

15th Annual International Symposium on Online Journalism

Day 2, April 5, 2014: Afternoon Session — 2:45-4:15 p.m.

Life After Television News?

The Boom of Video on the Web and Web Video on TV Sets

Chair: Robert Hernandez, Assistant Professor of Professional Practice at **Annenberg School for Communication and Journalism at USC**

Panelists:

- **Rahul Chopra**, Senior Vice President Video at **News Corp.**
- **Daniel Eilemberg**, Senior Vice President and Chief Digital Officer at **Fusion**
- **Rebecca Howard**, General Manager Video at **The New York Times**
- **Riyaad Minty**, Project Lead at **AJ+** at **Al Jazeera**
- **Katharine Zaleski**, Managing Editor at **NowThis News**

Rahul Chopra: Thank you. First, I just want to say thank you very much for inviting me to this symposium. I've just had a blast over the last two days. I'm somebody who's been reading newspapers, print newspapers, since I was eight years old. I've got memories of sitting and reading the sports section of The New York Times with my dad that I'll never forget. My three-and-a-half-year-old now sits with me and reads the newspaper, The Sunday Times, with me now. It's usually the Toys R Us flyer, and he points to things that he wants me to buy. [*laughter*] But I still figure that's close enough and over time it will grow. So, I'm hoping that's something that continues for a very, very long time. So, I've had a blast over the last two days, so thank you very much.

So, I wanted to level set and talk first a little bit about where we are with digital video. The numbers that you see up here at this point [had] gotten a little bit silly, in a good way. 50% of the overall internet traffic or more that is digital video. More than 50% of mobile traffic. In three years, more than 70% of digital ads projected will be video ads. The growth is absolutely staggering. I think it's important to start here, because I pretty much bet my career on this happening. Luckily for my wife, my two kids, and myself, it's hopefully somewhat happening.

A little over three years ago, I was given a small budget to launch a digital video product at The Wall Street Journal. We were already creating a little bit of video under the guidance and tutelage of one of my favorite people on the planet, a person named Alan Murray, who is now President of the Pew Center. The thought was online video was going to absolutely explode—connected devices, mobile expansion, the proliferation of mobile and tablet products. There was something that was starting. And if we could build for

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that world and see what we could come up with, we thought we could be pretty successful. So for about six months, we signed every deal we could that made sense.

We ramped up video production and launched in September of 2011 on nine different platforms—from Roku to Samsung to Apple TV. Over the next 12 months, we launched on 21 more platforms, including premium partnerships with the likes of YouTube. Basically, this is what we did. The theory was -- and this is the start of where we think that we differ from cable news is, we wanted to create a proposition that was live when you need it, in-depth when you want it, anywhere and everywhere you were.

I'm going to try and show a video and probably screw this up, so forgive me. And I'm already screwing it up. [Man comes up to get the video going.] Sorry. Yeah, perfect.

[Video of WSJ Live plays. Music plays showing various clips. Then, a short interview with President Obama plays.]

Interviewer: ...suggested today that the U.S. just get rid of the debt ceiling entirely. Would you be in favor of that?

President Obama: I think that the way our system is set up is like a loaded gun.

[Video clips continue.]

Man: It is a war zone and he's taken over it. He's pursuing an extreme version but basic investigative principle—get in early.

[Video clips continue.]

Reporter: These are government records. The Wall Street Journal has found that the Veterans Administration lobotomized hundreds of World War II vets.

Veteran: You see these scars here, don't ya? That's what they were. The front lobe or something—I don't know—they cut off. I don't know why.

[Video clip changes.]

Soldier: I feel like of all people that were kill in that explosion, I shouldn't have been the guy that was pulled out in the morning. It's not hard to have a good day. It's not the same day that me before Iraq would have had.

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[Video clip changes.]

Musician: If I know other area of life where there will be a fallacy of playing sorrow and all these relics will be empty.

[Video clip changes.]

Phillip Lam: Everything has to be right, because there's the revolutionary ones and there's the evolutionary ones. And I'm the second kind. I never want to make a statement. I'm never going to need to make a statement. I'm always the envy of all ideas.

[Video clip changes.]

Woman: So, what kind of product are we talking about here? And how much are we going to pay for it?

Woman: Welcome to the world of Maxine.

[Several more video clips play with no dialogue.]

Rahul Chopra: Thanks. I didn't screw it up. OK. So, over a period of 12 months or so, we basically grew traffic by 5X, established a profitable business for The Wall Street Journal that is now continuing to grow. We actually had our biggest month last month when we got close to 50-million streams across all of our platforms, which we're all very, very proud of.

And yes, we do believe that we were challenging the notion that news video consumption was only happening on cable news. The idea was that we had the opportunity to create a new brand and introduce The Wall Street Journal to a whole new audience and space in a way that cable news was avoiding altogether: from live feeds, like a Presidential speech, to breaking news to original video. The web was basically giving us an option in online video to grow every day. That was largely being completely ignored by cable news.

The majority of growth in online video and therefore news is coming from mobile. And we got extremely excited about what the potential could be. We launched a product called WorldStream working with a company called Tao. We were able to arm our 2,000 reporters around the globe with—some hopefully had their own smartphones, some we actually bought smartphones—and created a proprietary app for them that allowed them to shoot content from wherever they were. It was basically our version of iReport but with real journalists. In less than eight months, hundreds of our journalists were creating incredible content from Syria to Egypt to Hong Kong

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to wherever. It was something that I was extremely, extremely proud of to be a part of.

From a content creation perspective, mobile has allowed our journalists to create content with immediacy. Live coverage of the Apple announcement, for example, when they announce a new iPhone or whatever they do, or in cases of powerful news events from Syria to Egypt, without the infrastructure that cable news providers have grown accustomed to, that we just believe is no longer required.

We've rolled out that same platform across all of our News Corp. assets in the last year. The New York Post covered Fashion Week in New York in real time. Fox Sports Australia commenters gave consumers and users the ability to feel like they were inside the pitch for cricket matches and rugby matches in ways that weren't done before. The Sun, in ways that only The Sun can do, will be covering the Miss Scotland Beauty Pageant using this produce. And on and on and on.

What I did find though and what we found is the real power of mobile was the power of the content was being created by anyone with a smartphone. We can laugh at all the videos of YouTube—cats on skateboards and what was already out there—but what was incredible was the content that was coming from users from, again, Egypt to Hong Kong to Asia to China to wherever.

And the only company that I found that was doing this in an incredible way was a company called Storyful. I led the acquisition of this company and it closed in December of last year. I've joined the executive team as the Chief Revenue Officer. I have no idea what that title means, but apparently I'm supposed to figure out how to make money. *[laughter]* The company, basically, the premise is this, is that millions of people are sharing photos and videos every single day. What Storyful allows you to do is find the stories that are worth telling. It's an incredible company, and I'm not only saying that because we bought them. If you get a chance to take a look, please do. It's been a lot of fun over the last four to five months.

What Storyful basically does do is discover, verify, and deliver the most compelling stories to professional storytellers today. It finds and verifies content faster than anyone I've seen and allows news organizations to react in real time to big news events. While CNN was still speculating for hours and hours of boring television about the Asiana air flight when it crashed in San Francisco, Storyful had discovered and verified what exactly had happened and had footage that The Journal or The New York Times could turn into digital video packages and distribute everywhere. Marrying traditional journalism and proprietary technology, Storyful has basically created a human algorithm that has created a social newsroom that allows organizations to react and tell stories in ways that are more real and authentic and engaging than ever before.

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And that kind of gets me to the end of what I wanted to talk about, but the beginning of what the power of digital video news could be. Digital video lets you do and tell stories everywhere and anywhere and in more compelling ways than cable news has done. From your own site to social to mobile, the explosion of online video has transformed how news consumption takes place in the era of the visual web.

Furthermore, with time spent on digital now exceeding television viewing, the playing field has become leveled where the likes of The Journal or The Times or The Texas Tribune or anyone else can compete for eyeballs with cable news in ways never imagined before.

Thank you very much.

[Applause.]

Daniel Eilemberg: Thank you, Robert, and thank you so much, Professor Alves. It's always an honor to be here at ISOJ. So, I want to talk to you guys a little bit about Fusion, as Robert mentioned. I'm in charge of Digital Operations. Fusion is a brand-new cable- and digital-content platform aimed at millennials. We are a joint venture between Univision and the Disney Company. And our mission is to champion a diverse, smart, and inclusive America.

So, one of the things that we are seeing is a dramatic shift in demographics in America. And we want to take advantage of that. We want to be part of that. We want to be reflective of that. Sorry for this chart. [It] got a little messed up in translation. But [the] basic premise is, America is no longer over 80% White Anglo. It's an incredibly diverse place with a lot of opportunities if you are looking at the multi-market.

So, there's 53-million Hispanics in the U.S, over half of them are millennials. And what's really interesting to us is that the vast majority of them—at least when you look at the population that's under 18-years-old—93% are English dominant.

The other thing that's really interesting for us as we look at our audience is how they perceive success. The idea of the American dream has changed dramatically for this generation. And while we grew up thinking of success and valuing success based on our influence, and the things we are able to acquire, and the things we owned, and the office we had, this is a generation that views success incredibly different. They want personal growth. They want value. And they see success very differently from the generation before them.

Another thing that is very interesting and is a challenge for us is how they view news. So, they view news to be divisive, polarizing, and partisan, and

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they are simply not entertained by them. But they still want to be informed. They still want to be part of the conversation. So, the challenge is, how do we do that? How do we bring news to them? How do we inform them in a way that doesn't reflect legacy media or their perception of legacy media? Let me just show you a very quick example. This is show that we're premiering this fall. Oh, sorry, can we get sound on this?

[Someone fixes the audio. The video plays. The dialogue is in Spanish and is not transcribed in this transcript.]

So, the other thing that we really want to do—*[no audio briefly]*—to be a multiplatform digital -- multiplatform media company. As Rahul pointed out, Americans spend more time on their digital devices than they did watching television last year. And that is particularly driven by millennials.

So, we have a real challenge. We are creating a cable company, but we want to target millennials. So, how are we thinking about that? How are we thinking about becoming a digital-first cable company?

Well, the first thing we are doing is we're reversing the pipeline. So, traditionally how cable companies have done a lot of their digital programming is they produced great television, and then they clip them into short videos and add some extra interviews and some extra material, and that is the digital strategy. And what we're trying to do is *[figure out]*, how can we change it? How can we go from producing really expensive television with firm schedules, with firm formats, and in our case, with no metrics right now, and how can we do that a lot more effectively? And what we're thinking is reversing the pipeline.

So, what we're doing right now is we are creating a ton of content on digital and we're testing our audience. We are letting them react to it. We are letting them engage with it. And we're listening. We are paying close attention to what works. And what this allows us to do is produce a lot more content, test it, really see if it engages. If it works, test our talent, test our segments, test our franchises, and then continue to invest in the things that *really* work, that really resonate, and bring to the screen only the best content that already has an audience carried over from digital.

The other thing that we are doing is building a very strong data-driven culture inside Fusion. So, I still come from the world where, as a magazine editor, it was the tyranny of the editor. We basically as editors, decided what we felt made sense, what we felt would resonate, *[and]* what the right angle for a story would be. We no longer live in a world like that. We live in a place where we can really pay attention to metrics, where we can see what *[the]* audience reacts to, *[and]* where we can measure the sentiment people have about the things that we say.

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And so, we really want to build a data culture, not just for products and not just for technology, but also for the content we are producing. And so we are ideating, we are implementing, we are measuring, we're adjusting, and we continue to do that as a permanent cycle as part of our processes.

We are, of course, very focused on social. There's four major efforts that we are very focused on right now. We are building strong communities, really engaging with our audience, [and] starting a dialogue. We are creating content exclusively for social. I encourage you to visit our Instagram account, which is a heavily curated account now. And we're really trying to experiment with how you create micro-videos and communicate news and create an image that tells the story. And we are really trying to push the boundary and experiment with that and having a really fun time with that at the same time.

Of course, it's how we drive a lot of our traffic back into the page. It's a big inbound marketing effort for us. And finally, of course, because we're a cable network, we have great talent, they have followers, and so we want to really leverage that into action for social media.

And, of course, we understand very well -- well, now after Robert, I'm not sure about this [*laughter*] -- but we believed until five minutes ago that the future was mobile. [*laughter*] And so, this is a really interesting challenge when you're creating content for a cable network to keep this in mind, to think about mobile first, and to create content that works really well or adjust our content so that it works really well both in mobile, on tablets, on computers, and on our network.

So, finally, let me show you a little video of what's been happening. We are very new. We started just in October. This video is about a month old. So, there's a few days that it doesn't take into account, but let me just show you what's been happening at Fusion over the last few days.

"The Future is Mobile"

Narrator: It's been less than 90 days since we first hit the air!

Man: Wait, you're kidding.

Kathy Griffin: Dream come true for me.

Woman: Yes.

Man: You can't hold us down.

Woman: And they are loving it.

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Narrator: Since then, we've certainly learned a thing or two.

Rachel Maddow: Jorge Ramos of Fusion TV.

Man: I'm gonna keep on watching their show. I'm a fan.

Jorge Ramos: I really love it.

Narrator: We've changed perceptions.

Man: Especially recently.

Man: Why do you think that was?

Man: Open doors.

Alicia Menendez: Why do you think we have this current obsession with various lady parts?

Cameron Diaz: [laughs]

Man: What's not to like?

Narrator: We've proved how much better TV can be if we keep it honest.

Woman: Why talk about the future if you know nothing about the future?!

Man: I think we need to loosen your tie.

Narrator: Real.

Man: He is the number one criminal operating in the world.

Mariana: I'm Mariana. I'm closed.

Barbara Walters: This is Fusion.

Woman: I would like to feed every chimpanzee.

Narrator: And relevant.

Woman: And of course, in the flesh.

Narrator: But most importantly, if we keep it fun!

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Jorge Ramos: You have a wonderful sense of humor.

Woman: That is sweet, J.R.

Men: [laughing]

Alien: Equally, normally

The Morning Show: Whoop! [applause]

Narrator: This is what we've accomplished in less than 90 days. The future is limitless!

Man: Love it! Love it! Love it!

Woman: And if you're walking in right now, that has to count for something, no?

Will Ferrell: You should watch and see!

Daniel Eilemberg: Thank you.

Rebecca Howard: That applause didn't feel authentic. It was.... *[laughter]* I can't accept it. Now, you guys have to spontaneously break into applause in the middle of my thing, okay? That's the only way I'll feel good.

[cheers/applause]

Rebecca Howard: There we go. The only way I'll feel good about it. Again, thank you. I'm going to repeat what some other people have said, but thank you so much for inviting me. There's nothing like spending time with a room full of amazing journalists. I get that opportunity almost every day at The Times. And I remember probably one of my first.... Again, I'm only a year [there]. I'm still very young. Not in age, fortunately, but in terms of my lifespan at The Times. You know, a lot of people are there for many, many, many years. It's an excellent company. And [it's] a company that most people who work [there], I would say, just about 99% of the people work there are incredibly proud to be there. We all share our desire and the mission to keep The New York Times relevant for years to come. And to be in meetings with journalists talking about various subjects is always fascinating—the amount of questions you get [and] how inquisitive and smart and charming they are. And I always end up saying too much. I don't know. You guys are very good at getting the truth out. So, it's been an amazing experience being there. And thank you for inviting me here once again.

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I wanted just to talk about, you know, what we're doing in video and just sort of start with, why video? I think we've been talking about it a little bit in some of the talks that have been happening in the last couple of days—today and yesterday. We've had video on the web since the late 1990s with QuickTime and mpegs, but now with more powerful CPUs and increased bandwidth capacity, cheap digital cameras, and simple distribution platforms for sharing clips, we've now created and seen an incredible growth in video. And I think that these developments have allowed for a deluge of video on the web. And it's transforming the web from an information and text communications tool to a rich media environment for communications, context, and content.

When the iPhone 3GS was launched on June 8, 2009, my three-year-old son at the time was most excited about the new compass feature that had come out with that phone. But it actually turned out that there were a lot more people excited about the video capabilities that that phone had introduced for the first time. And within four days, YouTube saw a 400% increase in the amount of content that was uploaded to YouTube—just within a matter of a few days of that phone coming out. And today, you know, we've seen a lot of numbers and statistics, but one I am constantly just amazed by is that there's 100 hours of video uploaded to YouTube every single minute. So if you think about these last couple of minutes that I've been talking, how much video has been uploaded? It's really mind blowing. And the Pew Report just put out a report recently that 10% of U.S. adults are getting their news from YouTube right now. So, it's a very interesting time as just [with] this prevalence of more and more and more content and the position that YouTube has been able to take there.

All of this growth in video has disrupted the television industry, as people have talked about, and now virtually everyone has the tools of production and the means of distribution. What used to be an industry that hid under the illusion that they had a secret sauce of what the public wanted to consume has now been exposed as to what they really had—control over bandwidth and spectrum. The industry has been forced to transform itself and to adopt a more open-source strategy, where the next hit or star could come from such unlikely places as your cousin Vinny's Facebook page. What the traditional networks owned was programming and the ability to control what audiences could access.

Today, that has been disrupted, both by the aforementioned growth of YouTube, but I think more importantly by the excellent content creators that are finding new publishing platforms for potential audiences. Video has become an expectation of readers and viewers. It has the capacity to connect us together as a global community. As Kevin Kelly of Wired Magazine wrote, "We are witnessing the birth of a new culture around video communication. We are in the midst of becoming people of the screen." Famously during the Iranian and later the Egyptian elections, mainstream media was struggling to find sources of information. Meanwhile, thousands of people were using

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social media to get their story told. We will continue to see video playing a crucial part in the tracking of important real-time events.

And that brings me around to talk about how The Times is looking at the opportunity to use video in our daily report. I'm going to go to that slide. It begins here. These are our storytellers. These are The Times journalists. I remember when I got there, I was talking to Jill Abramson about just the amount of -- it's just stunning how much content, how [many] amazing storytellers we have just within the building and how many stories we are generating on a daily basis. At other companies I've worked with, a big part of my job was having outsiders come in and being able to sort of tell us ideas that we could be doing. And here we just sit, which she called—I'll never forget this—she called it a buffet, a buffet of incredible stories that The Times caters, basically, every day. And these are the people that are creating it.

From Hollywood to the news networks to BuzzFeed to Huffington Post, The Times is the ultimate original source for interesting, credible, and compelling stories. Although social media can break a story, we are the source that can confirm it. Our job with video at The Times is to identify and develop these stories that we feel could benefit from sight, sound, and motion. In order to make the content discoverable, we have developed channels. We have developed channels of programming [and] content verticals to organize the content. You will see these channels launched at the end of the month with the launch of Times Video. At the end of this month on April 28th, we are launching a whole, new redesign of the video library, and it will be called Times Video. And we even have our own tea, which we are really excited about, which you'll see on that day.

Within each of these channels is original programming built around our journalists and popular columns—series like Modern Love, Science Take, and our Daily Times Minute. By creating series, we can make them more discoverable and even more distributable across the web. Although most of our content is short-form—one to six minutes—we see an opportunity for long-form documentaries, documentaries that we can deeply report. And we have such a capacity to do that. And we feel like with video we can tell these incredible stories. Adam Ellick, who's one of our award-winning, senior, video journalists, basically discovered Malala. It's a great example. He discovered her way before she was shot. He had met her and realized what a phenomenal person she was and started following her and understanding her family and her dynamics and what she was fighting for. And he recognized that long before mainstream media had been awakened to pay attention by the shots that ended up ringing out and really compelled her and made her story after that.

Hopefully, some of you have seen the.... Whoops, don't do that right now. Sorry, guys. Now I know I'm part of this conference. You have to have a moment up here apparently. [laughter] Just how it goes. Hopefully, some of you saw the documentary that we did about Christine Quinn. She [was] a

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candidate obviously for New York City mayor in these past elections. It was a great example of our unparalleled access. We had compete access to her throughout her campaign from the very beginning to the very end. We had an open door policy with her and she really let us in. We first started shooting, and she was favored to win. There was no question about it. It really felt like Quinn [was] going to take it. And we were a little concerned on the video team just in terms of every day we'd come back and we'd look at the footage and we'd say, "What's the story here? She's going to win." Huge story, of course, that she's the first female, first gay mayor of New York, but we were having a hard time getting into who she was and how she thought about -- more of a dimensional person. Like, we were getting kind of very flat sort of reactions from her and we were concerned. Where's the story? And I'll never forget the day that Brent McDonald, who's another award-winning senior video journalist, came back to the office, and he looked at me and he said, "Guess what? We're pregnant." And that meant that we had a story. That day, Dante's ad had run for his dad. And also combined with the backlash she was getting from her term-limit positioning when she was with Bloomberg, the polls started to rapidly decline. We had a story, and we were on the inside. I'm going to show you a look, if you didn't get to see it, of some of the highlights from this Time's documentary called "Hers to Lose."

Woman: My main advice to her was to stay true to running a good, honest campaign and to not let the noise get in her head.

Crowd chanting: Speech! Speech!

Man: If you're playing a game, Mayor Bloomberg, a third term in a back row....

Man: I don't like the idea of a queer running office, okay?

Christine Quinn: I'm loud when I'm not yelling.

Christine Quinn: High five! Oh, thank you!

Man: She would be the first woman candidate, and she would be the first gay mayor of New York.

Woman: She knew. And I tend to think of elected officials as just people who this stuff rolls off their back. And I know there are some of them who are probably like that. This is definitely not one of them.

Woman: There's a difference.

Christine Quinn: Will you get your clothes?

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Woman: Yeah.

Christine Quinn: I'll check the latest.

[crowd chanting]

Christine Quinn: One thing to read will send a message.

Christine Quinn: I think short of me.... For some, it might seem making a big mistake. For me, it's normal.

So, we'll be doing more. We'll be doing more Times documentaries. Some of them will be political in nature and some won't be as focused politically as this one was, but we really feel like we have an opportunity there. And as we've seen again, it's so great to be able to show metrics with video, because there's always this incredible hockey stick that's just growing and growing. And we're seeing even more consumption of long-form video than ever before, both on mobile devices and on the web.

As television continues to.... Network television, as we all know, is starting to pull back on their reporting internationally, and they are closing down bureaus more than ever before. I think Al Jazeera has been incredible in investing and continuing to stay relevant. Internationally, even more so. They have, I think, over 80 international bureaus right now, which is outstanding. We think it's really [more] important than ever to continue to grow our capacity to be able to report from the field with video. And as we know, video production, although it's getting less expensive all the time with the means of production becoming more accessible, it's still expensive. And so, we have to figure out ways that we can capitalize on these boots on the ground that we have all around the world who are reporting. So in addition to premium video content, a pillar of our video strategy is to capitalize on these people.

And we want to make sure [with] our journalists on the front lines that we have given them the tools to be able to tell the story and to be able to share what they are witnessing. So, we currently have trained over 100 journalists in the techniques of shooting video on the iPhones. These films can be shot, edited, and sent directly to our CMS to be quickly uploaded onto the site. Recently, there was a big explosion in Harlem and our video journalist was actually there reporting it. And typically, he shoots it on his Canon 5D, and then he's got to get it back to us, and then we edit it, and that process takes time obviously. And he just got frustrated. He's there, he's reporting, and he pulls out his phone and he used -- we have a platform that we're using in order to do this, and we got this amazing footage. So, not only will our journalists be using it, but even our video journalists will also be using it.

So, I want to show you some examples of some of the shows or some of the episodes or pieces of content we've been able to do with journalists from the

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field. This is a series, when you watch, and on the Times, you'll see it, it's called Video Notebook, and that delineates that that was created by a journalist.

Kathy Smith: It was massive. Fighting for your life, ambulances, EMS. People were running in the street, and the senior citizens were next door. Windows were shattered. People looking out the windows bloody.

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Sam Borden: Four years ago, the sports world turned its attention here to Bakuriani, a skiing village in the Republic of Georgia. Nodar Kumaritashvili, a brilliant athlete who was the pride of this town was set to compete in the Vancouver Olympics when he was killed in an accident during a training run just before the games began. There were many questions about, who is to blame for the tragedy? And even now four years later, many of those questions remain unanswered.

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Nicholas Kulish: This is Nicholas Kulish reporting for The New York Times. After a five-hour drive along the many unpaved roads that cross the Republic of South Sudan, I made it to Awerial. Sitting on the banks of the White Nile, it's also the closest I could get to the frontlines, in a country that less than three years ago was celebrating its independence. Hundreds have recently arrived on river barges that served as paths to safety.

Phillip Madol: It's kind of hard to tell how our people survived and made it through to this side of the river. The white army just came over. Everybody left the village. They burned all their huts and they shoot people too during that fight. And then my mother got shot.

John Khang Madol: And my grandfather and grandmother, grandmother and mother get shot like that. I tried to defend them but I could not. I was getting ready to. When I tried to shoot them, I could not get them. So, we left.

So, I'm getting the hook that I get when I have to go, but I wanted to show you really quickly -- this a little bit of a preview of what the redesign will look like for Times Video. It's going to be a really elegant, designed site that it'll be much more easily, I think, navigable than what we're seeing today. And everything will be broken down by channels, and then there will be original content within all of those channels. And then of course, with the NYT, the recent -- we call it the recent NYT-5 redesign, but that probably means nothing to you, but the last redesign we just launched in January. [It] allows

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us to now present video really beautifully, elegantly, within the stream of the article stream as you're reading. So, a lot of exciting things happening in video. Keep an eye out for April 28th with the new launch of Times Video.

And thanks again for having me.

Riyaad Minty: Hello. Yeah, it's been a long journey. I don't know if you know that I actually moved to San Francisco two months ago, but I was called back there for a meeting yesterday and to fly back. So yeah, pretty jetlagged, but it's great to be here.

So, yeah, the joke is back to the drawing board, but first let me do a selfie. For those of you who are familiar with the internet being that's currently doing the rounds right now, the very annoying song, "Let me do a selfie," and there's thousands of remixes out there. You know, it's an interesting topic, because for the past, I guess, over two years or so, moving out to San Francisco, been working on a new project out there trying to reinvent media for digital audience. And we've been going through processes and iterations of trying to identify, what does it mean to be a relevant media organization? Specifically going after a young audience. And the selfie generation is a very interesting one. You know, those Gen C audios that you go through, it's a completely different mindset. And each time that I go through, I thought, you know, I'm a young millennial going through this, and then I finally realized, what the hell is going on? Because there's a completely different culture that exists now, where you have young people ages 14, 15 with 1.8-million followers. These people are making money out there. People are paying them for project sponsorship. It's a completely different ecosystem that's emerging on the digital web.

So, how do you get into that space of the digital media band? I'll take you through a bit of a journey through my experience. I've been with Al Jazeera now for almost eight years. I was a Day 1 employee as part of the new media team. And, you know, Al Jazeera, as you mentioned, is a massive network, one of the largest in the world. Over 80 bureaus. We have our flagship Arabic channel, the most watched in the Arab world [and] our English channel. Al Jazeera Turk, which we just launched in December, which was actually a digital first launch on the website only. We have Al Jazeera Balkans, Al Jazeera Mubasher, documentaries, sports. The list goes on. Most recently you would have heard about Al Jazeera America, and obviously Project AJ+ is our latest version.

Now, if you'll notice the difference between all of that, one to ten is all very much names Al Jazeera and it's very much a TV-style experience. The last one is something completely new that we are trying to innovate. I can't actually get into a lot of details about what we are doing there, because it's still very closed doors, but I'll get you through some of the thinking behind it.

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So when I joined.... And a lot of the slides that I'm going to present today are actually slides I presented almost eight years ago when we were pitching new media to organizations. You know, coming through the door as a young [person], I was idealistic about the world and how the internet and mobile and everything is going to change the world. Some of the videos we used back then are the same videos we use today to convince our upper management of how media is shifting. Because the chains are still there. The only difference is now we actually have the data to back it up. We actually know how audiences are shifting, how things are moving away from the traditional TV viewing experience to a much younger audience. And then over the process, you have new devices that come up along the way that completely shift the way people consume media. You have aggregators like Flipboard that are coming out that are driving more traffic than major websites combined. And it's been a challenge for us.

You know, Al Jazeera is a traditional media brand. Obviously, we get out there. We are available online. We're on YouTube. Our social presence is some of the largest in the world. Our online life stream is, you know, we get huge traffic coming to that, especially during events such as the Arab Spring. But how do we remain relevant to the audience? And if you look through the demographics and the age group of people who are consuming our content, it's still a much an older age group. And by *older*, I still mean, you know, 34-plus. We're not going after the younger generation consumers.

And, you know, this is kind of where we started out, you know, TV as in the experience: you have reporters, and you're getting voices from the people, and you're putting that onto a traditional TV screen. And you can see how old the iPod is there, because that's how old this was. Obviously, there's a new list that comes out, but then we can all take our content, package it, and put it on different platforms. TV is one platform. You have YouTube. You have different sites. How do you put your content out there to everyone else?

As this started emerging, we had this participatory content which came up, which we realized that, you know, hang on, people are actually using this for something else. They are not just consuming media. They're producing media, and that's incredibly powerful. I've been going back through that. I was bringing all the examples. You know, we always thought that -- that was 2011. We're in 2014 now. And look at the massive growth in those last three years of how things have changed. It's been absolutely phenomenal.

And, you know, when we tried to implement that strategy, it worked well for us. It was great. We had a lot of traffic. But what we realized is, it always comes back to this. And the same, I think, could go to bring me to anything else. You create this beast, which is a TV beast, which you need to feed 24/7, which means the content you're producing is always there to feed this. You know, you always need to be on top of it. You always need to be filling that space. Then maybe websites kind of came in. They attached to your TV, so it's kind of an extension of your TV brand. And then people want to add your

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social engagements, so let's add social engagement on this. Add Google. Put tweets on the screen. We'll have viewer feedback. You'll put all of this onto the screen, but it's still very much driven to feed to that beast. It's not something unique. It's not something that's speaking to the audience that you want to go after.

Which leads to this: Young people today are having a crisis of relevance. You know, do brands matter anymore? Do people care what they get in the newsroom anymore? Or do they go to it based on referrals? And the thing that we realized is, it's because of this device, which, you know, may not be relevant anymore, but these devices are connecting us. *[laughter]* See, I am awake and paying attention. *[laughter]* So, these devices are connecting us. And what's happening is because of this, we have access to information at our fingertips that we never had before. When you are sitting down and watching the TV, you're still very passively consuming one channel, but you have your mobile phone. And on your mobile phone, you're consuming tweets. Well, all of us are sitting here with all of your -- like, you've been in an Apple store, I guess. You're all consuming a thousand things. Very soon, you're creating. You're going through the Twitter feed. When you put up the Twitter roll, we're multitasking now. And these devices have completely unlocked the potential for us to go anywhere at any time.

And what we realized is, it's not about TV. So, moving on to YouTube. This is a video we did about what happened during Morsi being kicked out of government. And then you have this guy sitting in his apartment, has the YouTube channel, who does an explain on Egypt. And you can look at the difference in view count. So, this audience did exist. You know, we get a lot of people who put a lot of content online. And if you actually total up all of our years, it's very nice. But I bet if you look at the age demographics on our video compared to this one, it's completely different.

And we're going through this process of trying to understand news and the audience. The last months have been very interesting because there's this normal perception that young people don't actually care about news as much as we think they do. But when you actually start digger deeper, you know, YouTube, I guess one of the things I was speaking to was you can't quote stats anymore, because everyone has used the stats. But YouTube has over a billion people a month that visit it. Think about that for a second. One billion people. Facebook, over a billion people. Facebook just bought WhatsApp for \$19-billion. There's this whole new ecosystem that's existing out there.

And when you go through this, you'll realize that the internet, and video, and video consumption is made up of all of these layers of different audiences. And you need to understand the audience specifically that you are going after. Because you can go after your traditional TV audience, which is older, with the TV-style approach, and that definitely works. But if you're trying to get to a younger audience, you need to completely rethink the way not just

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to platforms that you're on, but going back to the drawing board of how you produce your video. From the type of cuts that you have to everything that you put into that, to your presenters, to your style, to your tone. It's a completely different space. It's a completely different universe that you're in. And the one thing that I've learned over these past few months is that leap is like going from radio to TV, from TV to social, and from social into social video. It's such a massive jump to understand those audiences.

And one of the main reasons why [is] people trust people. It's just something that I speak very passionately about, specifically about the social web. You're entrance points to media are now based on your social feed. Someone will tweet a link, one of my friends, and I'll click on that link, because I trust the person. I don't actually care where it takes me to. And often, you don't see where that link takes you to, because it's a URL shortened. You're clicking through to links because of the referral that's put it into you.

So, you need to build this economy of content and build content that people want to share. You know, the metric everyone talks about [is] views. How do people view content? How many views do you have, and what [is] your watch time? But we're trying to tracking share-ability of content, and how do you go about to produce content that people will share? Because if people are sharing your content, it leads to enhanced discoverability and it means more people will be clicking through to consume your content, regardless of what brand is sitting at the end of it.

Now to the changes about audiences. You know, we talk about this Gen C audience, and the one thing that stands out on this is, this audience is about a state of mind. You know, when you're loading this video into social media, you need to understand who your audience is. Identify the demographic. If you're going after the 16-to-18 market, it's a very different mindset from 18-to-22, from 22-to-26, from 26-to-34, from 34-upwards. These age groups all consume media differently. They have different traits, different ways in which they want to do things. So first, understand your audience.

Then, come up with a strategy—a content strategy. And these are some of the things actually that the team at YouTube have come up with. Make sure it's sharable, conversational, interactive, consistent, targeted, sustainable, discoverable, accessible, collaborative, and inspired. These are some of the qualities you need to put in. And this goes back to that other slide where I showed you about the two different channels—our video on YouTube versus someone else. The other video had all of these qualities. Ours didn't. Ours was purely information based. We were putting in information, event happened, this is why it happened, and we were putting it out there. We weren't actually engaging with an audience. We weren't creating content for people to engage with or content that people could share.

Now, all of this is great. And number ten, and the last point is this: Inspired. I think sitting in a room of journalists, you know, inspiration is always very

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important. What brings us here? Why did we all get into this profession in the first place? It's because of this—telling the truth is hard. It is very hard. You know, we are out there because believe it or not, the world that we live in is a pretty messed up place that's out there. In one part of the world, we can talk about 11 newspapers using drones. In another part of the world, drones are used for something completely different. You know, we are journalists for all the [journalists] who are locked up in Egypt for over 100 days for reporting, you know, without fair trial, without any trial being brought to them. It is difficult, but we still do it every single day. We still get up to tell stories that matter. And if we are able to do that, if you are able to connect with an audience, if you're able to go out there, you're able to resonate across the world, even to young audiences.

This is a campaign running for our staff that is out there. And it's most important even if it's six seconds at a time. Take that inspiration. Take that passion. Don't worry about the legacy. I think one of my colleagues said that one of the biggest things that we worry about is, we always worry about holding onto the past. We worry about our brand. We worry about the legacy of everything that was and that holds us back from the future. Don't be scared of the new time formats. Don't be scared of the way young people are consuming news. Because if ever before, we need to reach the younger generation of people. We need to inspire them. We need to shed a light on what's happening around the world...even if it's six seconds at a time.

Thanks.

[Applause.]

Q & A Session:

Robert Hernandez: So, I want to kick it off to the Q&A's, but there was one question I had in mind that someone else had tweeted, which was, how is web video different from the traditional broadcast news? What's one thing that is completely different from your guys' approach? And...yeah, let's frame it like that. Let's go around.

Rahul Chopra: It's not scripted. We have actual reporters, not news actors. That's going to get me in a lot of trouble, but I figured I might as well put it out there.

Robert Hernandez: Someone tweet that out! Du-du-dun. [*laughter*]

Rahul Chopra: I couldn't help myself. Sorry. Set up.

Robert Hernandez: Rebecca?

Rebecca Howard: I think for us we're trying to tell the story usually using other kinds of visual cues and also using interactive graphics and things like

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that, that we think can tell a much more engaging story and not depending on talking heads to interpret the news unless they are our journalists that are out in the field.

Robert Hernandez: Daniel?

Daniel Eilemberg: Yeah, I think, you know, there's a couple of differences. I think there's a big difference in just format and the way that it can be consumed and shared. So, that on its own is a big difference. You know, the flexibility that you have on online video in terms of length and model is very different. And I think there is still a general expectation for quality when you talk about broadcast that doesn't seem to be there when you are sharing the news. People are a lot more accepting of lower quality, homemade things when you're sharing short, online videos. I think that's a significant difference there too.

Riyaad Minty: So for us, I mean, aside from the whole presentation, [*laughter*], I think two words: probably share-ability and getting into the conversation point. So, designing content that people want to share and start a conversation not with us as a brand but with the community about, and I think that's very important for us.

Robert Hernandez: Great. Great. Great. So, this is an international conference. I got a tweet from Pedro who says...[*speaks in Spanish*]. I'm kidding. I'll translate. "Which platform do you guys recommend people to use in countries that don't have broadband or strong internet access? What do you recommend for people to connect in that kind of challenge in that environment?"

Riyaad Minty: Um....

Robert Hernandez: Here we go again. [*laughter*]

Riyaad Minty: You know, Twitter obviously is the one that would stand out, I guess, just really because it's not based on rich media. But if you're looking for a good media experience, YouTube. You know, YouTube invests hundreds of millions of dollars to actually optimize that experience into place where you don't have such great bandwidth. So, that's a good place for rich media.

Robert Hernandez: Did you find that true?

Rahul Chopra: Yeah, I would agree. I would agree. I mean, from Twitter to YouTube to Facebook, I think all three have optimized it for web video consumption in ways that others probably haven't.

Robert Hernandez: Let's start setting up questions. Let me do one more...or is the microphone already out there? All right. Sure.

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Barton: Barton with the Austin Bulldog here in Austin, Texas. I had a question for The New York Times. The unbridled access to Christine Quinn was interesting. It reminds me of something that I did 30 years ago when I wrote a big story about the mayoral candidate for a local magazine. And at the very last minute almost, we were, "Wait a minute, there's another major candidate, and they need a story too." I was struck by your access to Christine. The question, I didn't hear anything about covering of the other candidate who eventually won the election for mayor of New York. Was there no thought given to a documentary on him as well?

Rebecca Howard: I don't know if I can actually answer that. Not because it's confidential, but I'm not sure I have the right -- would have the answer for that. I just know that we had thought about Quinn mostly because we were really inspired by her just potentially being the first woman and being the first gay woman to win this race, and that's why we were focused on her at that point.

Robert Hernandez: Let me go to a Twitter question before we go to one here. Someone tweeted maybe on the hills of a presentation before, "How does legacy video broadcast adapt into this new change? Can they do it? Do you see that innovation within the building?"

Riyaad Minty: So, I mean I've had to move all the way out to San Francisco to see innovation. And I think having that space has been good versus being in the corporate headquarters, because it's given us a lot of space to...

Robert Hernandez: A lot of runway, would you say?

Riyaad Minty: A lot of runway. *[laughter]*

Robert Hernandez: Love it.

Riyaad Minty: But I think, you know, for us, it's going back to the drawing board, as I mentioned earlier. So, what we're doing is we're completely going back and reinventing the digital first experience. I think legacy brands can adapt to it. And it's kind of taking a perk, as I mentioned, in terms of the audience. It's two different audiences. So, it's two different approaches and strategies that you need to have there.

Robert Hernandez: You're not legacy, but you've got two very legacy stakeholders.

Daniel Eilemberg: We're five months old, so there's not much legacy we have.

Robert Hernandez: Yeah. Five months legacy, but your parents are of a different generation, if you will.

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Daniel Eilemberg: Sure. Yeah.

Robert Hernandez: So, what are the challenges there with them? Are they involved?

Daniel Eilemberg: Well, they are involved. They certainly want this to succeed and so they are involved, you know, to that extent. You know, it's a balance. I think, you know, you are talking about legacy media that has, you know, strict standards and practices, for example, that they've adhered to for many years. And it's one of the tensions that you come across when you're talking to a much younger generation that accepts a very different language and a very different communication. It's kind of hard to adapt, you know, to adopt a standards and practice, for example, of legacy media. And so, there are certain tensions that we're going to have to work through as we move forward. But Fusion is very much a startup and that's, to me, what was very attractive about the company also. You know, we want to innovate. We want to experiment. We're okay with failing. We're okay with pivoting and changing things out. And I think that, you know, there's a real sort of startup energy there that I think is very exciting.

Robert Hernandez: You guys were together for -- was it about a year before it went public in October? Because I know folks that were working at Fusion for quite a long time, right?

Daniel Eilemberg: Yeah. I only started at Fusion in December.

Robert Hernandez: Oh, okay.

Daniel Eilemberg: Or January actually. But yeah, it's been --

Robert Hernandez: You've been together for a while.

Daniel Eilemberg: -- it's been kind of... Yeah, I mean, the original deal I think happened about a year-and-a-half [ago] or so.

Robert Hernandez: Yeah. They've got innovation inside The New York Times.

Rebecca Howard: Yeah. I mean, I think there's always great innovation happening at The Times. If you look at even just Snow Fall, which now is about a year-and-a-half, I think, old, but from the interactive team. And all the interactive graphics that we do that are in museums now. I mean, we're always innovating in the visual space. I think we are getting a much higher tolerance for innovation. And I think, you know, we think -- I'm sure I'm quoting somebody else that actually said this, which is that, you fail frequently and you just do it quickly and you move onto the next thing. And I

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think we're getting more and more inching along towards that perspective on how we're developing.

Robert Hernandez: Great. And so, you've acquired Storyful, but how does New Corp innovate from within as well?

Rahul Chopra: I think it's a good -- it's a great question actually. I think one of the ways it's important is actually the different teams within the organization working much [more] closely together. Snow Fall was a great example of that, where you've got a product, editorial, business, [and] advertising all working together with a common goal of creating or innovating what we've done traditionally. When you get that sort of teamwork, things happen. And you'd be surprised how little that actually happens in organizations today. And the more it happens, the better we will all be off.

Robert Hernandez: Great. We had a question?

Alex Avila: Over here, down in front. I had a question about Fusion. I'm Alex Avila from University of Texas at Austin. I was following the Fusion presentation with great interest. And then on the last video, you completely lost me, where you've got people being goofy and acting -- kind of dancing around. And it struck me as silly and ridiculous. I wouldn't want to watch that. So, I have to assume I'm not part of your targeted audience. [laughter] So, my two-part question is, who is your target audience? I'm assuming young people, because that's what our advertisers want. And what makes you think *that* is what they want? Because that is not as you earlier said, "low quality, homemade video." That's highly produced.

Daniel Eilemberg: Yeah. So, just to clarify that last point, when I was talking about low-quality video and high-quality video, I was just talking about people's acceptance of low-quality video and digital a lot more and an expectation of high-quality video in a cable network. So, that, you know, just that point. Look, you know, you're not the demographic, so -- [laughter]

Alex Avila: Sorry.

Daniel Eilemberg: -- so I understand if some of it might not resonate or seem.... I'm sure you also see a lot of other news sites appealing to this demographic, and you probably think they are a little silly and not very serious, and they are doing really well with this demographic. And I think partly it's because it's a demographic that's very comfortable with, you know, a foot on the deep and thoughtful and meaningful, and another foot in this sort of light and the levity and the fun. And they are very comfortable with that even with one [foot] after the other, even all of it living in the same space. And I think media companies have understood that and exploited it to huge success.

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So, that on the one hand, and then a lot of what you see here, some, but not all of it, some actually gets a lot of traction online before we ever put it on our screen. Things that maybe, you know, on first look seem like they might not be very successful or seem silly, actually have great success. And we are listening to our audience and we're trying to really deliver on things that they want and not try to sit, ahem, in an ivory tower and pretend like we know what people want. Because this is an audience that reacts and lets you know what they care [about] and what they like and what they don't. And we're really listening to them. We're really trying to pay attention to them.

Robert Hernandez: Question over here?

Man: I have a question specifically about live newscasts online, not live events or live streams of breaking news. Can you contrast or compare any analytics of actual views of the live newscast compared to archive views? Basically, what I'm asking is, how many people are intentionally getting in front of their devices at a specific time to watch a specific newscast as opposed to just watching it later?

Rahul Chopra: So for us at the Wall Street Journal, I think the numbers are somewhere between 90 and 95% are watching VOD versus live. But what live allows us to do is give that immediacy on our homepage to users that do want to know in real time what's happening. It also helps us set the agenda when it comes to, say, our early morning shows, for what to expect or what you've missed or what's going on at that time. But it's also a means to an end when it comes to incremental content creation. It helps us create clips of things that we want to talk about in a very efficient way. That's probably the two reasons of how we look at live.

Riyaad Minty: From our side, I think it's probably a similar ratio, but we've been seeing massive spikes during breaking news events. You know, when there's breaking news, nothing can ever beat a livestream. When you're on the ground there sort of rough with it, you can see a massive spike, which kind of will sit there for a while, and then it kind of dies down after that, and then everyone will go back to the On Demand. So, breaking news is big for us.

Robert Hernandez: To add, in the book, he actually talks about that broadcast TV will still own live news events. He didn't say broadcast specifically, but live news events will still call the attention in these platforms. Question over here?

Woman: Yeah. Rebecca, I really admired the Dasani series that The New York Times did, and I thought it was interesting the way in which not only did the reporter do some video of her own, but she also gave it to the subject of the story. And I was wondering if that was something you were going to develop more. And then also the challenges, because I also saw that this is a

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story where the young woman wasn't identified, but the video was so intimate in a way that print sometimes is not.

Rebecca Howard: I think that story was very unique in that sense that, first of all, the person it was about had a screen in her pocket and has shot a lot of videos with her friends. You know, that's when you start thinking about—and somebody talked about it earlier—about as this age is getting older, that they all have that capability. So, I imagine there will be stories where that becomes more and more possible.

Beth Elderkin: OK. I'm Beth Elderkin, and I'm a news actor, [*laughter*], or at least I usually write what the news actors say. And so I kind of wanted to bring it back to that element of the conversation. Because I use my iPhone for a lot of filming and editing. You can create everything on there. But at what point do you cross the line between being able to just use your iPhone and losing that sense of professionalism that you get with TV or affiliate or broadcast journalism? And at what point could we go to that area, where it's like The Chicago Sun Times, laying off all your photo journalists, because hey, we have iPhones now. How do we keep that sense of professionalism that we've developed with broadcast journalism and move it into online? It's for really anybody.

Daniel Eilemberg: I would suggest that we stop being so precious about that. I think that as long as the audience are accepting of other types of formats and they don't demand that quality, then it's okay to deliver it. I don't think we should be precious about things that our audience doesn't seem to be precious about.

Rahul Chopra: I think, one, the users are going to -- consumers will tell us what they want to see. I think there's a place for both. I think you're absolutely right. There's a place where shooting the long-form, in-depth, high-quality journalism is just not possible with an iPhone. But you look at some of the coverage that I think The Times and The Journal did and some other publishers, The New York Post and others, did covering the Harlem fire from a couple of weeks ago. The immediacy and the authenticity that an iPhone gave some of our reporters the ability to shoot something that was good for us and consumers wanted to see was great. But I don't think we'd follow up the next day with just an iPhone to do an in-depth piece on what the after effects were. Put it that way.

Robert Hernandez: I have a question. I don't know if you guys heard, but some crazy guy said that mobile is dead. [*laughter*] So, what if anything is your news organization doing to look at these emerging platforms of new technologies beyond the phone in your pocket, if anything?

Daniel Eilemberg: Yeah, so, you know, I think one of the great advantages that we have and one of the really fun things is that we are building a news organization in a very different world from the world which saw, you know,

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the CNN and the Fox News and the MSNBC's come about. You know, the power of.... And it's been mentioned at length here, but when you have a news development, the amount of phones, the amount of cameras, the amount of people that are watching this develop that are sharing, that are communicating is incredible. So, for example, watching the Venezuela protests and seeing the people shooting with their handhelds, hearing their voice, seeing the shake in the hand, it's an incredibly powerful thing. And so, those are the things that we're thinking about as we build a very new news organization. And we're really thinking about how we can take advantage of that and really harness the power of the crowd in our news developing process. And I think that's a fundamental difference.

Riyaad Minty: From our side, like I said, I was part of the new media team, which was focused on identifying future trends. We have just been renamed the Innovation Incubation Group at Al Jazeera. And one of the tracks that we're focusing on is wearable technology, that we're going to be focusing quite a bit on moving forward. So, that's definitely a trend that we are looking towards. How do you reach people across different devices? I think that's definitely....

Robert Hernandez: We can nerd out together. A question came in through the twitterers. I'll just simplify it. Who's making money off video? Raise your hand. [*Rahul Chopra raises his hand. Laughter. Rahul pumps his fist. More laughter.*] The one with the microphone.

Sarah Peralta: Hi. Yeah, sorry. Sarah Peralta, a recent graduate from Texas State University. My question is for Daniel. So obviously, I recognize the market opportunity for Fusion TV. Historically, Latino issues, issues for all people of color have been under-reported, not covered by mainstream media. So, I think we can all agree on that. I think the question is, you know, is it better to create a separate channel that focuses on this topic or is it better for us, as consumers, as people of color, to demand from mainstream media that they represent us? Because we are growing and we are taking over this country! Or I shouldn't say that. Sorry. [*laughter*] Don't tweet it. [*laughter*] They should be covering [this]. The New York Times should be covering our issues.

Daniel Eilemberg: I completely agree.

Sarah Peralta: You know? And I think there was a conversation on Twitter. Some young lady tweeted out about the diversity of The New York Times multimedia staff.

Robert Hernandez: Or the lack thereof.

Sarah Peralta: Or the lack thereof. Yeah, sorry. Yes, sir. So, I think, for me, I see the value in us having our own representation, but can separate be equal?

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Daniel Eilemberg: So, just to the point, I think one of the things that... You're absolutely right in both points that you make. And I think that's something that we realized fairly early on in our research is, on the one hand, young Latinos, second, third generation, they don't want to have a separate conversation from the rest of America. They don't want to be sort of having a conversation just as Latinos. They are young Americans. They watch the NBA, and they watch the NFL, and they talk about these things, and they don't want to have a separate conversation in another network somewhere else, which is why we are not just for Latinos. The thinking.... Initially, the idea for Fusion was to be that. But you're absolutely right, A) Latinos don't want to be part of a separate conversation, and B) media companies are not doing a good job of representing how diverse America has become. And so we want to be the mainstream cable network that acknowledges and represents how diverse America is.

Robert Hernandez: This is the final question. Let it be fast. Gotta be quick.

Man: Rahul's already stole the thunder out of my questions, so I'm deflated. I'm going to ask you, Robert, about the big elephant in the room. You're a freakin' Latino.

Robert Hernandez: Yes.

Man: Right?

Robert Hernandez: Last I checked, yes, correct.

Man: I ask a simple question like the one that she's asking. How come these neighbors that are sitting next to you don't devote one second of their time during the whole year to cover Latino issues? The matters that you would cover if you were in the field, not in the academy sheltering because there's no jobs in the field. So, my question to you is very simple. The emperor has no clothes. No, you have beautiful clothes, Roberto. But you have to say the truth to the face of these people. How come the Latino community, the affluent community is 50-million strong, \$1.5-trillion purchasing power, is not addressed by any of the networks. Fusion is trying to do something. Fusion does their job, but personally, you know, they need help.

Robert Hernandez: Sure.

Man: How come The New York Times Hooks, and Folks Latino, and all these places are closed?

Robert Hernandez: Okay.

Man: I ask a simple question. You are a reporter, aren't you?

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Robert Hernandez: Simple question. Definitely a simple question right there.

Man: Okay. So, why? Why? The question is, why?

Robert Hernandez: I'm not going to answer why, but I can tell you my part as a professor. I'm training future journalists to include diversity, to bake it in. I'm not a special person because I'm Latino. I am an American. I am international.

Man: And so am I.

Robert Hernandez: And so are you. And that's the type of journalists we are producing. And your folks here are doing the best they can. And those that don't adapt will die. Just like technology, if they don't adapt, they will die. If you don't adapt to diversity, you will die.

Man: We are adapted here.

Robert Hernandez: So, keep working and lead the way.

Man: We will.

Robert Hernandez: Thank you, guys. A round of applause.

Rosental Calmon Alves: Thank you. Thank you.

[Applause.]