

2009: International Symposium on Online Journalism

Day 1, Panel 4: Visual and Multimedia Storytelling on the Web and Beyond. Have We Already Created New Narrative Styles through the Use of Photos and Video?

Moderator/Chair:

José Zamora, Journalism Program Associate, Knight Foundation

Panelists:

David LaFontaine, Partner, Artesian Media and Managing Editor, Newspaper Association of America's *Audience Planbook*

Travis Fox, Video Producer, WashingtonPost.com

Bill Gentile, Journalist-in-Residence, American University

Fred Ritchin, Director, PixelPress

María Teresa Ronderos, Editor, Semana.com (Colombia)

José Zamora: Okay. Welcome, everyone. This is the last panel of the day, as Rosental said. So we'll try to make it a real good one just before you go grab a beer. So at first, I want to thank Rosental and congratulate him and the Knight Center staff for the ten-year anniversary of the symposium of online journalism. [Applause.] I also want to thank all the panelists, and I want to thank all of you for being here. For ten years, Rosental has gathered the best and brightest minds in new media. He has invited everyone to come to Austin to connect, to talk with each other, to share experiences, ideas, and take them home and experiment with them.

The focus of this panel is multimedia storytelling; what the industry is doing with multimedia today and how that will look in the future. So who better to talk in this panel than our panel of experts: María Teresa Ronderos from Semana.com, Colombia's leading news magazine; Bill Gentile, independent journalism, journalist, documentary filmmaker, and professor at American University in Washington, D.C.; Travis Fox, Video Producer from the Washington Post; and David LaFontaine, Partner in Artesian Media, Inc., and Managing Editor of the *Audience Planbook*; Fred Ritchin, former Picture Editor of *The New York Times Magazine*, and co-founder of PixelPress, and he is now teaching at New York University at the School of Arts.

So we will start now with María Teresa. I had a few questions for the panel that I was going to end with, but I think we'll do them at the end. And we also ask for — request questions through Twitter. So if anyone has questions for the panel, you can send them to me at jczamora and we'll make sure they answer them.

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Man: All right.

José Zamora: Thank you.

María Teresa Ronderos: So, well, hello. Thank you so much, Rosental, for this invitation and to be able to share some of the work we're doing. This, as you can see, we work — Semana has — it's a magazine that's 25 years old, but only about six years ago it started its dot-com edition. Semana is a weekly, as the name says, but the online edition is daily. It's permanent. And we have also developed since last September this new website called Verdad Abierta, which means Open Truth. And it's specialized on trying to rebuild the truth of what was the paramilitary armed conflict in Colombia. It's about armed conflict in Colombia and the paramilitary process. Because they are now involved in a peace process, and they're studying to tell the truth of what happened, and the victims are mobilized. And so we decided to develop this together with an NGO called Ideas Para La Paz.

So first of all, I wanted to tell you a little bit of how we plan our stories. Basically, we are very — a very small team of reporters. There's just six of us. And we all do reporting, writing, camera. We edit audio. We edit video, photographs. The wonderful thing of working in Colombia is that we have incredibly rich stories every day, especially for multimedia. So we have human tragedy. We have political turmoil every day. We have heroes. We have corruption. We have all kinds of stories.

Also, we have this huge challenge of being a magazine, and so we cannot just concentrate on just covering the news, because then we would be exactly the same as the dailies. The big dailies in Colombia have their own website editions, and they do very well, and so we are trying to go further than them. We have to do a lot of explaining, and we have to do a lot of context, which is exactly what Semana stands for — investigative reporting, context, analysis. So we cannot lose what we are because we are daily. So that's why we've looked so much for new storytelling, for new ways of telling stories without becoming terribly boring.

So, but we face some of the problems. I'm just going to show you how we've dealt with problems. I'm not going to show all of that, but just one of each kind. In-depth investigations, there was a lot of talking in Colombia about the FARC, who are the revolutionary army, the guerrillas. They had received lots of blows from the government last year, and so people were saying, "Okay, are the FARC finished?" So we went off and we did a huge investigative piece about three months together with another specialized NGO. And so we did this at the end. [Plays video.] Okay. We tell the story of how they were...[inaudible]...and how they were growing in the time. And then later, what we did is you could actually go — you could actually go to their past, where you have everything they did and how they posed the whole

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ideological plans and then to the present or we could go to the future. People could concentrate wherever they wanted to go.

So if you go to the present, what we did is you could go to any part of the country—this is Colombia—and you can go to any part of the country and see what's going on there. So what we did is this is where they are. These are the active fronts. These are the fronts that are weak, that have been taken down by the government. These are coca... How do you say that?

Man: [Inaudible.]

María Teresa Ronderos: Insumos [inputs]? Eh...the things that you use to make the coca.

Man: [Chemicals.]

María Teresa Ronderos: Chemicals. Where they had — the police had found chemicals. We put where they found them. We put where the coca leaves were. We put where the labs were taken and also where actual cocaine was taken. And so you can see that most of it coincides with the active fronts. And then you can also see the other, how many members they have and how they've changed in numbers. And then you can see how many kidnappings they've [had], how the kidnapping has gone down in that area, and then there's sort of a balance of more what happened in that war. But we also have in the names, you can have, we had the names of the three leaders in each place. And then we also had who were at the top of the organization, who were dead or captured. And people didn't know about this. And so this is one of the things we did. [Tries to get right page to come up on screen. Someone comes to assist.] Okay. Sorry.

The other thing that we... These are all other examples of in-depth stories that we covered. These were other kinds of examples like human tragedy, special human strength stories like the tragedy in Santa Onofre or los Desentierros de Oriente . Some of the confessions of the paramilitary started to show that a lot of people had been killed who hadn't been found and finally they were found. So one of our reporters went and did the whole process of how it is that a family can find their loved ones. And it's the same idea. We have information about what happens in video. This is one of the guys who were working there. We have information with the photographs of how was the whole process of finding the bodies. We have the testimonies of some of the victims. Also photographs and video. We showed where the graves were found, etc.

Then... I don't know how to use this. Another idea, another problem we face is, how do you present abstract ideas? Difficult to bring to earth. Our president had run for four years. He liked being in power, so he decided to stay for another four years. This is not common in Colombia. It's been probably common other places. But we had had very stable every four year

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changing every president. So what happened was this — he changed the rules of the game so he could stay another four years. And now we know he's changing again the rules so he can stay another four years. And so we wanted to tell the people how the balances of power would change. And this was a very abstract idea and difficult to make it easy for people to show. So what we did is we showed people how/what would happen with each one of the institutions, the constitutional court, the consejo superior which is another court, what happened to each one of the institutions that were here. And as you can see, how he was able to put his people, the ones with a U, because his last name is Uribe. So you could see that even though the constitution was structured so that the courts would be independent, the more he stood in time, the more U's you would see appearing. So at the end, you had lots of U's, U's, so he would actually take over the whole of the three powers. So it was very easy to navigate and very easy to see how he was going to be. And then you had here, "It will be appointed by Uribe." He will be appointed. This is the Republic, the Bank of the Republic. This is the Fiscalía, the General Attorney's office. This is the comptroller's office. This is the National Commission of Television. You see it becomes all U, U, U. And we are right now about—what?—we are here, here. And actually, it seems like we're going to be there too.

So...and news follow up also. We did a lot of news follow up because there's sometimes a lot. There's such a load of news in Colombia that people get very confused. It's very confusing. So we did, we did, like, for example, para-politics, which was another huge phenomenon of how the paramilitary filtered into the political arena and how they got their own politicians elected to congress. And so it was so difficult to explain that finally what we did was we sort of summed it up. Of course, there is a lot of investigative and editorial piece inside of this. Since it's Spanish, I won't bother to go into the details. But this was impressive for people that finally who's being processed by the Justice Department by party and by departments or states of the country. So if you go to Antioquia, you know all of these are senators and representatives of Antioquia who are being processed by the Supreme Court because of their involvement with para-politics. So you could also do it by party, too. Like, 18 people of this party in all of these parts of the country have been involved in the para-politics scandal.

So the chronicles describing a situation. This particular chronicle was done by a team of our reporters and about displaced people in the south of Bogotá who all... [Plays video. Singing in Spanish.] So we have the stories of each one, the articles related. You have all the possibilities. Sorry I have to go back here, because I don't know how to go back here. Okay.

And then other kinds of problems. We had story based on our report. There's lots of very full, wonderful reports that usually never make it to the news home. They never go to the actual newspapers or television, because they're boring, they're long, nobody reads them. Like, NGOs die. They can spend a year doing this huge, beautiful research and it just disappears. So what we

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do is we take some of these stories and we team up with the actual NGO, so that they do video, they do audio. We go with them together in their documenting of the thing. For example, this is about how people live in the streets of Bogotá. And they did a very complete report. And we feel that this way people can actually get into there. They actually know what happens in Bogotá. Here we have the children, the adults. Where do they sleep? The grown-ups, the old people, the young people. Why do they live in the streets? And also we use all the multimedia, how they're doing it, why they're doing it, with videos and also with photos of galleries like this. [Plays video.] So what we do is we tell all the statistics, all the hard stuff with lots of images, so that people can actually learn what they want and, you know, go wherever they want to go in the [story].

Okay, basically to sum it up, what we do is that we have found a lot of advantages. It allows journalists to produce or narrate other kinds of information generally difficult to sell. For example, what we've seen, state of the art, in-depth journalism, long investigations, analytical pieces, revives quality journalism because it makes people — it makes difficult stories friendly and easy to access and leaves journalists to choose the best medium for what you want to save. Not that you work in print, so you end up doing whatever you can with the print. But the beautiful thing about online journalism is that you can choose what works best in what medium. And that, I think, is wonderful.

We also — you can mix genres. You can use profiles together with chronicles to reportage. You can mix up the genres. Also, it's limitless in length or at least in depth of layers of information that you can have. The other thing, it has enormous explanatory power. And the best thing is that since you as a journalist don't control the storyline, people can actually choose whatever is interesting or useful for them. So instead of just being put off by a story they're not interested in, they have lots of options where to start in a story, and they can actually do their own organization and fix, I mean, arrange the story [to] whatever they want to read. Maybe somebody saw something and the other one saw something else, and they both lied.

Now we are experimenting with new things, like, new studies. Like with this, it was a historical piece. It was 50 years of probably the most important assassination that took place in Bogotá of a political leader, which is like our Kennedy. Not Gaitán, who was a guy of the big promise, only he was never. So we try to mix statics of old, of how Bogotá looked, because it was raided after he was assassinated. The whole city was raided. This was in 1948, a long time ago. And then we also used parts of his speech and his photographs. Like here, you could see the photographs of how he looked, what was his story. We did sort of a short profile with photographs for people who didn't know about him. And we also put some of the discourses or the speeches that were said when he was dead. Like this guy, what he said about him. He was his enemy. Some of the radio clandestine operations. Some things that were even put on the History Channel. There's the History

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Channel somewhere here. Yes, there it is. So what they did on the History Channel, some of the discourses. This is a gallery of the assassin, what happened to the [assassin], who was the assassin, and all of this.

And this is something we are trying right now, which is new ways of telling profiles, of telling stories of people. It means, "There he is painted." It's what it means. So, there he is. He's the new Minister of Agriculture. Nobody knows. So this is a former version. This is the story, the official story. Then if you click here, it says how he thinks, and who he listens to, and how he —

Man: Orders.

María Teresa Ronderos: — orders, and what he doesn't swallow, who he doesn't swallow. [laughter] And this is his origins. Where does he come from? What's his story of his parents? This is what he's proud of. This is his style, you know? That he runs every morning and he's yuppie style. And this is what social networks he belongs to. He doesn't belong to Facebook, not MySpace, not any club. He says the only social network he belongs to is going to the community meetings of the President on Saturdays. Very boring guy. [laughter] So, how he screws [up]. This is metidas de pata, how he has screwed [up] sometimes. And then at the end you have, this is —

Man: Achilles heel

María Teresa Ronderos: — the Achilles heel, what's his weakness. And this is his fortune, the piggy bank. [laughter] And we did the same with the technical director of the — the coach of the team, of Colombian team. It's the same, no, how he thinks, how he leads, what he doesn't swallow. It's the same thing, the same idea, except for we changed [it] a little bit. Where is the ball? Oh, there, the Achilles. No, there was one new thing, but I'm missing it. Okay. There it is. And this is another... Hmm, doesn't have the... It doesn't have the link? Oh, sorry. [Someone comes up to help her.] I'm not very good with the PowerPoint.

And this is all the places that were actually remembered in Colombia — okay, we're finished now — for massacres and horrible things like that. So this we did together with the print magazine, so we went to every place that was remembered, and this is how they look in the map. And we went there and showed, okay, told the stories of the massacre and how people remembered. Also how it was improving, how people were changing, how people — how they want to be remembered for good things, too, and for things that are progressing and not just... Because in the sort of thinking geography of the country, these places only exist as places with... And El Tiempo has also done some things, but I won't show them to you. Have no time.

So anyway, the challenge is that you have to think different. You can no longer lead a thread a thought. Innovate permanently. Clarify concepts. When you have muddy ideas in a story, maybe you can get away with it in a

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written story. In this, you have to have very organized train of thought. You have to share content of stories. Involve readers in producing content of complex stories. We have some examples of that. I didn't have time to show [them]. And make better use of each media according to the content. So I do think we are creating new narratives, but we are still in the cave ages. We are still just beginning to experiment and to find these new things. So okay, thank you very much.

[Applause.]

José Zamora: Thank you, María Teresa. And please remember that all the presentations are on the website of the symposium of online journalism. So if you want to look at something in more detail, you can find it there.

Fred Ritchin: Here? Should I go lower? [Adjusting microphone.] Okay. Once again, thank you to Rosental for the invitation. What I want to talk about is some ideas relating to what the web represents to me. A lot of us talk about the digital tools and the new possibilities of more efficient tools. And I think that we're talking about capture mechanisms which are more efficient and cheaper and so on, and distribution mechanism which are also cheaper and more efficient. But what we're really not for the most part talking about [is] the environment of — the digital environment and how the digital environment is very different than the analog environment. In fact, in many ways, that's where the radical shift is. The analog environment is a continuous environment. Like in photography, you have continuous tones. In the digital environment, there's a discreet set, discreet chunks, like pixels, for example. So in the analog environment, William Mitchell at MIT talked about how you walk up a hill. From the bottom to the top, it's continuous. And in the digital environment, it's a whole bunch of steps, and you may go from Step 8 to Step 2 to Step 11. So that seven days of creation in the digital world might go from Day 4 to Day 2 to Day 6, just like you shuffle on an iPod or you shuffle on a CD. Whereas on a vinyl record, you'd start at the beginning and go all the way through. So to me, these are profound and really radical shifts that we have to acknowledge if we know that we're really trying to work with a new medium. Otherwise, we're basically repurposing what we have from before.

So once one starts to think about that, you end up in the realm of a non-linear narrative or hypertext, which is what the web is. You're clicking. You're going all kinds of different directions. And it's also what a conversation is. Because in the oral tradition when we sat around, we'd interrupt each other and we'd go all kinds of different directions. And that's what I think we're trying to get to. And when we talk about crowd sourcing and community based, we're really trying to start a conversation. We're really trying to start a hypertext; something that goes as a narrative in multiple different directions.

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So what I've tried to do... I think 15 years *The New York Times* hired me for a year to take one day's newspaper print version and make it multimedia. But I was hired by the business side, not by the editorial side, because the business side saw it coming, but the editorial side didn't. The editorial side was king. It was doing very, very well. It's like what Marshall McLuhan always used to talk about, that the fish is the last to know about the water. The fish never knows it's wet, because the fish doesn't know what dry is. Perspective. And so it's often that people inside media, I find, don't see the perspective from outside of what's different. So I learn a lot, for example, from experimental poetry or cubism or things like that. I think cubism has a lot to do with what we're talking about. It's not always straight from journalism itself. You know, I worked at *The New York Times Magazine*. I was a picture editor. I worked at *Time Magazine*. I worked at lots of places. But I really felt in my own life that I started to understand journalism the day after I left it. Because I thought I was pretty good at it. I did it every day. But it wasn't till I got a perspective that I knew what I was doing. Then I knew the difference between dry and wet.

So I'll show you just a few examples. So this is the New York — the United States invading Haiti in 1994 to save democracy, put Aristide in government. That's the image that we saw. So underneath that image I put a second image of what actually the photographers were doing to make that image. So this is the first image. That's what you saw in the newspapers and magazines. And this is the second image. And you can notice that the only people doing the shooting are the photographers. [laughter] And I'm not being critical for the photographers, because photographers have to work that way, often in groups. It's dangerous. If you run aground, they don't know exactly what's happening. They have to photograph everything. But the newspapers and magazines didn't bother to tell us what it looked like. The way I learned this was in 1978, I did the Pictures of the Year for *Time Magazine*. I was the editor or researcher. And the Polish Pope had gone to Auschwitz at the Eternal Flame and prayed. And I was very moved by the image, but when I saw the outtakes, I saw that there were 300 people standing about three meters away from him, a crowd of journalists, but nobody saw that in *Time Magazine*. The Pope was alone. But that's not what it was. It was staged. I'm not saying that it was insincere, but it was staged.

So my sense is if online publications started to use this for photo opportunities ... [inaudible]. Because every time a politician set up and staged an event, you know, "Here's [the politician] and the farm worker; we're good buddies," you'd photograph it from the side, stick it underneath, and show the 300 press lighting the thing or whatever they're doing to make it look like he's a sincere friend of the farm worker, it would be the end of photo opportunities. There would be no reason to do them anymore, because this undercuts it. This was just something that I wondered about the famous Eddie Adams photograph. Like it's a still image in memory. So I just want it to play in an online thing. If you rollover, you saw what happened just before and you see what happened just after. I love this single image. I think it's

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extraordinarily important, but I'd also like to see what happened before and after. So an online journal can do it for you. Then what happened to the guy doing this shooting? You know, Eric Halstead is in the audience. He's put a lot of digital journalists about that. Click on the guy, you find out he's running a pizza restaurant in Virginia. So you can *play* in the online way. And one of the things I think we lack is a sense of play. It's much of the online journalism that we do is kind of just lists of categories. It's like our colleague from Norway said before, we do it as a search as opposed to browse. You know, what are looking for as opposed to telling.

This is something that has bothered me politically. I often feel that subjects of images don't have a voice. The photographer, the editor, the art director decide: well, they represent youth today or whatever they represent, it is very, very easy just to rollover and find out what each one of them thinks is going on. In fact, you know, he's talking about how jealous she is. You wouldn't know that online. And more and more with digital cameras, you can be in Jamaica, make a photograph of people, show them on the back of your camera, record their voice. They tell you, "This is not us at all. We're not these sad peasants that you show us to be. You're making a big mistake in your image." And then the online journal could run two voices: the voice of the photographer showing it and the voice of the subject saying, "This is true, this isn't true" in whatever ways.

So in '94-'95, like I said, *The New York Times* hired me to do this multimedia...[inaudible]. I'm going to show you two screens from it. John Candy had just passed away, the actor. And what always interested me was the hybrid between still image and moving image. So you're able to click here —

[Plays video.]

John Candy: No turning back now, huh?

Man: No, siree.

John Candy: Yeah, two years or bust.

[Video ends.]

— to watch a clip from John Candy. So you have the best of both worlds. You have John Candy as portrait and you have John Candy as actor, and you have it in the same image. The reader who is not interested in the second doesn't have to click. But the reader who is interested, you know, gets a chance to click and to see something. I'll just show you one other, that other screen. This was Shirelles were getting together as a reunion. So that was in the 1994 paper. I took one day's paper, March 5, '94, and worked with it. So I put in a remember button, because I felt a lot of younger readers wouldn't know who the Shirelles were. So you could click on the remember button and

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there were the Shirelles in '59, and then...[short audio plays of the Shirelles singing, "This is dedicated to the one I love..."] That's my favorite part of this whole presentation, [laughter], because I enjoy hearing that every time. You know, but often it's like we assume that the reader or... You know, the average print newspaper reader in the United States last year was 55 years old. They have memories that somebody 25 years old might not have, so why not have remember buttons or things like that and play with those ideas?

Then another thing that bothered me a lot is voyeurism in imagery, because often we watch people suffer tremendously, and we turn the page and we click or we go on. I just wanted to make a click function with this where you can actually in certain pieces do something about it, so you don't have to turn the page all the time and go to the next thing and feel, you know, like a voyeur and feel guilty and feel bad, but you can actually, you know, use PayPal or go the Doctors Without Borders site, you know, and see what you can do.

So to me, when we talk about citizen journalism, I think often what we're talking about is trying to get people to like our publication. You know, publish thousands and thousands of them so they'll read us and they won't go away. But I think when we talk about citizen journalism, we're also talking about the deconstruction sense of the reader as a collaborator, the reader as a collaborative author. That we're not the only authors, they are authors, too. And the reading of it and the choices they make is part of the authoring.

The one thing I've proposed for a number of years now is that four corners of an image when it's online [should] always have information. The bottom left corner would be the photographer's point of view. In this case, Eddie Adams hates this image, because he felt terrible about what happened to the guy doing the shooting, because he thought he was largely justified. The bottom right corner would be the actual caption, the copyright, Associated Press, and so on and so forth. The upper left would be images around it; what happened before and after to give it context. And the upper right button would be a sense of, you know, other websites that might be linked. If you want to read about the Vietnam War, read about Eddie Adams, whatever. So I would argue that all photographs from now on, if we're interested, we start thinking of the corners as real estate that could contextualize the image, because even if the image gets published on 75 websites, those corners will stay with the images. And even if one thing says, you know, the Vietcong were animals and terrible people, and the other one says the Vietcong were great guys, the four corners are there and the photographer has the right to contextualize it even in some other website that it wasn't created for. Right, you know, that way.

So now, I'll just show you two or three other things. And just tell me if I'm terrible on time, because I'm trying to not be. So we created PixelPress out of this idea ten years ago — actually, the same year as this conference

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started — you know, that we should be able to do with... I just published a book called *After Photography*, which has a lot of this in it. But in which we could get at a lot of these visuals. So this was our Table of Contents down here with all the different stories. And for example, we'd take a story like this by Nubar Alexanian, a photographer, on Gloucester, Massachusetts, and this is what the tourist would see, you know, a tourist view. But again, in a digital environment, you could use it with layers, so this is what the working people would do. This is what the working people would do. So it's not just a one single view. It's more cubist again. You know, here's the intellectuals, the University of Texas at Austin, and underneath it there's another image of maybe working people in Austin who do other things or whatever it would be. You know, that kind of an idea. We did things like we gave — we worked with a project to give cameras to Iraqi civilians after the U.S. invasion. And by the way, this project, I think it was \$20 a camera. There were about ten cameras given out. So it's a few hundred dollar project. So people in Iraq photograph their own way of life. (We're supposed to be online. I'm not online. Hold on. Okay. It's loading.) So what happened was we ... we ran this and we did a small exhibit at the (New York) University, and then CNN picked it up, and they ran on Erin Brown. They ran a five-minute show on photographs by Iraqi civilians of their own lives. What was interesting to me with all the budgets of CNN, with all the professionals going in, most of them didn't speak Arabic and [there were] all the dangers and problems. It was this little project, which I think the budget was something like \$500, just giving cameras to the people there and asking them to self-represent.

Okay. I've lost the internet. [They work on getting the internet back up.]

Okay, so this is it. And again, what I liked about this, you know, like we have a picture of people going to the dentist in Iraq. You know, just like working people [and] what's going on [with them]. And these are the kinds of pictures that you didn't usually — we still haven't seen all these years after the invasion from Iraq. It was just simply, you know, I know ... I know a lot of people do that kind of...

And I'll just show you one more or two more very quickly. This one was on... A guy sent me a CD, Robert Knoth, a photographer in Holland. I didn't know him. This CD of images. And this was on the above-ground testing in Eastern Europe that he'd been photographing. And often what's interesting to me is how few people publish these images. Some of this stuff we published have been assignments by major magazines and so on, but nobody wanted to publish it. So this was the different Tomsk, Chernobyl, and so on and so forth. And then you're able... What we do is we hide the captions, because one of the ideas we had was that you should be able to see an image with or without the caption and so on. I'm just going to give you about two more screens. These are all different people who've had different health problems. These are... Like when you do the caption, you find out that they're both 16 years old, twins. One is five minutes older than the other. One is deaf, the other has hydrocephalus. And these are very, very common health problems.

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And what happened was when this went online, we became one of the 2,500 most read websites in the world. We were bigger than *Vanity Fair* and so on and so forth. We were getting like half-a-million readers looking at a million-and-a-half screens. We had a huge discussion in Bellarus. We had people in China averaging 17 screens each that they were looking at. And I was doing this with eight students at Temple University and the professional photographer and the designer living in Haifa. At the peak, PixelPress had four fulltime people, four part-time people.

And I'll just, if I can, one last thing here. This was in Ethiopia. And again, we try to privilege non-English languages. So you have to start in a language that you're uncomfortable with, and you'd be able to rollover and find the English. And then this is about people, who because they are HIV-positive, they can't show their face. And again, we played with it in a sense so that you have all this text and image, but if you find a place to rollover, all the text disappears and the image stays. You know, so you see the image and you're not always contextualized by text.

And the last thing which I don't have time for, but I'll just show you the beginning of, was "Bosnia: Uncertain Paths to Peace." This was for *The New York Times* on the web in '96. And the idea here was to give the... This was the days of telephone modems and 25k pictures. You have a choice. Do you want to go there? It's photographer Gilles Peress. You know, and then you take a trip through Bosnia, and then you could anyplace go to a grid, click on any image. This was sniper keeping his card of who killed the most people and so on and so forth. It took four hours to go through the website. This was in '96, so it was a real hypertext where you traveled around. And the idea was if a journalist lands at the airport in Sarajevo, he doesn't know where to go. I wanted the reader not to know where to go just like the journalist. So don't think the journalist like figures everything out as the authoritarian tells you. You take a trip like the journalist does. You click all over the place. You figure it out. We had all kinds of context like maps, articles from *The New York Times*, the Balkans since 1815, whatever, and a giant discussion group, which was the racist vitriolic, horrific discussion group I'd ever been part of, in which I learned more about the Bosnian conflict than any journalist I'd ever figured out before. Unfortunately, since '96, this has never been done again. People find it too complex. It's too difficult. When I went back to work at *The Times*, for example, on other projects, they said I could no longer scroll horizontally, because they did a reader survey and you could only scroll vertically. Horizontal scrolls is too complex. We can't ask our readers to do it.

So my sense is that, you know, we are at the first millimeter of this new revolution and we have an enormous amount of stuff to do. It is the most exciting time to be in journalism, but we have a lot of work to do. Thank you very much.

[Applause.]

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David LaFontaine: Great. Here we go. [chuckles] All right. First of all, let me just ask, how many people in this room know what this picture is? Anybody here? Couple of them. Couple of people. All right. What this is, is part of a viral internet meme. It's from a couple of years ago, so I'm probably dating myself. You know, there are people who are the true internet hipsters, who'll be going, "Psshht. That's so played." No. It was just a silly little internet meme called "All your base are belong to us." And it was just something that made the rounds of the internet. And for a while there, people were doing like the lol-cats. How many people are familiar with the lol-cats? Yeah? Yeah, somewhat. Okay. They were re-captioning pictures with this kind of stuff. We've been kind of dancing around the subject, and earlier we were talking about like social media, viral media, the effects of that. And we've kind of just here with Fred had the idea introduced that we don't own the news anymore. And that is one of the really, really big shifts that's happening in the industry right now. And the failure to adapt to that is one of the things that's caused the industry so much pain. So I was going to explore today with you guys a little bit about how this visual language that's being invented on the web isn't just being invented by us. It's also... It's not just top/down anymore. It's bottom/up.

So I want to take a look at some of the things that I've seen and show you some of the videos. I'll try to move quickly like everybody here. We've all got so much material, and we're all so proud of what we've done [laughter] that we'd love to take up, you know, the rest of the night and have you here and just, you know, have a party. Anyway, time to get serious.

So if we're going to be talking about, you know, usage on the internet and this developing online language, shouldn't we get into like, you know, semiotics and deconstructionism and really just kind of like meditate on it and get really serious? No. No. Again, kind of like what Fred was saying, there's got to be a little bit of fun, a little bit of playfulness here. One of the things that I've seen with video online is when people start creating video... Especially, I've done training around the world taking print journalists and teaching them how to shoot and edit and post video, and also with just ordinary people too. First instinct, the first instinct that people have to create something is they want to create something funny. Because, you know, we want to make other people laugh. There's a number of psychological reasons for that. You know, we're a little bit nervous, and so we want to do something funny, so that they'll laugh at what we've done rather than laughing at us as we do it.

So where does this kind of language evolve from as well, where this visual language, where this means of presenting information comes from? They take their cues from things other than strict, what we think of as traditional news sources, especially here. When you talk to young people in the United States, the most popular news sources are this guy and this guy. Right? Oh, yeah. A lot of people are giving me the thumbs up on that one.

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So one of the things that these shows are so brilliant at, so brilliant at, and the way that... What was the thing recently that he did with the guy from CNBC? [No audible response.] Yeah! Yeah, wasn't that brilliant? Yeah! Where he took — he went back and he went through all this tape and all this footage that had been done by Jim Cramer and he strung it altogether to create this new narrative. And it gives you something that is lacking so much in the news these days, which is context. And our readers are doing that for themselves.

[Plays video. Man speaking in Russian.] Now here is one that I got from Russia. I'm just going to let it play a little bit. [Video continues in Russian.] Now what happened here was Putin, who is not the world's most warm and friendly guy, was having press conference and this kid started acting up. [Video stops.] Now, I'm not going to play the whole thing because it goes on a little bit. What happened is when the kid sat back down, this other guy was looking at him, like, "Oh, my God, Putin is gonna pull your head off! I'm gonna be near and the blood's gonna get on me!" [laughter] Well, you know, in Russia, one of the few... I mean, you know, talking again, I interviewed this woman. I guess she's like the Howard Stern of Russia. This blogger there called Goblin Gaga, which is where I got this stuff from. And he was explaining it to me this way. That you can't really confront the government directly, but you can kind of make fun of it. And so they have like a sense of humor. I said, "Well, how do you know when you've crossed the line?" He's like, "Well, the police show up. You know you've crossed the line." [laughter] Anyway, here's what they did. [laughter] Exactly. Ah! Stop that! Yep. So kind of like the thing that we were seeing from Malaysia earlier today, in the day, too, that when you have a government like this... Yeah, that one's kind of cool. Oh, god. Oh, the little gif is playing. Some of them, there are some really crazy animated gifs that I didn't think would be playing. There are some where the guy's tongue comes out and he's catching flies and this stuff. Anyway, humor, a way like this is a way for people to kind of diffuse things and also get this other message out. Kind of like The Daily Show. You laugh on the surface, but the message kind of gets through.

Okay. Moving along. This was done by some of my students in Kiev. And let's see if I can get that to play. And it's looking like it won't play. Okay. I'll just have to explain it to you. I taught some students a class at the University of Kiev, How to do Video. And the first things that they did were all these parody videos. They have a video, and I'll put the link up for it online. You guys have got to watch this. It's a video of what they call the Sarah Palin of Kiev. [laughter] And it's brilliant. It's priceless. It's all these outtakes. This guy who is just the most dimwitted politician ever, is trying to do a political ad. And finally the director, I think after about 14 hours of trying to get this guy to do an ad, just explodes at him and starts cursing him out, going, "Try to have an expression on your face! Nobody will give you any money!" And they're cussing each other out. Anyway, it's very funny.

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Okay. Another means by which humor is useful is to kind of mock the powerful. And we'll just see this short little one. [Video plays.] Kind of neat, right? All right. So mocking the powerful like that. The last person that you'd expect to have anything like a sense of humor would be the Catholic church, right?

[Video plays.]

Father Vic: Feeling lost? Have some things you want to get off your chest? Sure. There are thousands of products to clean your house, clothes, teeth, hair, and anything and everything else. But there is only one way to clean yourself from the inside out. Father Vic here for Soul Wow. You'll be saying wow after partaking in the Holy Sacrament of Confession this Monday, April 6th, from 3:00 to 9:00 p.m. at any Roman Catholic Church in Brooklyn, Queens, and Long Island. We have hundreds of priests waiting to take your confession and give you that "almost baptized" feeling. Nothing soothes the soul like true confession. You following me, camera guy? And you'll be wondering how you went so long without it. So as Easter fast approaches, it's time to come clean and share in this holy sacrament. Visit SoulWow.com. That's S-o-u-l-W-o-w.com.

It actually exists.

Father Vic: Do it today. Visit...

[Video ends.]

The first time I saw this I was like, that has got to be a joke. No. Actually, can you believe it? This visual language, this new form of communication has become such a recognized way of reaching out to people for people to communicate to each other, that even an institution that is as old as the Catholic Church, over 2000 years and running, is starting to use this means by which to reach out to people and to get people excited. And again, for any media company that's out there that wants to get people to actually come to your site and look at your videos and enjoy your content, your dream is, of course, to have some of your content go viral, right? If your video goes viral, then all of a sudden, millions of people over the world are going to see your message and read your stories. And particularly, if it's something funny like this, they pass it on to other people. It turns into a big hit. You get tons of traffic to your site. Yeah, not all of them are going to come back, but you see after a viral hit your traffic spikes and it goes back down, but not back down as low as it had been before. Anyway, humor, a very under appreciated arrow.

Okay. Another one: compilations. We were seeing that earlier today of people taking little snippets and clips of video and putting them together.

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[Video plays...various clips of Glenn Beck.]

The Manchurian Candidate couldn't destroy us faster than Barack Obama.

Man: Right.

If you were planning a sleeper to come in and become the President of the United States, this is how he would do it.

Odds that Barack Obama is the Antichrist...

The government is full of vampires!

You know what this President is doing right now? He is addicting this country to heroin. Heroin pusher.

President Obama is just saying, "You know what? [laughs] I've got that--that \$3.5-trillion budget that we're doing."

This year Americans across the country are holding tea parties. Celebrate with Fox News. We want to be with you and your tea party.

It all adds up to government country. One world government. They'll take away guns. They'll take away our sovereignty.

The FEMA camps... These FEMA camps... Or the FEMA prisons...

We are enslaving our children...

[Stops video.]

Okay. That's enough of that. You guys are about to lose it. All right. [computer dings] Stop it! [ding] No! [ding] You hate me! [laughter] [ding] Okay. Ah! Evil! Anyway, again, you've probably seen that. We were seeing that on the BBC Channel earlier. Another famous one is on Talking Points Memo, TPM.TV. You guys watch that one at all? The world in 100 seconds. Yeah? That's a great one where you just... I mean, the editors that they've got going through that, a lot like The Daily Show, where you just pull out little pieces of video, string it altogether. The effect can be really, really funny. And you just, you know, [are] working very rapidly to reach the audience with this stuff.

All right. This is another one. Ah, geez. All right. Okay. Let's go a little bit more practical. I'm going to try to move fast. I don't want to read all of these. This is from a band in Mexico. And once again, we're having problems

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with this stuff. So it's a band in Mexico called the Picadientes. And maybe I should see if I can shell out and find it. [singsong] Okay. Where are they? There we go. Come on. See if we can get that done. No, it doesn't want to do it. All right. Basically what it is, is it's a band in Mexico that they started off with just a ringtone on cell phones, and they started trading it via memory sticks and then sending it from cell phone to cell phone. And the ringtone became so popular that people started videotaping, or not videotaping, taking video of themselves dancing to this ringtone and then sent it into the band. And the band used all this user-generated content to make their own little music video off of this. Well, you know, very, very funny, but the end of the joke was that they got signed to a huge contract. Their album, I think they've won an Emmy Award. Let's see. What else we got here? [singsong] Come on. Ahhh! Okay. Stop that.

Now this is one... [Video plays. Singing in Spanish.] Anybody familiar with this one? Yeah. [Stops video.] Anyway, it's a song called Porque no te callas. It was from about a year-and-a-half ago. I found out about this in Colombia in a tiny little town of Ibaguè. It's like the Nashville of Colombia. It's a tiny little music town. And two of the reporters there called this up for me on the newspaper. And the publisher was just looking at them completely aghast. But what it is, is it's only a couple of days after the King Juan Carlos at this big summit told the Venezuelan President basically, "Porque no te callas?" "Why don't you just shut up?" And, you know, it turned into like this huge thing, because nobody had talked like that to Chavez. And half of the people were saying, "Oh, it's about time somebody stood up to Chavez." And other people going, "Oh, it's the King of Spain. Spain enslaved us all. It's another case of colonialism." Anyway, a big deal like that. And within days there was a song about it and there were music videos all over the place. I could take you to the YouTube. There are hundreds of music videos and remixes about it. So, you know, just keep in mind when we put our stuff out into society, when we put our stuff out to the audience, they don't just sit there anymore and just, like, you know, [makes noise], passively take it in. They take it in and then they want to use it. They want to play with it. The more that we can help them out with that, the more that we can give them tools for that, the more that we can feature things that they do on our site, the more we start developing that conversation thing, that engagement thing, and, you know, that revenue thing. Anyway... [laughter] Which I know we're all thinking about these days.

Another one. [Video starts/stops.] Sorry about that. Oh, last thing about the "Porque no te callas" thing. Speaking about the revenue thing, a very enterprising newspaper editor in Spain happened to go out and find a voiceover actor who had a voice just like the King, because you can't use the King's voice, because, well, he's the King. And he got this voiceover actor who had a voice just like the King to go, [in altered voice], "Porque no te callas?" into — and recorded it and sold it as a ringtone. [laughter] Funny. You know how much the guy made? A million Euros. Ho-ho-ho. There's, you know, look for opportunities like this. Multimedia content is not just

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something that you can like monetize with advertising. If you do it right, you might be able to sell it directly. Okay. Yes? Oh, we're about done. Okay. Sorry.

One last thing here. We'll go past this. These are the gathering storm things here. Once again, not to belabor the point too much, if you're familiar with these experiments back in the fifties, they took little baby monkeys and they gave them the option of being on either, you know, a little steel cage that had a bottle with it or this with like a piece of rug on it. And guess which one the monkeys chose? Even though there was no food on it, they went to the one that was more organic. When we speak to our audiences using a little bit of humor, when we're open to them, when we're open to having a conversation with them, we're speaking to them in a human voice. And one of the problems that we have with the media right now, one of the problems that our audience is feeling so alienated and so scared, and especially now with the economic crisis that we've got going on in the world, you know, I think the evening news has finally started doing this, having like a little uplifting story at the end of it. Using a little bit of humor like this, empowering our readers, empowering our users with this kind of content has all kinds of benefits. Okay? And okay, that's it. All right. Thank you so much.

[Applause.]

Bill Gentile: Hi. I have three videos that I'm going to show you clips of. I won't show you the whole thing, because I know we're running short on time. So I'll show you this stuff and then we'll talk, okay?

[Video plays ... Limestone Correctional Facility in Alabama.]

Officer: Shoulder to shoulder. Tighten it up. Come on, gentlemen.

Inmate: We don't try to beat 'em out of stuff.

Officer: Colby. Ben Crenshaw. Look through your shirt, there, Crenshaw. Hal Lobby. Lamont Farris.

Michael Martineer: I gotcha. My name Michael Martineer. I'm 42 years old. I'm in here for fraud, embezzlement. [chain noise] This is one of the most degrading things in the world to me. A man not supposed to be down like this. And then I don't like being out here around these cotton fields with these chains on me. Only people that ever been in chains and slavery in this country been black folks. And then they have me out here in chains under these same conditions and tell me to work around some cotton fields. How am I supposed to feel?

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Bill Gentile: Michael Martineer and 400 other inmates at the Limestone Correctional Facility in Alabama are the first in the nation to be put back on the chain gang.

Officer: Pick up the chain! Let's ride!

Michael Martineer: When I lay down at night or when they put those chains on me and I have to get on the ground on my hands and knees like a dog, you know, I think about slavery, because all the time that I was young, whenever I seen chains, it was on black people.

Bill Gentile: It's a sight most Americans haven't seen in decades: prisoners working by the roadside and in fields shackled at the ankles in groups of five. [Inmate dialogue unintelligible.] The hours are long. The sun is hot. The complaints are frequent.

Inmate: That don't make no sense. Man, we got a cooler full of hot water. Nothing but hot water, man.

Inmate: They made us drive 30 miles before we taste that water.

Officer: Every once in a while they'll air some complaints about having to wear the chains and the leg irons, but they're pretty well stuck on the idea they're gonna have to do that, that all the complaining in the world is not gonna do any good.

Officer: Don't get your shoes cranked off them chains. Let's go!

Bill Gentile: Some inmates like Martineer find their own ways of getting around the system.

Michael Martineer: You gotta work. They can't tell you how hard to work.

Bill Gentile: The Chain Gang Program was introduced in May as a way of discouraging parole violators, repeat, and first-time offenders.

Inmate: I'll be in there.

Officer: I'll be here one afternoon this week.

Man: Okay.

Officer: All right?

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Man: All right.

Officer: Me personally when I first heard about this, I said, "This is crazy. We're gonna chain people? We're going back to the twenties?" You know, that's what I — that was my first impression. And now that we're doing it, I think it's great. I think it's a good program. I really do.

Billy Mitchell: I've been on a chain two weeks.

Bill Gentile: What's it like?

Billy Mitchell: It's hell.

Bill Gentile: Billy Mitchell is serving a life sentence for robbery.

Billy Mitchell: As you can see, we drag each other all day long ... like animals. One man gets out of step, another man gets hurt. We go in, our ankles...

[Stops video.]

I loved doing this story. Michael Martineer was just — he was the best thing. I mean, he was like he came out of central casting, you know? He was great. I'm trying to get out of this. How do I do it? There we go. I did this piece in 1996. This piece here was broadcast on NOW on PBS. It was done in 2005 actually.

[Video plays ... Soldiers in Iraq.]

Announcer: Now on...

I'll run you through some of the stuff leading up to it. David Brancaccio is the host of the program, NOW on PBS. Who's ever seen it?

[Video continues.]

Soldier: Hey, give me the radio. Come here. Hey, get down and find some cover.

Bill Gentile: A squad of Marines scrambles for cover on a country road. They hear fire from across the river and radio other patrols in the area.

Soldier: Timber Wolf, Timber Wolf, Tomahawk 1-3. Be advised, sounds like on the west side...

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[Video stops. Technical difficulties. Video starts up again.]

Bill Gentile: ...battled rebels to a standstill and whether Iraqi forces are up to the same challenge.

Soldier: You want to take that side? Just check under — check under the pylons, see whether they've tried to do anything.

Bill Gentile: The first platoon falls under the command of this man, 23...

[Video stops. Technical difficulties.]

Bill Gentile: Sorry. This is having problems. I apologize for that. Let's see if the other one goes all the way through.

David LaFontaine: You're making me feel better.

Bill Gentile: Yeah, I don't know. You know, you have some good days and bad days. Maybe it's because we're at the end of the day, huh?

José Zamora: While this loads, you go ... most of what you're doing [is] backpack journalism, right?

Bill Gentile: This is backpack journalism, and that's the theme of my discussion today. And when... Yeah, we'll close this. May I borrow your power cord, please?

José Zamora: So, how easy is it to use it for breaking news when you are out there and you have to be the one doing the video shooting, the editing, and...?

Bill Gentile: The link, the thread between all of these pieces is the following: they are examples of what we call, what José is referring to as backpack journalism. And the idea behind showing you these pieces is that it is a new model, an emerging model, I believe, that's going to take the place of the current model of covering foreign news. Why is this interesting to you? Because if you are interested in covering foreign news, this is the way the craft is going. I've got a colleague who works for *The Washington Post*, Pam Constable, who two years ago wrote an article about the craft of foreign correspondents. And her point in the article was that between the years 2002 and 2006, the number of foreign correspondents working for U.S.-based newspapers had decreased by 20%. That's an extraordinary amount. This is at a time... This was prior to the decline that we've seen recently of coverage in newspapers as a result of the current economic crisis. And the situation for television has been much greater.

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As Paul Steiger mentioned this morning, these changes that are going on in our craft about the newspaper and television decreasing their coverage were already going on a couple of years ago and the current economic crisis has really exacerbated both of them. We still are involved in two foreign wars overseas. We've got about nearly 200,000 American forces engaged in two foreign wars, and this is a time when really information about our standing in the world, about how America fits into the world is so critical. It is so important to have information from overseas about how those conflicts are doing. I don't know if you noticed this, but over the course of the campaign, the Presidential campaign, the three major networks have pulled full-time correspondents out of Iraq. We don't — we no longer get full-time coverage or rather coverage from the conflict in Iraq by full-time foreign correspondents.

This craft here called backpack journalism is emerging as a new model. My contention here today, as a matter of fact, is to stress that especially in foreign correspondence, backpack journalism can fill — actually is currently filling the void left by the conventional media.

So to answer the question that this panel is supposed to be about, we're in the process of perhaps not creating, but we're in the process of actually institutionalizing this new narrative style. The first piece that I showed you actually I did in 1996 and it was for a company called Video News International. It was run by a guy who was one of the very, very first in the country to understand that these new digital cameras were going to revolutionize the craft of television and visual communication in general. I mean, that's why we call it tele-*vision*. It's about visual communication.

My interest has always been in foreign news. I lived in Mexico for four years when I worked for United Press International. I worked for an English language newspaper there. I started to work for United Press International in Mexico. Later, I lived in Managua, Nicaragua for seven years. And I was *Newsweek Magazine's* contract photographer for Latin America and the Caribbean. In the mid-1990's, I shifted over to video because I understood that the whole field was going that way. Photojournalism was actually a contracting part of our business and video journalism was an expanding part of our business. And we can see that that's happened today. It certainly has happened today. I worked mostly in Latin America and the Caribbean, but done significant work in Africa, the Persian Gulf, the Middle East, and Afghanistan.

So what is backpack journalism? Does anybody have a sense of what the definition of it is? What is backpack journalism? Go ahead. Is it citizen journalism, first of all?

[Inaudible response.]

Who else? Go ahead.

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Man: It's an individual carrying all of his equipment, and then producing it, uploading...[inaudible]

Bill Gentile: Those are the key points, aren't they? So what is backpack journalism? It's visual journalism done by a single practitioner using a handheld digital camera who performs all the facets of the craft, the storytelling craft — and this is key here — to generate a more intimate and a more immediate form of visual communication. You know, gone are the days when you can send crews, five-member crews, out to do — particularly overseas. It just doesn't happen anymore. Yeah? And too often this model of backpack journalism is used as a money-saving device. And that's unfortunate, because what it does is it delivers a far better kind of communication, I think, than does the conventional model. When you put these big \$50,000 beta cams in front of somebody's face, particularly if you're working in a third-world country... I remember seeing television crews working in Mexico and Nicaragua. I mean, it would just stop people. It would put up... It would immediately erect a wall between the person who was doing the filming and the subject. And the small digital cameras that you can hold in your hand and are not as obtrusive, actually, they engage the subject and the practitioner, because the subjects feel that they actually have a part in the storytelling process. They actually have some control over the narrative. It's an extraordinary way to do journalism. And I think it's really so much of what the future is going to be about.

How do you make a living at this though? You know, there are a lot of models that are emerging now. Paul Steiger mentioned this morning the Pulitzer Center. There's also the International Reporting Project based out of Johns Hopkins University, also in Washington, D.C. Increasingly, the model of foundations getting money to people to go out and generate information, generate this kind of content, they are stepping up and giving people money to generate this stuff. And the people who generate this material give it to outlets or they distribute the stuff on their own, through the web, with agents, overseas, domestically, whatever. They make their own independent documentaries. But it's an extraordinary model, and as I say, I really believe that we're institutionalizing this model and the storytelling craft as opposed to just creating it.

Other ways. My colleague here, Travis, is going to talk with you about what he does for the WashingtonPost.com. I mean, he does this for a living. But also *The New York Times* is currently in the process of setting up a worldwide network of stringers who do this stuff for a living. And I think it was Steiger mentioned this morning that there's an organization called Global Post which is doing the same thing.

So I'll hand it over to Travis. He's going to show us a lot of his work. And I hope he has more luck with his show and tell than I did.

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[Applause.]

José Zamora: Thank you, Bill.

Bill Gentile: Thank you. Let me close this stuff out for you, Travis.

[Travis Fox getting set up.]

José Zamora: So while Travis gets ready...

Travis Fox: I'm ready. Okay. Thank you guys for sticking around. We are on the home stretch here. Almost finished. I'll go as fast as I can. So I work at WashingtonPost. I've been working there since 1999. I started doing video in 1999 back when Jim Brady's predecessor was there as Executive Editor. I often did video kind of under the cover, because sometimes Jim's predecessor, Doug Fever, would maybe want to watch it. And if that was the case, it often crashed his computer and caused us, the producers of the video, some trouble. So times have changed in web video so much in the last ten years. It's gone from going from doing it undercover to being the kind of killer app on the web, because of the advertising rates of video. Video was the thing that was going to save newspapers. A little bit passé. We know that video is not going to save newspapers. In a lot of circles now, people are starting to question video, particularly when it comes to video and online.

So what I wanted to talk about today is how video fits into web storytelling. How I believe... The case I'm going to try to make is that video really can be a hub of storytelling from the producer level, from the ground level, people like myself, and it can also be a hub for distribution content online. So those are the two things I want to talk about. This is my site, TravisFox.com. Please feel free to follow along at home, but don't watch any videos, because we need all the bandwidth we can get at the moment.

So basically, I focus primarily on video, everything from daily news, breaking news type video, like what I did in China. I was in China during the earthquake. I won't show you these. Two more in-depth projects, which is this piece on Medellin, and to things such as the second one here, which is Hard Times, which was a blog. So I was blogging a road trip across the United States filing daily videos as well as photos and texts and interacting with readers along the way. Simple blog format with embedded video. But because I wanted to focus specifically on video in the hub of storytelling, I'm going to kind of veer away from presentation and focus more specifically on video.

So when I say video as a hub of storytelling, what that means to me is if you can do video from a producer level, okay, as a journalist, if you can produce a quality video, then you can do — then you can easily adapt that content into all different kinds of media and spread it out all over the media you know, right? Okay. So, let me show you one piece I did. And then I'll show

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you a couple of minutes of this and then I'll further explain what I'm talking about. This was a piece I did on the border of Darfur and Chad about the situation in Darfur. I'll play you the first couple of minutes or just the first minute of this piece, and then we'll talk about how this video became the hub and then the content was spread out.

[Video plays about Darfur.]

[Izzedine cries.]

Travis Fox: This is home for 18-month-old Izzedine Adam. His mother Ashta cannot afford a roof on their temporary house to protect Izzedine from the hot sun or the cold desert nights. She doesn't have a bed or a pad for her baby to sleep on. She doesn't even have clothes for him, so she just wraps him up on her back. Ashta is focused only on one thing.

Ashta: [Speaks in her native language.]

Interpreter: The most important thing is food.

Ashta: [Speaks in her native language.]

[Izzedine cries.]

Travis Fox: And this is all the food that they have. If they conserve it, it'll last a few more days.

Ashta: [Speaks in her native language.]

Interpreter: I don't even have a penny. Just this food. When it's gone, we'll go to bed hungry.

Ashta: [Speaks in her native language.]

[Rooster crows.]

Travis Fox: The Adam family arrived in this makeshift camp in Dogdore, Chad a couple of months ago after the Janjaweed, the Sudanese government-backed Arab militia, burned their village to the ground and stole all their food and animals.

Okay. So I'll stop there. It's one piece in a multimedia or one piece in a series of stories that deal with different aspects of the conflict in Darfur. This one dealt specifically with the humanitarian part. So in doing the video, I was there. To do all three of these videos, I spent ten days in the field in Eastern Chad, and I did the shooting, the reporting, the writing, and the editing for this piece. Once I had all those pieces, I put it together, and that's what you

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see in this video. But what I also did... And this is a model, and I do a whole slew of different things at the website, but I wanted to focus on this, because it's a model for what I think is possible in the future, especially when younger generations of journalists grow up kind of video native and web native and feel very comfortable working in multimedia.

So with that information... Advertising [is] very important revenue. Everyone watch? Okay. Skip it. So with that same information from the script basically, I wrote an article that ran in the paper. So this ran in the print edition of *The Washington Post*. And if you read it, it's not that different. Basically, I took the script, I compressed it, and I just adapted it to a newspaper, newspaper article. There's differences. I mean, you have the basis. And if you did the reporting, you have the reporting, you're ready to write, okay, a newspaper article.

Then the still images. So you pull the still images from the video and that becomes your photographs that run in the newspaper. Okay? And they can run, at this point, we're at the quality whereas they can run — they can run five columns. So they run five columns in the front page of *The Post*, for example. That's where we are quality wise. Unfortunately, I don't have the PDF of this of when this ran, but I have this one from Romania. So this is *The Sunday Post*, bulldog, and so that's a screen, screen depth. Okay? We do this all the time. Here I was working with a reporter, so I didn't write the piece. I did the video. Okay? So we have those. So if you do the video, you can adapt it very easily to the rest. If we still had our radio station, *The Washington Post* had a local radio station, if we still had that, we could take the audio out and create a radio piece very easily for a radio station. We're already doing it. If you did the reporting just for the video, it's very hard to adapt it. If you did the reporting just for the article, it's very hard to adapt it the other way into video. Just with still images, it's very hard to adapt that into a video or into an article. If you do video, if you know how to do video, and if you're competent in writing and shooting and editing, then you can do all the other things very easily. If we're looking kind of at the future and at the new breed of journalists, there are going to be journalists that can do all this and it's second nature. Okay?

The second part of video is the hub. So that's the video and the hub in terms of the producing side. I also think of video as a hub in terms of the distribution. So this is the beginning of this. So you're distributing it in the paper, which is, you know, not the native form of video, but it also goes much farther than that. Here is that piece on our YouTube site, for example. We have a revenue sharing deal with YouTube. This is just extra money every time someone clicks on it. Not a lot, but it's extra money. Where else is it? Not there. Let's see. Here it is on Vimeo, which is kind of a high-end brand YouTube. We don't have a revenue sharing deal with them. We should. It also goes out on our podcast, which you can watch on your iPhone as well as your computer. And maybe the most exciting part about the podcast is it's also on our high definition podcast, which works with the Apple TV. So right

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now you can watch this show on your television, on your 50-inch flat-screen TV at home in true HD, like you were watching HBO; same quality, true HD, native HD, right now. The Apple TV is certainly not the future, because no one really bought it except for me and a couple other people. But the technology of delivering this high definition content to your television and to users who are sitting on their couch is there and is very much a part of the future. And to me, it's very exciting. It's a difference between the kind of lean forward content and the lean back content, you know, if you're watching on your computer or if you're watching on your couch. Okay? If you can reach some people in the lean back content, you might be able to get closer to being able to capture those high advertising rates that you see on television. Why not? It's the same media. Right now, we're not... In terms of the advertising model, we advertise on the regular podcast, but not on the HD podcasts. It's a whole new ballgame. We haven't figured it out yet. No one has.

And then lastly where this piece went. It went on television, good old-fashioned television, and it went on a program called Foreign Exchange. This is another untapped resources for people who are producing web video, is that you can sell it to television. We've sold our pieces to Foreign Exchange. We've sold our pieces to Nightline, to the BBC, to all different people. Okay? It gets back some of the revenue that you've spent. So whereas, you know, maybe a few years ago, three years ago, everyone thought, everyone saw the ad rates for video online and thought, "Okay, if we can just do video, we can capture those ad rates and revenue will come flowing in." Even when you have a million or two million streams of video, producing this type of video is very, very expensive. But if you think about it, if you think about how producing this video is different from television... This is what Phil alluded to. With one person spending ten days in Eastern Chad, it's not a cheap place to go, okay? But it's a lot cheaper than sending a crew. It's pennies on the dollar compared to what we spend every week on our Bagdad Bureau or Tokyo Bureau, for example. And if you start to capture the different bits of revenue, the YouTube, podcast advertising, and then if there's any sort of micro-payment in the future for really high-end, unique content such as this, that offers another option. YouTube just announced plans for micro-payments, for example, okay? So these are all the possibilities. And you can do that with video. So video is the hub, and distribution...[inaudible]. So, how's that for brief?

[Applause.]

José Zamora: Thank you, Travis. So now if anyone has a question in the audience or everybody wants to...

Man: Go.

José Zamora: [laughs]

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Rosental Calmon Alves: Yes.

Question: Travis, you mentioned that the enthusiasm for newspapers or video seems to have waned. It looked for a while there that publishers were looking at video as a salvation. And in the last year or so, we see a big change in that attitude. Can you talk a little bit about that?

Travis Fox: I think they saw the difference the ad rates for video versus regular banner type ads online and they saw that. But I don't think, what people don't realize is how much money it takes to produce video. You can't produce video from behind a desk in the office. You have to go out and get it. And so I think once the cost associated with video, once they realized the cost, and if they were only getting a million or, say, two million streams, it was the revenue was maybe not what was expected. That said, you know, *The Post* is still very much committed to video. I'm still traveling. I'm still, you know... My expense account is still rolling in, so I don't mean to be completely dire. These are indications I've heard from around the industry. *The New York Times* continues to keep a gigantic video team, and they send their people everywhere. They have a huge budget and they are producing a lot of content. So I don't mean to say that it's — that the era of web video is over. It's not. But I think it's just like anything else — it's changing. And we need to find specifically with video those little opportunities for different types of revenue stream other than traditional advertising.

Question (Roberto Guareschi, *Clarín*, Argentina): Yes. To María Teresa, I want to know, who are the readers of these pieces of multimedia.

María Teresa Ronderos: Certainly, there's general readers. For example, the FARC piece, we had probably 100,000 visits to that piece and stayed about between six or seven minutes. So some of the pieces actually were massive. Some of them just appeal to specialists, like people in a community, like experts or people like that. But all of them had much more viewership than a regular story, print story. Much more, all of them. So even the ones that only had 15,000 or something like that, that was more than a usual, you know, story that we put out.

José Zamora: The shuttle is coming in a few minutes to pick everyone up, so I think there is time for one more question, and if nobody...

Rosental Calmon Alves: I think everyone wants to rock and roll today, so thank you very much. Great job.

José Zamora: Thank you.

Rosental Calmon Alves: Great panel.

[Applause.]