

ISOJ 2018: Day 1, Afternoon Session

VIDEO: Cracking the Code for Successful Video Online

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Imaeyen Ibanga: All right. So, I work for an organization that doesn't have a website. We live on Facebook and on Twitter and on YouTube, and we're also the people that everyone is trying to catch and trying to follow. We're the reason you see—the reason you see video in your Facebook feed to begin with. And so, right, we're always talking about video. And I want to know if this feels familiar.

[Video plays of The Brady Bunch.]

Jan Brady: Well, all I hear all day long at school is how great Marsha is at this or how wonderful Marsha did that. Marsha, Marsha, Marsha!

[End of video.]

Digital video is the Marsha Brady of journalism. [laughter] And my goal today is to make sure you are not the Jan, which means to be overlooked and ignored. We talk about it all the time. We're trying to figure it out. We're obsessed with it. And so, that's what we are doing today. I know whenever we talk about journalism and people hear the word *video*, especially the last few years, here are just some of the faces that journalists make. [Slide showing various emoticons.] They're like happy, and sad, and anxious, and annoyed. And I get it. I get it. But the truth is, we serve a very important place in journalism. And, you know, I also have to highlight that we spent a lot of time in 2017 talking a lot about and reading a lot about his pivot to video. Rest in peace for those we lost. [laughter] But that doesn't mean that you cannot find success.

The first thing we have to figure out, is the audience you have the one that you want? And this is where I need you to get out of your feelings and actually get into the facts. Because sometimes we say, "Hey, we're targeting millennials." But when we look at the analytics, it's like someone's 65-year-old grandpa. Those two things aren't the same. They don't go together. Right? And it's okay to have the 65-year-old grandpa. If that's where we want to go and what we want to be, then we need

to target that, right? But we can't say that we're really talking about millennials. So, we have to be honest about desire versus reality.

What is your goal? And it seems very basic, but I'm 1,000% serious, because people are like, "I'm trying to get into video. I'm trying to learn about video." I get this question all the time. They talk about video. They don't talk about the goal. Are you trying to make money? Are you trying to have influence? Impact, storytelling, visibility, whatever it is. And the thing is that from the top to the bottom, from the people who make the video to the people who sell the video, to the people who are making all the editorial decisions, everybody has to be in on what those goals or that goal is.

And guess what? You're not the only one. We're already in a crowded marketplace. It's getting more crowded. 86% of publishers say they plan to increase their video production in 2018 alone. And 42% plan to produce TV or OTT this year. Videos are a very expensive business to get into, so let's just honor that, immediately, right? Because people don't really talk about or think about that. It's just kind of like, "I should really be doing this thing." Things cost money. [laughter]

So, the next thing I want to get into is that not every story is a video story. And that's okay! You should be doing video stories because that is the best way to tell the story. You shouldn't be doing video stories because you feel like you need to do video stories. And to be clear, a set or a string of still pictures set to music is not a video. That, my friends, is a musical slideshow. And there's a place for it at all of the weddings. [laughter] But that's not what we're doing here.

You also need to figure out what kind of video that you need, right? So, AJ+ pioneered text-on-video. That is one kind of video. The team that I run and manage does sort of mini-docs. There [are] teams that do long-form, short-form, something else, right? So, once you figure out if the story *is* a video story, which means it's visual, right? It has to be something I can see, something I can hear. Figure out what style works.

And here's the other thing. So, we have all these cool new toys—AR, VR, all the things 360—yay! But what is the purpose of using those toys? If we're just using them so that we can show people that we've spent a lot of money on a lot of really nice things, that's not helpful. You should be using toys because they help tell the story. They should serve a purpose.

And the other thing, so this is my first job [that] I only started in the summer at a totally digital organization. And the one thing that I've said in all the organizations that I go to is that people should bring their outside brain inside. Everybody in here is, like, filming me right now. We're livestreaming, right, on phones, on computers. You're a consumer. So, why would you walk into your newsroom and act like you don't remember what your phone looks like when you watch video every second of the day, right, when you're at your house, you have things that are inherent to you. You know what speaks to you, and you should be bringing that into every discussion, because some of that resonates. There are other people who might be

thinking like you. So, that's what I mean when I say, "Bring your consumer brain into the newsroom." I always encourage people to do that.

Video production value matters. I feel like this is something people don't often talk about. We just know it when we see it. And I kind of highlighted it a little bit earlier when I said that video is very expensive. And also, unicorns don't exist. I actually want you to say that with me. That unicorns—[audience repeats]—don't exist. A writer is different from a producer, is different from talent, is different from an editor, is different from a shooter. And to ask one person to be all of these things and pay them one salary, it can happen. [some laughter] Is it gonna happen well? [laughter/applause] So, hire the people if you're trying to be serious, and then pay those people what they're worth. Do not shortchange them. And I feel very strongly about that. I don't feel like that came across. [laughter]

Presentation is not an afterthought. So, this—I'm bringing chi to all my Nigerians, but this is a story I pitched and produced, one of the first ones I did at AJ+ about why black sitcoms disappeared from network television at the end of the 1990s into the beginning of the new century millennium. So, let me show you what I did. Prayers.

[Video plays of her singing.]

♪♪ AJ+ black sitcoms. Just watch the video. Click the link and subscribe. Like, share, and comment below. ♪♪

[End of video.]

We out. [laughter] Right. So, I do on-camera stuff for the team that I manage. I purposely did my hair that with the bow and the earrings. You'll see there's like a dis_____ [?] for those of you who don't know. Shout out to my 90's babies. Right? Because I wanted to look the part—the jean jacket, the polka-dots, everything. And so often when we talk about presentation, that's what we're thinking of, but that's not just what I mean when I say presentation.

I also mean headlines and captions. So, this is something that really grinds my gills. People are so thoughtful about headlines and captions when it comes to text stories, and they don't bring that same thoughtfulness to video stories. Video, you don't know where people are going to see it, so you have to imagine that people will see it alone, even if it's supposed to be embedded in a story. Your headline has to make sense by itself. The caption is not a good headline to have such-and-such quote from one story that people don't know that's not recognizable. Right? You have to sell it.

You need to think about the thumbnails. On the left, we have a thumbnail. So, we just did a piece on Sunday about why so many inmates in the U.S. prison system convert to Islam. You should watch it. I'm very proud of it. This is the thumbnail we did for Facebook. This is the thumbnail that we did for YouTube. And then, this is a composite.

We meet every week, Monday, at noon, with Audience Development to go through headlines, captions, and thumbnails. Thinking through literally every single thing. This is probably like the third or fourth iteration. And we tailor them for each platform, because, right, one thing might not work on the other.

Story selection matters. They are stories that we're all gonna cover, right? Everybody is gonna do the Trump tweets and the breaking news and all that stuff. And no one is going to remember you for any of that stuff, right? CNN actually has the business of breaking news, because that's probably where most people go when stuff sets off. So, how do you stand out as a news organizations? You need to be doing the stories that people know just come from you—your original stuff. And I have a few examples from us.

So everybody always talks about evangelicals, right? So, we did a story on evangelicals, but the ones we never talk about in mainstream media, evangelicals of color. I don't know if you know they exist, but I went and talked to them in Houston.

A village in Korea that was in the middle of the international tensions.

We did a story—a series actually—on Iranian Americans. And the first story was about why there are so many Iranians in Los Angeles. It's a story about immigration, about history, about identity.

And in January, our docs unit did a whole series on automation, which everybody is obsessed with, but about the economic impact on everyday lives.

These are stories. So even when people don't know AJ+, the name, they know us when they see us. and that's something I'm very proud of. They all, they're like, "Oh, AJ+, I don't know." And then if you show it, they're like, "No, I watch you all the time!" And I'm like, "Yes!"

So, how do you measure success? If you're thinking about video views, you're already behind, so you can just go ahead and leave and go to the bathroom now, because you're lost to me. You should be thinking in terms of engagement, in terms of watch time. Every month, we sit down with my team and with ____[?], and we literally go second by second through every video that we've done in the previous month—we publish every Sunday—to see what works and what doesn't. That will tell you a lot. You can tell from transitions. You can tell from language. You can tell from.... Is it literally...? There's one producer, whenever this producer's face comes on, it's like, I'm jealous because it's not me.

Yeah, so, I think you should be worried about watch time. You should be worried about engagement, shares, and the comment section, which I know everybody hates. But I do think people need to go back and really start to get into there to really help make the conversation better. Don't let these trolls own your comment section. So, you might see me on there if you're in our comments sometimes.

This is something that's really important, so inclusion and representation matter. You cannot talk about video without talking about this, and yet no one ever talks about this. And I just don't mean the people that we cover, because there needs to be inclusivity in that—different people, different stories. The internet is literally just a set of communities that want to see and be heard. But you also need to know, who are you sending out to cover those stories? Which means—wait for it—what do your newsrooms look like? What do your producers look like? How many women? How many people of color? Who's running the show? So, yeah, how your organization is covering these communities. And these are just a few of the on-air people that we have.

Final thoughts. One size does not fit all. You cannot copy and paste—control-C, control-V—what AJ+ does for you or your organization. You have to take and choose, right? Or from BuzzFeed or anything. I think there are always cool things. You have to pick and choose what works for your organization, the thing that makes sense for that brand.

I think that's all I have for you guys. Yeah. That's it. Thank you.

[Applause.]

Mindy Massucci: Hi, everybody. I am super thrilled to be here. This is the second time I've been in Austin. I absolutely love Austin for various reasons. I do not love Austin for what it does to my hair. I feel like... My colleague and I, we were talking. Every single time I went into the bathroom, I said, "It just keeps getting bigger and bigger and bigger."

But anyway, the reason why I'm here is to talk about TicToc by Bloomberg. TicToc is something that was created within Bloomberg as an incredibly ambitious, innovative idea. And to talk about how we got here with TicToc, I actually want to take you back to October of 1981 briefly. That's when Bloomberg was founded. Bloomberg was founded by creating a machine, the Bloomberg Terminal, that was focused on creating transparency and verification. Very simple concept. Making bond trading more visible and easier. It was all based on data and data-driven content.

Fast forward through the decades. We've now grown into a gigantic, modern, media news organization. We have 2,700 journalists located in 120 countries with one main goal—data-driven global news. That's going to be something that you hear me talk about over and over again when I talk about TicToc.

So, TicToc was birthed December 18, 2017. We're only four months old. We are the newest product on this platform. We are still in development. We're still learning, but we've already learned a lot with what we've done. And the big thing that I've done, I have spent 20 years of my career working in broadcast journalism. 18 of those years have been at Bloomberg. The reason why I've always been at Bloomberg is, I always said, no matter where I wanted to work, I wanted to be—I wanted to be learning and I wanted to be challenged. And at the top of everything

that Bloomberg does, from that date back in October 1981, fast forward to TicToc in December of 2017, at the top of that has always been innovation. Innovation. Innovation.

And so to get an opportunity to be able to transition from broadcast journalism and take all of the things that I was seeing, that I was frustrated as a consumer, because I never stopped focusing on the fact that I am also a consumer, and transferring them into this product was incredibly important to me.

So, before I continue, I just wanted to get a feel from the audience. How many people have heard of TicToc or follow TicToc on Twitter? OK. So, I see a lot of opportunity here. [laughter] And I would encourage anybody here who is not familiar with it, follow us. Check us out. You guys are exactly the kind of people, the kind of audience that we are looking to engage with. If you do follow us already, engage. It's incredibly important for it to be a collaboration through the curated tweets, through the engagements, through the likes, through the comments. So, I hope that at the end of this presentation, anybody here, if they have any questions, come and find me afterwards. I'll be happy to talk to you about it.

So, we came up with this idea. We wanted to launch this. We were looking at partners. And we wanted to find somebody that we thought would make the most sense. And Twitter made an incredible amount of sense for us, because we were going to take global news and curate it with the speed of Twitter. Now, we were either incredibly insane, or again, we were trying to think innovative. Because there's always that concern about fake news, especially within social media. But we looked at that as an opportunity.

Because with all of the scatteredness and the crowded space of Twitter, it was an opportunity for us to be able to be a calm voice of reason. And the reason why we look at ourselves as a calm voice is we go back to that original principle—data-driven global news.

If you look at TicToc, it's all video. You do not see an anchor. You do not see commentators. We are hyper-focused on how people engage, particularly on the mobile phone. If I start adding an anchor to that, I've now reduced my screen size, and I'm taking away from the video. If we're putting in all of this opportunity to be able to go and cover stories in these 120 countries or all over the world, you want to have the video tell the story. You want that because that's part of the data.

I'm not... TicToc is not here to tell people what to think and where to live, what to drink, how to invest. We're here to give you the facts. And then based on the fact, you can make up your own decision.

So, there's a couple of ways that we go about doing this. And you can see on the screen behind me, we have noticed that there are a lot of topics that work for us, that people seem to be incredibly engaged with. Obviously, breaking news is going

to be at the top of that list. I'll get to live events in a minute. Data visualizations. We have a lot of charts, graphs, maps. And then all the way down to Tesla, Elon Musk does incredibly well for us. We do a lot of things about jobs. We pay attention to entertainment. Our core focus is entertainment, pursuits, politics, tech and innovation, and business.

So with that, what we focus on is going back to our 2,700 journalists and live events. So, at any given time, we can be live with everything from White House briefings to SpaceX launches, to back-to-back epic Zuckerberg trial hearings that just seemed to just go on and on and on and on, to State of the Union, to Brexit, to South African elections, etc. But also at the top of every hour, we give you a news update. We have a pinned tweet at the top that is a continuous loop. Because we want to engage you if you are an active or passive user.

We have to keep in mind how people's lifestyles are. Monday through Friday, they are not—people are busy. They are checking Twitter really quick to see what they missed during their meeting, when they driving, at a movie, whatever that may be. So, if you get up in the morning, we have voiceovers for everything, so that people can just put the phone down, and they can just listen. Or for that more passive engagement, if you're in a more active engagement mode, you can come in and you can engage with it. We have subtitles so you can read, listen, and see the video, which enhances the experience.

I had mentioned earlier live events coverage. Incredible, important part of what we do. Some of our highlights—March for Our Lives, SpaceX, State of the Union, as I mentioned, and then New Year's Eve. We brought the New Year's Eve celebrations around the world, because we always keep on reminding people that we are global. So, how could would it be just to see throughout the world how people were celebrating New Year's Eve? So, these were just some of the things that were a little bit more successful for us.

And then finally, I always feel like the only way that you can really, truly visualize something is through a video.

[Video plays. Music plays at first with no one talking; then, several quick clips.]

[People counting down for New Year's Eve in Seoul, South Korea.]

Man: Ignition. Lift off. [SpaceX launch.]

Maria Tadeo: It's no good if you're not able to actually push forward as policy agenda.

Paul Ryan: The motion to reconsider is laid upon the table!

Reporter: We're looking at, you know, literally hundreds of years of American history. The president takes the long walk down the aisle.

Woman: We will be leaving on the 29th of March, 2019.

Man: Angela Smith.

Men: Here.

Young Man: Welcome to the revolution. [crowd cheering]

Shoko Oda: I'm Shoko Oda with Bloomberg News in Tokyo.

Matt Miller: I'm Matt Miller from Bloomberg News in Berlin.

Keith Naughton: I'm Keith Naughton in Detroit where I cover the car business.

Golnar Motevalli: Reporting on Iran from the country's capital, Tehran.

Jihye Lee: I'm Jihye Lee with Bloomberg News in Seoul.

Glen Carey: I am Bloomberg News's Glen Carey in Riyadh.

[Music plays. Video ends.]

So, one thing that I absolutely love working on this project, is I love the ability, when we have a story that is happening in Tehran, or is happening in Johannesburg, or is happening in London, or is happening in our own backyard, we have a bureau there. We have somebody that we can call up and we can say, "Hey, can you give us some insight into this story?" It is just something that we find incredibly dynamic and exciting. And I feel incredibly fortunate to be able to work in an organization that provides that.

So, last little point that I wanted to leave with you guys, and I'm very excited to participate in the panel later, because I know we're going to be talking about this, [is that] when we created TicToc, the utility of it, TicToc had to stand for something. TicToc had to have a meaning. At the end of the day, what we want to focus on and what we continue to strive for is just giving you strong data-based, innovative information on a global basis to help you determine how you want to live your lives and enhance them going forward.

Thank you.

[Applause.]

Kristie Gonzales: Before I get started, real quick, raise your hand for me if you are a working journalist. OK, cool. How many people work in local versus national? OK, so, under half of the room. Well, this is exciting, because I just looked through the book, and there's hardly any local speakers. And I think this is actually a great time to hear from local, because we are being forced to innovate right now. Let's admit it—local has been stuck in a box. And if we stay in that box, we are not going

to be relevant. So, some of the things I'm talking about today are how we're breaking free of that.

So, I'm the president and general manager at the ABC affiliate here in Austin, Texas, KVUE. And I come up through marketing and social and digital, which is weird. My company gave me the chance to run a TV station with that background. [laughter] So, I start with that because, as I was looking at the room, I'm like, "These people in here need to know you all have management potential." OK? [some applause] Yeah, amen to that! Y'all—y'all.... I'm from New York, last market, but now I know how to say y'all. [laughter] Y'all are tomorrow's future leaders. And I sincerely mean that. I have recruiters calling me telling me, "We want somebody like you to run our media business." So, TEGNA is the company I work for. We are hiring news directors from your background. And link me in if you want to get on that path to management. That's my plug for that to help you guys in your career. And just be thinking about that, please.

Anyways, TEGNA. I'm going to talk about five of the experiments that we're doing right now in some of our local markets. But really, our strategy is platform specific and platform tailored versus agnostic. This is kind of like a 'no-duh,' but it took local a little while to figure this out. So, here are some of the things we're going to talk about. But really, we're paying attention to our data. And it's clear, if we just take our news packages and slapped them online, like we did at the beginning of the internet, it's not going to work, and that doesn't work on social. And it doesn't work on all these little screens where you really need to tailor the experience. And everybody is saying that today. That's what you're going to hear from all of us.

So, native social video. Let's talk about two very different things we're doing in this space. And specifically, we'll focus on Facebook. Because for our demographics, that's still where the biggest part of our audience lies. Here is one of a brand that we developed. So, TEGNA, which is Gannett and Belo that merged together. I know we have some Belo folks in here, right? Do we have any Gannett? Yeah, ok, no. If you do, I can't see your hands over the glare.

So, we have 39 markets now. We just bought San Diego. And 47 TV stations. And so, this is a new brand that we only developed probably about nine months ago or so, and already it has 70,000 fans on Facebook. That's decent, not bad. But each video, which is just tailored, you know—it's the traditional text on that AJ+ is talking about—they get about half-a-million views. Not bad. They are highly emotional. I watch these and I try not to cry, which is a good experience in your Facebook to feel a little. You know, let's make people feel.

And the last thing that I'm going to bring to this, too, is each of these things that we're doing, we think about the revenue goals. And so for this one, brand sponsorship. We try to find a signature client that wants to be associated with a bunch of these, and then, you know, take their money, hopefully.

Here's another one. And this one is going to be the one video. I want to play more video, but I only have ten minutes. But I love—I love hot cars, fast cars, so we are

going to watch a little bit. This is a totally different Facebook experience. And it actually probably goes against what some of us have been taught to do. But here at KVUE, we know our TV audience is one, and who's on Facebook is different. And we want to make sure that we are cultivating that new audience that probably doesn't want to turn on the TV or has cut the cord. And so, we want to give them a fun and exciting experience where they are. It makes sense, right? So, check this out. You guys can tell me if you think that we've accomplished that a little bit.

[Video plays.]

Mitch Medford: My family is a long line of moonshiners. So we come.... We're just steeped in a culture of fast cars.

I'm Mitch Medford. At Bloodshed Motors, we're pioneering an entirely new class of hotrods called Lightning Rods. What we really specialize in is taking the coolest most iconic cars and we infuse them with extremely powerful electric-drive technology. It is the cutting edge of what can be done today to these vintage cars. It's like you're riding a roller coaster.

Woman: [squealing] Oh, my God!

Man: [laughing]

Woman: Oh, my God!

Man: [laughing]

Woman: [squealing] Oh, my God!

Mitch Medford: I was born in the Blue Ridge Mountains. I grew up in a very modest little family, but the family had a long history of moonshining. And what that means is that I come from a long line of people that drive fast and hot cars. I was always around somebody fixing a car, working on a car, painting a car, and so, of course, when I turned 16, first thing I did was take the money I'd saved from mowing yards and pulled a car out of a junkyard and started working on it by borrowing tools from my dad and my grandfather. Right after school, I served a tour in the United States Army....

[Video stops.]

OK. I love this guy. Mitch is awesome. But I'm going to stop it there, because this is about four minutes long. And we're actually asking the Facebooker to stop, turn up the audio, sit back, and enjoy. And we're hoping that it's so cinematically pretty that they are motivated to do it. And well, the data actually told us that they did. So in February, for KVUE, this is one of our top couple of posts that we did and had massive shares, not to mention that Mitch is just interesting and a badass and is taking iconic cars that you'd find at Barrett-Jackson and turning them into all electric vehicles. So, you don't have that noise anymore and they go super-fast.

The coolest model, interesting person, but that's one of those enterprise stories. The stink-bug thing that could have been ignored. But we are [telling] our journalists in our newsrooms, "Go tell stories that interest you." Because if they are interesting you, they might interest the people on their newsfeed as well.

All right. Let's see if I'm going to mess this part up. Speaking of, all right, look, we all know YouTube is huge. It's the biggest video host on the internet. And obviously, TEGNA is concerned with that even though video is our game and we have our beautiful owned channels. We started in 2016. We joined the news partnership with YouTube. So, what have we learned so far in local by putting our videos on there? Which, you know, made us a little nervous at first, right?

So, we're learning that long-form works there for us. More raw uncut. The stuff that you would never see from your local TV station is working there. and then also what's really cool is some of these people—Dale Hansen—that you're like, "That's a veteran news journalist out of WFAA," his commentaries go viral on YouTube and rack up millions of views. Why? Because he's got a good perspective. And he's got something to say. And it's a great place for him to actually have that personality out there. It works well there.

So, we're also trying YouTube-only videos, of course. And these are just serial videos that you're only going to see there. This is an experiment out of our Seattle station, where these two hip millennials... I'm barely a millennial. I just want to admit it. And everything on these videos is not done in a TV way. It's, you know, from the thumbnail to the titles to all the tags, it's all to generate that discovery, and then also try to get people to come back when we post them at the same time every week.

Instagram stories. I'm sure, like, who's doing Instagram stories right now? We should all be doing them, right? [laughs] Did you say you hate it? [laughs/laughter] Ahh! So, here's another person who you guys might recognize. Like again, a local talent. Her name is Brandy Smith, and she... Does anyone remember during Hurricane Harvey where that reporter helped save that guy live on TV in the semi-truck, who was getting flooded? That's her. So, by the way, after that happened, you know, she's gotten a lot more following on her social channels and is able to do things like this and have more of a following, just because she saved a guy live on TV. When it works, it works. So, Morning Recut, it's a mini-newscast. It's vertical. (One minute. Oh, dang! Woo! I'm glad you have those cards. I didn't see them before.) You guys know how to do that one.

Here's another fun one. 360 Video for the local broadcaster. Man, this is so cool. Because now we can tell the story of homelessness and narrate it and guide you through that, and you can poke around and see for yourself the trash under that bridge and the filthy conditions that they are living in. And this is a really unique way of storytelling. And this one that also went viral, I don't know why this goose follows around this car, why he's in love with it, but he is. And now, you can actually follow the goose around the car and play with it as we do the story. And yeah, he says, "All locals should do it," and I agree.

So, here's the fun part for me. As a broadcaster, I've spent my whole career doing TV. All of this digital fun that we're having and these new storytelling techniques have influenced now what we're doing on TV. So KVUE, we're like, "Well, I know we always have to do a newscast the same way." These guys go around and they tell us, you know, "You have to have stories that are less than 1-10," blah, blah, blah. Like, your pacing has to be crazy fast. And that's the way local news works. And digital is making us experiment.

So, what we did was, we're going to do a documentary, and we're going to do it live. Because news people do everything live. So, we took over. We've been taking over newscasts, and we're doing one story in that newscast. And it is awesome! It is energizing our journalists to get deeper now. We were told not to do this on air. My whole career, people have told me, "Do not do this on air." And it is so fun. And some of these are boosting ratings. It depends. I will tell you what we've learned is it depends on the subject, but we are tackling the biggest issues in our community. Which in Austin, boomtown, how fast we've grown.... I'm sure you guys are loving the traffic, aren't you? Yes. And the lack of public transportation. Isn't it fantastic? Have you driven on I-35? Don't buy a house here. [laughter]

So bam, you have 30-minute newscasts that tackles things. And these things have all trended online for us and been some of the biggest social engagement that we have. And it's optimized for impact. So, wrapping it up. Audiences.... You guys know this. And I'm going to.... Because you already know that. I'm going to [end] with this.

These experiments are teaching us storytelling techniques, workflow and tools, audience development, which there are actually teams of people who specialize in that, and then our challenge as business leaders is, how do we monetize it and make money?

And I'm going to add this, my final word. I believe if you're a healthy local broadcaster right now, up to probably even more than 20% of your — 1/5th of your revenue can probably come from digital these days. It is a changing landscape. And if you're doing stuff right, you have an opportunity to be there and play in it.

Thank you.

[Applause.]

Selymar Colón: So, you know, we've been hearing about video, video, video, video. We all hear people are only watching video. They don't care about anything else. Univision is obviously a legacy television company. I worked. I started there, and I've been the past five years on the digital side of it. So, I'm going to save you some time if you're thinking of doing video or if you're already doing it and what worked for us. Because I think the key for us was format. Formats, formats, formats. What we do on television, the package with the reporter, that's a format. The video with text, that's a format. The video with pictures and music, the

slideshow maybe, that's a format, you know? But you have to figure out what works for you, what works for your audience. Because if there are a hundred ways to tell a story, it doesn't mean you have to tell in those hundred ways, you know?

So for us, once we figured that out, and Univision as a general, Univision coming across platforms, we were able to grow video 53%. So, that was huge for everybody. And actually just in the news division, that number was 90% in year over year.

Formats. What formats are we doing right now? So, obviously, video is at the center. We have explainers. We have animation. We have documentaries, mini-documentaries, vertical video, time-lapse, video with text. I should change the video with pictures to slideshow, but...[laughter] And obviously, we have live. You know, live is, I think, one of like the new—it's not the new kid on the block, because we've been seeing live for a while, but cell phones, Facebook Live has changed the game of how we do live. And we have been doing a lot more because of platforms that are out there. So, also try to find those that work for you. For us, it's one that's called Grabyo. And it helps us to do multi-platforming—YouTube, Periscope, and Facebook simultaneously with graphics and everything.

Then once you have the format, it's, you know, where are people going to see it? Are you going to produce this for Instagram stories, for the feed on Instagram, for YouTube, for Facebook, for Periscope, for Twitter, for where for your website? Once you have that format, the workflow is very similar. The workflow that we use is very similar to any news story. You know, the journalist is going to talk to the editor, has to pitch that story to the editor. They have to figure out that it's a visual story. That is very important. Like, Imaeyen also said, not because video is maybe cool and the new kid on the block means that you have to do everything in video. Not every story deserve a video.

Then you have, once you decide that it is a good story that you're going to tell, you have the pre-production, you have the production, you have the editing, the publication, and the distribution. And if I want something to stick with you from everything that I'm saying and something that we can talk in the happy hour [about], it's the pre-production. The key here is pre-production. If you don't plan before you do any story, in particular, video, it's not going to work. Because if you can't tell your team.... Oh, you all agree on a story, x-story, let's say the story of the homeless. Oh, and then when they're halfway in the production, you tell them, "Oh, actually, I want the story for Instagram stories. I want it vertical." They're going to kill you. Because it's not going to work vertical, because they didn't plan for that on the pre-production. So, pre-production, pre-production, pre-production is key when choosing the format.

Four key question that we ask ourselves. And with Meredith also, when she was talking about, you know, what's that story that you want to tell? The story. The story. What is the story? Once you have a good story, it's, is that story visual? As something develops, is there a new factor? Is there, you know, comedy in it? You know, that's to determine if it's video or not.

Then you have to think of, who and where is your audience? There are a million platforms out there. It's like Snapchat. We are not on Snapchat, because our audience, it's not on Snapchat. We obviously use Twitter, because as journalists, you know, that's where news breaks, but we really don't do much different for Twitter, but we do for Instagram and Instagram stories, because that's where our audience is at.

What resources do you have? That's very important. For example, we do animation, because we have one video animator in the group. And when we were hiring the video team, we made that one of the key things. You know, we need an animator, because that's a different way of telling visual stories right now. And on digital, it works very well.

And fourth, do you want to innovate with your story, with your video story? And some examples of videos that we have done that we answered these questions [for], for example, in December, we published this feature story, which was, it was called Life in the Eye of the Hurricane. We decided after Irma and Maria, well, you know, everybody knows the story. Two of the most powerful hurricanes that we've seen. We said, "We want to send journalists to follow the path of those hurricanes." And not just to see the destruction, because everybody saw that on the breaking news, but how are they going to move forward? Hurricane season is not just something that happens every ten years. It happens every year for six months for these communities.

So, we decided to do documentaries, but when we're in that pre-production factor of the story, we said, wait, we already answered what's the story, where's the audience, and all of that. But we want to angle. We want to do something different. You know, we've seen so many images of destruction. So, let's do Life in the Eye of the Hurricane, an Instagram story. And we decided to tell an Instagram story of each of the islands that we went to. That was a challenge on its own, because even though we were doing Instagram stories, kind of the sweet spot for us, and how our news partners at Instagram had said, the sweet spot is five to eight slides. Because after the eighth slide, you start losing audiences. So imagine telling a journalist, you have to do a whole story that's different from what we are doing on the website on five to eight slides. They were like, "Ah, you crazy?" We're like, "Let's try it. We can do it. We can do it." And it actually worked out.

And for us, we gave ourselves, you know, we say the luxury of sending three people, three journalists, two of them visual journalists, and one of them dedicated only for Instagram. That video journalist was only thinking how to tell different stories for Instagram. And if you go now to Instagram and you check the Uni Noticias profile, you're going to be able to see the highlights. We have all the islands though. [Video starts in Spanish.] This is the Snapchat of the Puerto Rico story. It's in Spanish. [Video continues in Spanish.] So, we combined. You see it was Instagram, so we knew it was vertical. It was text driven. And we also, even though we produced all the text, we added elements of the platform, like the location, the handles, and the tagging of it, and different things. So, I won't play it

completely, but I invite you to—[video stops]—go to—if you're not following us, go to Instagram, Uni Noticias, like is there, Uni Noticias, and you can see on the highlights the stories that we did.

Then another example, like I mentioned, animation for us. Animation, even though, obviously, we would love to have one daily, we can't. You know, we got to — you have to know production times when it comes to video. Animations take a lot of time. This one, in particular, our reporter brought... He was doing a story about smuggling at the border. And he brought an audio recording of one of the smugglers. They didn't want [us] to show their face. So, we thought, when we heard the audio, it was extremely powerful. He was describing a lot of details of what happens and how they do their job. And we said, "We can't leave the audio alone." Like, it's a lot more powerful if we illustrate this and if we animate it. So, that's why we decided to move into animation. And that's why we're doing animation in a lot of the stories that we have.

Explainers. For Vox Media, I think you guys were the first ones that started doing a lot of this. And for video, I think it's a format that works wonders, because you are telling very, very complex stories in a format that's obviously video that people understand and it's easy for them to watch and to consume wherever they are. You know, you can do it animated, you can do it with a talent, and most importantly, it adds context. I think now more than ever audiences are looking for context, context, context to stories. And in this case, the first example that I put, because in our YouTube channel, we would explain what was FISA, you know, when everybody was talking about FISA, FISA, FISA, FISA, and probably half of us hadn't heard about. Imagine our audience. So, we decided to explain a little bit of what that is. So, that's another format that works for us. And I encourage you to also try when giving context to the stories that you give.

This is not a format, but a way of telling stories. And I know everybody here has a cell phone with a camera. Your newsrooms are full of it, like Imaeyen said. Like, we use it in our daily lives. Like, why are we going to forget to use it when we go to work? You know, so use your cell phones. Train your journalists. It doesn't mean that everybody that has a cell phone can do video. Sorry, but no. But do choose some people in your newsroom and train them on how to do this. For us, it has been extremely unique for natural disasters in these both videos. One was Harvey, the other one was Puerto Rico. And believe it or not, for the last video, the only tools were this—a cell phone, headphones, and WhatsApp. The journalists send the video through small clips through WhatsApp, and we edit it in the newsroom. That's all we needed.

Last, but not least, I want to leave you with a quote from my dear colleague, Jorge Ramos. He says, "TV doesn't just happen, it is produced and it is planned. Timing is key." That's what I mean about pre-production, pre-production. Plan, plan, plan, plan. Don't think that it just happens miraculously, all the videos.

That's it. Thank you.

[Applause.]

Yusuf Omar: I've been running around like a mad, mad man shooting stories. My time doesn't start until this does. All right? I flew a long way to be here. [laughter] All right. This is what... Say hello, everybody! This is what I would look like if I was Rosental. [laughter] It's funny, but it's not funny, right? Because it's not funny for a bunch of reasons. [laughter] *[Plays recording on his phone. "Say hello, everybody! This is what I would look like if I was Rosental."]*

The problem is, if we think fake news is bad now, it's only going to get way worse. The ability to manipulate and to use our phones for sinister purposes is going to get worse and worse and worse. We're going to have to get better and better at fact checking. Using a mobile phone I can do that. You look much prettier than that, I promise.

OK. Where has video come from? Where is it today? And where is it going? Because we've built digital strategies. It's like building a train track. You don't build for today. You build for where it is tomorrow. So, what does video currently look like? Or, what did it look like yesterday?

Rosental, can I get you to come forward?

Rosental Alves: Yeah.

Yusuf Omar: I'm going to do a little demo.

Rosental Alves: Are you going to embarrass me?

Yusuf Omar: All the time. [laughter] Hey, guys! I'm at ISOJ. Say hello, everybody!

Audience: Yay!

Yusuf Omar: We are talking about lots of crazy stuff, and we're making fun of Google and Facebook, but they are the ones sponsoring, and I don't understand. What's this think about? OK. What's it about? You tell me what it's about.

Rosental Alves: I'm vertical or horizontal? I don't know what.

Yusuf Omar: That'll do. Thank you so much. [laughter] OK. I spoke about Facebook. Let's get a shot of Facebook. I spoke about ISOJ. Let's get a shot of that. So, this is the linear video experience that we currently know. And I'll jump into, like, iMovie, just to give you an example. And I'll start a new project. My ten minutes doesn't start yet, OK? [laughter] I really want to spend a lot of time with you guys. OK. And we basically start overlaying. So, I grab a piece of video like that. I grab that. I go like that. Whoops. I put that there. And maybe I'll do that. Look at him. I admire how much everybody here loves him. Like, I only started to realize that yesterday.

Woman: Only yesterday?

Yusuf Omar: Only yesterday. And I put that like that. And then like....

Rosental Alves: Start time. [laughter]

Yusuf Omar: And in a couple of seconds, I've basically created a bit of a video. And I'm going to add some music like that. I'm going to fade out to black. And this is really what traditional television has looked like for the longest time.

[Plays video he just created on his phone.]

Yusuf Omar: *Hey, guys! I'm at ISOJ. Say hello, everybody!*

Audience: Yay!

Yusuf Omar: *We are talking about lots of crazy stuff, and we're making fun of Google and Facebook, but they are the ones sponsoring, and I don't understand. What's this think about? OK. What's it about? You tell me what it's about.*

Rosental Alves: *I'm vertical or horizontal? I don't know what.*

[End of video. Laughter.]

Yusuf Omar: OK, OK, OK. [applause/cheers] So, thank you. OK, now my time starts. Ready? Let's go. OK. So, that's where video was. Linear 16 x 9. You watch it. You sit back. It's a lean back experience. You put your hands in your pants like that. It's awesome. Where is video today? It's like what we call a stories format. It's where I hold this down ten seconds. Blah, blah, blah, blah, blah, blah. And it's really interesting. *[Plays short video of what he just said. "Blah, blah, blah, blah..."]* Snapchat. It's Snapchat. It's Instagram. It's vertical. It's clickable. It's interactive. It's really, we've moved from an environment where we're like, "Let's not engage the thumb. Let's maybe watch our shit," to, "Let's engage the thumb. Let's lean forward. Let's get them to click on stuff." So, that's where we are today.

And where are we going tomorrow? That's what's happening over here. If this works, we'll be really lucky. We'll come back to that in a second. So, I told you guys that over the last 24 hours I've shot two-and-a-half stories. I want to give you an idea of some of those stories, how I put them together, [and] what they look like. The first one, this is the half story.

[Video plays.]

Rosental Alves: *Let's rock and roll! Time to go!*

Yusuf Omar: *Hey, guys. I am in Austin, Texas. Look how cool that monkey is.*

Man: *Oh my goodness! I love your glasses!*

Yusuf Omar: *ISOJ. We're at ISOJ—*

Woman: *International—*

Man: *Symposium—*

Woman: *On Online—*

Man: *Journalism.*

Imaeyen Ibanga: *We're going to be telling you how to win at video. Boom.*

Yusuf Omar: *Boom.*

[End of video.]

Yusuf Omar: All right. That paid for my flights. I hope. [laughter] All right. So, that's easy. Took a couple of seconds to make. Today's Friday. Repeat after me. Jummah Mubarak.

Audience: Jummah Mubarak.

Yusuf Omar: Anyone know what that means in Arabic? What does it mean?

Woman: Happy Friday.

Yusuf Omar: Happy blessed Friday, exactly. And I snuck out. Even if you're a bad Muslim, you go to mosque on Friday. Like, you can be really naughty, but you'll go to mosque. And I was able to capture a really, really cute story at the mosque just down the road.

[Video plays.]

Yusuf Omar: *So, I'm sitting at a mosque in Austin, Texas.*

Man: *[Unintelligible.]*

Yusuf Omar: *So, I see this guy, and he's got gang tattoos all over his head.*

John: *Yeah. I got a lot of these tattoos when I was gang affiliated for a long time.*

Yusuf Omar: *His name is John.*

John: *My name is John Basu Randon. I used to go by King Randon.*

Yusuf Omar: *My brother, John, here at this mosque here in Austin, Texas.*

John: *I've been a criminal since I was a kid.*

Yusuf Omar: *He literally got out of prison three days ago and converted to Islam.*

[End of video.]

Yusuf Omar: So, John got out of prison three days ago. And because I had a mobile phone, I was able to get that kind of access and just like interview him on the fly and get this really intimate story. The problem is, broadcast and traditional media is designed to go for the most general story, the broadest, universal story. But really, America is much more interesting than that. Texas is not old white men with guns. Austin is actually interesting. [laughter] You've got old John with a tattooed head who's sitting in a mosque, and his biggest worry about being Muslim is that he can't eat pork anymore. It was so interesting. [laughter] I'm not even joking.

OK, now this next video, I don't want to offend y'all, y'all Texans, but this one was I interviewed a bunch of Uber drivers and I asked them what they know about my country, about South Africa.

[Video plays.]

Man: *I think of war, villages, and tribes.*

Leonardo DiCaprio: *This is Africa.*

Yusuf Omar: *I'm speaking to Uber drivers that I meet across Austin, Texas to ask them what they think of South Africa.*

Woman: *I think of the big three—the lions and—isn't it elephants and lions and...?*

Yusuf Omar: *It's 2018, and some people still think that lions are crossing the streets, that South Africa only has black people.*

Actress: *So, if you're from Africa, why are you white? [laughter]*

Yusuf Omar: *And some people don't even know that South Africa is a country!*

Man: *There's the lions, the rhinos, and the poaching. Poaching is bad out there. It's about all I know about Africa.*

Yusuf Omar: *See, for many people around the world, they're perception of South Africa is based on Hollywood Films.*

Man: *Once upon a time in a faraway kingdom....*

Yusuf Omar: *And Discovery Channel.*

Woman: *But I also think of the jungles. I would love to go and visit and go on a safari and see all the beauty.*

Yusuf Omar: *Omar, what do you know about South Africa?*

Omar: *South Africa is the first good economy in Africa. There's different colors of people, like white, black, and brown. A lot of green...*

[End of video.]

Yusuf Omar: All right. You guys can watch this on your own time. I've got tons of shit to go through. I am a MoJo. I'm a mobile journalist. I'm a jeans journalist. Everything I need to tell a story fits in my pocket. I'm a selfie journalist. In 2010, I hitchhiked from South Africa to Syria, from Durban to Damascus with a backpack full of old t-shirts and a headful of young dreams telling stories. 2012, I went to Congo, and I reported on ammunitions that were exploding. Strapped a camera to my head. 2014, I was smuggled into Syria with a group of surgeons that were building a hospital in the province of Darkoush. I really do believe that mobile storytelling is one of the most accurate forms of video and content creation.

I run a company. I used to work for CNN. Meredith knows me. I used to work for Hindustan Times. I used to be a foreign correspondent for ENCA. I've started my own company with my wife. It's called Hashtag Our Stories. We've been to 27 countries in the last three months. We train communities how to tell stories with their phones, and we create shows. This is Hashtag Our Stories.

[Video plays.]

Yusuf Omar: *We're the next billion mobile users, and we won't be silenced. We're here to engage and inform.*

Woman: *Empowering mobile storytellers to bring about reform.*

Woman: *We don't need satellite trucks, and that's a fact.*

Woman: *The faster and cheaper the fact.*

Woman: *Good storytelling has always been about...*

[End of video.]

Yusuf Omar: I've got no time. You guys have got to watch this later. [laughter] I product content on mobiles and it performs better on mobile devices. All considerations on the mobile phones—what's the length? How long is it? Is my arm getting tired? Are the subtitles too small? When you make [a video] on a phone, you think about a mobile audience.

Back about a year ago, I trained 20 garbage collectors in India how to tell stories, Instagram stories. Didn't hear anything from them for ten months. I thought my training was shit. Then, the Indian government increased the GST taxes on recyclable plastics, directly impacting the livelihoods of the garbage collectors. Out of nowhere, we started seeing "GST waste" pop up. The garbage collectors in their most dire moments started using their phones to tell their stories.

[Video plays.]

Man: *[foreign language]*

Man: *[foreign language]*

Man: *[foreign language]*

Yusuf Omar: *Hold down the white button for ten seconds and take a video. We're doing a mobile journalism session here in Nizamuddin with....*

[End of video.]

Yusuf Omar: Don't you think we would have had a better idea of Trump and seen the global rightwing coming if we were better listening to communities on the ground telling stories with their mobile phones? This footage was handheld. It was raw. It was shaky. The audio was terrible. And nobody gave a shit, because reality *is* the new quality. Believe it or not, with the help of activists and lobbyists and environmentalists, who largely use these videos to gain momentum and empathy, the Indian government actually reduced the GST taxes on recyclable plastics.

About a year ago, I was interviewing rape survivors in India. And these funny face filters that I showed you guys at the start on Snapchat? I was able to use these face filters to hide the identities of rape survivors while allowing them to tell their stories.

[Video plays.]

Reporter: *They're people wearing virtual facemasks on Snapchat. Victims of sexual abuse in India are using them to remain anonymous, so they can tell their harrowing stories without the fear of being recognized.*

Woman: *I was five-years-old when it happened. They forcefully brought me to Mysore. They locked me in a room, they tortured me, made me do a lot of work.*

Reporter: *It's incredibly simple, but....*

[End of video.]

Yusuf Omar: They held down the phone. They held down the red button. We saw their eyes, their mouth. We don't blur out their faces. We are able to see their

expressions. Look beyond the gimmicks of social media and find the powerful tools we can use to do better journalism. This is a camera on my face, by the way. I'm not a hip-hop star. I'm wearing these because it's a powerful tool to do better journalism. That video that you saw at the start of ISOJ, I shot it on my glasses.

I was working in India about two months ago, and I went to like three days of conferences and didn't meet a single woman for three days! And I was like, what the hell is going on? Trained a bunch of women how to tell stories with their phones.

[Video plays.]

Woman: *We're not allowed to do what we want to do.*

Yusuf Omar: *From what age do the girls have to cover their face?*

Man: *From ten years.*

Woman: *I want to be a journalist!*

Man: *A girl must be covered from head to feet as she reaches adolescence.*

Women: *We won't be silenced!*

Yusuf Omar: *Is this oppression or tradition? I was recently invited to Bhatkal in the south of India. It's a really conservative community of about 50,000 Muslims. And everywhere I went to speak, I asked the same question, why are there no women in this room? There's not one woman in this room here today. Why were there no women here? And at every event, they gave the same answer.*

Man: *There really isn't a lot of intermingling between the two sexes. It's one of the reasons you haven't found a lot of women.*

Yusuf Omar: *And then finally, I had the opportunity to do a workshop with a group of schoolgirls.*

[In classroom with female students.]

Yusuf Omar: *[foreign language]*

Girls: *[foreign language]*

Yusuf Omar: *What is this place called?*

Girls: *Bhatkal.*

Yusuf Omar: *Behind the veils, these are real girls with real names and real ambitions.*

Maaziya: *My name is Maaziya.*

Umrah: *Umrah.*

Aa'inah: *Aa'inah.*

Qulsum: *Qulsum.*

Raja: *Raja.*

Amaarah: *Amaarah.*

Ifah: *Ifah.*

Elaf: *Elaf.*

Girl: *[misspeaks]*

Yusuf Omar: *And what do you want to do when you finish school?*

Girl: *Doctor.*

Girl: *Artist.*

Girl: *Civil officer.*

Girl: *Software engineer.*

Girl: *Lawyer.*

Girl: *Teacher.*

Yusuf Omar: *Everybody wants to be a doctor in this room. [laughter]*

Girl: *I want to be a journalist!*

[laughter]

Girl: *I want to be a journalist.*

Yusuf Omar: *But here is the problem....*

Girl: *We're not supposed to use social media.*

Yusuf Omar: *Why?*

Girl: *Our elders don't allow us to use it.*

Yusuf Omar: Why not?

Girl: Ask them.

Yusuf Omar: What else are we not allowed?

Girl: We're not allowed to do what we want to do, because it comes under our family's name. Because it says it's so-and-so's daughter, so-and-so's granddaughter. We're not allowed to do what we want to do.

Yusuf Omar: This is rubbish! And what about the boys?

Girl: Boys, they're given more freedom than the girls.

Yusuf Omar: And how are you gonna fix it?

Girl: We'll have to try with the journalism.

[laughter]

Yusuf Omar: I asked the girls what issues they had in their communities. And there were many, but the niqab or the covering of the face wasn't one of them.

Girl: People think that we are forced to wear it, but that isn't the case.

Girl: Hijab is our choice. Hijab is not just a piece of cloth. It is a way of life.

Girl: We cover ourselves to avoid the unwanted gaze, because the face is the focus of temptation and desire.

Girl: Myself, Ariba, I would like to be called a proud Hijab Shukran.

Yusuf Omar: But when I asked some of the men and teachers who work in the schools and madrassahs if the niqab is compulsory, they said...

Man: A girl must be covered from head to feet. Even in the time of Prophet Muhammad, they used to only open one eye so they could see the road.

Yusuf Omar: The niqab is a complicated issue. For some, it's a choice. For others, it seems like a cultural expectation.

Girls: Bye!

Yusuf Omar: Bye, bye, bye, bye, bye!

[End of video.]

Yusuf Omar: [Now has VR headset and controllers on.] All right. Now, I can't see the timing signs anymore, so I can take a while. [laughter] I really.... Rosental, sorry, I don't know how long you want me to stop in. AV Team, can you guys put me live up on there? Everybody in the audience, please do me a favor. This only works well if you go onto your phones right now. Pull out your phones, and you go to Facebook. And you go to my personal.... [Yusuf talking on screen.] Can we silence that audio? I know, it's crazy shit, right? OK. So go to my personal Facebook profile. And AV Team, can you silence that? Because it's like I'm talking and he's talking. He creeps me out. [On screen audio stops.] Go to my Facebook profile, and you'll see this live happening right now. You guys see it?

Woman: Yeah.

Yusuf Omar: And if you comment, I should be able to see your comments. I'm a big lost. Anyways, we've talked at length about where video was in the past. Video was linear. We then said that it's a stories format today. Where is it going in the future, is the question. Ah, who's Emily Passah? Christian McDonald? Is Christian in the house? Cindy Royale? Who's Cindy? Caroline? Joshua? Where is Joshua at? I've got a bunch of you guys. Emily Passah, you are commenting way too much. Take it easy. [laughter] Romero? Luciana? You guys, the internet is becoming tangible. I can hold it. I can feel it. [On screen audio starts again. Voice overlapping. Then it stops.] It hasn't changed the media landscape. Live video hasn't changed the landscape. But when it all comes together, we reach a new frontier, we reach a new space, where things move really quickly. I believe we are approaching.... I am even facing you guys. Did you comment?

Man: I did.

Yusuf Omar: You have to wait. There's a lot of comments. I see Mallery's comment. OK, I see your comment. Oh, wait, it's gone. OK, I'm surrounded by fucking comments. [laughter] The point is, guys, we are approaching a perfect storm. All of the elements are aligning. You need to master live video. You need to master VR. You need to master 360. You need to master Snapchat and Instagram. Because when it all comes together, and it will come together very quickly, this entire space is going to move very fast. By the way, did I tell you this is a 360 video? I can show you guys yourselves right now if I move this over here. The whole space is going to move very quickly. So, we all need to be ready for this new frontier.

I'm going to turn this off and say bye to you and post that over there, because I'm way over time now. I know that much. Oh, let me grab...that. [Takes VR gear off.] Guys, look beyond the fact that I'm a cartoon. Look beyond the fact that I have no legs in this video. Look beyond the fact that that's not really even my skin color. The point is, we are approaching a landscape where the community, the audience are all going to be able to do this in their houses. What are you going to offer them? Our future is in our ability to curate and aggregate and listen to the voices of mobile storytellers around the world. And their ability to do shit is going to get even better.

Thank you very much.

Woman: Excellent!

[Cheers and applause.]