OBAMA-BIDEN TRANSITION PROJECT

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Center for Social Media

Public Media 2.0: Dynamic, Engaged Publics

DRAFT—NOT FOR CITATION

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EXECUTIVE SUMMARY

There has never been a more promising moment to shape the future of media for public engagement. Opportunities abound to support and participate in the extraordinary creative outpouring unleashed by digital production and communication. But we need to embrace the participatory—the feature that has also been most disruptive of current media models. We need examples, standards and metrics to define truly meaningful participation in media for public life. And we need to support policies and initiatives that can turn today's successful experiments into tomorrow's tried-and-true public media. Public media stakeholders, especially trusted institutions such as public broadcasting, need to take leadership to create a true public investment in public media 2.0.

TAKEAWAYS

- The key goal for tomorrow's public media is the **ability to generate a public around a problem.**
- Quality **content** is critical, paired with effective engagement strategies.
- Public media projects can happen in **any venue**, commercial or not.
- **Collaborations** are central.
- **Trust** is critical, both for content and participation.
- **Access** is essential; citizens need affordable access and the skillsets to act.
- Impact **measurements** are crucial.

ACTION AGENDAS

- ***Public Media Makers*** can embrace participation with partners and publics; cross cultural, social, economic, ethnic and political divides; learn from others' examples, and their mistakes.
- ***Policymakers*** can use universal design principles in infrastructure policy and universal service values in constructing and supporting infrastructure; support platforms that offer stability and reliability in information provision; support lifelong education that helps everyone be media makers as well as consumers.
- ***Funders*** can fund media activities that build democratic publics; doing, not being; norms-setting; standardization of reliability tools; impact metrics; incubation and experiment in media making, media organizations, and media tools, especially among disenfranchised communities.

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INTRODUCTION

Once upon a time, in the post-World War II boom, the shallowness and greediness of consumer culture appalled many people concerned with the future of democracy. They looked to commercial media and with few exceptions—such as some news beats in prestige newspapers—they mostly saw media that catered to advertisers who were cultivating the self-absorption of their audiences. How could a well-intentioned member of this society even find out about important issues, much less address them?

In the United States, this widespread concern inspired such initiatives as the Hutchins Report of the Commission on the Freedom of the Press (1947), the Carnegie Commission on Public Broadcasting (1966), the Poynter Institute (1975) and other journalistic standards and training bodies. Foundations also made investments in media, including the longstanding commitment of the Ford Foundation to public broadcasting, the Rockefeller Foundation investment in independent filmmakers, and the John D. and Catherine T. MacArthur Foundation commitment to media arts centers. Some corporations also created public media for a mass media era: For instance, the burgeoning cable industry offered C-SPAN as a service particularly interesting to legislators. Guided by public interest obligations, broadcasters supported current affairs programming and investigative reporting. Taken together, these efforts placed the onus of educating, serving and enlightening the public on media makers and owners. They secured the public stake through regulation, tax exemptions, and chances for citizen review.

In an era that sanctioned and fostered the crassest of commercial media, these initiatives nurtured fields of public-interest media, somewhat distanced from the relentless bottom-line criteria of advertiser-fueled media. Like parks bordering a shopping mall, such media inhabited a separate zone: public broadcasting, cable access, nonprofit satellite set-asides, national and international beats of prestige journalism. These media played occasional major roles (showcasing political debates; airing major hearings; becoming the go-to source in a hurricane) while also steadily producing news and cultural enrichment in the background of Americans' daily lives.

Such mass public media were often hobbled by the inevitable clash between democratic debate and entrenched interest. In public broadcasting and in print journalism, partisan and corporate pressures distorted—even sometimes defanged—public discussion. Cultural battles sapped government funding for socially relevant arts and performance.

Mass-media versions of public media were also hobbled in generating vigorous public conversations by their one-to-many structure. They valiantly tried to inform public discourse through coverage of issues by reporters and filmmakers, and struggled to create slightly more open spaces: broadcast town hall forums with representative citizens; op-ed pages where carefully selected proxies air carefully balanced views; ombudsmen; talk shows where two or three callers can contribute. But print and broadcast are inevitably top-down, reinforcing consensus views and limiting a diversity of people and perspectives.

Public media 1.0 was widely accepted as important, but rarely loved. Public media 1.0 was politely under-funded by taxpayers, subsidized weakly by corporations, grudgingly exempted

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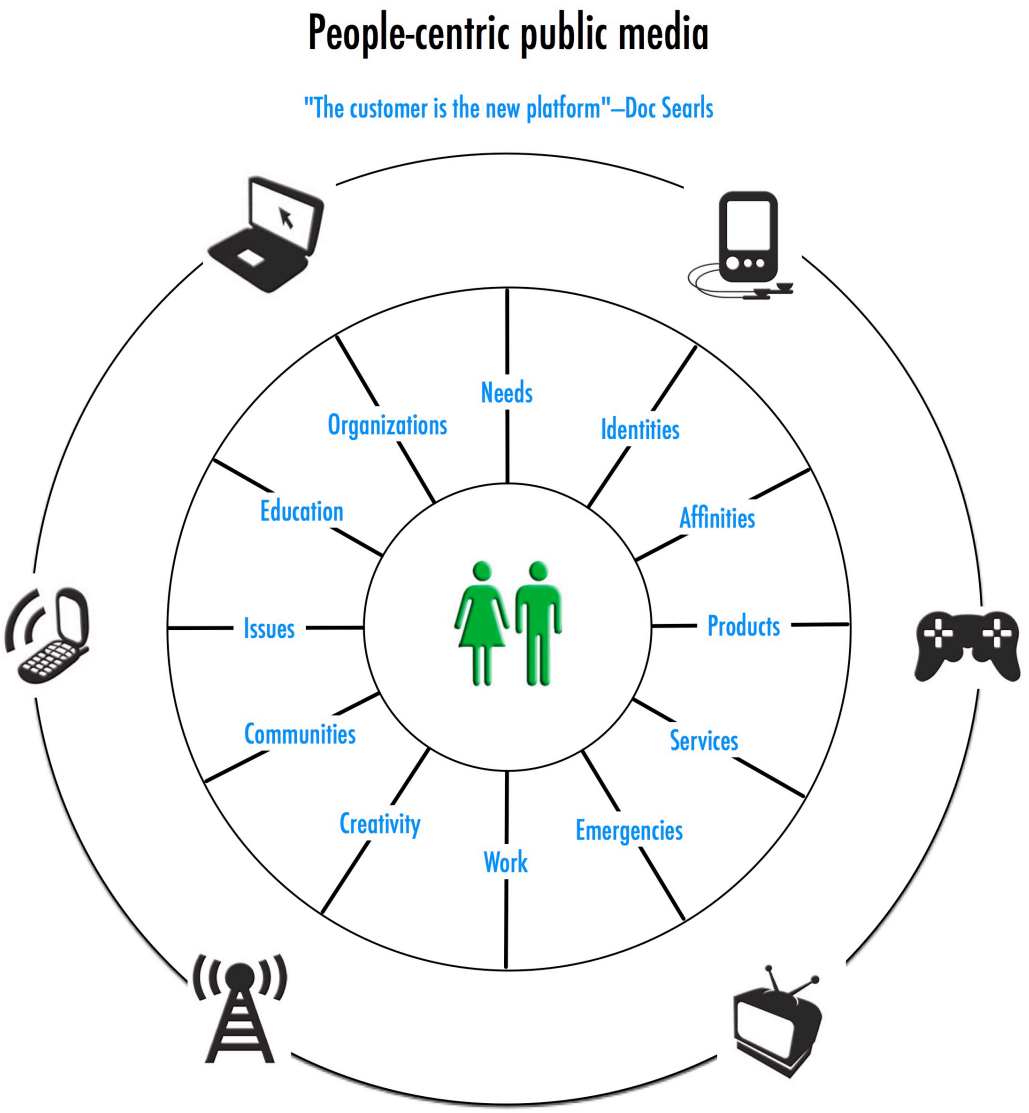
from being profit centers by shareholders.

And then came the Internet. Soon on its heels, came participatory and social media. After a decade of quickfire change—first Web pages, then interactive Flash sites; first blogs, then Twitter; first podcasts, then iPhones; first DVDs, then BitTorrent—the individual user has moved from being an anonymous part of a mass to being the center of the media picture.



Not only is much more content—a catch-all term that has come to encompass the previously siloed fields of print, image, audio, film, TV and user-generated production—now available for free, but advertisers are migrating online with it. Commercial media still dominate the scene, but the people formerly known as the audience are spending less time with older media formats. Open platforms for sharing, remixing and commenting upon both amateur and professional media are now widely popular—hastening the demise of print subscriptions and "appointment television."

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While broadcast still reaches more people, the Internet (whether accessed through phones, laptops or multimedia entertainment devices) has become a mass medium.[1] New channels and markets have sprung up for the educational programming, documentary film and cultural uplift that used to be the province of public broadcasting. The public-interest, good-guy media are taking a beating as the top-down business models surrounding them transform (even though Web 2.0 did not generate all of mainstream media's problems).[2] Many "digital natives" born after 1980 (and a number of us born before) now inhabit a media-saturated environment that spans highly interactive mobile and gaming devices, social networks, chat—and only sometimes television or newspapers.

New business models are emerging, grounded in participation by users. As Lawrence Lessig writes in *Remix: Making Art and Commerce Thrive in the Hybrid Economy:*

> Commercial economies build value with money at their core. Sharing economies build value, ignoring money. Both are critical to life online and offline. Both will flourish more as Internet technology develops. But between these two economies, there is an increasingly important third economy: one that builds upon both the sharing and commercial economies, one that adds value to each. This third type—the hybrid—will dominate the architecture for commerce on the Web.

Technology and infrastructure trends point to a continued increase in connectivity, participation and digital media creation. Broadband access is growing, and may increase more with FCC-permitted access to unlicensed "white spaces" in the spectrum. Digital audio and video recorders, laptops and Web-enabled mobile phones are only getting cheaper and more sophisticated. And Web 3.0 is on the way, featuring "semantic" technologies that will automatically filter user input to create more accurate and meaningful search experiences.[3]

People are not waiting for gatekeepers to tell them how to proceed. They are connecting with one another, sharing and making content, and mobilizing around issues.[4] They are vetting media for reliability and social relevance themselves. Dynamic, engaged publics are now helping to set and drive the news cycle (often in near-real time), to transform cultural production, and to break through the stalemate of mass-media journalism's canned talking points.[5]

Here are five fundamental ways that media practices are changing with this shift:

> ***Choice:*** Rather than passively waiting for content to be delivered as in the broadcast days, users are actively seeking out and comparing media on important issues, through search engines, recommendations, video on demand, news feeds and niche sites. This is placing pressure on many makers to convert their content so that it's not only accessible across an array of platforms and devices, but properly formatted and tagged so that it is more likely to be discovered.
>
> ***Conversation:*** Comment and discussion boards have become common across a range of sites and platforms, with varying levels of civility in evidence. Distributed conversations across online services such as Twitter and FriendFeed are managed via shared tags. Tools for ranking and banning comments give site hosts and audiences some leverage for controlling the tenor of exchanges.

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Curation: Users are aggregating, sharing, ranking, tagging, reposting, juxtaposing and critiquing content on a variety of platforms—from personal blogs to open video sharing sites to social network profile pages. Reviews and media critique are popular genres for online contributors, feeding a widespread culture of critical assessment. This can be a boon for outlets and producers, drawing unprecedented attention to independently produced media projects, but can also drive unwanted negative attention.

Creation: Users are creating a range of multimedia content (audio, video, text, photos, animation, etc.) from scratch, or remixing existing content for purposes of satire, commentary or self-expression. Professional media makers are now tapping user-generated content as raw material for their own productions, and outlets are navigating various fair use issues as they wrestle with promoting or protecting their brands.

Collaboration: Users are serving a variety of new roles along the chain of media creation and distribution—from providing targeted funds for production or investigation, to posting widgets[6] that showcase content on their own sites, to organizing online and offline events related to media projects, to mobilizing around related issues through online tools such as petitions and letters to policymakers. "Crowdsourced" journalism projects now invite audience participation as investigators, tipsters or editors—so far, a trial-and-error process.

DYNAMIC MEDIA, DYNAMIC PUBLICS

Public media 2.0 is emerging, awkwardly, in this transition. What can and will public media look like tomorrow, when members of the public can be part of building it directly? Exciting experiments in public media are happening both inside and outside of the confines of noncommercial outlets:

In spring 2007, the CPB-funded Independent Television Service (ITVS) launched **World Without Oil** (http://worldwithoutoil.org), a multi-player "alternative reality" game driven by public participation. More than 1900 gamers from 40-plus countries collaboratively imagined their reactions to an eight-month energy crisis through submissions via privately owned social media sites such as YouTube and Flickr—and made corresponding real-life changes, chronicled at the WWO Lives blog (http://wwolives.wordpress.com).

At the same time, the Media Focus on Africa Foundation worked with the Arid Lands Information network to equip citizen reporters in Kenya with mobile phones. The **Mobile Report** project used an online map interface to aggregate their ground-level reports on election conditions (http://mfoa.africanews.com/site/page/mobile_report), offering a valuable overview of breaking news about a contested vote that traditional media sources did not have the capacity to cover.

In fall 2007, a set of independent bloggers worked with *The New York Times* editorial board and MSNBC to develop and promote the **10Questions Presidential Forum** (http://www.10questions.com/), designed to open the process for submitting presidential

debate questions. More than 120,000 visitors voted on 231 videos. A cross-section of the presidential candidates then answered the top 10 questions via online video. The top question was also aired during the MTV/MySpace "Presidential Dialogue" featuring Barack Obama.[7]

In December 2007, a news network of nonprofits, OneWorld, connected delegates and participants at the United Nations Climate Change Conference in Bali to reporters and advocates around the world via Second Life, an online 3-D virtual world. The event spawned regular meetings of environmental activists on OneWorld's virtual **OneClimate Island**.

In July 2008, St. Louis public broadcasting station KETC launched **Facing the Mortgage Crisis** (http://stlmortgagecrisis.wordpress.com), a multiplatform project designed to help publics grappling with mortgage foreclosures. Featuring on-air and online elements that mapped pockets of foreclosures, and invited audience questions, the project directed callers to an information line managed by the United Way for further help. Calls to the line increased significantly as a result.

What do all of these media projects have in common? They provide a context for people from a variety of perspectives to work together to tackle a topic or problem—to share stories and facts, to ask hard questions, and then shape a judgment on which they can act.

People come in as participants in a media project, and leave as *members of a public*—a group of people who understand themselves as commonly affected by an issue. They have found each other and exchanged information on an issue in which they all see themselves as having a stake. In some cases, they take action based on this transformative act of communication.

"The networked information environment has permitted the emergence to much greater significance of the nonmarket sector, the nonprofit sector, and most radically, of individuals," writes political philosopher Yochai Benkler in *The Wealth of Networks: How Social Production Transforms Markets and Freedom.*[8] "…From the perspective of democratic discourse and a participatory republic, the networked information economy offers a genuine reorganization of the public sphere."

We are at the very beginning of a new era of public media. Legacy public outlets are gingerly stepping beyond their traditional mass media roles. Traditional journalists are seeking new, more accurate job descriptions.[9] Commercial projects such as CNN iReport (http://www.ireport.com/index.jspa) or the Associated Press Mobile News Network (http://www.ap.org/mobilenews/) now encourage users to upload their own reports and images. The *Online NewsHour* offers both content from the *NewsHour with Jim Lehrer* and Web-only features that invite interaction. Selected public broadcasting producers have developed "widgets" that showcase user-generated content.[10]

Local public media outlets are also reinventing themselves. Some public broadcasting stations, such as Portland's Oregon Public Broadcasting (http://www.opb.org/), are positioning themselves online as cross-platform, trusted multimedia news producers and aggregators. Others, like WILL in Urbana, Illinois, are retraining producers in community engagement practices that can guide more responsive and engaged programming. Still others are encouraging direct production of content by audience members, such as the

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Docubloggers project (http://www.klru.org/docubloggers/) hosted by KLRU in Central Texas. The Knight Foundation has also been underwriting a surge of innovation in community news—the next phase in their historic support of local newspapers.[11] Cable access media centers such as the Manhattan Neighborhood Network, long practiced in engaging citizens, are now experimenting with webstreaming (http://www.mnn.org) and other online platforms.

Outside traditional media, political bloggers have built sites that are now institutions, such as Daily Kos (http://www.dailykos.com) or The Huffington Post (http://www.huffingtonpost.com). Citizen journalism is blooming, sometimes with the help of increasingly strapped newspapers and sometimes in response to their deficiencies. Projects such as J-Lab's Knight Citizen News Network (http://www.kcnn.org/) and the Center for Independent Media (http://newjournalist.org/) are offering journalistic training to citizen media makers in an effort to raise the quality and reliability of reporting.

Participatory public media is now a global phenomenon, with countless international blogs that offer personal stories, political and cultural commentary, photos of daily life, podcasts, video programs and more,[12] and with international web platforms such as Open Democracy (http://www.opendemocracy.net/). Projects like LinkTV's "Dear American Voter" (http://www.linktv.org/dearamericanvoter) bring global citizens into conversation.

Mobile devices are becoming increasingly powerful tools for both production and consumption of public-minded text, audio, photo and video content, especially in developing countries. Common forms of mobile reporting include SMS-based updates on issues and breaking events, "man-on-the-street" photojournalism, election monitoring, and live audio or video streaming. Cell phones are also creating public media access across class lines in the U.S.[13] Projects like The People's 311 (http://peoples311.com/) in New York demonstrate how mobile citizen media creation can coalesce into ongoing public media: participants are encourage to post photos of broken sidewalks, damaged fire hydrants and other urban blight, supplementing reports to the city's free 311 phone service.

Commercial/noncommercial hybrid projects now regularly mobilize publics around issues. Robert Greenwald's documentary, *Wal-Mart: The High Cost of Low Price* triggered change both in laws and in Wal-Mart practice. *An Inconvenient Truth*, a "double bottom line" production of Participant Productions has prompted worldwide conversations around climate change issues.

Still other public media moments happen on open online platforms, such as the flurry of editing that happened on Wikipedia around Sarah Palin's entry when she was named John McCain's running mate. Both Palin supporters and detractors as well as observers repeatedly edited it, with Wikipedia monitors maintaining order, creating an ongoing, vibrant public forum on the meaning of Sarah Palin in American politics.[14]

All of these media projects enable publics to form by setting a clear context for learning, participation, and action. This is the kind of media that political philosophers have wistfully been looking for all this time. When Thomas Jefferson said that he would rather have newspapers without government than government without newspapers, he was talking about the need for a free people to talk to each other about what matters. When American

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philosopher John Dewey argued that conversation was the lifeblood of a democracy, he meant that people talking to each other about the things that really affect their lives is what keeps power accountable. When German philosopher Jürgen Habermas celebrated the "public sphere" created by the French merchant class in the 18th century, he was noting that when non-aristocrats started to talk to each other about what should happen, they found enough common cause to upturn an order. They all saw ordinary people talking to each other about what matters as what holds the power of corporations and government in a society accountable.

A public, then, exists because particular kinds of problems exist. Publics provide essential accountability in a healthy society, checking the natural tendency of people to do what's easiest, cheapest, and in their own private interest. They are not rigid structures—publics regularly form around issues, problems, and opportunities for improvement—and this informality avoids the inevitable self-serving that happens in any institution. Publics are fed by the flow of communication.

Public media is not tantamount to popular media, and does not operate according to mass logic—small, focused publics can still make a big difference. People may not always want to make, view or read media for public knowledge and action, but we all want them there when we need them. We want reliable sources of information about events and processes that affect our quality of life and political options.

The open digital environment holds out the promise of a new framework for creating and supporting public media—one that prioritizes the creation of publics, moving beyond representation and into direct participation.[15]

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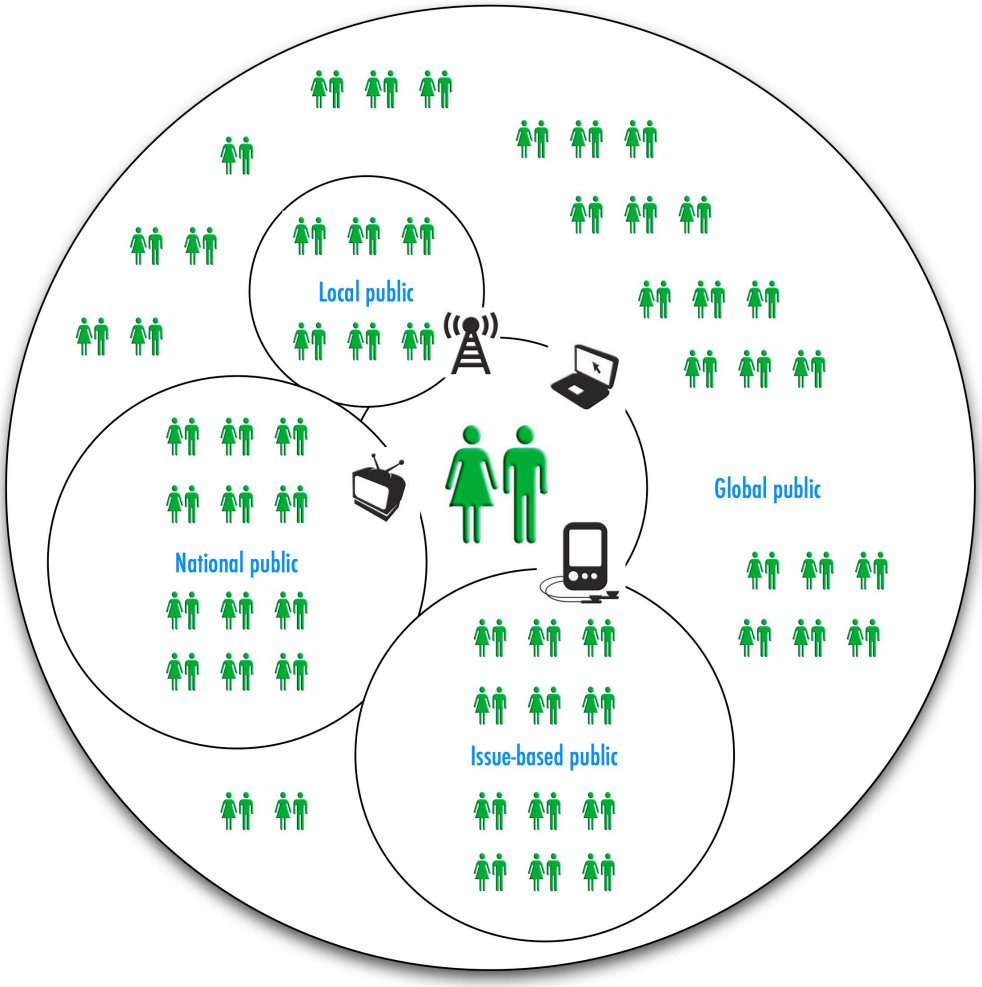
Users can now participate in publics through a range of media



Participatory public media practices are anchored in reliable, high-quality information. Some of that comes and probably will continue to come from trusted, legacy public media sources, like newspapers, magazines, television news, and public broadcasting. Independent filmmakers and journalists have also long served as a core resource for public media, providing diverse voices and perspectives on key issues. But now, vital content moves across platforms, screens and venues, to serve as a tool for education, advocacy and debate.[16] It interweaves the capacity of professional expression with nonprofessional, with the goal of letting publics discover themselves. For instance, the ITVS Community Cinema screening series (http://www.pbs.org/independentlens/getinvolved/) combines professional storytelling with nonprofessional, and long-form mass media with face-to-face interactions and online offerings targeted to specific publics.

Public media 2.0 will take the capacities of digital networked interaction, and release its possibilities for public life. It will ensure that self-expression is not merely more noise in an already cacophonous media environment. Public media 2.0 will be an enabler of opportunity, a catalyst for innovation, and an access provider for people who may never even have given

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themselves the permission to be media makers. In public media 2.0, they will be contributors to media for public life, about the issues that most touch them. So public media 2.0 won't just provide information, but also contribute to helping people understand ongoing and complicated issues, both with content and through practices. Public media 2.0 will offer models for respectful and engaging conversation.

Public media 2.0 may look dramatically different from the highly produced media of the mass media era. Some may wistfully recall an era when grammatical rules always applied; some may recall the term "broadcast quality" with nostalgia. Aesthetics always matter, and the way things are expressed always affects reception. we shouldn't give up on beauty or eloquence.

But at the same time, the new public media are creating a much wider range of production, with goals of inclusion and problem-solving at the core. The result is a shift from passive consumption to engaged citizenship—giving publics the tools and knowledge they need to challenge power and change their own lives.

PUBLIC MEDIA'S SHIFTING COMMERCIAL CONTEXT

Public media 2.0 will evolve, but not in isolation. Public media have always been shaped by the larger media context—a context that can differ radically from country to country. In any market-driven system, commercial forces work in tandem with policymakers to set the parameters for how public media work, with citizens finding ways to use media to maintain and influence democracy. Here are some tech trends that every media actor is watching with passionate interest:

Ubiquitous video
While professional video has been migrating online to sites such as Hulu and YouTube, amateur video has been moving into traditional broadcast contexts as news coverage, debate questions and "color." Both are now available all over the Web, and increasingly on mobile devices, and live streaming video is now on the rise.

Powerful databases
The popularity of data-driven maps and widgets has rendered deep wells of data and imagery increasingly valuable for reporting, information visualization, trendspotting and comparative analysis. Databases also now serve as powerful back-ends for managing and serving up digital content, making it available across a range of browsers and devices.

Social networks as public forums
Durable social-networking platforms such as Facebook and on-the-fly social networks such as the open-source Ning allow multi-faceted media relationships with one, few, or many people. Both outlets and advocates are using these platforms as tools to connect with audiences.

Locative media
GPS-enabled mobile devices are allowing users to access and upload geographically-relevant content, and a new set of "hyperlocal" media projects are feeding this trend.

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Conversely, maps are becoming a common interface for news, video and data.

Distributed distribution
RSS feeds, search engines, widgets, and newsreaders are allowing content to escape the traditional boundaries of the channel or site. Users are coming to expect access to anywhere, anytime searchable media.

Hackable platforms
Commonly shared open source tools and applications are becoming increasingly customizable. Media makers can tailor their platforms, sharing tips across a broad community of developers, and users can pick and choose how they will interact with content. Iterative design principles are powering the speedy evolution of new interfaces.

Accessible metrics
Ranking and metrics sites such as Google Analytics, Alexa and Technorati make it easier for media makers to compile and compare their audiences—and for outsiders to more easily judge success.

Cloud content
Applications, media and personal content are migrating away from computers and mobile devices and onto hosted servers. On the one hand this offers simplicity, easy sharing, and protected backups; on the other it threatens control and privacy.

Pervasive gaming
A September 2008 report from the Pew Internet and American Life Project notes that 97 percent of teens ages 12-17 play computer, web, portable or console games. The researchers found that while many games are violent, gaming practices can foster social interaction and civic engagement.

More dialogue across outlets
The same conversational tools that allow users to critique and curate content are bringing professional outlets and media producers into conversation with one another. The older competitive model of the journalistic "scoop" is giving way to a cooperative mode, in which the influence of online outlets is predicated in part on how much they link and are linked to.[17]

All live, all the time
Not only has the mainstream news cycle accelerated, but new tools and devices are making it easier for users to produce and disseminate live audio, video and text content. "Breaking news" is being replaced by simultaneous, ubiquitous coverage, with those first on the scene—amateur or professional—scoring distribution.

The initial period of individualistic experiment in participatory media is passing, and large institutions—including political campaigns, businesses, universities and foundations—are now adopting social media forms such as blogs and user forums. With greater use comes consolidation in tools, applications, and platforms such as YouTube and Blogger (owned by Google), Flickr (owned by Yahoo), WordPress, Facebook, and Twitter (all in play). Every

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step of consolidation is also a step in path dependence. That forecloses options and creates powerful stakeholders, and also creates a more stable environment for investing in media creation. As new business models emerge, the heady days of experiment will cede to the familiar terms of power and profit.[18]

Some media and legal scholars see big trouble in this phenomenon of consolidation. Jeff Chester thunders against corporate greed; Jonathan Zittrain fears that Apple will make our digital lives easy by taking away our creative choices; Siva Vaidhyanathan fears that Google's tentacles will reach into every aspect of our lives while making it ever easier for us to do our work with its tools; Cass Sunstein is sure we're losing our social souls.

Government policy offers a critically important check on corporate excess, and will be essential to the creation of public media 2.0. Just as we could not depend only on commercial media to provide public content, we cannot depend only on commercial platforms to prioritize the formation of publics. But policy will also be shaped around the basic habits and tools that are being created today. Public media 2.0 will develop on the basis of the platforms that are the winners of the consolidation taking place today, and with the help of policy that supports it within that environment.

NEW TOOLS, NEW PARTNERS, NEW RELATIONSHIPS

Public media 2.0 will take advantage of the participatory possibilities unleashed by the networked digital environment, building projects around the five C's of choice, conversation, curation, creation, and collaboration.

Partnership is the key to public media 2.0—because partnership brings actors with different assets and approaches together to work on platforms that thrive on participation. Some partners will be individuals, but many will be institutions.

For hybrid partnerships to work, each partner will need to identify assets and allies. Potential partners for public media 2.0 today include legacy public media, community media makers, digital companies, social entrepreneurs, and nonprofit institutions.

The assets of legacy public media—public broadcasters, prestige newspapers and magazines, respected broadcast news programs, and tried-and-true independent media outlets—include public trust, connections to existing communities, deep archives (even if fraught with ownership issues), and long-time relationships with funders and advertisers.

Community media makers—such as low power FM and cable access stations, independent TV and radio stations, and youth media outlets—are often already primed to train and support those interested in making their own media, because they have long subscribed to a philosophy of empowerment through citizen production. The most ambitious of these are retooling for the participatory environment, but their resources are scarce. Many community-based ethnic media outlets operate via commercial business models, which can create cultural clashes between projects serving overlapping publics.

Digital companies—including social media platforms, search engines, hardware and software developers and Web 2.0 startups—offer businesses based from the ground up on

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participation, and an understanding of the importance of noncommercial content and projects in building an attractive commercial model. They often have low overhead compared to older film and broadcast outlets, and many are attractive to venture capitalists, which encourages innovation and risk-taking.

Potential nonprofit partners for public media creation and distribution include institutions in the nonprofit sector, such as universities, museums, libraries; as well as issue-focused educational and social organizations. Their assets include archives and databases, issue expertise, legitimacy, and trusted brands. Universities and federal research agencies are already wired to next-generation fiber optic networks, which could be used, as the National Public Lightpath project envisions, to create a cooperative public media broadband infrastructure.[19] Nonprofits can also serve as hosts for long-term education and advocacy campaigns that media makers may spur, but are not prepared to sustain.

Social entrepreneurs, both in the foundation world and in corporate environments, are seeking partners who can deliver a "double bottom line" of social good and profit. (See sidebar above.) Their projects can serve as points of connection for actors and outlets from different media sectors.

When structured well, collaborations between the different sectors can drive rapid innovation and offer mutual benefit. Take the Bay Area Video Coalition's Producer's Institute, which matches up independent and public media makers with commercial Web tools to produce working digital engagement prototypes. The sessions equip producers with powerful new technologies, while providing industry leaders with compelling examples of how their products can enable public participation. One such project is iWitness (http://www.pbs.org/frontlineworld/stories/iwitness/), hosted online by the PBS series *Frontline/World*. Producers worked with BAVC trainers to combine webcams and the Internet telephone service Skype to build a customized tool enabling citizens and experts on the ground to report on breaking news. The project launched with a story about riots in Johannesburg[20], and was so popular it jumped immediately to the PBS home page.

Social Entrepreneurs and Public Media 2.0

Can business and public life work together? That's the hope of some social entrepreneurs who target media, blending economic, social and environmental values.[21]

Omidyar Network

Rather than providing grants, the Omidyar Network reframes philanthropy as a low-interest investment. Pierre Omidyar, the founder of eBay, and his wife, Pam, established the Omidyar Network in 2004. They have worked with their partners to create opportunities that enable people to "improve their lives and make powerful contributions to their communities." These efforts are organized around two investment initiatives: Access to Capital, and Media, Markets and Transparency. The Omidyar Network's portfolio of past and current partners/grantees includes One World, WITNESS, Green Media Toolshed, the Sunlight Foundation, and SourceForge.Net (http://www.omidyar.net/portfolio.php/).

Participant Media

Participant Media, founded by Jeff Skoll, the first employee of eBay, asserts that "a good story well told can truly make a difference in how one sees the world." Participant has produced dozens of dramatic features over the past few years, including *Good Night and Good Luck*, as well as a number of leading documentaries, including the Academy Award-winning *An Inconvenient Truth*. Films are designed with social action campaigns in mind, and investment is allocated for engagement projects. Participant teams up with social sector organizations, non-profits and corporations committed to creating open platforms for discussion and education and who can, with Participant, offer specific ways for audience members to get involved. The company has also launched a new social action network entitled Take Part (http://www.takepart.com/).

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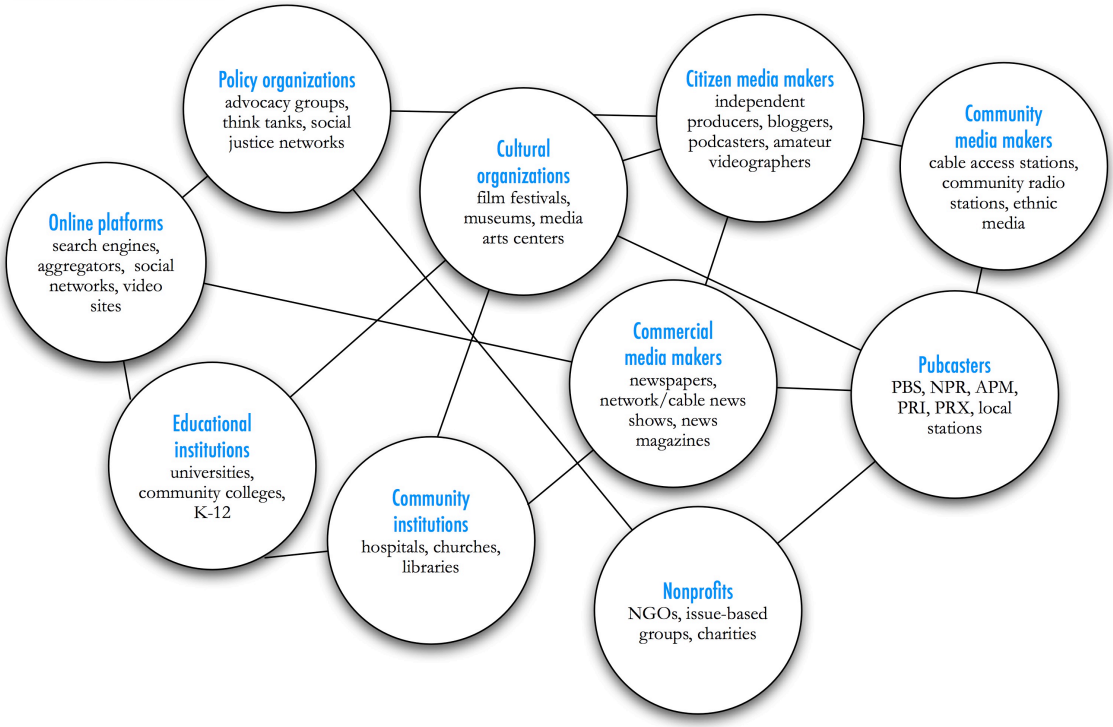
Public Media 2.0: New partners, new possibilities

In the digital participatory environment, public media projects have a constellation of potential partners for content creation and distribution.



Another success story is Public Radio Exchange (PRX), which has brokered a partnership between makers and programmers to "make public radio more public," working to integrate activities around the five C's. Their site (http://www.prx.org/) allows independent producers to upload radio pieces (*creation*). Audiences and public radio professionals seek out pieces (*choice*) and write reviews (*curation*) that help public radio station producers (*collaboration)* to assess whether they should play the pieces on air or online. The result is an extensive, searchable online catalogue of independently produced content that was previously inaccessible to listeners and stations. PRX has also launched a social network (*conversation)* that connects young radio producers and teachers, called Generation PRX (http://generation.prx.org/).

CHALLENGES AND OPPORTUNITIES FOR PUBLIC MEDIA 2.0

What will public media 2.0 look like? Who will lead it? How will it be supported by policy and paid for?

Shape

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Public media 2.0 will exist beyond the zoned environments of today's public broadcasting, newspapers, cable access channels, and so on. *Being* public media will be replaced by *doing* public media.

Public media 2.0 will be built around mission, most fundamentally the ability to support the formation of publics around breaking issues—that is, to link us to deep wells of reliable information and powerful stories, to bring contested perspectives into constructive dialogue, to offer access and space for minority voices, and to build both online and offline communities. This is a mission fundamental to a vital open society. In 2005, public broadcasters sat down to think what roles they might serve in the digital future, and came up with four categories: lifelong education, local engagement, public health, and emergency preparedness. All are true needs, but not sufficient as the basis of a robust 21st-century public sphere. The real challenge will be to build capacity for dynamic responsiveness.

At its best, public media 2.0 is:

- *Socially relevant:* It both provides and solicits information on an issue that affects the public welfare (i.e.—how people can live together with dignity and decency, and how they need to work with the organizations and people around them to promote solutions).
- *Accessible:* It is available to citizens without extensive digital expertise or unusual equipment.
- *Egalitarian:* It allows participants to see each other as significant contributors to a common project, even when they differ.
- *Open:* It is multidirectional, dynamic, and networked.
- *Reliable:* It offers tools and sources for verifying information and holding media makers and participants accountable.
- *Enabling:* It helps participants shape a judgment on which they can act.

These characteristics make it possible to distinguish a public media moment within a commercial service from the rest of its service, and to distinguish a public media project from other sorts, such as partisan, self-promotional, or entertainment media.

Leadership

Who will lead the charge to reframe public media for the networked information environment? Public media 2.0 needs reliable centers of gravity, and they have not yet emerged in the networked environment. Both newspapers and public broadcasting can claim high trust ratings and deep archives, but have been saddled with the limitations of their mass-media structures, legacy organizations, and sunk investments.[22] Emerging sites have not yet garnered credibility or stability. Such centers of gravity will have to be able to command the respect, engagement and participation of people across varied communities of practice, as Wikipedia does today.

Leadership will take resources as well as will. Wikipedia is a lovely exception to the general rule that public media experiments do not usually take off without subsidy.[23] Most new public media experiments will continue to need taxpayer, funder and donor support to thrive as they seek sustainability.

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Leadership will also need to make strategic decisions to address inequality, especially given the nation's shifting demographics.[24] Diversity and the digital divide are still leading issues in the new public media. The emerging experiments tend to replicate the same socio-economic, ethnic and political structures as the analog world. If public media 2.0 looks less highly stratified and culturally balkanized than the public media of today, it will be because of conscious investment and policy choices.

Outcomes

In a world where public media 2.0 is about doing rather than being, measuring success becomes critical. Audience demographics, and the metrics of clicks and hits reveal only that audiences have encountered a piece of media. The salient question is "What happened next?"

Useful measurement standards should take into account the mission of each outlet or media project, the publics targeted, and whether they were reached. How do we know when a public has formed? New impact metrics might include: facts learned; conversations launched; mental frameworks changed; events held; policies proposed, endorsed or challenged; videos shared; memes spawned; students involved; skills acquired, or submissions posted. Public media benchmarks should also take into account the composition of participants, given the social, economic, political and ethnic divides of the society. Do media projects create a sense of trust and buy-in, making audiences feel as though they have a voice and can make a difference?

Developing methods for measuring such impacts is a fast-evolving field. Compelling new online tools such as network mapping[25] and data visualization[26] make it possible to explore the dynamics of media dissemination in unprecedented richness and detail. Impact measurements from the community media[27] and media development[28] fields also offer some clues, but much more research is needed to translate these metrics reliably to the field of participatory public media.

Failed experiments have as much to tell us as successes. For instance, The *Why Democracy?* Project, a collection of documentaries aired in the same month around the globe and linked to public discussion, succeeded in winning broadcast airings but failed at launching global conversations.[29] Developing related impact measurements in each area listed above will help both media makers and supporters decide what to try next.

Documentary Films as Public Engagement
Already practiced in partnering for impact—with activist organizations, universities, public broadcasters—documentarians are now tapping online tools to attract and mobilize publics.

Not in Our Town, Patrice O'Neill
First broadcast as a half-hour special on PBS in 1995, *Not in Our Town I* told the story of how the people of Billings, Montana—including grassroots activists, elected officials, schools, unions, newspapers, and churches—got together in the face of assaults on Native American, Latino, and Jewish residents to create an initiative that continues as part of the civic life of the city. This model of citizen action—the diversity of which is traced in many more NIOT films—has inspired a nationwide movement of communities that have adapted and enriched it for use in schools, workplaces, and cities coping with racial, ethnic, and gender-based hate crimes. In 2007, leaders from more than 50 towns and cities gathered to share information and discuss the formation of a national organization and the creation of a social networking site.

State of Fear: The Truth About Terrorism, Pamela Yates, Paco de Onis, Peter Kinoy
Addressing the anti-terrorist policies of Peru's Fujimori government, this film became an international platform to discuss suspension of civil liberties under the threat of terrorism. In addition to English and

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PUBLIC MEDIA 2.0 TOOLS AND PRACTICES

What's working in the highly experimental and unstable public media 2.0 environment? Some trends stand out:

The establishment and promulgation of public media standards and practices
In open environments, commonly shared expectations for style, tone, format, and responsibility are critical to trust and participation. Areas for establishing standards include:

- Freedom of expression: The Global Network Initiative (http://globalnetworkinitiative.org/) has brought private companies, human rights organizations, academics, investors and technology leaders together to craft principles that guide information and communications technology companies when faced with government censorship or requests for user information. Such open communication is the baseline requirement for creating public media.

- Balancing features of copyright: Broader participation in media requires broader understanding of the rights of new creators under copyright, so that they can use today's culture to build tomorrow's. These rights are in policies that balance owners' rights, specific to each country. The Center for Social Media's fair use project (http://centerforsocialmedia.org/fairuse) has both educated makers and media organizations and changed industry practice within the U.S. Internationally, media organizations and makers are exploring their own opportunities to assert the rights that make copyright friendly to a participatory media era.

- Ethics: Projects such as the Online Ethics Wiki draw from earlier codes of media practice, applying them to the networked environment. YouTube's Community Guidelines discourage posting videos that are obscene, violent, depict illegal activities, violate copyright law, or contain hate speech. Such efforts help to underscore the values of civility, truth-telling and transparency in media production and public debate. Wikipedia's principle that entries should hew to a "neutral point of view" is one example of how individual sites can encourage distributed users to actively establish and monitor cultural norms that support high-quality information.

- Open source tools: Open source tools create common platforms that can be adapted to a wide variety of purposes.[30] Even controlling a minority of a market, such as Mozilla does in the browser market with Firefox, has a powerful effect on the market as a whole, and provides tools for innovation and access to creative participation by many more than purely proprietary platforms.

Distributed fact-checking and quality control
Vetting of information for quality and accuracy is becoming a shared activity,

whether done by committed professionals or by crowdsourcing.

NewsTrust.net (http://www.newstrust.net/) attempts to both inculcate media literacy and apply a wider filter by soliciting volunteers to rate stories from across the Web using core journalistic principles as benchmarks, while Factcheck.org (http://www.factcheck.org/), managed by the University of Pennsylvania's Annenberg School, monitors claims made by politicians in ads, speeches, and interviews. There's even an automated solution for sniffing out news bias: the Spin Spotter (http://spinspotter.com/home) runs news stories through a set of algorithms based on ethnics recommendations from the Society of Professional Journalists and a database of terms used by spinmeisters. (Results so far are mixed.) Of course, sometimes even the fact-checkers themselves may need fact-checking—Mark Glaser of PBS MediaShift notes that partisan fact-checking operations get more traffic than non-partisan ones. Public broadcasters have made forays into factchecking, but have not yet launched a dedicated site.

Sites such as Digg (http://digg.com/) and Technorati (http://technorati.com/) offer a preview of how crowdsourced ranking and vetting of content from across the Web might evolve. The sites reflect content choices made by many people, revealing both the most influential and the most reliable sources.

Multiplatforming and engagement as a matter of course
Public media outlets and individual projects are now regularly including offline, online, print and social media elements, which extend relevance and impact and provide multiple opportunities for publics to form around media. For example, Al Gore's hit documentary film *An Inconvenient Truth* was in theaters, is available on DVD, and has a companion book. Related downloads include widgets for bloggers, posters, desktop images of changing weather patterns, screensavers, electronic greeting cards, and a teacher's guide. This trend is driving multiplatform training in journalism schools.[31] What used to be after-the-fact "outreach" tied to static media content has now become central to strategic design. Media projects are planned with the engagement of publics as a core feature.[32] (See the "Evolution of Engagement" sidebar for more examples.)

Data-intensive visual reporting
Highly visual and information rich, sites such as Everyblock (http://chicago.everyblock.com/) and MapLight (http://www.maplight.org/) demonstrate how information can be culled from a variety of online sources and combined to reveal trends and stories via interactive, user-friendly interfaces.[33] So-called "charticles" are also on the rise in both print and online newspapers, mirroring public enthusiasm for creating visual mashups using tools such as Google Maps. Micah Sifry of the Personal Democracy Forum calls this "3-D" content (Dynamic, Data Driven).[34] Its rise suggests a role for outlets, governments, nonprofits and universities as trusted curators of valuable data sets.[35]

Silo-crossing collaborations
Educational and advocacy organizations are finding points of contact with public media makers around issues[36], while noncommercial and commercial outlets are

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developing partnerships that exchange prestige for reach.[37] Community projects such as Philadelphia's Plan Philly site (http://www.planphilly.com) bring journalists, educators, and citizens together to address local issues. Citizen journalism projects such as :Vocalo (http://vocalo.org/), *Talking Points Memo* (http://www.talkingpointsmemo.com) and *Open Salon* (http://open.salon.com) are collaborating with audiences to create and select content, and to investigate breaking stories. These new partnerships demonstrate the hybrid nature of emerging public media—combining commercial with noncommercial, pro with amateur, media outlets with organizations not traditionally tasked with media-making.

Evolution of niche online publics

Publics are gathering around particular sites and outlets to learn and share information around in-group issues. Such sites may be based on a combination of identity and politics—such as Feministing (http://www.feministing.com), which targets young female readers through pop culture analysis,[38] or Jack and Jill Politics, which describes itself as "a black bourgeoisie perspective on U.S. politics." (http://www.jackandjillpolitics.com/) Others are based on location—such as the regional communities that cluster around international meta-blog Global Voices[39], or the local blogs featured in the Knight Citizen News Network map. (http://www.kcnn.org/citmedia_sites/) Still others hinge on particular issues or communities of interest, such as Moms Rising (http://www.momsrising.org/), which coordinates advocacy campaigns and blogs around policy issues related to motherhood, or Blog for a Cure (http://www.blogforacure.com/), which brings cancer survivors together to support one another and discuss concerns related to symptoms and treatment.

Decoupling of public media content from outlets

With business models for outlets flagging, content has acquired a life of its own. Nonprofit projects like ProPublica (http://www.propublica.org) and the Center for Public Integrity (http://www.publicintegrity.org) underwrite investigative reporting that can be placed in print or broadcast contexts but also lives online on the projects' sites. The increasing primacy of search engines and open platforms as interfaces for finding news and information allows new content producers—such as academics[40], advocacy groups[41], and even political campaigns[42]—to generate widely circulated content addressing public issues. And the rise of tools for online syndication—such as NPR's recent decision to release its Application Programming Interface (API)—means that even content originally created by an outlet is not destined to stay within its confines.

New toolsets for government transparency

Journalists have traditionally served as watchdogs on politicians and federal agencies, but open online access to government documents and data now offers raw material for both legacy and citizen media efforts. Projects like Open Congress (http://www.opencongress.org) invite users to view and comment on bills, track Congressional votes and follow hot issues. A forthcoming project called Subsidyscope promises to track and analyze spending, loans and tax breaks associated with the financial bailout (http://subsidyscope.com). The government itself is a key provider of digital transparency projects, like USAspending.gov

(http://usaspending.gov), which allows users to search federal contract and grant data. A coalition of government transparency advocates has crafted a "right-to-know" agenda for the new administration.[43]

Peer-to-peer public media training
Networks of media outlets, such as OneWorld (http://us.oneworld.net), the Integrated Media Association (http://www.integratedmedia.org/home.cfm), New America Media (http://news.newamericamedia.org/news/) and The Media Consortium (http://www.themediaconsortium.org/), working together to share and assess strategies for producing effective, public-minded content for the digital, participatory environment. Individual producers are also sharing strategies through projects like Shooting People (http://shootingpeople.org/), an international networking organization for independent filmmakers.

These trends demonstrate a widespread, cross-sector interest in developing and sustaining high-quality public media in the networked environment. But unless and until new pipelines, partnerships, standards and benchmarks are hashed out, the new public media will continue to develop piecemeal, and with erratic support.

POLICIES AND STRATEGIES

Tomorrow's public media cannot simply be improvised either by legacy or new media businesses or by enthusiastic volunteers. There will continue to be a powerful role for public policy in shaping the environment. The dawn of a new presidential administration offers the chance to advance a new vision for U.S. public media. What kinds of policies are needed now to give makers and users of media for public knowledge and action control?

At the infrastructure level:

- A national broadband policy that can create "universal service" standards for a digital era, and particularly target neighborhoods and communities poorly served by economic and social services, such as inner-city and rural areas.
- "Net neutrality"—the need for standards that will prevent second-class status (or worse) for public media, disenfranchised social groups, and individuals as broadband carriers prioritize the lucrative.
- Privacy and identity security—the need for members of the public to be safe communicating with each other, unafraid of government surveillance or corporate information-harvesting.
- Mandating of universal design principles into essential communication services, such that people of all levels of enablement can access communication and media for public life.

At the level of the platform:

- Policies that support nonprofit enterprises with discounts or tax waivers on communications and media services
- Taxpayer support for public media venues, channels and brands.
- Policies that support the use of open source tools and platforms for public projects.

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At the level of production:

- Taxpayer support for professional or professional-amateur public media production.
- Taxpayer support for public media training and cultural education both in public education and in community centers such as libraries and caregiver sites.
- Public policies that provide tax incentives and privileges for nonprofits creating information banks and tools for public media, and for commercial media companies that offer pro bono services to them.
- Education on balancing features of copyright such as fair use, and policy actions on "orphan works," or abandoned copyrights, and the Digital Millennium Copyright Act's limitations on use of copyright's balancing features.

NEXT STEPS FOR STAKEHOLDERS

Different stakeholders have different opportunities to make the most of a rare open moment of transition.

Public Media Makers:

- Identify goals and participants for any media designed to promote democratic participation.
- Embrace participation with your publics, and build your relationship into your media from the start.
- Seek out opportunities to cross cultural, social, economic, ethnic and political divides.
- Learn from others' examples, and their mistakes.
- Collaborate with institutions and people that can bring content, expertise, experience, communities.
- Build the case for public media with communities.

Policymakers:

- Use universal design principles in infrastructure policy.
- Use universal service values in constructing infrastructure and supporting its growth.
- Support platforms that offer stability and reliability in information provision.
- Support lifelong education to permit every member of society to be an active participant and potential media maker as well as consumer.

Funders of media for public engagement:

- Fund media activities that build democratic publics.
- Fund action, not existence; outcomes, not outlets.
- Fund and use norms-setting, in the form of standards and practices, training and peer education.
- Fund standardization of reliability tools, for fact-checking, debunking, adding value.
- Fund the creation and standardization of impact metrics, and demand outcomes documentation that uses impact metrics and can be publicly shared.
- Fund incubation and experiment in media making, media organizations, and media tools, especially among disenfranchised communities.

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The challenge for public media 2.0 is not only to provide a vision for what it might be, but to generate political capital for it. People need to make demands for public media 2.0 of their elected officials, their regulators, their communications service providers, and their media entities.

That challenge must begin, as always, in conversations among engaged publics. Stakeholders, whether they are incumbents, innovators or both, need to begin that conversation. They are the core public for public media 2.0 today.

Those stakeholders need to host these conversations within the networks of attention and concern that they command, in order to mobilize them for a vital public media 2.0. Publics can powerfully and flexibly act; they are grown and nurtured within rich communications environments. These environments exist today, and can become more effective as they develop links across sectors and as they develop awareness, investment and a shared vision with wider, engaged publics.

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END NOTES

[1] An August 17, 2008 report by the Pew Research Center for the People & the Press illustrates the shift. "Integrators" who get news from both the internet and traditional sources, made up 23 percent of the respondents; "net-newsers," who turn principally to the Web for news, made up 13 percent; and "traditionalists"—with the oldest median age in the sample—made up 46 percent, relying heavily on television news.

[2] The Berkman Center's Media Re:public project recently published a suite of papers on the state of participatory media: http://cyber.law.harvard.edu/pubrelease/mediarepublic/downloads.html. In the lead paper, *News and Information as Digital Media Comes of Age*, Persephone Miel and Robert Feris argue that the decline of the advertising-based business model is what's leading the disruption in legacy journalism organizations, and that support and collaboration will be needed to shore up the core civic functions of journalism. They also recommend investment in intermediaries that build bridges between high-quality information and publics.

[3] The *Semantic Wave 2008 Report* published by consulting firm Project 10X in September 2008, describes several of the coming technologies: "A key trend in Web 3.0 is toward collective knowledge systems where users collaborate to add content, semantics, models and behaviors, and where systems learn and get better with use. … Key features of Web 3.0 social computing environments include (a) user generated content; (b) human-machine synergy; (c) increasing returns with scale; and (d) emergent knowledge.

[4] Authors like Clay Shirky and Alison Fine have documented how individuals and groups have leveraged technologies like e-mail, low-cost video, mobile communication, social networks and blogs for advocacy around issues large and small.

[5] Here's a great example of debunking the talking points: http://www.alternet.org/blogs/peek/105043/

[6] A widget is a small, self-contained piece of code that performs a particular task. See http://www.widgets-gadgets.com/2007/08/what-is-web-widget.html for more details.

[7] The 10Questions Presidential Forum was produced by techPresident—a group blog focused on technology and politics—in cooperation with the *New York Times* editorial board, with support from MSNBC.com, and sponsored by blogs from across the political spectrum. Questions were posted to the site by users, and hosted on a variety of commercial video sharing platforms.

[8] Benkler's book is available online as well as in print: http://cyber.law.harvard.edu/wealth_of_networks/Main_Page

[9] A mapping exercise at the News Tools 2008 gathering suggested some fresh job titles for the journalism world: editors become "sense makers," reporters become "beat bloggers, and "community weavers" interface with audiences while "information architects" wrangle data and produce graphics. Tom Rosenstiel, who directs the Project for Excellence in journalism also endorses "sense maker," and adds that reporters should act as "authenticators," "navigators," or "forum leaders." Or perhaps, as Portuguese blogger and journalist Alexandre Gamela suggests, journalists are becoming DJs, "remix[ing] and mak[ing] the news flow coherent."

[10] "Public Media Serves Up Election Widgets For Bloggers," Inside NPR.org, http://www.npr.org/blogs/inside/2008/08/public_media_serves_up_electio.html

[11] Check the Media Shift Idea Lab (http://www.pbs.org/idealab/) for running blogs by Knight News Challenge grantees exploring new concepts in community news.

[12] See http://rising.globalvoicesonline.org/blog/2008/01/16/a-introductory-guide-to-global-citizen-media/

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[13] See http://www.comscore.com/iphone/ for statistics on higher iPhone adoption among lower-income users.

[14] The *Washington Post* reported that more than 1.1 million people read the Sarah Palin Wikipedia article within the first 36 hours after she was announced as John McCain's running mate. The entry had been the subject of very heavy editing; an analysis by Dan Cohen of George Mason University tracked over 500 edits in a 24-hour period, August 31-September 1. Suspicions were piqued by a series of flattering changes entered by a Wikipedia user named "Young Trigg," a play on the name of Palin's son. After NPR reported on the controversy, many other users flooded in to edit the page, and Wikipedia placed a partial block, allowing only established editors to update the entry. The UK-based *Times Online* reports that Young Trigg admitted to being a McCain volunteer, and then retired the Wikipedia alias. As of October 10, the entry contained more than 220 footnotes, substantiating various claims.

[15] For a detailed discussion of the concept of participatory public media, see the *Future of Public Media FAQ*: http://www.centerforsocialmedia.org/resources/publications/public_media_faq/

[16] As a *New York Times* article by David Carr and Brian Stelter noted on November 2, the recent presidential contest has shifted public expectations about media: "For many viewers, the 2008 election has become a kind of hybrid in which the dividing line between online and off, broadcast and cable, pop culture and civic culture, has been all but obliterated."

[17] See this June 2008 map of the political blogosphere for an example of the relationship between links and influence: http://presidentialwatch08.com/index.php/map/

[18] "The corporate media know where they wish to take us," writes Jeff Chester in *Digital Destiny: New Media and the Future of Democracy*. "If they are successful we are likely to live with a communications system that offers us dazzling entertainment and seeks to fulfill our every consumer desire. Yet it will not meaningfully contribute to improving our lives or our democracy. We run the risk of merely serving as observers while special interests determine America's 'digital destiny.' "

[19] As this paper was being drafted, President-elect Barack Obama had proposed a stimulus package that would include the expansion of broadband infrastructure across the country. Public interest advocates were fighting for the inclusion of a set-aside of network capacity that would include a 10-gigabit backbone. Creating such a high-speed public interest pipeline would allow public media 2.0 projects to flourish, and to be scalable and localized at increasingly low cost.

[20]See the tool here: http://www.pbs.org/frontlineworld/stories/iwitness/video/video_index.html

[21] See http://www.blendedvalue.org, which includes a helpful blended value map at http://www.blendedvalue.org/publications/index.html#bvmap/.

[22] See *Public Broadcasting and Public Affairs: Opportunities and challenges for public broadcasting's role in provisioning the public with news and public affairs*, by Pat Aufderheide and Jessica Clark, for more details: http://cyber.law.harvard.edu/pubrelease/mediarepublic/downloads.html

[23] And in fact, Wikipedia had two initial kinds of subsidy: support from its parent foundation, and the benefit of the contents of the 1911 Encyclopedia Britannica. Largely, however, Wikipedia has grown and thrived on volunteer efforts.

[24] As keynote speaker Larry Irving noted at the 2008 Beyond Broadcast conference, "If you look at the skewing of public broadcasting, the medianage of public broadcasting viewers is 46 years old. The median age of this country is 36 years old; the median age of Latinos in this country is 24 years old. We are going to grow by 130 million people between 1995 and 2050, and 90 percent of that growth will be people of color."

[25]See the Center for Social Media's Mapping Public Media project for examples: http://www.centerforsocialmedia.org/site/resources/mapping_public_media/

[26] See this nifty tool for tracking viral videos, called Shifting the Debate: http://www.shiftingthedebate.com/shifting/videobarometer.html

[27] "Impact on Our Own Terms" a document published by the Center for International Media Action (Sullivan & Kidd, 2007), offers a model for qualitative, social-justice driven media impact goals. These include:
Individual impacts—such as the number of people who have been trained to create their own media, freedom of expression and creative expression, increased skill in practices of deliberative and participatory democracy
Organizational impacts—such as an increase in the number of people who access the organization's resources, new partnerships and collaborations, increased content containing narratives of under-served and marginalized communities
Community impacts—such as an increase in volunteer efforts, new means of sharing knowledge for a common purpose, lessons about alternative remedies (i.e., practical case studies) which make practice more effective.

[28] *Empowering Independent Media: U.S Efforts to Foster Free and Independent News Around the World*, a 2008 report from the Center for International Media Assistance, provides an overview of useful indices for measuring media change on the national and international level, but notes the difficulty of the challenge: "Questionnaires, surveys, on-site visits, anecdotal case studies and statistical data, such as numbers trained and audience gained can all be helpful. But too often, say trainers, they do not reflect the sometimes subtle and long-term progress that occurs in media development programs. Donors are often making long-term investments in changing entrenched ways of thinking within the media by building mentors, role models and centers of excellence."

[29] See the Center for Social Media field report assessing this project: http://www.centerforsocialmedia.org/resources/articles/field_report_why_democracy/

[30] For example, see the public broadcasting developers who have banded together at PubForge (http://pubforge.org) to build a "toolchest of open source applications that address the needs of public media websites in a practical way"

[31] See the News21 (http://newsinitiative.org/) project for a suite of forward-looking multiplatform student projects.

[32] As Center for Social Media Research Fellow Barbara Abrash noted in a series of interviews with *P.O.V* leaders (http://www.centerforsocialmedia.org/files/pdf/pov.pdf), "These interviews reveal a project driven not only by social concern but by a passionate commitment to fostering public knowledge and action. As it evolved, *P.O.V*. leaders consistently sought out ways to involve viewers—as active commentators, as sources of new information, as mobilizers themselves of public knowledge and action."

[33] Glaser at MediaShift reports that Gannett, the country's largest newspaper publisher, has reinvisioned its 85 daily newsrooms as "Information Centers," offering more databases and maps, such as the Cinci Navigator (http://data.cincinnati.com/navigator/)

[34] See this post by Sifry on a "Bailout Datatorial" for an example: http://www.techpresident.com/blog/entry/30490/bailout_datatorial_follow_the_money_from_wall_st_to_dc_1990_present

[35] A recent Knight News Challenge submission by ProPublica and *The New York Times* suggests a related role: outlets as hosts of primary-source documents.

[36] For example, Twin Cities Public Television partnered with the League of Minnesota Cities to profile sustainability efforts throughout the state in *Green Cities: Leading the Way*. (http://www.tpt.org/mnchannel.new/descriptions.php#DEMOG)

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[37] For example, WNYC's *The Takeaway* is a partnership between a few public broadcasting stations, *The New York Times,* and the BBC World Service, and includes a number of online and on-air tools for encouraging user interaction and conversation.

[38] Is this partisan media or public? In an open publishing environment, the lines aren't so clear. On their "About" page, Feministing editors write: "We view Feministing as a platform for not only discussion among feminists and allies, but for reaching (rational, not hateful) people who may not agree with every word we write."

[39] See the Center for Social Media field report on this project for details: http://www.centerforsocialmedia.org/files/pdf/global_voices.pdf

[40] See Juan Cole's blog for an example: http://www.juancole.com/

[41] See the ACLU's *Freedom Files* for an example: http://aclu.tv/

[42] See the Obama campaign's *Keating Economics: John McCain and the Making of a Financial Crisis* for an example: http://www.keatingeconomics.com/

[43] See *Moving Toward a 21st-Century Right-to-Know Agenda:* http://www.ombwatch.org/21strtkrecs.pdf