



More Content, More Screens, More Questions
Interview with
Author and digital media authority [Bill Rosenblatt](#)
A special presentation of Copyright Clearance Center's [Educational Services](#) team

For podcast release
Monday, May 3, 2010

Q: Welcome everyone to today's very special program we call More Content, More Screens, More Culture. A live conversation about the convergence of publishing and technology brought to you by Copyright Clearance Center's Educational Services Team.

My name is Christopher Kenneally, Director of Business Development at Copyright Clearance Center, and I'll be your host for the next hour.

If you're following along on this program on Twitter, the hash tag for today is #screen culture. And that's what we're going to look at today. More screens, More Content, More Questions. We'll examine the rise of mobile technology and an accompanying arrival of something we are calling Screen Culture. We want to look at the questions all of this raises for publishers, authors, and their audiences in the business world.

Joining me is Bill Rosenblatt, President of GiantSteps Media Technology Strategies. Bill, welcome to the program.

A: Yes, hello. Can you hear me?

Q: We can indeed. And Bill, it's very good of you to be here, and we're looking forward to this conversation. We'll tell the audience just briefly about your background.

You are a recognized authority on digital media technologies, including digital rights management, content management, cross-media strategy, and more. As well as on issues related to intellectual property in the online world.

Before founding GiantSteps in 2000, Bill was the business development executive at a leading technology vendor, an IT executive at major publishing companies, and chief technology officer of an e-learning startup.



Bill is the author of several books, including *Digital Rights Management: Business and Technology* from John Wiley & Sons. And he's editor of the blog, Copyright and Technology, which is online at just that URL, copyrightandtechnology.com.

And Bill, you seem to be absolutely the right man to be joining us today because what we want to take a look at is where intellectual property, publishing, and technology are all coming together.

And the fascinating thing to me and to all of us at CCC is the way that this is moving away from the desktop, away from the laptop, and onto something called, just loosely speaking, the smart phone. So we've got some questions here for you, and we have an audience I'm sure that's eager as well to get some of your expertise. So we're looking forward to it very much indeed.

Again, if you are following along on the program today, the hash tag on Twitter is #screen culture. You can let us know your thoughts and questions for Bill at – by tweeting to us.

At the end of this program we'll provide you with some special information on how you can obtain a copy of a white paper Bill has written called *The New Content Monetization Opportunities for Publishers*. And certainly any comments or questions you have about this program or the various offerings of the Educational Services Team at CCC are welcomed at our e-mail and that is education@copyright.com.

So Bill, I guess I want to get started right away with some fairly obvious but important questions to set this up. And that is the way that mobile phones, which are all but ubiquitous today, have really transformed our lives in the last five years.

In 2010, a phone is more like a PC really than ever. Calling them phones seems to understate their value to us.

Is the publishing world ready and prepared to accept this shift to a new screen culture, away from the screen at the desk or the screen on the lap onto that screen in your hand?

A: Well, I think certain segments of the publishing industry are in better shape than others in terms of preparing to take advantage of new devices, in particular, mobile devices.

And there are really two ways in which I – well, there are a number of ways to look at it but you can look at it from an infrastructure point of view. Are publishers able



to repurpose their content to multiple channels simultaneously instead of doing a print – a product followed later on by some online version of that product, or what we use to call a shovelware version of that product. And that’s a whole question of infrastructure, editorial process, and workflow.

And we’ve worked with a number of publishers on how to transform your processes, workflow, and publishing content technology to be more capable of publishing to new devices through online channels. So there’s the infrastructural readiness.

Then there is what I would call the product development readiness where it’s really about constant development of new products to take advantage of new platforms. It’s not just a question of putting your content out there on multiple devices. You need people to have a reason for wanting to access your content on that new gizmo.

And that reason needs to be because they have a particular need for that content in the context of that device such as they use it for work, or they use it for leisure, or some purpose for which that device is connected and suited. So that’s the product development aspect of it.

And closely related to that are the costs and the benefits of doing that. The benefits have to do with the possibility for publishers to monetize their content when it’s delivered online and to new devices in ways that they haven’t been able to so far.

And then, of course, the costs have to do with the cost of producing the types of products and services based on publishers content that will be compelling on these new devices.

Q: Well, that’s a lot there. Maybe we can take it apart a bit.

A: Yeah, it needs to be parsed a little bit. There is a lot there.

Q: Right. But for me, I think the real important question is the deepest one, and that is what makes all of this compelling. And that was what I was trying to get at with my first question. How prepared are people? There’s an acceptance here, not only of the technology and the need to have the infrastructure as you describe it, but to really understand what the reason is for going there in the first place. Right?

A: What do you mean by the reason for going there in the first place?



Q: Well, as a publisher, it can't just be because there is – that the new technology exists. You have to have a compelling reason to reach the customer, the reader, with a certain product. It's not simply being there for the sake of being there.

A: Yeah. Well, people buy new devices for various reasons ranging from because they're cool to because they're more portable. They have certain features. They weigh less. They have better coverage. They're more wireless, and so forth. And publishers need to be where their customer – where their users are.

One of the lessons learned I think in the transition between the first Internet bubble and where we are today is during the first Internet bubble 10 years ago, publishers put up Websites. *BusinessWeek* put up businessweek.com and so forth. And they learned that it's really hard to drive traffic to your own Website, particularly when it's possible to get people where they live, so to speak.

And so sticking with the *BusinessWeek* example, it's something that I happen to be familiar with since I use to work for McGraw-Hill which until recently owned *BusinessWeek*. *BusinessWeek* started striking deals with various other Websites and other types of publications to license their content.

So you're really looking to find where the audience is and then put your content there. And that extends beyond just other Websites to things like social networking services. Having a presence on Facebook, let's say, or Twitter and understanding the benefit that you get from that and trying to derive that benefit. I think that's where it's at now.

Q: Right. Well, that's what I was getting at really. Understanding the reasons, understanding the benefits. It's not just publishing for the sake of doing so.

You were talking about the workflow processes and capacities there. Tell us a bit more about what you were getting at.

A: OK. So here's – let me make it concrete with an example. There's a name brand consumer publisher that we worked with a couple years ago on doing this. Multimillion circulation magazine, big Website, and so forth. And in fact, I'm allowed to say who they are. They've given me permission. *Consumer Reports*. That's the Consumer Union.

Q: We've all heard of it. Right. We've all heard of it.

A: Yeah, everyone's heard of it. And the interesting thing about them is that they have a paid subscription Website whose paid subscribers are in excess of three million.



And that's roughly 10 times the number – everyone talks about *The Wall Street Journal* and how they have a successful paid online subscription model. Well consumerreports.org has 10 times the number of paid subscribers as *The Wall Street Journal*.

So they have an enormous number of paid subscribers which is on track to meet or exceed the equally enormous or more enormous number of print subscribers they have. But their editorial process was such that they – their entire organization process was geared toward producing a print magazine.

And then after that print magazine process was over, then they started to put the content up on the Website and to do various other things. And then they had to start to figure out what do we do about the BlackBerry or other mobile devices that people might have?

We would like to be able to do things like – I'm in Best Buy or a consumer electronics store and I'm shopping for the latest whatever. DVD player. And I want to be able to look up quickly on my mobile device what *Consumer Reports* says is the highest rated DVD player. So how can I do that?

And so they needed a whole strategy around that and how to present information in a good way for those mobile devices as opposed to for the Website. And certainly as opposed to in print.

But they had a process that started when the print process was done which, clearly, was not acceptable for many reasons. Timeliness was one and appropriateness of the content for the device was another.

So what we did was we really transformed their organization and process so that they had a group of people who, instead of doing – a group of reporters, and editors, and people in their test labs who instead of producing stuff for a print magazine, they just produced stuff that could be used by many different production organizations within Consumers Union.

So it almost became a situation where you had producers and consumers within the organization. And the consumers or customers were the editor-in-chief of the magazine, the chief editor of the Website, the book editor, the TV person, and so forth and so on. And they would ask for certain content, and then the content development groups would produce that content.



So the content was being produced in a way that in most cases was cross media or media neutral as we use to call it. And then it was up to each production group to take that content and tailor it to their specific output medium.

And that was – that was not a trivial transformation. It involved completely redoing the org chart, redefining processes, writing some new job descriptions, and so forth. And then it did involve some technology acquisitions that they – and deployments that they had to make.

But they did do it. And in fact, the magazine *FOLIO*, which is a magazine about the magazine industry, featured this in a cover story back in 2008 once this work was complete. So it was a pretty successful transition for them.

Q: Right. I would imagine, yeah, its success must be really throughout the organization because it's, as you say, this approach of media neutrality and cross media would ultimately make them a more efficient operation and reaching the readers in many more ways than they had been before with the news that they want, the information that they want. It's just more efficiency really.

A: Well, it was – it certainly was more efficiency, but it went beyond that because I chose that consumer electronics example on purpose. They were really having some trouble keeping up with their competitors in reviewing consumer electronics products.

One of the things about Consumers Union is they try to replicate the consumer buying experience. So if they're going to review the latest iPod, they're going to actually go to a store, and buy the iPod, and have their experience include the purchasing experience whether it's at an Apple Store or elsewhere.

And that wasn't working for them because all of their competitors were receiving pre-production gizmos and *Consumer Reports* people would have to actually go to the stores and buy them. So there was a problem in *Consumer Reports* being able to come out with the timely review of a new gadget in the first place.

Q: Right. They were confronting this compressed news cycle, if you will, that the Internet has made possible.

A: Yeah. Yeah. And that compressed news cycle was especially keenly felt in the electronics arena. Not so much in the, for example, auto reviews where everything's done on an annual cycle. Everything is well understood. But in consumer electronics is really where they were getting hammered. So they had a real need to figure out how are we going to do this more efficiently.



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And the changes that we made were part of that. Another part was that they agreed to change their policy and allow electronics makers to send them test versions before the products actually hit the markets, so there was some (inaudible).

Q: Right. They had to accept the new reality there, if you will.

A: Exactly.

Q: That's interesting. We are chatting with Bill Rosenblatt here looking at More Screens, More Content, and More Questions. This is Chris Kenneally from Copyright Clearance Center. If you're following along on Twitter, the hash tag for today's program is #screen culture. If you have questions, if you're online with us in the call, you are welcome to ask those questions to Bill and myself via the chat on the show page. There's a little way IM us there with that, and we hope you'll take advantage of that. And I want to continue the conversation.

You mentioned iPods, and when it comes to various screens, we have a new one. Up until now, as I mentioned earlier, we had laptops and we had desktops and then we had something in our hand, the smart phone. Now we have this new screen that is the iPad and it seems to –

A: Yes.

Q: – seems to have made room for that long awaited tablet. The real convergence of the phone and the laptop there.

In your view, Bill, and thinking about some of the publishers you worked with, is this the game changer that so many in the tech press are trying to make it out to be?

A: You know, I – can you hear me?

Q: Yes indeed, yeah.

A: OK, good. I am somewhat mystified by the iPad. There are a lot of people who have – there are a lot of publishers who have said this is going to finally enable us to charge users for content.

And first of all, the iPad is by no means a unique device. It may be nicer looking and cooler looking and nice – more nicely designed than other tablets. But tablets have been around for years. They haven't really taken off.



What Apple has really done – and they make great products. There’s no question about it. They put out a product in such a way that they’re relying on the market to decide what it’s good for.

If you look at the ads for the iPad that are out there, and Apple is known for real minimalism when it comes to advertising. Very few words in their display ads and so forth. They refer to the iPad as a magical, revolutionary product I believe are what the words – exact words that they use. That means nothing and everything, right?

Q: Right. It’s a kind of a magical mystery tour to go back –

A: Yeah.

Q: – to another generation. Yeah.

A: A magical mystery product.

So they’ve given a few examples of what you could use it for. They’re very simple examples, because Apple really believes in not trying to lead the consumer too far away from things that they’re already familiar with. Basically iTunes is a record store. People understand what record stores are.

But they’re really the only company on earth, except possibly for Google, that could really pull this off. Apple just puts the product out there. They’re putting this product out there and they’re letting the market figure out how people are going to use it.

Not a day goes by when I don’t see some article about either some startup company that’s been venture funded to develop iPad applications, or some tech pundit in some – on some Website or in some trade publication saying here’s a new possible way to use iPads.

And my favorite was one of the big tech trade pubs just a couple days ago that said, the iPad is enterprise ready. Well, I don’t even know what that means, enterprise ready. But it means that basically the buzz is being used to find uses for these things.

Now as far as publishers are concerned, I think there is an opportunity to monetize their content on these new tablet platforms, but a couple of things have to happen. First of all, they cannot just do shovelware. They can’t just put the same content on



the iPad as they put on their Website or in print. No one's going to – that's not going to be worth anything to anybody. They need to do something different.

And there are two kinds – basically two ways in which they could do something different. The first way is to develop real serious apps around their content that are tailored to the iPad. And I'll give you an example.

In consumer health and fitness publishing – for example, Rodale is a leading consumer health and fitness publisher that publishes *Runner's World*, and *Prevention*, and magazines like that.

Q: *Men's Health* –

A: Right.

Q: – I think is another title.

A: Yeah, *Men's Health*, *Women's Health*, yes. A lot of leading publications in the health and fitness area.

And you can get tools that Rodale makes available along with these publications that help you track your diet, help you track your exercise regimen and things like that. And I can – and they charge for those tools. And I can definitely imagine them producing versions of those tools that are very well tailored to portable devices such as iPad, iPhones, BlackBerries, Android Phones, that are very useful, much more useful than a standard PC because they're going to be used by somebody who's running or who's just on the go.

And people would pay for that. There's no question that people would pay for that. But it takes effort and it takes something other than a shovelware process.

The second way in which I think there is a monetization opportunity here is what I talk about in this white paper that you mentioned, which is the white paper on content monetization. Which is, you don't just either give it away any way and ask for – Hello?

Q: Yup. OK, keep – yup. I don't know what that was. Possibly a problem on the line. But Bill, if you're still there.

A: Yeah, I'm here.



Q: Yeah. I apologize for that. That wasn't on my end here, but we'll just – you were saying that you can't do shovelware. That's one thing you've got to really optimize the content for the tablet itself. And your second point?

A: Yeah, and that take – yes. And just to reiterate on the first point. That takes a lot of time and money and skills that publishers have to be prepared to invest.

I remember when we went through this – I've seen this movie before. It was called interactive television back 10 years ago, or eight years ago, where all of a sudden you were going to be able to click on something on a pair of pants that someone was wearing on a TV show. and then you'd buy it in your size. and it would come in the mail. And that hasn't happened. It certainly didn't happen then because there was a lot of magic behind the curtain that needed to be built that no one was willing to invest in.

So investing in applications is one thing. Another thing is the ability to offer premium type models. And this is really what I talk about in my white paper.

There are various ways to make it so that basic content is free and above a certain level of content consumption, the consumer has to pay, whether that's by volume of content, or by the quality of the content, or any way of a number of – any one of a number of different ways that you can produce thresholds, pay thresholds. So instead of a pay wall, it's a pay threshold.

And a good example of an organization that is doing that today is the *Financial Times*, if you look at their Website.

The Wall Street Journal has a much simpler pay wall. You're either a subscriber or you're not kind of thing, whereas the *Financial Times* offers a certain amount free, and then they offer various tiers of access based on a number of different criteria.

And devices like the iPad are going to make it more possible to do that, and for lack of a better phrase, get away with it.

Q: Right. Well you mentioned about the effort that's involved here in creating content that is optimized for the experience of the device. In this case the iPad.

Do publishers have the potential to offer their content up to partners – people who might be application development specialists, if you will, who are looking for content, and know best, or have a better sense than the publishers themselves may have of how to present that content in a way that is going to really make the most



of the experience? Have they given thought to that, going beyond their own walls and working with others?

A: Yeah. That's a great question, as a matter of fact. And this has come up over a period of years. And it came up during the Internet bubble.

There's a question of core competence here. And I was working with one publisher that I won't name of professional information in a certain vertical market that was constantly being approached by Silicon Valley startups, hey, we'll use your content in our new Web enabled X, Y, Z.

And there was a lot of almost fear and loathing on the part of the publisher. These guys are a startup. We don't know whether they're be in business a year from now. We don't understand their technology, etc., etc.

Now, of course, it is a good idea to seek out partners, particularly if they can tell you, the publisher, how to reach an audience that is incremental to your current audience, that stretches the visibility of your brand and the revenue that you get.

But at the same time, it's really important for publishers to understand what they're getting into. It doesn't mean that publishers have to hire a whole bunch of developers themselves, but it does mean that they have to have people who can understand what this is all about and evaluate opportunities on a knowledgeable basis. And I think that's really what publishers could use more of nowadays is the ability to engage substantively and meaningfully with application developers who can help them reach new audiences.

Q: Right. Especially when you realize that it is your white paper coverage. The opportunities to monetize content these days, it's tougher than ever. And in trying to invent things on your own when you can turn to some partners might be a really viable way to get there faster.

We are chatting with Bill Rosenblatt. Bill is President of GiantSteps Media Technology Strategies. And we're talking about a subject much on the minds of publishers and their consumers, More Content, More Screens, More Culture.

And as Bill has mentioned, we're going to be able to tell you at the end of the program here about how you can obtain a copy of the white paper he's written called The New Content Monetization Opportunities for Publishers.



And Bill, I'm enjoying the conversation. We do have a number of listeners on the line with us. They may be just leaning back. We want them though to lean forward a bit if they can do so and ask a question of Bill Rosenblatt.

There's a couple of ways to do that. You could tweet your question or your comment, and our hash tag for the program #Screen Culture. There is also a chat box on your show page that you could use to ask your question there. And we'll get that over to Bill if you want to do that.

So Bill, picking up from that point about the ways that publishers can approach things here. I wonder too about how this – the new screen culture, the smart phone culture that, as I say, it doesn't describe how much of a real sort of PC the phone is.

How is this changing the relationship that publishers have with their customers? It's bringing them more direct contact with their customer than they ever had before. Does that require a shift as well for them?

A: Yeah, very much so. Media companies in general have had a history of arm's length relationships with their customers. Book publishers deal with distributors who supply retailers. And in the music industry you have a similar situation with distributors and retailers. And then in the film industry you've got movie theaters and so forth.

And publishers are now being almost forced to reconsider that entire structure because the types of products that succeed include a number of different product types that involve direct interaction with consumers.

And I'll give you another little anecdote about this. I was at a meeting a couple years ago of high-level editorial executives from newspapers, and we were talking about user-created content and how that applies or not to newspapers' online presences to their Websites.

And the editor-in-chief of one particular very old line stodgy, traditional paper sniffed and said, we already do that. We have a letters to the editor page. And another person who was from the BBC said, well, user created, user interaction is part of our public trust so we – that's been engrained into our mentality for some time, and now, of course, we have a lot more ways of manifesting that on our Website.

So – but certainly the idea of incorporation of user generated content into a product offering in a way that is consistent with a media brand is a big challenge for certain types of publishers.



Book publishing, I think, is particularly challenging because you have books. And I've heard all of these very facile comments about how reading is social, and the books is a social thing, and we've got to get social about books. And you go to conferences like the O'Reilly TOC Conference, which I don't want to really pick on them, but they are the most prominent example that if I had a nickel for every panel that had the word social and book in the title somewhere, I could retire. No. Books are not social. They're books.

If you're going to turn them into something that has interactivity with a user, then it's – might be an interesting product, might be a great product, but don't call it a book. Call it something else.

Book publishers' success so far in using the kind of interactive media that we're talking about that gets you onto portable devices is real – has really been limited so far to the things that happen around the book, such as publicizing the book, creating buzz about the book, creating virtual events that resemble book signings at a bookstore. But they don't involve the actual content itself.

At worse, they involve giving away the content because there may be some promotional value in doing so.

Q: Right. Well, in fact, you just touched a cord with me, and it's something that I'm looking forward to pursuing more. And it's that open question of when is a book not a book? When you start –

A: Yeah.

Q: – throwing video in and links to Web pages and so forth, it doesn't seem like that much of a book anymore and –

A: Well, and, yeah, and if you – you can say the same thing about magazines. In the world of magazines you have these things that are called digital editions or digital facsimile editions which are these things that are presented on your Web browser, or on your PC, or your Mac, but they don't look like Websites, they look like the print product, except they show up on your screen and they have little page turning metaphor on the user interface, and so forth.

And these technologies have been sold to the magazine publishing industry with the understanding that you can imbed video, and audio, and links to their advertisers' Websites and so forth. And very few publishers have bothered to take advantage of any of those features.



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They have taken advantage of the cost efficiencies of those platforms. I'm not trying to say they don't have value. They certainly do have value, particularly in the B2B vertical market area where the uptake – I was one of the authors of a study on this a couple of years ago, a market research study that in the B2B magazine space the uptake of these digital facsimile products is something like 14%, 15% which is huge. Whereas in the consumer space, it's 2% and dropping. And that's because the publishers have not put in the effort to make these products more than shovelware.

Q: Right. Well, I think that seems to be a constant theme of yours is that –

A: Yeah.

Q: – this notion of shovelware is something that everybody needs to abandon as quickly as possible.

A: Absolutely.

Q: And again, that gets back to this sense that there is a real culture shift going on here. Obviously, technology is changing at an increasingly, almost alarmingly fast rate. But this shift in culture is one that just – is so much harder to take on board.

And yet for you, Bill Rosenblatt, there's a mantra here of experiment and evolve.

A: Yes.

Q: How do you get publishers to accept that?

A: Yes.

Q: It seems to me that as somebody working with them, coming from the outside, trying to introduce them to these new opportunities, that must be the hardest job you have.

A: Well, I think the fundamental – that's a great point, Chris. And I think the fundamental change that needs to happen is even more basic than that. It's a change from one brand, one product mentality to one brand, continuous product development mentality.

So it used to be in the good old days that you were The New York Times Company, and you published *The New York Times*. Period, the end, that's it.



You're BusinessWeek, you publish *BusinessWeek* magazine. You're Harper & Row, now HarperCollins. You publish books, that's it. That's what you publish.

So now it's no longer sufficient to think about, OK, we've got our publication and it's, let's say, a monthly publication so we're going to work to that monthly rhythm.

Now, I think the real way that publishers need to change their orientation is to move to a continuous product – new product development mentality. And if you do that then you're constantly thinking about how can I reach the audience that I want to reach with something that they're interested in, with something that they or advertisers or somebody will pay for.

And the whole organization has to be reconceived around that idea. And then also reconceived around the idea of how do you incorporate user interactivity into your products.

We talked about user generated content in the business to business publishing world there has been for the past few years a notion of integration of content into tools, into the user's software tools.

So, one example of that is in the construction industry, when you are planning the building of a structure, you want to order parts, you want to order, let's say, cinderblocks and windows, and HVAC systems, and who knows what else. McGraw-Hill has a division called the Construction Information Group that has – Sweet's is the name of the division where you can basically have an online catalog and just click and order stuff. So that's basically the integration of content into your tools, into your work stream.

And that's another thing that publishers need to start to adopt. And in fact, in the B2B community publishers have done a pretty good job of that because the benefits are – have just been very apparent for quite some time.

Q: Right. And I think that's important too to distinguish the – not only to understand better who your customer is, but to distinguish the types of customers and the types of experiences that they're looking for. And what has happened – it's funny to me is to think about. And we think about this at Copyright Clearance Center, is how some of the habits that we may acquire when we're home on Facebook, or doing all the things we do at home with our computers, and then how we bring those habits to the workplace and try to force them into our workplace activities and vice versa.

There's this convergence here, Bill –



A: Yes.

Q: – I think between the habits of the home and the habits of the work environment which –

A: Yeah.

Q: – may be a clash but may also be a kind of opportunity too for publishers.

A: Yes. Well, I think that's absolutely true. I have a BlackBerry. I check it at home all the time, and I can check my e-mail. I have VOIP, so my voicemail gets sent to me as e-mail messages, and everything is more integrated. There's more and more stuff being stored in the Cloud. I can use Google Docs or whatever to share documents. There's certainly more chance to erase that dividing line.

And when you are talking about this new breed of devices, you're talking about devices that, as you said at the beginning of the program, are more and more like PCs.

I think it was David Pogue of the *New York Times* who coined the phrase app phone. It's not sufficient to call a device like the iPhone a smart phone, because smart phone means what? A phone that you can do text messaging on, or use a lousy Web browser, or you do e-mail very painfully. Well, clearly devices like the iPhone and the Droid are a lot more advanced than that and they have applications.

So when you get into that capability, and you get into faster networks, you certainly have devices that can do more and more. And Apple with the iPad is betting that the iPad will be enough of a device for – to satisfy the needs of a large chunk of people who want to do certain work things away from the office, but don't want to lug around a big, heavy laptop or whatever.

Q: Right. And so many of us really don't even have an office anymore. That place where we're interacting with people. I think it was *Fast Company* just published an entire issue, Bill, that they worked on from outside the office. They had recognized that there was a revolution going on out there, that people were working in virtual workspaces, and they wanted to understand that better. And what better way to understand it than to try to live it themselves.

So the entire magazine online, as well as the print edition, was put together with everybody working away from the office. And I think it's a fascinating experiment, but really points us in an interesting direction.



We're closing in on the last 15 minutes of our program here today with Bill Rosenblatt. He's President of GiantSteps Media Technology Strategies. This is Chris Kenneally, your host from Copyright Clearance Center for something we call More Content, More Screens, More Culture. And Bill, I wonder if I could pursue this experiment and evolve a question just a little bit further.

A: Sure.

Q: And it's around this whole thing about the apps and thinking through where this device is taking us. And you're right, I think, that calling it a smart phone is really inadequate description just as computer seems so inadequate these days. And I struggle with even speaking that word anymore, because computing means things of tables and computations rather than the media that has become such a part of these devices.

One of the pieces of the iPhone that's been so critical, of course, and this is true, I guess, with some of the other devices, is the GPS capability. The idea that we could tell where we are exactly, and so can the publisher, the content creator.

Any thoughts at all on that how location makes a difference and how, perhaps, publishers can capitalize on that.

A: Oh, there's a huge, huge class of applications that publishers can take advantage of like location-based services. In fact – well, part of this has to do with the sensitivities towards privacy, and they vary from one country to another.

So, for example, I remember being in Germany about six years ago. And Germans are a lot less finicky about privacy than we are. Just as a general – a very general rule.

And so, for example, I was with someone in a taxi who was not – we were in Berlin, and I was with someone in a taxi who was not from Berlin. He was German but not from Berlin. And we were trying to find a restaurant, and so he called the service on his "Handy" which is what the Germans call cell phones. And, basically, the guy said, well, I can tell that you're at such and such a location. Here's how you can get there from here. (laughter)

So that's something that would freak out, I think, a lot of people in this country. But there's a huge opportunity for location-based services.



My favorite example of this in the United States is Zagat versus Yelp. So Zagat, as many of you probably know, is a rating service. It's the original crowd-sourced rating service for restaurants, and they've branched out into many other things besides restaurants. But certainly they're best known for restaurant ratings that come from users.

And they got into this what we call crowd-sourcing game many years ago before crowd-sourcing became a buzzword. There's also Yelp, which is another service like that.

Now Yelp is – was built from the ground up to be location based and to work with GPS. And it works brilliantly on iPhones, and BlackBerries, and so forth, whereas Zagat has done very little on location based services. I think their iPhones apps supports it but certainly the BlackBerry app doesn't support it. And they really have not done anywhere near what they could be doing with location-based services.

Restaurant reviews are an ideal publishing vehicle for plugging into location-based services. There are many – the idea of hyper-local content, which many people believe to be one of the last frontiers of content that people will really pay for, that's something that can be based on location-based services.

Hey, I see you're in Cincinnati even though you're normally from New York. Would you like – here I have some information about Cincinnati. I've got news. I've got local weather forecasts. I've got restaurant recommendations. I have movies, and whatever it is that you might be interested in. And because you're on a business trip to Cincinnati, you might want to pay for that.

And if you look at – for example, there are a number of newspapers now who are starting to charge monthly or weekly fees for their Websites.

And I looked at a list of these and found that the – there's a growing number, besides *The Wall Street Journal*, that are successful in doing this. And they're really consumer newspapers, they're not business newspapers. And the ones that are really successful are not the big-city, well-known, widely read papers like *The New York Times* or the *LA Times* or *Chicago Tribune*. But they're relatively small town newspapers that focus on hyper-local content. That's where the market is growing.

And so if you can merge that type of content with GPS, then you could really have something on a device like an iPhone, or an iPad, or a BlackBerry.



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Q: That's an interesting point, and we'll see I think some of that emerging. You were talking about Websites, newspaper sites that are beginning to wall themselves off to one degree or another. We have just such a case here in Massachusetts. The *Worcester Telegram* just announced over the weekend that they're going to be charging (inaudible) –

A: Interesting.

Q: – for their content. And as I thought about it – and they're a *New York Times* newspaper, so we have – we've been told the *Times* is eventually going to start some kind of a pay-for-content service, but that's still a –

A: That's right.

Q: – bit of a ways off, not until next year. But in the meantime, a relatively confined metropolitan area of Worcester and Worcester County, there may be an opportunity there for them to experiment in –

A: Exactly.

Q: – that kind of a market and contrast that experience with whatever they wind up choosing to do for New York.

We've been talking about opportunities, and I want to be fair and realistic too. Bill Rosenblatt, you watch this all very carefully, and it's been great to talk to you about it.

Any kind of warnings? Are there areas of this new mobile culture that you would warn publishers away from? Are there things they shouldn't be doing, apart from shovelware, which is a great way to put it all into one word. Apart from doing that –

A: Yeah.

Q: – what are some things you warn them off doing?

A: Oh, that's a good question. What would I warn publishers off doing with respect to screen culture and mobile devices?

Q: Are there some third rails here that they shouldn't touch, I guess I'd put it?



A: Well, I think one thing that I – I’d love to be able to think about this for more than 10 seconds, but I think one thing that I could mention is do not overestimate the value of your own content and isolation. And let me explain what I mean by that.

I was working with a trade publisher back several years ago, by which I mean B2B vertical market publishing company. And they had to decide which – they were active in several vertical markets – and they had to make decisions, hard decisions about where they were the must-have content and where they were merely the nice-to-have content.

So some of their markets they had the got to have it. If you’re a professional in this industry you-must-read-this-stuff content or else you’re just – you’re-not-doing-your-job if you’re not familiar with it kind of content.

And then in other verticals they had nice-to-have secondary or tertiary content. And there was a notion that they should take the secondary or tertiary content brands and just basically get rid of them.

And there is a notion among publishers, some publishers that offer non-got-to-have-it content that they can just continue to publish their content in isolation. That they can put out, let’s say, an iPhone app of their content or a Website that they will hope to attract traffic on and traffic to.

And I think that that’s a trap to fall into, because I’m not recommending that publishers like that just give up and throw in the towel. What I am recommending is that they find ways to partner with other publishers, and other sources of content, to become part of a community of content where they can fit in and be relevant and figure it – figure out how to fit in.

But just this idea that you put out this product and just it goes out there, and then people will consume it, is something that doesn’t really apply so much anymore in this online world where you’ve got all these opportunities to mash up content, to integrate, to syndicate, and so on.

Q: Well, Bill, I think that’s a great point and a valuable one. And what you’ve said if I can summarize it, and I’m going to probably use that myself, is that publishing isn’t just publishing anymore. You need to be part of this community of content.

And that community of content isn’t just you and your customers, your subscribers, but it’s also the other people who you can be working with to reach new customers, to extend the content into new devices, all of that. Right?



A: Absolutely true.

Q: Well, it's a great place to end and I think that's what we'll do with this program.

We've been chatting for the last hour with Bill Rosenblatt. Bill is the President of GiantSteps Media Technologies, and I think he's demonstrated just what makes him so much an authority on digital media technologies. He's the author of *Digital Rights Management: Business and Technology* from John Wiley & Son. He's the editor of the blog, Copyright and Technology online at copyrightandtechnology.com.

And Bill, thank you so much for joining us today in this special program from Copyright Clearance Center.

A: Well, thank you so much. I'd like to give a little plug. You mentioned the white paper, and there's also going to be a free workshop on content monetization strategies that we are holding on May 19th at a couple of different timeslots. Here in New York at a place called the Manhattan Theatre Source.

And if you're interested in information about the workshop, which, again, is free, you can go to www.atypon.com/workshop-2010. Or you could just go to atypon.com and there's a link to the workshop page from there where you can just register for the workshop.

And again, it's a workshop on content monetization strategies being led by me. And I'm going to be presenting this white paper and holding a discussion with participants. It's May 19th, it's here in New York.

Q: OK. Well, we'll help you get the word out about that, Bill. Certainly anybody who's been on the line today or hears this program in the recordings that we're going to make available. If you just send me an e-mail, be happy to get the information to you. My e-mail address is chrisk@copyright.com. So we'll be happy to help you get the word out on that program on May 19th in New York City at the Manhattan Theatre Source.

And on behalf of all of us at Copyright Clearance, I want to thank you for joining us today for More Content, More Screens, More Culture.

To access a copy of Bill's white paper that we've been talking about, The New Content Monetization Opportunities for Publishers, we would like you to go to www.copyright.com, and in the latest news and events section, click on white paper, and you will have an opportunity there to complete a brief survey to help us



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develop future programming like this that's coming to from our educational services team. And we will also give you instant access to Bill's paper when you do that.

So once again on behalf of everyone at Copyright Clearance Center, this is Chris Kenneally thanking you for joining us and wishing you a great day at work and at home. Take care.

END OF AUDIO