensive service, but you can receive help from projects that offer pro-bono pen testing, or charge a very low rate. Organizations offering low cost or pro-bono pen testing are the [Information Safety and Capacity Project](#) and [Security Without Borders](#). As an ICFJ Knight Fellow, I have also started to offer the same service through the Salama Project.

Additionally, if you want to be more rigorous about information security, you may need to protect not only your website, but also the way your media organization manages information. A good way to get a strong level of security at your organization is to be in compliance with international standards. When you get to this level, you will hear about the [ISO27000](#). It is a process that protects not only devices and technology, but also human practices and the information management process.