

## **Day 2, Panel 1: The transformation of storytelling techniques – How video and interactive features are changing news production routines**

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### **Moderator:**

**Nora Paul**, Director, Institute for New Media Studies, University of Minnesota

### **Panelists:**

**Andrew DeVigal**, Multimedia Editor, NYTimes.com

**Jorge Sanhueza-Lyon**, Video Journalist, Statesman.com

**Brian Storm**, President, MediaStorm Multimedia Production

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**Nora Paul:** Okay, good morning. We're going to get started. Rock and roll. I'm going to take full responsibility for it being a beautiful day. I didn't arrive until late yesterday afternoon and I heard it was raining all the time until I got here. Yes, okay, thank you. Okay, thank you, Rosental, for throwing this party every year and for inviting me about every other year. It's great to be back at The University of Texas and I am really excited about getting to moderate this panel. My name is Nora Paul. I'm the director of the Institute for New Media Studies and President of the Fan Club of at least two of the three people of the on this panel and the third just because I hadn't met you yet. I can start a new channel.

[audience comment inaudible]

Yes, exactly. Exactly. Yes, yes. So it's always great to be able to have a panel where the people that you really want to sit down and talk to and find out what they're up to are going to be and that's absolutely what this panel is going to be. We are going to focus today on the transformation in story telling techniques, particularly about how video and interactive features are changing on news production routines.

And so what I wanted to do first is do a little trip down memory lane of where we have come in terms of this transformation/evolution. And then we will have 3 of the guys who are extremely responsible and involved with the changes that are going on in online story telling in terms of use of multimedia and video are going to be talking about some of the work that they are the most proud of currently and the things that they're learning and then we're going to go to a couple of questions because I want to tease out what is it taking organizationally, philosophically, psychically to have newsrooms start thinking about this way of evolving from the ways that they had normally told stories.

I want to just use some little newspaper up in the northeast as an example of the kind of evolution of story telling. 1997, the New York Times, and we had a photo. And 1 year later, sorry this is from the way back machine and they don't always

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download the images, but you can see that down here on the House Judiciary Committee, they started having video in 1998. But it was video that was going to be from another source and in this case it was the Judiciary Committee Hearings for President Clinton and actually two of those stories have video. Okay, about 5 years later, they really had gotten into the multimedia and, in fact, had a whole page. And I don't think I made a link to that. Well, maybe I did. Yeah, if you see this page also from archive.org, you can see they've got slide shows, pictures of the Times' slide shows and then down here, slide show, slide show, slide show and then they have some audio and then they have some interactive features and then there's a couple of video.

And so it was starting but still, the still photograph with maybe an audio overlay was beginning to go on. Okay, I am so a PC. How do I get back? And I do that where, up here?

[audience comments inaudible]

Oh, this one up here? Okay, I see. [laughing] Absolutely, okay. And then, I know, there you go. Thank you, God, isn't that terrible. I should get bilingual. Okay, so there's the multimedia.

And then here we are today and video is all over the place and I don't think I linked to it. But this is actually from yesterday and you can't see very well but here there's a video of this "Pom Poms, Pyramids and Peril". That sounds like a 6:00 news kind of headline. But the video is actually here as a component, I mean a core part of telling the story. They interview cheerleaders that have broken their necks and things like that. So this is really originally created to do something different than tell the story in 24 inches of text.

Then there is also here video being used, this is the news conference. So video being used as an important supplement to the telling of the story that they did do in text. And something that they didn't need to replicate but that they really needed to supplement the story with. And actually if you go a little bit further there was another kind of story that was a link out to another kind of video that gave a different perspective of the news story. It was the one about the Iranians capturing the sailors. So the video of the sailor saying, "I'm sorry, I shouldn't have done it." So the uses of video are really starting to infiltrate at all different kinds of story telling levels.

So what's going on right now? This is actually a blog, okay, hmm, let's see. It's a blog that there was a little conversation, this was back in January. Should newspapers use sound, slides or video? Anybody know the answer?

[audience comments inaudible]

The answer is yes, of course they should. It's all part of the tool set. And the thing that's really challenging now is trying to figure out which of those tools should be used to craft, construct what kind of story. And so we're going to, oh I hear a lot about that from our 3 guys. I didn't want to depress anybody but I love this little cartoon. Yeah, [laughing] you are expendable and, increasingly for those of you who are journalists in the newsroom, you know that's the truth. And so I think adding this to your arsenal of story crafting, story telling techniques is going to be

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increasingly important and the 3 guys that we have here are going to help you learn how to be un-expendable.

Okay, our experts, Andrew DeVigal, and there's bios for each of them. If I was going to do just tagging them, I'd say Andrew, pointer, professor, San Francisco, University of San Francisco, no, San Francisco State University, New York Times, Mario Garcia, all these kinds of things. He's got quite a range of experience.

Jorge Sanhueza-Lyon is at the Statesman.com and I did it right? Yeah [laughing] and he is a video/photojournalist. And are you the only one in the newsroom? Only full time one so that's, he's definitely the pioneer. He's kind of trying to stake out the trail for everybody else that needs to be following.

And then Brian Storm, I mean Brian Storm? Who does not know Brian Storm? You don't? Come on down and let me introduce you [laughing]. Brian is a great guy and he has been at MSNBC, he's been at Corbis and he is now running I think one of the most innovative independent photo story telling, video story telling sites and services, MediaStorm.

So we are going to start in the order of spheres of influence, let's say. We're going to start with the local story telling with Jorge then we'll go to sort of national/international news coverage with Andrew and then Brian is our indie guy, as we need to have represented in Austin, right?

Okay, let's get started.

**Jorge Sanhueza-Lyon:** Hello, I'm going to start off just by showing a couple of videos so that we kind of have an idea of what we're talking about. And I'm a little more comfortable.

[audience comments inaudible]

**Nora Paul:** Oh, yeah, I'm sorry.

**Jorge Sanhueza-Lyon:** Okay, is this okay? Okay. On this one. Alright, I'm going to start off just by showing a couple of videos and then we'll start talking a little bit about what's going on at the Statesman.

[prerecorded audio audible in background]

These aren't complete videos. What I did was I just shortened up. I just picked a few. They're not the best, they're not the biggest, they're not the most in depth but there's some samples of the different kind of video that we shoot; some spot news, some features. And so these are just little snippets of the videos rather than run the whole thing because some of them are kind of long. So this is the second one here.

[prerecorded audio audible in background]

Alright, so [laughing] we've got insurance for the camera so that's okay to do. Not for me. So those are two examples of kind of spot news. The first one being a local restaurant that was burning. I got a call about 6:00 in the morning, "There's a helicopter waiting out there for you." Jump on it, this things on fire, we've got to go a video. So that was a video that was produced by about 1:00 in the afternoon. The

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fire was in the morning and it was up online by 1:00. The second one was kind of a feature, the first day of snow that we've had here in Austin in a long time. And it was the second feature of the day so basically go out and find something. The 1<sup>st</sup> one was kind of a broadcast style with the reporter from the Capitol talking about snow in the capital. It's raining, it's snowing, there's sleet. And the second one was this, I jumped in a car with a photographer and we went snooping around and we found this and so this was up by about 2:00 or 3:00 in the afternoon, the second video of the day.

So we do a lot of the daily turnaround things like this, short pieces. We also do a lot of really long term pieces. There was a piece that we did that took about 5 or 6 months to do about racism in the South where we traveled around to different states and it was kind of a historical perspective on racism in some of the smaller cities in the South. So they're not always short like this. But I think in answering some of the questions that you've got for us today to talk about, the hurdles and challenges in shooting videos in the newsroom.

I haven't really had too many hurdles as far as producing the videos. This is my first job in newspaper. I've been there about 2.5 years so I don't really have anything to compare it to. And there haven't been in hurdles in producing the videos but I think we've got some challenges in how we could be more successful in getting the videos out to more people and I think one of the biggest challenges is just the print culture, the newsroom culture that is so print-centric. I know not all newspapers are like that but some more than others. We've made some big, big steps forward at the paper here but I think there's still this notion that the print always is first and the print is most important. And so me coming in as a fellow reporter that isn't producing anything for the print product, sometimes I felt kind of like a second class journalist and it took a lot of talking to people and convincing them that I'm a reporter just like everybody else and I can tell stories just like anybody else, I'm just not writing them out.

So that's been one of the biggest hurdles. And the other one is getting people to actually watch the videos, not just in Austin but also in the newsroom. Get other staffers to watch them, get the bosses to watch them and know that they're out there so we're not just throwing them up and saying, "Great, we did 3 videos today," and then not worried about if we got it out to the viewers. And part of that, I think, is training the viewers to understand that there's videos there. Not just throw them up but just training them that they're actually there.

So I'm going to show a few more and tell me what you think.

[prerecorded audio audible in background]

Two more videos. The first one, the immigrant marches that were going on all over the country. That was the one here in Austin. Again, a text, a print story is going to tell you how many people were there. It's going to tell you how long it lasted, if anybody got hurt, if anything happened. The photographs are going to show you what it looked like there. But a video, you're going to get to listen to what it's like. You're going to be in the middle of that crowd. The camera is going to be moving around, the people are moving. It brings a whole other element, a whole other layer of story telling to the bigger package and I think that this is a standalone news story, this has to work with the other parts; the print version and the stuff we have online. So I think it just adds a lot more to the whole story telling package.

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And I think 1 of the things that we at the Statesman should probably focus on a little bit more is not looking at this as additional content. Sometimes we look at this as additional content. If there's a tease in the paper it might sometimes say, "If you want more information or additional information, go to the Statesman.com." I think what we should be saying is, "For the full story, for the full package," so that people think if we don't go to the website we're missing something, instead of thinking, "Well, let's go to the website and get something extra." It's not something extra, it's the complete package. And I think that is the, that mentality that I think needs to change.

The second one, sometimes we play around with that kind of broadcast style where we put somebody on camera, that's a freelance writer that I got to know a couple of years ago and we've been doing this for the music festivals. It makes it a little bit easier to churn out multiple videos. That was I think the third video of 4 videos of that day so produced four of them, two with him on camera, two of just people on the streets. And you'll see, so that helps a little bit. Those videos were running about a minute to two minutes long and they played on our entertainment website, which is Austin360.com in a player that was mixed with music reviews and all kinds of other stuff. So, again, a different type of video.

I think I've got two more here.

[prerecorded audio audible in background]

Okay, this is the last one here that's going to start. The other one was a much longer piece done in the studio, kind of like a profile on an author that happened to be in town. That was a piece that just kind of developed in the newsroom by accident. There was a photographer there taking pictures, my boss, the photo director, said, "Hey, this guy is back there. Why don't we talk about shooting a video of him?" So I went back there, did a really brief interview with both the author of the book and one of the soldiers who had written stories. So that came together very quickly. Again, additional content that really didn't take a lot of extra time to produce. It really enhanced the story. You are able to read the book review, the story about those two individuals and then you could actually listen to them talk to you about what it was that they were doing. I think that piece was about three or four minutes long.

So I'm going to play this last one. This is one of the first videos I ever shot there and I think my favorite. It's spliced down for time but kind of get the gist of it here.

[prerecorded audio audible in background]

That one was a lot of fun. That video came together just like the one before it. It was a photographer doing portraits of this woman and I just happened to be walking by and we talked a little bit and I said, "Oh, I got to do a video of this," so I went and got my video camera and that thing was shot and produced probably in an hour and a half.

So that's kind of the stuff that we've been doing there. we've got a couple of other photographers at the Statesman that are starting to shoot video. Occasionally we have writers who are starting to shoot video, as well, with point and shoot cameras. So we're really kind of pushing to create more video in-house and to use it. I think

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one of the challenges that are going to be coming up really soon is a place to put that video because our website isn't necessarily ready for so much video. Now we have a video player, we have an archive of multimedia work but it's nothing like the New York Times site or Mercury News or some of the other big, big newspapers that are doing such a good job of compiling their archives. That's I think something that we've got to move to here real soon. Getting a player on our homepage, just like you guys do at the New York Times.

So those are all things that I think we'll be talking about here in the very near future and I think keep shooting this kind of stuff, just this wide range of video. So that's all I got so thanks.

[audience applause]

**Andrew DeVigal:** Alright, that's good. That's good. Excuse me if I'm going to slur a little bit. Just kind of drove in this morning so let me get to my delicious links. You want to end up going to any of these links, you just go to Delicious Drew Vigal, which is my user name, and then ISOJ2007 and it's just a short list of links from the times that we've done recently.

I guess to sort of go back a little bit into, oops. I think for me, I'm going to be coming at this in a little differently in the sense that I'm probably going to focus a little bit more on the interactive part of the title of this session since, obviously, there's some great experts on video. But I think one of the things that from my history is that I've been involved with the web and also started my sort of web career looking at interactive graphics or infographics for the Chicago Tribune. And one of the things that I've seen with, since then has just been this, a growth in its presentation, the sophistication of its presentation. And we'll kind of talk in a little bit about the growth in other areas, as well, in terms of multimedia story telling or, in this case, interactive story telling.

Let's go, you know, obviously Nora went to the Times where we do have our own video player within the homepage. You can get to the video page itself where you'll find an array of different channels as well as array of different types of presentations. So I wouldn't necessarily want to dive into that but one of the things that I wanted to sort of emphasize is that a great collaboration that's happening right now at the Times with the photo desk, the video desk and the graphics desk and I think that's one of the, one of the many strengths we have at the Times is the ability to integrate a lot of these types of experiences. Don't necessarily encourage doing that. Just kidding!

So for example, this is, you know, something that is step by step graphic that you would typically see. This was produced over a period of time, probably a month, but the rendering of the 3D rendering of the graphic actually...

[prerecorded audio audible in background]

I think that's the A-train. And the rendering of the graphic obviously was done over a few weeks but it was also published in the print side. Eventually we...

[prerecorded audio audible in background]

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It's like what happens when you're actually on a real platform. You sort of pause your conversation. And we ask Shawn Carter, who is our Flash journalist, to kind of integrate this and how to present this in a much more sort of interactive form on the web. So, again, a really good solution would be probably do a step by step.

What else? Think another great strength of the Times is being able to respond through breaking news. So here's an example of another step by step from the breaking news story of Corey Liles plane crash last Fall where the Graphics department really was able to put up something right away, within 30 minutes of the package they were able to put up a map of everything. I mean during the crash of the plane. 30 minutes were able to get a map. After a little bit more reporting and investigation, then you get a much more thorough map, more investigation you eventually get the path of the flight itself and within 10 hours after the news broke this is what the Graphics department was able to produce and publish online.

And again this is a collaboration of many folks, both in the news side, breaking news side as well as the Graphics department in terms of being able to render the buildings so that you can rotate it through. Being able to identify the plane and the flight path. So it's just a really good sort of way to mobilize your great team of graphic journalists as well as interactive journalists. So, you know, obviously we've done a lot of these audio slide shows within the last couple of years. I guess, you know, even pretty sound slides. Video has been something that we've put a lot of money into within the last year or year and half.

But some of the things that I'm really excited about in terms of working at the Times as well as things that we're developing now are what we're calling hybrids. So hybrid presentations of both interactive graphics, photos and video. So we've explored a lot of these different types where, for example, during the Super Bowl, you know, there's a database behind the different, not really a true database but a flat database of the different types of ads that were presented during the Super Bowl. And you can actually scan through the years and identify and access and actually play some of the video.

[prerecorded audio audible in background]

I always go to year 2000 because that was the, obviously the big years for the dot coms so, as you can imagine, that's the reason why this video player was just stretched all the way to the right because the tech service just really took the airwaves for the Super Bowl.

So that's, you know, integration of interactive graphics. Heavy database systems, as well as a video presentation. Archie Say, in the Graphics staff as well, was able to do some sort of integration of presentation as well so you can crossover interactive graphics. This is a story about a convoy that went through southern Lebanon.

[prerecorded audio audible in background]

So as you can see, you can actually go through the actual pass of the envoy and get reports directly from Archie's work. Again it's a combination of true integration of multimedia of interactive graphics, photos and video.

[prerecorded audio audible in background]

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So you've seen a little bit of like true integration. And then another thing that's really exciting is that we've been doing a lot lately or at least launched with our really these sort of heavy database driven graphics or database driven interactive story telling where, I mean it's nothing, I know the Washington Post has done something very similar to the Faces of the Dead like this. But it's an ability to present a story with, an ongoing story, with a lot of legs, with the ability to present information and present a concurrent story that is still happening. And the fact that it's in a database allows us to continue to present these features. Obviously because the story is still going on, still continuing. So here's an example of the second tab of how to analyze the information or at least the information or you can narrow it down to 4 weeks. And you'll notice how the map and the information graphics changes based on that particular path.

Obviously you can still create contextual information based on this. If you highlight of some of the red spots, you can isolate and identify what happened during that week to a news events of that time of the war. And being able to present personal stories obviously is, was another key component to telling the story. So we were able to capture narratives from fellow soldiers that witnessed one of the soldiers passing or deaths. So we were able to capture some of this and the focus with this particular part of the story was we were able to get a slice pretty much, a week slice of that time of the war.

So, again, we're looking at audio slide shows, video, interactive graphics, database driven graphics and one of the things I want to just highlight quickly and I know it's not video or heavily photo basis but it's basically the ability now to use, now I guess this is the test if Storm actually filled out a bracket. I guess he did. [laughing] So if this actually was able to log into the Times, one of the key components here was to be able to use your own personal login to get your own bracket. So this is some, you know, something that is relatively new for the Times in a sense that we're going to be identifying based on user profile of how to sort of save your own brackets and be far more interactive in its presentation.

I think that's it in its sort of formal presentation. But I do have a couple of more slides but I want to wait until the Q and A part and just get a little more feedback based on what you guys want to hear.

[audience applause]

**Brian Storm:** Well, I'm glad I didn't fill my bracket out. It would have been embarrassing, no question I would have had it wrong. I think what's exciting right now is the possibilities of story telling. And that's what Andrew just spoke about. I mean he showed a lot different technologies but it's always about what's the story, right? So I want to show you guys, done with Acrobat here, I want to show you guys a few things that we've been working on.

I started a small media company is really what we've become. And the idea was to create a place where we could publish the kind of stories we always wished we could publish in previous stints. So the name of the company is MediaStorm. The website is MediaStorm.org and I wanted, you know how at the start of a movie you see the lion roar, like the MGM lion roar, so I wanted to create an experience like that, that was a brand experience. So that's our logo here at the start. This is our kind of our MGM lion roar, if you will. But then the logo turns into the homepage and I wanted a homepage that is what I call tactile and a little bit mysterious. I didn't want it to



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necessarily be something that you understood right away. I wanted it to be something that you explored.

So we're trying to combine media elements to tell stories. For example, if you touch a story, if you touch a project, you get a headline attribution. There's this bloodline in the middle which is a mix of still and video.

[prerecorded audio audible in background]

So you get the idea. That's just the little promo for this story. This is a story up here about brain surgery that's actually funny.

[prerecorded audio audible in background]

So you get the basic idea. We mix video, we mix still. I have a still photography background. We're trying to find that spot in between and basically to tell stories. This is on Iraqi Kurdistan over here. This is the sandwich generation. Kingsley's Crossing. People always ask me, "How do you guys make money. How do you stay in business?" one of the ways we're doing that is up at the top here you can see we're sponsored by the Washington Post, which we think is awesome. It's really cool that they are interested in what we're doing. If you go in and click through to a story page you have access to all the other projects. You have the metadata for a story here and then one of the things I think is great is just to see the fidelity of video on the internet. So this is actually, you know, live on the web right now. Just show you a little playback. This is Flash and .fla file.

[prerecorded audio audible in background]

So you get the idea. This is an eight and-a-half minute project that loaded during that 30 second sort of preview right there. So the web has arrived in terms of video playback and that's the big thing is the broadband speed, right? We also offer a transcript that came from a presentation like this. I had a woman come up to me afterwards say, "I love your projects but I'm hearing impaired." I was like, "Duh, let's give them a transcript. So easy." Another way we make money is off transactions. So you watch a project on our site and you can buy the books. So, for example here, this will launch Amazon.com, which we have an affiliate program with and we get a percentage of each sale. And it's not just on the book, right? It's also session based and I know that because someone bought a \$700 saw and then here's all these other things that you can do. Email this to a friend is so critical. If you look at our newsletters, they're very visual. Trying to live up to the brand. Credits, tag this, all the tagging. We actually give away links to bloggers, promotional graphics, so they can promote the site better. Reader feedback. And then there's another navigational scheme on the bottom here that you can get to other stories.

I want to show you one other buy tab experience 'cause this is, has been interesting. This is a music video and one click away we're going to hit iTunes and it will take me to that exact song on the iTunes store. So I call that reducing the friction. It's kind of like when you're in a grocery store at the checkout lane. You're like, "Yeah, I'll get some gum." It's easy, right? And then I think that's a big part of what we should be doing.

I'll show you a few other things real quick here. Where is that guy? This is just a little bit about our distribution. So RSS, really simple syndication, is critical for us. It

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drives 35% of our traffic. How do people find out about us? How do they stick with us? RSS is critical for that. this is our newsletter that I mentioned. Again, that's what shows up in your inbox. It lives up to the brand. We have a presence on MySpace. Go where the audience is, right? Anyone who has tried to build a MySpace page knows that's not typical. It's probably the worst production toolset out there but that's where the audience is so we're going to go there. We have a Flickr feed so that bloggers can pick up our images and promote our stories of all the different projects and it works. I mean there was a process where 1 blogger in Russia picked up this story and our traffic was up 6X for like a week, all coming from Russia with love. It was interesting process.

This is our podcast page so we're distributing as podcasts. This is the thing I love about video. We produce video because we have a full fidelity broadcast version that we can encode for the web and for the iPod, right? So I mean it's just very functional, easy to change, most of our costs and time is in the actual production. I'm really amped about this device. I mean I have it now and I've been talking about it for a while. You know, on my desktop at home I have 400 days of music. 400 days of digitized music. It's codified, it's starred, it's crazy, right? But it's on my computer. This guy is the Apple TV box basically allows me to play it back on my hi-fi system, which is a huge breakthrough and particularly I think for video because now you're going to be able to play back full fidelity.

Equally excited about this, it's basically a big, fat hard drive. This is the iPhone. You know, you're going to come home at night and dock this into your plasma and playback big screen files. I think distribution is really exciting, what's happened right now.

So we also act as a multimedia agency. And I think we're probably the first ones to really be focused on doing this. We produced a project that Slade licensed from us. We deployed the video playback technology for them, helped them get, you know, the first video playback that Slade had done. And then that also got promotion on MSN.com, which means a million people saw it, which is really awesome, right? We've also done some innovation on the auction side so we produced a project on Iraqi Kurdistan. I sent an email out to 25 clients that basically gave them a login and a password, said, "Come to the site, you 25 get to see this project and then you bid on it. you tell me what you think it's worth," and they, it was just like an eBay style auction so they bid on the right to premiere the project and in an exclusive way. And ironically MSNBC won the auction. I used to work there. I actually hired these two guys. There they are looking at the project. So it was an interesting, you know, back and forth debate. It was just like eBay in the last 3 minutes. There was a lot of activity around it. ran it on the homepage of MSNBC.com. Sorry?

[audience comment inaudible]

Can't tell you that. We also syndicate to AARP and one of the things that is interesting about our business is we built a relationship with AARP, we publish this project Friends for Life for them and then it turns into, you know, promotion via The Bulletin, which is the largest circulation magazine out there. And then they hire us to produce for them. We're actually a production company so this is a Nita Burman project. She did two days of coverage. She had great sound. They gave us all the assets. They said, "Do what you do," and we produced a project for them.

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Same with the LA Times. Done some work with them as well. Lighted Homeland, MSNBC was my largest client last year. We produced a Baby Boomer magazine for them that was really interesting. The best story that came out of that was this. "The Sandwich Generation", I highly recommend it. It's in my mind the best mix of still photography and video that we've gotten to and it's Ed Kashi project. Really great.

And then I just want to show you one project here, this is kind of like, you know, coming up in photojournalism, this is every boy's dream, right? To work with National Geographic. So they called me and told me about this story that Nick Nickels had shot. It's the last place on Earth where you can see a thousand elephants still roaming together. It's a national wildlife, national wildlife refuge in Chad. So it's, you know, got Darfur around it. I mean it's really dangerous place and what happens is these elephants leave the refuge and they get poached. It's called Ivory War. It's the project and that's what it looked like on the site. So I just wanted to show you one project here so you can see an example of the kind of work that we're doing in terms of mixing video and, you know, mixing video, mixing stills and mixing an interactive graph, interactive graphics to try to tell the story.

So I just play this back here for you.

[prerecorded audio audible in background]

The reason I think this is a good project to show, and I'll wrap up in 20 seconds, is because it uses the broad range of assets that we all have in our newsrooms, right? I mean there's writing it in. There's video in it. There's still photography in it. There's infographics. But none of that is more important than the story. The story is what we're trying to tell. And which of these assets do you use to best tell the narrative story? So that's my quick presentation. Sit down.

[audience applause]

Do we need anything else on the computer or we?

**Nora Paul:** I don't think so. Oh, well, yes, yeah.

[audience comments inaudible]

**Nora Paul:** I propose we cancel the rest of today's programming and just watch more of Brian's stuff on the big screen. It's fantastic! And all the work is great. And all really serves a different kind of purpose and I'm very impressed by the degree of focus around the story and how, and I really liked your comments about that it's not just a supplement, it's not an addition, it's part of the complete story package and that's I think one of the biggest questions that you already started talking a little bit about it, Jorge. The organizational hurdles for getting this kind of project done and I think probably at the local level you have more of those issues than the people that are coming to Brian and certainly the kind of commitment that they've got at the New York Times. So if you wouldn't mind recapping some of those things that you thought were issues.

**Jorge Sanhueza-Lyon:** Yeah, well I think just the, that the mentality of, I guess of a traditional newsroom sometimes doesn't pay much attention to anything that's not going into the print version. So I don't have any other newsrooms to compare to but

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I don't think as much attention is paid to what goes on the websites sometimes. The interactive packages, the videos, sometimes they don't get watched or often they don't get watched by people in the newsroom and I think it's really important that they watch, not just watch them because they're my videos and I want everybody to see them but because it's important that they know that they're out there so that they can promote them, not only within the newsroom but also to people outside. And also to know if there's not good stuff up there. You know, if you're not watching then you don't know if something, if a story went out without a video, a story that needed a video. A story that needed an interactive graphic. A story that would have best been served by an audio slide show. If you're not watching and you don't know what it's not there and if you don't know it's not there then it's never going to be there. so I think that's what's real important.

**Nora Paul:** And Andrew, is that an issue with print side of the New York Times or do you feel that they're checking out some of those kinds of ways you package stories?

**Andrew DeVigal:** No, I think it's a mixture of both. I mean there's, you know, everybody has a busy day and that's always going to be the case. So if we make a very specific effort to, thank you very much, if we make a specific effort to do training, to do these monthly, you know, brown bags so we can A) show them some of the packages that we're doing and highlight some of the ones that are conceivable for the rest of the newsroom.

**Nora Paul:** And how do you kind of moderate expectations because, you know, the good news would be if everyone got very excited out it. The bad news would be if everyone got excited about it and wanted you to do something for them. So how do you kind of manage those expectations in the newsroom of being able to have that kind of project done for everyone's story?

**Andrew DeVigal:** Right, I think it's an editorial decision. I mean it's still a process of going through a typical, you know, channels of figuring out what's best told in an interactive or in a multimedia form. So and we also, you know, we're trying to develop I guess templates, if you will.

**Nora Paul:** And what about you, what's the process for somebody to say, "I want to have that kind of video part to the story that I'm telling."

**Jorge Sanhueza-Lyon:** In our newsroom? It's not hard. I'm always in the newsroom. Well I'm in the newsroom a lot and people, the writers that I've been working with a lot are the ones that just come to me and talk about stories. There's people that I've done work with before and it's almost with certain writers it's just kind of understood that we're going to work together on certain projects and they'll know which one it is. And it's just a matter of talking a lot with them and kind of educating them [laughing] to a way to know that there's more than just the print version.

**Nora Paul:** Right, so it's sort of informally viral rather than organizationally mandated?

**Jorge Sanhueza-Lyon:** So far. So far but I think it's starting to change a little bit where everybody is expecting a lot more.

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**Nora Paul:** Well I also wanted to ask an actually I've got questions but let's throw it open to the audience, too, if some people have questions. Yeah, in the blue.

**Audience Member:** [inaudible] I was curious if you do order on a specific [inaudible].

**Rosental Calmon Alves:** [inaudible] viewers [inaudible]

**Nora Paul:** Yeah, turn around and wave.

**Audience Member:** Is it working? Yes, okay, I was wondering do you work with reporters on specific assignments and secondly I would think once they've seen the video complement or, as you say, give the full package, you would begin to have them buy into it more.

**Jorge Sanhueza-Lyon:** I think so. And this isn't to be a smart ass but I am a reporter and I think that's the point that I'm trying to change a little bit in the newsroom. So there are times that I work with writers and I go out with writers and we work on packages together. There are sometimes when we do kind of the broadcast style like you saw with Austin City Limits coverage of the music festival. But often times I go out as the reporter, I am the reporter and I'm telling my story, which sometimes parallels the text story, the print story, sometimes it complements it, sometimes it's very different and so I guess to answer your question, yeah, sometimes it does, sometimes it doesn't. But usually when I do work together with a writer closely I think 99% of the times it's a good experience and we do it again.

**Audience Member:** Hi, I'm Cindy Royal and I teach web design and multimedia journalism at Texas State. I'm in San Marcos. And I enjoyed all your presentations. I've got some great things to take back and show to my students and I was wondering if you would, all of you, could just tell me what kinds of skills you think students who want to do this kind of work need to have as they come out of college? What kinds of things are your organizations looking for as they hire people?

**Brian Storm:** Journalism, story telling, passion. Tools are easy. The tools are not difficult. And the thing is like Java Script today is Action Script tomorrow. You know, they need to learn how to learn and it seems to me that there's too much focus right now on the technology. The technology is very seductive, it's very interesting but it's not what makes the sucker go. You know, I mean you can see a 360 video experience and be like, "Wow, that's cool." And then that's kind of it. You know? I mean we need to be educating and inspiring audiences about the stories that we're telling so the technology is not the issue. And I think if you're a student in journalism school, you've taken the most important step to separating from our, you know, the citizen journalism landscape, which is an untrained, don't really contemplate the ethical issues, the basic tenets of journalism still hold up. This new medium doesn't change journalism school.

**Nora Paul:** In fact I was going to make one comment when Andrew was showing the infographic about the plane, the baseball player's plane that went into the building. I remember seeing a Google mash up, one of those little news map things, and they had the plane going into the wrong building and then somebody quickly, as the crowd sourcing world does, quickly said, "Uh, you've got the wrong apartment complex." But that's why, you know, accuracy, ethics, and all those things Brian said.

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**Andrew DeVigal:** Yeah, along with what obviously what Brian and Nora said in terms of journalism, I think that another key component is critical thinking. Somebody who really can think about how to present or tell the story in a, it's most captive way and whether it's using complex technology or very simple technology, I mean if we're hiring folks that can think on their feet, that really know how to tell the story the right way.

**Nora Paul:** And Jorge, you're teaching now, aren't you?

**Jorge Sanhueza-Lyon:** Yeah.

**Nora Paul:** Yeah, so what do you think are the key things that you're looking for?

**Jorge Sanhueza-Lyon:** I think the same things. Story telling is the route of all of this stuff and the technology is just, it's just the medium for kind of getting that information out there. And, you know, photographs work well for some things. Video works better for others. And so it's just a matter of understanding it all and not being scared to fall flat on your face and get up and do it again until you do it right.

**Audience Member:** Hi. I have a question for Andrew, coming from multimedia production myself and seeing the full spectrum of, from at one end very templated sort of sound slide solution to, you know, fully customized presentations, you know, where you're putting stuff together for several months, how are you folks developing at the New York Times toolsets that enable your reporters to quickly plug in the content? And how do you see, how do you weigh in the different, you know, issues of development time versus turn around time? I think it's very important because, yes, the technology is just an enabler but I think also you have to recognize the fact that you have to set a pattern and are you also looking at how you can use those patterns and build up groups of patterns within that? I'm just curious to see where it's headed.

**Andrew DeVigal:** Right. I mean at the Times the last couple of excellent hires that we've had were high end developers, high end Flash developers that know journalism. They've come from the UNC Chapel Hill department and those are the critical thinkers that we're talking about is people who have a passion for journalism but can create templates so that it does empower the rest of the newsroom. And I think that's critical because, you know, you can spend weeks on something and then it's a one shot deal and how do you scale it for the future? And you can program these things logically, intelligently so that all that effort isn't, you know, it can be recycled in a certain way and it's all about programming modularly and presenting the information so that it's all accessed either through a database or external files. That's Paco Link, by the way.

**Audience Member:** Hi, could some of you share thoughts on when audio alone versus audio slide show versus video is most effective? Are there any sort of guiding principles that steer you towards one format versus another? I think sometimes when, from a print reporter's perspective, it can be a little bit overwhelming the array of choices and it's a little bit hard sometimes to narrow down what exactly, you know, you should ask for, what kinds of resources you should seek.

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**Brian Storm:** You're a print reporter, you said? My advice to you would be to collaborate with someone from the visual journalism side. I mean, you know, the trend right now to do, to have one person do it all is not a journalistic trend. That's a financial trend. And journalistically we're better if we have experts in each of these areas who collaborate. You know, kind of bridge the gap to the education question. Teach collaboration at the university level.

**Audience Member:** Sorry, I should be more clear. I'm not doing any of it. I'm just trying to ask about whether there are principles of, that guide the selection of which medium and which format.

**Brian Storm:** Yeah, but I wanted to co-op your question and make a point.

[audience laughter]

**Audience Member:** So noted.

**Brian Storm:** So anyways, I mean I just think that's important trend, you know? Maybe I'll pass it to one of you guys to try to answer that other question.

**Andrew DeVigal:** I mean, I think, you know, there's a financial situation but it's also, I think it's a presentational platform. Right now, especially at the Times, you know, we have a video unit and then we have an audio slide shows and it's so much separate. But, I mean the holy grail in terms of what we're trying to do is really build a hybrid player where, I mean a lot like what Storm's doing in terms of MediaStorm. It's a hybrid player 'cause the stills look gorgeous just as well as the video. Now can we integrate that with true interactive story telling or interactive graphics with that hybrid player? I think that's somewhat the holy grail. So once you have that, it's not a matter of, "Oh, do I need to go video here? Do I need to go still here?" It's like how do I tell best, how do I tell the story in its best format? If you have brilliant stills and just blows away any of the video or moving images, if you will, then that's the most proper way of telling the story. Certainly there's an assignment issue, as well. You know, do you send out somebody with a video camera or a still camera and I'll allow Jorge to maybe take that or Storm or...

**Jorge Sanhueza-Lyon:** Well, I think one thing, just kind of more practical stuff on the street, you know, a reporter, a print reporter might have an audio recorder with them and if they're working closely with a photographer and the photographer is getting some good images, tell the photographer, "Hey, look, I'm doing a great interview. I've got a great audio clip." Shoot for an audio slide show or vice versa if a photographer gets lots of great stuff and thinks it's a compelling story. Maybe he or she could do a really brief audio interview or could ask the writer, to say, "Hey, you've already talked to this person. Can you get a two or three minute synopsis of what they're talking about?" And then bring it back to the newsroom and have it spliced together where it's not always such a big task that up front you have to decide what it's going to look like at the end. You know, when you're out there in the field, have those tools with you so that you can start creating that content. It's not extra work. It's just you do the same interview, you just record some of it at the end. So I think in practical terms, sometimes it's, at least in my newsroom, I think it would be easy for some of the print reporters to collaborate a little bit more with the photographers and with myself to have more content and then decide how we're going to put it together at the end.

**Brian Storm:** I think that's a good point. You have to have the material to be able to make the decision. My favorite example of this integration, I mentioned the presentation is called "The Sandwich Generation" and there's a couple moments in that piece where I think we really hit what we're, we've been trying to get to. One is there's a moment where Julie is doing yoga and she's, you know, doing a move up and down and then she says, the narrative says, "There's times in my days where I just, I don't have any time to myself." And there's a decisive moment, if you will, where her daughter is giving her a kiss and it's a still picture. And the way those two work together to me is what we've been trying to get to in terms of you don't care whether it's video or still. It's part of the story telling narrative. They all work together 'cause a still picture, I mean it's bad ass. It allows you to stare at something and linger on it. You know, it's a really important story telling element where video is fleeting and it shows motion really well. So it's trying to get your head around what do each of these media elements do well. And we write. We write text slides for narrative elements that we can't support visually. I mean you've got to get as much of the material as you can and then package it with the best elements.

**Audience Member:** Hi. Obviously this new medium is extending exponentially. And so I was wondering what more do you guys want from it? Where do you want it to go personally? Like where do you want this, where do you want to take this new medium?

**Andrew DeVigal:** I want to hang out more with these two.

[audience laughter]

**Nora Paul:** Yeah, where are we? That's a very good question. Where are we five years from now?

**Andrew DeVigal:** I think the one thing I think I'm excited about and it's sort of a mixture of what's happening with sort of the community aspect of things is how do we integrate our conversation with what's happening already out there? I mean Storm kind of mentioned about, you know, citizen media and other sort of platforms that's empowering other users out there to tell their own story. YouTube, Flickr obviously. How do we become part of that? How do we become part of that conversation so that it remains relevant to our core audience because if, you know, we're not having that conversation with them, I think, you know, I think we're, we can be in danger of just missing out and not becoming irrelevant. So how do we engage much more readers and viewers with this true multimedia aspect? I think it's key to tell powerful stories with our communities in mind.

**Brian Storm:** I think what I'm excited about is this, it feels like all of the best journalists now are getting involved. I mean I've been sitting on panels like this for 15 years trying to get photographers to go to another gear in their story telling, to become the authors of their stories and to take more ownership and do more in depth story telling and I'm way excited right now about what's happening because you look at it, the best media companies in the world are now stepping their journalism up and I'm really excited about that because I think it's, we're all going to be better off for it.

And I look at what we're able to do as an independent. I mean we're a couple of guys that work in our socks. I mean it's like we're this tiny little company, we have a



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hundred different websites, uh, a hundred different countries hit our website every month. I mean it's a complete revolution in the democracy of production, the democracy of publishing and, you know, we can focus on doing exactly the kind of stories we want to do. And I'm hopeful that, you know, there will be hundred companies like us that are doing independent journalism. They're committed to long form story telling that are partnered up with places that have giant audiences.

I mean if you look at our model, I mean we produce in a way that is very pure and then we find a media company to help us reach a big audience in that process and help finance it. And I think the opportunity to do that for lots of different companies right now is there. It's exciting. It's a great moment for journalism. I don't know what we're all so scared about. I mean the tools are awesome. Our distribution is exploding. You know, the financial question, I mean let's start answering to our audience and not our share holders. Let's try that for a little while.

**Nora Paul:** What a concept. We have time for one more question and I'm going to take it. I'm sorry. Do we have time for a little more? Okay, we do. Okay we can go.

**Audience Member:** Hello, hi. Okay, I have a question about copyright for Jorge and for Brian. I will let you know what kind of copyright license you have in your videos?

**Brian Storm:** Yeah, we work a couple of different ways. I mean we partner up with individual artists and we produce for them and if we publish it on our site we pay a licensing fee. It's not exclusive. We pay them for the right to publish on our website, as it should be. But then we enter a partnership with them on a project by project basis to help syndicate that. So if we can place it on MSNBC or AARP or Washington Post, whatever, and generate revenue off that, we split that 50/50. So we never take copyright. You know, it's based largely on the agency model. I think it's the right thing to do and it will expand.

**Audience Member:** I have a question about ethics. Usually when the industry has developed a new sense or new medium, there's always been new ethical concerns that have come up and I'm wondering if you've found any new ethical challenges in multimedia story telling or if you see any potential issues in the future?

**Nora Paul:** Well I know one of the things that one of the graduate students at the University of Minnesota just came back from the NPPA workshop in Norman, Oklahoma, and she said that some of the people that are trying to do video are doing the audio over photos are getting pushed back from reporters when they try to edit comments because their instincts are much more transcription based than picking things out and perhaps putting things together out of sequence than what they were, they were said. And so the print journalists are having a little bit more of a problem with the art of editing I think in this medium. Is that fair to say? Anything that you all have encountered?

**Andrew DeVigal:** I think it's, I mean certainly there are new challenges to it but at the same time if you come to the core of trying to tell the truth to a story, I think it's always, you can always rely back on a retelling the truth of this story, are we distorting the facts so that it's actually altering the meaning of it? So if we can go back and do it, I mean, [inaudible] certainly from the point [inaudible], certainly always comes back to the truth of are we distorting the facts. So and that's, you

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know, you always have heard that is sort of our barometer, if you will, is how much of the story telling are we distorting?

**Nora Paul:** I have one last question and I'd like to know if you all have particular questions about how multimedia is, what would be the research questions that you would have if you could turn academic researchers or people that wanted to find out the impact of this kind of story telling on the audience? What are some of your possible concerns or things that you could like to know more concretely? Because right now a lot of spaghetti is being thrown against the wall to see what sticks.

**Andrew DeVigal:** Obviously I know about the eyetrack research and what people look at and, but the one thing that when the, when I was involved with I Track Research, the one thing I really wanted to know was how people were reacting to these stories. You know, what is sort of...

**Nora Paul:** Emotional?

**Andrew DeVigal:** Yeah, what's the emotional reaction? I mean is it, are we really, what's the impact of what we're trying to do, both in this interactive form.

[Nora Paul speaking over Andrew DeVigal. Neither person's dialogue fully audible]

**Andrew DeVigal:** Yeah, more than it's physical thing but it's sort of plugging them in and trying to feel. And also I mean just retention of information in terms of our complex levels of information that we had that we presented in Times and then the emotional reaction that we, when we see stories like the one Storm showed in Africa. So.

**Jorge Sanhueza-Lyon:** I think for me with video, we're always kind of chasing that younger demographic it seems and I've always kind of thought about that in video. We want the YouTubers and we want younger folks to log on and so I'm always thinking about that. But I'm curious to know what the more traditional newspaper reader that is now coming to a website for new media is thinking. You know, maybe the, yeah, the more traditional person, what do they think about this new stuff that's coming out.

**Nora Paul:** Good, okay.

**Brian Storm:** I think we know a lot of what we want to know. I mean for us, the web is so awesome. Somebody said the other day that it's like the blessing and the curse that we know all this information about what people are actually doing. I mean we can instrument our site. We know, for example, that we have 20 minute pieces on our site that have a 65% completion rate so I don't buy this YouTube everything has got to be two and-a-half minutes. You know, I think, I lived at Microsoft for 7 years and I watched the dataheads talk us into a homogenized place where it's like you can't always look at data. Sometimes you just got to go with your gut and say, "You know what, Kingsley's Crossing is 20 minutes. That's the way we need to tell this story and I think people are going to watch it," and boo-yah, they did. Sixty-five percent of 'em. Sixty-five percent watched it all the way through. There's some things I want to do on our site, like we have a bloodline piece that's about AIDS in Africa and we have a list of links that say how to help. And I want to do an instrumentation against if people who watch it, what's the percentage that actually click the link that says "how to help". I own that, I can do it, I just haven't

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yet. But those are some of the things that I want to be able to say to you guys, “Look, you do quality journalism, you can get people to act.” Because that’s really what we’re trying to do is get people involved to care. You know? And there’s a lot of people who will watch something and care but not do anything about it. So I don’t know how we measure that but that would be something to measure.

**Nora Paul:** Okay, good. Excellent. I think we’re out of time now. Thank you very much.

[audience applause]

**Rosental Calmon Alves:** Okay, we don’t have a break now so stay where you are. Stretch a little but let’s go on. I’m going to invite Mark Tremayne who is our research chair of the symposium to make the introduction for our keynote speaker. Oh, oh we do have a coffee break. I’m, yeah, it’s Saturday morning fever. Okay, coffee break!