

Script: Multimedia and Managing Websites  
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Slide 3: Al Jazeera Plus has a crew dedicated only to smartphone journalism, the Wall Street Journal trains all its reporters to use their phones as still and video cameras and TV stations are rushing to equip their reporters with apps that will push back content from the field.

Slide 4: One of the benefits of mobile journalism is that the apps are generally easy to use...

Slide 5: ...and allow people to easily move information to the Web, particularly to social media.

Slide 6: Mobile journalism is “in the moment” journalism, but it has some unique challenges. The first is the camera’s sensor, which handles exposure for video and still photos. Though it’s very high quality, it’s a fraction of the size of a DSLR’s sensor. That means it handles situations with very brights, very darks or very brights and very darks poorly. The phones are also light, usually less than seven ounces. It makes it hard to stabilize a shot when the camera is so light it moves with your breath. The microphone is encased in a shell and designed to be used for phone calls, not recording for stories. It can be very hard to get quality, distraction-free audio from a phone.

Slide 7: We can use some accessories to balance out the disadvantages. A 30-watt equivalent light provides fill light help with some of the sensor issues. Three different lenses – a telephoto and a wide angle/macro combo lens – give us the flexibility to change our angle of view. The tablet frame protects the tablet or phone and allows it to mount to a tripod or stand flat on a table or other surface. A pre-amp allows us to connect external microphones to our phone or tablet to get better quality sound. The kit you’re seeing here costs about \$700, including an iPad. You can also buy a kit for about \$100-\$150 to use with a smartphone.

Slide 8: There are so many different apps out there that it’s hard to recommend just one. Instead, let me tell you what I look for in apps.

Slide 9: The first thing I’m looking for is apps that are going to create interesting content that my audience is going to want, particularly on social media. Maybe it’s a panorama app or a photo gallery app.

Slide 10: For apps that shoot stills and video, I want an app that meters light at a separate point from where the camera’s focusing; the iPhone’s camera doesn’t do this and just this simple change will make your mobile photography better.

Slide 11: For audio and video apps, I want to be able to hear the audio coming through my headphones as it's happening. This way I can tell if the audio is too loud or too soft.

Slide 12: There's lots of apps out there and the landscape is constantly changing. So I've chosen some apps that have been around for awhile and look to be around for while longer. For shooting video on the iPhone or iPad, I love FilMicPro. Lots of people do. Most of the commercial work shot on iPhones that you see has been shot on FilMiC Pro. It lets you fine-tune how your exposure, lock your focus and fix production mistakes all in the same app.

Slide 13: There's only one professional-grade video app for Android, Cinema FV-5. It does all the things FilmicPro does and also gives you the ability to toggle between shooting video and stills.

Slide 14: There's a lot of video editing options on iOS devices. The most complete one is Pinnacle Studio, which lets you edit video, pan and zoom on photos and have multiple audio tracks. It lets you build a pretty complete piece. iMovie, which comes with Apple devices, is pretty powerful, too. There are lots of people doing mobile journalism who use iMovie and swear by it. My advice: Try both.

Slide 15: There's really only one professional-level video editing choice for Android users, and it's Kine Master. The app works like other non-linear editing program: You can split video, shift it around, strip out audio and replace it. It does all the editing things that you would expect. But it is a subscription service and not a one-time purchase like the other apps I've mentioned.

Slide 16: Even if we have a great basic product, our audience has been trained to always want more. This is easily done; if the audience already exists, they'll presumably want to come back to your website for different content. So, let's view our website or paper as just the foundation of our content. Podcasts are an easy way to add value. They're cheap to produce, easy to post and can give your publication some personality and also be used to provide a deep dive into a topic. Feeds – whether you're Tweeting out new content or using something like an RSS feed – are another great way of marketing your content. Every time you put content out there, it'll automatically go to your audience, who hopefully will push it on. Curated content is a little trickier: If you have a staff member who has great taste and you trust them to make suggestions, it's easy to build a brand that people begin to love – or love to hate. The key to building curated content is to find someone who's willing to regularly comb over content from other publications and select the best, most relevant material for your audience.

Slide 17: So now you have all this great content. Where do you put it? Who manages it? How many hands will touch it after it's submitted and before it's published? The amount of content you have is in direct proportion to your need for a plan. This is nowhere near as fun as putting together the content, but a

stitch in time here will save nine down the road. Ask yourself the basic questions: Who's the "owner" of the piece from the time it gets assigned to the time it's published? What's the bare minimum of hands you feel are necessary to have on a piece before it's safe and ready for publication? Will content get from submission to publication through a series of folders on a server? Or just by emailing from one person to the next? What happens after it's published? The Details matter here, and that makes setting up management systems and workflow processes really important. The best two tips I can give: Have someone clearly defined as responsible for the piece from birth to publication and have only set of checks at each level of management.

Slide 18: Here's where we talk about boring stuff, but it's the kind of stuff that keeps you in business. How do you keep your media assets from getting lost in production.

Slide 19: Let's say you have a story with five photos, two videos and a big text component. Your challenge is going to be three-fold: First, how do you make sure that who needs access to the assets has access. And how do you make sure that not too many people do? You don't want malicious or accidental content introduced into your pieces. Second, how are you going to make sure everyone is editing the current version of the asset? This is a huge problem in workflows and editing a version 3 of a text piece when the most current edition is version 5 can be a huge waste of time. The third problem is how do you track all of these assets at once.

Slide 20: The solution is project management software.

Slide 21: But like any solution, each kind comes with positives and negatives.

Slide 22: You can be as simple or as complicated as you want with project management software. The easiest way to do it is to set up a series of sequential folders and create rules about how your staff saves files. Someone will mess this up; it's inevitable. So we can look to project management software. We'll talk about three. Google Drive is free, commonly used and easy. It works like a giant bucket of stuff, but it also has great accountability features – you can see the changes people made in documents. Set it up along with a spreadsheet tracking each document and you have a nice simple project management system.

Slide 23: One caution, though, storage isn't unlimited. And you'll still need to set up sequential folders to move media assets from step to step.

Slide 24: Basecamp is professional project management application that's used a lot in app development. Its strength is that it has great calendar functions: You can set due dates and the software will email people to remind them when it's due. It allows you to control versions of documents. And it allows you to email

people from with the program; emails get attached to documents and every email is saved and recorded.

Slide 25: The third piece of software is Slack, which is used by Vox, Quartz and NASA's Jet Propulsion Lab, among others. It's a chat-based interface that's very collaborative – it really creates a conversation around a story within the staff. You can create channels to discuss stories or the movement of copy in. It's free for small teams. And, it has great integrations with Dropbox and Google Drive – but you're still going to have a problem handling the status of large files.

Slide 26: Here's a sample workflow, and it'll work regardless of platform. You can use it on any of the systems we've talked about, or just as a progression of folders. Going clockwise, the first step is a "To be edited" folder that your content producers place their finished product in. An editor will go in there and do a line-edit, content suggestions. They'll then move the file to a "Revisions needed" folder. The content producer will work on it and create a second version in the folder. When it's been revised to the editor's liking, the editor will work on it and save it to the "Content-Edited" folder. The past tense "editED" is important here. It means that the work has been done. Once the content is nailed down, the next step is bring it into a "Detail checked" folder. Work goes in here after it's been copy-edited or has had its audio or video finalized and rendered. The fifth step, moving to a "Ready to publish" folder, means that the content has gotten all the approvals it needs. As it's published, the content is then moved to a "Published" folder, which doubles as an archive.