Highlights from a conference sponsored by
the Pew International Journalism Program

A New Look at the World: Digital Video and International News

Columbia University Graduate School of Journalism, New York, May 4 -5, 2001

"A New Look at the World: Digital Video and International News"

Introduction

Friday, May 4, 2001

Saturday, May 5, 2001

Appendix

John Schidlovsky
Director
Pew International
Journalism Program

A Word from the Director

Each year the Pew International Journalism Program sponsors a conference on a major topic on the coverage of international news. In May 2001 we organized a two-day forum on the growing and sometimes controversial use of digital video technology to cover global stories, often by young freelancers whom ABC's Tom Bettag calls "journalistic guerillas." On the facing page, our deputy director Louise Lief explains the background and aims of the conference, which generated a buzz among "DV" enthusiasts - and a few skeptics - that continues months later. A special word of thanks goes to Tom Goldstein, the dean of Columbia University's Graduate School of Journalism, and associate dean David Klatell and their colleagues for opening the doors of their great school, as well as to Donald Kimelman of the Pew Charitable Trusts for their generous support. Judging by the packed auditorium, the topic struck a chord in the journalistic community. If you'd like to comment on this event, e-mail me at jschidlovsky@mail.jhuwash.jhu.edu.

Cover photos: (clockwise from top left) David Fanning, "FRONTLINE" WGBH/PBS; Rolf Behrens, The Digital Journalist; David Underhill of Tribune Company; Apple Computer representatives display their latest equipment; Raney Aronson of ABC News; and videojournalist Cheryl Hatch

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Can Digital Video Save Foreign News?

Louise Lief
Deputy Director
Pew International Journalism Program

When it comes to international coverage, recent news from the broadcast world has been bleak. Foreign news on the networks has dwindled, and bureaus are closing. The occasional offerings that do appear come from fewer sources.

But in the midst of this gloomy picture a quiet technological revolution is taking place, propelled by small, transportable digital video cameras and new editing software. Because of the tremendous cost savings digital video equipment can provide (a camera, accessories and editing kit with the capability to produce broadcast quality work can cost less than $5,000, compared to $35,000 for just a professional standard BETA camera) video journalists can spend more time doing in-depth reporting overseas at a fraction of the cost of conventional television.

Journalists in our core program, the Pew Fellowships in International Journalism, have discovered how valuable these new technologies can be. They have been able to produce overseas broadcast reports largely thanks to this new digital equipment.

On May 4-5, 2001 the Pew International Journalism Program sponsored a conference at Columbia University's Graduate School of Journalism in New York City to further explore the implications of this new technology, and to view some of the finest examples of international digital video reporting that have been done to date. Entitled "A New Look At The World: Digital Video and International News," the meeting featured leading broadcast professionals, including "FRONTLINE" senior executive producer David Fanning, ABC News "Nightline" executive producer Tom Bettag, Washington Post/ Newsweek Interactive managing editor Tom Kennedy, Tribune Company vice-president David Underhill, and others.

For the first time, over 250 journalists from around the country and overseas -- including video journalists, photographers, television producers, online, radio and print reporters who had worked with digital video or wanted to learn -- were able to gather together for a communal discussion of the pro's and con's of working with digital video. They examined this new method of shooting news and documentaries, showed their work, and learned the basics of working with digital video cameras and editing equipment.

On the first day of the conference, panels explored storytelling with digital video, ways in which the news business is changing as new technologies come online, and the market for digital video reports in broadcast and on the Internet. Keynote speaker Fanning screened a prototype for a possible new magazine show, "FRONTLINE/World," which would create a venue for digital video reporting from around the world.

The second day of the conference featured master classes by long-time cameraman and Platypus Workshops lead instructor Rolf Behrens and ABC field producer Jason Maloney, a spring 1999 Pew Fellow. They introduced the audience to a range of digital video camera equipment and shooting techniques, and Final Cut Pro editing software on Apple's Titanium Powerbook G4. Vendors from Sony, Canon and Apple displayed their wares and helped answer questions. A session on multimedia web reports featured MSNBC senior producer Michael Moran and Washington Post/Newsweek Interactive's Kennedy.

The biggest surprise of the conference, one that bodes well for the future of digital video on television, was the overwhelming audience response to showcase screenings that ran continuously throughout the second day of the conference. The screenings featured excerpts from the work of 25 video journalists from the US and overseas, including award-winning reports such as Sorious Samura's moving film "Cry Freetown," his personal journey in the civil war that devastated Liberia, and Jung-Eun Kim's "On Life's Border," which chronicles the desperate plight of North Korean refugees in China. Many of the video journalists who shot these documentaries came to the screenings to discuss their work.(For a complete listing of video journalists who participated in the showcase screenings, see page 26.)

While outlets for digital video foreign news broadcasts remain few and far between, many participants expressed optimism about its long-term prospects. Bettag of ABC News "Nightline" highlighted the tremendous potential of these new storytelling techniques. "Nightline" is one of the only shows on network television that regularly features long-form digital video reports. He argued that the "guerrilla" techniques of digital video reporting have the capacity to change and reinvigorate television news. He believes that broadcast executives underestimate the national audience for foreign news. "This glut of domestic stories is turning people off. There's just a huge opening for somebody to kind of get the Rosetta Stone and do a number of foreign news programs that just [make people] leap out and say,'God, I really like that because that's not like anything I've ever seen.'"

When asked by an audience member what video journalists can do to persuade skeptical broadcast executives to create more venues for digital video reports, Fanning replied, "We're only just at the very first steps of this. I think we have to persuade them one by one, story by story. It doesn't come easier than that." ◉

If you wish to view some of the video footage shown at the conference and hear some of the speakers, please write or email us to request a video of conference highlights at:

DV Conference Video
Pew International Journalism Program
1619 Massachusetts Ave., NW
Washington, DC 20036

Email: pew@pewfellowships.org
Website: www.pewfellowships.org

Digital Video Permits Innovative,Low-Cost International News Coverage

Highlights from "Storytelling and Digital Video." *This panel examined what has been accomplished so far in international reporting with digital video. It looked at innovative storytelling techniques, and how DV has transformed the role of video journalists.*

Moderator:

Parisa Khosravi, Senior Vice-President & Managing Editor, International News Gathering, CNN

Panelists:

Raney Aronson, Associate Producer, ABC News; Spring 2000 Pew Fellow
Tom Bettag, Executive Producer, ABC News "Nightline"
Nancy Durham, Videojournalist, Canadian Broadcasting Corporation

Raney Aronson says use of digital video cameras is increasing in national news coverage. "We'll see what happens internationally."

RANEY ARONSON: I've been working in DV for about four or five years now, primarily for ABC News, but also on an ind-ependent film that was funded initially by [the Pew International Journalism Program].

The first thing I think that we can say is that the financial aspect of DV makes it possible for people to basically jump on a plane, go to a foreign country, and report on a story, which is really something that we couldn't do previously.

Parisa Khosravi on freelancers who approach CNN with stories: "You just have to make sure the people you are dealing with are credible journalists."

With the money that Pew gave me, I was able to go to India and report on something and come back with a product that we could broadcast.

One thing that I note in people who are in my generation is a lot of us went to college during some of the largest foreign stories that were broadcast on networks and CNN and other places. When we got out of college in the late 80's and early '90s, we started to see that the networks started closing their foreign bureaus.

Our access to actually work in international news was diminished. I think that it's a great boon to people who really want to do international and foreign coverage to have this cheaper technology at our fingertips.That said, we always have the challenges that go along with that. How do you approach stories internationally if you are going either as a one-person team or if you're going without the backing of a big foreign or national broadcast network?

Capturing good audio is something that we all struggle with. DV is best suited if you take audio into consideration when you're doing very character driven stories when you're focusing on one person. That way you can take a wireless microphone, and you can clip it on somebody and the audio is pretty good.

When you're in a room like this, it's very hard to capture great audio. It's hard in meetings. It's hard in situations that are basically more than two or three people to really get the kind of audio that we like when we try to broadcast something.

We go from having two or three people running a camera and having sound equipment to one person, and it diminishes the sound quality – which when you're doing documentaries is really critical, as critical almost as the visuals.

I wanted to show a western audience the differences between Mumbai, which is Bombay, or Chennai, which is Madras. I really couldn't do that with my DV camera. There's a limitation to what the lens will do.

What we did was we focused on the street level. We got very intense street-level shots. It did capture the essence of the Indian streets but when I go from story to story in the documentary, you don't really get a sense of change of place unless you are really familiar with India.

The one thing about DV that I have noticed is that a lot of times we don't really treat it like a camera. We treat it like a reporter's notebook, like anybody can sort of pick up this camera and go out and shoot a great documentary. I think that content-wise that may be true, but I think that a lot of us work in documentary to do graceful picture and sound combination. I believe that the operator who operates the DV camera is really critical to having a level of professionalism in the picture and also in the sound that really can bring your film to the next level.

You never really notice these little DV cameras and that's good and bad. I think that in very sensitive situations, these little DV cameras are great. But as soon as you take the access into a room like this when you basically don't know who is shooting or what is shooting, you have to make an effort when you're shooting on DV to explain who you are and what you're doing.

In Boston we've found that in many of the circumstances we've been in we shoot and people just assume that we're students, and we're actually a network camera from ABC News. We have to go through the trouble of saying we're from ABC News, we're shooting a documentary about the city of Boston. Then people get like, "Oh, my God. You are? On that camera?"

I think there is a certain amount of time where people won't really understand that these are actually network cameras. It's the challenge of having to put your self forward and say actually, [it is] a network camera.

I hope that the bar will continue to rise, that we keep expecting that professional people who have great backgrounds in film and video will start using DV cameras more and more, and that we'll use this tool to create great documentaries.

NANCY DURHAM: I talk about being a videojournalist which translates to solo journalism. I fell into this by invitation. My background is radio. I was invited to become a television news correspondent for the Canadian Broadcasting Corporation (CBC) in London about 10 years ago. I had three years of doing straight everyday news. It was a tremendous experience. I learned a lot about writing to pictures and doing fast turnaround stories.

"I think foreign bureaus are really a place where a lot of experimenting is happening," says Nancy Durham.

I also ultimately felt that it wasn't real journalism because I almost never left the bureau except to do my on-camera, my stand-up. Although it was a lot of fun for a while, the thrill wore off. Right around that time some quite good High-8 cameras were coming out and were available to people like me. The CBC said, "How would you like to be an experiment?" I know a lot of people at the time were sort of laughing at the idea and didn't think it would work.

I couldn't wait to take up the camera because I thought this was going to be my chance to be doing real journalism again. I reported from all over the world with my audio radio tape recorder kit so I knew about traveling all by myself and going to places and looking for stories. This was, I thought, a real gift. I took it up with enthusiasm and I'm still very enthusiastic about working this way. I think it is an old-fashioned way of working because you actually go to the scene of the crime, you knock on the door, you go to the country, or whatever.

> *"I couldn't wait to take up the camera because I thought this was going to be my chance to be doing real journalism again."*
>
> - Nancy Durham, CBC

My method is to go and to try to find a story after I've arrived and try to go with the flow that I run into and not carry a storyboard in advance. I allow the unpredictability of this way of working to carry me along. It's nerve-racking at first but there is always a story to find, especially in the kinds of places where I've been hanging out, and that is mostly in the Balkans over the past 10 years.

I was in Albania trying to investigate people smuggling. When I filmed these initial shots, it was last October and November in Albania. I was doing just a short story for the CBC. Based on the material I had, I went over to the BBC because I thought it was pretty hot and it could make a longer form documentary.

The BBC bought the story just like that and said that they would fund a 45-minute documentary which goes out Sunday night on Britain which I'm very thrilled about.

They also gave me a huge budget and a producer and another camera operator and part of the marching orders were to go back and see what else we could get from Albania. When we did go back to Albania I explained to the producer, "This will be a different kind of experience for you. You just have to wait when you get there. I have these smugglers. They consider me a friend now. I'm in there but we will just wait. We can't be pushy. We can't say what time is the smuggling operation and when are we going to get this and when are we going to get that." If you can just be very patient, I think the world opens up to you and working solo with a small camera, taking your time and not pushing anybody is my secret weapon. We did get more stuff on the return trip to Albania but it was more

difficult and it wasn't as rich as the first time out.

I don't want to talk too much about this being inexpensive because I think that suggests the journalism is less somehow. In fact, I think working at low cost, taking a long time to gather your material or a longer amount of time actually can be a richer kind of journalism.

But because it's inexpensive, I think that the CBC has been very willing to let me just go and see what I can get. They are not exactly sure what I'll bring back but they will let me check it out.

Having the luxury of a few more days on a story than an expensive news crew can afford does give you a chance to have this sort of exclusivity and scoopiness.

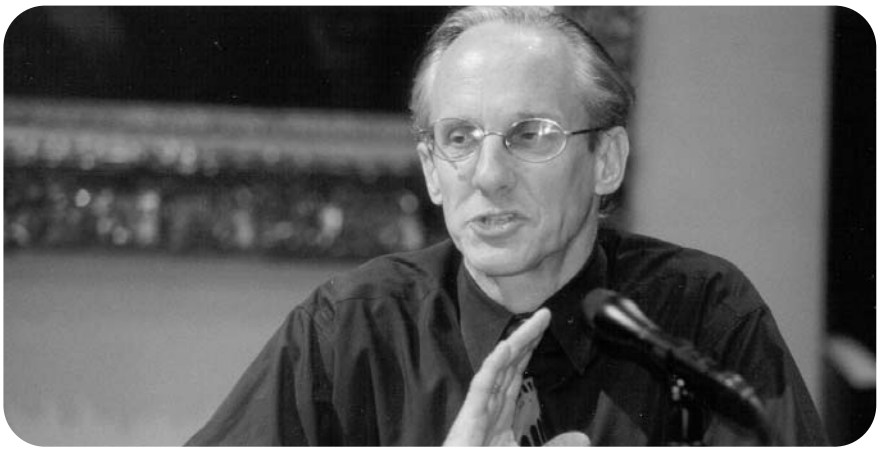
I think I got my share of them in Kosovo by using this same method. I repeatedly went there throughout the conflict on many occasions before, during, and after the war to follow the same group of people. I just wanted to see how they would progress, and it's a really long and fantastic story of deaths and lives and all kinds of things.

I refute any suggestion that working alone makes me more vulnerable to propaganda. Otherwise, you're just tarring radio reporters and print reporters, too, who work alone. I think the way I work allows me to get in at more vulnerable moments.

In Britain there are very few people working like this in the mainstream. Sue Lloyd Roberts at the BBC is the real pioneer. I think she was a year or two ahead of me there.

I talked to her the day I was flying out just to see if I'm on the same wavelength. She thinks that there is still that old view that one person really can't do a proper job on their own. I strongly disagree. This has nothing to do with being against crews or any other kind of news gathering but I'm amazed it hasn't caught on much more in the mainstream.

The CBC is doing a lot of video journalism work, more than many other countries or networks, I think. We're opening bureaus in the nether regions of Canada. It's driven by cost. It's not driven by the magic and the mystique of old-fashioned news gathering.



Tom Bettag predicts the inexpensive nature of digital video technology will increase its use in coverage of foreign news.

I think foreign bureaus are really a place where a lot of the experimenting is happening. Hats off to my colleague in Paris, Paul Workman, who does his own shooting for news, daily turnaround stuff.

Half of the things he's shooting he's doing himself for news. I think maybe foreign places are safe to experiment.

TOM BETTAG: I think, first of all, this is a collection of people who should consider themselves intelligent or semi-intelligent journalistic guerrillas.

> *"If only 30 percent of the American people care about foreign news and they are not being served by anybody, that is an absolute void. The pure commercial exploitablility of that!""*
>
> - Tom Bettag, ABC News

Not only guerrillas but entrepreneurs who are here to expose the lie that the American people don't care about foreign news, which is just absolutely patently false. Commercial television is hopelessly stuck in this notion that people don't care about foreign news. It's so deeply imbedded that they just do stupid things. I was just stunned when the terrorists attacked the tourists at Luxor and nobody covered it in the United States because people don't care about foreign news. If you don't think that a murderous attack on tourists in the Valley of the Kings is a world-class story, you are really off the mark and American television is really off the mark.

If only 30 percent of the American people care about foreign news and they are not being served by anybody, that is an absolute void. The pure commercial exploitability of that! Give me 30 percent of the American market and let me have it all to myself. I'll take that any time.

I think it is important not to talk about what we ought to do but what we can do, what is absolutely doable. I think the important starting point is with the ethical part of this.

I'm glad this [conference] is in a place where the central word [is] "journalism," because I think we need to know how dangerous this form is and how much it's going to be exploited by people who are not journalists for really evil ends.

We are now in a world where the journalist goes out, shoots, edits and delivers you a finished product. The dangers that are inherent in that are just massive and the number of frauds that will happen are massive. There are going to be so many charlatans out there that you are going to live and die on your personal reputation in a way with standards that have to be infinitely higher than the standards that are being used by network television news at this point.

Fred Friendly always had this great *New Yorker* cartoon of this man and woman on a desert island, and she is standing there with her arms crossed and saying: "I'd know. That's who would know." I think there is just going to be [this] inner voice that says: "I'd know.

That's who would know." Because the temptation to say there is this great shot that I can get if I can only get that person to walk through it again, to recreate that event. Once you start talking yourself into that, death lies behind it.

The people whom I think are most successful are the radio people who have become very good at that narrative voice, who are already used to working in this "Internet-microphone" world. [I] find a lot of problems with still photographers who are not – that's not the world that they work in. When the narrative voice is right, I think it's fabulous.

Ira Glass, who does "This American Life" on [Public Radio International] says, "The problem with television is it doesn't talk like people talk." [The] great joy in all of this is that narrative voice doesn't have to be that big travelogue voice. There is the delight and surprise that goes with NPR. I think this really does have the capability of having that NPR voice. Truly you can be guerrillas and change things completely in finding that voice and finding the voice of other people. You can change television completely. It's infinitely easier to do that in a foreign setting than it is here for all the union rules, for all of that.

Foreign stories are just intrinsically more interesting. There's nothing duller than trying to do a really good education story these days. Every classroom looks alike. In the early '90s we did drug stories endlessly. People stopped doing them because they all look alike. This glut of domestic stories is turning people off.

I think of looking at foreign news not to cover the whole world but just what a fascinating world we live in and doing stories of "let me tell you about some interesting things." The things that we have seen [here] are not foreign policy. I think this isn't to do foreign policy stories. It is to just let Americans say, "God, it's an amazing world out there." I think that is the job that's there.

QUESTION

NAVTEJ SARNA: Does this mean that the advent of this technology would lead to a greater amount of international news in the U.S. media?

BETTAG: I think the answer is absolutely yes. The notion that Americans don't care about foreign news is a canard that's put out by the accountants. When the networks were bought out by big corporations trying to cut costs, the foreign news cost twice as much as domestic news.

Somewhere the technology has wheeled around so that not only is it no more expensive but it is less expensive in this form. The people who should feel threatened by this are the people who are doing domestic news under union rules with old technology that won't change.

I think just the economics of the thing can change it and given the glut, the magazine and broadcast [shows] trying to take domestic news to as crowded a highway as you possible can, there's just a huge opening for somebody to kind of get the Rosetta Stone and do a number of foreign news programs that just leap out and say, "God, I really like that because that's not like anything I've ever seen."

QUESTION

ALISSA KRIMSKY: I'm wondering how you foresee the structure of international news production changing. Are you going to take more freelance producers?

KHOSRAVI: As far as CNN is concerned we think of ourselves very much as an international network. We have over 30 bureaus overseas and we're not closing any of them. If anything, we're opening up more.

Just this year we announced our Lagos bureau and our Sydney bureau. We see this equipment working well over there outfitting the bureaus. We are not changing all the equipment in the other bureaus.

We are right now sending this type of equipment as complementary and slowly training our people. We see ourselves spreading more and more places with this equipment rather than closing down bureaus and seeing the profits in that.

> *"We see ourselves spreading more and more places with this equipment rather than closing down bureaus."*
>
> - Parisa Khosravi, CNN

QUESTION

AUDIENCE MEMBER: Tom, you gave us some convincing arguments about American's desire for foreign news against the backdrop of what often discourages us. Can you share any equally good news in terms of the potential for long-form documentary on network television?

BETTAG: No. Network television, meaning the three commercial networks, are going to be the last to change. They are going to be the most encumbered. I think of doing it on cable channels. I think there is enormous potential. I think there is this huge maw looking for content.

This room is filled with content providers. They've got this great pipeline and no content. The trick is can you produce it at a price that makes it usable for the cable channels which don't have the same revenues, which don't have the same audiences. Within this technology I think you can produce it at a price that you can sell to the cable channels at one-hour length. Again, there's a huge sales job to be done. It's got to be done by people who are very good.

It's going to take some people who have great journalistic voices who know how to tell a story extremely well and there are going to be a lot of people who are going to either do it badly, or do it irresponsibly that are going to get in the way and impede that and make people hesitant about it.

KHOSRAVI: We actually had a gentleman come to us who had done a documentary on his own in Liberia. Stories like that where they go out on their own and they come back with the material they have spent weeks and months shooting -- you just have to make sure that the people you are dealing with are credible journalists and that is most important to us.

We do have a documentary unit that looks at it that way and checks them out. We are very careful with material that we use as far as nothing should be staged. Nothing should be created for the shot. When you are dealing with people com-

Nancy Durham and Tom Bettag field questions from the audience at Columbia University's Graduate School of Journalism

ing to you cold and you have no background on them, that is one of the primary reasons you have to check.

QUESTION

RICH BYRNE: I'm a former Pew Fellow and an editor at the *Washington City Paper*. I was curious, Parisa and Tom, we're talking a lot about found video and the possibilities of charlatanism and finished products coming to you. What [are you doing with] this technology in terms of empowering the people that you have on staff to push them out into the field in a cheaper more effective way? What kind of an effect is it having?

BETTAG: Raney is the living example.

ARONSON: Right. I'm a staff person for ABC News but I had to take time off to go do this on my own. Ultimately, I hope part of it will air on ABC. It's still a struggle for those of us who are staff people who are field producers and producers to go off and go do great adventure stories with small DV cameras.

KHOSRAVI: We are very careful in how we use the equipment and send our people out. As I said, we have 30 some bureaus and slowly are training people. We just brought Steve Harrigan, our Moscow correspondent, over to Atlanta and spent the week with him sending him into the field and doing domestic stories to get a sense for it. Now Steve has gone back and is proposing doing a whole series on Mongolia just going out on his own and doing that. We see it in that kind of use, but at this point it's not going to be something that we count on as regular news coverage. It doesn't yet lend itself to every situation.

Some of our interactive people, our CNN.com people, for example, in our Hong Kong bureau, we send them out to Indonesia where we do have a bureau, but they might go to Aceh and do a story there and use the material also on the web. We see it in cross platforms but not yet ready for deploying it everywhere and having everybody use it.

> *"It empowers everybody."*
>
> - Tom Bettag, ABC News

BETTAG: It empowers everybody. We have a six foot, seven inch tall, 300-pound cameraman, Fletcher Johnson, who is incredible, who walks in many situations mostly where it's dangerous where he has to watch his back or whatever. He uses the camera incredibly effectively and we shouldn't demean the craft of these great camera people. We can't say everybody can do that. Putting them in the hands of the great camera people can produce stuff that they just can't do with other things.

The other one to mention is the London correspondent who has become a really good shooter. It doesn't apply to every story but it does apply to many stories. We can send him to Mongolia and have him come back with something that he can narrate – that he can shoot – and it raises all kinds of possibilities.

ARONSON: At least nationally DV is starting to be used a lot more. I shoot a lot of my own stuff on this Boston shoot, and a lot of people who shoot on this are staff people as well. At least nationally and domestically it's starting to shift. We'll see what happens internationally.

QUESTION

FARNAZ FASSIHI: I've been in situations abroad where I've been responsible for taking pictures for my stories and I find it gets in the way of finding the story, getting the quotes and the images. How do you juggle being responsible for shooting and reporting and talking to everyone? Does that get in the way?

DURHAM: I go very slowly. I'm not as cheap as you think. I take longer. There's always a day that is for general visuals and on-camera, if one is required.

I'm slow. I'm careful. I have to go back. You talked about missing those shots. I do all the stuff that I can when the action is happening and I go back to get the other shots that you need to make. Time, organization, screening everything. It's really hard. It's really hard work but it's fun.

Broadcast, Print and Online Journalism Converging Into a New, "Different" Medium

Highlights from "The Future of News." *This panel looked at new technologies on the horizon and the ways in which the public may get news in the future. It also examined how multimedia technologies will affect the way journalists report and present international news for print, broadcast and the Internet.*

Moderator:

Martin Smith, Rain Media

Panelists:

Michael Moran, Senior Producer, Special Projects, MSNBC.com
Nick De Martino, Associate Director, Strategic Planning, American Film Institute; Director, American Film Institute New Media Ventures
David Underhill, Vice President of Intergroup Development, Tribune Company

Michael Moran advises journalists to think about how their stories are going to "look in this" as he holds up a Personal Digital Assistant with video capability.

MICHAEL MORAN: I want to look at the actual contemporary reality and this is largely about the Internet and video and graphical interfaces that are coming to the fore now. The other thing is I would like to then show a very short bit about where we're going with wireless technologies.

What we are trying to do is invent something that is different. In subtle ways it gives you a sense that this is clickable or in much more sophisticated ways. These things are very common now on our site. These are the first steps into a kind of cinematic format for our news broadcasts. What we're trying to do is not let this get in the way of the story.

> *"It's not hard to imagine a world where somebody goes, 'Okay, I want three, six, seven and five with an introduction. Run it.' There's your nightly news show."*
>
> - Michael Moran, MSNBC.com

The story is here but it gives you a sense that you are entering something that is more than a daily news story. You are entering something which will give you a lot of different opportunities to explore.

This is the contemporary Internet. Broadband to some extent exists now. This is reaching a lot of people now to the point where even the stuffiest correspondents are not sniffing at our numbers anymore. We are getting much better numbers than the average cable show and numbers that now actually compete, or at least are on the radar screen of "Nightly News," of "Dateline," etc. Those folks are really engaging us in "how do we get our stuff to interplay with your stuff," and they are making their correspondents available to us for the first time.

A lot of what we still do, though, is original journalism. These things have had implications for every single part of our craft. Still photographers have had to learn to edit pictures that swept through and tracked audio. They've had to learn how to shoot with DV cameras. Videographers have had to learn to shoot in a way that would not only capture the obvious conventions of video -- clearing frames, doing establishing shots. They have had to learn how to hold it for a second and say, "This will be the still on the top of the story." Or, "Let the camera run." That kind of stuff becomes twice as important where, in the narration portion of our presentations, we mimic radio much more than television.

Even TV correspondents have had to learn now to back away from what they can do on a big screen and to take into account that this is going to be viewed [on a PC]. Your narration matters more.

In essence, what you have to go back to doing is what I did when I first went from newspapers to video. I overwrote everything. The scripts were too long. There were too many words. I didn't let the pictures tell the story. People have had to cross-train and deal with this.

What I would like to talk about now is the wireless part of this. This [hand held Personal Digital Assistant] has video…it's got Windows Media Player or you could put Real Player in there for video for a handheld.

Ultimately now where is this going? What can I do with this? This is just one example of how our journalism is going to be propagated out into a million other little devices we can't even imagine. This is the speaker. It's pretty good sound for a little thing like this. Can you imagine me talking on a telephone like

Nick De Martino forsees a "radical change in distribution" of news stories.

this? Can you imagine rather than this being a pointer, if this pops up and it's an antenna? What does it have on there? Television. It's got your phone.

There are a lot of implications just in a little box like this. We don't have to change. We're journalists. We should do what we do, but you've got to take into account that it may be in your interest to think about how it's going to look on this. This could be a big market some day. They are saying seven million people or so will have these kind of things by 2005. The growth in these things might be faster than people think.

Then there's also a kind of mutation of interactive television, TiVo, where you are able to kind of tell your TV what to download and what not to download. Imagine the implications for the ad side of our business. Right now I really think the Holy Grail is not necessarily interactive television, although that's an interesting thing that will develop. It's video-on-demand. This already exists on our site.

Essentially what you're looking at here is a page we put up every single day. This is content from the "Today Show," from the "Nightly News" show, from "Dateline." At the moment you just click through and pick which story you want.

It's not hard to imagine a world where pretty soon somebody goes, "Okay, I'll take three, six, seven, and five with an introduction. Run it." That's your "Nightly News" show. Here is the question for the journalists and the producers and everybody in this audience that cares about ethics. First of all, do we care that the top story of the day is missed by half the audience? Second of all, does this mean "Nightly News" does the same number of stories, or do they do twice as many hoping to pull in even a greater audience? I would imagine there's an accountant's answer to that and a journalist's answer to that.

What does it do to us? What does it say about the way we stack stories? Or in newspapers the things that we put on the front page? Where does that professional kind of choice and judgment get reflected? That's a problem I think that we all have to face.

In many ways this plus TiVo is "Nightly News" and other traditional formats' real nightmare. To their credit "Nightly News" is engaged as much as I think any other major old style format has engaged anything on the Internet but it's still a very difficult fit for them.

Part of this is demographic. In 1986 when they were number one their audience was upwards of 20 million people a night. They were number one recently. I think they are now again in the ratings and it's 7 million and that doesn't appear as though it's going to continue to rise. These companies have a very real challenge that they are grappling with trying to balance the questions that I just put out there about how you get the editorial voice and the news judgment reflected into these new means of doing things.

Here [is a place] where video is going. [Refers to video demonstration.] This thing is called "surround video." This is a six-lens camera which the cameraman carries [with] a hard drive on his backpack. If I click and turn, I can check out anything I want. It gives me the ability to [look] around at 360 degrees.

You can imagine at a political convention, for instance, you could put one of those cameras in the middle of the floor and let people drive and see what's going on. You are right in the middle of the Delaware delegation if that's what turns you on.

NICK DE MARTINO: I was driving to the airport yesterday -- thinking what I might be saying and hoping that my technology would work -- when NPR came on. This is the 30th birthday of NPR, and they had by happenstance an interview with my old friend, Daniel Schorr.

I am one of the people who hired Dan after he [left] CBS, and before he went to Ted Turner. We did this independent live television broadcast [together] using the public broadcasting satellite service for the first time.

When Ted Turner invited him to be the first actual editorial employee of the as yet unannounced cable news network, it was announced in the western cable show in Anaheim and we had dinner the night before. He turned to me and said, "Now, would you explain again to me what a satellite is?"

This was, I think, the quintessential moment for me. That is, the impact of new technology on journalism -- think back not just in terms of ratings and shares, but what the world was like before CNN, what journalism was like before our concept of time and distance was so radically compressed.

I would say that the major points are that it changed what you were able to get, how you got it to [the] mothership and how the rest of the world got it as well. Because the satellite enabled not just the distribution to cable systems and other outlets -- it changed the relationship between the news capturing process and what the journalist's employers could actually package.

Well, we're in something of the same boat right now because we are dealing with a radical change in distribution. That is sort of my major focus today. Our mission at AFI is to advance and preserve the art of the moving image, and my job is the advancement part.

I'm really here mostly to talk about en-hanced television. I use that phrase with a certain amount of trepidation because there are a lot of different things that we were going to call it when we created this workshop four years ago.

Was it digital television? Was it interactive television? What exactly are we talking about? We really thought enhanced TV was a good idea for two reasons.

First of all, interactive TV had such a bad name after many failures of trials. Notably the Time-Warner effort in Orlando, the full-service network that most people in television didn't want to hear about anymore. This million-channel universe that John Malone and others were touting had not really come about.

Also, I think because the phrase was so nice. Who could be against enhancing television? After all, it was a vast wasteland, and you needed to enhance it.

Television is going digital whether it's by the current deadline that the UFSEC has pegged or not. The inexorable force of technology will make the distribution form digital in one of a number of ways. The image you see on the screen is pixels instead of lines of resolution. It allows you to converge television and what we now call the Internet, but which is basically forms of data being distributed through wires right now.

This is an example of a newscast in San Francisco. What's being depicted across the bottom would be on the same screen, and users have already entered their zipcode and as a result, they get information in their viewing area that a user in another metropolitan area wouldn't necessarily get. It's called "micron," and in this case [the viewers] are localizing with their zipcode. Another feature that might happen is that you can choose a section similarly to what [Michael Moran of MSNBC] was talking about earlier. [Local news producers] find that their major problem is that people who care about sports care about it intensely, and the people who care about something else care about it intensely. But that may be 30 or 40 percent of the total audience, so the notion here is that you can eliminate sports or you can make it all sports. You know, some trends that we're looking at here include: customization and personalization that the user gets to actually apply to the medium; we also have the inclusion of communication by the user either among and between themselves or with the mothership; the mixed use of text graphics and data features with the video and, of course, the greater user control of that; the blurring of what a channel is; and really, I think, ultimately what news is.

"You have an obligation to get the story, you have an obligation to get it out, but you also have a very high obligation to get it right," says David Underhill.

> *"We think about the resources in our substantial foreign bureaus, particularly for our big three newspapers, as untapped ways we can get multimedia journalism back to the home community."*
>
> -David Underhill, Tribune Company

DAVID UNDERHILL: Tribune is a company that includes print, television, and interactive groups. And we have a variety of papers, a variety of websites and a variety of TV channels. And so as our company matured into being much more of a multimedia firm, the senior executives decided that it would be productive to empower some people to find ways to create new value for our journalism and for our businesses across those group lines. If you think about it, that's really the topic of your whole conference today. The web products that get created in a newspaper newsroom are by definition cross-group if you start to identify interactive as a separate business. And interactive is clearly a separate business.

I get to work among the different media. I spent, to use a Yogi Berra-type phrase, the first half of my career in radio, the second half in television, and now in the third half I'm moving to print.

The challenge for us is to find new ways to tell stories. The work that [Nancy Durham of the CBC] was doing that we heard about in the first session was a really good example of finding some new ways to tell stories on different media platforms. Because she's returning to what I was doing in tiny little local markets as a radio reporter, going out and really working it all by herself. I really understand the passion to edit it yourself, because that's really part of telling the story by yourself.

The cumbersome technology that was in place when I started in TV has been replaced with tools that are not quite as transparent as a notebook, but they're getting very close. So the challenge is: what does this do to our journalism? What does it do to the kind of stories that we can tell, and also to the resources that our companies put against that news coverage in their traditional media? We're in this evolution from one thing to another, and we're not quite any of them right now in our converged newsrooms, as Michael said.

In our company, we're going through this in a pretty bold, evolutionary way. Tribune has been very focused for the past 10 years or so on electronic publishing from our print newsrooms. And so the journalism has been evolving from traditionally covering a story for print with a once per twenty-four hour deadline. Basically you're focused on whatever time that story has to be vet-

Moderator Martin Smith introduces discussion of media convergence.

ted to make the press roll at midnight, let's say, to the concept that you will come out of a courtroom and you will tell the story of the verdict online, instantly, you will tell the story with a little more depth one hour later on our cable news channel, you will tell the story on WGN News at 9, and comprehensively in the Chicago Tribune Online and in the next morning's paper when it drops on your doorstep.

It's a difference from what a lot of newspaper companies started with, which was pushing everything they had published over to the website. We're really trying to change the culture in our newsrooms to be focused on 24-hour publishing. That changes your deadlines, and it raises a lot of ethical concerns about how quickly you get something to air. You have an obligation to get the story, you have an obligation to get it out, but you have a very high obligation to get it right.

John Giannini asks David Underhill how the Tribune Company can ensure quality of reporting when correspondents have to feed multiple news outlets.

In the past year a group of other newspapers merged into our company, so we now have 11 daily papers, 23 television stationswe operate and many dozens of web sites. And we're beginning these newsroom evolutions in all of our papers, now.

In Chicago last fall, a team of journalists at the Chicago Tribune went into production of a comprehensive series entitled, "Gateway to Gridlock." The series took a look at the effects of delays on the air traffic control system, and it investigated problems at Chicago's O'Hare Airport and how those problems rippled through the country. Over 50 reporters -- indeed hundreds of people in the aggregate -- worked on this series, which was published in the Tribune over a seven-day period, and multimedia reporters worked on it from the beginning. This is the point we're trying to make here. We worked on it for television and for the web from the beginning. Not re-purposing content, but producing it in parallel as a part of the initiative of "Gateway to Gridlock."

A lot of what you saw there was shot by staff photographers and videographers inside the Chicago Tribune. We are doing this work in tandem with our television station. One of those photographers in fact is in the room today and is on the staff of the Chicago Tribune producing video every day. We are producing television for our television stations, our cable channels and for our websites. When you take the journalism that went into that series and you can share it to a free, over-the-air audience, you can share it with the nation on the web -- the international community on the web. And by the way, "Gateway to Gridlock" was one of the four Tribune Pulitzer Prize winners this year. Not the television part, the story -- the newspaper coverage.

We think about our newspapers now in terms of their local markets, clearly, but also in terms of the international markets. And even better, we think about the resources in our substantial foreign bureaus, particularly for our big three newspapers as untapped ways we can get multimedia journalism back to the home community.

We're really in our infancy on this -- particularly in the foreign area. But we're certainly thinking hard about the different ways in which our international reporting can contribute back to our television stations and very definitely our website. I am a huge believer in the long-term success of the world wide web, of the Internet -- both in interactive slow-speed narrowband and high speed venues. I agree completely with my two colleagues who say that it is a "new medium." It is not television, it is not print. It's different. We're studying personalization -- we're looking very hard at ways that our content -- our journalism -- may end up on those little PDA's. We've been involved in the enhanced television experiments including the one with Time/Warner in the early 1990's. We are very committed to investing in the future ways people will see our journalism, because we really want to stay connected. We think that this is the way the newspaper will remain strongest.

QUESTION

JOHN GIANNINI: My name is John Giannini. I'm based in Paris, and I've spent most of my career in foreign news.

I was struck by your Tribune piece on China, and it seemed to me like you've got your reporter [Michael Lev] jumping around [as] a one-legged place kicker. You've put an enormous amount of pressure [on him] to feed all these various sources. How do you see that affecting the quality of the product?

UNDERHILL: The first priority for our journalist in the field is for the medium he's primarily assigned to work for.

From left, Martin Smith, Nick DeMartino, Michael Moran and David Underhill discuss the future of multimedia reporting.

Michael's priority is to have that story in the Chicago Tribune tomorrow morning, and that's what he's getting paid to do -- and he knows it. Similarly, Sonja, the TV person who was reporting from Cuba on that particular day, is employed by the Tribune Broadcasting Company. Her job is to file stories for the eighteen stations that have nightly newscasts. So her primary obligation while she was in Havana on that particular day was to get television pieces filed.

Now, the pressure is significant and it's a tension that the editor has to help address. It's his editor's obligation -- and his as well -- to make sure that his primary job is the one he's focused on in terms of the story being done, and the story being right. A lot of the time these calls go out or the correspondent calls in -- the correspondent says "I've got five minutes, I can't call WGN radio and talk to the guy on the morning show." And when he has five minutes, what we do is flip him over to the operations crew at the Chicago Tribune. We get him on tape, we throw him to a file server and then he goes. Or he says: "I simply don't have time to do radio at all, or television at all." And that has to be respected, and the editor has to be in charge of the editor's product.

But if we allow this getting tugged in all different directions to hurt the person's ability to get the news coverage -- to literally get the story -- then we've blown it, big time. I share the concern.

MORAN: Let me just say that we have a similar situation over at MSNBC. We've had Moscow bureau chiefs suddenly covering the Ukraine, Belarus, places their predecessors may very well have never learned to spell, because [they] never appeared on the radar screen. So suddenly they have an outlet to look into the NTV story, for instance, which wouldn't necessarily make "Nightly News," but which we basically had running coverage of on the Internet.

I used to work at the BBC, and the thing we were told was that we were supposed to be "trimedial." Which meant we were supposed to get out there, do the televison piece, do the radio spot for the World Service, and then basically you'd write a "talk," an old-fashioned thing most of you have never heard of, and that would be translated into 500 different languages and that would go out on World Service. That was hard, because they have very little in common but the story. You can't use the script for the radio, and you can't use the radio for the talk -- you had to redo it. There's a lot of tension there. The individual correspondents eventually figure out whether they can do that -- they push that, they come to a happy medium, and on big projects you have to say, "I'm off the gerbil wheel. I can't produce for everybody." Generally speaking, that has worked so far.

QUESTION

JOE RUBIN: I'm Joe Rubin, one of these lone wolf guerilla video journalists. I'm wondering how much of a role you feel you are playing and can play in creating a dynamic environment where stories can be broken, and stories can be told in a different way? And how much are you under pressure because you are there to promote the newspaper, to promote the television corporation that you're working for. As a videojournalist I think it's a great opportunity -- I'm excited by it -- but I also feel frustrated because there's not really a niche to get in there and tell some great stories. I think there are lots of people out there who'd be willing to go and tell great stories for you guys.

MORAN: Every organization has a different take on that. We have been fortunate to do a lot of original journalism -- in fact my London bureau chief just got back from two weeks in Afghanistan. He shot on DV. His stuff will appear first and foremost on the web, because he can really go to town on a series that really profiles what's going on there. But video elements will appear -- I hope -- on "Nightly News" and "Brian Williams." They both kicked in money for the trip.

We certainly don't kid ourselves; we're at this stage of the evolution of the Internet -- NBC's in it for something down the road and to learn the reflexes of this new medium and to expose their long-time, veteran television journalists to what the implications of this medium are to them. And to have their flag planted in it just in case there's a way [to] make money. We have to service the Beast -- to steal a phrase -- but none of us got into this to re-purpose. As much as possible, we get people out doing original journalism. We break stories all the time.

UNDERHILL: We are a journalism company with something like 5,000 people around the country and the world covering news. We're very heavily invested in the web, and of course, in television. And I think it's fair to say that everybody in our dotcom operations wishes they had more resources. That's a serious reality. We're a business and we're a company, and we fully intend our web operations to be successful, long-term profitable businesses. And the challenge is to find a new way of telling stories on that medium, and so to the extent that that comes out of the core journalism -- that's great, that's smart, it keeps the papers and the television station's news operations strong as well. To the extent that it has to be totally different, we've got to be prepared to support that.

Digital Video Allows Journalists to Tell New Kinds of Stories, Says FRONTLINE's Fanning

Hightlights from conference keynote address *delivered by* ***David Fanning,*** *Senior Executive Producer, "FRONTLINE," WGBH/PBS*

FANNING: Some years [ago] I came to Boston, and I started a series called "World." The whole idea of that was to try to see the world as others see it. The very first film I commissioned was [when] I came and met the New Yorker writer Ved Mehta and asked him if he would go to India and make a film. The idea of a blind man making a film was intriguing to me. That journey, a film called "My Poor Relation" -- which is the story of his poor relative-- was one of the wonderful experiences of my life.

I didn't make the film but Bill Cran, the director who made it, taught me a great deal about story telling and about the details, the small observant details of a life. That began an exploration that went through "World" and on into "Frontline."

And then something happened which for me was really interesting. I had seen some of the earlier video packs and things, but somebody walked to my office and gave me an SVHS camera, which was just better than the standard VHS. I was sort of admiring it when I had a visitor and it was a producer who had come in and said, "I've got this great film to do in the West Bank and I'm going to go and research this film. I'll be gone for about four weeks. I'll come back and I'll have a budget and it will be a great film."

I said, "I'll make a deal with you. I'll buy your air ticket if you take this and if you shoot your research." When he came back with the material, I set him up in his office with two SVHS decks, and we did a kind of rudimentary editing. This [was] '83 or '84. It was tremendously exciting. The grammar of how we told that story was really quite different from how we would do traditional documentaries.

Instinctively I thought it probably [wouldn't] look like a standard documentary. It was a diary film, and we called it "Letter from Palestine."

What was interesting was that interior voice. It was really quite a different voice. It's a voice one looks for often when you look for really good narrative literary journalism. It was in the words that it really came alive. The journey pulled you forward. The character of the voice and the kind of inquiry was what was so interesting about it. It was the beginning of a series of encounters with small cameras.

A few years after that I developed a series called "Adventure." One of the early films of the first season of "Adventure" was made by a wonderful character called Rob Perkins who made a film called "Into the Great Solitude." He took a High-8 camera and stuck it in his canoe and went six weeks down the river alone. He was a poet and it was in the pictures of his shadow lengthening across the tundra or the small details that he noticed, or the moment he sat up his tent and remembered the dream about his father that this film came alive in a most special way.

> *"I think that these are the very first steps in a kind of reinvention of this idea of going out into the world and coming back with stories. I think we have to persuade [television executives] one by one, story by story. It doesn't come easier than that."*
>
> -David Fanning,
> FRONTLINE, WGBH/PBS

Most recently this technology has become so pervasive and so available to us that, of course, now in "FRONTLINE" we find ourselves using it regularly. We were in the courthouses of East Boston shooting a series with district attorneys and defense attorneys shooting in [digital video].

Then more recently [we] found ourselves using it in all sorts of ways where I wouldn't normally have expected in the interstices between much more complicated films.

At the same time and later there is a parallel journey and a more recent journey that we have been on which is through the web. One of being able to take what was six to nine months' worth of very detailed work and to say, "Let's organize this. Let's take this iceberg that lies beneath the kind of visible documentary and let's organize this material and in some really clear ways." That opened up all of the possibilities of what lies beneath this visible part of the documentary.

We went on and [ended up with] a film called "Jefferson's Blood," which is about the Sally Hemmings affair. It is a beautifully made historical documentary intercut with a DV personal journey with the families and their argument about their involvement with the Jefferson family.

And the other final event which was important for us was the documentary broken into manageable chapters for the sake of the web. It was up there, digitized, in perpetuity.

It also matters because it's going to exist for the future and it's going to exist to be programmed. In the past it's been programmed one night. Now it's going to be there and it's going to be available and there is a way to program it for you. That changes everything.

What do you do with this impulse that lots of you have all the time, which is to go out and seek out these stories? How do you turn them into television programs? How do you turn them into programs that people are actually going to watch? A program that is worth

investing the time and the energy and building the web materials?

Finally, what are the possibilities of these kinds of narratives to change at least the possibility that television executives, television programmers and others will begin to see that there is merit to doing this and to scheduling it and to finding ways to support it?

I look at what is going on in set top boxes and TiVo and things. I know they are going to give me a range of possibilities, and I know that the web is going to confuse me in lots of ways. I also know that I'm going to watch television in a really fundamentally old-fashioned way, I'm going to want a story that says "once upon a time," [that's] going to take me to a place.

Ultimately I think that we need to still preserve that active story and, at the same time, have great respect for these new tools that are giving us the chance to expose ourselves and expose other people to the materials we find out.

This is about [the] act of going out and trying to understand something. In the face of those people who are essentially activists, who have a point of view, and who have access to these tools, we need to be able to, in terms of media literacy, be able to explain to people more and more what it is that we do. It's quite important for them to understand there's a difference.

That idea that you go out into the world, that you can ask the hard questions about the place you're in, but that you can also understand and touch its culture is the great art of travel, of storytelling, of journalism of a very special kind. That is the opportunity we have with these tools, to be able to reinvent a kind of journalism for that.

QUESTION

JOHN GIANNINI: Thirty years ago or more when I started out as a photographer there were editors who were willing to gamble. "We don't know what's happening somewhere," they would say, and they would gamble a few bucks to send a photographer [out] to see what was going on. Now there aren't a lot of executive producers around who are willing to gamble. How do you inspire the corporations that they work for to get back into the business of gambling on news and specifically foreign stories?

FANNING: We're only just at the very first steps of this and people are taking these tours and are coming back with the first of these journeys. We have to go out and just make the very best we can because that is the stuff that is going to get people's attention. The more we start to do this, the more chance we have of people beginning to see that those are the possibilities. There is space out there. There is a great maw that needs to be filled.

I think that these are the very first steps in a reinvention of this idea of going out into the world and coming back with stories. I think we have to persuade them one by one, story by story. It doesn't come easier than that.

QUESTION

AUDIENCE MEMBER: I'm a student interested in documentary film making. I just wondered if you had any advice for young journalists starting out?

FANNING: You can go out and get a camera for a lot less than $5,000 and you can go out and start to make something. You can find the stories in your own backyard. You can shoot them literally within the world that you can get to, walk to. That is how you start. You go out and you do that.

The tools are available for editing. We haven't even begun to talk about post-production and the huge change that happens because of what digital editing means now.

It's a tremendous revolution in terms of access, finishing, being able to take something to completion within substantially lower budgets as an individual. The thing is to get the tool in your hand. Go out and start to make them.

QUESTION

AUDIENCE MEMBER: What you have is a "FRONTLINE" brand. After all these programs are made by all these students and everybody, then what happens to them? Other than "FRONTLINE" there aren't many places where there is a future for this type of program.

FANNING: I think there is a future and there will be a future. We have to make a future. I do think this new digital world means there is going to be a way. You've got to pitch your expectations very high and you've got to try to persuade people who are very good at it. We can't just expect that everybody's musings on video are going to make it onto television or out into the mainstream. The ones that do count can begin to be aggregated because, as I said earlier, you can now hold them and keep them and you've got them in digital form and you know where they are.

QUESTION

REBECCA RAPHAEL: As a producer at ABCNEWS.com I'm interested in some of what "FRONTLINE" does with your website. I think the web has tremendous storytelling capacity and I think it can often compensate in areas where broadcast has limitations. How do you prevent the web, in particular with your programs, from becoming a dumping ground for stuff that doesn't air in the broadcast and from the standards on the web becoming lower in terms of the vetting process?

FANNING: These are the problems that I see that came out of the web experience. The web, first of all, has been a dumping ground for a lot of material. The web has had people of less experience generally coming to it. In the early days of the web they all thought it was for 23-year-olds so they got 23-year-olds to work for slave wages doing it. Most of the respectable journalists stayed away from it. It is actually hugely hard to do. It takes intensive editing and copyediting and very careful editing to publish on the web. It is serious work.

It is real serious work to be able to have clear interfaces, clear navigation, to be able to think it through. It requires as high and sophisticated level of editing as anything else we do. I think that is the most important part. It's all about the editors and the best of editing needs to come to that.

Market for Digital Video and International News Coverage on the Internet is Uncertain

Highlights from "The Market for Digital Video in Broadcast and on the Internet." *This panel looked at the market for digital video. It discussed new media viewer habits, markets for original content, the potential of niche markets, and new distribution models.*

Moderator:

David Klatell, Associate Dean for Academic Affairs, Coordinator of Broadcast Programs, Columbia University Graduate School of Journalism

Panelists:

John Carey, Director, Greystone Communications; Columbia University Business School
Kourosh Karimkhany, Senior Producer, Yahoo News, Yahoo! Inc.
Tom Kennedy, Managing Editor, Multimedia, Washington Post/Newsweek Interactive

JOHN CAREY: What I'm going to do is address one piece of the puzzle and that is the issue of ordinary consumers, and how they use broadband. The central question is, how is behavior changing in these homes, and are they interested in getting video over the web.

I'm going to report on a study I did in some homes where I actually went in and spent time observing people using broadband. [Broadband] installation is actually growing quite rapidly both in terms of households and small businesses. One of the more interesting changes that occur once people start to use the broadband web [is] they start to spend a lot more time with it.

Another thing that is of interest to people in a lot of different media is that people with broadband access start to shift time that they spend with media. The most important change, of course, is television going down a bit and the Internet going up quite a bit.

We sometimes hear about people substituting the web for television, but a lot of what's going on is simultaneous use. During the day [the person in the study] is constantly on broadband and TV is a secondary or background activity. At 5:00 pm it reverses and he starts to use television but he sometimes goes over to the web. The TV is on all the time.

A lot of the rules are getting broken in these homes. One that I always heard is people don't use the web in groups. Well, many kids do use the web in groups.

These two are playing a video game together. Sometimes they share it together. Sometimes they go back and forth -- group use of the PC, which gets at very important things in terms of watching television over the web.

> *"If the video was working well and if it was of interest to them, would [people] watch video on the PC? Many, many people in these broadband homes would. "*
>
> -John Carey, Greystone Communications

More than broadband the most important aspect of what I found in my research was the fact that in these homes the web is on -- if not 24 hours a day -- whenever they are home and this affects how they use the web. One of the implications is certainly the longer sessions but also many, many short sessions throughout the day. Many of these people would go to the web perhaps 40 or 50 times a day and in the past would dial up. They wouldn't do that because it took too long. If you want just the weather, it takes too long to go into AOL and get the weather. But if it's one click away, you keep it on.

David Klatell wonders how big companies like Yahoo protect their franchises without impeding competitors.

Now, getting to what we're interested in -- use of the web with TV and other media. None of these people got broadband to get video. Many of them started to discover it along the way. They got it for speed but they start to discover the broadband after they're using it. There's a lot of use of the web and TV and PC together. Are they interested in TV over broadband? It's mixed.

It is still the case that you are usually watching these smaller boxes in terms of the video so it's not quite the robust television experience.

But five years ago or three years ago I would have been the first person to say there is no way in the world people would watch television on a PC for long periods of time. No way.

Things are starting to change. One is the DVD drives that are now in many computers. Some people are watching movies on computers. A lot of it is youn-

ger people, but behavior is starting to change.

If you think about the evolution of TV from 1950 to 2000, and you now see we are having video coming in over PC's. Is it going to replace it? I don't know.

Ten years from now, who knows what's going to happen? There are these interesting things happening in broadband homes. If the video was working well and if it was of interest to them, would [people] watch video on PC? Many, many people in these broadband homes would.

DAVID KLATELL: My question for Kourosh before you do your presentation is, do you recognize those families, those habits, those patterns? In the world of Yahoo what do they say to you?

KAROUSH KARIMKHANY: Some of the things that [Carey] said were very encouraging, [home users] are consuming more broadband, they are willing to sit in front of the PC longer. The data that we're seeing right now doesn't quite jibe with what they said but we have seen the trend line go up in terms of the amount of broadband that they consume. Overall it was very encouraging.

A couple of weeks ago I was doing research about the rise of the Internet business and I came across this paragraph: "Overnight it seemed everyone had got into the business; newspapers, banks, public utilities, department stores, universities and colleges, cities and towns, pharmacies, creameries and hospitals among others."

Sounds like the Internet business, doesn't it? It is actually about another medium. Can you guess which medium this is about? Radio. What happened was it seems like 80 years ago people had a mania like the one that we're having. They found a new technology that gave them unprecedented reach for very low cost and they went literally crazy.

John Carey and Karoush Karimkhany discuss the changes brought about by broadband access.

> *"Overnight it seemed everyone had got into the business; newspapers, banks public utilities, department stores, universities ... sounds like the Internet business, doesn't it? It's actually another medium ... Radio."*
>
> -Karoush Karimkhany,
> Yahoo News
> Yahoo! Inc.

What happened was after initial euphoria people realized that this was an extremely hard business. During the peak around 1924, 1925, there were 5,000 radio stations across the country. Around the time of the depression that collapsed to just under 500. Of those only 90 managed to stay in the black.

[During] the next 10 years what happened was people began to make sense of what to do with this medium. They figured out business models. They figured out what it takes to get people engaged, to get people to come back to make it part of their daily lives. Some of the things that they learned was that it takes a lot of money to get people to tune in for the very first time. You could have the greatest content up, you could have the greatest radio program, you could have the greatest website but they won't visit if they don't know you exist. You have to spend hundreds of billions to get people to recognize you. If you wanted to start from scratch, if you wanted to build something like Yahoo from scratch, you would have to spend about $5 billion. It's a lot of money.

Two, they realized that once they do come back to your site, you have to do some pretty fancy footwork to keep them. You have to have a lot of high quality programming. You have to have professional writers, professional editors, artists, actors, so on. You have to spend a lot of money on the content itself.

Also, it was never as cheap as people thought it was going to be. It was not just a matter of putting a transmitter on top of your roof. It was high-end technicians. It was building a network. It was having regular programming 24 hours and seven days a week.

The companies that did survive, the companies that did manage to become profitable became part of the larger network. When they realized they couldn't do it on their own, what they did was they got together into large networks, large corporations.

That gave them a chance to increase their revenue, obviously, but it also gave them a chance to decrease their cost or spread their cost over a much wider audience so it helped their business tremendously.

So having learned all this I tried to apply it to my own business. Yahoo News is the No. 1 news site on the web in terms of reach. We are what is known as an aggregator. We don't produce our own content. We don't do our own reporting. What we do is go to other editorial sources and help them reach a national audience.

We concentrate on two things, on marketing and on technology and we let

the editorial partners concentrate on what they do best. One way to think about it is Yahoo is kind of like a cable TV network. As you know, cable TV systems don't spend that much time on production. Instead what they concentrate on is putting wires into the ground and plugging into people's homes.

So how did we get to be so big? One of the things is that we are very tightly integrated with the rest of the Yahoo network. If you check our stock quotes, if you buy a ticket from a travel site, if you do anything on any other part of the network, you are very likely to come and visit Yahoo News. Half of our traffic comes from My Yahoo, which is a personalization site.

Some folks assume that because the internet is having financial troubles, that traffic is not doing so well. That is not the case at all. In fact, traffic growth seems to be speeding up and not slowing down.

Some folks say that the only thing that people are interested in on the Internet is fluff. That's not the case. They are very interested in hardcore news. Top stories accounted for 23 percent of total pages viewed on the network in March.

I actually thought that most folks wanted to go for the light stuff on the net but that's not the case at all. They consume a lot of political news, world news, and international news.

Here is a list of some of the most popular videos that people downloaded or watched streaming. No big surprises. This is what you might expect to see on network TV. But I saw a couple of things in here that I wouldn't have expected to see. For example, a small documentary about tattoos that are a tradition among Turkish women.

What makes a popular video? Right now it's short. We have anecdotal evidence that people simply get fatigued after 90 seconds. Anything longer than seven minutes and it is extremely unlikely that they will watch it to the very end.

KLATELL: Kourosh, to what do you attribute that? Screen size, scan rate, multi-tasking?

KARIMKHANY: All those things. Just think about how you use your PC. On your screen you usually have a email client open. You have one or two or three browser windows open. You have an application like a spreadsheet or word processor open and they are all competing for your attention so you tend to flip back and forth. If there's a glitch in the video, you immediately flip to something else.

Another thing that makes a video popular is that it is tied very closely to a text story. The most popular provider of streaming media on our network is Reuters. Now, Reuters obviously has a great text service. Their videos are not that great, though, but they still manage to be number one because they tie the videos very closely to a text story. The Internet is still for the most part a text medium so the launch pad for everything else is a text story.

This sounds simpler than it is or more difficult than it sounds. Obviously the editors of the text side have to coordinate very closely with the editors of the video side and you have to build in a lot of technology to say the story matches this video and so on. That is the key.

Right now a lot of folks make the common mistake that they assume that if they made something for TV, they can just slap it on the web and people will watch that. For the web you have to be very careful. You can't do panning. You can't do zooming in and out. You can't do rapid edits. You have to think about what it takes to present a video. There is a lot of compression that goes on in a video.

Streaming is not cheap. To do a three-minute segment with a 20-second ad costs $75 per thousand people who watch it. That is a lot of money. If you have 10,000 people it, it goes up even higher.

> *"...it's not an automatic given that a good photographer can become a great videographer ... you really have to learn some new skills to be good at video. "*
>
> -Tom Kennedy, Washington Post/ Newsweek Interactive

KLATELL: In a field where government regulation is unknown and unlikely to ever happen, how do companies become big and protect that large franchise in a way without government regulation impeding new competitors or impeding people from coming into your business or some part of it? How does Yahoo stay big in that environment?

KARIMKHANY: One is a lot of time spent on marketing. Just finding new markets, finding ways to keep people engaged. It's much harder than it sounds. We spend a lot of time doing data mining to figure out through numbers what [John Carey] saw in people's households and try to match those needs.

TOM KENNEDY: What is striking to me is how much we have evolved the Washington Post company's reputation from one of being a great local newspaper that services the federal city to an international brand. I think that is largely as the result of the work that we've done on the Internet.

That is indicative of some of the opportunities that exist for the adroit media company. I'm fascinated by what the Tribune Company is doing. We are taking a slightly different approach because we are an individual company, not a network [like Tribune].

When I came into the organization I was given a specific mandate to create a visual section and the expectation and the reason for doing that was pretty simple. Based on my experience at [National] Geographic there is a constituency out there. I don't know how large it is but there is certainly a core constituency of people who really enjoy seeing strong visual coverage.

It enables them, I think, to connect emotionally with events and information and come to an understanding of the implications of those events and information for them more concretely perhaps than a pure text play would.

From that standpoint I think what we're doing is useful. We started from scratch and we are now at about 5 million page uses a month.

What we found is that photography is one of the stickier elements of our site in the sense that people come and spend time with it and that is a very

important component now of our advertising strategy. As they spend time with it, we are able to ascertain some of their interests and we can develop a loop of content that takes it forward.

KLATELL: What do you infer from their willingness to stick with photography about their willingness to stick with video?

KENNEDY: I think that as video gets better it will become easier to present video on the web and as that happens we will succeed. We are doing all of our video right now 16 by 9 anticipating the high definition era. I think that also [gives] us a little bit of cachet within the business because it looks different than video on other sites.

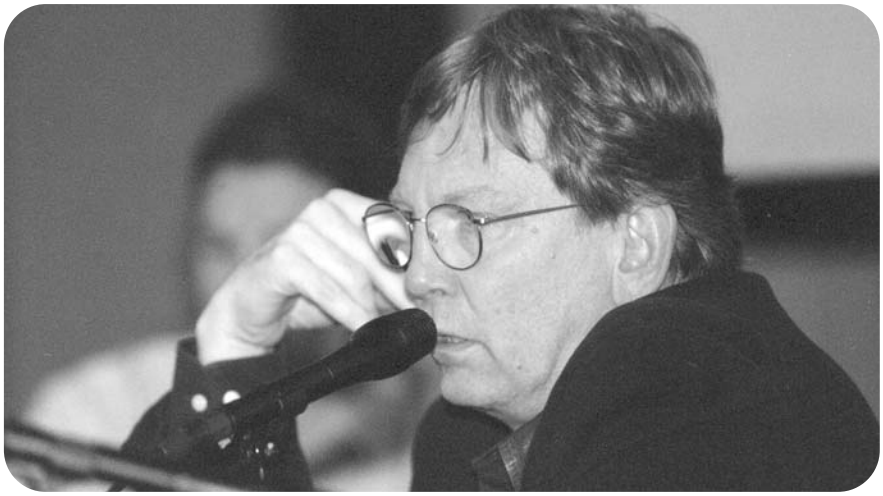
We are really doing about three different forms of it, but the form that I'm most excited about is the documentary tradition that David and other people were speaking about earlier today where the voice of the subject comes through as the preeminent part of the content.

The thing that really lights me up and gets me excited is the opportunity to do documentary video work, albeit in a very short form. Initially we were doing more traditional 90-second to 180-second sound bytes when we first started doing video two years ago. Then as we started to migrate more into the documentary/feature area we increased the length so that most of our longest pieces are now running about eight minutes. We feel that, at the moment, given the state of the technology that is the outer threshold of what is acceptable.

I will also echo the sentiments about stylistic development of video for the web being different than it is for broadcast. Obviously a lot of the techniques that I love and applaud in the broadcast environment don't work that well in video on the web right now so we're shelving those for the moment.

I think that what I'm interested in is whether we can gradually, by creating really strong content, bait the people into sticking with the form longer. I think advertisers ultimately are not going to pay just for click-through impressions and manners and that sort of thing but they are going to develop sponsorship models that are not unfamiliar to PBS.

The essential thing for me about this is that we as communicators have a tremendous responsibility to our audiences to educate them and to inform them about situations that are going on in the world. That's why I feel so passionately about our international coverage and facilitating it in this form.



"As video gets better it will become easier to present video on the web," says Tom Kennedy.

I think it brings it home. It makes it real to people. It gives them a sense of how their lives here differ so dramatically from the other parts of the world. To me it gets down to a moral commitment to do this kind of work. I have to figure out a way that I can work with the business types where I work to facilitate this work getting done and getting shown and getting the word out in specific circumstances. I think that is where documentary work can really make a difference.

I think the web as it's evolving can possibly evolve in ways that are complementary to television and are beneficial.

I would much rather present this work, frankly, than some of the Survivor-type shows that I'm seeing on TV that are so successful from a marketing standpoint because I think that this does make the world real in a different way.

KLATELL: To whom do you look to do this kind of work to get training in small-format video cameras, to go out and do these stories? Does the company engage in retraining print journalists?

Do you start with the presumption that somebody who is a good photographer can make a good videographer? Do you buy from independents? Do you hire freelance people? What do you think of the sources of the kinds of stories you're going to depend on to power this?

KENNEDY: I think the answer is in part all of the above and certainly we have literally done all of the above in the last two years that I've been hard at this. I think it's not an automatic given that a great still photographer can become a great video photographer primarily because of the sound element entering into it. I think you have to really learn some new skills to be good at video.

Happily I'm working with a team and a couple of young photographers in particular who started so young, kind of simultaneously doing still photography and video, that it is conferring on them, I think, a certain kind of advantage.

I'm actively spending a lot of time at schools recruiting people who are coming out of new media programs trying to look at what they're doing and giving them encouragement and support whenever I can in certain ways.

I'm trying to begin to build a network of freelancers. I think that [Tom Bettag of ABC] raised an interesting issue this morning about being able to trust your sources of content and know that their standards are your own.

As Tom [Bettag] said, it's much harder to determine that when you're not seeing the raw footage and you're seeing the finished product. I actually prefer when I'm working with freelancers to start at the outset so that, in fact, I can see that process unfold and be part of it and understand the nature of how they work and understand how their work comes to me.

We need to be very alert to bringing in new opportunities, new technologies to make the craft even better all the time

Lynne Joiner asks how journalists who produce web reports are compensated.

without sacrificing the core news value and the core fundamental storytelling that I think has got to be at the heart of our work.

I also believe that at some point soon on a cable channel near you there will be a reality channel of documentary videos that will be based in reporting on the real world as we know it and not, you know, "Survivor in the Outback III." I think that is bound to happen.

QUESTION

ARUN DAS: I'm a student here. One thing I know is that you all have talked about how broadband is still not so available, especially in the home. I know that I don't have it. Does anybody know anything about technologies that may or may not arise in the next few years to solve this problem?

CAREY: A couple of things. In general, compression is getting better. If you look at it in the digital television world, you got four digital channels three years ago and now you can get 10 or 12 with the same level of quality.

From what I know the biggest thing you can do to improve the quality of the delivery of the video to the home is to be sure that your video is on a server near the home at a cable head end or central office of a telephone company that is providing DSL, because then you can bypass all the problems of the web.

Some companies are trying to do that by putting servers at many locations. It will get better, but you have to keep in mind that, in terms of production, you produce to the level that is there right now which is, for the most part, postage stamp-size, especially in the narrowband world.

QUESTION

LYNNE JOINER: What are we talking about in terms of compensation for those who are willing to risk their lives, go into dangerous situations, spend a year making an incredible video documentary using this new technology so that the big guys, be it "Nightline" or Tom Kennedy at the Washington Post, or Mr. Karimkhany at Yahoo, can actually put it out there and advertise and make a lot of money eventually on the website?

KENNEDY: That's a really good question. Right now we don't have pay per view yet on the web. If we were to get to that point, she might not have to see to me. She might be able to put it up herself and have all the income come in directly. The question is whether or not we get pay per view on the web anytime soon. I'm not banking on that.

KARIMKHANY: It's unlikely that people are ever going to pay to watch just one thing. It's more likely that they will pay $30 a year to have access to a big network and on that network you would find works like that.

Hopefully somewhere down the line there will be some kind of revenue-share arrangement where for every dollar of advertising or subscription that I bring in, I can share 20 cents or 30 cents with the person who produced it.

Is that going to happen soon? I don't know. There are signs that it's going to happen. How long is it going to take? I don't know. I hope it does.

KLATELL: Has the conversation ever happened that Yahoo might work in part that way to help underwrite content rather than simply wait for it to be made available and then strike some sort of deal?

KARIMKHANY: We are looking for content that would meet the needs of the existing markets. We frankly don't find that right now. We're stuck with a lot of video that is just repackaged from TV for the web and that doesn't work very well. I personally would love to find folks who know the medium well and can produce content specifically for it. Underwriting right now is going to be tough.

QUESTION

AUDIENCE MEMBER: I want to pursue that point a little further. We saw this morning a pretty startlingly concrete example of how you can work it when you've got the web site, TV, radio working together.

I'm curious as to how that model has worked [with Yahoo as an aggregator], and what kind of problems he has run into. Also at the Post/Newsweek in terms of some of the other relationships that you have, i.e., with MSNBC and how that partnership model works.

KARIMKHANY: What are the problems that we've run into? Well, the biggest one is that we still haven't figured out the business model. The business model doesn't quite work.

A lot of partners are frankly disappointed with what is happening on the web. I'm not saying with Yahoo. I'm just saying with their endeavors on the web and they just want to pull the plug. That would be a shame because we really do see the curves going up and they have to give it some time. Just like the early days of radio. Right now we're going through the collapse. The people who persevere and survive are the ones who are going to figure out how to make this thing work. I'm hoping a lot of them are in this room and they just give it a chance to make it work.

Digital Video Editing Tools Empower Reporters to Tell Stories Themselves

Highlights from "Working with Digital Video and Final Cut Pro." *This professional development seminar focused on working with digital video cameras and using Apple's Final Cut Pro software application to edit digital video.*

"I'm still a one-man band, but I take two cameras," says Rolf Behrens.

Instructors:

Rolf Behrens, Lead Instructor, "PLATYPUS" Workshops, The Digital Journalist
Jason Maloney, Field Producer, ABC News; Spring 1999 Pew Fellow

ROLF BEHRENS: DV cameras have been around a long time, but as you all know, if you've shot something, you're nowhere near the end product. It's not like a still camera [where] you take it and you pull it up on your computer or you print it. You have to have an edit suite to have a product. That has been out of our reach up to now. But that's no longer the case and that is the real excitement. DV is an end-to-end format. End to end, all the way through, and that is the real revolution.

I want to use the small cameras, but sometimes I need to take that panoramic shot. Or I need better sound input or whatever. So I take both. This is a two-camera kit and a real full-on edit suite in here in my briefcase. DV allows us to break the rules, the conventions that have existed up to now. I'm still a one-man band, but I take two cameras and then also if somebody says oh, you know, that thing's going to break down when you go off to a story or do international news, you've got a back-up. I can pare it down just to two bags and the tripod. One bag and a tripod. Depending if I'm taking both cameras with me or not.

> *"If you're really serious about getting into this, buy any camera. I don't care what it is. Learn the craft. Tell stories. Shoot and edit."*
>
> -Rolf Behrens,
> The Digital Journalist

So if I hit the ground running, you know, you land in Albania someplace, wherever, and for once things are actually happening on time, you just grab things and then get going.

DV allows you to get ahead of what the networks can do. That's the secret. You can cut a demo tape. That's where DV's going -- DV is what the four-track recorder did for rock and roll. Bands playing in the garage. They were all [using] four-track recorders. They go to the record company and say here's our demo. You can essentially produce the product and show them this is what it is. We can do that now with DV. Post-production is the big revolution.

If you're serious about getting into this, buy any camera. I don't care what it is. Learn the craft. Tell stories. Shoot and edit.

Why is it that these little cameras give us such good quality? The original resolution in that camera is nowhere near the resolution of a BETA cam. But, the end result we say it's broadcast quality. How does that happen? Essentially, it's due to something called "FireWire," or "IEEE-1394" [as it's officially known]. This wire is responsible for maintaining quality all the way through from capture into the computer and back again.

What happens in a BETA cam camera? We live in an analog world. Light is analog. Sound is analog in the real world. We don't live in a digital world in the sense of the physics of light and sound or analog.

In a BETA cam, light coming through the lens gets converted. It takes black and white and two other colors and converts them into digital information. That's where the first transformation happens so that we can capture it and replay it. But it's going to an analog tape. So it gets undigitized again into an analog stream which is captured on analog tape. It is open to degradation. It's like your audio cassettes, [if] you dub them too many times you lose generations.

Then from the tape, it gets played again into the Avid [video editing suite], and the Avid's going to convert it into another digital stream. So, we've had three places where the signal has changed and each time, information goes missing and then finally, from the Avid, it goes back into analog again which is another trip to go back onto BETA tape. Initially [in] those trips between the BETA cam and one of these cameras there's a difference in resolu-

tion. It goes through a lot of different processes.

This doesn't happen in DV. There's one conversion that takes place. Analog light and analog sound gets converted into a digital stream. The digital stream is recorded onto tape. But after that, it is transported via fire wire onto a hard drive as digital information and then you can manipulate it there. You can edit it and from there you can bring it back to digital tape, but the beauty of this is, and why we have such good quality, is the integrity of the digital stream stays intact throughout. It's one signal. It doesn't change. So, we're always working in broadcast quality in DV.

The digital stream stays intact throughout and that's why if you're going to shoot DV, you might as well edit in DV and not go to a $100,000 Avid system which puts it into something else and then back again.

It also means this digital stream doesn't need massive hard drives with major transfer rates to go through. You can use hard drives that exist on your laptop and sustain enough of a transfer rate to support real-time television. It's extraordinary. The technology is there now that we can do this. This wire transports the video image, the time code, device control.

Normally I have at least nine cables connecting two BETA cam machines together. Now, just this. we talked about scalability of the cameras going all the way from one small chip not quite broadcast quality all the way up. The beauty of Final Cut Pro is it is also a scalable thing. You can start and just do DV on it, but you can go all the way up to uncompressed HDTV. It is scalable and it is utterly cheap. This is where it's all starting to happen.

Jason Maloney, left, and Rolf Behrens demonstrate shooting with DV Cameras.

And now, I'm just going to play it and I'm going to capture it as I go. I have one wire connected and there's digitizing the whole thing into my laptop. We are capturing real time, full on broadcast quality video, one wire connected, everything on batteries. And everything fits into your briefcase.

Not only are you capturing as you go, but you can also edit as you go along. I had it on the plane. You can do this with an [Apple] iBook [an inexpensive laptop for consumers].

You can go to any desktop system and carry on working where you were. This is why -- it's not just editors that need to know how to do this. Everyone in the business should learn how to use the basics of Final Cut Pro or [another] editing system.

When you buy an Apple Computer, you get [the consumer-level video editing program] iMovie for free, and you can do basic editing. The kind of editing that you need to do just to see if -- have I got usable footage? Am I telling the story correctly? What am I missing?

In Final Cut Pro, there are, you know, the proverbial 101 ways to skin a cat. You know, there are so many ways going about working with it. You can edit on the road. I was in LA two weeks ago and I did the whole thing -- and then a week ago, I was in Nebraska. I was editing everything on my laptop.

And I just want to mention this as well. With the new Apple G4 733, you [can] burn the thing to a DVD. No more VHS. People can see it properly and it's true multimedia. You can create your own menu and you can skip through things and you can add what David Fanning was talking about on the website. You can put everything on a DVD. So, that is a big move forward as well. Check that out.

Rolf Behrens: "It is scalable and it is utterly cheap. This is where it's all starting to happen."

Journalistic Standards Must Be Kept High For News Content on the Web

Highlights from "Creating Outstanding Multimedia Reports: Three Perspectives." *This panel focused on the methods used by MSNBC.com and Washington Post.com to produce multimedia news content on the web, and identified sites with exceptional news content and design.*

Michael Moran: "We're still in the early web right now."

Panelists:

Tom Kennedy, Managing Editor, Multimedia, Washington Post/Newsweek Interactive
Michael Moran, Senior Producer, Special Projects, MSNBC.com
Sreenath Sreenivasan, Associate Professor of Professional Practice, Columbia University Graduate School of Journalism; Founding Administrator, Online Journalism Awards

MICHAEL MORAN: The idea here is to give you a sense of how we think about producing things with all the options we have available to us in terms of which medium we use to tell the story, how we mix the [media], and also, the importance of getting in right from the inception of a big project, whether it's investigative, whether it's big event coverage or breaking news.

[We] have opened this up to the graphics artists, interactive producers, HTML, Java, and Flash experts and to the photojournalists as well, videographers and photographers. They're in on the story-pitch-level meetings.

> *"We have opened this up to the graphics artists, interactive producers, HTML, Java, and Flash experts and to the photojournalists as well ... They're in on the story-pitch-level meetings."*
>
> - Michael Moran, MSNBC.com

It's important in our medium that nobody pretend they know everything and every project we do bears out the fact that not only does not any one person know [everything], but even sometimes the sum whole of us know nothing.

I've got a number of different types of projects I want to show you. The first one is kind of traditional, what you might call a primer [on the Middle East]. This is something at which the early web excels and I think we're still in the early web right now.

So this is a 2,000 to 2,500-word newspaper story which is nothing but history if you want to render it that way, or it's a half-hour documentary on television. We're allowing people to access that in every single report from the Middle East. We've done our best, and I think we've arrived at something pretty close to an objective backgrounder.

That's a good example of one that took five or six people in a room -- myself as the kind of journalistic editorial voice, the multimedia editor with a vision for how we would present compelling images underneath audio to bring people into this, and somebody who could figure out that very complex coding to make this thing swap and not choke, which is a big deal. To make things move like that and the audio stream just move right through was a big deal when we first did it.

Here's one that's even more complicated. This is, I think, the closest thing that exists right now to interactive television. Now, this was the first ever use of this what we call the "swap ap" because you can swap this. This was a reporter of ours in Vietnam just about when the 25th anniversary of Saigon's fall was occurring. (It can be viewed at http://www.msnbc.com/news/battlescars_Front.asp).

Essentially this is the story of the Cu Chi Tunnels, which were a North Vietnamese complex of tunnels and Kari Huus, the reporter, is doing a fairly standard video report on this. With a videographer. All digital. Let's say you want to investigate this further. We've done a little interactive here that lets you see what these tunnels were like and if you click this middle part, you get a whole complex. What we were trying to do, and this was the first example of it, is present just enough associated information that it doesn't completely overwhelm the brain. We still haven't perfected this.

The goal being to give people as much choice and as much ability to drill down deeper into things in a medium they already understand and relate to very easily, which is a television package.

The next thing [is] kind of digital video coming into its own on the

Michael Moran, left, listens as Tom Kennedy explains how today's journalists are "trying to take this vast space" on the Internet and "organize it coherently."

Internet. We don't, generally speaking, broadcast out onto TV, but there have been many occasions where we'll be out in the field. For instance in the Taiwan earthquake, we happen to have Kari Huus in Taiwan doing a story. She was woken up by an earthquake. She had a digital video camera with her and that was "Nightly News" three nights in a row.

There was a case at the LA and Philadelphia conventions where I was running a team of three -- a videographer, myself, and an editor, in a van. We were doing associated stories off the main story in the convention, basically focusing on the cities where the conventions were taking place. These stories were all digital video and once again in a first time ever use of a presentation. (You can view this at http://www.msnbc.com/news/streets_front.asp).

Now, this melts into a kind of a frame that allows you to click through a series of videos we did each day. We thought this would be pretty easy. What this ended up being was a nightmare, and this is a cautionary tale.

We went out there thinking you could go out with a video camera and get little snippets and put together by the end of the day something that kind of held together. Even if you just watched it this way, you'd get some kind of a narrative. Generally speaking they do, but in each case, we felt we couldn't just let the video run. We packaged every single one of them.

So essentially what happened was over the course of four days in Philadelphia and four days in LA, we wound up doing probably 30 packages and it was killing us.

We were trying to be a little edgy, and this is another cautionary tale. At the end of the week in Philadelphia, there was a bus called the "voyeur bus" which pulled up in front of the Republican Convention, and my team was split over whether we did this story. I couldn't resist it. It was incredible. It was basically a bus full of strippers in a fishbowl-type bus, ostensibly arguing for the First Amendment. But, we knew damn well this was just a bunch of strippers, you know, pushing a bunch of strip bars.

I realized about halfway through this story that I'm out on a limb here because I've got strippers hanging all over me and I'm being filmed and I'm trying to be kind of funny about things, but I felt uncomfortable with the piece and so, it took us a whole extra day. This one didn't get on the air until after the convention to tell you the truth and I chopped everything out of that piece and it's still a little bit embarrassing.

But, it's a cautionary tale. The idea that just because a network executive says digital video [is] edgy. What is that? Blair Witch stuff. Yes, let's go do some of that. Well, yes, that's fine, but who's the poor correspondent who has to walk into a newsroom the next day if you've done something like the "voyeur bus."

That's something to bear in mind about digital video. The standards shouldn't change. You can be led down the garden path by people who think this technology should allow you to break all the rules. The real rules of journalism should always apply and I'm a bit of an evangelist about that. I found myself at the edge of really going into the abyss for a moment there and it wouldn't have been pretty.

TOM KENNEDY: Let me jump to the Internet live to show you a couple of things out of Camera Works. Camera Works was created in a sense to aggregate visual content, and one of the challenges that I'm realizing, particularly after watching some of the videos upstairs that we're airing on the sixth floor, is the challenge of linking a video which is highly specific and often based on a single situation or a single personality and relating that to a larger context or backdrop.

One of the challenges I think that Michael was alluding to very well is the challenge of the Internet -- trying to take this vast space and organize it coherently and try to take a story where you can provide the background context and a specific foreground as a narrative device. I can't say with any certainty at all that we figured it out, but I want to show you a couple of things.

> *"That's something to bear in mind about digital video. The standards shouldn't change ... The real rules of journalism should always apply."*
>
> - Michael Moran, MSNBC.com

This was a piece about a woman who had survived the Holocaust. In her camp, she had been forced to perform this particular opera segment for the Nazis and after, she had been spending most of her adult life teaching this opera to kids and then having the kids perform them as a way of honoring the memory of the people that she lived with and then ultimately [many] of whom died in the camp where she was detained.

We had an article about the history of how this had come to be and her activities and we simply linked that to this particular piece. We had the natural sound of her working with the kids and then had a snippet of them performing, under a series of images of the actual performance, drive the piece. I think at the core level things like that strike an emotional response in the viewers.

I get a lot of e-mail from people, you know, talking about things like that and they really seem to respond to it favorably.

This is a piece by Dudley Brooks. I don't know if this is familiar to many of you, but this was a massacre of people in Uganda, a religious cult, last year and his photographs of this are extremely stark and very simple. You could go through the pictures in one way, but we also had Dudley write fairly elongated captions. We also gave people the choice to hear Dudley's account of his own activities there shot as a video interview.

You rarely get the personal point of view of the people who are authors of the pieces. One of the things that you can do here is allow for the voice of the photographer to occur literally and have the photographers recounting of their own experiences covering the piece be part of the communication.

Everything that we do is sort of experimental in a sense and trying to figure out things that might work on the web and how they might work. The primary and profound challenge for us is to try to use video as a means to express individuality or a specific situation that's representative of a larger reality. One of the issues that we face is the notion that video is an alien concept to a lot of people in our newsroom and it's an alien concept to some of the senior editors that I report to. There's a mistrust of the image as an expression of reality because I think that they're so used to words being the ultimate expression of reality.

One of the things that I'm trying to do is persuade them that there's an emotional power in it and I think that emotional power enables people to connect with the information that's being presented and the stories that are being told. I think our challenge is to produce content where the eyes are not only our eyes that we see with, but it's the eyes and the mind and the soul and that those are being reflected in the pieces that are being constructed.

SREENATH SREENIVASAN: I want to show you some of the work out of the Online Journalism Awards. Columbia and the Online News Association decided to set up [the Online Journalism Awards] last year…unlike the Pulitzers and The National Magazine Awards, it's an international contest to reflect the web. (See their website at www.online-journalismawards.org).

Last year we saw a lot of work that was very much still print, text, and photographs. But some work wasn't just photographs and text on the web.

I want to highly recommend the American Radio Works. If you haven't seen some of these things, they take radio and make it interactive and put it on the web. This particular story, "The Massacre at Kuskowon" [won] a Dupont/Columbia Broadcast Award and they have done terrific work of taking audio, combining them with pictures to make it look almost like video online.

So, let me show you digitaljournalist.org. This is also basically a one-man site and he does original work using photographs, real video, quick time clips, photographs, all on the web that he brings together. Another story I liked a lot was the Jelly Roll Morton Tribute at the Chicago Tribune where they took a story about the jazz musician and walked you through it.

QUESTION

AUDIENCE MEMBER: Who is watching the additional material that you folks are putting on? What is their motivation in watching other than, say, writing a term paper? And is the economics of doing it that the incremental cost to you of putting this on is a fraction of what it is for "Nightly News" and, therefore, you're satisfied with maybe even a smaller fraction of the audience?

MORAN: You started to answer the question. Our overhead is tremendously less no matter where you look.

We had a guy in Afghanistan with a digital camera for two weeks who just got back. His stuff will get on the network in some form, but not with his face. They'll probably do it with one of their correspondents and use it as background video. But we will package it as an entire series on Afghanistan.

We have a fairly good idea who [our audience is] and the good news is that it's changed from what you'd expect. When we first launched, the audience was predominately male techie, prone to gadgets -- and *Dungeons and Dragons* probably -- and fairly young, you know, 20s, mid-20s, maybe 30. As time has gone on, we've become very mainstream. People say that we have more females than males that come to the site. We do know that the audience has gotten older. It's gotten hugely bigger.

About the Speakers

RANEY ARONSON is an associate producer at ABC News, where she works in the long documentary division on projects ranging from international news to historical documentaries. She has served as field producer for many ABC News programs, including the award-winning Peter Jennings series "The Century," and the critically acclaimed "Hopkins 24/7," an ABC News digital video documentary series on life at the Johns Hopkins University Hospital in Baltimore. In 2000, she was awarded a Pew Fellowship in International Journalism. During her fellowship she produced "Asha," a digital video documentary about AIDS in India. Currently she is working on another ABC News digital video documentary series about life in the city of Boston, entitled "Boston 24/7."

ROLF BEHRENS is a documentary filmmaker with 18 years of international experience. He is a lead instructor at the PLATYPUS workshops presented by The Digital Journalist. Behrens teaches both the theory and the practical skills of digital videography and non-linear editing to media professionals and students. He has co-produced four digital video productions for ABC News "Nightline," most of them on international topics, editing with Final Cut Pro software. He is now a beta tester for Apple's video applications. With the advent of broadband, he also consults with many media companies on training, technical acquisition and production work.

TOM BETTAG is the executive producer of ABC News "Nightline." He is responsible for the editorial content and production of the network's prestigious late-night news broadcast. Bettag is also responsible for "Nightline"'s partnerships with other news organizations. Prior to joining ABC News in May 1991, Bettag spent 22 years at CBS News, serving as executive producer of "The CBS Evening News With Dan Rather" from 1986 to 1991. Previously, he served CBS as a producer on the "60 Minutes" and "CBS Morning News" broadcasts, and directed the network's coverage of the 1984 political campaign. He is the recipient of six Alfred I. duPont-Columbia University Silver Batons, three Peabody Awards and 23 Emmys.

JOHN CAREY is director of Greystone Communications, a media research and planning firm. Recently, he has conducted studies of broadband Web users, digital satellite radio service for cars, software on demand, digital cable services, and personal video recorders. Clients have included American Express, AT&T, A&E Television Networks, Bell Atlantic, Cablevision, Corporation for Public Broadcasting, Digitas, Hughes Electronics, Into Networks, Loral Space Systems, NBC, The New York Times Digital Media Company, Statistical Research Inc., Telus Communications, and XM Satellite Radio, among others. Carey is also an adjunct professor in the Graduate School of Business at Columbia University, where he teaches a course on new media.

NICK DE MARTINO is associate director for strategic planning of the American Film Institute, and director of AFI New Media Ventures group. He is responsible for AFI's online publishing, enhanced TV production and other digital training, ecourse development and K-12 learning. During his 10-year tenure at the AFI, De Martino has been responsible for the integration of high technology into the programs of the institute, creating and managing relationships with major companies including Intel, Apple, Adobe, and many others. He has been an award-winning documentary and live television events producer, has written several books and many articles on new technology and media, and was staff writer for the Carnegie Commission on the Future of Public Broadcasting.

NANCY DURHAM works in TV, radio and print. She began her career as a radio reporter, story producer, and morning show presenter for Canadian Broadcasting Corporation Radio. After moving to London in 1984, she contributed to the BBC World and Domestic Services, CBC Radio News and Current Affairs, National Public Radio and Radio Deutsche Welle. From 1991-1994 she was a London-based correspondent for CBC Television News. Since 1994 she has been a videojournalist, working as a "one-woman band" for the CBC and its cable network Newsworld for six months a year, reporting, shooting, producing and presenting current affairs reports. Durham also runs video training workshops and produces independent documentaries.

DAVID FANNING is senior executive producer of "FRONTLINE" (WGBH/PBS). After eighteen seasons and over 380 films, "FRONTLINE" remains America's only regularly scheduled public affairs documentary series on television. The series has won all of the major awards for broadcast journalism, including 27 Emmys, 14 duPont-Columbia University Awards, nine Peabody Awards, two George Polk Awards, and five Robert F. Kennedy Journalism Awards. In 1990 and in 1996, "FRONTLINE" was recognized with the Gold Baton, duPont-Columbia's highest award, for its "total contribution to the world of exceptional television."

TOM GOLDSTEIN is professor of journalism and dean of Columbia University Graduate School of Journalism. He began his career as a copy editor for Newsday, and then became a reporter for the Associated Press. He has also served as editor-in-chief of Juris Doctor Magazine, a reporter at The Wall Street Journal, and a reporter and columnist for The New York Times. Other posts he has held include press secretary to Mayor Edward I. Koch of New York, media writer for New York Newsday and dean of the Graduate School of Journalism, University of California at Berkeley.

KOUROSH KARIMKHANY is the senior producer of Yahoo! News, a comprehensive source for real-time coverage of local, national and international news. Yahoo! Inc. is a global Internet communications, commerce and media company that offers a comprehensive branded network of services to 156 million users each month worldwide. As senior producer of Yahoo! News, Karimkhany is responsible for the overall strategy and direction of the site. He manages the news team on design, marketing, technical development, business development, sales programs and partner relationships.

TOM R. KENNEDY is managing editor/multimedia of WashingtonPost/ Newsweek Interactive. He directs the photography and multimedia departments, overseeing the creation and editing of all photography and multimedia on the web site. He interacts with senior editors and section editors to formulate visual content for daily use and long-term editorial/photographic projects. He also participates in developing young talent for new media. Prior to his current post, Kennedy was director of photography for the National Geographic Society from 1987 to 1997. Under his direction, National Geographic Magazine was nominated eight times as a finalist in the ASME National Magazine Awards for excellence in photography, winning five times.

PARISA KHOSRAVI is a senior vice president for the CNN News Group, charged with overseeing all international coverage and newsgathering resources, including the network's international bureaus. Based in CNN's world headquarters in Atlanta, Khosravi reports to Eason Jordan, chief news executive and president of newsgathering for the CNN News Group. Khosravi was vice president and managing editor of international news coverage from 1999 through January 2001, and previously served as deputy managing editor and director of coverage on the international assignment desk. Khosravi is a member of the Pew International Journalism Program Advisory Board.

DONALD KIMELMAN is director of the Venture Fund at the Pew Charitable Trusts. The Venture Fund pursues grant making initiatives that fall outside the Trusts' six program areas, and funds the Trusts' six major media programs. Kimelman brings more than 25 years' experience in journalism to the Trusts. He worked at the Philadelphia Inquirer from 1979-1997 as a local reporter, national correspondent based in Houston, Moscow correspondent, as a member of the paper's editorial board for seven years, and as Pennsylvania editor.

DAVID A. KLATELL is associate dean for academic affairs, associate professor of professional practice and coordinator of broadcast programs at Columbia University Graduate School of Journalism. He has worked as a news writer, producer, and executive producer at WCVB-TV (Boston), and as a senior producer in the White House television pool. At Boston University he served as professor of journalism, department chair and school director of the Boston University School of Journalism. He was co-director of the News Study Group at MIT.

LOUISE LIEF is the deputy director of the Pew International Journalism Program. Previously she was a senior editor at U.S. News and World Report, where she worked for 10 years, primarily covering the State Department and foreign affairs community in Washington. Her duties included overseas reporting for the magazine in Central Asia, Europe, and the Middle East. Before joining the magazine in 1987, she lived in Paris where she was an associate producer/researcher for the CBS newsmagazine "60 Minutes," developing programs and covering events in Africa, Latin America, Europe, the Middle East and Asia.

JASON MALONEY is a field producer at ABC News in New York, where he previously has worked as associate director and production associate. During his time at ABC, he has worked for "World News Tonight," "Prime Time Live," and "20/20. An investigation into the Russian orphanage system, on which Maloney worked as a field producer, won several prestigious awards including the Overseas Press Club Award, the duPont-Columbia University Award, and the Robert F. Kennedy Journalism Award. Maloney was a Spring 1999 Pew Fellow in International Journalism. During his fellowship he traveled to Guinea-Bissau to shoot a documentary on migration.

MICHAEL MORAN is senior producer for special reports at MSNBC.com. He is a former veteran foreign correspondent who spent much of the 1990's covering the collapse of communism in Europe, including Yugoslavia. In 1993, he became the BBC's London-based U.S. affairs analyst, providing on-air analysis for the BBC's World Service television and radio outlets. Moran returned to the U.S. as part of the launch team for MSNBC.com in July 1996, directing foreign coverage on the Internet and appearing on MSNBC as a television analyst. Since 1997, his weekly column "Brave New World" has explored the transition from the Cold War to the new era of globalization.

JOHN SCHIDLOVSKY is the director of the Pew International Journalism Program in Washington, D.C, a program begun in 1998 to encourage more international news coverage in the U.S. media. A veteran international journalist, Schidlovsky served four years as director of The Freedom Forum's Asian Center in Hong Kong from 1993 to 1997, monitoring media changes in the transition of Hong Kong to Chinese rule and working with journalists in virtually every country in the Asia-Pacific region. Previously, from 1990 to 1993, he was the curator of the Jefferson Fellowships program for journalists at the East-West Center in Honolulu. Schidlovsky was a reporter for nearly 20 years, including 13 years with The Baltimore Sun for whom he worked as Beijing bureau chief and New Delhi bureau chief.

MARTIN SMITH is president of Rain Media, an independent documentary production company. He has produced documentary television for 25 years, and has served as senior producer for "FRONTLINE" and Peter Jennings' reporting documentary unit at ABC. Among his productions are: "Guatemala," a 1982 "CBS Reports" presentation on the country's civil war; "Toxic", a 1983 CBS documentary about mafia involvement in the toxic waste disposal industry; "Who's Running This War?", a 1986 PBS "FRONTLINE" investigation into U.S. funding of the Contras, as well as many domestic news specials including "Who is Tim McVey?" and "The Bombing of West Philly." Over his career he's received numerous awards, including three Emmys, three George Polk awards, three Peabodies, and the duPont-Columbia Gold Baton.

SREENATH SREENIVASAN is associate professor at the Columbia University Graduate School of Journalism. His classes include "New Media Workshop" and "Tools of the Modern Journalist." He also teaches new media storytelling in various newsrooms and educational institutions around the U.S. and abroad. In May 2000, he became founding administrator of the Online Journalism Awards, a new set of international prizes run by Columbia and the Online News Association, which he helped co-found in 1998. He is also director of the school's Part-Time Program, a two-year course for professionals who work full-time while earning a master's in journalism.

DAVID UNDERHILL is vice president of intergroup development at the Tribune Company. He works to maximize the sharing of resources and ideas across the Tribune Company's business groups. He leads cross-group teams to identify and implement development opportunities in key areas, including program content, sales, marketing, finance and technology. The Los Angeles Times and Newsday are among Tribune's 11 daily newspapers and 22 television stations around the United States.

VENDORS EXHIBITS

Displaying their computer, camera and editing equipment at the conference were representatives of:

APPLE COMPUTER, INC.
CANON INC.
SONY ELECTRONICS, INC.

DV Showcase Screenings

Excerpts from the following documentaries were screened on Saturday, May 5, 2001 to showcase work being done in DV format. The films were screened in the order listed here.

"Sarajevo Roses"
Videojournalist: Roger Richards

Sarajevo Roses are the marks on the pavement of artillery shells, painted red by Sarajevo's citizens as a reminder of the deaths caused during the recent war. This documentary follows the story of one family's alienation and loss as a result of the war and explores whether Sarajevo, once a city of ethnic and cultural tolerance, can ever return to that state again.

Location: U.S. and Bosnia-Herzegovina

"Dalai Lama"
Videojournalist: David Turnley
Corbis Documentaries

Turnley uses video and photography to offer an intimate and affectionate portrait of the Dalai Lama in his place of exile in northern India.

Location: India

"Too High A Price"
Videojournalist: Jim Teeple
VOA-TV

This report examines spousal abuse problems in India, most related to women's difficulties paying dowries.

Location: India

"Mongolian Winter"
Videojournalist: Leta Hong Fincher
VOA-TV

Fincher shows the difficulties nomadic herders in Mongolia face after a harsh winter that has killed many of their cattle and sheep.

Location: Mongolia

"Never Too Late"
Videojournalist: Brian Padden
VOA-TV

This piece profiles a former prostitute, now infected with the AIDS virus, who has become involved with AIDS education in her community in Zimbabwe.

Location: Zimbabwe

"Child Labor In Brazil"
Videojournalist: Bill Rodgers
VOA-TV

Rodgers shows how children in Brazil must work to support their families because there are few jobs for adults. It also looks at some government programs that have increased school enrollment.

Location: Brazil

"Inside Nike"
Videojournalists: Leslie Knopp and Ken McCormick
KGW-TV, Portland, Oregon

Four reports look at conditions inside Nike factories in Indonesia, and discuss how the Asian economic crisis has affected wages and lifestyles of the workers in the factories. Portions of the reports are filmed with digital video.

Location: Indonesia

"Sarajevo Diary"
Videojournalist: Phil Alden Robinson
ABC News "Nightline"

Hollywood director Phil Alden Robinson explores life in war-torn Sarajevo. He profiles truckers who brave shelling and sniper fire to carry food and emergency supplies to war victims, journalists who continue to publish Sarajevo's largest daily "Oslobodjenje" throughout the war, and actors and musicians who perform in the American musical "Hair."

Location: Bosnia-Herzegovina

"Belgrade's Winter Of Discontent, Standing Up to Slobodan Milosevic"
Videojournalist: Joe Rubin
ABC News "Nightline"

Rubin explores bleak conditions in Belgrade under former Serbian dictator Slobodan Milosevic, and the growth of the student resistance movement "Otpor."

Location: Serbia

"Seniwati Gallery"
Videojournalist: Alissa Krimsky
Oxygen Media

This report shows how two women in Bali, Indonesia have helped each other and women in the country. One, a European, has established a gallery for women's artwork. The other is an Indonesian artist.

Location: Indonesia

"Hollywood In Tehran, Iran Through The Filmmaker Lens"
Videojournalist: David Turecamo
ABC News "Nightline"

Turecamo explores how Tehran's spirited filmmakers express themselves and create world-class cinema despite restrictions imposed by Iran's Islamic regime.

Location: Iran

"Street Orphans"
Videojournalist: Paul Workman
"Newsworld," CBC

This film examines the plight of orphans in Bucharest, Romania, neglected after the fall of communism. Many, now teenagers, live in poverty, addicted to drugs or infected with the AIDS virus.

Location: Romania

"Going to Extremes"
Videojournalist: Gary Gould
Newsco Television Productions

This report shows the negative effects of tourism in Peru, especially in the Amazon and at Maccu Piccu.

Location: Peru

"Child Labor-The Other Side"
Produced by: Ron McCullagh
Insight News Television Ltd.

This report looks at the unintended consequences of the western campaign against child labor in Bangladesh. It shows the negative effects of removing children from jobs in textile factories.

Location: Bangladesh

"Missing in Kullu"
Videojournalists: Jonathan Miller and Elizabeth Jones
Insight News Television Ltd.

This film documents the journey of a Canadian mother who travels to India in search of her missing son.

Location: India

"Langan Behind the Lines: The Saddam Show"
Videojournalist: Sean Langan
BBC

Langan chronicles his adventures in Saddam land, filming himself as he travels through Baghdad to report on conditions in Iraq, and reflecting on the ubiquitous presence of Saddam Hussein.

Location: Iraq

"Also Known As Dominga Sic Ruiz"
Videojournalists: Eros Hoagland and Josiah Hooper

This report documents the story of Dominga Sic Ruiz, a woman who survived the massacre of 444 civilians in the Guatemalan village of Rio Negro in 1982.

Location: Guatemala

"On Life's Border – North Korean Refugees in China"
Videojournalists: Jung-Eun Kim and Peter Charley
SBS-TV, Australia

Kim secretly documented the plight of starving North Korean refugees hiding out in northeast China. Her intimate and sensitive storytelling makes viewers feel the anguish of a family forced to give away its three children in their desperate struggle for survival.

Location: China

"Raising A Ruckus"
Videojournalists: Josiah Hooper and Katie Galloway

These excerpts from a documentary explore the growing anti-globalization protest movement worldwide and why international financial institutions like the World Bank, the International Monetary Fund and the World Trade Organization are lightning rods for these activists.

Location: Prague

"A Luta Continua"
Videojournalist: Cheryl Hatch

Hatch looks at the changing roles of Eritrean women, from soldiers fighting at the front in the country's war with Ethiopia, to others fighting for peace and challenging gender boundaries.

Location: Eritrea

"Chomolongma: Mother Goddess Of The Universe"
Videojournalists: Sapana Sakya and Ramyata Limbu

This film follows five courageous Sherpa women as they prepare to ascend Mount Everest. The Sherpa women have been strongly discouraged from climbing the holy glaciers, barred by traditions and social biases.

Location: Nepal

"American Exile"
Videojournalists: Cassandra Herrman and Katy Shrout

This film tells the story of 60-year-old Pete O'Neal, a former Black Panther leader who has lived in exile in Africa for 30 years with his wife Charlotte. Today O'Neal and his family are fighting to have his 1969 conviction for transporting a weapon across state lines overturned, so that he may return to the United States.

Location: U.S. and Tanzania

"Balole"
Videojournalist: Jason Maloney

Balole, which means "unity" in the language of the Manjaco of Guinea-Bissau, is the story of a group of immigrants in Paris who, through highly organized systems, support and develop their native villages back in West Africa.

Location: France and Guinea-Bissau

"Switch on Bhutan"
Videojournalists: Alexis Bloom and Tshewang Dendup

After centuries of self-imposed isolation, in June 1999 the Buddhist Kingdom of Bhutan finally opened its doors to modern media – television and the Internet.

Location: Bhutan

"Cry Freetown"
Videojournalist: Sorious Samura

Cameraman Sorious Samura returns to Sierra Leone to expose the horror of his country's civil war that he risked his life to document. His film is a unique and harrowing account of the innocent victims of a civil war largely ignored by the West.

Location: Sierra Leone

The Pew International Journalism Program

The Pew International Journalism Program aims to increase the U.S. public's knowledge of international affairs by educating U.S. journalists on global issues through a wide range of fellowships, conferences, and publications. The core program is the Pew Fellowships in International Journalism, which brings 16 U.S. journalists in two groups each year to Washington, D.C. for 10 weeks of seminars on international topics. Each Pew Fellow then travels overseas for five weeks to a country of his or her choice to pursue a reporting project. In addition to the Pew Fellowships, the program offers an annual "Gatekeeper Editors" trip abroad to educate senior U.S. editors and producers about important international issues through first-hand observations. The program also offers a "Journalist-in-Residence" fellowship for a mid-career or senior U.S. journalist to complete work on a project, such as a book or documentary, about international affairs and international media. All of the programs are based at **The Johns Hopkins University School of Advanced International Studies (SAIS)** in Washington, one of the country's leading graduate schools. The program is funded entirely by a grant from **the Pew Charitable Trusts**.

For more information, please contact:

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The Pew Charitable Trusts

The Pew Charitable Trusts support nonprofit activities in the areas of culture, education, the environment, health and human services, public policy and religion. Based in Philadelphia, the Trusts make strategic investments to help organizations and citizens develop practical solutions to difficult problems. In 2000, with approximately $4.8 billion in assets, the Trusts committed over $235 million to 302 nonprofit organizations. For more information see www.pewtrusts.com.

The Paul H. Nitze School of Advanced International Studies (SAIS)

The Paul H. Nitze School of Advanced International Studies (SAIS) of **The Johns Hopkins University** in Washington, D.C. is one of the nation's leading graduate schools devoted to the study of international relations. SAIS enrolls about 500 full-time students, with approximately 200 graduating each year from the two-year Master of Arts program in international relations. The school has trained more than 9,000 alumni in all aspects of international affairs.

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