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FIGHT FOR YOUR LIFE

Newspapers and Digital Storytelling

By Abel Escudero Zadrayec

REUTERS
INSTITUTE
FOR THE STUDY
OF JOURNALISM

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(Newspapers and digital storytelling)

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* Introduction

Telling the story of how storytelling in journalism has changed in the internet era would not be difficult if it were not for the fact that it is still changing.

These days we do not have a movement with a fancy label and four or five icons and a book like Tom Wolfe's *New Journalism*.

But we know a little, and it is big: the internet is here to stay, and newspapers in particular have to do something if they want to survive.

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This research work consists of three parts.

The first one, "The 'Artillery' of Multimedia," explores (through diffe rent documents and the voices of several experts, both academics and journalists) the online storytelling phenomenon, the *multimedia packages* as *digital features* – a new form of journalism that could be considered one of the "weapons" newspapers have to "fight for their lives."

The second part, called "The Skills to Use the 'Weapon'," offers an overview on how the Web has modified the profession in terms of new aptitudes and production routines: what kind of education is needed, what kind of work is expected, what kind of elements should find a place in the backpack.

The third part is oriented to "The Examples from the 'Battlefield'," and aims to show what is behind the scenes of multimedia packages recently launched by two national newspapers, one British and one Argentine, both related to the 25th anniversary of the Malvinas/Falklands war.

Finally, there is an Appendix with a curious story: a look into the corner of a past that once was future, and the future just past the corner.

Oxford, United Kingdom. April 2008.

* <u>Part 1: The "Artillery" of Multimedia</u>

*D*an Rather introduces the media panel at the Democratic Party Debate in Springfield with an upbeat voice.

Rather: With me here to comment on today's democratic debate is Andrea Crowley of CNN, Demonte Evans of <u>Slate.com</u> and… [*dropping to a semi-derogatory voice*] Ron Lahar, a print journalist from *The Washington Post*.

Nelson, a school kid who always mocks people, pops up and points at Lahar.

Nelson: Hah hah! Your medium is dying!!!

Principal Skinner: Nelson…!

Nelson: But it is!

Principal Skinner: There's being right and there's being nice.

This scene lasted only 18 seconds in the episode of *The Simpsons* aired January 6, 2008.

* * *

Through its <u>Knight Center for Journalism in the Americas</u>, the University of Texas at Austin has organized the <u>Symposium on Online Journalism</u> since 1999. The chair of the Center, Professor Rosental Calmon Alves, is a crusader when it comes to outlining the relevance the internet has in the media world.

Nine years ago he started sounding a warning: After the first decade of *mediamorphosis* ([Roger Fidler](#), the main concept in his homonymous book, 1997 – was that the web was another media and the rest had to change, adapt, evolve and survive) now there was a period of what Alves called *mediacide*. The web is not *just* another medium, but one that absorbs the characteristics of the others, which must radically mutate their profiles or face obsolescence, and death.

During the 2006 [Inter American Press Association](#) midyear meeting in Quito, Ecuador, Alves said: "These are not times of simple evolutions. The internet is the most visible and popular tip of something bigger – the Digital Revolution, which is generating the Information Society. In terms of handling, distribution and access of information, this is the most important communicational revolution since Gutenberg invented the printing press in 1455."

Editors from dozens of newspapers along the American continent would not forget the moment Alves pointed out, "We do not know if the newspaper will survive this revolution. But we do think that those who do not understand what is going on, and do not react to it now, will die."

* * *

In November 2007 *[The New York Times](#)* executive editor Bill Keller delivered the [Hugo Young memorial lecture](#) in London saying, "Something is happening out there, and if we don't understand it, it's not just the newspaper business that is in peril."

"It's a somewhat frightening time because none of us know where it's going," declared Lorraine Branham, director of the [School of Journalism at the University of Texas at Austin](#), during the opening session of the 2007 Symposium on Online Journalism.

While circulation and print ads are inevitably declining in most parts of the world, internet audiences and online advertising grow bigger and bigger. But revenue from the web pages

is still marginal despite heavy investment by some proprietors and meanwhile newspapers keep trying to come up with new ideas to fight for their lives.

"In the internet age no one has figured out how to rescue the newspaper," writes Eric Alterman in the March 31, 2008 edition of *The New Yorker* magazine.

Warren Buffett, ranked by *Forbes* as the richest person in the world as of March 5, 2008, with an estimated net worth of around US$ 62 billion, simply says, "The present model – meaning print—isn't going to work." Buffet owns the *Buffalo News* and is a member of *The Washington Post*'s board of directors.

"The fact that the audience changes faster than newspapers is something to be worried about," said *Le Monde*'s international adviser Jean-François Fogel also last November, in Lima, Perú, during a workshop he conducted on digital journalism, aimed at 18 online editors from Latin America and organized by the Colombian Nobel Prize Gabriel García Márquez' Foundation (Fundación Nuevo Periodismo Iberoamericano). "The story of newspapers in internet is, 'We've arrived late'."

Better late than never; newspapers have realised that it is pointless to be scared of the internet and are spending more money and resources on developing their Web pages – even though it is uncertain where, as Keller called it, "the Promised Land" is, or "quite when, or quite how, we reach" it. He declares himself an optimist: "We will get there."

"What we are attempting to do," added Keller in his presentation, called *Not Dead Yet*, "is use technology – not just to decorate our journalism, but to enlarge it, to prolong its life."

And the *Post*'s executive editor, Leonard Downie, adds: "Rather than think of ourselves as a shrinking newspaper, we think of ourselves as an expanding multimedia newsroom."

* * *

The last [Nieman Conference on Narrative Journalism](#), held at [Harvard University](#) March 14-16, 2008, included, for the first time, digital storytelling in its schedule of events. This year the slogan was, "Storytelling in many voices, many media."

"We could not ignore the fact that much daily journalism is transitioning from traditional media to digital media," explains Constance Hale, the narrative director of the programme and former editor of *[Wired](#)* magazine. "So of course it was time to engage questions about how and when and whether narrative journalism can be practiced online."

According to Hale, who included her thoughts on the pitfalls and promise of digital storytelling in her book *Wired Style* (1999), there is a paradoxical situation in many newspaper newsrooms today: reporters, she says, are being downsized and laid off by the dozen, while at the same time resources are being poured into multimedia.

"Are we cutting off our noses to spite our faces?," she asks. "Do slideshows and podcasts and videos enhance the central narrative, or do the y distract? Is the energy and attention and money that once would have been spent on deep reporting and fine writing and careful editing now being devoted to bells and whistles?"

* * *

The Washington Post is arguably one of the leading newspapers in terms of reaction, although so far only fifteen percent of its income derives from the Web site.

The executive editor of [washingtonpost.com](#), Jim Brady, lectured last November in Buenos Aires during a [Pan American Seminar on Communication and Internet](#). He said the company he works for does not produce just a newspaper anymore: it produces journalism, no matter in which platform.

"There is no longer any reason for newspapers to believe that paper is their only, or

even main, channel for distributing information to their readers," says Bruno Giussani, writer, commentator and lecturer, specialist on the social impacts of technological innovation and author of *Roam. Making Sense of the Wireless Internet* (2001).

The first slide of Brady's presentation showed the *Post*'s strategy to prevent Nelson of *The Simpsons* from being right. It included four major points. The second was "Storytelling."

"We have to tell stories," Brady said, "but the audience doesn't want only written stories but animated, visual... I mean, multimedia."

<center>* * *</center>

In journalism, multimedia refers to a computer-based combination of different content forms, various languages of the media: texts, animations, photographs, audios, videos, etcetera.

It is also, according to Professor Mindy McAdams, journalist and educator (College of Journalism and Communications, University of Florida), "interactive and personal."

"And it doesn't work when it's linear," adds McAdams, author of *Flash Journalism: How to Create Multimedia Packages* (2005).

Flash is the most popular software used to create the "multimedia packages" and is the common denominator for the kind of journalistic products which could be considered the digital equivalent of newspaper's features.

"Multimedia is its own entity," Jen Friedberg, a staff photographer at the *Fort Worth Star-Telegram*, says. "It takes the best out of documentary radio and the best out of documentary photography. Television doesn't have the time to tell a long narrative. Newspapers no longer have space to run 60-inch stories, or more than one or two photos with a story. Flash

allows us to bring all that back together and tell a story with more depth than in any other medium."

<p align="center">* * *</p>

A key word for any multimedia content seems to be "control."

"That's the primary difference," Professor McAdams says. "The online user can absorb the information step by step, at a pace he or she chooses, replay it, view it at a time that is convenient for him or her."

Alves, Chair of the Knight Center agrees. He believes one of the most important transformations is the process of disintermediation and deconstruction of the traditional journalistic communication.

"Clearly what is happening is a transference of power and control on behalf of the audience in multiple aspects. It's the 'on demand' era, *I*-centric: *I* consume only what *I* want, when *I* want, where *I* want, how *I* want."

"You can't do that on TV. You can't do it in print," says Ray Villalobos, director of multimedia for Mega Communications and former senior interactive producer for *The Orlando Sentinel*. "Online is the only place where you can redefine how stories are told."

"The user's ability to control the pace affects the storytelling significantly," concludes McAdams, who was a speaker at both Nieman and Knight seminars. "You don't give people choices just for the heck of it. Choices are what propel the story. Users can decide which things interest them. So that the experience is the story."

<p align="center">* * *</p>

The Knight symposium became international five years ago. In 2006 there was a panel called "Multimedia Journalism Narrative: Should Online Journalism Embrace Traditional Video or Try a Richer Blend of Video, Photos, Animation, Text, etc.?" Another, last year, had the title: "The transformation of storytelling techniques. How video and interactive features are changing news production routines".

This year one of the top questions is, "Multimedia and Interactivity: Are Online Journalists Finally Taking Advantage of the Multimedia and Interactive Capabilities of the Internet?"

"Digital journalism, as a new genre, is still in construction," Alves believes. "Some time will pass before a language, a new storytelling style–a truly multimedia and interactive narrative—can be consolidated."

Dr Francis Pisani, former Nieman fellow at Harvard, lecturer and consultant in journalism and new media, believes "we are just at the beginning" and do not really know how to use the interesting possibilities multimedia packages offer as far as storytelling is concerned.

"A new rhetoric has to be invented and, obviously, newspapers are not ahead of the curve," he considers.

Brian Storm, president of the multimedia production studio MediaStorm, does not believe the storytelling approach is "all that revolutionary, honestly. What makes a good story has not changed. Beginning, middle and end. Apex. Surprise."

Storm, frequent lecturer at digital journalism conferences, adds, "What's changed is our ability to gather and distribute those narratives. The tools are cheaper. It's amazing that I can sit here in my apartment in New York City with a few talented people and a couple of high end Macintoshes and we can publish to the world. We own a printing press now!! We're empowered as an independent voice to package, publish and distribute, and *that* is a revolution."

* * *

Not every story can, nor should, become a multimedia package ("digital feature"): it is difficult to do it permanently with day-to-day headlines. The basic reasons are, a) the resources and time involved, and b) the type of story.

This is one of the key findings of the EyeTrack07, a large study run by the Poynter Institute which last year compared both print and online for the first time. Others conclusions are:

-navigation will make or break your presentation;
-presentations that showcase real people and real things will always do better with users than those that don't;
-anticipate users' needs based on the content presented; and
-interactivity can add to the user experience.

"Well," Jim Ray, a multimedia producer at MSNBC.com, says, "we're not out breaking Watergate. It's not the right medium for that. What we can do is take a complex issue and make it personal to a user who comes to our site and help them understand it better. We can provide a context and a different way to experience that story."

Also, according to Dr Pisani, "from a study I have seen but am not allowed to quote, it seems that they [the multimedia packages] do not attract as many viewers as one might expect. For now."

On the other hand, Jane Ellen Stevens, multimedia journalist and news organization consultant (*Boston Globe*, *San Francisco Examiner*), believes that "in a Web-centric world, all stories are multimedia stories, and they should take no longer to do than text-only stories."

Stevens was part of the Knight Digital Media Center team that has developed Flash templates to shorten the process. "That's as close to drag-and-drop as we can get at the moment."

* * *

Stevens, also a lecturer at the University of California at Berkeley's Graduate School of Journalism, goes further: "But it's more than just telling stories. It's providing a place for the community to have a continuing conversation about the issue that the story addresses, continuing to follow the story, and putting it in a shell of data and resources."

Jennifer Musser-Metz, web developer for Philly.com, the *Philadelphia Daily News* and the *Philadelphia Inquirer*, assumes that "we are just at the beginning of understanding how to tear down the 'gatekeeper' wall and make the community part of the conversation."

The fourth point of washingtonpost.com's strategy is "Reader Engagement." When Jim Brady showed that slide in Buenos Aires he said, "We've opened the door and we don't know who's gonna get in. But we have to invite the readers to participate actively."

That is exactly why multimedia is essentially a synonym of "interactive." So, it is pictures and videos and audios and texts, etcetera. It is controlled by the users. It is a collective construction, a dialogue.

And it is a necessity.

"It is important for newspapers to find ways to reach readers wherever they are, in whatever format," says Musser-Metz, former Adjunct Professor at Temple University and two-time finalist for the Pulitzer Prize for a multimedia package.

Knight Center's Alves considers that even though an ideal narrative form for the internet that mixes different elements is unclear, "it is clear that the audience will expect that from

journalism. And newspapers have to prepare for that, the sooner the better: it means a huge cultural change."

"Multimedia packages are not a savior: the most important thing is, the journalism must change," says University of Florida's Mindy McAdams. "The public has stopped buying and reading newspapers *not only* because of the Internet but also because the product is bad. Newspapers (in North America) have been moving further away from useful and valuable content. The people in the newsrooms are out of touch with the rest of the community they supposedly serve. The mindset of the journalists must change. They must change their focus to the community, to wanting to serve the people and the community, to help them understand important issues. Journalists must put the value back into the journalism. And of course, all of it *must* be online and digital."

"If newspapers don't learn how to use these new tools for storytelling," warns Professor Jane Stevens, "they will die."

* Part 2: The Skills to Use the "Weapon"

" Barry Svrluga, a 36-year-old baseball writer for *The Washington Post*, was on his way to the barber when an e-mail pinged into his BlackBerry telling him that the Washington Nationals had sent two struggling pitchers to the minor leagues. Svrluga made a detour to Starbucks, wrote a 572-word commentary on his laptop and posted it to his blog, Nationals Journal at washingtonpost.com After his haircut he swung by the *Post*'s newsroom to do a live question-and-answer session online with fans. That night, after filing a story for the newspaper, which he calls the '$0.35 edition' in his blog, Svrluga recorded a ten-minute podcast for the Web site, with sound bites from team officials and players. Like most reporters at the *Post*, Svrluga has become platform-agnostic, which is a nice way of saying that his bosses are no longer big believers in print. Today a small army of bloggers, podcasters, chatroom hosts, radio voices and TV talking heads, as well as a few old-fashioned ink-stained wretches, populates the newsroom at the 131-year-old *Post*. They understand that Donald E. Graham, the chairman and CEO of the Washington Post Co., is hurrying the paper into the digital future. 'If circulation is dropping,' Svrluga explains, 'and we're trying to figure out how people are going to get their news, who am I to say no to trying out new avenues?'."

(Marc Gunther, Fortune senior writer, in the article "Can the Washington Post survive?" July 26, 2007.)

* * *

Rosental Calmon Alves, the chair of the Knight Center for Journalism in the Americas, says from Texas that an old paradigm should be erased.

"In some universities they are not studying multimedia. They say, 'Just be a good journalist, and that's gonna be OK.' Well, it's *not* gonna be OK."

A doctoral student at Austin, Lou Rutigliano, last year presented a paper entitled "The Future of Journalism and How to Teach It". He noted that in 2006 "mysterious job titles" began to show up in the journalism wanted ads.

"Community conversation editor, mobile online journalist, and other titles that made 'blogger' seem almost traditional and boring," he wrote.

Through participant observation based on experiences teaching a course for journalism students (juniors and seniors), Rutigliano concluded that "there is no doubt that more research is needed on the design of journalism courses that respond to the realities of media today."

For a start, acknowledging and embracing the fact that multimedia storytelling and journalism are forever intertwined is a necessary career move for any journalist, *Miami Herald* managing editor for multimedia Rick Hirsch said at the 2006 National Writers Workshop in Fort Lauderdale, United States.

"Not every journalist has to start packing prosumer cameras (although it wouldn't hurt) and learning Flash You don't even need to get down with the lingo. You just need to start *thinking* like a multimedia journalist," he stated. "You *don't* have to be everything. But you *do* need to know what multimedia elements can do to make your story stronger."

Hirsch recommended:

For reporters: Add one more element to your thought process. *How might this story work on the Web?*

For line editors: Think about the multimedia aspects of the story. And don't forget the key question: Who is the reader of your Web site? He may be different from the reader of your newspaper.

"If you're a journalist today, I think the idea that, 'Oh, that's not for me,' is a death wish," he said. "Survival depends on you."

* * *

The New York Times [bought](#) Video News International (VNI) in 1995. One year later the company, specializing in what was then known as small-format television news reporting, recruited around 80 reporters who called themselves "VJs."

"After a while," recalls one of them, Jane Ellen Stevens, "the name 'backpack journalist' started being bandied around. I don't know where it came from."

The label basically refers to the many tasks these journalists could do—filming, podcasting, taking pictures, writing texts, even throwing together a simple Web page or designing a Flash package— with little equipment. Equipment that would easily fit in a backpack.

"I'd rather be called [Maxine Headroom](#) than [Martha Stewart](#)," wrote Stevens in an article entitled ["Backpack Journalism Is Here To Stay"](#) (2002).

So, what *is* in her backback nowadays?

"A Sony A1U HD video camera with shotgun mic, a lavalier mic, a laptop computer (MacBook Pro), miniDV tapes, FireWire cable, long-life batteries, battery charger, and lens cleaning kit," she replies.

Gustavo Sierra, an Argentine reporter for national newspaper [*Clarín*](#), defines himself as a "multimedia journalist."

"I started in print but in 1987 I won Fullbright's Hubert Humphrey scholarship and then moved to television. I worked in the United States for the Spanish service of [CNN](#),

Telenoticias and NBC. When I came back to Argentina I decided to join *Clarín* because the TV in this country is of poor quality. The internet made it possible for me to practice both kinds of journalism at the same time."

Sierra says that no one ever asked him to develop multimedia, a field in which he has been awarded the first prize in the Iberoamerican Congress on Digital Journalism.

"Now every time I work I think in two products, the print and the digital. I'm convinced that an era in journalism is over. We journalists must handle properly all the new tools. We have to tell stories again, and know how to tell them in a multimedia format."

He travels on his own with all the equipment... in his backpack.

"A Sony HD /F1 video camera, a Canon 7.0 camera, a tripod, the satellite telephone and all the plugs and cables necessary to produce journalism from any part of the world."

* * *

From her experience as a teacher, an analyst and a journalist, Jane Ellen Stevens thinks that if newspapers want to become "Web-centric news organizations," they should "educate all of their reporters and editors about the characteristics of the Web medium, and how journalism and journalists' roles fit into a Web-centric world."

What kind of skills are necessary in this internet era?

She answers, "Every journalist should be able to:

1) use a video camera as a reporter's notebook,
2) blog their beat,
3) put together breaking news, daily and features as multimedia stories,
4) put together a map with Google Maps or Community Walk,

5) figure out what elements go into a Web shell;

6) participate in social networks, such as Facebook, MySpace, etc;

7) know how to cover a breaking news story via Twitter;

8) use their cell phones as a reporting tool;

9) know how to work with a graphic designer and computer programmer to cover a beat, including integrating community conversation; and

10) understand the basics of search and Web-centric advertising."

* * *

Reuters Editor-in-Chief David Schlesinger gave a presentation for the Reuters fellows at Oxford University on October 17, 2007. It was called "Journalism in an Age of Innovation."

Schlesinger had already said things like, "The age of patriarchy and omniscience is over," and "The age of community and collaboration is here," when the question-and-answer session started.

He then mentioned "evolving" as the key concept for anybody in the media business who hopes to achieve success in this complex era.

That evolution of journalism also includes, Schlesinger said, a new perspective on what the journalist's job is. And when someone in the audience complained that these days journalists are expected to not only ask questions but also operate a video camera, record the interview, edit it, send it, etcetera, he remembered his grandmother: She had two maids in Germany until the Nazis forced her emigration to the United States. There, she had no maids and she enjoyed a good life anyway. She adapted.

Schlesinger's managerial voice spoke: "Deal with it!!"

* Part 3: The Examples from the "Battlefield"

I n order to analyze this new form of journalistic narrative——including from a practical point of view—I took a closer look at two multimedia packages, or "digital features."

Both were launched by major newspapers a year ago, to coincide with the 25th anniversary of the Malvinas/Falklands war between Argentina and the United Kingdom.

This section also includes the opinions of some journalists from different backgrounds about the two pieces.

Newspaper:

The Guardian (England)

URL:

http://www.guardian.co.uk/falklands25years

Work Team:

Nine people. One in production, three in interviews and research, two in filming, one in picture research and video editing, one in design, one in sound.

Time:

Three months.

Unique Visitors:

Information not released.

Description:

"Our graphics expert, Paddy Allen, had the idea of doing something ambitious about the anniversary. The purpose was mainly to retell the story of the Falklands war through the voices of people involved in it. We had conversations about trying to get exclusive lines – one reporter investigated what he thought might be an unreported use of an Exocet missile, but this did not stand up. We wondered whether [former Secretary of State for Defence John] Nott might give us a political line and there was something in his interview which put him slightly at odds with [former Primer Minister Margaret] Thatcher. But telling the story using graphics, video and audio was the main thing. Most of us who worked in the package were in our early 30s so maybe that brought a fresh perspective," explains reporter Mark Oliver.

The Process:

The first step was creating a list of people to interview and seeking contacts. "This was a slow process at first but eventually we got the ball rolling, and I was helped by veterans' groups and the Imperial War Museum," says Oliver, who at the time was also reading books and news reports on the conflict. "I was only seven when the war started so I needed background."

The approach was a) to try and tell the main points of the narrative of the war and b) to try and choose the best human stories.

James Strucke, who speaks Spanish, interviewed Argentinian veterans, while Matthew Tempest got former minister John Nott.

After filming they created transcripts that went to editor Simon Jeffery, who decided which clips to use. He also edited the footage along with Elliot Smith. Typically, they had 25 to 30-minute interviews that were cut down to five-minute clips.

Oliver and Sturcke did most of the reporting and created the story spine of the chronology of the conflict, which was the foundation of the text element on the finished pages. "The spine had two purposes: 1) it was a guide of events for which we needed to find people to talk about, and 2) it would evolve into the text part of the interactive," says Oliver. "We started with a long spine and then cut out elements we thought we could live without. Some of the diplomacy was removed. The spine of the finished product was focused mainly on the military events on the islands."

John Shirley, who in 1982 was a *Sunday Times* reporter on the Falklands/Malvinas embedded with the Marines, collaborated with the story.

Dan Chung oversaw the use of video and he and Martin Argles filmed.

Francesca Panetta made the audio montage.

Paddy Allen designed the interactive elements and the graphics.

Simon Jeffery was in overall charge of the project.

"It's the most ambitious package we have done so far
in terms of production. The idea was to tell the story of the war
with the voices of people who were there 25 years ago.
It took loads of work, but I think it was something worthy to do."

(**Mark Oliver,** news editor guardian.co.uk)

"I think it's a magnificent multimedia package.
It's visually thorough and the mechanism of jumping from
one character to another in the story is understandable.
The problem is that 25 years after the war it includes
one side of the conflict –it shows only one Argentine.
And basically it still is an account of the war, nothing new,
everything there has already been heard and seen many times."

(**Gustavo Sierra**, *Clarín*'s journalist, on the *Guardian*'s interactive package)

Newspaper:

Clarín (Argentina)

URL:

http://www.clarin.com/diario/2007/04/12/conexiones/malvinas07.html

Work Team:

Ten people. One in interviews, research and camera, three in production, one in editing, one in coordination, one in sound, one in multimedia direction, one in design, one in photography.

Time:

Forty days.

Unique visitors:

130,000 in the first week.

Description:

"It's called 'Crossed Lives', and reflects four parallel stories of British and Argentine ex soldiers. The pilot who dropped a bomb and the Welshman who was disfigured by the impact. The headmaster of a traditional English college and the doorman of a rural school in Corrientes province. The one who planted mines and the one who defused them. And two men, a Briton and an Argentine, who suffered the same post-traumatic stress disorder. "I wanted to explore what effect a war leaves on men, and I guess the package does show them in an attractive, interactive way," says Gustavo Sierra, the reporter in charge of the journalistic approach.

The Process:

Reporter Gustavo Sierra wanted a new story to tell for the 25th anniversary of the Malvinas war. So he made a list of British veterans and went to see them. During the interviews the idea came up: "Why don't we find the parallels in Argentina?," he asked himself.

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He filmed everything. "For some years now I've been using the video camera just as if it was the tape recorder my print colleagues use," he says.

When he finished the reporting and the story spine he thought it would be a special opportunity to divide the screen in two halves, one for each character.

But as soon as he shared it with producer María Arce she noticed that one of the screens would be empty when the other showed the 'talking head'. They resolved it by illustrating the empty half with related images. Arce and multimedia editor Damián Courteaux surfed the archives and the internet and found some interesting clips, like the one showing the exact moment in which the Argentine pilot attacks the British ship.

Cora Cafaro and Ana Florian cooperated with the production.

Sebastián Guidobono and Gastón Santana were in charge of video editing.

Rodrigo Lacunza sorted out the sound and Eduardo Longoni edited the pictures.

Javier Elliot designed and coordinated the project.

"Of course, the Malvinas package wasn't
'just another piece of work' for us. I was really pleased with it:
I think we were, again, one step ahead, and it had
very important 'added value" like the original soundtrack.
Our team gets more and more professional,
working like the mechanisms of a watch."

(**Javier Elliot**, multimedia team coordinator, clarin.com)

"The Simon Weston part [the story involving the disfigured Welsh
soldier] was impressive enough to stick in my mind a year later."

Paul Bradshaw, Senior Lecturer in Online Journalism, Birmingham City University; author, Online Journalism Blog:

"[The *Guardian*'s] Non-linear navigation along bottom gives control to reader, which is excellent, while initial help animation is useful. However, dateline could be more obvio usly calendar-like. [The] Buttons need to be bigger and more intuitive – I want to click on a name, not just the thumbnail. Content is nicely 'sliced' so that user can choose to only hear parts of interviews that are relevant. Nice use of maps, although animation is perhaps too slow and you're wondering what is happening.

[In *Clarín*'s, I] Love the interface – smooth, inviting, atmospheric and intuitive. Split screen works nicely. Production seems too 'broadcast', however – would be better broken up as the *Guardian* is. Navigation is frustrating – having to go back in order to go forward is a no-no. Good use of external links and email link."

Jon Lee Anderson, staff writer, *The New Yorker*:

"Each in its way, they are very good and eloquent. More than that, both achieve giving back the drama, the humanity and the emotional to that conflict. I think this kind of journalism has a huge future."

Jim Brady, executive editor, washingtonpost.com:

"I think both packages are well done, but both seem to be so heavily focused on the video side of things that it's hard for me to get more background or a timeline on the conflict, which would be nice for someone who wanted to put the videos in some perspective. So, to

me, that's what's lacking – a true multimedia presentation that would provide a more well-rounded version of events."

Jennifer Musser-Metz, web developer/lead systems analyst, Philly.com, the *Philadelphia Daily News* and the *Philadelphia Inquirer*:

"[*Clarín*'s package] is a very cool combination of video editing and Flash production. It must have taken quite some time to put together. [*The Guardian*'s] navigational elements are very different. These Flash projects can be difficult to navigate, perhaps because each one is hand crafted as its own element, so you are navigating inside of it to experience the story rather than using the standard Internet browser experience. I was not able to easily find places where the community can contribute to the discussion. I think that that is something very important to journalism on the web - allowing the community to interact with each other in the realm of the story you are telling."

* Appendix: "Mrs. Future"

> "We won't be just print journalists,
> or radio journalists, or television journalists.
> We may all be digital, multimedia journalists.
> And things will be possible
> that no one has yet imagined."
>
> (**Katherine Fulton**.
> "The Anxious Journey of a Technophobe."
> *Columbia Journalism Review*,
> November/December 1993.)

Katherine Fulton had been working as a reporter and editor for fourteen years when she started feeling depressed and decided to leave her job at the alternative weekly *The Independent* in North Carolina, of which she was one of the founders. She was even considering leaving journalism for good.

"But first I wanted to step back and take a long look around," she said. In 1992 she became a Nieman fellow at Harvard.

"My feelings about technology and the future of newspaper journalism in those days ranged from denial to gloom and doom. And that had been on a good day."

Katherine was a technophobe: she felt mystified by machines, and sheepish about her ignorance.

"It came suddenly to me that it was time to stop being so stupid about machines. Naturally, I found my way down the river to MIT [Massachussetts Institute of Technology]. I think it was the passion of the people creating the electronic future that eventually seduced me into learning more."

A year later she wrote a piece for the November/December issue of the *Columbia Journalism Review*. It was called "The Anxious Journey of a Technophobe," and included phrases such as:

- "I glimpsed another new medium – the multimedia future that destroys the old boundaries between print and video."

- "Everybody would be a reporter. Facts and opinions would flow without intervention, and most definitely without the blessing of journalistic gatekeepers, who in this new world must surrender control and share power."

- "In the developing digital world, the messages can include words, pictures, sound – any medium, because they'll all be the same medium."

- "We won't be just print journalists, or radio journalists, or television journalists. We may all be digital, multimedia journalists. And things will be possible that no one has yet imagined."

- "I could see the potential for the new medium to become an alloy that merged the best of print with the best of television. I could see how reading could be more sensuous. I could see the fascinating challenge involved in combining the talents of writers, photographers, filmmakers, information designers, graphic artists, animators, and computer specialists. And I could see that this new medium, like television before it, could begin to have an impact before it was in widespread use."

-"Liberated from the space constraints of paper, the newspaper will offer the reader features not now available, and provide various levels of detail and depth about every story."

-"Reporters will face as many new creative choices as their readers in the nonlinear world in the making."

-"The newspaper as a service delivering content, not a product forever wedded to paper. Control in the hands of the user. The power of multimedia to tell a story in different ways."

Again, Fulton wrote those paragraphs in 1993, **more than fourteen years ago**.

* * *

For this research project I obviously tried to contact her: it seemed to me perfectly reasonable that she could have interesting views about what's going on and, of course, what's going to happen.

But she had left the scene. Completely.

After the Nieman fellowship Katherine Fulton started teaching at [Duke University](). Her classes were about the future: the future of leadership and organizations, the future of communications media, the future of democracy.

Then *her* future changed. Completely.

Five years ago she decided she had enough, and joined Global Business Network ([GBN]()), an organization founded in 1987 that helps "clients to systematically re-perceive and embrace uncertainty in order to achieve sustainable success," and has a "network of visionary thinkers." She's one of those, as senior advisor at GBN and president of the Monitor Institute, the vehicle through which the Group applies its knowledge.

The future, again: only now it's the future of philanthropy and nonprofits.

Why?

"After years of trying to get to newspapers to speed up their adaptation," she answers, "to be honest, I concluded that they would not adapt fast enough, and that indeed, the most important actors in shaping media and journalism would be new, entrepreneurial entrants. Newspapers were destined to be on the back foot, not the front foot, because their profits were too high. They were too busy protecting what they had to spend the resources and take the risks that would be needed to invent the future. This is of course a U.S. perspective. Journalism has always been cross subsidized by other sources of revenues. I concluded that philanthropy was likely to become one of the most important sources of support, and this has indeed begun to happen—very early stages."

* * *

Oh, well.

I tried anyway to get her thoughts about the "non-adapting fast" industry, and fortunately enough she agreed with one of the main points of my research paper: that multimedia packages are one of the "weapons" newspapers have to "fight for their lives" in this internet era.

"Absolutely, yes. This is a new requirement, no longer a choice."

And then I couldn't help it. I *had* to ask her. So, after conquering my fears about her possible answer, I did: What do you think is going to happen with newspapers?

"They will continue to decline in their old form and old economic model, while slowly adapting to a new digital media that is no longer about the distribution system (paper) and

that is no longer about scarcity of information. There will be journalism institutions. I just don't think we will think of them as newspapers."

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