

# ALL THE NEWS THAT'S FIT TO HIDE

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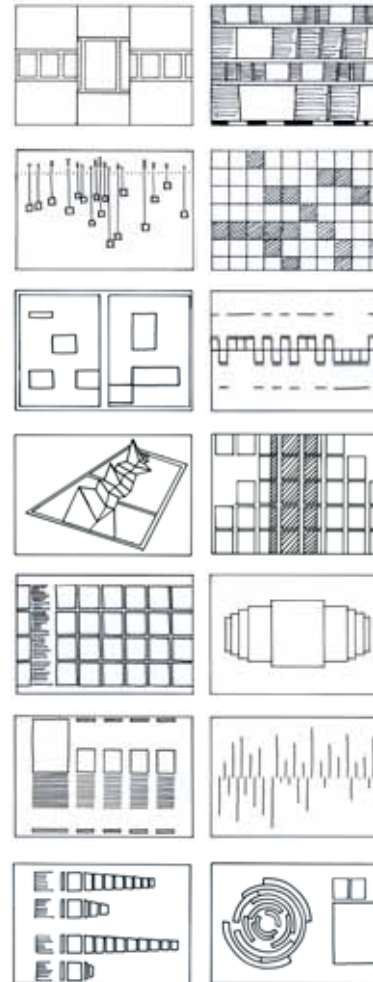
The ways that online news is experienced is very different to the ways newspapers and magazines are seen.

Reading habits, methods of interpretation, and frequency of encounters with news stories are just some of the major changes that have taken place in readers' attitudes and behaviour towards digital news consumption.

Although the presentation of news content takes advantage of the multi modal opportunity offered by digital platforms by, for example, tying video and other multimedia content to written pieces, the practices of news generation and production remain firmly stuck in a decidedly pre-digital paradigm.

Online articles are usually treated like wikis, to be invisibly updated as a story unfolds, something that particularly affects rapidly changing news stories. This raises serious questions about the definition, function and practice of journalism. We want to focus on how and why news stories change and evolve over varying time scales and on how to make those changes visible to the reader.

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These diagrams are intended to be a first look at how to show changing news over time, how to structure interactions and how a story could be presented to people in a way that reveals changes in the text.

They are not designed to be read literally and are intended to show metaphorical arrangement of elements.

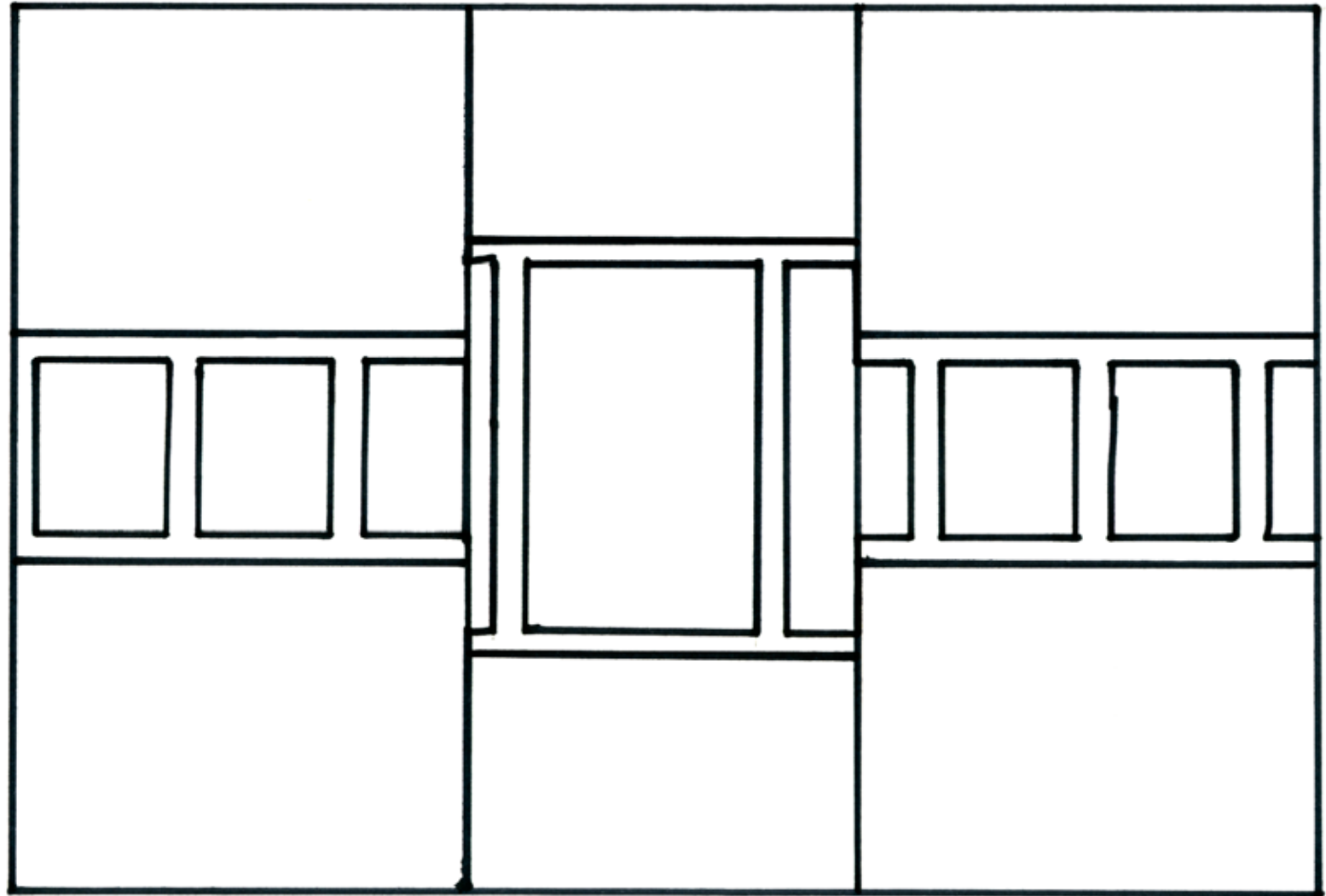
A virtual magnifier can be dragged across the timeline of the story.

As the magnified section passes over the story content, changes are picked out and highlighted.

Multiple stories could be presented in this way with the magnifier applied to a particular selection.

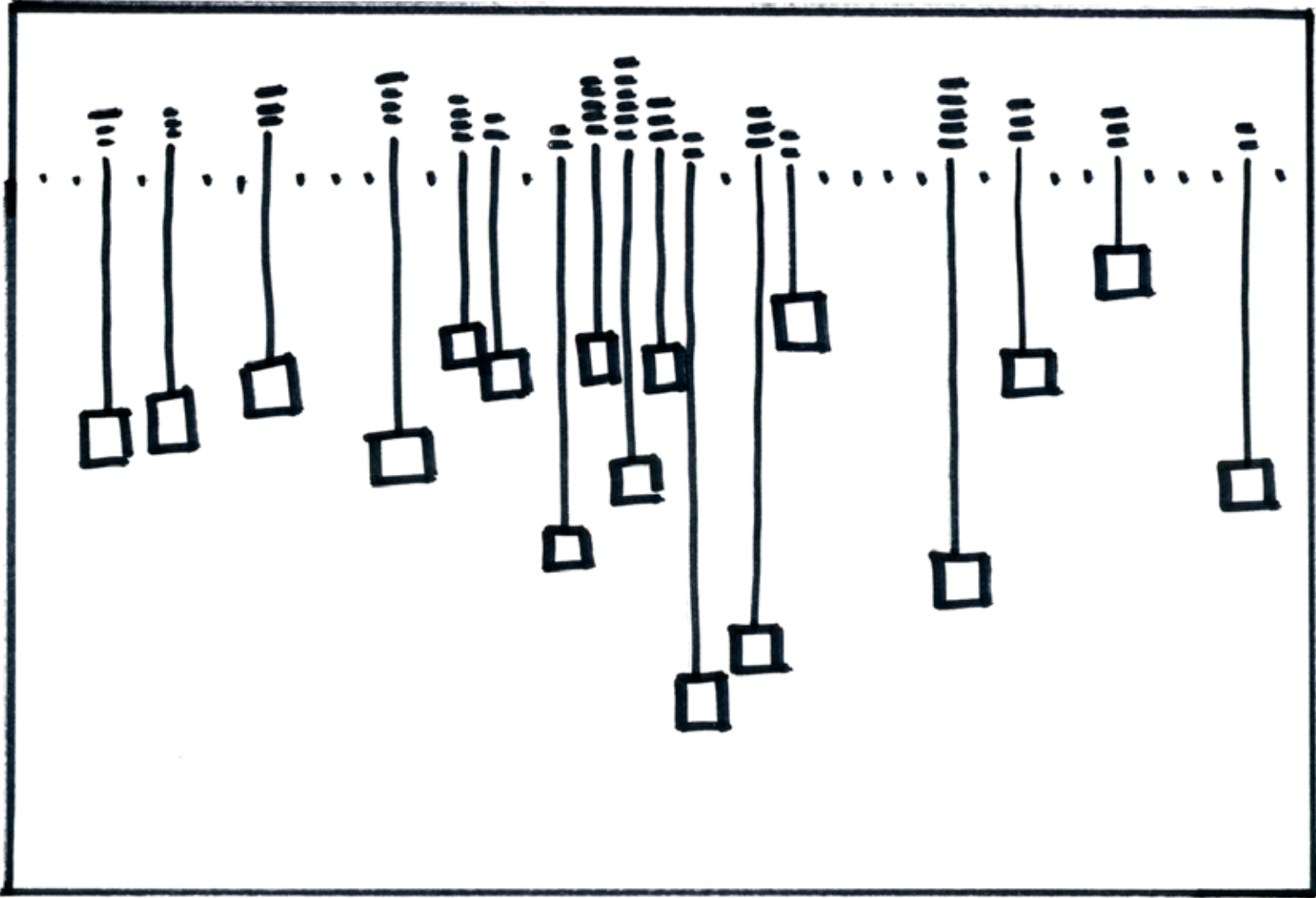
Alternatively the magnifier can pick up changes at different scales.

A useful constraint is to limit scales to two only. Background story and magnified section.



Some changes are obvious and easily discovered such as changes of names, locations or time. Others more difficult.

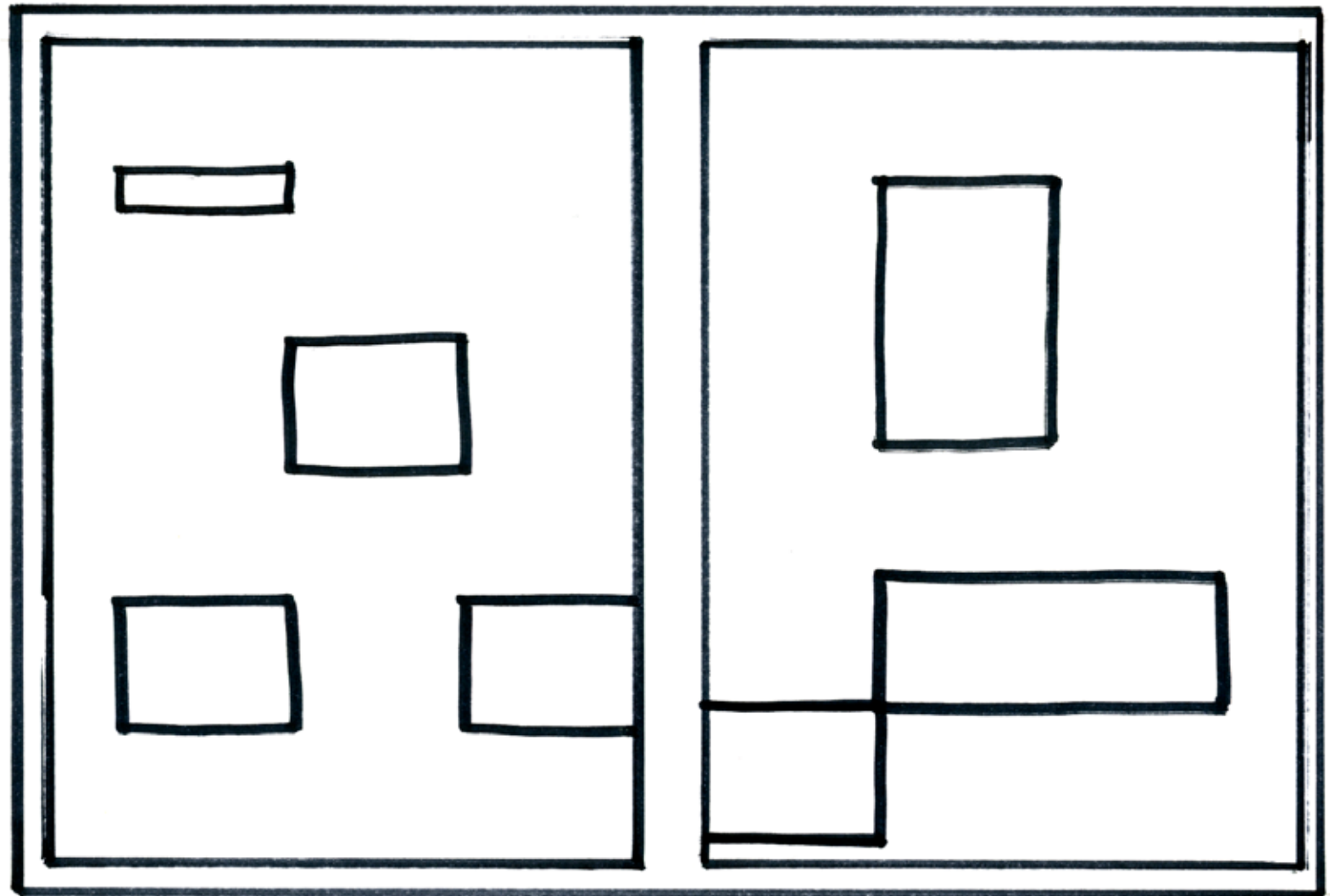
The diagram represents these varying levels of discoverability, lying further away from time or further away from perception.



Consecutive versions of the same story are presented on a horizontal scroll.

The overall frame of the story does not change in appearance but changes are picked out and perhaps colour coded for category and significance of change.

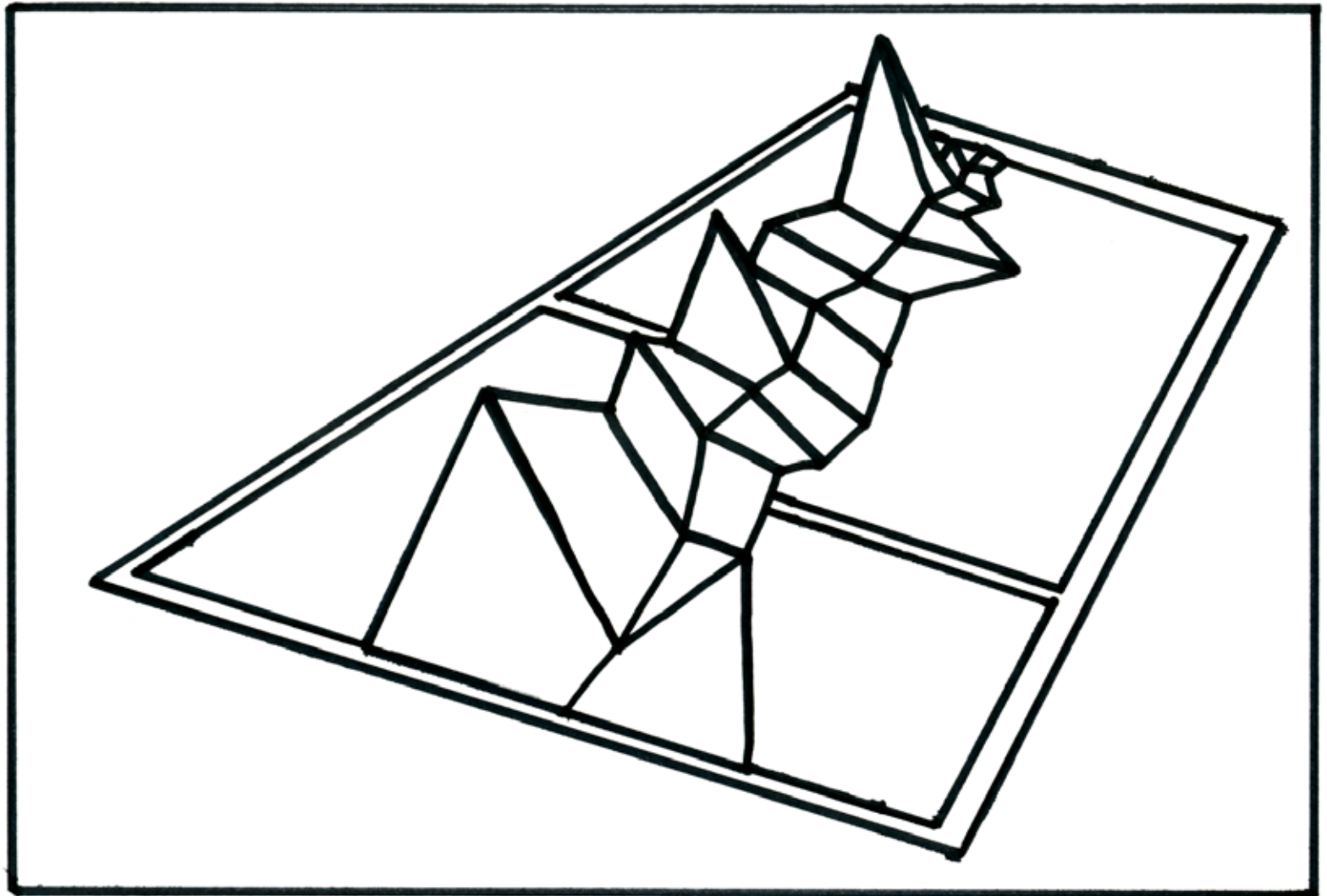
Time is implied by the sequence of iterations.



An attempt to escape from flatland. The page is shown as a landscape or datascape with data rising out of it in 3 dimensions.

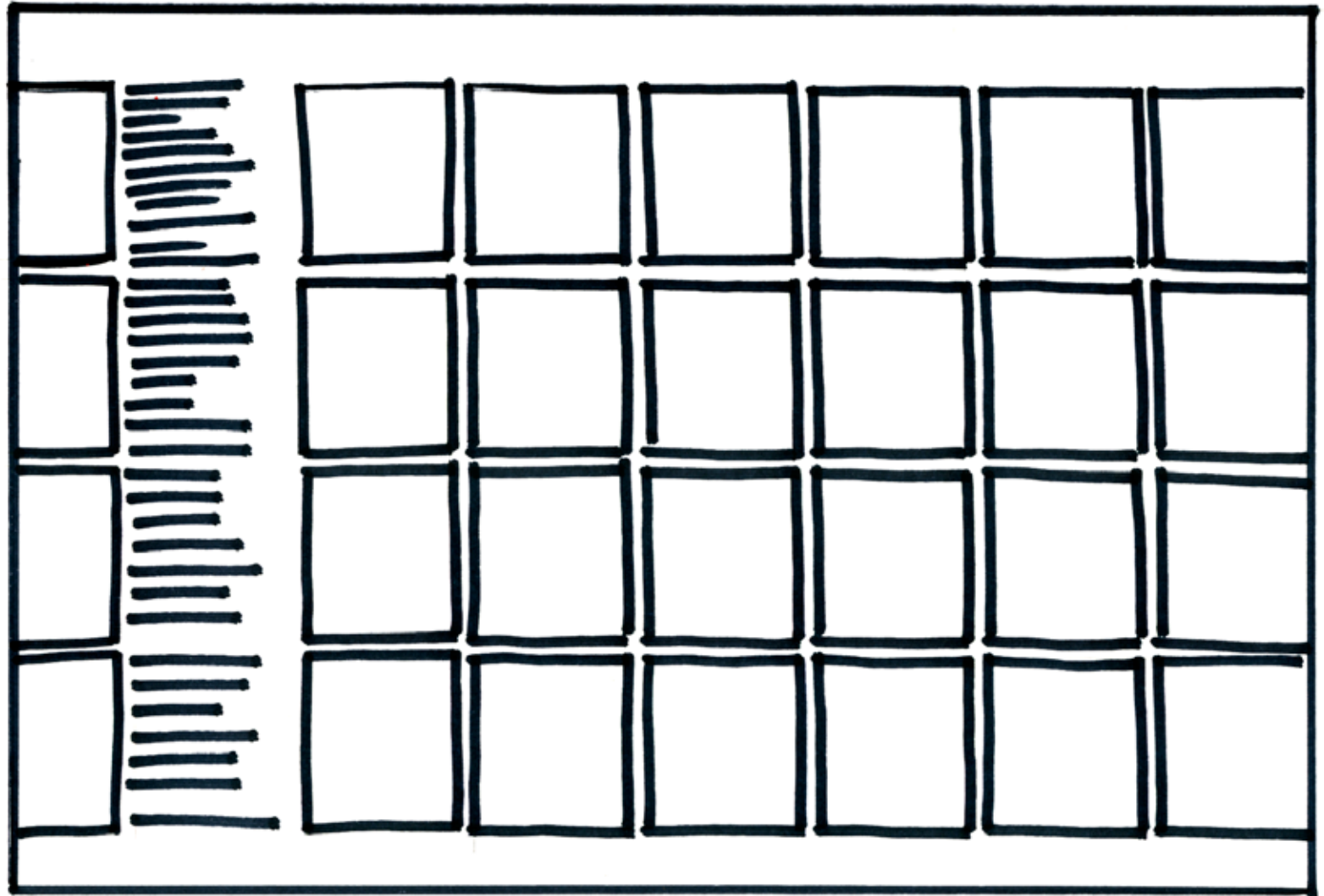
Changes are shown at different heights indicating degree of change and combine to give an overview of all changes over a selected time period.

Data can be placed accurately over where changes have taken place.



Different stories can be shown at the same time. Alternatively the same story can be shown at different scales of examination.

Changes are annotated. Particular instances of stories can be selected and explored in greater depth.

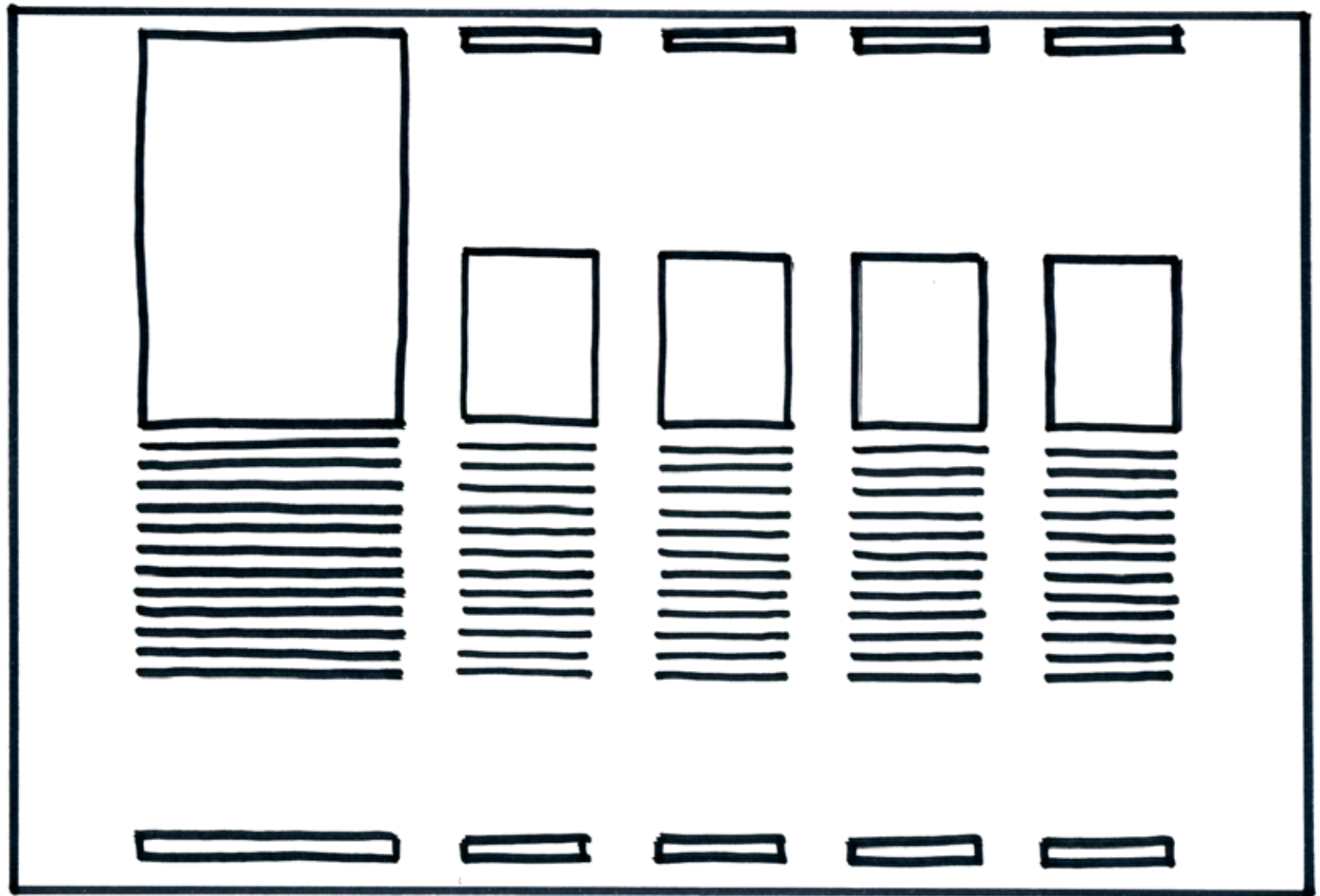




A parent and child metaphor.

Parent article shows general changes carried out in detail on child articles.

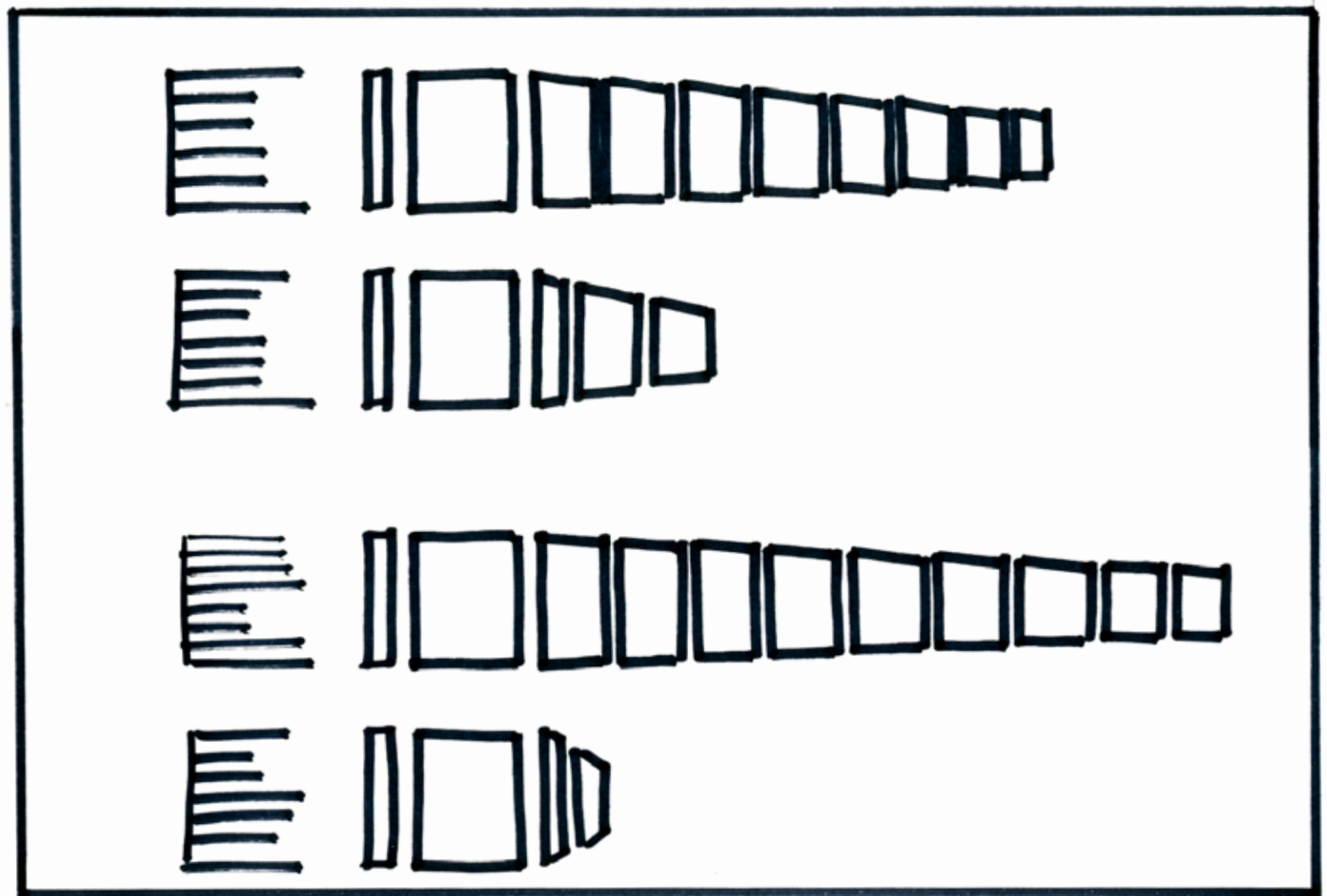
Textual annotation describes changes.



Arms of a signpost are angled in different directions around a central vertical point. Vertical point is a metaphor for existing article status.

User can rotate display to bring different stories into focus and then along the arm in distance from present.

2 axes of time interaction, a mapping of the concept of bringing a story into attention focus.





Four rows or articles can either show the same story at different scales of detail, or show four different stories with scaling selectable for each one.

Gaps in the timeline indicate no changes have taken place or indicate user has not accessed the story on a particular day.

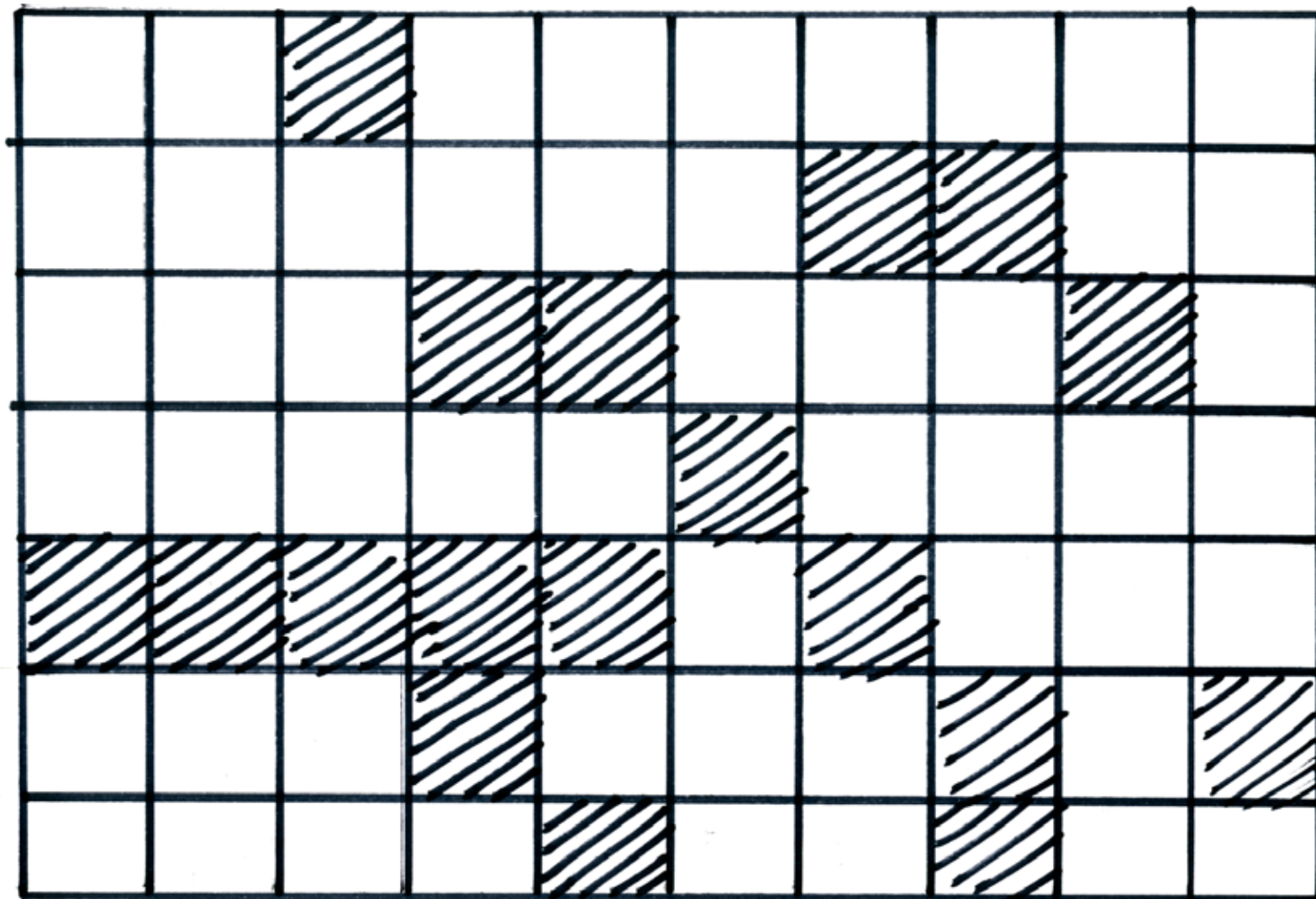
Simple interactions in footer control scaling.



A standard calendar grid can be scaled to minutes, hours, days, months, years etc in an interface already familiar and a graphical format established for centuries.

Crosshatched squares are content placeholders and hold changes to an article or different stories by the same author etc.

Grid can also be used thematically rather than temporally i.e. rows and columns relate to particular stories rather than sequential in time.

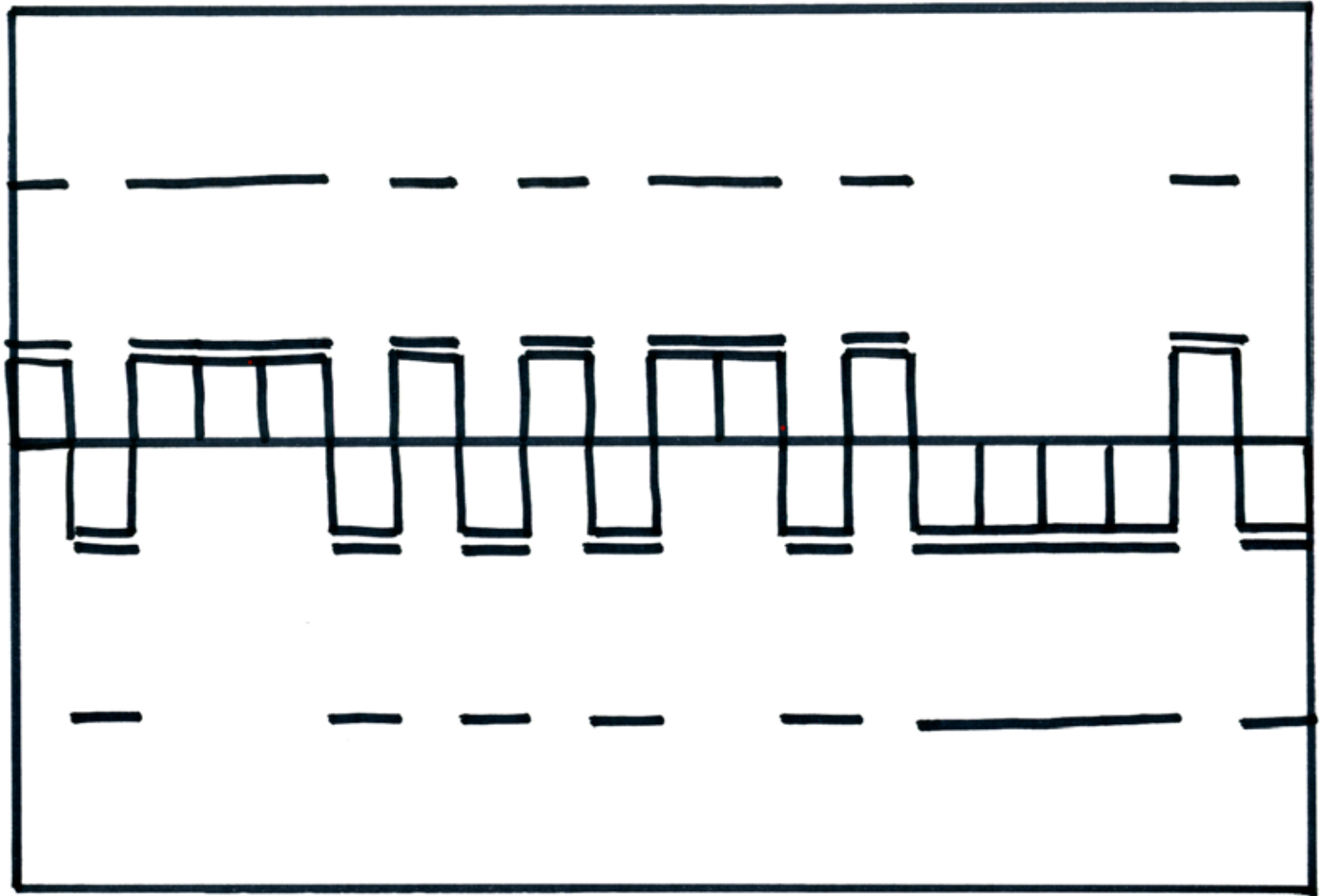


Line is assigned a value according to elements above and below it. For example, above the line are changes that have been viewed, below those the reader is unaware of.

Can also be two separate stories over time or the same story from two different sources.

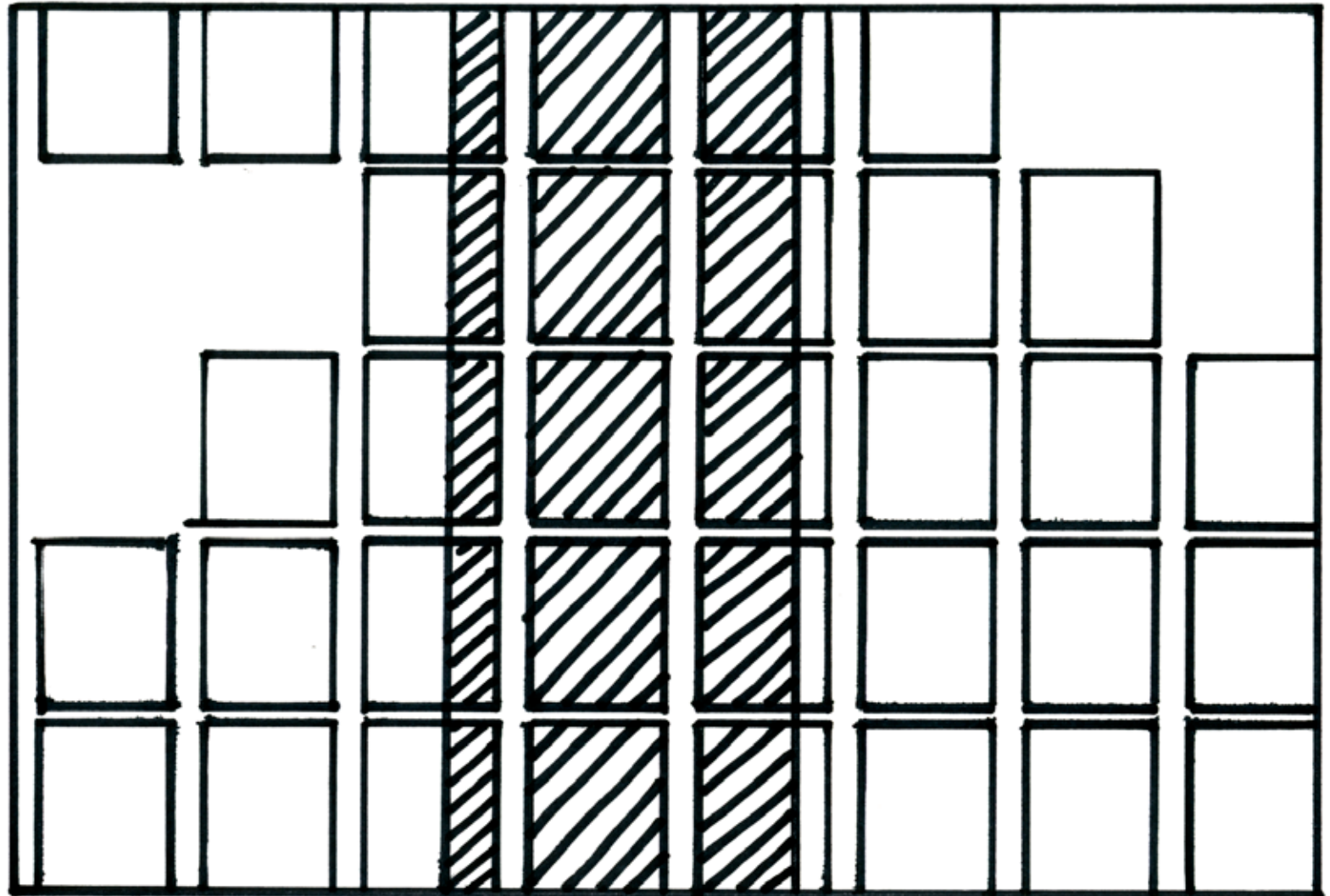
An element of adaptive design as the system follows what the user has already seen.

The binary opposition can be a useful constraint, lack of scalability an obvious weakness.



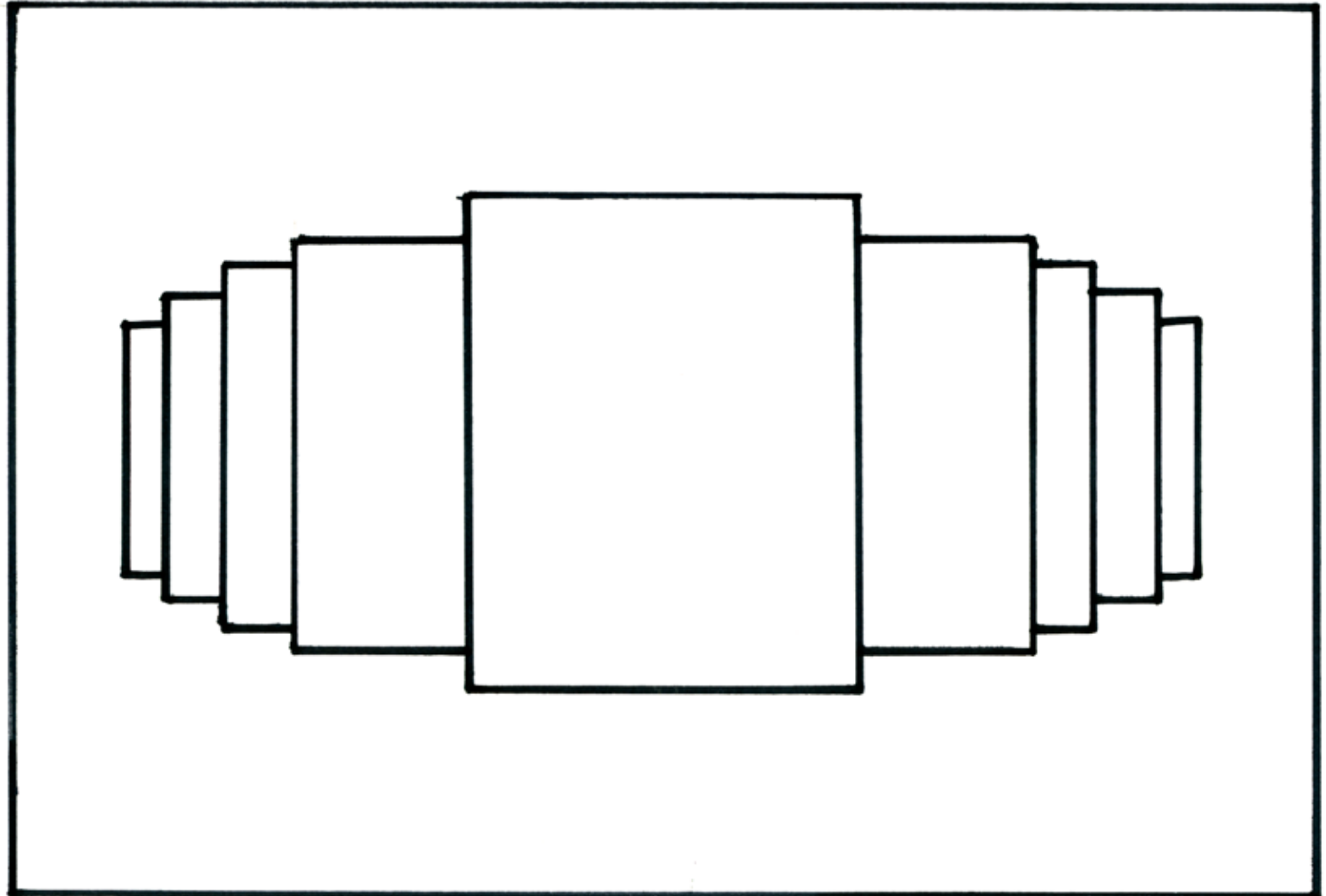
A slider picks up detail from the grid of stories, or the grid of iterations of the same story. Similar to the magnifier but less prescriptive in that highlights are shown at a similar scale throughout.

Slider highlight can assigned any desired metric such as location, time or subject.



Familiar slide shuffle  
from the iOS interface.  
Contains the  
possibility of recursion  
as single slides  
presented can contain  
sub slideshows.

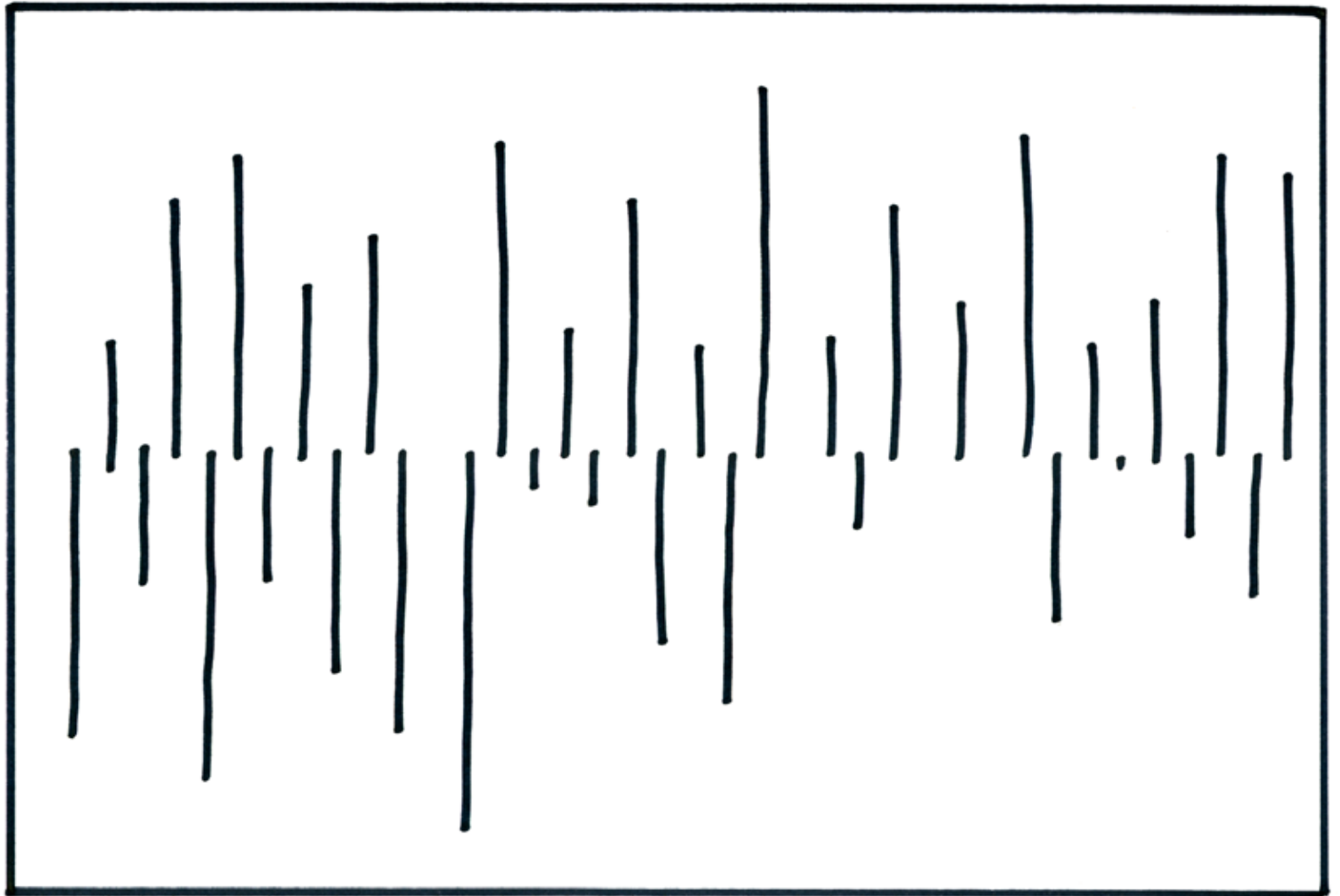
Simple interaction.  
Scales are collapsed  
within shuffle  
structure perhaps  
risking visibility,





Above and below  
the timeline, binary  
constrained.

The data elements  
and how they are  
arranged create the  
line without having  
to make it explicit.  
A useful principle  
for time-based  
information design.  
Let the data itself  
create the structure.





Time is also understood as radial or cyclical. Can be a useful view if looking at long term trends, i.e. the same type of stories occur at similar times of year or changes are made consistently at certain points in the news cycle.

Radial representation can be rotated and zoomed offering two axes of scale.

