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## News narratives and television news editing

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# NEWS NARRATIVES AND TELEVISION NEWS EDITING

A Thesis

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
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in

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by

Keren Esther Henderson  
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## Abstract

This study seeks to understand how and why television news editors impose meanings onto news packages through montage editing. Through a qualitative content analysis and in-depth interviews, this study will advance the notably few past narrative editing studies by investigating the norms and routines of television news editors. While other researchers recognize the significance of studying montage editing in television news, this is the first study to clarify the relationship between montage techniques and the creation of television news narratives.

## Chapter 1. Introduction

### Narratives and News

While an account is merely a recollection of facts, a narration is the process of telling a story in such a way that the story itself takes on meaning outside of its details. According to Fisher (1984), storytelling is the very essence of being human. Fulton (2005) notes that, “as long as human beings have had the power of speech, they have been speaking in narratives...” (p.1). Humans produce narratives, or what Barthes (1972) calls “myths,” as a way of categorizing and making sense of the society in which they live. “The act of narrating,” Ryan (2004) explains, “enables humans to deal with time, destiny, and morality; to create and project identities; and to situate themselves as embodied individuals in a world populated by similarly embodied subjects” (p.2).

Narratives exist in both fiction and non-fiction stories and, as is relevant to this study, narratives are also found in news. According to Lule (2001), “news stories offer sacred, societal narratives with shared values and beliefs, with lessons and themes, and with exemplary models that instruct and inform” (p. 18). The news media, as agents between events and viewers, have the task of constructing the news through whichever routines they deem “correct” according to their conventional standards or “norms.” The news, then, not only provides information about specific occurrences, but also educates the viewer about societal values. Smith (1992) explains that, “news organizations do not offer random accounts of the events they report, but stylized interpretations that follow standardized narrative patterns” (p.339). As Bird and Dardenne (1988) put it, “news stories, like myths, do not “tell it like it is,” but rather, “tell it like it means” (p.71).

### Narratives and Editing

In 2001, Schaefer published the first and only longitudinal study comparing news editing techniques from 1969 through 1997. With the help of Pierce’s semiotic theory and

some film terminology, Schaefer recognized an increase over three decades in the use of narrative editing techniques in television news. For example Schaefer observed, "...a general trend away from realist continuity editing techniques toward a greater use of montage techniques" (p.179). Schaefer's study also exposed an important fact about television news editors: namely that, "television journalists have traditionally learned the art of editing through an immersion process that does not readily lend itself to conscious articulation of forms" (p.179). Schaefer believes that television editing is not commonly discussed because the editors themselves do not share a common language for this discussion. His study suggests a need for a more specific understanding of the current conventional techniques of television news editing, and the development of a set of interview questions through which one can gain a clearer understanding of this news-making process.

### The Study

This study seeks to understand how and why television news editors impose meanings onto news packages through montage editing. As Tuchman (1978) explains, "The production of meaning is intricately embedded in the activities of men and women – in the institutions, organizations, and professions associated with their activities and that they produce and reproduce, create and recreate" (p.216). Through a qualitative content analysis and in-depth interviews, this study will advance the notably few past narrative editing studies by investigating the norms and routines of television news editors.

Fields (1988) explains of qualitative observations of news that, "The analyst can show how the structure of the coverage is grounded in the social processes of doing newswork as well as in the social, political, and economic forces at a certain moment in history" (p.191). This study is an attempt to do just that. Firstly, it will provide a technical analysis of the specific instances of montage in television news editing. Secondly, this



thesis will provide a discussion based on in-depth interviews with award-winning editors in order to reveal some of the political and economic forces and well as the subsequent norms and routines that determine the creation of news through editing.

### Significance of the Study

While other researchers recognize the significance of studying montage editing in television news (Schaefer, 2001; Baym; 2004), this is the first study to clarify the relationship between montage techniques and the creation of television news narratives. The news media are increasingly criticized for producing “unimportant” news and for preferring entertainment over information (Gans, 2003). Viewers, however, depend on television news, not just for factual accounts, but also for useful narratives, which the aforementioned researchers believe are instrumental in socialization. While Schaefer noticed an increase in montage editing techniques in television news packages, those techniques alone are not necessarily producing useful narratives. An increase in the production of montage-based packages that do not have educational value puts into question the role of television news as part of the Fourth Estate. As such, it is necessary to understand how and why editors are employing montage techniques in television news packages in order to better analyze their role in the democratic system.

## Chapter 2. Literature Review

### Norms and Routines

After a half-century of research, academics agree that two stages separate occurrences from their potential discussion on television news programs: deciding what is news and deciding how to package it. Even in 1959, Cater could see that, “news production for the hungry American public has become instantaneous, continuous, many-faceted, and layered operation” (p.3). Shortly thereafter, researchers focused their efforts on observing the norms and routines that determine what airs on the news and in what form it will appear.

Tuchman, Gans, Molotch, and Lester, approach broadcast news from the perspective that news is not “out there” to be discovered; rather, news is created by journalists through a series of observable and often times predictable norms and routines. The news, then, is no longer viewed as an objective representation of reality, but rather the product of newsroom decisions as to what the public needs to know and how they need to know it.

Herbert Gans (2004) conducted participant-observations and content analyses of two television programs and two news magazines. His study outlined the various dynamic relationships between journalists and their superiors, journalists and their peers, journalists and their sources, and journalists and their viewers. Gans study served to support Cater’s observation that news making is an operation with many layers.

Gaye Tuchman (1978) also observed the activities of journalists in her study about the “construction of reality.” Tuchman recognized the significance of norms and routines as systems from which news forms can be traced. Tuchman’s study also combined participant-observation with content analysis, with particular emphasis on the

effects of these norms and routines on the media's ability to frame topics and shape the national agenda.

These academics broke down each of journalism's core values in order to observe each as a product of news routines. For example, Tuchman (1972) outlined the routines or, what she termed, "strategies" of a newsroom and their effects on the production of "objective" reporting. She outlined that the notion of "objectivity" is comprised of four strategies: presenting opposing views to the main story, showing evidentiary support for the main view, use of citations, and use of the inverted pyramid (p.665 – 670). By maintaining this pattern, Tuchman asserted, journalists could feel justified in sending a story to print that they could confidently call an "objective" piece of journalism. On the newsgathering side, norms and routines researchers explored the concept of "newsworthiness" (Lester, 1980; Fishman, 1982). Molotch and Lester (1974) categorized news events into four categories: routine events, accidents, scandals, and serendipity (p.106 – 111). They discussed each kind of news in terms of the power structures each reveal. Lester (1980) observed that, in the event of a slow news day or week, journalists are able to generate newsworthy stories rather than wait for something interesting to happen. Fishman (1982) illustrated that news routines determine which occurrences are termed newsworthy and which events are doomed to obscurity (p.210).

These routines are in place so that journalists can feel confident that the work they produce meets the public's expectations of journalists as the Fourth Estate. Some critics question the value of this system, claiming that journalists are so entrenched in their economic-based routines that they cannot serve their original democratic purpose (Hamilton, 2005). Before one can speculate, however, as to the value of journalism or where it is headed, it is important know how journalism came to function in its current state.

## A History of News and Economics

The American news product has seen drastic transformations over the last two hundred years. In the early 1800s, the Jacksonian era gave rise to widespread political discussion when, for the first time in more than two decades, voters were called upon to elect a president. During this era, self-promotion by politicians was viewed as shameless and inappropriate. As a consequence, political parties partnered with newspapers to disseminate information to the masses. Funding for newspapers came from party subsidies, government printing contracts, and the franking privilege.

In the mid-nineteenth century, once the excitement of renewed political involvement died down, politics fell out of fashion as the dominant subject in newspapers. The stigma of self-promotion lessened, politicians relied less on press support, and the amount of press funding stemming from this relationship radically decreased. As populations grew, so did competition for business and the need for product marketing. Just as the politicians from the previous generation had recognized the value of appealing to voters through the press, owners of businesses like the newly developed department stores saw newspapers as a way to attract consumers. In search of patronage in the mid-nineteenth century, newspaper editors recognized the financial benefits of partnering with advertisers during the growth of industrialization. The rising costs of running a newspaper along with dwindling assistance from the political realm opened a spot for advertisers and newspapermen to form a bond.

In Baldasty's (1992) estimation, newspapers shifted from treating readers as voters to appealing to readers as consumers. In a supportive discussion of the development of consumer capitalism in America, William Leach (1993) insisted that, "Consumptionism is bringing it about that the American citizen's first importance to his country is no longer that of citizen but that of consumer" (p.268). Baldasty argued that news, "was not simply a reflection of the day's events. It was a selected account chosen

for its ability to please both advertisers and readers” (p.113) and warned that when, “commercial considerations dictate the general news process, the press will serve democracy only when such service is financially profitable” (p.9).

Today, television news functions within this well-established commercial system. McManus (1994) believes that news stations, which are increasingly dependent on commercial considerations, are just like their print counterparts: “The reader or viewer is now a ‘customer.’ The news is a ‘product.’ (p.1). Schudson (2003) adds that advertisers are gaining power as they are now, “directly influencing the news” (p.125). The concern is clear: “...what was initially regarded as a public resource ended up as a system that increasingly serves private interests whose primary goal is profit, not public service” (Wittebols, 2004, p.11). Schudson (2003) points out that this loyalty to profit-making results in managers cutting corners as well as executive decisions to cut costs, “even at the risk of limiting the quality of journalism” (p.127).

From an economic perspective, media owners are protected unlike any other business: usually, a product that is deemed unsuitable warrants intervention by either the government or an authoritative organization (Schudson, 2003). Due to broad First Amendment protection, news quality is largely exempt from government regulation. Sanford and Kirtley (2005) quote Justice Douglas as saying that the news media should enjoy this protection, not because they are meant to become an elite social group, but because democracy depends on their supporting the, “public’s right to know” (p.269). The public depends on quality information from the news media in order to make informed social and political decisions. Scholars argue that the fact that the press enjoy a great deal of legal protection by the First Amendment, means that they hold a certain social responsibility to their viewers to choose information over entertainment (Peterson,

1963). Just as Baldasty warned, in this consumer capitalist society, the news media struggle to find a balance between their roles as educators and entertainers.

#### Hard News and Soft News

Modern broadcast news, as a product of an advertiser-funded news system, has seen an important change in format: namely that soft news, which is associated with entertainment and immediate financial satisfaction for shareholders, has become more prevalent in news programs (Hamilton, 2004, p.162). Academics, therefore, make distinctions between hard and soft news. Ted White (2002) lists hard news stories as: fires, accidents, crime, police-media relations, the courts, demonstrations, riots, disasters, tragedies, war, news conferences, local government, or political campaigns. Soft news stories, on the other hand, refer to features (issue stories), or profiles (human interest stories). Patterson (2000) specifies that,

Soft news is sometimes used in a way that implies it is all the news that is not 'hard news.' Hard news refers to coverage of breaking events involving top leaders, major issues, or significant disruptions in the routines of daily life, such as an earthquake or airline disaster. Information about these events is presumably important to citizens' ability to understand and respond to the world of public affairs. News that is not of this type is, by definition, "soft" (p.3).

He defines hard news as news that contains information on public policy, while soft news does not report on these policies and, instead, focuses on sensationalism (p.3). Patterson believes that soft news serves to, "expand an audience by attracting people who find the news more enjoyable when it has a touch of personal drama" (p.9).

In this discussion of news is the question of whether or not soft news is an inferior quality of news programming (Plasser, 2005). Prior (2003) argues that soft news does not have the ability to teach the uniformed reader about politics because the subjects in his study did not recall specific political information following their exposure to soft news. Baum (2004) counters this claim by tying soft news to framing theory; According to

Baum, the fact that the reader may not recall the details of the story, but does recall the way he or she felt about the political subject is a significant form of learning. Zaller (2003) calls for a change altogether in the definition of what is acceptable news. He believes that, in order for democracy to be served, the public must be informed. If this means that the media must include the option of soft news in order to attract attention, then this is acceptable to him for the greater purpose of informing the public.

### Television News Narratives

While it is clear that accounts, traditionally associated with hard news, are informative, the value of soft news remains debated. In past, researchers have perceived soft news as being “unimportant” (Gans, 2004) because of its focus on the dramatic. Too much straight information, however, is recognized by researchers as being difficult to remember (Lang, Potter, and Grabe, 2003). Storytelling journalists may have the answer to this dilemma. Machill (2007) explains that narratives can improve the quality of journalism as it increases viewer attention over the presentation of dry accounts. While television reporting originates from print journalism, he argues, the traditional inverted pyramid style of presentation ought to be rejected as it takes the joy out of watching a medium whose strength lies in its ability to visually entertain; it is less entertaining to receive all of the pertinent information upfront, leaving nothing in terms of narratives. Fry (2006) agrees, placing visuals at the top of a list of television’s characteristics (p.83). If viewers are not learning from straight information, and critics are concerned about the emptiness of entertaining news, then it is important to find a happy medium between attention-grabbing and educational news.

In 2003, Lang, Potter, and Grabe outlined seven strategies for making television news memorable and easier to understand: (1) Let the emotions talk, (2) slow it down, (3) dare to be quiet, (4) match the audio and video, (5) know how to deal with negative

images, (6) take a literal approach. The last item on the list is the suggestion to (7) use strong chronological narratives (p.114 – 116). Lang et al. explain that, “Stories told in a narrative style with a beginning, middle, and an end are easier to process and are better remembered than stories that have a weak narrative structure or are told in non-chronological styles such as the inverted pyramid” (p.116). Their study recommended implementing these strategies for increased attention and arousal for any news story in order to succeed in a competitive, commercial news environment. While accounts, then, are needed to inform the citizenry, narratives are necessary to encourage learning. Tuchman (1978) described television news narratives as, “a recently evolved foreign tongue we have all learned to translate but that few of us speak” (p.107). She justified the value of studying this “language” through norms and routines when writing: “Identifying those conventions as artful manipulations enables one to regard filmed events as social accomplishments – the product of news work” (p.109). This study, therefore, investigates the norms and routines that transfer an account into a narrative.

#### Television News Editing Narratives

Editing plays an important role in storytelling journalism. It is in the editing that the producers can format the material they have assembled into a powerful dramaturgical sequence. An elaborated narrative structure is enacted. The chronology – how the story starts and how it ends, and how the intervening parts are linked together – are decisive. Drama and suspense are created on the editing table with poignant images and sounds (Ekstrom, 2000, p.474).

Just as print journalists construct “reality” by following established news routines, so too do television journaists work to construct news video. Tuchman (1978) observes that, “unfortunately, analysts of news do not customarily treat news film as a visual language. Rather, they naively suppose that news film captures reality without imposing its own rules” (p.107). Two editing routines lead to the creation of either accounts or narratives: continuity or montage editing.



Continuity editing, like the telling of an account, “concerns itself primarily, but not exclusively, with the clarification of an event” (Zettl, 1999, p.265). As Monaco (1977) explains, “In Hollywood cinema, ‘invisible cutting’ was the aim, and...was used as a device to compress dead time” (p.184). News editors use continuity editing to create the illusion that the viewer is watching “reality.” In cinema, this technique is called “realism” and it, “emphasizes the subject as opposed to the director’s view of the subject” (p.425). Monaco (1977) explains that realism “usually concerns topics of a socially conscious nature, and uses a minimal amount of technique” (p.425). In other words, newsmakers who are concerned with telling an account, or acting as a “camera-of-record,” might favor using only continuity editing techniques. In television news, this technique is used for the same reason as it is in film: to provide a representation of reality, or even the illusion of reality itself.

Montage editing, on the other hand, “is used primarily to intensify an event and reveal its complexity” (Zettl, 1999, p.291). Montage editing illustrates relationships between shots and sequences and, in doing so, creates an additional layer to the package’s written and visual narratives of a news package. These relationships and their subsequent meanings are significant to the study of narratives. In their studies, both Schaefer (2001) and Baym (2004) used film terminology to operationalize their variables for the sake of showing an increased use of montage techniques in television news. Schaefer counted instances of stylized transitions and measured shot length in order to point out that the news packages are carefully constructed. Building on Schaefer’s study, Baym’s content analysis compared news coverage of the Nixon impeachment trials with those of Bill Clinton. His purpose was to confirm Schaefer’s assertion that news is progressively changing towards montage editing styles and to apply those observations to a discussion of journalistic integrity. Baym showed that, indeed, news packages about Bill Clinton

favorable elements such as close-ups and dissolves, while Nixon was subjected to medium shots and hard cuts. He suggested by this observation that these editing choices affected the viewer's understanding of each occurrence.

As Schaefer points out, narratives have not been properly studied in television news because there is not a method designed for their recognition, nor is there a manner in which to effectively discuss their meaning with editors. This study provides a solution to both problems: Firstly, it reviews the existing film-based information needed to understand the concepts behind video editing. These concepts outline the differences between visual accounts and visual narratives. These concepts are followed by the definition of Zettl's codes of montage editing. These codes are then applied to a qualitative content analysis of existing, television news packages created by award-winning television news editors. Finally, these editors discuss their craft, as well as their work environment in order to clarify some of the social, political, and economic influences affecting contemporary television news editors.

### Chapter 3. Understanding Narrative Editing

This thesis follows Marie-Laure Ryan's (2004) suggestion that one must, "identify the units of the medium; identify the meanings that make up the medium-free system of narrative; and create a "lexicon" that maps the signs of the medium upon the meanings of the narrative system" (p.195). There cannot be a proper understanding of television news editing without a method for understanding the technique of forming relationships between editing elements in order to create a narrative.

#### Connotative and Denotative

Editors rely on news photographers to capture the images of an event. The basic unit of television news package construction, therefore, is the shot. When creating a news package, it is the photographer's job to go out and capture a representation of "reality" by collecting shots in the form of interviews (in news these are known as bites or sound-on-tape), or in the form of b-roll (footage related to the story). The editor's ability to create accounts and narratives is directly affected by the shots provided by the photographer.

#### First Order Signs

Each shot conveys meaning based on whether it is iconic, indexical, or symbolic, or what Fiske and Hartley (1978) call "first order signs" (p.25). Monaco (1977) explains that an icon is, "a sign in which the signifier represents the signified mainly by its similarity to it, its likeness." In other words, a shot of John Smith is an icon of John Smith. An index is an image, "which measures a quality, not because it is identical to it, but because it has an inherent relationship to it." A shot of clouds, then, is an indexical image meaning that rain is on the way. Viewers understand that clouds and rain have a relationship. A symbol is, "an arbitrary sign in which the signifier has neither a direct nor an indexical relationship to the signified, but rather represents it through convention" (p.133). Fiske and Hartley explain that, "a photograph or a road sign can both be signs of

a car, but the photograph, semiotically, can go further; it can also be a sign of virility or freedom, and in certain contexts it can even be used to signify an industrial, materialist, and rootless society” (p.25). The complexity of a package is usually affected by the kinds of shots provided by the photographer: iconic images are the building blocks of continuity edits, while indexical and symbolic imagery lend themselves to the artful routines of montage editors.

### Second Order Signs

Once editors know which shots they are using, they must decide how these shots will work together to tell their stories. These decisions can fall under one of two categories: paradigmatic choices or syntagmatic choices. Paradigmatic decisions are choices between iconic, indexical, or symbolic images. Syntagmatic decision-making, on the other hand, builds the sequence. This is the point where the shots are “tied” together by transitions, or “cuts,” to potentially create a new meaning. This process can be compared to writing: words, alone, have iconic, indexical, or symbolic meaning, as do shots. Once they are strategically organized into sentences and paragraphs, however, they can work together to form entirely new narrative meanings such as metaphor or synecdoche. Just as one can write an account or write a story with words, so too can editors form accounts and narratives with visuals.

For news editors, the smallest unit of measurement in narrative construction is the sequence. Sequences are shots grouped together to form meaning based on the *relationship* between the shots. The whole sequence, then, becomes something greater than the sum of its parts. It is through the construction of sequences, or what Fiske and Hartley call “second-order signs,” that an editor can take shots of a road sign or a car and, combined with the complementary or conflicting shots, narrate complex concepts such as

poverty or suspense. What research has yet to determine is how and why news editors construct these narratives.

Schaefer (2001) recognizes the presence of montage editing elements in his study. He observes an increase in the use of dissolves and a decrease in shot length, but he does not ask what editors do with these shots and transitions in order to tell a story. His analysis quantifies some techniques of montage editing, but he does not discuss which specific “codes” are put to use in order to produce a narrative.

### Codes

Photographers use codes to indicate to the viewer that they are to understand a shot in a certain way. Fiske and Hartley explain that codes are, at first, meaningless, but they gain significance over time through conventionality (p.43). Photojournalists know, for example, that shooting a subject from below will signify to the viewer the importance of the subject. Conversely, taking the same shot from above will signify the subject’s inferiority (Zettl, 1999, p.190-192). One can see how these codes were initially meaningless but developed over years of learning to “read” television.

Like photographers, news editors use codes as well. Zettl (1999) categorizes the various codes of montage editing into three categories: (1) metric montage, (2) analytical montage, and (3) idea associative montage (p.292). This thesis employs the following definitions of these codes for use in the qualitative content analysis of news packages:

### Metric Montage

Zettl defines metric montage as, “a rhythmic structuring device...of a series of related or unrelated images that are flashed on the screen at more or less equally spaced intervals” (p.292). When each of the shots in a sequence are cut progressively shorter, the scene is viewed as occurring faster, hence the name “accelerated montage.” As Zettl explains, “You can use the accelerated metric montage to lead up to, or punctuate, a

particular high point in a scene” (p.292). Metric montage, or pacing, increases intensity by increasing the pace of the package. Monaco (1977) defines accelerated montage as, “a sequence edited into progressively shorter shots to create a mood of tension and excitement” (p.395).

### Analytical Montage

Zettl breaks analytical montage down into two categories: sequential and sectional. Sequential analytical montage means editing a scene to show cause-and-effect. Even though one may not show the actual event (such as a car accident), one can create a “cause” sequence of a car riding down the street, and another car cutting it off. Then one can show an effect sequence of the dented cars and the rescue crew helping the injured. Zettl explains that, by requiring the viewer to fill in the blanks, “you have engaged, if not forced, the viewer to participate in the event, rather than merely watch it” (p.294).

Sectional analytical montage is used to emphasize a moment within sequential montage in order to add more meaning or context to the scene. It requires a, “series of rhythmically precise shots” (p.296). In other words, the sectional montage does not slow down time within itself, although its presence in the larger sequential montage slows down the overall progression of the plot in order to reveal, “the complexity of the event – the intensity, emotional power, and quality of the moment” (p.296). Relating to the car accident example, imagine that, between the “cause” sequence and the “effect” sequence lies a third sequence cutting between Driver A and Driver B’s reactions to the impending accident. This particular code is an intimate representation of the human experience.

### Idea-Associative Montage

Idea-associative montage is the connection of, “two seemingly disassociated images in order to create a third principal idea or concept” (Zettl, 1999, p.298). Zettl refers to this third idea or concept as a “tertium quid.” As in the discussion of

first-order and second-order signs earlier in this thesis, these concepts are put to use in Zettl's definition of idea-associative montage. As with metric montage, Zettl breaks this technique down into two categories: comparison montage and collision montage.

Comparison montage, or cross-cutting, "compares similar themes as expressed in dissimilar events" (p.299). Comparison depicts a conflict or similarity between two subjects by presenting two points in time within one sequence. This technique is similar to the literary concepts of simile or metaphor. Zettl uses the example of a sequence cut between a hungry man and a hungry animal. Another example of this technique is the cross-cutting of two interviews: If two people who were interviewed individually give strikingly similar responses to the same question, an editor can break up the responses by cutting back and forth between them. Even though each interview occurred at a different time (and possibly a different space), the two are now associated by this third concept of similarity.

Collision montage is the same technique using opposing imagery. In other words, rather than using shots of a hungry man and a hungry animal, editors can alternate visuals of extreme wealth with those of extreme poverty to suggest a third concept such as the unfair treatment of the lower class of a given country. In literature, this is closest to the concept of juxtaposition. Zettl is careful to note that idea-associative montage can also exist within a single shot. Modern editing technology allows editors to transpose one image or sound on top of another. Here, an editor could show, what Zettl calls, simultaneous collision montages by overlapping two separate shots of contrary or similar imagery into one shot.

### Transitions

Transitions can also serve to add meaning to a sequence. While a hard cut is simply, "an instantaneous change from one image to another" (Zettl, 1999, p.256), Zettl

defines a dissolve as, “a gradual transition from shot to shot in which the two images temporarily overlap” (p.258). As Zettl explains, the overlapping of images can result in a separate meaning than the two shots alone, as it temporarily transposes one on top of the other. A fade occurs when, “the picture either goes gradually to black (fade-out) or appears gradually on the screen from black (fade-in), signifying, much like a theater curtain, a definite beginning or end of a sequence” (p.260). Additionally, a dip is the pairing of a fade-out and a fade-in. Fades and dips can represent transitions in time and space as well as in narrative themes.

### Research Questions

When Schaefer (2001) operationalized the variables of his montage study, he focused on quantifiable elements such as dissolves and shot length. He did not, however, address the meanings behind these techniques. Schaefer and Baym both acknowledge that news editors are increasingly using montage techniques and yet their studies ignore the way editing elements work together to form new meanings. Their research leaves out the essence of montage itself; the relationship between shots and the creation of sequences. Clearly a great deal of research exists on the subject of film editing and montage techniques. No one, however, has effectively applied this information to the study of television news editing. By adapting existing knowledge on film montage editing to a qualitative content analysis of television news packages, this study seeks to clarify *how* montage editing techniques are used by television news editors.

Additionally, Schaefer claims that, because of their diverse apprenticeships, editors do not share a language and cannot, therefore, discuss their craft. Past norms and routines researchers have explored the processes of news making, explaining that television news is not merely a passive camera-of-record but, rather, a series of processes that inevitably impose onto the package the news worker’s interpretation of the event.



These news making activities do not exist in a vacuum; they are, in fact, affected by both external and internal factors such as politics, economics, and human behavior. In order to provide a well-rounded explanation of television news narrative editing, this study also asks *why* news editors employ montage editing techniques to television news packages.

The trouble with Schaefer and Baym's studies is that it sets up a dichotomy between continuity and montage techniques as the two camps of television news editing, with continuity representing accounts and montage representing narratives. This suggests that one can measure the amount of narratives in news based on the amount of montage techniques found in packages. In film, editing falls under one of two categories: mimetic or diegetic. Mimetic, like a mime, attempts to imitate reality, while diegetic adds meaning beyond the immediate occurrence. According to Baym (2004), there lies a continuum in news between mimetic and diegetic storytelling. That is, on the one end, "stories that appear as unmediated, directly apparent to the audience's field of vision," and, on the other end, "stories that are overtly mediated, constructed for the audience's appreciation" (p.286). He then relates the use of montage editing techniques to the presentation of diegetic news video. Just because editors are using montage techniques does not necessarily mean, however, that their packages appear overtly mediated. This thesis, then, also asks whether the presence of montage editing necessarily means an increase in news narratives.

## Chapter 4. Method

### Qualitative Research

This mixed methodological study of news narratives consists of in-depth interviews with award-winning news editors and a qualitative content analysis of their work in both hard and soft news. This study draws upon Monaco's (1977) semiology of film, Fiske and Hartley's (2003) semiology of television images, and specific definitions from Zettl's (1999) *Sight Sound Motion*, to describe editing techniques of award-winning television news editors. Charmaz (2000) explains that, "unlike quantitative research that requires data to fit into preconceived standardized codes, the researcher's interpretations of data shape his or her emergent codes in grounded theory" (p.515). For the content analysis, film and television theory did predetermine the codes, however this is the first instance of applying these particular codes to television news packages. The information gained from the results of the content analysis was used to supplement the interview protocol. The in-depth interviews began with general questions about norms and routines and, as grounded theory predicts, lead to the development of new concepts and terminology that have not been discovered by quantitative methods.

The concept of news editing narratives is still fairly new to the research world, so it is important to compare and contrast the themes in the interviews with the results of the content analysis just as past norms and routines researchers have done. This study followed a tradition of qualitative research in television news norms and routines for an important reason: Research on news editing has, to date, only attempted to quantify the technique of montage editing. As a result, little has developed on the subject of news narratives. Straus and Corbin (1998) explain of qualitative research that, "...we are referring not to the quantifying of qualitative data, but rather to a nonmathematical process of interpretation, carried out for the purpose of discovering concepts and

relationships in raw data and then organizing these into a theoretical explanatory scheme” (1998, p.11). This study applies this “nonmathematical” analysis to montage editing in television news in order to delve deeper into the social, political, and economic forces that may affect news worker output. As Tuchman (1977) explains, content analysis alone is also insufficient because it cannot apply to work that has not yet been published, or that has been rejected. It was necessary, then, to partner the content analysis with in-depth interviews in order to offer a source of context and thematic discussion. Through this partnership of content analysis and in-depth interviews, this study gained a clearer understanding of the editing work available for analysis, as well as insight into work that is considered insufficient, or work that may not yet exist.

Strauss and Corbin (1998) refer to qualitative research as being a combination of analytical art and science (p.13). This is well-suited to the study of editing, because editing is also a combination of mechanical and artistic decisions. This relationship is exactly what is missing from previous research. Schaefer (2001), Lang et al. (2003), and Baym (2004) all base their research on the presence or absence of editing elements such as transitions or video that is synchronous with sound. The problem is that, if these researchers wish to discuss montage editing, they are measuring the wrong elements because this is not what editors use to construct montages; editors create montages by building sequences. The codes that describe these sequences are not defined by the buttons editors push but, rather, the artful presentation of carefully selected shots. While they may not express it as such, television news editors use montage editing techniques that have long been studied by film theorists. These are the codes that ought to be studied by television narrative editing researchers. Without these codes, researchers are unable to appreciate the art of editing which is the commonality between narrative editors regardless of their terminology.

## NPPA Award-Winning Editors

Quality photojournalism, in an otherwise self-regulated industry, is subject to peer review by the National Press Photographers Association (NPPA). The NPPA, founded in 1948, offers workshops, mentoring, critiques, and self-training resources to students and professionals interested in maintaining a high quality of news production. The workshops and materials, access to which is completely voluntary, promote association values, at the height of which is quality photojournalism (Mission Statement, 2006).

Award-winning editors are the focus of this study because they shape the trends in the industry; awards imply a need for those who do not win awards to mimic the winners' styles. In order to find award-winning editors, a Google search was placed for the phrase "television news editing awards." The search yielded approximately 57,000,000 hits, at the top of which was the Poynter Institute website, *Poynter.org*. The site provided a link to the NPPA photojournalism awards from 2003. Below this hit on the Google list was the direct link to the NPPA website, where Mike Harrity was listed as chair along with an email address. An email explaining the purpose of the study along with a request for an interview resulted in the initial contact with Harrity. Harrity then suggested the other three participants due to their diverse ages, training, and years of experience. The other three participants were also emailed and asked to agree to interviews. Once all four participants agreed to be interviewed, an additional round of emails established the dates and times of each interview.

## The Participants

### Mike Harrity

Mike Harrity is the senior news editor at KUSA-TV, Denver's NBC affiliate and top ranked station. He has played an active role in the news editing business over the last twenty years, working his way up to his management position, and chairing the NPPA

editing awards for the past ten years. Harrity provides insight into the current state of news editing. He has the benefit of twenty years of experience from which he describes the development of the industry and offers predictions about the future of television news.

#### Eric Kehe

Eric Kehe is the Director of Photography at KUSA-TV, and, though he sees himself primarily as a photographer, is considered one of the top editors at the station, having originally trained as an editor. Kehe, like Harrity, has also worked in television news for more than two decades and offers similar insight to Harrity, only from the photographer's perspective. Kehe travels to surrounding Colorado universities to lecture to students about photojournalism techniques. He also lectures to his peers at NPPA workshops.

#### Brian Weister

Brian Weister is a former editor from KMGH-TV, a McGraw-Hill owned ABC affiliate. Weister is the winner of two NPPA Editor of the Year awards from both 2004 and 2005. Weister has since left the news business to work at High Noon – a company that produces, “story-driven, unscripted/reality entertainment” (Our Company, 2007, para.1). Brian represents a group of editors skilled at narrative construction who can explain why these editors sometimes move out of news and into long-form storytelling project shops.

#### Joshua Shea

Joshua Shea is a star news editor at KCNC-TV, a CBS O&O, as this year's winner of the NPPA title of Editor of the Year. Shea brings the perspective of the next generation of news editors to this study. KCNC is the only union shop in Denver, and

Shea describes his experience working there as well as his development as a storytelling photojournalist.

## Denver

Conveniently, all four editors work in Denver. While Denver was not chosen specifically due to its market size or the fact that it boasts some of the top local news stations in the nation (Davis, 2000), it is important to note that Denver does happen to have a long-standing tradition of storytelling journalism (NPPA.org). Although all of these editors currently work in the same city, they are not all employed by the same company, so their editing styles cannot be attributed to one set of company training or policies. They are, however, all voluntary members of the NPPA. This proved beneficial to the study as it provided participants who have an appreciation for storytelling, so much so that they voluntarily search for peer validation in the form of the NPPA Best of Photojournalism competition. The participants were eager to share their experiences, philosophies, and wisdom as well as their expressed sense of social responsibility.

## Content Analysis

Schaefer's study was designed to determine the presence or absence of montage editing techniques in television news. This study, instead, employed a qualitative content analysis to determine the kinds of montage techniques used in the current state of television news. Kehe, Weister, and Shea were asked to send a minimum of ten packages of their choosing consisting of five hard news stories and five soft news stories. In total, the participants sent 34 packages for analysis, 17 of soft news and 17 of hard news. Harrity's work was not analyzed because, as chief editor, he rarely has to put a package together himself anymore. Instead, Harrity contributed greatly during the in-depth interviews.

The literature review outlined three kinds of montage techniques. Each kind of code is observable in news packages by recognizing their common manifestations:

#### Metric Montage

Unlike the other two categories of montage, news narrative researchers have already addressed the increased use of this style of editing (Schaefer, 1999; Baym, 2004; Lang et al, 2003). This thesis acknowledged the use of metric and accelerated montage when they arose. Since this analysis is qualitative, second and frames were not measured, but changes in pacing were verbally described and analyzed.

#### Analytical Montage

Analytical montage is a good example of the reason this thesis employed a qualitative content analysis: Since researchers have not yet determined the presence or absence of each of these types of montage in news editing, it is difficult to train coders to recognize their manifestations in news packages. The packages were viewed with the “plot” in mind. The appearance of cause-and-effect sequencing, was coded as sequential analytical montage. Any breaks in the story where particular emphasis was placed on any subject’s experience, was coded as sectional analytical montage.

#### Idea-Associative Montage

Similar to analytical montage, idea-associative montage is still a matter of subjective interpretation. Here, imagery recognized as sequenced together due to similarity or contradiction was noted while attempting to interpret the “tertium quid” intended by the editor in creating this particular montage.

#### Transitions

This study also paid attention to the use of transitions, or cuts, as these techniques can also add meaning to a sequence. Zettl defines a hard cut as, “an instantaneous change from one image to another” (p.256). A dissolve is, “a gradual transition from shot to shot

in which the two images temporarily overlap” (p.258). As Zettl explains, the overlapping of images can result in a separate meaning than the two shots alone, which is why it will be acknowledged in this study. A fade occurs when, “the picture either goes gradually to black (fade-out) or appears gradually on the screen from black (fade-in), signifying, much like a theater curtain, a definite beginning or end of a sequence” (p.260). Additionally, a dip is the pairing of a fade-out and a fade-in.

### Coding Instrument

The coding sheet requires some detailed explanation, as this is the first instance of such an instrument created for a television news editing study: A layout, similar to that designed by David Bordwell (1979) for the purpose of film critique, was used in this study. Fields (1988) presents a similar chart in his article outlining the qualitative analysis of television news. The first step required the transcription of every word in each news package, regardless of the source. The transcription was arranged in a Word file with eight spaces between each line, leaving room for the next steps in the analysis. A horizontal line, representing linear time, was then drawn above each line of transcription. Next, each package was reviewed for the first time, paying particular attention to the changing of each shot. The transition was marked along the horizontal line with either a plain short vertical line (signifying a hard cut), or the notation of the particular kind of transition used. Within the spaces representing each shot, a brief description of the shot was included. This description was meant to serve only as the researcher’s reference. Lastly, the package was viewed again in order to establish which kinds of montage editing codes were recognizable. The codes were marked at the top of each space, along with any other observations and notes. See Appendix C for the full content analysis coding sheets of each package, arranged by editor, and in the order they were analyzed.



## In-Depth Interviews

By using norms and routines research as a framework for this study, it was possible to formulate the questions necessary to discuss the many layers of a television news editor's job. Once the packages were analyzed, that information, along with the interview protocol (see Appendix A) were used to investigate the role of television news editors, and the reasons behind their editing decisions. The packages were analyzed first for the sake of having some common ground to fall back on in case there were any lulls or miscommunications during the interviews. After all, Schaefer warned that editors do not share a language, and the simplest way to avoid talking about foreign matters is to talk about the editor's own work.

The interviews were conducted in Denver, May 10<sup>th</sup> and 11<sup>th</sup>, 2007. Each interview was allotted a morning or afternoon time slot. Kehe interviewed on Thursday, May 10<sup>th</sup> at 9:00 a.m. Weister interviewed at 5:00 p.m. on that same day. Harrity interviewed on Friday, May 11<sup>th</sup> at 9:00 a.m., and Shea interviewed that same day at 1:00 p.m. Each editor was asked to fill out a demographic survey and a consent form explaining that they would spend approximately two hours discussing their professional history, editing philosophies, and perception of their role in the news-making process. The editors were informed that they would not be compensated for their time but that their participation would ensure that they are recognized as leaders in their field. The interviews were recorded digitally and later transcribed by the researcher, resulting in 56 pages of single-spaced, 10-point font scripts (see Appendix B). The interview protocol only served as a guide for the questions asked. To investigate television news editing norms, the participants were asked questions such as, "Describe for me the elements of "good" news editing." In order to unveil the routines of television news editors, the participants were asked questions such as, "Do you edit better pieces when

you are the shooter?” Each interview naturally veered off in the direction of each editor’s interest and area of experience. Harrity, for example, was mostly interested in discussing the current state as well as future of the news industry. His management role as senior news editor clearly influenced his preference to speak about business matters. Kehe, on the other hand, was greatly focused on education and the art of storytelling. As an award-winning photojournalist, Kehe travels to schools and NPPA workshops to educate his peers about the techniques and importance of storytelling journalism. His expertise was apparent during his interview; he voluntarily provided his lecture notes, which included the areas of writing, sound, shooting, and editing.

## Chapter 5. How Editors Tell Stories

### Content Analysis

It is important first to recognize that this sample of work is, by definition, atypical. Firstly, this is a select group of editors who are singled out for their years of experience and recognition by their peers as exceptional editors. As defended in the methods section, award-winning editors set the trend for others to follow, the extent of which will be addressed in the discussion section. Secondly, these editors selected the content on their own, from the many packages they have created over the years. This sample of packages reflects each editor's perception of his body of work and the extent of his capabilities.

### Hard and Soft News

From the analysis, it became clear that hard and soft news packages were easily distinguished by editing style: Hard news packages consisted mainly of hard cuts, while dissolves and dips dominated the soft news packages. Some of the soft news packages contained music, while music clearly had no place in hard news. The editors used only idea-associative montage, in the form of cross-cut interviews, in many of the hard news pieces, while the soft news pieces contained combinations of every one of Zettl's montage categories. Over all, the editors explained that their purpose of using these storytelling techniques was to make the viewer empathize with the photojournalist's interpretation of the original experience. As Kehe explains, "...there's got to be a reason and a purpose behind every edit" (p.4).

Occasionally, as was the case in stories about human tragedy, hard news and soft news styles overlapped: the pieces about 9/11 and Columbine, although hard news topics, contained soft news elements such as dissolves and transpositions. Kehe explains that dissolves give the impression that one is experiencing a dreamlike state. In Weister's 9/11

piece called *Oh My God*, just as with Kehe's funeral piece called *Fallen Hero*, the experience felt like a bad dream for the people involved, so the editors intended to have the audience empathize with that experience through their many-layered dissolves. Weister, who mainly edited news in the nineties, edited *Oh My God* in a way that stood out from the rest of he analyzed packages because of his use of a "box" effect. A box effect is what Zettl calls a "special transitional effect" (p.261). With this effect, an editor can maintain shot A in the background while floating shot B simultaneously in a smaller square over top shot A. This effect was indicative of the new, non-linear editing technology; this is not an effect that one would likely find in a news package today, but may have been popular due to its unique look at the time. This is a case where an editor believes at a given point in time that he is making the best choice for the piece, but is also showcasing a new technology for the sake of impressing the viewer, fellow editors, or possibly even himself. As a variation of a transposition, this effect was another example of soft news elements found in hard news stories about human tragedy.

Overall, the most common montage technique observed was the use of idea-associative montage. The editors used this technique in both hard and soft news packages. The editors cross-cut interviews, or sound-on-tape (SOT), in order to achieve a "conversation" between people on the screen. This technique of cross-cutting SOTs highlights the similarity between subjects' perspectives, resulting in the "tertium quid" of the sharing of human experience.

#### Reporter Presence

Some techniques emphasized the fact that this sample was atypical: Most of these stories, for example, did not contain any sort of reporter presence. Although reporter presence is included in traditional news packages, these storytelling editors managed to tell their stories solely with visuals and natural sound. Editors appropriately refer to these

packages as “nat sound stories.” Harrity and Weister both admit that a good storyteller can commonly work around using a reporter in a story. Harrity believes that, “...it’s almost like the high art of editing, of storytelling, is to be able to tell a story, stand alone, by itself and it doesn’t need a reporter track” (p.10).

### Narrative Editing Norms

This content analysis reveals editing techniques that are currently in fashion. The fact that box effects, as was defended earlier, are no longer commonly used is a matter of conventional style. Editing techniques that remain unaffected by trends, however, are the techniques of narrative video editing. The NPPA promotes a strong foundation in these techniques. Just as Gans and Tuchman analyzed journalistic norms by observing work routines, so too can narrative editing norms be analyzed. Journalists strive for norms such as objectivity, newsworthiness, and authenticity. Narrative editors strive for such norms as drama and characters.

### Drama

A particular dramatic element was apparent in the soft news packages: the intricate transition effect. Traditional cuts were often replaced by two different kinds of transitions: natural sound transitions or accelerated (often times single frame) montages. Rather than use a dissolve or a dip to black, these editors used natural sound from the piece to move between themes. Following a comparison montage about one theme, a sound signified movement to the next theme. Weister used this technique in his *Silver Gloves* story: Throughout the package, Weister used the sound of the boxing match bell, which, in reality, signifies the end of a round, to represent the transition to a new theme. Weister explains that, in the seven hours he spent shooting the package, the bell was a dominant part of the experience, which he wished to relay to the viewer. Shea used the same technique of natural sound transitions to create an eerie, “X Files” feeling in

*Radomes*. With each transition between shots of the mysterious radome, Shea incorporated a loud, dramatic “boom.” News editors are discouraged from bringing unrelated sound into a sequence because it is too sensational and film-like, but in this case it was celebrated because the boom was a naturally occurring sound that provided a memorable surprise moment in the package: the boom was actually the sound of the rope used to knock the snow off of the radome. Shea used this technique to emphasize that, while the rope makes an evocative sound, these radomes are not mysterious at all. The accompanying interview explains that people believe these radomes to be more suspicious than they are, and the techniques used in this package accurately reflect this experience.

Accelerated montages also served as transitions between themes in these packages. This technique, which the editors occasionally called the single-frame montage, was prevalent in the soft news packages. Accelerated montage, in this case, refers to metric montage, edited to a musical or natural beat, which is notably faster than the rest of the pacing in a package. Sometimes the accelerated montage was set to the music in a package, such as in Kehe’s *Thunder Mountain*, or Shea’s *Sports Woman* packages. The break in a song was represented by a rapid succession of images, matching the beats in the music. Other times there was no music to dictate the pace, such as in Kehe’s *Saving Jerred*, or Weister’s *Silver Gloves* packages. In *Saving Jerred* the pace ebbed and flowed along with the mood of the story, while in *Silver Gloves*, Weister used the natural sound of the boxer’s breath to guide the beats of the single-frame montages.

Accelerated montage helped build drama in the stories. The pace increased in Kehe’s *Broken Hearts* when the doctors were racing against the clock to get Lauren’s new heart transplanted into her. As Kehe explains it, the tension increased in the package because that was how it happened in reality: “...you’re trying to create an effect of a

hurried, hectic, crazy pace – you’re trying to deliver the heart before this child expires in a hospital...” (p.4).

Repetition was another dramatic technique used by these editors. Although this kind of montage technique was not addressed in Zettl’s list, many of these editors used repetition to emphasize a concept or to build tension. They accomplished this either through the repetition of a sound or an image. Like idea-associative montage, repetition created a deeper meaning by emphasizing the importance of the repeated sound or image. In his *Stay on the Line* piece, Weister used a recording of the Denver 911 hold message to build tension and frustration by repeating and overlapping the recording. This was Weister’s artistic interpretation of how the subjects, who called 911 when they found their cousin’s murdered body, said they felt when they each called for help and spent five minutes on hold listening to that recording. Just as natural sound and accelerated transitions add to the dramatic style of news editing, so too can the use of repetition.

#### Characters

Narrative editors also strive to incorporate a sense of character into their packages. One technique these editors used to develop characters was sectional-analytical montage. This montage technique slows down time and allows the viewer to experience a “moment” that is more personal than the overall storyline. Each of these editors is a product of a different decade. As such, different styles were apparent from each editor’s packages: Kehe, who starting editing in the 1980s, produced stories with a much stronger sense of characters than did Shea’s pieces, which he created in the late nineties through today. Whereas Kehe and Weister’s packages contained sectional analytical montages, Shea’s packages did not. This, however, does not reflect poorly on Shea’s ability to tell a story; the temporal nature of television news is often a factor. Sectional analytical montage is more time consuming because it requires the photographer to collect involved

footage of the subject's experience. An editor cannot build this kind of storytelling element without the proper footage. The lack of sectional analytical montage in Shea's work is an indication of the decreasing amount of time photographers spend shooting a package. Kehe, for example, shoots his own packages while Shea does not. Weister, whose packages also had stronger character development than did Shea's, worked as a shooter-editor as well. Shea, then, must work with the footage he is provided, and this footage may lack the intimate shots necessary for proper character development.

### Working Without Footage

Just as Shea may not have had the right kind of footage to create a sectional montage, Weister's *Stay on the Line* piece was a case of a hard news story containing very little useful footage. Weister was able to draw upon his narrative editing skills in order to elevate a visually uninteresting piece to the level of an award-winning story. He managed to edit this hard news piece in a manner befitting a special project, leading to his winning editor of the year. Weister's intention was to make the audience empathize with the subjects' experiences. He used accelerated montages to add to the sense of panic; dips and dissolves to take the viewer between concepts of past and present tense; transposition of images such as a photo of a young lady overlapping police lights in order to create the *tertium quid* that this girl was the victim of a crime; repetition and overlapping of the 911 recording to emphasize the frustration of hearing this sound; and a collision montage by showing the phrase "to serve and protect" along with the voice of the hold recording. Harrity believes that, "[Weister]'s piece was a great example of no video to work with and he made it an effective story" (p.3). Under conventional norms and routines, an editor would not have known how to produce this package, as it lacked the necessary continuity footage, and it would have gone unaired. A strong foundation in narrative editing techniques was the key to Weister's success in this package.



## Montage and Narrative

It would appear, based on this content analysis, that Schaefer's observations are correct: there is evidence of montage editing techniques in television news packages. However, here is where the difference lies between quantitative and qualitative analysis of the same phenomenon: By the logic presented in the introduction and literature review, it would follow that an increase in montage editing means an increase in the useful narratives on which society depends. If this were the case, the news media would be increasingly fulfilling their role as purveyors of social narratives and educators of citizens through the use of montage editing techniques. The criticism discussed in the literature review, however, is that news is progressively teaching citizens less and less. How, then, can there be an increase in the techniques for creating useful social narratives, but not an increase in information?

### Eye-Candy Editing

The literature review outlined Baym's continuum between mimetic and diegetic storytelling: On the one end are stories that "appear to be unmediated." This is most similar to pure account editing. Editors learn to employ continuity skills in order to make their work appear seamless. On the other end of Baym's spectrum is diegetic storytelling. Here stories are "overtly mediated, constructed for the audience's appreciation." This concept is closely related to soft news. Critics of soft news stories commonly point out the entertainment value of such a construction, which, as they see it, can only serve to entertain and not to properly inform. This study reveals an important addition to Baym's spectrum: eye candy pieces, also known as "MTV" editing. Eye candy editing is defined by the use of special effects or montage techniques that do not further the story in any useful way. This style of editing is purely entertaining by its display of technology and, often times, overt attention to the music.

The subjects in this study all make distinctions between editing for the story and editing for fellow editors. Harrity believes that, “eye candy is the temptation of the younger generation to impress their person in the next booth...” (Harrity, p.2) This is still technically considered good editing but not good storytelling. The “eye candy” pieces have, “nothing to do with the viewer” (p.2). Shea, who is of this younger generation, agrees: “ I think we each kind of feel, feel this pressure because we’re around so many talented editors that I gotta show off a little bit” (Harrity, p.5). Shea makes a similar distinction between storytelling and eye candy, explaining that some editors edit for their peers and some editor edit, “what’s best for the story. Not what’s best for me, not what will win me an award, but what’s best for the story” (Shea, p.7). Some editors, therefore, are creating montage-edited pieces that are technically proficient, but that do not contain the useful narratives that society expects from news stories. It is important to note here that, the award-winning participants in this study did not provide eye candy pieces for the analysis. They recognized the value of proper narrative editing and the importance of providing viewers with useful social narratives over flashy music videos with little educational substance.

Harrity and Weister both cite Kehe’s *Thunder Mountain* package, which is a sports package, as an example of “saving” a potential eye candy piece with the help of Kehe’s keen sense of storytelling. “It could have been a music video of a car race,” Harrity defends, “but he took it and got the characters...effectively used up a bite that normally wouldn’t have been used because you can’t hear it...that separates to me for someone that says well that was a music video” (Harrity, p.3-4). Although the participants of this study did not provide eye candy pieces for analysis, they were all interested in critiquing this style of news editing. The discovery of this previously undisclosed form of montage editing is a great example of the importance of qualitative

research; just as Tuchman (1977) describes, qualitative research can not only provide in-depth analysis of existing forms, it can also uncover rejected forms as well as forms that are considered unacceptable.

Montage editing techniques cannot tell stories by simply being present; It is necessary for the editor to know how to apply a deeper meaning to the package. These montage elements are not just a way to impress the viewer or to showcase editing technologies, these are the codes that emphasize the human experience in television news. When they are compromised by eye candy editing, the viewer ultimately loses out. Although editors may learn to employ the montage editing techniques observed by Schaefer, Baym, and this study, one cannot draw conclusions about intentions without interviews with the editors. Schaefer argues that these interviews cannot be conducted because editors do not share a common language but, as the next section will illustrate, it is possible to interpret the varied language of television news editors through the lens of norms and routines research.

## Chapter 6. Why Editors Tell Stories

Satisfying the needs of shareholders and satisfying the needs of viewers are the functions of two different sets of norms and routines. Account norms and routines ensure that facts are provided accurately and efficiently in a manner suiting the financial interests of the station. Narrative norms and routines present the human experience to the viewer in both an entertaining and informative way. However, as the editors themselves describe in this section, creating packages that benefit the viewer tends to impose on the needs of the shareholders. These interviewees express that, when viewers and shareholders both require the attention of newsmakers, the viewers often lose out.

### Account Editing

From an economics perspective, the expectations placed on broadcast journalists are simple: news is a business and employees should produce work that earns the most money for the business in the least amount of time. This attitude exists in all news stations as all stations are run under the advertising-funded system discussed in the literature review. This is the current overarching norm of television news. As such, all television news editors must learn the routines of this advertising-funded system. While many of these techniques are taught at school, young editors are trained in the business to become proficient at looking for visual cues such as black holes, jump cuts, and other visually distracting elements in their pieces in order to create clean, quick, and accurate pieces.

### Clean Editing

All four editors agreed that the key to cutting a successful news package is making sure that it appears seamless. Continuity editing techniques ensure that news packages appear as a camera-of-record. Weister believes that, “You should be able to watch an entire story an entire package an entire show...and everything should be

seamless...” (p.7-8). Editors are the proudly forgotten members of the newsmaking team. When they are doing their jobs correctly, nobody notices, and that is how they prefer it to be. Shea notes that, “...the most important thing we do is reinforce what’s being said...if you’re doing your job right, if you’re reinforcing what’s being said...people will notice it on a very small level, but, when you don’t do it, they notice it in a big way” (p.2). An important part of the job of an editor, then, is to be unnoticed, which students of editing know requires a great deal of editing experience.

Additionally, according to these editors, the advent of non-linear technology affects the task of editing seamlessly. Harrity notes that, “...if you read the contest now compared to seven years ago, it says the words...‘effects are allowed but not necessary’” (p.2). A commonly recognized result of the shift from tape-to-tape to non-linear is a tendency for editors to use the new technology to cut corners, instead of using foundational, continuity editing rules to solve challenges. Kehe explains that tape-to-tape, “required a lot more thought...That’s one of the benefits to it though, because I do see this a lot: I see sloppy editing because of the temptation to use dissolves and effects and things” (p.2). Kehe believes that the rules of continuity are, “...becoming a lost art because all the effects are available to the editor now” (p.2). Kehe explains that the rule is simple:

“...make sure you’re putting reason behind every edit and if you can do that then you’re making the edit for the right reason. If you make an edit because you’re in a hole and the only way to get from this place to this place is to render a dissolve or dip to black or put in a flash of white, in those instances, I think you’re using editing as a crutch and not as a tool” (p.8).

The general policy expressed by both Harrity and Kehe is that less is more and Harrity believes that effects are best saved for those instances where there is not enough useful video to put a good package together (p.2). Through each of their independent training experiences, editors learn to carry out these routines in order to adhere to the

norms of account editing. Maintaining routines such as clean editing allows stations to promote their stories as realistic accounts, which satisfies the expectations of the viewers. This routine also supports the stations need to save money because, as editors become more proficient at this mechanical process, they can edit faster. This allows the station to employ fewer editors, or have their editors produce more work.

### Great Visuals

Young editors coming up in the business often times initially believe that their job is to take the “bad” parts out of news video. This results in a lot of cutting. Both Shea and Kehe admit that they initially believed that their job was to put a lot of edits into a package. Kehe explains that, “I thought that the more edits I put into a sequence the harder I was working and the better job I was doing because my job was to edit, so I was going to edit and lay as many shots down and get as much there as I possibly could...” (p.4). Editors are later trained to understand that their job is actually to find the best visuals available in order to package a story well. Kehe elaborates that, “...after a while I realized that my job as the editor is to make sure that the best material gets on the air for our viewers” (p.4). Shea confirms that, “when you’re an editor your job isn’t to take the bad parts out...I put the good parts in...a bad editor would just hack video together...A good editor will find the best shot to tell the story” (p.2). To Harrity, all is lost when he is, “...so distracted by the editing that [he has] lost track of the story” (p.4). Harrity has spent the last decade as chair of the NPPA editing awards and, as such, has reviewed every entry in the competition. To him, bad editing starts with distractions. These can either be technical or content-based. Pieces that offend the norms of continuity editing, such as shaky video or unintentionally distracting jump cuts, immediately set up “red flags” for Harrity that the package is probably not ready for the competition.

This insight takes time and experience. The rule of thumb, according to Kehe, is a ten year plan: "...the first five years that you get into the business you are consumed in learning the technical end of everything that you do" (p.3). Those first five years are spent learning the norms and routines of account editing. The routine of selecting the best video, just like clean editing, also benefits the station because editors spend less time trying to improve low quality video with editing techniques. Instead, editors learn to scan through hours of raw footage in just minutes, looking specifically for footage that is not shaky, underexposed, or poorly framed. In fact, speed in television news editing is a greatly appreciated skill.

### Efficiency

In the nineties, news stations began to transition from tape-to-tape technology to non-linear equipment. For professionals, the switch meant the possibility of having more time to complete their projects and work on individual stories. Harrity explains that it is, "...infinitely more difficult to cut a really good story, a well told story, under deadline in a tape-to-tape environment" (p.8). Non-linear technology filled a need for increasing the speed of production. The industry, however, illustrated its priorities to suit the shareholders by pushing the capabilities of the technology to produce more of the same level of work rather than increasing the quality of the original number of stories in a newscast. The ability to produce more news not only resulted in more stories in an individual newscast, but also in more newscasts. Kehe notes that, "there's a noon, a four, a five, a six, a ten, and four hours in the morning from five until nine. That's a lot of editing...not a whole lot of time to really develop your editing skills...You get really fast, productive, efficient, but that doesn't always mean you're going to get better" (p.3). Editors, then, are expected to develop their speed in order to create more products, which results in an increase in profits for their station, but they are not expected to improve the

quality of their work for the sake of the viewers. Whereas the NPPA created an editing competition to judge the value of the art of editing, editors are increasingly expected to treat editing as a business first and foremost.

An interesting example of the compromising of the art of editing is cross training. Nowadays, due in part to the accessibility of the technology, and the high demands on worker productivity, managers are also cross-training many of their reporters, producers, photographers and even their anchors in editing. People who, otherwise, may have no interest in learning how to edit are now expected to possess the basic skills of continuity editing. The concern from the editors is that, "...they're going to make it a skill for so many people, but it's not their primary skill that I could see where...the quality might drop as far as editing goes" (Weister, p.12). Harrity trained his anchors to edit on the week of his interview. He, "sat there and watched them cut their own VOSOT. Were they great VOSOTS? No. But appropriate for the air? Yes" (Harrity, p.7). It seems that the news industry is repeatedly choosing quantity over quality. News stations value "one-man bands," and "hybrid workers" over specialized artists and larger teams of photojournalists because these choices have greater short-term financial benefits.

#### Readers, VOs, VOSOTs, and Packages

Conventional local news broadcasts are consistently comprised of four standard elements: readers, in which the anchor reads an account without accompanying video (although usually with an accompanying over-the-shoulder graphic); voice-overs (VOs), which start out like a reader, but transition into the anchor's voice heard over accompanying video; voice-overs combined with interviews (VOSOTs), which combine readers, VOs, and also a quote from a interviewee; and, finally, packages. Packages require more time and cost more money than other elements of a newscast. Packages are pre-shot, and pre-recorded stories that are essentially numerous VOSOTs strung together



by a storyline. Instead of listening to the anchor read, reporters commonly record any voice-over in a package. While packages can produce useful narratives in news, today's news stations, according to Weister, focus on the production of readers, VOs, and VOSOTs. These types of stories do not last more than a minute, and are cheaper to produce because they take less time to write, shoot, and edit. The decision to run more readers, VOs, and VOSOTs satisfies the needs of news managers who are interested in cutting corners, but it poses a problem for storytelling journalists.

### Competing Norms and Routines

Recognizing the economic influences on television news, one can analyze the norms and routines of journalists in a wider context. Schaefer (2001) noticed that editors do not share a language because they are all products of varying sets of norms and routines. Evidence of this comes from the editors themselves: Weister outlines editing norms as consisting of three predictable characteristics: "fast, accurate and creative...fast because you're under deadline...accurate because if you shot the wrong person you're going to be sued. You need to be creative because that's what sets you apart from everybody else" (Weister, p.5-6). Editing quickly is a shared norm among editors. The news is, among other things, timely. Deadlines are crucial – there is no such thing as delaying the show because the production team needs more time. The news must go on. Accuracy, as Weister explains, refers to showing the right person or scene in relation to the script. The editors also talk about having clean edits, meaning no flash frames between shots, or camera movements within shots. These editors also expect the use of the best shot available. Together, these elements outline the conventional norms of television news editors. Weister's norm of "creativity," however, is an outlier in an otherwise shareholder-based set of processes. Weister's list actually represents a marriage

of two different sets of priorities: account editing, which supports the needs of the economic structure, and narrative editing, which supports the needs of the viewer.

### Narrative Editing

The second phase in an editor's ten-year plan is something that, today, few editors experience:

...in a television station that embraces storytelling, the next five years you're training and focusing on your storytelling and that's a whole other area and that's why we call them photojournalists...the best photojournalists are the photojournalists that can take an assignment take a concept and turn it into a story... (Kehe, p.3).

When Kehe teaches storytelling techniques at colleges, NPPA workshops, or to his employees, he does not focus on the techniques of continuity editing. Instead, he introduces editors to a separate list of editing routines. Whereas economics inspire account editing routines, narrative editing is influenced by social responsibility.

Kehe explains that if he were restricted to the norms and routines of account editors, he would have quit the news business long ago: "It's why I can do the news. If I did it the other way, I couldn't do it. If I just went out, shot a bunch of pictures, and couldn't put the stories in proper perspective, I wouldn't do this" (Kehe, p.6). He then introduces a concept that he calls "iteam"(p.5). Kehe believes that it is his role to "team up" with the viewer in order to, "inspire, tech, entertain, enlighten, make a difference in the viewers' lives and that's a standard that I try and hold to all of my stories...I'm trying to evoke some sort of emotion and elicit some sort of response in people, motivate them to make a change" (Kehe, p.5-6). This is a drastically different set of norms from those that inspire conventional news editing, and these norms cannot be accomplished with account editing routines. Kehe is not only motivated by the need to appease his bosses, he also believes that, as a photojournalist, he serves a greater social purpose. Narrative editing norms are built on this notion of social responsibility. Kehe is able to incorporate

these narrative norms and routines into his daily work because he and Harrity, who both greatly support storytelling photojournalism, are in positions of authority at KUSA and both ensure that storytelling is a priority for themselves and their workers.

Shea, on the other hand, who does not work in a storytelling station like KUSA, sees his job as having a different priority: “To me I look at it that the priority has to be the newscast. If I’m not making every VO every VOSOT every tease look as good as it possibly can then we don’t have the other stuff” (p.3). Account editing is Shea’s first priority because, as he sees it, VOs and VOSOTs are the meat of a television news program. Packages that will attract attention, and are allotted extra time by the station, are what Shea calls “special projects.” For Shea, these projects are only available if the regular newscast is successful and he notes that, “...some people are more concerned about doing special projects and more than concerned about doing the show” (p.2). Shea does recognize, however, that growing up in Denver means, for him, an affection for storytelling journalism: “Denver’s a weird market...It’s always been...such an importance placed on pictures and storytelling and, even before I was aware of what that stuff was, we kind of knew that, you know, this was done well” (p.1). While Shea values the opinions of his NPPA colleagues, he prioritizes account editing norms and routines, and views storytelling, in the current state of news, as the content of special projects that fall outside daily norms and routines.

Weister’s point of view is similar to that of Kehe. In fact, it was Kehe’s visit to Weister’s class during his undergraduate program that inspired Weister to become an award-winning editor: “I’d seen this NPPA stuff, I’d seen guys like Eric and I’d seen their work and seen these NPPA tapes...and I said to myself that’s what I want to do” (p.1). Weister describes an environment in which his desire to compete in the NPPA awards meant shooting and editing on his own time. In other words, the work he was

capable of producing on the clock was less likely to meet Kehe's "iteam" standards. Weister's personal priority was his craft, but, at work, his responsibility was, "...to stay profitable, make sure everybody keeps their jobs. Is that why I do it? No. That's why TV stations are in business. I do it I mean I did it because it was my only joy in an otherwise boring job of cutting VO's and VOSOTs all day" (p.23). Weister felt he had to adopt account norms and routines where he worked. The only opportunity he had to tell stories was on his own time. He developed his craft as much as he could for his personal sense of satisfaction and then he left the business. "Really after the first time I won the award...I did as much as I ever wanted to do...I decided to leave the business because the challenge was gone and there was no more motivation and the 90% of the time that I spent cutting VO's and VOSOTs and re-tracking packages finally overpowered the 10% of the time I got to cut stories" (p.5). Weister won the NPPA editor of the year award for two consecutive years and then left the news business to work for a company that produces longer-form projects such as documentaries. His is the perfect example of the downside of a system that prefers shareholders over viewers: eventually, those editors who wish to engage in narrative editing norms and routines can become disenchanted with the entire system and move on to industries like film or documentary where they may find greater support for their art. If viewers need these editors to provide them with useful narratives, and the system inspires talented narrative editors to leave the news industry, then, as was stated earlier, the viewer ultimately loses out.

### Two Sets of Norms

Kehe teaches editors to use narrative editing techniques to include such elements as characters, moments, surprises, and drama (Kehe, 2007) and believes that the best reporters in the country, "apply the same storytelling skills to spot news that they apply to their feature reporting, sports reporting" (p.9). Editors, then, who learn to carry out

account routines by editing clean, fast, accurate pieces can still be considered technically proficient, but their work is missing a quality that the NPPA and its members clearly value: narratives in news. This is also why Schaefer recognized that editors do not share a language: some editors, like Kehe, train at a station that supports storytelling. Other editors, like Shea and Weister, come up in a system that promotes continuity editing first and foremost. Sometimes these editors determine early on that editing is a craft that its practitioners are meant to hone, even if it means learning from sources outside of the station in which they work. Storytelling skills, then, come from three main sources: station training, which is rare; outside training, such as NPPA workshops that fall outside daily routines because they are voluntary and demand the editor's own time and money; and, lastly, learning by mimicking the work of other editors.

### Storytelling Tools

The editors in this study commonly refer to their having a “toolbox” (Kehe, p.12) or what Weister calls his “bag of tricks” (p.2). Just as Schaefer recognized, editors learn by watching other editors. Weister admits that he will, “...watch movies, documentaries, NPPA...news reels, things like that. And I’ll see stuff on it I like and, oh, there’s another tool I can put in my toolbox” (Weister, p.12). When editors get together for the NPPA workshop in Oklahoma, “we just call it a big den of thieves” (Weister, p.12). This attitude is considered responsible and is justified by saying, “...to make the product better and to make it better for everybody you’re willing to share those ideas. It just makes the product better for everybody” (Weister, p.12). These editors believe that narrative norms and routines support the social responsibilities of television journalists, and are willing to dedicate their own time to developing these skills.

Editors who do not know, or do not wish, to participate in NPPA workshops, and whose stations do not promote narrative norms and routines, may only adhere to account

editing norms and routines. According to the four interviewees, it is very rare to find a station nowadays that promotes storytelling. Some stations, once known for their storytelling photojournalists, have now transitioned away from narratives, placing priority on continuity norms and routines. In the case of KSTP in Minneapolis, Weister recalls, the station employed a new news director whose priority it was to focus on turning a profit. As a result, most if not all of the editors and photographers either quit or were replaced. The demands of the shareholder-based system of newsmaking are slowly encroaching upon those who consider themselves narrative editors. Time is money, and storytelling simply takes more time than creating accounts.

#### A Price on Education

Account editing norms and routines produce passable, but not necessarily memorable news packages. Effects research (Lang, et al., 2003) as well as agreement from industry professionals points to the significance of storytelling as a method for increasing understanding of information from news packages. Advertising revenue, however, is dependent upon viewer eyeballs, and not upon understanding or subsequent action. The problem is that storytelling is time consuming and, therefore, expensive. At least, it is more expensive than training editors to create accounts. Weister's *Silver Gloves* package, for example, required several visits to the boxing club in order to establish a relationship and a comfort level with the participants, as well as seven hours of shooting on the day he captured the footage. Some editors recognize the value of narrative editing for the benefit of the viewers. The resistance coming from some news managers, however, is indicative of an industry bound by financial obligation to shareholders over its social obligation to the viewers and this resistance is causing an identity crisis.

## News and the Identity Crisis

The news media are the country's primary providers of adult education, day in, day out, teaching millions of people about what is going on in the world. One of their courses is "News and Democracy." According to a mostly unwritten professional creed, journalists aim to turn readers into informed, participatory citizens who will use the news to protect and advance democracy. An excellent idea. It's not working. (Gans, 2003).

One of the main themes that came up during these interviews is an overwhelming sense of uncertainty about the role and future of the news industry. The literature review outlined some dichotomies that exist in news: accounts and narratives, hard and soft news, information and entertainment. The interviews revealed an additional and compelling dichotomy in television newsmaking: the battle between shareholders and viewers. According to these interviews, the further commercialization of news in the 20<sup>th</sup> century developed an environment in which newsmakers feel that they must serve two masters. Harrity explains that, "We have to appease the shareholders but we also have to appease the viewers and we're in a desperate struggle" (Harrity, p.11).

In news, the five Ws refer to the five questions that a reporter must answer: who, what, when, where, and why. Hamilton (2004) outlines the modern version of the five Ws in television news, saying that they are now, "Who cares about information? What are they willing to pay, or others willing to pay to reach them? Where can media outlets and advertisers reach them? When is this profitable? Why is it profitable?" (p.238).

Recognizing these economic priorities in news, Hamilton argues, allows researchers to observe the norms and routines of journalists in the proper context. This priority was often expressed in the interviews.

Before the Internet, television had a clear goal – to deliver the news also available on the radio or the newspaper, but with the advantage of moving pictures. Now the Internet reveals the viewer's demand for visuals and information to be instantaneous.

Television news has subsequently increased production in order to keep up with the amount of information available on the Internet. Harrity recognizes that, “we’ve lost our identity...we don’t know whether we’re the web. We don’t know whether we’re in depth. We don’t know whether we’re supposed to tell stories” (Harrity, p.10). The trouble is that the Internet, by its very design, outperforms television when it comes to speedy information. What the Internet does not provide, however, are quality visual narratives, a strength held only by television. McManus defends that, “...television has an advantage over print in presenting emotions efficiently...(McManus, p.172). Shea recognizes the Internet is not providing quality narratives when he says, “...I guess with the Internet thing, the thing that interests me is the people that sit up and watch ten minutes of raw video that we’ll put in a whole raw tape...and to me it seems...it’s like watching paint dry” (p.4). Whereas the Internet can provide information quickly, it does not provide the same human experiences as television, which narrative editors believe are definitive of quality news. Narrative norms and routines coincide with the original perception of journalism: an organization dedicated to upholding democracy. Storytelling journalism provides viewers with the crucial narratives necessary for socialization. What television journalists must do in order to break free of the current identity crisis is to stop competing with the Internet and, instead, reaffirm the unique strengths of television news.



## Chapter 7. Conclusion

### Journalism and Democracy

The democratic system depends greatly on the participation of its citizens, and the news media are meant to function as their Fourth Estate – educators of the citizenry for the sake of democracy. Modern television news, however, is providing too much information in too short an amount of time because stations are struggling to keep up with the news volume available on the Internet. What good, though, is information if there is too much presented for a viewer to process? Timothy Cook (2005) defends that, “informing citizens is irrelevant to democracy unless that process leads to some political outcome” (p.119). Journalists, then, are expected to actually serve as educators as well as mobilizers of the citizenry. Thorson defines mobilization as, “motivating people to engage with their governance systems...civic environment or ‘public sphere’” (p.205). This study outlines the significance of narrative structures in the inspiration of citizens through the personalization of news. While there is no guarantee that narratives move people to act politically more than do accounts, there is research to support that narratives are more likely to be paid attention to and remembered.

Gans (2003) wonders whether America would be a more democratic society if the news provided attractive information to the citizenry. He suggests a list of ways the news could improve in order to appeal to otherwise unengaged citizens. Just as Zaller (2003) saw value in soft news because it precipitates learning in viewers, Gans’ first suggestion is to “localize” the news in order to increase viewership by making hard news personally relevant to the viewer. Gans would agree, then, that narrative editors, whose strengths lie in presenting the human experience, are the key to helping television news out of its identity crisis. As the content analysis describes, storytelling can elevate soft news to

hard news quality and eye candy editing can degrade hard news to its salacious, “unimportant” counterpart.

Storytelling also benefits the shareholders by setting one station apart from another. All stations have the same accounts, but not the same narratives. Storytelling could be perceived as financially profitable by marketing each station as a unique product of originally produced narratives. Kehe supports this arguments when he says, “...it’s gotta be different from all the other stories out there that the other stations are telling. That’s why you can’t just simply regurgitate a bunch of facts” (p.9) There are many people who, “know how to push buttons,” Weister explains, “and have absolutely no idea how to tell stories” (Weister, p.6) and recognizing this distinction could prove profitable for television news stations. Editors who come up in what may be only few remaining storytelling news stations know how to get the viewer’s attention while still providing useful information and shareholders need to recognize the value in narrative norms and routines before television is devalued by the Internet.

Prior research has shown that people remember narratives better than accounts (Lang et al., 2003). This thesis, similarly, shows that narratives contain techniques that are attention-getting and emotional, and that editors can develop these skills and still be efficient. Thus – both “teams” are served. Yes, television stations may lose some money in the short term, but in the long term viewers will return to the product from which they are better served.

## KARE

It is important to note here that there is one station that is attempting to combine the needs of shareholders with the needs of viewers. KARE-TV, the Minneapolis station that is touted as an excellent storytelling shop, has already implemented a plan to abate the identity crisis: KARE-TV has both a traditional newscast as well as a long-form program

called *Extras*. *Extras* provides a platform for narrative editing by circumventing the traditional news norms and routines that require efficient, account editing. Long-form stories, such as the pieces that make up *Extras*, allow editors to focus on their storytelling skills. Kurpius (2000) explains that,

KARE reporters and photographers are allowed, and even encouraged, to develop stories to work on in the Extras unit. Though there is an Extra's unit staff, general assignment staff can and do move in and out of the Extra's unit when stories warrant extra airtime and preparation time” (p.348)

By rotating their staff between formats, KARE experiments with the balancing of loyalties between account and narrative editing norms and routines. This may prove a successful way for news stations to maintain the high quantity of production that supports station funding through account norms and routines, while increasing the quality of stories through narrative norms and routines. Harrity, too, recognizes the value in doing in-depth shows (Harrity, p.6). He would like to see more of it at his station. As a manager, however, he acknowledges the business concerns of potentially alienating viewers and he understands the hesitation from the business perspective.

#### Montage Editing Reconsidered

The most significant finding, relating to past montage editing research, that came about in the content analysis is the dichotomy between narrative editing and eye-candy (or MTV) editing. Just as there is a distinction between hard and soft news among academics, there also needs to be a distinction between the different kinds of montage editing. Narrative editing adheres to the norms of presenting drama, characters, and moments. This kind of editing is meant to appeal to the needs of the viewer by being entertaining as well as informative. Eye-candy editing stems from the editor's desire to impress his or her peers. Here, editors are more concerned with what looks “cool” rather than what techniques best tell each story.

One ought to adapt this study to better determine the differences between storytelling and eye candy editing in order to redefine the concept of worthwhile news. Narrative montage editing is the educational, human-interest work valued by NPPA editors. This kind of editing supports the needs of the viewers by providing informative pieces containing useful social narratives. Eye-candy montage editing, on the other hand, is purely entertaining. As Baym (2004) points out, this kind of editing is overtly mediated and it distracts the viewer by drawing attention to the techniques and special effects used while pulling attention away from any possibly available narratives. Just as Gans sees soft news as being unimportant, so too is eye-candy editing, which can only serve the needs of the shareholders by appealing to the entertainment desires of their customers.

In Schaefer's 2001 study, he noted one unexpected finding: Schaefer noticed that pacing was faster in his continuity-edited samples over the pace of the montage-edited samples. He suggests as an explanation that, "journalists are using montage for thematic, rather than ornamental purposes" (p.197). His comment touches on the observations provided by this study: that, in fact, the pacing in montage-edited packages may be affected by a greater number of narrative packages in his study rather than eye-candy packages. Until now, there was no way to observe this phenomenon. Schaefer can now re-contextualize his findings through the concepts presented in this study: the subcategories of narrative and eye-candy editing within his umbrella variable of montage editing.

The findings from this thesis can also be applied to current studies of editing effects on viewers. This distinction between narrative and eye-candy editing provides a unique series of variables not yet analyzed by experimental researchers such as Lang, Potter, and Grabe. Until now, these researchers have observed the effects of editing on viewer attention, learning, and memory with variables that did not include Zettl's

montage editing techniques. Now, this study has opened the door for a new series of possible studies for these researchers. Rather than apply the traditional concepts of editing, these researchers can now study the effects of account editing versus narrative editing on the news viewing experience.

### The New Journalism

While the content analysis revealed the dichotomy between narrative and eye-candy editing, the interviews unveiled an identity crisis in television news stemming from competition with the Internet. This crisis has led to a great deal of confusion in the television news industry. There was a time when workers adopted individual job descriptions that were independent from their colleagues: reporters, producers, anchors, photographers, and editors each played a specialized part in the news making process. Today, as these interviews support, there is an identity crisis, not only in television news as an industry, but also in the individual roles of news workers. It is difficult to outline the norms and routines of modern news editors because they rarely have one constant job description anymore. Now there are cross-trained and “hybrid” workers: In the newsroom there are photographer-editors, reporter-editors, anchor-editors, and editor-producers. . Harrity explains that he, as an editor, is now expected to produce for the web: “I am now expected to not just do my editing job but also write for the web. And when I have free time or even when I’m training I’m expected to go post more video, post more stories to the web” (p.5). For this reason, it is now more important than ever to establish a solid foundation in narrative editing techniques, before these jobs become more and more tangled. Those people who are loyal to the financial concerns of the television news business are constantly searching for ways to save money and generate higher quantities of production. Narrative editing skills, however, require time to learn as well as years of experience to improve. Organizations such as the NPPA are instrumental in upholding

the role of photojournalism in the democratic system. They must continue to teach storytelling skills to photojournalists before the advertisers stifle television news with low quality entertainment. The participants of this study have made it clear that narratives represent a higher standard of journalism, one that benefits the viewers as well as the shareholders. However, the interviews also present an environment in which this style of montage editing may be a dying art.

### The Future

This is the first time that news visuals have been studied this way. There are, therefore, many avenues down which this research can lead. The next logical step is to expand this study nationally or internationally in order to compare the use of narrative editing across markets or countries. This study is based on responses from only four editors. It is important to see whether or not the information found here holds true for a larger sample of news workers.

One need not restrict this research to editors. Other members of the news making team such as writers, reporters, and photographers also play roles in the construction of news narratives. This study can be adapted and applied to these other team members. Perhaps there are similar concepts to the dichotomy of montage and eye-candy editing existing in these other fields as well.

A third avenue for research concerns this study's focus on traditional news media: If narrative norms and routines are stifled by traditional, advertising-based systems, perhaps this is not the case in systems that do not depend on advertisers. News production in countries like Canada, where the news is government-funded, or on public broadcasting, where programming is viewer-supported, may provide alternative results to the struggles of conventional American television news editors.

## Final Thought

The interviews discussed in this study reveal daily expectations placed upon television news editors. The content analysis, however, is not a product of daily routines but, rather, a product of the desire of these editors to tell stories. In that respect, the content analysis is a sample of “best practice” work in narrative television news editing. This is what television viewers should expect from their news everyday: the product of narrative norms and routines. Instead, most viewers are subject to the product of the account norms and routines discussed in the interviews. As these interviews support, the best news-editing product lies outside the conventional norms and routines that ultimately support the needs of shareholders to produce the cheapest, most efficient show possible. What account routines produce is not only insufficient for democracy, but it could possibly deteriorate television news to the point where it is obsolete. Mediocre editing affects everyone: viewers miss out on the rich social narratives that television news is supposed to provide; the democratic system suffers from a collection of uninformed citizens; and shareholders are unable to keep loyal customers because they provide a product that is nearly identical to those of other stations.

Of course, the fate of television news does not rest solely upon the editors’ shoulders. News is a team effort and narratives are constructed by a combination of writers, photographers, and editors. Kehe, however, does note the following: “Stories will live and die in the edit bay...You can have great stories, you can have great moments, you can have great execution, great photography, great reporting out in the field, but when that ball’s coming in, the editor’s got to hit the homerun” (p.13). The question is, how do we get these editors to play for the right team?

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## Appendix A. Interview Protocol

### *Norms*

Where did you learn to edit?

How did you learn the “right” way to edit for news?

Are you held up to the same journalistic standards as reporters and photographers?

How did you learn about those standards?

Describe for me the elements of “good” news editing.

Describe for me some elements of “bad” news editing.

What happens to news editors who do not use “good” editing techniques?

What do you see as the differences between hard and soft news editing?

What do you see as the difference between news editing and film editing or documentary editing?

Why do you think that news editors should be rewarded for adding narrative elements to news stories?

The submissions that don’t place in the competition – what are they missing?

By entering/judging this competition, are you suggesting that the winners should be considered the gold standard for fellow news editors?

### *Routines*

Who chooses the shots you use in a package?

When you are logging your shots, what elements do you look for?

Do you edit better pieces when you are the shooter?

How do you edit hard news (This question may be tailored to specific packages belonging to that editor)?

How do you edit soft news (This question may be tailored to specific packages belonging to that editor)?

What routine changes have you seen in the newsroom in the last few years?

What are they are result of?

Have these changes affected your editing?

Do you see yourself as a storyteller?

How did you learn to edit this way?

On the one hand you have a need to produce ratings and the pressure to make “great television,” on the other hand is the professional standard that news is meant to be as close to an “account” of the day’s events as possible. So, how do you find that balance?

What do you see as the future of news editing?

## Appendix B. Interview Transcriptions

### Harrity Interview

Mike: You know almost every conversation I have you know like when I speak to students it turns where the direction of the business is going. We get caught up in that conversation.

#### CHAT ABOUT PAPERWORK HE IS FILLING OUT FOR ME.

(00:06:35) Mike: Especially Eric and Brian had to travel as national award winners had to travel the country and so they got to the point where they were used to that.

Keren: Brian was telling me that. He said that he had to go twice and it affected, not in a bad way, but it affected to make more good news because he was so busy doing the...it's like congratulations you win now you have no time to do that.

Mike: I'm sure they all struggle with that. It recently crossed my mind that Josh, you know they do a quarterly contest, and then they put out points you know if you get a first you get in whatever category I think there's six categories or something and if you get a first you get a certain amount of points, second, third, and then honorable mention. And then they have a point total and then the person that actually has the most points at the end of the year is called the cutting edge editor of the year. And Josh hasn't shown up, I don't know if he has any points. And I thought how ironic you know the editor of the year last year has not even shown up in the contest. If he does it's very low. Cause he doesn't have time. You know, he's he's they've got so much going on too with uh their station just transitioned to Avid Newsroom like ours did. And so that's a lot of training a lot of different work flow. They're probably tied up with that and bogged down and he already had to do speaking engagements at least one that I know of. He was invited to, I'm assuming he went. Right after the contest which is in March at the end of March is the National...in Normand Oklahoma they have an NPPA, what do they call it, I just spaced it. And a lot of the big speakers they invite the editor of the year, photographer of the year, various people to speak about the discipline and it's the big um

Keren: convention

Mike: Yeah. They don't call it a convention, I forget what they call it.

Keren: So, I'm going to ask Josh about the transition to Avid.

Mike: I mean within the last two months they just went from tape to tape. They had Avid in the newsroom but they were all offline. And they didn't have enough. They didn't have it set up like part of a news flow. The workflow. So, if you wanted to do a special project they were DV Pro, tape-to-tape. They might have had some of the Avid connected to each other on a landshare like a you know those four Avids may be connected but not on a playback play out server system unity like it's now.

Keren: I'm just curious, and I don't mean to start at the end but our school uses Avid and we have a unity connection like we have a pretty sweet set up really. But I'm wondering if it, in the end, if it's worth having that or if it would have been better to teach them tape-to-tape?

Mike: Well, obviously because of the price and the cost it's actually cheaper to put in a non-linear system. I always mention that to people, you know, try to force yourself to do cuts only. And tape-to-tape forced you to do that. Eric and I and probably Brian and Josh and all of us came from a background of tape-to-tape. I don't know if there's a correlation but it is interesting that is I and maybe you'll get the same feedback that the quality of news went like this (signaling down) and the technology went like this (signaling up). I wonder if there's a correlation or not. Because they're learning...it's easy to be lazy. Because if the first thing you learn is how you can get out of it by hitting dissolve or just you know making a wipe or something you don't force yourself into I have to learn transitions through use of natural sound and shot selection and things like that um sequencing and instead you go ah, I'll just put a dissolve. Technology is, you know, like you said, you kind of don't trust it well I'm not so sure it's had, maybe had a negative

effect. Um, storytelling, especially at the early stages where people are learning, it's just too easy to hit that key and go the heck with it I can move on.

Keren: MY PERSONAL PHILOSOPHY ON DISSOLVES. You can't keep putting dissolves between two shots – it looks tacky.

Mike: Well, it's an effect and you've lost your effect if you over use the dissolve. Then it's no longer an effect.

Keren: But I know we don't teach the alternatives because the technology is there.

Mike: Well who should be the teachers are the Erics and Brian should go to school and be the teachers. The ones that have done it and can come back and say after 15 20 years of doing this, I have now learned how to storytell effectively. And unfortunately you're looking at a textbook and any professor that knows you know what's rudimentary like you know textbook type of teaching it's not their fault. Most of the professors haven't worked, not all, but most of them haven't worked in the field especially if they have it's been years since they have. So it's hard I mean what are they teaching? The textbook is exactly that, it's kind of basic text book you know wide medium tight stuff. And to learn it you have to either be lucky enough to work around someone who is really good at the craft of storytelling or you basically let them go out in the workforce and TV stations and luckily find someone that they can, you know as a mentor that knows how to do it right and the discipline of that's not good enough, that's good enough. Keep working keep working keep working. I think even Eric would say that he could be better. Even though he's reached what would be considered the pinnacle at one point but I'm sure he still strives to do better and I bet he still sees pieces that make him go wow. You know, and that's what I meant about the contest. You and I will see today some pieces that this is something that made me go wow. I mean that was amazing. And I didn't remember any of that last year. I have said cool. The music video style MTV stuff is like cool. I couldn't have done it. But it doesn't necessarily tell a story. It was eye candy, you know? Um, and the eye candy is the temptation of the younger generation to impress their person in the next booth to say how'd you do that oh that's so cool and like look what I did. And it has nothing to do with the viewer. In terms of telling a story and kind of what you were saying about the whole concept of taking information and recreating it and making me feel like I was there. You know, that would be telling a story. Not just information and facts but making me feel like you feel the stress or the compassion for the people because it was well shot and edited. And a lot of the editors will do this cool thing because there's a guy next to them will say yeah that's cool.

(00:15:05) Keren: Where do you find a balance because some of that cool stuff leaks into the wow packages.

Mike: You see it once in a while. But again it's so easy to say was it appropriate. And they break the categories down when I chaired the contest it was exactly that. We had this category called effects only. Yeah...it was called editor's effects. And what happened was as the technology increased it became this eye candy piece and it got away from storytelling. So if you read the contest now compared to seven years ago it says the words effects are not necessary, um effects are allowed but not necessary. Meaning, if you could tell the story with the effects better fine. Brian did a piece that I use a lot as an example of appropriate use of effects and it was because it as a story. You may have seen it, it's the story about the 911 call. Okay. He had a shot of a telephone. He had a 911 caller. And he had an interview with the family or woman or something like that I can't quite remember exactly. And he effectively, no pun intended, made use of multiple layers and movement and he even had like an echoey sound to 911 can I help you or whatever. And that was appropriate use of effects. In fact that was awarded for the appropriate use of effects. So we have been trying to spread this you know effects are um allowed but not necessary. Instead of saying you're going to be rewarded because of the effects, and then the effects category became anything goes. But still it should be appropriate. And there's definitely pieces that were harder to edit and more eye candy that did not win because the editing judges thought okay what was appropriate use versus the someone who just went crazy and you know went into the edit booth with a six pack and said I just want to have some fun. And Brian's piece was a great example of no video to work with and he made it an effective story.

Keren: ....the difference between information and entertainment. You know I'm trying to make that separation. I'm trying to understand how news used to be perceived as information only and the criticism

that I read a lot now in academic papers...is that it's all salacious, it's all entertainment, it's all eye candy...but I'm not convinced that the way that it's being measured is necessarily fair. This way that makes a more accurate distinction. It's like yeah, you can have some eye candy fine but there needs to be a justification, appropriateness like you're saying, that is I think a good reason to do what I'm doing and what hopefully someone else can do after me and explain that difference.

(00:18:38) Mike: Well, you have to sell it. If you sell this as this is what happened today and you were using slow motion or color effects to make images look more scary or make someone look more guilty by slowing it down and darkening or something like that, that's not appropriate. But there are entertaining pieces that are fun kicker type of or feature pieces that are just fun to watch that have nothing to do with I wouldn't call it news but I think it's appropriate that once in a while you want to see a fun piece. That piece I was talking about that Eric had, it's on, hopefully I had that station air tape or I have that piece on here somewhere but it was just fun. These kids went to, you know these little kids went to hear the I think it was the Denver Symphony and they were just really cute and they're fun and Eric looked for the characters and the pacing of it was fun and he found a kid picking his nose and it was just great. It was so well edited together...I didn't come out feeling anything after it but feeling good and laughing and smiling and that's okay. You know, where you get into the tabloidy stuff that's where I have to say this isn't news this doesn't feel like news. There was a controversial lead when Anna Nicole Smith died. Is it your lead story? And then you get well it's what everybody's talking about. I agree with some of the what is everybody talking about and I think you have to cover it and then you have to discuss do you cover it and how do you cover it. But we lead our...our 4 o'clock was a little bit lighter stay home workers, a lot of moms, and their kids are getting home some of it is a little more entertaining, I could see leading that show which we have an entertainment reporter on that show with Anna Nicole. The 5 and the 6 we lead with it and I had to question whether that was really worthy when you still have a war going on and you still have a lot of thing that I found more newsworthy and that's where I get a little bit...it doesn't really have to do...its news judgment and editorial editing it's not necessarily video editing involved. But that's where, and likewise the editing of a story, the eye candy piece may be strictly entertainment but it's not really...um...again what are they doing this for? Do they really think the viewer is gaining some sort of benefit from this? At least Eric's piece on the children at the symphony was you got to see that they were on field trips and how much fun it was and it was educational for them to be experiencing music and it was just all over a good feeling thing. It doesn't give me any more necessarily information about the day but it was more worthy to me to fall in the news cast than a music video or something like that. Where today there was a car race and it was like ch ch ch ch ch ch you know and you like, I don't know we'll see pieces like that and –

Keren: Eric did a piece like that.

Mike: Yeah, and that fell into, that was a sports piece. I remember exactly what you're talking about

Keren: Thunder...

Mike: Thunder yeah and that was pretty ch ch ch ch ch but it also had um I felt like I was there. The noise...again...maybe that's a great piece to talk about because that could have been a music video and I felt like that piece told me a story about how loud it was, how smoky it was, and he effectively used up a bite that normally wouldn't have been used. Cause you couldn't hear it.

Keren: That was brilliant.

Mike: That kind of thing is what stuck. Right. Right. And I thought that was brilliant. And that was something normally in a classroom they teach you don't use sound that you can't hear. Yet he purposely chose that piece because he can't hear because you're at a drag strip, right? And that separates to me for someone that says well that was a music video. It's like well I see a difference between he told me a story I felt like I was there I felt, you know, the roar I felt, you know, I was entertained, he found the characters, etc. etc. etc. A great example, that piece could have been worthless. Or it could have been a music video of car races. But he took it and got the characters. It had a lot to do with the photography. And of course it's nothing until it's edited and they used appropriate stuff. Eric's big on look for those shots, memorable shots, memorable characters, you have to let those characters tell the story. He did use music which we don't use a lot of but...you know I mean I thought it brought something to the piece. We rarely use music anymore. A lot more music in the 80s and the early 90s it was pretty popular thing to do you know musical pieces and those kind of things. Sports still uses a lot of music. That would be a good example. I just think



the editor had a huge part in it and it broke some of the rules. You'd say no your going to use a soundbite you can't hear...but it was appropriate at that point. And you know what I will sit there and say, I won't say always or never, um I try not to. Because you get caught up, I'll tell you I'll never use a shot shorter than this or I'll never use this and then you'll see me use it and it's like well because it was appropriate at the time I try to stay away from that. And so it's hard again textbooks tend to say don't do this or do do this or you know you'd never put these two shots together its called a jumpcut, but hopefully I can find that piece and it was appropriate because he was telling a story about this organization of the mind of an Alzheimer's patient. And so there's all kinds of techniques. I do think though what is interesting to me is you see a consistency of style amongst the great storytellers. I think that all of us that you'll speak to and in general if I took a...I think most of us would all pick the same stories as like wow that's good. You don't typically see somebody who goes oh that you know when somebody...you know it's interesting like that one story I told you it took him a minute to kind of remove himself from like uh whatever and then he realized that his (muffled) but most of us will all recognize, all four of us that you've talked to that we consider that good. Cause stylistically we believe in that type of storytelling. I think that the viewer would enjoy it for the reason of it told a story. They don't even know how to guess how good of an editor or what it took to put that together. They would probably is they would seamlessly see a piece and say I didn't even notice there was anything but I was caught up in the story. When I'm critiquing stories my first flag that is raised is if I'm so distracted by the editing that I've lost track of the story. That's a bad sign. Cause I'll always watch it the first time cause I'm looking at it and hearing bad audio edits or seeing bad video edits. But if the very first time through I'm so involved in the story – bingo. That was usually the key that I forgot to critique I as an editor, I was so caught up in the story. Great – you know what I mean? And that's a great, to me when I'm watching stories, that's almost always my first sign that it's well done. Nothing distracted me so that I was distracted for too long and thought, oh that edit, I could kill that person or oh my god that was a horrible audio edit or the music is distracting. It just all falls together and I go what an enjoyable piece. Oh crap I was supposed to dissect that wasn't I? And a lot of the best stuff will all fall into that category. I think the viewer sometimes won't even know that today's argument, our director of operations and technology gave us a little camera a hundred dollar camera that literally has a USB port that pops up and you plug it in. And the question is or the argument I mean the rhetorical question do we really want to see finely edited stories or do we just care about seeing the best video and I think there's an appropriateness for if you've got the only shot of a plane going down I don't care if it's shaky, I don't care if it's black and white, if that's the only shot then it's going to be looked at and checked...looked at a lot. (00:27:19) even if it's grainy. But you're going to have a standard general news story and it's better told better shot better edited hidef, who knows what, I would like to believe that if it's more visually appealing there would be a push to get it up than get everything and shoot and people really don't care and like I think they care.

Keren: Brian used the term “spraying” the scene.

(00:27:48) Mike: What would be considered bad photographers...we're so lucky that the market is very good. All the stations regardless of ratings all do great jobs. They really do. Some of the best storytelling really has come down to two markets and it's almost embarrassing. Either Denver or Minneapolis wins the station of the year every year. Every year. Of the last twenty years I think there's been three stations outside those two markets that have won it. Denver, Minneapolis and then Baltimore, Dallas. I don't know whose won station of the year lately, but I know Baltimore did. Years ago station 24 in Oklahoma City won. Back when I got in the business almost 20/25 years ago. But it's almost always KARE, KUSA, KCNC whatever (muffled) and I tell you I guess it tells you even more so when it used to be more competitive that it's the quality of what we consider, we as photographers and editors, consider great photojournalism is dropping and there's only a couple of people keeping that bar up here. And I will tell you and I think Eric would agree and probably Brian would say that even this market is starting to go to drop because we don't have the time to storytell as much. We don't have the interest. I don't know if the stations emphasize that craft as much. And if they do they'd make more time to hire more photographers so you have more time to do that stuff and right now there's a push to get it on the air just go shoot one more story today, I know you've got these two packages, but I want you to go shoot one more. And then you get less time to edit and less time to shoot the main package. Oh God, Eric must be beside himself with frustration at times. I mean we added another TV station and I think we added one photographer. A whole news half-hour newscast and no new photographers. Not even a lot of more reporters. Right now we're down to three I think. So how do you gather this news? How do you spend time writing it nicely? How do you spend time editing it well? It's a struggle however, maybe it's because I'm getting older, but I'm so much more aware of the business side of this business now than I was in my naive twenties. You know when I just thought we were here to do the best journalism and I really believed that my VO was going to make a difference in that newscast and now

you realize that it's about the business and there's such a struggle. Television stations are struggling. There not making the gobs of cash that they used to. And we're successful, I mean, we make money, but I'm not sure throughout the country and there's cutbacks I know 4 has had some layoffs recently and they're O and O I mean they've got more money than we do in terms of being popular and they're cutting back and the equipment and no surprise again but corporate owned. We're going to spend a million and a half dollars installing Avid how are you going to prove to me that this is going to be more efficient than save us money in the long run. We don't just spend money for the heck of it. So, what is efficiency usually sells to your people. You know lower salary less salary and so that's how you get your money. You convince the corporation that your ownership that you can take this money and turn it into a profit somehow. And that's because you're answering to the shareholders, right? I mean if we all owned a station ourselves, I mean if Eric and the group of us owned this TV station we'd probably have 40 photographers and we'd do it what we'd consider the right way. We'd still make money, but not as much as they make now. But we wouldn't be publicly sold. Where shareholders say you guys have been dipping down I don't have returns on the investment anymore and the company suffers and so I would have never had this conversation fifteen years ago. I wouldn't have even thought about it. And now you have to realize why are we dividing up the TV stations and sending ourselves out. Why are we pushing stuff to the web that we wouldn't consider airing on the broadcast side? Cause people will watch it and if people will watch it they'll go to the advertising (muffled) it's just a vicious cycle.

(00:32:11) Keren: I wrote for myself: News is a business. The common understanding from the practitioners is that they must earn money for the company through high levels of production for the least amount of money. Storytelling is a time-consuming process.

Mike: Ooh, yeah. There's a conflict in interest isn't there?

Keren: I wrote: Good news needs storytelling.

Mike: Well, I don't know how to answer that. I think that's an open-ended question. I think I would like to believe that fits in higher quality news. That's interesting. That's a great question. Because what is the definition of news? It's information and I could look on a TV screen and see a picture hand-held, low-resolution of the riot or would I rather watch Eric's piece of the riot which told the story and I'm wondering if it will break off into... here was an excellent, and I will give credit to Jeremy Rosenberg, who's an editor and chairs the quarterly contest over at KMGH channel 7, he said, if he had the ability to do so, he would, because right now we're being told push, push, push, push, we've literally changed the structure of this newsroom to and we came up with a name for it, the Pulse. The project that Gannett as a corporate station said all our stations are going to start working on the Pulse project. The Pulse of course came up as like what is the real you know focus heart beat of and that is information distributed throughout technology. The web's been around for a while but it's growing quicker and quicker and we need to push this information and we need to have everybody as web producers as content producers I am now expected to not just do my editing job but also write for the web. And when I have free time or even when I'm training I'm expected to go post more video, post more stories to the web. Push, push, push, push, push, and eventually cell phone technology it's not it's there but it's we, 9 news, we don't have the technology to keep up with what you can one the web, but it's getting there I can log on right now to see a headline probably that's not been updated in two hours but it's all coming it's all there and that's what people want. On the go. So, if that's where it's headed, and we're told through research that people want to kind of selectively choose and, in their amount of little free time, I see people at Starbucks now with their computers open just kind of doing their work wearing cell phones all the time. We just want to know real quick what happened, what's related, how many people were affected, (muffled) and I need to get back to my thing. The number of people sitting down to a newscast and saying I'm going to stop my busy day and I'm going to sit down and watch especially wait for the old technique of we'll keep you around for weather, we know you want to know about weather but we're going to keep you around for twenty minutes hopefully watching, you know, now that's over. I mean, everybody still does it and does weather last or third, before sports, but nobody, they can go to any of these search engines and yahoo to get my weather. 9 news dot com get my weather, you know? So, Jeremy thought that, if we're telling that all they want is little tid bits of stuff, what are they missing in the cast? So this thought, and I agree, I more and more agree, maybe our newscast at the end of the night, should be what were the big stories of the day we go out and send all our resources to report gather information shoot it and edit it so that at 10 o'clock you get an in-depth view of these three stories. And no one does it better theoretically we'd like to believe than us. Or KARE or KMGH whatever, I mean who can do a better job when it's in depth stuff we're good at our in

depth the documentary stuff when you have time to do it it's the best in the country. I would consider it amongst the best. So are we doing in broadcast what we're doing on the web? Are we giving them...look at the story count on the 10 o'clock news: 10 second VOs, 10 second VOs. Around the world, America today, (muffled) are we saying that that's what they want? Are we giving them on broadcast or are we missing one thing, it's the one thing we don't have and offer that the web doesn't offer other than...newspapers you can get the detail, right? You can sit down and take time if you want to. It just doesn't have the interactivity of video and soundbites. But a newspaper does offer that. They can make an entire front page and do one story or more. And we kind of give you a maximum of minute and a half packages. So what if we did in depth? Right? And the 10 o'clock news was no longer it's the web but with pictures. Better quality pictures cause the web doesn't have pictures. What if it's in depth? I thought you know what Jeremy you've got you're on to something. I think that that's kind maybe where it should go. It would be an awfully gutsy call because there are still over forty year old who still watch and say 10 o'clock everybody quiet I want to watch my newscast. And then they're going to go well I only saw three stories I want to know more so I this is probably the most difficult time in my little mind of news. Because you're trying to keep and retain you're trying to get new viewers and who's that? These people under 35 they have no patience for this. They don't want to make an appointment viewing, that's what they call it, so how do we drive em in or are we going to lose everybody? We'll never get another 20 year old to watch our newscast if they don't watch it now. I did the old raise the hand in the classroom and two were kind of like ah and every once in a while.

Keren: They lied.

Mike: Well, I think what they do is they'll catch it for a minute but they won't stop and watch. They get another where do you get it Internet? Internet. So they're watching news, they're watching news stories or they're checking the news but they're not watching the 10 o'clock news cast. I said do you watch the news and very few people (muffled) but then you can't alienate the over forty crowd, my parents, by changing it so dramatically that they're no longer getting...cause my mom doesn't log onto the Internet for her news.

Keren: My mom watching the evening news, the 10 o'clock news.

(00:38:46) Mike: Right and my wife watches it and I sit there next to her and I go what are you doing and she goes hold on I just want to keep it on through the weather and I'm like keep it through the weather in a second you can find it on the computer in the other room. And it's so funny to see habitual...and it's split. I mean it's forty is still habitual and under forty is give or take a couple years is like don't have the time. I want to get it on my you know cell phone I want to get it on my computer. Mostly computer obviously. So do you alienate this group and say please come watch us or do you alienate this group and go with that idea that Jeremy had which is stick to the big stories and do them really good. And I don't know the answer to that. I think it would be tempting to have that. I don't know about Your Show and this is a great a idea, and Your Show is something we just started that kind of addresses that what do people want people want to have a say and blog and these story type chat type of thing like that about you should have never done it or wow that was a great story. People love that. They love getting on these and having that sort of input. I'm speaking in very general terms.

Keren: I think people want to have a say but I don't think that they want to be responsible.

Mike: Now that's a beautiful thing. I love the I don't want to be responsible because it's that's the problem because we have to have responsibility to the viewers still. We still have to be, I believe, well some stations don't, but I think we have to have the responsibility of being fair and cover the best we can but you know tell it like it is. You know kind of like what you were saying, you're just recreating what you saw without the bias. We have a responsibility. What we've done is, on our website, we said we had this other new show and we said what do you want to talk about? And then by Thursday we've had all the voting since last Sunday night about you know whatever topics they want. And when we create a show it's on whatever three topics kind of on a weekly basis or something, nightly basis, and then Adam Schraeger goes out and brings in guests to talk about a lot of it's immigration a lot of it is gas prices right now will be one of them and Adam will bring in guests. And you have decided by a vote what you want to watch. And what you want to show and this show is an hour long on Sunday nights and it's called Your Show. I don't know if right now you can call in or anything like that I think they do take emails live and they you know here's someone that wrote in and wanted us to meet the governor and the representatives or economists or whatever. And I thought this is the closest we've come so far as to people have a voice, they decide what we're going to cover, we have a film set and a good talent and interviews and hopefully more and more live

interaction and bingo. You've kind of addressed what I was just talking about. I can't say it's like skyrocketed that people are watching it. It's probably growing in rating, it's probably growing and I think that is the first step towards satisfying the viewer to what they want out of a news organization other than just absolutely pushing information to updating...I mean, we started this stuff that we're talking about we started the meeting that with the you know introduction to what we going to start (muffled) we're going to start changing titles. We're going to start creating positions that were never created before...

Keren: I was just thinking about how Brian and Eric said how editing is becoming obsolete. I mean not today but the idea that...Brian was more specific actually. He said like you hire an associate producer and they do some editing. You don't really need editors to do VOs and VOSOTs. You just cut and paste. So, you have interns doing that and low paying college grads and the art of editing is dying out because of it. It could still exist it's just that people aren't being hired to do that. So what I'm hearing from you though is that perhaps that it temporary until news changes its format.

(00:43:33) Mike: Again, I don't know if that's what's going to happen. But that's maybe my last grasp at keeping my job in tact. And satisfying the Brians and Erics of the world...why Brian got out is, there's no doubt he's right. It is happening. We are teaching...yesterday I taught two anchors...I sat there and watched them cut their own VOSOT. Were they great VOSOTs? No. But appropriate for air? Yes. I mean there wasn't any, well you know I still critiqued them but there wasn't any jump cuts, there wasn't any shaky shots there wasn't any whatever and every time you saw the thing, sure enough, it was like 5 second shot 5 second shot 5 second shot and (muffled) we haven't gotten to that point we haven't talked all that (muffled) you know basic shots but I'm teaching them because they're going to be expected to do that. And a producer's being taught basics cutting teases vos exactly.

Keren: What is an editor going to do?

Mike: Right. And the editors are now being producers. We're now writing scripts or web scripts. We're now posting video so we're almost like producers. And they're producers that can edit we're editors that can produce. And I do see that as a reality I mean that's where it's going. But I think it may be a pipe dream and I may be the last grasp like I said of kind of clinging to if we're ever going to be storytellers anymore maybe it's because of the Your Shows and Jeremy's idea about...a news broadcast at night becomes especially a compilation of what happened today the best stories and we would go in depth about it. And you know Dateline, although they really don't do news necessarily, people still have a desire to watch longer format in depth stories. Now that's more entertainment than it is news. So can you combine the two where you have great storytellers and you have great photography and things like that the in depth part of it can you make it interesting enough and entertaining enough to watch but it's really in depth news information. I mean obviously there's a fine line like well, I mean, Entertainment Tonight has gone way off into I'm not going to call it news, tabloid and Hollywood and stuff like that but I think there was a time where they might have considered themselves a news information source. You know it's just a joke now you know. We see instances where news organizations during ratings periods are doing things like got naked and went to a nudist camp and you're like what have you done here to the integrity of journalism? But it happens. And sure enough the numbers spike. So there's probably the temptation to go well lot's do the tabloid thing and the numbers spike and then the journalists that say there's no way we're going there. I don't care if our numbers dip and then you get that conflict of interest of like if the viewer wants it you can't do that but you kind of do because if our numbers go down we can't make enough revenue and so what do you do? And so I'd like to believe I may be very naive but I'd like to believe that they still have that there's still a desire for good storytelling and in depth that...in the standard state of news consumer. In the news consumer, like I said, the younger generation you or me is a consumer of massive quantities of information on their agenda. I don't care about this accident up north. I don't drive there. But we still do it on our broadcast because it may have affected people up north. Now with Your Show...I'll get back to the start of the meeting, the very first start of the meeting the news director said that we're going to watch this two minute clip with Bill Gates you know he did an interview...he said what is the future of television and he said I see your television set as being an extension of your computer. Right, makes sense? And I think Bill's a pretty smart guy. It already is now to the sense that the only difference right now is you have a selection of a ton of channels of what you want to watch, the only difference is unless you have a TiVo, you can't selectively choose I want to watch that programming. I can't watch Oprah at 1 o'clock in the afternoon, it comes on at four. So I have to wait. How far are we away from saying everything's video on demand? I will pay a dollar for that I will pay 1.99 whatever. Or I just want...the theory that a lot of and I think a lot of the websites have this here's 40 stories going on today that 9 news is covering and I want that

that that that that to play and you see only the 5 stories you care about. Basically that's what you can do you can click in what you want. Video on demand it's stories on demand. And you can selectively choose to not have to wait for the weather and you can not have to wait for that stupid story about I don't care you know and we really force them to kind of fall into our agenda on a newscast. And then have to wait through the commercial break and then come back and obviously people are getting less and less patient and the desire to do that, of course it's the older generation that are still making that time in their lives to do that because they feel uncomfortable with the technology or they don't like to or they haven't been exposed to it as much and a 60 year old person maybe doesn't have a computer and if they do they're probably not surfing the net and they're not, you know what I mean? So this is a weird time that's literally split down the middle. Half the country's old enough to do it and the other half doesn't care. So what do you do? But he said your computer and your television will interface and you will be able to have more input into what you want to do and literally feedback with types of blogs you'll go this is what I want boom play. I don't have it. What's going to happen to commercial television? I mean people bypass it now with TiVo it's going to have to get to the point where it's either pay per view or it's going to have to be what I've heard another theory is and this is all, you know this is not my idea, and I don't know what's going to happen, but they'll start to, they already do it to a point, but if you're going to watch Desperate Housewives, a commercial will be specific to that demographic. And it kind of is now but I mean really specific to the demographic and you will still have to deal with a commercial maybe if you buy it or you purchase it you can't speed through it you have to watch a fifteen second commercial like they do on the web now. You have to deal with a car dealership commercial and then you get to watch your story. And whoever figures out how to make money on the Internet like they do on television broadcast then it'll just go away. But commercials, you know, if revenue's down, what are you going to do? And then how do you still pay for this expensive equipment? How do you keep your staff size so you can cover the news? So there's a scramble I mean I feel a scramble to try to figure this out. (00:50:55) Before the competition was still basic. Everybody kind of gathered news the same way. And it was a matter of hustle, talented photographers and reporters, and your lead in. Your programming, if you had NBC programming you know ten years ago and which we did and you had a pretty good station anyway are dominant partly because your lead in from Friends was huge. Now that's still a factor but we're not still gathering news the same way we still do it the same way. And there's a lot of people with that computer on and they just tap toggle between 9 news dot com and they go back to you know toggle and they're not watching television. And believe me it's all rhetorical questions. What are we to do? There's no answer. I mean there's no sure answer but it's no doubt the Internet is growing. There's no doubt that if people can get the information...I was up at CSU we just had, this was a month ago, right, three weeks ago. And we just had this like we're starting (muffled) and we're starting to talk to people about it, you're now going to train to do this so I mean the (muffled) hasn't even started and people are already freaking out. They're like Oh my God.....So I'm up at CSU the day of the Virginia Tech shooting and I just got done talking to the class about editing and of course it was on the philosophy of news you know where's it going and I said you're our future what do you want? And they all kind of said well most of it's on the Internet I want more in depth it's all they knew all they know is to immediately be able to contact each other, we didn't have cell phones, they know how to get information pretty quickly that way, they don't watch the newscast. If they're home or if they happen to come across it especially if it's live then you tune into CNN if it's live you can still get a great picture. But I walk upstairs and did you hear about the school shooting. When I drove in I heard one dead. In the dormroom. He said yeah there's like 27 people or something whatever it was at the time and I was like oh my God! He goes yeah, my friend was just watching it on his cell phone. And I'm like he got his information and knew more than I do and we're headed to the UC newsroom which a lot of them have now and he didn't even say it like it was so cool. Like oh yeah we watched it on my friend's cell phone and he was heading to the newsroom to turn on CNN to start writing the story and stuff and I'm like there you go. That student got his information so their all crowded around a thing this big that was MSNBC I think and I told that story the next day and the news manager's meeting and I go if any people in this newsroom don't think that this is happening, it's already happening. And I just saw it first hand and I was like shocked. I did not think to go to my cell phone.....that was crazy but it was such an eye opening experience. I feel kind of good that we're in this mode right now to push out all this information and in the newsroom everybody's involved in getting information out to these multiple platforms. And Bill Gates said this thing's five years away. Not ten, fifteen, but this is around the corner. Broadcast television will be so different...people have the ability to say skip skip skip skip don't care.

(00:55:13) Keren: ...we're saying we want control but I think that if we're paying for a service, we don't want to have to make all the decisions ourselves. In other words I'm not a news director, I'm not skilled at that so why would I trust myself to go and decide which news is necessary for me to know? TALK

ABOUT CITIZENSHIP AND THE ROLE OF NEWS TO TEACH US TO FUNCTION IN THIS COUNTRY. It's nice to have choices but it would be calming to know that someone else is still kind of in charge here.

(00:58:12) Mike: Interesting. I've heard a criticism of our business is that we're telling you what we think is important. And like you said there's a two they're merging. I don't disagree with what you're saying.

Keren: TALK ABOUT AGENDA SETTING.

(00:59:15) Mike: but we still present it as even the web page is like top stories type of thing and I think that I mean watch the news cast I would say that all three four broadcasts including Fox or whatever even CW all five of em pretty much have the same stories and pretty much have the same interviews because of how they do it now and then it comes down to who tells it better who shot it better whose talent do you like better whose set looks cooler who's got better graphics. And it becomes an aesthetically pleasing experience. And we've always believed people watch for the talent. As editors you know you don't want to believe that my VO and my story doesn't make a difference and I think it does to a point because it's I think subtly when it's cleanly cut and well cut it's less distracting I think terrible editing, not great editing, the viewer says I was distracted by that. And it matched you talk about Bush you see Bush....what you're making me wonder is I think we all want to believe as journalists that the cliché Fox news thing is we can give you the information you decide. And I think that's what we want to believe is we'll give you the information and you'll decide what's important to you but I think there's more like you'll decide on which side you want to sit. Wrong or right, right or left. But I think that we're going out there and truly being unbiased and then you decide so where does that, where do those lines meet where you're talking about like you know...I really remember conversations about how are we supposed to tell them and we tell them what's important and they're supposedly so uneducated that they go what happened today I'm going to turn it on cause I have no idea so I'm going to turn on at seven o'clock because I have no idea what's important. I'm wondering if you are onto something because people it's like the child that's crying that they want all this independence and you say okay you're going to stay home by yourself tonight and they're like there's no freaking way. I think I want all these things and I tell you and the reality is if we said you pick your news tonight what are we going to tell you....where if we get into what you said it's more like ah I'm kind of comfortable with you telling me what story,,I don't know, I've never heard it put that way. I have heard the other side of it that we're criticized for how can you tell me this is important when I don't think it is. And it's maybe not a coincidence that it's the younger generation that says give me the choice you can't tell me what's important.

CONVERSATION.

(01:11:17) Keren: I just think that we need to know what on earth it is that the news is for. Make that decision and say that news is for this. There will be a really logical progression after that.

Mike: Maybe we've lost our identity. The news I think, well definitely right now I feel like we have. That's an easy answer, yeah we've lost our identity. The more I think about it that's what I've been talking about the last half hour is we don't know whether we're the web, we don't know whether we're in depth. We don't know whether we're supposed to tell stories. I mean really, just the other day, is this format of forcing 40 stories at you in a half hour better than forcing or giving you six really good ones? And I don't know the answer. I Mike Harrity do not know the answer to that because I don't sit there....I think it's a little bit of both. There's people that desire more in depth and then there's people that desire the (muffled) because if I'm going to watch the news for thirty minutes in my busy day I better get everything and I heard the news director say we want you to sit down and feel like you've been informed. In that half hour we want them to feel like.....we've never had 10 second VOs we've always had 30 to a minute long VOSOTs. A nice thirty seconds a bite a tag an intro and it's almost like this package without the track, you know? It's like I feel informed about the story now but boom boom boom boom in Uruguay there's an earthquake you know like boom. Like what the heck just happened? You know and is that what people want? I don't know the answer but...news is in an identity crisis and we don't know what to do.

(01:05:20) Keren: It absolutely is and I mean maybe coming from another country I have really weird ideas I don't know I probably do.

Mike: I've never been to Europe and I've certainly never been to Canada but what does the newscast broadcast look like?

Keren: It doesn't stress me out the way American news does.

Mike: (laughing)

Keren: It stresses me out and when I watch the news here. Even the weather report. Everything is ohmygod pay attention look right now don't turn away! MORE ABOUT NEWS IN CANADA VS. NEWS IN U.S.

(01:10:00) Keren: If everyone's dropping (in ratings) what's the risk then why not have everyone do that like why as I station would I not just say look whether we do this or not our ratings are dropping so what the hell, let's commit to quality.

Mike: I think they would tell you that they believe that there's still a quality that we still believe in that everybody would say that they still believe in others have different bars like Eric I would put very very high as quality is this and other people would say quality is just not having Anna Nicole as the lead but

Keren: Like for editing, I mean, I'm trying to bring it back, like I wrote for myself: why not just have a newscast, I'm just playing devil's advocate right, but why not just have a newscast with readers, VOs, and VOSOTs, live shots, guests. Why do we have packages? What for?

Mike: That's a good question. I mean I think the package supposedly offers you know more in depth or when you combine the track with multiple bites that means VOSOTs can be very informative you know to make it the amount of information you get from a package theoretically is you know a VOSOT may be two bites and VO two SOTS strung together in a package may have multiple bites multiple you know the images are longer and more in depth and there are reporters involved cause a VOSOT can be just a photographer went out and you know shot it and got a couple interviews. So in theory and in the way we approach it is you have to have a reporter or most of the time a reporter involved in a package to stand-up and that can be a whole other discussion do we have to have reporter stand-ups? News managers will admit that news stand-ups is about presence and identity and I was there. Cause otherwise the photographer that got to shoot it do the interviews and just have someone track it and you'd never know. The reporter could track it without even being there. And it would look like they had reported on it. But a stand-up puts them there. A reporter is like connection with the face connection with the name connection with them standing in front of the whatever. You could.

Keren: It just occurred to me that not a single package that was sent to me of the 35 packages had a stand-up. Why?

Mike: A lot of them because they were put together by the photographer. There wasn't a reporter or if there was a reporter and there was a track involved we don't push that as much as some stations. I've had a news director tell a newsroom you will have a stand-up in every story. You will because we're trying to sell the image. You know what I mean? You have to have the reporter's presence therefore they identify with you know this reporter, this reporter was on the team. It didn't make the story better. Obviously you saw in all the stories you saw the best stories still they don't have a reporter presence. Then you go into a whole thing like well so what's a reporter for. Well they help gather information there's no doubt. But when you have a very good photographer a good journalist who understands interviewing understands the storytelling and understands photography and editing you tell me that that package is a piece of the story. You know that's what we do – we send out photographers and sometimes we send a reporter too for maybe a live shot but the photographer's getting all the information. If you have a properly trained photojournalist you don't need a reporter. It's nice to have one because they can also do other gathering you know of information. I'm thinking of a flooding piece you know photography driven, picture driven. Yeah, it's not a surprise I was thinking too...should you do that with some of your investigative pieces? No, I think you have to have nat sound in investigative pieces you have to have some information being shared and there's times you couldn't. If Eric was to design, if I was to design a perfect news we'd have more photographers, probably more reporters definitely, and you would just basically be visual...what do we have over the web? We have a better picture. It's bigger, it's brighter, it's prettier, it's high def, and you have that presentation. And then you've got the presentation of having an anchor and introduce it and having a beautiful graphic and everything it's about the presentation of TV. On the web it's about information. In a newspaper it's about

information without pictures. Well, they have pictures but not moving pictures. But the web allows you to if I want a little I can get a little if I want a lot I can just click until if I want more I can start looking for information about this and I can even search it and I can easily find out more information where it is where we're talking about. I mean there's so much information. It's kind of a la carte whatever you want. But there's obviously money influence involved. It's this whole identity crisis. Yeah, I mean you're on to something for sure. I can now use that like oh yeah we're in an identity crisis. We don't know what they want. We don't know what to do. We have to appease the shareholders but we also have to appease the viewers and we're in a desperate struggle. And if you look at our meetings now it's so obvious I didn't think of it that way but we don't know what to do. You know, we don't know what to do. But if we had the choice if we got funded we're going to make ten million dollars a year no matter what. If the station made 10 million dollars no matter what, what are you going to do with it, I think I bet you'd see it turn back to the other way I think you'd the slow down of stories being thrown in your face cause we aren't fighting for the dollar, we're fighting basically to grab the viewers. I would venture to guess that we'd probably go back to better story telling, more in depth stuff, not force feeding you stories. There's no doubt the force feeding thing has come about by what we think is the demand of the viewer. I feel pretty comfortable saying that I speak for a lot of people, I don't know whether they want to admit it, but I truly...I don't know if the producer said something like oh I love a newscast that has all that stuff like why? Why do you love 40 stories versus ten? And they'll say cause it felt energetic. It felt good and it felt fun. And I'm like but would you rather watch that newscast or would you rather watch some really great storytelling? Cause people will still see a good package and they'll go wow that was great. That was great. And why did you think that was great when it took three minutes? In those three minutes you could have told me 10 stories the way you produced, you know? I think people forget what they find good. And movies are doing the same thing. There's so much action in movies now and then all of a sudden comes out a great story and you're like finally we don't get enough of that. And I think people forget and then all of a sudden they go wow that was a really good movie. But 50 people didn't get killed. I saw the Departed and I was surprised it was so violent. I didn't know what it was about but like why did they have to kill everybody? MORE ON FILM.

(01:18:39) Mike: it is a horrible tragedy to that family that that kid got hit by a car. But it affected that kid's family it affected the people on that street and it affected the person driving and that family but we're talking 30 or 50 people at the most. And it's sad that the kid got hit by a car, luckily he's alive I'm going to pretend and then you say but who is that going to affect? Now what's been going on in the economy those aren't necessarily sexy stories but it does affect you. Gas prices affect almost everybody and we still have those...but you wonder sometimes...actually Eric disagreed with this comment and I thought okay you're right but my thought is tied in with that whole in depth thing, I thought I'm going to push us to go more in depth and have our newscast be what we can do best. It's about storytelling, it's about pictures and those stories that benefit from that. I said we sit there and show a refinery fire, big flames, and we'll show that sometimes and in Atlantic City. No one died it's just flames and I said that's great web stuff. People want to see that and they'll click on it to watch. Why is it in our newscast? I was arguing that it doesn't have anything to do with Denver MORE ON THE FIRE. But he said yeah, but you need memorable video in your newscast. I guess you're kind of right, but we're still making our, we're still trying to attract viewers that way. It isn't really news and information that affect us locally especially. And did anybody say boy I really want to hear about that refinery fire, or that hotel fire in Atlanta? I don't think many people are saying I can't wait to see the news what we do is we do that and then people go wow. I don't know what to tell you about that. I don't know if it's a little technique of news broadcast to make you go wow or oh my God and that's what they do in teasers sometimes. Will people turn us off and then turn us back on because now I know I'm getting information. Are they turning us off because we're not satisfying their needs? Or are they turning us off because they can get it from the web? Maybe we're backwards like you were saying it's like maybe we're kind of backwards in the thinking process. Maybe we're so afraid of losing all the web viewers we want to make the news broadcast look like the web. But maybe they're turning us off because they can get it there and they want meat and potatoes, they don't want little fetes. But what don't we was your question and I think it's because we have too much to lose. Because if you take a gamble like that and you become a number two or three station your revenue drops by 50 percent. And we charge a lot more money for that spot in the 10 o'clock news cause we're number one. And that's an old formula cause everything is going to change according to Bill Gates. And we will be not necessarily judged by you know that rating point MORE ON THIS.

(01:31:07) Mike: What would make them want to watch us? And maybe it's because we had stories like this (pointing to DVDs of content analysis stories). All of our stories looked like this. Cause it's so entertaining. When I showed these stories I just took a real random they all enjoyed every one of them.



They sat there and silently watched everyone of them because it was so good. Some of it was informative. There's a story we'll find again that was one of the stories I really loved and it was one of the stories that it probably ran four minutes which was like ugh in a broadcast. What do we do that? Why do we have to limit to a minute and a half? But anyways it was about three and a half minutes and it was a story about Marble Colorado. It's a marble quarry. And they're looking for a replacement piece to the Tomb of the Unknown Soldier. So they're searching for the perfect piece and it's got to be perfect. So we're going back and forth to the tomb back to marble to the tomb back to marble. It was one of those beautifully written it had a reporter track it was one of our better reporters but when you'll realize wow this was informative. I didn't know this. I didn't know it had a crack. I didn't know that Marble Colorado I'd heard of it but I didn't know that it was one of the biggest quarries with some of the best marble in the world or maybe at least in the country. And I didn't know it was such a project to find this and dig it and you see people working and its like these water chains moving and it's informative it wasn't urgent news today but it informed me. It was beautifully shot and beautifully edited. That was a good piece.

Kehe Interview

Eric: Editing awards or awards over all?

Keren: Editing specifically.

Eric: Editing specifically. Well, editing is a huge part of the whole picture as far as winning awards. But I do have individual editing awards as well.

Keren: Okay. I mean, the only reason I even ask is that I'm trying to argue that you four are important to talk to because you would be the people setting the trends.

Eric: Right

Keren: You know? That was my justification for it.

Eric: Well, editing is a piece of the pie of what I do. So, if I go out and I find a story and I go acquire all the video and do all the interviews and shoot it and then bring it back and work with a reporter on writing and then I sit down at an edit bay and then it wins an award, I mean there are so many pieces that come together and make it an award-winning piece and editing is certainly one of them.

Keren: How about this then – why don't we start with you giving me, as best you can, your timeline of how you got to where you are right now.

Eric: Okay. I graduate from CU in 1985 and while I was a student at CU I interned here at 9 News in the editing department and I learned editing. After I graduated, an overnight edit position opened up and they and I was just fresh out of college and I just finished the internship program and so I kind of knew the system and they asked if I would fill the position on an interim basis until they found a full-time editor to come in. And after I did it for 6 weeks they said you're doing fine if you want the job it's yours. So, I kinda lucked out and lucked into the position. Timing was very crucial. I edited on the overnight for a year and then I moved nightside which was like a 2-11 shift and I did that for two years and in the course of editing I knew it was a good foundation to everything else that I wanted to do like writing would be to a reporter and anchor. So while I was...I knew that I needed to really hone in on my editing craft. To perfect it. Get good at it. But I knew all along that I wanted to be a photographer. So, after I felt really comfortable editing for the next two years I went out with photographers during my off hours and holidays and vacations and I would just hang out with them and I did that for about a year. And our station went through this interesting transition where we went from ¾ inch tape to Beta. We had a bunch of extra equipment lying around and so I peacemealed some ¾ inch gear together and then I just made myself available to the assignment desk and I shot on weekends and I was on call and on holidays and spot news and weather and I practiced and I'd shoot and I'd do all those things and after I did that for about a year a photography position opened up. So I applied for that with the chief. His name was Brian Hostetler. And he said well, you have to have a photography reel if you want to have this photography job and I said well here you go. And I hand him a nice resume tape and he said you know I don't want to lose you as an editor to become a photographer. And I said but I really want to be a photographer. And he said let's think about this a little more but no. So channel 4 had an opening and I took my resume over there and my resume tape and I applied for the job and I got it and then when the chief photographer found out that I got the job over there he said okay okay, I'll hire ya. So I got the job. So, you know, in the course of learning photography for the last 15 years and doing it pretty much full time I've just been director of photography and I'm director of photography at our station now. All along as new equipment and new tools come in you have to stay on top of your editing skills and marry it in with your photography. And, uh, so that you have a complete package. And then you work on your writing and storytelling and all these other things that come into play to be a well-rounded kind of renaissance photojournalist that I am today. Cause we're expected to do many many things and be good at em all. At least that's my expectations of my photography and my editing staff.

Keren: So is that how it works for the whole staff ? Like all the photographers edit packages as well?

Eric: Yeah, we believe in ownership and enterprise and if you find a story or get assigned a story we want them to be involved in the entire process. Concepts and context and going out and shooting it and doing interviews and gathering all the material and coming back and working with the reporter and helping em

script it and approving scripts and changing things around and giving em ideas and perfecting scripts. And then, ah, usually the photographers edit their own packages.

Keren: So you actually, I didn't realize this, but you were an editor first.

Eric: Mm hmm. I started out as an editor.

Keren: And you learned to edit in the internship?

Eric: Mm hmm.

Keren: What did you edit on?

Eric: We were tape-to-tape. And it was, I can't remember the name of the machine, but it was tape-to-tape. It was all linear and um it had a couple super suites where you could do dissolves and effects and wipes and things like that. Um, but that was it. We had no computer editing.

Keren: Tell me about the differences that you see. I mean tell me about what editing was like back then.

Eric: Well, it was a lot more time consuming because you only had two channels of audio and if you want to do music or mixed versions you'd have to lay an audio track and you'd have to mix it together in the suite where you could bring four channels together. So there was a lot of dubbing down and loss of generation. We used to have to build an AB roll too if you wanted to build a package with dissolves because you would have to go into one of those super edit suites where you could sink up your two playbacks machines and you would have to switch between one machine and the other. So it wasn't a simple flick and render a dissolve on a pc you had to really think ahead and think okay I'm dissolving from this shot to this shot and take the tape out of my record deck and lay the video in there and hope that I matched up my edit points right where I wanted to start to render the effect, build that dissolve from one tape to the next and then keep all the audio synched up at the same time. And you had to think ahead. You had to be really smart and think ahead. It wasn't a simple, a click and a drag and a overwrite and a move and just eliminate that. If you wanted to move something out of a piece, it was a major deal because you had to then edit that out of the piece and you have to do a remix and a cutdown then you have to fix the audio where you made the cut then you'd have to synch it up with the other broll and marry that up. So, just to drop a simple soundbite in to a piece would take, you know, an hour. And then you scratch your head was it really worth it to save that five seconds in the piece? So, and like I said, you really had to plan stuff out and think ahead and we couldn't say well that soundbite works here so I think we'll put it right there. And, you know, and then you get further in the piece and well now it works better over here. You can't just simply lift it out and drop it in somewhere else. You had to back up your time line and start over again from that point on. So, it required a lot more thought. That, one of the benefits to it though, because I do see this a lot, I see sloppy editing because of the temptation to use dissolves and effects and things. People, people have gotten away from the power of the straight cut which is probably the most dynamic tool you can use as an editor. And they don't match up their sequences and they don't cut on the action. They don't match up their shots and build continuity and flow into their pieces and well as they used to because they can simply put a white flash or put in a dissolve, render a wipe, do something to cover it up instead of really working a sequence and taking sequentially and linear- and um

Keren: Continuity

Eric: Yeah, building continuity and flow and allowing one shot to flow into the next. You know, it's kind of becoming a lost art because all the effects are available to the editor now. Digital effects on the computer.

Keren: I don't know, I mean, the technology is there, and I agree, like, it can mask laziness, or to mast mistakes, but, I think people who are really focused on storytelling and on those details and maybe you'll disagree but I find like if that's your focus you probably are not going to run right to those technical tricks.

Eric: Yeah, and the environment is such today that you are so busy and you're editing so much and you're generating so much material for all of your newscasts and all of your web material that you go with typically what is quick and easy. And so you don't have time to build the most elaborate sequences and

things the way you used to. Um, just because the demands are so high and resources are so strained right now. So, you do whatever the most quickest and effective and easiest.

Keren: Tell me about what's a typical day for an editor.

Eric: I can't speak to an editor but I do know that there's a noon, a four, a five, a six, a nine, a ten, and four hours in the morning from five until nine. And that's a lot of editing. And so you're always ??? to a show, there's always something that's going to take up your time and consume your time and demand your efforts and energy and concentration and there's not a whole lot of time to really, you know, unless you have a couple positions or you have an extra editor that day there's not a whole lot of time to really develop your editing skills because you're in such a crank it out mode. You get really fast, productive, efficient but that doesn't always mean you're going to get better. It doesn't mean you're going to develop your editing skills, you're just going to learn to become a lot more efficient.

Keren: Did you learn the storytelling techniques during the internship or is this something that you picked up?

Eric: You know I gotta tell you the first five years that you get into the business you are consumed in learning the technical end of everything that you do. Everything from synching up AB rolls to laying audio and at first, photography, just white balancing and microphones and mic placement and shots and composition and lighting and there's a lot to learn there. The first five years you do it you're just really trying to get your arms around the whole technical thing. And it's something that college really can't prepare you for because the equipment's so different between when you transition from college into the real world. You have to adjust and adapt to what equipment is available for you at whatever station you're working at. So the first five years you work on your technical skills. And then after that, if you have the desire, which a lot of people don't or they don't work in a television station that embraces storytelling, the next five years you're training and focusing on your storytelling. And that's a whole other area and that's why we call them photojournalists. Because you're just not a photographer operating a camera like a camera-man would or a studio camera operator you're putting thought and challenging yourself on every shot every shot to be part of focus part of the story, part of what you're trying to accomplish. And it's hard, you know, you really have to exercise that muscle and want to develop that muscle to be good at it. And you really have to have a reporter that wants to play at that level you have to have a management that embraces those types of stories and wants those types of stories you have to have an assignment desk that seeks out those types of stories and allows you the time to do those types of stories. It has to be a station-wide effort that you're gonna have people that want to tell stories. Because you go up to an editorial meeting in the morning and you have a bunch of assignment editors and producers and basically they are handing out assignments. And it's the photographer and the reporter's job to convert those assignments into stories. And there are a lot of things we look for in order to be able to do that. And the best photojournalists are the photojournalists that can take an assignment, take a concept and turn it into a story through a lot of the storytelling skills that we teach.

Keren: It's a group effort

Eric: Yeah, it has to be. It has to be.

Keren: Do you ever edit things that you haven't shot?

Eric: Sometimes.

Keren: Do you think that you edit them better when you are the shooter?

Eric: I always try hard on whatever I'm editing. And if I know a photographer worked hard on a piece, I'm going to make sure that photographer's proud of that piece when I'm done with it. So, I'm going to put a lot of effort into making that photographer look good. But they do things, you know, when you're out in the field shooting sequences and you have certain things in mind when you're getting that shot, that doesn't always translate over to the editor. So, you know, you spend a lot of time on a certain sequence or lighting something and the editor may not understand what you are trying to do or appreciate the effort or appreciate how artistic that shot might be and just kind of blow over it. And I also know that when I was an editor editing other photographers' material, I thought that the more edits I put into a sequence the harder I was working and the better job I was doing. Because my job was to edit so I was going to edit and lay as

many shots down and get as much there as I possibly could. And after a while I realized that my job as the editor is to make sure the best material gets on the air for our viewers and that means instead of having five shots in a ten second sequence that if there's a really emotional shot or a beautiful shot...it takes a while to develop that storytelling skill to say that's a beautiful moment I'm going to let that breathe I'm going to let that up longer and that's when you transition to a good editor is when you appreciate the photography and the storytelling and you make sure that those moments, those surprises, that emotion, those characters all those things make it into the piece. And you can't always chop it up.

Keren: What do you figure happens when you chop it up?

Eric: Well, you can't just chop it up for the sake of chopping it up. I mean there's got to be a reason and purpose behind every edit and I didn't understand that at first. I thought my job was to edit and so I'm going to make as many edits as I possibly can. To show everybody how hard I'm working. And so if you're trying to create an effect of a hurried, hectic, crazy pace – you're trying to deliver the heart before this child expires in a hospital – you'll notice in that piece that I left up like a 17 second shot of the dad just having this moment with his kid before he goes into surgery and then once you get into the surgery then the clock starts ticking and the race is on. And the further they get into putting the heart in I pick up the pace quicker edits – move it move it move it move it move it. And then, once you're done with the surgery, you slow it back down. And you kind of understand what just happened here. I'm trying to show an 8 hour surgery in 30 seconds basically. And when you're in there everybody's running around. It's hectic. They're bringing a Coleman cooler with a heart in it and the guy is walking down the hall while they're preparing the kid over here and moving the heart and putting him on dialysis over here to keep everything going and flowing.

Keren: I liked that part with the cross-cutting. I thought that was really cool. You were talking about good elements of editing. Good elements of photography. And you mentioned some having emotion and...

21:11

Eric: Let me give you...when I do...when I talk to classes and do seminars and things. This just has a brief overview of what I look for. And these are just teaching areas. I'll do hour long, two hour long seminars on just shooting techniques. These are the techniques I'm looking for in that. I'll do a couple hours on lighting, I'll do a couple hours on audio, I can do many many hours on editing and this is just the short list. This is basically, when I teach editing, that's what I'm really looking for. And then here are all the storytelling elements. And I can do a couple hours on each one of these topics here. So I just...I'll give you that. Those are my outlines and hopefully those will be good guidelines. And you can ask anything you want about that. If you want.

Keren: I have so many questions coming into my head. Tell me about the storytelling. Tell me about...so each of these is a potential lecture point? Here's what I keep thinking in my head, right? In academia there's this debate, you know they talk about news. When you hear information about news in that realm in that environment right where the big brain people are talking, they talk about entertainment and information. Those are the big categories, right. And the concern that news is taking...that it used to be information and it drifted off into this entertainment medium and we're not learning anything. And, you know, visual storytelling...

Eric: Well, who says that? I mean, and what television market are they at and what are they watching because, if you watch our standards for news here in Denver, it's quite a bit different. I know that a lot of markets are gravitating towards the entertainment value of news and when they do that they start doing high speed chases and every house fire and every auto accident that happens because it's spot news and really there's no intrinsic value to cover spot news other than it's here it's now it's exciting, it's raw emotion and it's entertainment. Nobody gets anything out of spot news other than the excitement that you get being in the middle of the fire or being in the middle of the car crash and coming from horrible horrific tragedy. And yet, here, we're trying to take it to another level....

INTERRUPTED BY INTRODUCTIONS WITH MIKE HARRITY

Eric: So, I do understand there's a...I mean, that's why we do sports. I mean, it's an athletic field, it's total entertainment, sports is entertainment and you get connected to the players and the team and you want to see em do well. There's human drama for whether you win or lose. But do you really have to have that in

your life and is there any sort of benefit to having that, you know, knowing about another car crash, you know, unless you're stuck on I-25 and that traffic is jammed, do you really need to know that another car ran into a fence or truck here in this area. Do you know the people involved in the crash? Were they celebrities? Were they your local politician? What's the repercussion, what's the impact? What's your reaction to it? There really isn't any other than the human drama involved in tragedy. So there is entertainment value in that. And it's sad because you're living off of other people's tragedies basically. But, that's what I mean by the entertainment value. But, you have to balance it out and you have to balance it out with human interest and you have to be able to put these stories in perspective otherwise it's just one story after another after another after another and if a car crashes you need to investigate why did a car crash? Was it another high school kid who just got their driver's license and they didn't fulfill their graduated driver's license and they had a bunch of other kids in their car and were they distracted? Were they drinking? Were they of age? Were they drinking? Is there a drinking problem at their school? How easy is their access to alcohol? If there was a house fire, where did the house fire start? Why did it spread so quickly and did they have a plan? How did they escape the house? Did they have kerosene and gasoline and paints and thing stored in the garage? Is that why it caught so quickly and is that why the house blew up? Was there a gas leak? Was it the beginning of the fall season and people were prepping their furniture and was there a gas leak in the house? And can we do a story about making sure that everything is sealed properly in their house? Were they poor people and did they bring in a gas grill from outside? So the house filled with carbon monoxide because they were so desperate to stay warm? And can we warn people about that? So you can do the initial horrible tragic story, but you have to balance it out. Put it in perspective. And it goes beyond entertainment. It goes to the information level, and you have to have a balance of both in order to be able to succeed as a television station. Otherwise the product is just bad. And I think it varies from city to city, station to station. I mean some news directors have some really weird ideas about what they think news is. And luckily our station has been one where we've had two news directors over the years and we go beyond the entertainment level of news. And we're trying to do news that can make a difference in your life. And when I, I have a litmus that I have for myself and when I go out to do a story and you can kind of see it in anyone of these (pointing to DVD of packages). If I do a story, I kind of feel like I have this connection between me and the viewer. And my goal is to team up with a viewer and I call it team. And my job is to inspire, teach, entertain, enlighten, make a difference in the viewers' lives. And that's a standard that I try and hold to all of my stories. And some of them, you know, fall into different areas.

Keren: Do you think that...I mean, it's certainly not the case with every story cause, like, as you say, some of them there's not the time to be able to do all these things, but do you think packages can achieve what you're talking about? Like, I'm watching some of these packages and I'm thinking they are entertaining. They are human drama. They are sometimes, not salacious, but like you know exciting and attention-grabbing. Do you think that, I mean, what information...we can look at specific packages, but, what am I as a viewer supposed to get from these packages? Like, what am I supposed to walk away from with? Is it an understanding of citizenship? Or how I should vote? Or how I should live?

Eric: I put it out there and I let the viewers decide. I mean, if it's a story about Bronco towing, okay, here's two things that you could take away from it: first I try to make it entertaining. And put a strange smile to the viewers' faces like putting a little piece of humor behind it. Second is, if you somebody who's lived in those neighborhoods, and people are parking in your streets, and you're planning on going down to a Bronco game, you better worry about where you're parking your car. Because you don't wanna hike two miles to go pick up your car cause it's yeah...Fallen Hero. I wanted to inspire people and make them appreciate what they have as far as police officers. That this guy did not just die on duty and lose his life. He died because he was protecting you and me and I wanted people to understand that and realize that so I tried to evoke as much possible emotion as I possibly could. As far as Magictown, it's a guy who turned his life around. He's an alcoholic and he becomes an artist, I mean he built this little miniature city in oldtown Golden, Colorado Springs. And it's kind of the power of magic. If you believe it can come true and that guy finally turned his life around and believed in himself and that's the message. I'm trying to inspire people that, if you have anything wrong, if you're obese, if you're an alcoholic, if you're addicted to drugs, you can build a wonderful world for yourself and that's exactly what that guy did. (00:30:00) Broken hearts, I mean, I just wanted people to embrace their children, embrace their families, their kids, and appreciate that their kids, that they're healthy, and to think about organ donation if something every happen to their child. And if, God forbid, something happened to my kid, yeah could I help somebody else out and make something positive out of a negative situation? And that's why I chose two girls. And I didn't build it around with one story because there was a chance that, a really great chance that that one girl was going to die. And I thought she was going to die and that she was going to become a heart transplant or an organ

donor. And I paralleled the two girls lives together not knowing what was going to happen going into it. But, for every life saved, another one had to be lost. And people have to understand that we can still give and make something positive out of a nightmare situation. The Columbine one, it was the just the most horrific tragic moment and people needed to see it and understand it and be exposed to it. If something relevant was going to come out of it. And to just feel the raw emotion of that day, um, it was important to do that story. Beer Wars, that's just that entertainment thing. Ah, it's a spot news riot that happens overnight and we cover a lot of spot news. That, you know, it's about kids drinking, and you know the bar letting out and I understand the entertainment value and that's why I had funny sound bites from kids saying you know life is like a stew if you don't stir up the pot, the scum rises to the top. You got a cop standing there saying future leaders of America. You got a cop getting in the kid's face saying bullshit I saw you. You know, there's just a lot of emotion going on there. And I can go down the list. You know, Saving Jerred was probably my favorite story I'd ever done in my life because I fell in love with that little boy you know and just following his life and there again if this little boy can overcome from getting burned on over 90% of his body anybody can overcome obstacles. So, you know, there's value in everything. I try and find value in everything. I just don't kind of regurgitate a bunch of facts and, okay, here's everything. I'm trying to push em in a direction. I'm trying to evoke some sort of emotion and elicit some sort of response in people. Motivate them to make a change or

(00:32:40) Keren: Is that what you think the news should do?

(00:32:42) Eric: It's why I can do the news. If I did it the other way, I couldn't do it. If I just went out, shot a bunch of pictures, and couldn't put the stories in proper perspective, I wouldn't do this. I would have gotten out so many years ago. But to work at a station where you have so many opportunities, where you can hold these stories up to a higher level, and try and do more with them, you know, that's why I've been able to put the time in them that I have. Because with these stories you feel like you can make some sort of difference with it.

(00:33:12) Keren: Do you see a difference in the way you edit hard news and soft news? Like, do you guys make that distinction?

(00:33:17) Yeah, I do, I do. I mean, uh, hard news is, gosh, I think I would say it like this: depending upon what the story is, I use a different edit technique. But I would say that, in most spot news stories, there's mostly hard cuts and nat pops and cutting on the action. And I think straight cuts are artistic but you're not using as many effects to tell a spot news story as you do in some of the other, like feature areas. Like the Magictown, I mean, I had a green ultimat out there and I was chroma keying the set and propping people in stairways and moving them around Magictown and trying to make them part of the environment.

Keren: I've never seen anything like that before. I've never seen that trick used before. I don't understand, what was the technology that you used?

Eric: I took a portable green screen and I put it up in the corner of Magictown so that people could actually sit in the middle of Magictown and react to the things that were around them. If I took them out of that environment to do that then they would have been making stuff up. But the fact that Michael Garamond is sitting there oh Hank's over there and Pete's over there and he's pulling his zipper up, he's actually looking around like he's part of the world and that's what I wanted people to do is to escape into this world when they go there and that's what happened lots of times because there's so many little stories.

Keren: How do you learn to do this? I mean I have limited abilities to do this, I mean I'm not working on that right now, I'm in school so I took a break from it and I'm not polishing my technique, but where do you get all of this inspiration to do these things? How do you know to put dissolves here or

00:35:35 Eric: Well, I'll just go back to a solid foundation for editing. And I went down the list as far as cuts, jump cuts, dissolve cuts, montages, wipes effects. I mean, I do put reason and thought behind each one of these different types of edits. And, um, you know you're trying to say something with the edit each time. You're communicating. Why did I make a jump cut there? Am I trying to jog the viewer out of his seat? Surprise them somehow by doing that. They could be talking about, you know, I have to go to work now, and then BOOM you're in the car driving. And it's pretty effective to make a jump cut right there. It's probably less effective if I say I have to go to work now and I slowly dissolve into a picture of me driving to work now. And to me, like, dissolves, you're trying to, you're trying to let the viewer know that you're

changing time and location, special relations. And so you can slowly dissolve into that. And dissolves are very dream-like, they're very dreamy.

Keren: Sighs. I think of them as sighs.

Eric: Yeah, but in reality, in the world today as we see it we're awake and we're alert and you think in cuts but you dream in dissolves. Have you ever heard that before?

Keren: I like that, no I haven't.

Eric: And I can make an example: Look at the light switch there, then look at the lamp, and then look at this chair. Now did you see anything that was between here and there?

Keren: I didn't focus on it.

Eric: Well, no because you're thinking in cuts. I'm thinking the light switch, I'm thinking the lamp, and I'm thinking the chair. So, these random move, you not, you think in cuts, you're going from here to there because there's too much information otherwise to try and process. Your brain would go crazy, right? But, when you're sleeping and you're dreaming, your brain goes crazy and you think in dissolves. And I could be sitting here talking to you now and you could slowly morph into Mike Harrity. And I'm like whoa what the heck just happened there? So, your brain just gets to exercise with caution. So I use that technique when I'm editing as well so when I'm trying to take you from the fire here and people reacting over here I would take a hard cut. I would go from the flame to the people looking. Because that's how I would see that event if I was actually there. Now, if I was trying to do a feature piece I'd have this person talking about you know yesterday when the flames were just chewing up my house I saw everything going up in smoke, this is a person who's going back in time or reflecting and thinking about what happened and that might be more of a dreamlike state. And it's more of a mental process, a mental exercise. So, rather than going cut cut cut, while this person, in their brain is trying to think in or live in a dreamlike state, they would be more dreamlike. And I want, like the Fallen Hero piece, that's exactly what I was trying to do because, when I was there at that funeral, it was it was slow, it was like a bad dream. You know, where you lose your best friend. And that's why I chose to do the heavy layers and monster dissolves because I wanted it to feel like a dream. And I did a lot of morphing, a lot of superimpositions, lots of dissolves to try and capture the moment. And with a lot of layering I wanted to do a, you know, like a flag and the fallen hero and just, you know, the police officer, and just let everybody know that he's a fallen hero who had worked, or had died serving his country. So different...you have a lot of editing tools that all have purposes. There's a reason behind every one of them. And I try and challenge myself to make sure you're putting reason behind every edit. And if you can do that then you're making the edit for the right reason. If you make an edit because you're in a hole, and the only way to get from this place to this place is to render a dissolve or dip to black or put in a flash of white, in those instances I think you're using editing as a crutch and not as a tool. And I try and use editing as a tool. And that's why you have to understand all the different editing techniques. And why you use them. When to use them. And when it becomes a powerful tool.

(00:40:27) Keren: How did you learn that? I mean, did you get a textbook, or...?

Eric: I think...well, I heard John Heijek speak at an NPPA convention once and I understood why I did a lot of things but, kind of like what you're talking about, I didn't have the nomenclature to back up why I was doing it. And just to hear John talk about it in cinemagraphic terms really helped me understand, oh that's why I do that. And that's why I like putting jump cuts in those situations. Oh, and that's why I like dissolves there. And I knew it, and you see it, and you understand it but you couldn't really put a value behind it or put a word behind it. And John Heijek kind of opened all that stuff up to me when I heard him speak. He blew me away. He really did.

Keren: He's a film editor?

Eric: He's a network editor. He has, um, he has a cinematography background I think. The old cinematographers are the, they're the best. They just understand it. They know why they're doing it. They know what filters they have to use, they know color saturation, and lighting techniques. And I fear that it's



become a lost art. But there are still enough people in the industry now to get the word out and teach the new guys coming in how to do it.

(00:41:58) Keren: I would argue that it's an up-and-coming art. An undiscovered art, perhaps. That we didn't recognize that editors in news could be filmic. You know, cinematography in news perhaps because of this debate between entertainment and information, that there was this shyness, you know, shying away from committing to that art. Personally I think it's valuable. I mean, what you were saying to me, this is the kind of news that people would benefit from. But, that's not the kind of news that we...when you picture, when I read about reporters and journalistic integrity and these kind of things, the words that come up are like objectivity, authenticity, timeliness, like these kind of words. Do editors think in those terms? Do photographers think in those terms? Do you have your own list of policies?

Eric: Well, we're photojournalists so we hold ourselves up to high journalism standards. But we're also photographers and because of that we're artists. And editors are every bit as artistic as the photographers are. So, I think it's a good marriage and you have to understand all of these things in order to succeed. And truly maximize the position I guess. If the position is going to realize its potential, then you have to perform and understand at all these different levels.

Keren: I agree.

Eric: And as far as the reporters, it's just frustrating, because you go to colleges and you look at the curriculum of news writing and news broadcast and TV production and you're right and it's history and all this stuff. But there's nobody teaching you the artistry behind cinematography. And there's nobody teaching you what are you looking for in a story and to make it a great story that's going to touch people's lives. And so they don't get it there and then you go to a small market where you have a bunch of people, a bunch of newbies, stuck in a small market and there typically aren't great teachers that are going to bring that out. It's not part of the culture to have it in a small market either. In a small market you have so few people and everybody's doing everything you really can't get into the artistry. And that's why, you know, the industry isn't really generating a whole lot of storytellers. There's stations that embrace storytelling and, like, for instance, we have three reporter positions open right now and we can't find anybody who can tell a story. They can regurgitate facts and they can do fine live shots. They may look good. And this is what the agents are trying to produce and trying to sell to the bigger markets. But for a storytelling station like ours, we're looking for storytellers. But the agents deny it - you're not scaring their clients in that direction. And the industry doesn't really embrace story telling. Otherwise there would be a lot more good story tellers out there. So the news director only has 200 resumes sitting on her desk and out of this there's only a couple that you would consider because most of them don't get it and the industry doesn't get it.

(00:45:36) Keren: How did this divide happen, do you figure? Like, there is a huge divide. There's "serious news" and "oh, the story tellers" you know? They're over there. How did that happen?

Eric: I don't know, but, I gotta tell you, some of the best reporters in the country right now are Boyd Hooper at KARE in Minneapolis, and we've got a couple here, Chris Vanderveen, Adam Schraeger, and they apply the same story telling skills to spot news that they apply to their feature reporting, sports reporting. And it's a tool that serves them well in every different type of story that you could go out and do. A spot news story with a focus, with a structure that tells a complete story with beginnings, middles, and ends. Every story has to have an incredible moment. Some sort of moment. Every story has to have built in surprises, little twists and turns and makes the person want to stay tuned to it to get to the next great moment that's gonna happen. It's gotta have emotion. It's gotta be unique, it's gotta be different from all the other stories out there that the other stations are telling. That's why you can't just simply regurgitate a bunch of facts. The other stations are going to have the same facts that you do. You have to present it in a different interesting unique way. You have to have characters. You have to build your stories around characters. You can't just have soundbites from characters, you have to get a little of, and develop those characters that make you care about that character because it's not about the house that explodes, it's about people who lived in the house. Or the neighbors who lived by or the firefighters who were fighting it or the guy who was walking along and was trying to rescue...it's about the people who are impacted by the fire. So, you have to have characters and character development. Details, little details beyond the fact. What interesting things that you wouldn't normally notice, that I would notice that the photographer through the power of telephoto lenses and close-ups and details and interesting things that you wouldn't just see from standing on the street and looking...it's other things. It's ah, it's compelling, there's foreshadowing, there's

setting up, you know, and there's delivering down the course of a story. You're looking for drama, you're looking for conflict, you're building suspense, all these things are prevalent in spot news stories as well as feature stories, sports stories, documentaries, all these things, all these storytelling skills. Tools to show up in every different type of story. So, I don't know where the rift came in. I don't know if it's being taught. I don't know if they're teaching it in college, I don't know if they're teaching it in small markets where the big market reporters came from you know cause all big market reporters have to pay their dues at some small market station. I don't know if the agents are embracing it and trying to sell it as a powerful tool to use in newsrooms. I don't know if news directors are looking for that type of story in their product. But I do know that there's not enough of it out there. And, to me, story telling is one way, is a good building block for your news product if you're going to succeed.

(00:49:13) Keren: When you say succeed, I mean, you were talking earlier about competition with the other stations. When you say succeed do you mean...what do you mean by succeed?

Eric: Connect with the viewer, a place where you viewers want to go for news information. Winning the ratings, winning awards, succeed...having a place where the best people around in the country want to come to and work. You can measure success in probably four, five different ways.

Keren: I was thinking about when I started thinking about editing and this idea, balance between making good news and making money. Trying to find a balance.

Eric: You have to do it all. (00:50:17) I think if you do a really good job people are going to understand, they are going to tune into you and watch. And that's one way to win. And everybody has to succeed at their own level. Editors have to be great editors, photographers have to be great photographers and storytellers. Reporters have to be great storytellers and reporters. The anchors have to look good, sound good, present the material well. They have to be warm, they have to connect with the viewers, Your graphics department has to turn out the best, cleanest, most informative graphics out there. Your directors have to be quick and timely, and flexible and spontaneous. Your news managers have to be on top of everything. Your assignment managers have to make good decisions about getting people out the door and picking the right stories. Your producers have to wanna bundle it all up and make a great product and great, you know, put together a great show with balance and perspective, that's thoughtful and introspective. It's all those things.

Keren: I'm starting to think that this is a real good argument for why this needs to be taught in schools immediately. Like, by everyone. You know, if you guys are setting these standards, not if, you guys are setting these standards, for storytelling and clearly not everyone is learning how to do this ahead of time, before they get on the job. I mean years wasted trying to train people to do this. Maybe discovering that they don't even have the ability you know, they shouldn't even have that job.

(00:51:57) Eric: Well, you have to be passionate about wanting to do it. And I don't think, like I said, I don't think they know what area that they should be passionate about. I mean they're so worried about their look and their presentation, if they get the facts proper and have them balanced, being fair, that they're missing...you need to do all that, but you need to take it to the next level too if you want your product to excel.

Keren: Do you think that was always the case? I mean, you have 22 years of experience. You've seen enough that you can make a guess. Things are definitely different now. Do you think it was always the case...?

Eric: We've been number one in our market for years. And the foundation of our product has always been on good photography and good storytelling. And the two kind of go hand in hand. A pretty picture with no...with nothing behind it is just a pretty picture. You know, we can shoot pretty sunsets but unless you tell the story of the farmer who's about to lose his farm and tell everybody that it's the end of another long day, and he'll do it again tomorrow, you know, unless you can take that sunset and put in proper perspective, it's nothing. But, you know, I've also seen station that have solely built their product on storytelling and they haven't succeeded either. It's a tool for a newsroom to use. You can't just say oh we're going to go out and tell great stories. You have to have great talent, you have to have great anchors, you have to have great news, you have to have great spot news responses, you have to have great graphics. You have to be good at everything if you want to succeed. But, what's happened is, there hasn't been great

storytelling out there so they put their eggs in the other basket, they try and excel in the other areas but you have to have a nice well rounded well balanced station and do everything and do everything well. But unfortunately stories, good storytelling, has not been part of the building blocks for most television stations out there.

(00:54:14) Keren: Something I'm definitely going to need to discuss in this paper. I think this is a defense for a new curriculum. Tell me, did you watch other submissions?

Eric: No, but I know their work.

Keren: I'm just curious, I mean I'm definitely asking Mike about this, but people who don't win, is it a storytelling issue? What are they missing?

Eric: Oh, I can't answer that. There's so many things that can go wrong. Bad writing, bad execution, bad story to begin with, bad technique.

Keren: Let me ask you this instead: you picked 13 packages. I imagine you did not edit only 13 packages in your 22 years of working here.

Eric: Right. I just picked stories with different types of editing. Stories that showed different editing techniques. I mean, most of them happened to be all on one tape. So I just made a simple DVD dub. But, you're right, I have a lot of other stories out there.

Keren: I was just curious how you ended up...that makes sense though...

Eric: Well, this was different, this was dissolves, this was effects, this was straight cuts, this was spot news stories, Columbine, Beer Wars. The tornadoes, Thunder Mountain is just a fun sports...I did Thunder Mountain cause it's sports and I tried to show that I tried to use some of the same techniques in sports as I do in news in features. And with Bethune's Pride. I put music pieces in there because I wanted to show you that music has a place in news as well.

Keren: I was going to ask you about that too actually, thanks for reminding me that. I have a few questions about music. Thoughts on music, and how you picked the songs.

(00:56:25) Eric: Well, my thought on music is that it depends on the piece. Like a spot news story? It...you don't, you wouldn't use music behind a spot news piece unless there was, like, you're doing a gang fight and somebody's listening to a boombox out there and you know you can use that music to kind of enhance what was going on out there try and capture the mood. So it has it's place in some pieces and not others. I think it belongs more in like feature pieces and sport stories. That's usually, probably pretty much the standard that I use. Not in spot news, not in general news typically. Because it changes the feeling and the context of the piece. A general news story with music all of a sudden feels very featurey. And if I get a general news assignment that's supposed to appear in the A block of the newscast, that should be a little harder, edgier, then I'm going to make sure that I don't screw over the producer up and all of a sudden put a music piece in their A block that they didn't intend to make. But my feeling is that you're trying to capture the mood of a piece and you're trying to evoke some sort of emotion – happiness, sadness, anger, whatever it is – and if I can use enough other tools to help capture that emotion in the piece then I'm going to use it. And I have a whole library, a whole arsenal of different types of music that's out there that would help me tell that story. Like the Piano Man on Magictown. I mean, that's what that story is about. To marry that guy's story with Billy Joel's song and sitting in a bar when he's got a bar guy sitting around with foam coming off of their beer it's just, it was a good marriage between the two. Saving Jerred, there was a moment in the piece about halfway through where I wanted to get the absolute most out of the moment when the kid goes to the surgery and he goes into rehab. And I had to find a very powerful emotional piece of music to take you into that moment and then make that transition to take the story to the next level. And that's why I did that. A lot of people criticized me using it in that piece but, you know what, personally I edit for the viewer, and I don't edit for the judges who judge my stories, you know in contests. And frankly, if I put reason and thought and justification for why I use the music in my piece, then I really don't care what judges and other people think. Because I'm trying to move people who are watching these stories. And I'm not going to hold their standards to mine. I'm going to be an editor at that point, I'm going to do what I think is best for the story and I'm not going to worry about what other photographers, or editors, judges are going to think. And I've seen stories where, you know, the right cut of music can make a good

piece great and also the wrong piece of music can make a great piece horrible. It can just rank it. You have to be really careful about what cut of music you use, how much you use it, how well you mix it into the piece.

(00:59:57) Keren: You wouldn't want every package to have a soundtrack.

Eric: You can't do that because you can't homogenize your product. You have to have variety and keep the viewers guessing in any newscast as to why you did it that way and why is that a twenty second piece and why is that a four minute piece? Why does that piece have music and why does that one not have music? Why is that one stylized so much with dissolves and why is that one just hard cuts? It's got to be an overall entertaining product. You can't say there's only one way of doing a story.

Keren: When you edited tape-to-tape could you edit the same way as you edit now?

Eric: Yep. That Thunder Mountain piece, that was tape-to-tape. And Bethune's Pride was tape-to-tape, but I had to build AB rolls. And, these are all older stories by the way.

Keren: They don't feel old.

Eric: Well, that's good storytelling, I think. If a piece is timeless, and it happened fifteen years ago, and it's still, and you still like it today, good storytelling should be timeless. It should be good the first time you saw it, should be good the second time you see it.

(01:01:31) Keren: I'm still trying to get an idea...like I know when I learned to edit, much of the techniques that I picked up were either I saw something cool on TV and so I copied it or the guy who's my boss who trained me would suggests things, you know he let me kind of do my own thing and then he would say you know what you could do here and I'd learn a new technique. Is that a typical way to learn?

Eric: Yeah, I mean, it's horrible when I go to the movies and I watch a movie because most of the time I have to watch movies a couple times because the first time I watch it I'm just looking at the lighting and the edit techniques and I miss the story because I'm so wrapped up in the technical stuff that's going on. And then later, you know, okay this time I'm just going to watch the film. You don't get caught up in that. You don't get caught up in the digitization. Why'd they do that? You know, ooh, the lighting (muffled).

Keren: I re-edit movies when I'm watching them. I go No No No that's not going...

Eric: Bad sequence.

Keren: ... there, put that there!

Eric: So, you're exactly right. I'll watch movies, documentaries, NPPA, National Press Photographers Association newsreels, things like that. And I'll see stuff on it I like and oh there's another tool I can put in my toolbox. When the time's right I'll pull that one out and I'll use that effect.

Keren: So, it's just a cumulative sharing of ideas?

Eric: Sure. When we go to Normand, Oklahoma and we teach in the big workshop there, the National Press Photographers Association workshop, we just call it a big den of thieves. You know, there's 200 people sitting around and there's something, ah that's cool I'm going to steal that one. And, you know, ooh, music, well I never thought about music before but maybe I'll open my eyes and maybe I'll try it sometime. It is, you're just stealing from each other. And, you know, to make the product better and to make it better for everybody you're willing to share those ideas. It just makes the product better for everybody.

(01:03:54) Keren: I'm going to ask kind of an abstract question but I've been wondering about this: what do you see as the future of news editing? Where do you see all of this going?

Eric: Well, it's a little scary because they're expecting so many people to do it now. So, like we have directors editing, we have producers editing, we have web producers editing and I do worry that so many people are going to be editing and it's not their, you know, it's not their individual craft to say I'm an

editor, I'm a great editor, I can make a piece rock. But they're going to make it a skill for so many people but it's not their primary skill that I could see where it...the quality might drop as far as editing goes. I fear that. I fear that happening.

Keren: What's it like that, for new people. Like for example for reporting you said that it's hard to find good story tellers therefore it's hard to find reporters. Um, is the same true of editors? Do you know...do you ever go hang out with the new kids?

(01:05:07) Eric: Well, I think...I think what's happening is ah, for editors, you hire on attitude, you hire on creativity, you hire on potential, and then you end up teaching them at your level and at your standards. Cause I don't...I think...cause people say I'm an Avid editor, which means I know how to edit on Avid, or I'm a Final Cut editor, I know how to edit on Final Cut. But do they, I know they know how to click and drag and move stuff around and render effects and get the audio levels right but do they know how to edit? And just because you know how to lay shots down and move shots around and go, you know, build a timeline, does not mean that you know how to build sequences, does not mean you have an eye for photography, does not mean you know how to get the best shots on, it does not mean that you have good journalism standards, high enough to say to your anchor who just wrote a story this shot you asked for does not make sense right here, can you rewrite that or can I put a different shot it here? I mean, you have to really empower your editors to make those decisions to really be good editors and I'm not sure. Mike's got a pretty solid staff but I think we've done a lot of the training here, made em as good as they are. Cause we have pretty high standards here.

(01:06:41) Keren: Is that just the nature of the job? Start out kind of rough...

Eric: Yeah, I think so.

Keren: I T.A. for the broadcast kids, for the undergrads and I teach them editing – I'm an Avid Editor (laughs). We have Avid at our school. And we're very lucky to have that, actually. But I try and get across to them...cause they get so caught up in the buttons and so stressed out by the program and when something crashes and something doesn't work and something whatever and it's like you know. The first thing I teach them when I come in, like the first class, I say you know I'm going to teach you how to push all these buttons, right, but don't ever think that you've picked the story, and then you shot your interviews and your b-roll and now it's just the extra part at the end cause you will fail miserably...

Eric: Stories will live and die in the edit bay. Even if you have the greatest story, you can have the greatest photography, but if the execution's off in the edit bay, you just lost it. You've lost everything, everything that's been built up to that moment. It's like, it's like for a baseball player: you go to practice, you hit off the tee, you do soft toss, you do live pitching and then you step in the box ready to hit that homerun and you stop trying. If you don't give it your effort once that ball is actually in play coming towards you...and that's the way that is too. You can have great stories, you can have great moments, you can have great execution, great photography, great reporting out in the field, but when that ball's coming in, the editor's got to hit the homerun. And that's what, that's the moment. That's when you weed out all the bad shots. That's when you weed out all the shaky shots all the stuff that's distracting. That's when you narrow the focus and get shots that are only important to the story. It's where you ride the natural sound levels to make it more experiential and actually take the viewers to where it needs to be. You really have to channel and focus your efforts, you know, to hit that homerun and that's what happens in the edit bay. Everything else is preparation, lead-up to that moment.

(Banter – Keren shows Eric her content analysis instrument)

## Weister Interview

Brian: If you're young and trying to make your way in the business then you consider yourself very fortunate if you can find somebody to learn from. Cause most of those people are button pushers and I was really lucky the first job I had was in Pueblo/Colorado Springs and it's a one man band so I was editing and shooting and reporting and doing everything and it was a great market, a huge coo out of school it was lie market 94 right out of school. You know wow a huge job. And it was terrible because there was nobody there to learn from. Nobody there wanted to teach me how to do any of this stuff and you only learn so much in school.

Keren: What did you learn in school? Did you learn storytelling in school?

Brian: I learned a little bit of storytelling in school. The majority of what I learned about storytelling was from...I was very unlucky I did not do this when I was in school. A lot of my friends did but a lot of my friends went to the NPPA workshop in Oklahoma. I don't know if you've ever been to that. I'm sure Eric probably talked about that stuff. I never went there but I had friends who went there. I couldn't afford to go and it was at a weird time. I didn't have any money. I was in school. And a friend went (muffled) and woah we saw all this stuff and it was just amazing and he brought back tapes that had people's work on it. And you know I watched some of this stuff and it had guys like Eric Kehe that came and talked to my class and you know some other guys from Denver you know former classmates of mine that had gone on to work in smaller markets saw some of their work. And you know it was really an inspiration to me. But I suck compare to what these guys are doing. And that's what I want to be. That's what I want to be. What these guys are doing. And when I graduated from college and I had my first job I was terrible. I thought that, when I was working in Pueblo, I thought that I was going to be canned. Seriously, because I wasn't very good I was really slow I wasn't a very good writer so the one man band thing didn't work. It took me like three hours to cut a minute fifteen package. You know it's like ungodly, I can cut a minute fifteen package in twenty minutes now and make it look better you know than the one that took me three hours. I mean it's just ridiculous. I was so terrible. But I think that the difference between me and a lot of other people in this kind of position is that I kind of, I had an idea of what I wanted to do you know I'd seen this NPPA stuff I'd seen guys like Eric and I'd seen their work and seen these NPPA tapes you know amazing storytelling and I said to myself that's what I want to do. I don't know how to do it right now. I'm not very good at what I do. But I'll just start it and I think I'm going to get there you know I'll just work really really hard at it. So the first step was to realize you know Pueblo is not a good place for me to be. You know there's nobody here to learn from. It's maybe too big of a market for me to start out in. So I need to get out of here and maybe find someplace that's a good place for me to learn. I ended up working there for all of two months and then left for a job in Boise Idaho. And a guy I had graduated from college with working at Boise and about a month after I'd started working in Pueblo I called him up you know to find out how his job is going and how everything was asking him if he liked the job and he said he loved it. He said it was great, he loved all the people he worked with. He was learning a lot. Then I told him my story and asked him if he could ask around and see if there were any openings out there. So I wrote to the guy he worked for, sent a tape to the guy in the mail, he said hey I liked your tape, hired me over the phone, and two weeks later I was gone. And Boise was one of those weird places where it was an amazing place to work because there were photographers who were there – photographer/editors – who were just phenomenal. Way more talented than the market should have allowed. With a market 125 you know it's pretty much halfway down you know the list of markets and some of the guys that were there at the time were absolutely amazing. Shooting for 15 20 years and just amazingly talented. And I got to learn from all those guys. I got to watch them put together stories. I had them critique my stuff. And it helped me to become so much better a the job and you know figure stuff out, in the meantime I'd been on NPPA's website, buying up their old contest tapes. Going home and watching these stories at night. Rewinding and you know how does he do that? Just like getting ideas and you know saw that the way they bring that interview the next time I've got an interview like that I'm going to do the same thing. And that was just huge for me. So NPPA is always a huge huge part of my inspiration for the work that I do. Even still here you know all the kind of the mantra of storytelling even though I'm kind of half hour/hour long programming you know reality based docudrama based you know home makeover shows whatever you know you can take all the same aspects of storytelling which is pretty cool. So through, you know, watching all those tapes and learning from all these guys and you know experimenting, trying different things with technique with shooting and editing after about a year of being out at Boise kind of my whole path was I wanted to get back to Denver. Denver, I wanted to get back to Denver, my family lives in Denver. Unfortunately you can't get a job in Denver right out of school. It's a huge market, an 18 market. It's not the kind of place that you could or should be

able to get a job right out of school. You know it's for people that have been in the business for years and years that are very good at their job or so I thought. So my path was to start small and work my way up and then you know end up back in Denver. So the next logical step was to you know in a 125 market in Boise, the next logical step was to pick someplace somewhere in the middle. Between 125 and 18 you know where am I going to go? So got on TV jobs, I'm sure you been there. Looked around for, you know one of the great features is that it's got all the markets listed and all the stations and all that. You know I'm like alright look in between here and here so what are my options? Where can I go? And ended up finding a job in Austin, Texas. Austin was about a 60 market at the time and it was kind of right there in the middle. It was the perfect place to be. Never lived in Texas before so was lucky enough got flown out for an interview and they hired me to be a photographer for the Fox station in Austin. It was a great experience. Texas is pretty hot and humid. Never want to live there ever again. But again a lot of talented people there. I got to work with some very talented people. And you know just being around them and watching their work, having them look at my stuff, getting some ideas from them you know continuing to get new stuff from NPPA and watch what these guys are doing. I start myself entering NPPA contests now for photography and getting feedback you know from critique sheets and all that. I was really starting to get an idea all right well this works but this doesn't work. I can try this and I haven't tried this yet so I'll do that next time. And I already know this works so pretty much you know everybody's got their little bag of tricks. What I was doing was, as I found things that worked, I kind of tucked that away. Alright I'll have to do that again someday, oh that's a good thing I'll copy that, oh that's a good way to key frame an audio or you know cut on the beat or you know get that kind of shot or intercut like that. And so you know watching all that stuff from NPPA and critiquing and being critiqued by my coworkers and you know at this point you know even watching you know getting ideas from watching TV and movies always pretty much turning on MTV anytime of the day I'd sit and watch it in slow motion and say how in the world do they do that? It's great to get ideas from doing stuff like that. I did that this weekend. I saw a show called Scarred on MTV which was absolutely fucking amazing. And I saw the show and I wanted to edit the show. I thought it was so cool. I was just riveted. So I still get ideas from different things like that. And ended working in Austin for about five months and...

(part two, 00:04:20) Brian: (regarding Eric's Thunder Mountain) It was the, kind of only people in NPPA circles would know this, but it was, that story inspired 50 knock offs probably for people all over the country trying, who saw that story that he did and tried to do the same thing with some racetrack in their town. And none of them ever came close. Aw man, that's story's so cool.

(00:09:46) Keren: Eric said it took him 5 years to get good at editing. Proficient at pushing buttons. And another 5 years to be a good storyteller. So a decade of effort on his part brings him to where he could be happy with his work. Whereas four years of undergrad, really three because you don't do anything in your first year, and you're supposed to have a job? And do what? You know because they don't teach storytelling. So you're learning a program that may or may not be the one you work on when you get to the station and then you don't even have the basics of storytelling. You know the theory part of it...

Brian: Do you even want to get into the fact that editors are disappearing and there probably won't even be very many of them in newsrooms anymore? Do you want to get to that later?

Keren: We can go ahead and do it now. I was going to ask you why you left.

Brian: When I graduated from college, when I got close to graduating from college, I got really scared cause I didn't want to leave college. It was pretty comfortable, I was having a pretty good time, I had lots of friends over in school and I was not really all that keen on going into the news business. It was not ever something that I really pictured myself doing. I knew that I was going to have to move all over the country and that didn't really appeal to me cause I just wanted to stay in Colorado. I mean it just you know, I saw, I saw guys like Eric, I saw their stories, I saw all this NPPA stuff and I thought it was really really cool but it didn't change for me the fact that I didn't want to leave. You know I wanted to stay in my comfort zone and not you know step outside of that. And going and working in news requires moving away living, probably living alone for the first time, you know, graduating from college you know that was a really hard thing for me to do. And I was never really interested in news. I just kind of you know to give you a bit of my background I started college as an engineering major. I was approved to Colorado State University as an engineering major. And then before I ever took a class I realized that I was terrible at that at math. So that kind of defeats the purpose of being an engineering major. So, in all honesty I had this little pamphlet that had all the courses in it and on the back it listed out all of the majors that they offer. And I went

through it and I stopped on journalism and thought that would be cool. So, honestly, that was how I got into it. Out of that particular day flipping through the book it sounded like it would be something cool and so went to the school personally and asked them to change my major in the journalism department I said hey can I transfer over here? And they said sure. And that was how I did it, I never wrote for a school newspaper. Never took pictures for the yearbook. Never did much writing other than five part essays, three part essays for class. You know I never did much of any of that. Certainly never picked up a video camera. Had never done any editing. I didn't even have a color monitor on my computer or any of that stuff. It was just kind of a shock start I don't even know why I really did it. How I felt on that one given day, you know I knew I wouldn't be good at that other thing so you know what would be kind of cool and fun to try? So that was how I got into the whole thing. So I was in college at CSU. Did a lot of work, probably two and a half years, with CTV, which is the campus television station there. They had some really great higher end equipment and they had some straight cut editing. They had some non-linear editing, which was just coming around there back in the late nineties. You know getting popular and more reasonably priced for people to have and for schools to have. So I kind of got my hand in on that just a little bit. And was working at this student TV station kind of with the plan of alright this is going to teach me the technique, kind of the basics of all this stuff. Not really paying any attention much to storytelling. But this will teach me how to do this and then I'll go get a job making commercials or doing some kind of post-production or corporate video. Something like that because that will let me stay in Denver you know I won't have to deal with all this news nonsense. And that will be great. And then I started getting into the higher level classes and it didn't get a whole lot past technique. I think my capstone journalism class, which is the one that Eric came and talked to, we got a little bit, we had a lot of guest speakers, which was great because we got the real life this is what it's all about. And they showed their work and that was a huge inspiration and that kind of got me thinking a little bit more about maybe changing my stuff a little bit. And also in that capstone class the professor that I had (name) authors textbooks, you may have one, he has been a guy that's been involved in the NPPA for thirty years.

(00:16:05) and he's a huge proponent of it, tried to talk everybody into going to the workshop. Like I said I couldn't afford to go. But he got a lot more into the storytelling aspect of it. And the guest speakers came by. They got a lot more into the storytelling aspect of it. So it wasn't until pretty much the last semester of school that I had that really storytelling was even brought up in class. You know it's too little too late to have it just come up in one class and not until the very end. That should almost be a concentration and class, it should be a storytelling concentration. But that was kind of what the, that was kind of what turned me into wanting to do news. One thing I realized, like I said, I wasn't very good. I was terrible. I had a lot of good ideas and I kind of new where I wanted to go, but you know I hadn't done this thing every day for eight or ten hours a day for any period of time and I was a typical college student I didn't work very hard you know we had two weeks to get a piece together and I'd do it you know the night before. Which is pretty much how everybody does it.

Keren: I've met you. You sit in my Avid lab.

(00:17:30) Brian: I mean I just never tried all that hard. And so it really took me going out into the real world and discovering that I wasn't very good and the only thing that I was prepared for the only thing that my four years of school prepared me for was to get a job in TV news. And in that the only thing that I was prepared for was to get a job as an editor or photographer or both. Because I wasn't a very good writer. I'd never done any reporting when I was in school. I had done very little writing when I was in school. So that was all I had prepared myself for. So I kind of got around the last couple of months before graduation and I realized you know that this is it. I can't do anything else. So what I'm going to do is I'm going to work my way back to Denver. I'm going to stay I this business for three or four years. Then I'm going to get that cushy post-production job. Do whatever, make commercials, I never was one of those guys that wanted to make movies or like so many people are like I'm going to win an academy award. I never cared. I decided it was cool to, you know I was one of those typical guys that wanted to make snowboard videos and all that kind of cool stuff you know that somebody a kid when they're in college want to make. And I thought you know it would be really cool to do that for a living. Work someplace like here or someplace similar after working in news for a couple of years. So that was pretty much why I decided to get into news in the first place. I realized I can't do anything else. You know I got my damn school and I was graduating and I can't get any other job. This is the only thing that I prepared myself for. And I was okay at it. So I was willing to give it a shot. And I would be moving out to the middle of nowhere for a couple of years.

(00:19:21) So fast forward to the story I told earlier about all the experiences through Pueblo and Austin, Pueblo Boise Austin, and then where the story left off was there was a spot open for an editor at KMGH



here in town and I didn't want to stop shooting. I'd been shooting ever since I left college. And that was what I really enjoyed. Shooting and editing. I could do both and ended up coming back I ended up seeing that job posted and I had only been in Austin you know for four or five months and pretty much just got the bug to get back home. And said you know give it a shot you know see what happens apply for the job. And I came out for the interview, got offered the job and it was I think a ten thousand dollar raise and so that was awesome. And got to be back home. Be around friends and family and that was great. And that was pretty much mission accomplished. You know I finally made it back to Denver. Not in the capacity that I wanted to be but I thought I'll give this a try and see what it's like. So I kind of set some goals for myself at that point in time.

(part three 00:00:24) Keren: So you were finally going to tell me why you left the news business.

Brian: Oh, okay, okay. So when I finally got back to Denver again I thought I was going to get fired. Because I saw how great a lot of these people that I was working with were and I said to myself I'm okay at what I do but I'm only a year and a half out of college and you guys are just amazing. I can't even touch any of these guys. So I set a goal for myself to get better to learn as much as I could to never stop learning so that when I had accomplished whatever goals that I was setting for myself that I would keep pushing myself even further past that and never get complacent about you know oh I've gotten to a certain point and that's it. And so I never really set any specific goals for myself they kind of just came along the way. I got a lot more of the NPPA type stuff when I got to Denver and so I started entering some of the contests, editing contests, you know I'd put stories in for that. I got critiques back, that was helpful to get feedback there. I got to watch lots of great stories from my coworkers and I also got to learn a lot from them. I continued to watch the NPPA tapes to get more and more ideas. Got to know some of the other guys, some of the other big names in town who I hadn't met before. I got to see some of their work and that was a huge inspiration. And I met Mike Harrity and Mike was the chairman of the national editing competition for several years. So through Mike ended up being able to get a hold of some of the tapes that were submitted for that contest and watch some of those tapes and I'd just get more ideas. What other people are doing so what can I do differently. What new ideas can I try, what new stuff can I do? And so it was just kind of a, every time I would accomplish something, like alright well now I want to do this. Alright well now I want to do this. So eventually it got to the point after being in Denver for a couple of years I'm like you know I'm doing pretty damn good work. I think I can win this really big contest. I'm going to win the editor of the year. And so put the tape in for several years, you know had no luck. Never even come in like third place or fourth place there's always one person that was really great and another person who was really close behind and you know I was kind of a second tier. Like you know I'd have a couple of good stories but you know not a great tape. You know the tape that you submit for that has a little bit of everything. It has stuff that you cut, you know really quality work that you cut in under an hour it's called Under Deadline. You know high effects, big effects type stories you know with lots of boxes, dissolves, layering and all that kind of stuff. You know straight cut pieces, you know no effect at all. Nat sound stories with no reporter track. Got a little bit of everything so you really have to kind of be a complete editor in order to even enter the contest. Because you have to be able to do a little bit of everything. And do a little bit of everything really good. So I continued entering that contest and in the meantime I was doing well in other places, you know won a bunch of emmys, which was really cool but that was still one thing that I wanted to do was you know I kept entering that contest because that was the next thing I wanted to do. And so 2002 I said I wanted to be in the quarterly contest. I'm like well this is pretty cool. This is a really big deal but still not the big one. Because there's two editors of the year every year, the one that won the national competition and then one that wins the quarterly competition. So people are sending in stories every three months. So if the story wins then the story is assigned a point value and whoever has the most points at the end of the year wins that contest. So that was the first one that I had won. And that was really cool. So that really got me kind of pumped to win the other contest. And the same year that I had won that quarterly contest I just had a terrible year for stories. To go 12 months and not really have much of anything to show for it was just terrible. I was really disappointed in myself because I felt like I went 12 months and didn't have anything to show for it. It wasn't even winning the award it was the fact that I've got all these stories and none of them are really all that good. There's not a story here that I would want to put on a resume tape. Or you know keep with me for years and years. It's like a (muffled) year. And I got to thinking you know how in the world do you go 12 months and not be able to cut a single thing that's worth keeping? And I was really disappointed in myself for doing that. And right after that I ended up just kind of kicking it up into high gear and you know really getting motivated to go after you know whatever stories were out there. Whatever I could get my hands on anytime anything happens. It so happened there was a blizzard about a week after the contest results came out when I didn't win anything and I ended up doing a couple stories that ended up

on my editor of the year tape for that year. You know over the course of the rest of the year I did some really really great work. I was really motivated to tell great stories that year. I ended up winning the contest and then got all these speaking tours that everybody that wins the contest goes on and I went all over the country and talked to people and that was great but at the same time doing all of that made my work suffer because I was so busy planning lectures and traveling all over the place that I didn't have as much time to devote to my actually work. Which is why you don't see very many people win editor of the year photographer of the year any of those big awards two years in a row. Because the year after you're usually so busy doing all this other stuff and being bombarded by people from around the country you know trying to get critiques and all that kind of stuff which is totally cool too. But it takes away from the time that you spent the previous year you know telling stories. So I didn't think I had any chance to win the following year. I thought I had some good stories on my tape but I didn't think it was nearly as good as the year before. But I ended up winning the second year too so I won two years in a row and it was totally mind blowing to me. And I did all the speaking engagements and that was really cool I got to meet a lot of great people and see a lot of great stories from other people you know still adding to my bag of tricks you know watching other people's stuff. I still do that today. I watch people's work here. I still take stuff from them. I think that's going to be cool to use some other day. You never know. Really after the first time I won the award I was pretty much like you know I did as much as I ever wanted to do.

(00:08:53) Telling stories was great, but the majority of the news editor's job is cutting VOs and cutting VOSOTs and cutting, you know, revoice packages from the network. And it's not all that fun. That's what I did probably 80% 90% of the time was just you know these B.S. little stories. 30 second VOs and VOSOTS and just you know the general assignment, daily grind type stuff. You know only 10% of the time you get to do that fun work that great work that you win awards for that you enter in contests. And you know that shows off that great storytelling. But you only get to do that a fraction of the amount of time that you're at work. It kind of wears on you. I mean I had won all these awards and done everything, a ton more than I had even imagined I could ever do within this business. I worked in the news business for years longer than I even thought that I would. Just because you know I kind of got comfortable doing this. I got paid a lot of money which is generally a deterrent to leaving. Um that really is the biggest reason that I decided to leave the news business. I decided to leave because the challenge was gone. And there was just no more motivation and the 90% of the time that I spent cutting VOs and VOSOTs and retrack packages finally overpowered the 10% percent of the time I got to cut stories. And it just wasn't any fun anymore. You know when you get a couple of days a month where you enjoy your job and the rest of it is just grind it's just not any fun anymore. You know and it's hard at first – I'll bet with Eric, I don't know how much Eric shoots anymore but, photographers in general have a whole lot more opportunity to tell good stories on a daily basis. An NPPA photographer can easily go out and turn a run of the mill story into some great award winning story about the city council meeting. It's completely possible, I've seen it done. I know that they can do that. Me on the other hand there's nothing that's going to change a V.O., there's nothing that's going to change a VOSOT, there's nothing that going to change a retrack network package or a good housekeeping story from some feed tape. I mean that is what it is. I can't spruce up a VO, I can't make it really fancy and add music to it and nat sound it just does not work that way. So...

Keren: cut and paste, get it out

Brain: Yeah, I mean and I was really good at it. I was really fast. Fast, kind of my little mantra that I had when I was a news editor was you need to be three things: fast, accurate, creative. Those were the three big things that you had to be. You need to be fast because you're under deadline and you need to get things done in a hurry. You need to be accurate because if you show the wrong person you're going to get sued. You need to be creative because that's what sets you apart from everybody else. There's so many people that graduate from college that have the technical know how, know how to push buttons and have absolutely no idea how to tell stories. So If you can be all three of those then you could go kick ass somewhere. And that is kind of what I prided myself on being able to do was you know to have those three things. And really in that order. You know the most important thing when you're working in news and this goes for all editing I mean it applies to my current job to is you have to be fast. If you're not fast then you're taking too much time and you're not going to make your deadline and people aren't going to want to work with you. So you got to be fast. In news particularly I worked on the 11am 5pm and 6pm news show every day for like 6 years. Pretty much just those shows. So I had three deadlines everyday that I had to meet. And you've got to get, especially with the linear stuff like VOs you've got to be able to bang those things out. And I got to be you know on a straight cut machine we didn't have, we had newscutters that we could edit packages on but the daily stuff was beta fx tape to tape. And I got to be really really really fast at doing that just from practicing. You know, it was a goal. I need to do this fast you know see how fast you

can do it. And you know that goes hand in hand with the accuracy part, you know not only showing the right person or you know showing the right scene like we're not showing the fire when we're supposed to be showing the press conference but accuracy in making sure that all the edits are clean. Making sure there's no flash frames, there's no camera movement in the shot. Making sure that, that's a huge thing you know you could get a steady shot from your photographers, but sometimes you do sometimes you don't, generally if you make sure that you take the extra time you know flip through the tape and make sure that you're using the best shots, the shots that most accurately portray whatever the script that is written and you know the correct shot. So that's really important and then you know rarely in a VO do you get to be creative but you know that really applies more to the package editing. You've only got an hour and you've got the story that they spent all day shooting and you've got three takes you've got great stuff to work with you've got great nat sound you're working with the best reporter in the station you'd better be able to put something together in an hour that is looks like you spent two hours working on it. So that's where in news your quickness comes into play there is when you really are under the gun and you've got to get something done then it shouldn't look like you threw it together in 45 minutes. It should look like you spent a long time working on it. And that just comes from being able to work very very quickly. So that was what I always would strive for was to be all of those things. And you know most of the time that was the case so most of the time it did work out. But that's the very long extended story of why I decided to leave was just you know there's just wasn't a whole lot more that I felt like I could accomplish. What am I going to do, win editor of the year 10 years in a row? That's cool you know if I stayed in the business then you know maybe I would have. You know I don't doubt my abilities so I don't have any question that if the right story would come my way that I could have won it ten years in a row. So what, you know, how many times can you win an award or win a contest or whatever it is? And prove to everybody that you're good at what you do. I had done it more than enough times. Now I can proudly say that I work for the most part speaks for itself. You know if I give somebody a tape without a single word on it a single year of experience, they didn't know anything about me I would expect for them to see my tape and say that is a kick-ass tape and that person was really good. That's really what it's all about in this business anyway is how good is your tape.

(00:16:55) So when I was running the internship program for the editors and photographers at KMGH I always wanted to see a tape come from these college kids and if anybody did and I was always surprised to see that a lot of these kids didn't have a tape. Like they weren't doing any editing but they expected to learn it you know in their internship but I was like no you learn it in school and then you come and intern with me and then I make you really good at it. And then I get you ready to go and get a job. That's how it works. I'm not here to teach you how to press buttons. You learn how to press buttons in school and then come to me to learn the story telling part of it. And that was you know you talk about not having that taught in school, that was a big focus for me with my interns was always making sure that you know I take kids that were going to come and intern with me that were motivated and that really wanted it just like I had really wanted it when I first started and even if they weren't great at what they were doing if they at least you know had the basics of editing down then I could turn them into you know whatever they wanted to be. It's totally cliché but the more effort that you put into an internship the more that you get out of it. And there's some places you can intern and get completely screwed, you know make coffee, take out the trash and do all that, I ran my kids through assignments three times a week. You know alright you've got to edit this, see how fast you can do it, you're under the gun, do it right now. You know I'd go through and I'd critique it with them. I'd give them another one and say alright now you've got an hour, what can you do in an hour? Finish it. And by the time these kids were done I mean there's, I've got kids that intern with me that are shooting and editing in Denver now there were just you know they made it all the way back. You know after years and years of toiling away in small markets. That is cool. And that's huge for me I mean that was the whole reason that I ever volunteered to take over the internship in the first place was because I never had anything like that and I wanted to give that to other people. So that's just huge for me that all these kids they're 20/21 year old kids back working with me years and years ago and now they're 4/5 years down the road and they're you know they've got these big time jobs and they're doing all this great work. We've gotten really off topic, where can you get me back on topic?

(00:19:44) Keren: Anywhere you talk about editing you're not off topic. When you said that you critiqued their work, what did you critique?

Brian: For the interns you mean?

Keren: Mmm hmm, what were you looking for?

Brian I mean a lot of the stuff when they would first start with the internship...well the first thing that I made them do is they couldn't touch the Avid until they could cut a package tape to tape in under an hour. That was the first thing they had to do. So the sooner that you can cut a package in under an hour the sooner that we could get in on the Avid and I can teach you to do the non-linear stuff. So the reason I did that is because you know as prolific as Avid and Final Cut and all these non-linear programs are that are in newsrooms these days, all lot of small market places are still tape to tape and a lot of editing programs in colleges are all non linear. And it makes absolutely no sense to learn how to edit in a non linear environment when your first job or your second job or your first 4 jobs are all going to be tape to tape. It's a dying skill that not a whole lot of people I think that are starting in the business today really have. So that was the whole reason why I made them do it. Everybody understood they wanted to learn the non linear but they knew that I wasn't b.s.ing that I was the real deal so...when they would first start out I mean I think probably the first package that they got to edit I probably didn't put a time limit on it I mean it probably took two or three hours to do it. And we would watch it and go over...a lot of times toward the beginning of the internship I'll teach a lot of technical things. You know we talked a little bit about storytelling from the beginning in terms of, in particular in terms of using nat sound and incorporating that into the story. We're not very good at mixing audio and you have a little audio mixer when you're cutting tape to tape so you're kind of hitting edit and on the fly I don't know how much tape to tape editing you've done but.

Keren: very little.

Brian: you know you've got to wait for the light to come up and you ramp it up and you ramp it back down and you know there's a lot to it. You know it's not an easy thing to do. You know you have to work at it a little bit. A lot of it was just technical thing like making sure you're ramping your audio which is the same in a non linear which, look at that (pointing to his avid project), how many key frames can you count in that one scene right there? You know we're always up and down and ramping, dissolving, and going all over the place. And every place you see a key frame there on tracks 5 through 8 that's a cut of music where you've got a pause in the sound and the music's coming up we're cutting to the music and then we're coming back down again. So I count 1, 2, 3, 4, 5, 6, that one is the show open, 7, 8 in a minute and a half.

Keren: explain that to me, I want to see what you're talking about.

#### BRIAN PLAYS SCENE

(00:23:27) Brian: So you know simple stuff like that it's just making sure that you're ramping you're not just you know the audio doesn't just (name) used to say fall off a cliff. You're eye would be there and then it would edit out it would be gone. And that never works cause you know even if it's a 2 frame dissolve you know in a non linear environment you're audio needs to ramp down, it needs to be clean. The way I always look at editing audio is that everything should be seamless. You should be able to watch an entire story an entire package an entire show in this case and everything should be seamless it should just kind of be there and nothing should be really unexpected. Like something comes up something goes down. Something comes back up and something goes back down. And if there is something that's really jarring then it's jarring because I wanted it to be because I wanted you to notice something. So there's never anything just kind of hitting you out of nowhere without my causing it to do that. And that's the way that I think it should be because if not then what are you doing? Obviously you've made some kind of a mistake if you're not paying attention to every little thing that you do. Same thing goes for shots. Another thing is shot selection and shot pacing, that's another thing that we go over a lot with the interns from the beginning. It's a very technical kind of thing. You know okay what kind of shots okay so we've got 11 different shots that make sense with this VO or to cover this soundbite so which one's do I use and how do I cut them back to back. When do I start one and when I have that one finished, start the next one? And so we talk about you know basic things like in something like this when there's music then most of the time unless you're trying to be disjointed which some people are and sometimes there's a reason to do it, most of the time you cut on the beat. (plays a scene). Like that. There's it is what is that you know it's a slowed down nat zoom on the beat, you know. Makes perfect sense. It's not weird to see that at all because I expect to see it when I hear that kind of a beat. So, you know cut on the beat, if you cut on the beat of somebody's breath, so you know when there's a natural pause in somebody's soundbite or a natural pause in a VO from a reporter that's where you start the next shot. When they start talking about, when they change topics, when they start talking about something else, that's where you change a shot. I mean if you look at the pacing of the shots through here you'll see everything is almost like it's got it's own little heartbeat. There's shots are cut to the music. There's shots are cut to the pacing of somebody's voice. And there's shots that we'll cut on the pacing of a soundbite. (Plays scene) I mean there's absolutely no you know

reason to not do that. I mean it's not...but I mean as far as cutting on the pacing of the soundbite or cutting on the pacing of the VO track, it's exactly the same thing. You know, here's this guy's VO (plays it) you know it's just (quotes VO). Do you hear that or is it just me? Do I have like special hearing?

Keren: No, I edit the same way, but I do tell my students to be weary of being predictable. Because some people edit on the beat, the same beat, the same predictable obsessive, you know, I can count it...to the point where I know what's coming up. You shouldn't expect something from a package, I think. Right? You shouldn't expect to see the next cut.

Brian: Well, that's part of for me you know having that pacing is part of the story being seamless. Because if there's a natural pause there or not even a natural pause but a natural place to cut and I couldn't even give you a definition of what a natural place to cut is, it's when you have a soundbite or you have a reporter track that's 10 seconds long and you listen to it then I hear cut there. Cut there. Cut there. Cut there. I just hear it. Or I hear oh that's a perfect place to cut that reporter's track in half, bring up the nat sound of the fire crackling and then bring it back down and continue on with the rest of the reporter's track. Because it makes sense with what the reporter's saying, and there's a natural pause right there. I just hear that when I you know when you're doing like an A roll cut of something and just laying the sound down. You know I just kind of hear that kind of thing and go from there. And when you're cutting tape to tape you don't always have that ability, so when I was cutting something on a deadline tape to tape then I would kind of have to scan through the tape first and see if there was even anything usable as far as nat sound went. And then as I was building the story I would kind of say oh that looks like a good place on the script and that looks like a good place and maybe right there and maybe right there. I'd get to that point in the story and say okay that works but that doesn't work, try that there. And you're doing this all sequentially so if I get to that soundbite now I've got to go find that fire, I've got to bring it up, bring it back down and move right along. You know it's infinitely more difficult to cut a really good story, a well told story under deadline in a tape to tape environment. Particularly when you're the editor and you don't know what any of the video is. It's a whole lot easier and it always is for photographers to do that because they know what's on the tape, they shot it all. That's why, I don't know if you've gone through this with Eric at all earlier or not, but probably the best editors particularly news editors from anywhere are all photographers. And that's their position that's their title, photographer. And that's the difference between what I do and what they do even though I still shot some when I was at KMGH too and so working as an editor for years and years and seeing all of these great shots and great stories made me an infinitely better photographer. So I had done it for a couple of years and it was just a fun thing to go out and do. But when you have the ability to pick and choose what shot you're getting in the field, and you already know what they all are by the time you get back into the edit bay, then yeah, you know, if I have the same talent as a photographer but he already knows all that stuff and he got exactly what he needs, then you know if we have the same talent level his is going to turn out better every single time. Because he has a distinct advantage of picking the shots and already knowing what they are. Where as I might have five minutes to grab two tapes and shuttle through 40 or 50 minutes worth of video and kind of make a guess of it. That's the difference between a good editor who is just an editor and a good editor who's a photographer. I mean it's a completely different skill set to be able to do one then the other. And you put an extremely talented photographer who's an editor who also edits their work and just make them edit other people's work and you probably will find that it takes them quite a bit longer to get their stuff done. Just because they're not used to that. They're used to working with their own stuff. All of a sudden they've got to edit somebody else's work? It's a much more difficult task then...not to say that they couldn't be just as good I mean they've been doing it for a while but at the same time as a photographer and me, a photographer and I...you know that photographer would be able to edit a better story than I would had they picked the shots knowing what all the video is I would be able to beat the pants off of them if we were both editing somebody else's work. Because that's what I do every day. He's used to editing his own stuff. That's the difference between the two skill sets. So, if he does it long enough, if he breaks his leg and can't shoot for a while and does it you know every day eight hours a day for maybe two months then yeah he'll be able to acclimate pretty quickly to...we'll be equally as good.

(00:33:25) Keren: I asked him that actually, I asked him if he thought it was easier to edit when he got to shoot.

Brian: Are you kidding? It's 500 times easier to edit your own stuff.

Keren: Well, what he said was that he you know works really hard obviously no matter what he's doing but that he would feel more pressure in a good way like to make sure, he knows, because he's a photographer,

he knows how important the work is to the photographer and they went and put all that effort into shooting something and it's left on his desk to make it he would feel horrible if he destroyed their work. So he would work twice as hard maybe longer than he should but he would make sure that that particular project came out right.

Brian: Well, he's very rare in attitude. That's a KUSA attitude right there. Most of the time, and this is the miracle of me winning one editor of the year award let alone two or four as the case may be is that the photography at KMGH is not all that great. It doesn't even come anywhere near KUSA. Not even close in terms of, not only in terms of the number of photographers at KUSA where they have 10 or 12 more photographers than KMGH does, but back in 2002 3 4 5 when I was doing all that work there were maybe you know while KUSA has maybe 10 or 12 bad ass award winning, great story telling photographers on their staff KMGH had maybe 1 or 2 people that you know even interested, were involved in NPPA or even cared about the storytelling. And reporters I mean by the time I left KMGH there were no good reporters there. There were zero good storytelling reporters. There were only maybe three or four when I first started and over the course of the 6 years I spent at KMGH they all left. They either got jobs elsewhere or they freelanced or didn't get their contract renewed and didn't come back for whatever reason. So combine no reporters who know how to tell a story you know that didn't have talent, knew how to write around the video but not to the video. So I don't know how much of that NPPA, Boyd Hooper knowledge and mumbo jumbo you've got but have you ever heard him speak?

Keren: No, but the dean of the undergrads is friends with him.

Brian: Oh, I saw him here in Denver actually last year he came to talk to KUSA. I had already left the business but I was going to say hi to friends that were here and my college friends and got seats. Nobody's better. He should give a class that every college student has to take for a whole year. He's that kind of...well. So my challenge was that I had no good reporters. I had a limited number of photographers who cared at all if they used a tripod even. You know let alone try to tell a story. These guys said oh I've been doing this for 20 year I'm just going to go and spray the scene off the shoulder. And so you know what that's what I had to work with. And there was nothing that could be done about it. It was the way it was. I complained and complained and complained you know got a bad reputation you know with the news director as a whiner because I was saying hey this is Denver it's supposed to be you know the pinnacle of news photography in the country and we've got 50 year old guys going out there shooting 10 medium shots off the shoulder and that's all I get? That's ridiculous! And they'd say sorry the guy's been here for 30 years you can't touch him. It's just one of those things, you know? Eventually I accepted it. I realized you know Denver is not all it's cracked up to be. KUSA is kind of an entity onto itself the rest of the stations haven't got it. KMGH John Goheen, NPPA photographer of the year used to work at KMGH and does freelance work base out of Denver here. So there's been some amazing photography at KMGH. KCNC's had a bunch of photographers of the years. They've got some good editors that work there now. Channel 2 my God the independent whatever it is now WB/CW whatever it is...an independent station that's churning out some good work now? The Fox station has some good photographers? It's like people go through lean years, heavy years, KMGH, or KUSA has always been on top of things in terms of storytelling that's cause they have history of it. You know guys like Eric who have been there for 20 some odd years and just kept going. No one's been that way at the other stations.

(00:40:35) Keren: You know Eric talked about the same thing actually.

Brian: What's that? About KUSA's legacy of storytelling?

Keren: No. No. He would have every right to but no he didn't. About teamwork. He actually talked about that a little bit. About how it's not enough to have a good editor. You can have the best editor it doesn't even matter if you don't have the photographer and the reporter and the producer and the news director to go with it.

Brian: I mean everybody has to be on board in order to make it work. And that was kind of the big the wow for me that I was able to do what I did at a station that didn't focus on that. And one of the big reasons that I was able to do that is because a lot of the work that I did that I was really happy with was proud of a lot of the great storytelling that I did do was nat sound stories. So I didn't have to get a reporter involved. Why? Well, I would have but there weren't any good reporters around. So, what can you do? Well, tell a story without, with a VO. I'm not the world's greatest writer so I'm not going to be one of those

editor/photographers that go out there and write their own VO and then it sucks and the story gets dragged down by it because I know that I'm not very good at it so I'm not even going to bother. Besides it's almost like the high art of editing, of storytelling is to be able to tell a story stand alone by itself and it doesn't need any reporter track. You don't need somebody to help tell the story because people tell the stories themselves. And so I always thought that was so cool. And I think actually the first nat sound story I ever saw was the stuff that Eric showed my class. And I just remember just being completely blown away by seeing some of that stuff that are you kidding me you can actually tell a story and you don't need a reporter. And I just thought that was the coolest thing it was just like you know I was just literally blown away by it. I saw the Thunder Mountain and several other stories that he had that were all nat sound and did he put the one of my other favorites of his....it was a story about the kindergarteners at the orchestra.

Keren: You know Mike also asked if he put that on there and I said no. But I want to look at this story and I want to see it now!

(00:43:22) Brian: The reason that's story, it's the it's like the textbook example of action and reaction. Because he got you know it's like the typical NPPA lockdown wide medium tight story everything is following off the tripod, great angles, composition, um you know excellent editing, the pacing, the timing and everything is great. But just the cutting back and forth from the people playing the instruments to the little kids you know doing their thing was priceless. And I mean I haven't seen that story either in like 10 years, or I haven't seen Thunder Mountain in 10 years either but I still remember them 10 years later. And the reason is because they make that big of an impression. The freak thing is that you know that I have spoke in Flint Michigan or Omaha you know in the last couple years, showed stories, and people are still talking about those stories. You know that just kind of blows my mind to even think about.

Keren: that's going to be a whole thesis of mine so get ready.

Brian: The whole teamwork part of it, if you don't have that it just makes it ridiculously hard to try and be a good storyteller. You know you look at good places like KUSA and KARE in Minneapolis and to some extent some other stations in Denver some other stations in Minneapolis and what else do you have? Not a whole lot. You might have a couple of sparkling places I think that (wave?) in Louisville has got some good storytelling some stations up in Seattle used to be pretty big and the San Diego station is not any more it used to be it was a station of the year like 10 years ago. I don't think they do jack anymore. It's one of those things where they were huge they were big NPPA they were a lot of people there that really supported it, those people left and it all went away. And that's what KUSA has that all of those places don't. They've got people that have stuck around for a long time and have pushed it. You guys like Eric who are NPPA photographers and started out as overnight editors years and years ago and worked their way up you know ended up twenty years later being in charge of everything and you know keep all of that alive. I wouldn't be surprised that the reason guys like Mike and Eric stick around and continue working at KUSA is because they have a lot of (muffled) in there, the legacy of all of that you know you can't just it's not that easy I don't think to turn your back, you know. There was never any of that going on at KMGH. I never felt any of that. I never felt like me walking away is going to turn the station, is going to make the station be terrible. There were still some pretty decent people there to continue doing good work after I left. I'd like to think that I was missed when I left but at the same time I wasn't just walking away from any great dynasty. I was like hey look I won this award twice that was cool it made the station look good and you know I mean I'm not really happy working here anymore so I'm leaving.

Keren: It seems to me based on what you were saying earlier that you didn't really learn much from the station so much as your own motivation to go to the NPPA website and learn from what they show you. Through the tapes, or whatever.

Brian: I think that it's a very rare TV station for you to work at where your chief editor your chief photographer and your news director will actually push storytelling. Push you to want to get better. You know it's not the kind of thing that a lot of people a lot of places are really all that supportive of. Because the bottom line for the most part everybody cares about ratings and whether you tell good stories or not if the numbers are good then anyone wouldn't care how you get it there. That's why consultants come in and say alright no more tripods. We're learning (muffled) now, that's all we're going to do or consultants come in and tell the reporters what make up to wear and tell the news director fire that reporter because that person's not you know TV friendly. Or switch those people around, you know try something different or you know change the logo of your station or change the and when I was in Boise we changed to Six on

your Side from whatever we were at and you know it started the whole franchise of we're helping the community we're six on your side and when I worked at KMGH they started a whole Call 7 thing they stole from some other ABC station somewhere else across the country where they started a call center where people could call in with their complaints and we could run stories about how we resolved them. It's all consultant driven. Whether it works or not, whether any more people watch or they journey to the website you know for more money or they watch the news for higher ratings for more money I don't know if any of that stuff ever works and you can't really quantitatively prove anything.

Keren: Actually you can.

Well, you can say that that's what it was but that doesn't necessarily mean that it's because you did something.

Keren: No I mean you can disprove what they say to be the case. Because nobody, how do you argue with consultants when you don't have that study in front of you that says look I'm telling you storytelling good fire the ugly guy bad. Six on your side useless Eric working here genius.

Brian: That's why it's so important to have kinda everybody in some way shape or form committed to it because it's not going to, that's why it's worked at KUSA and why you know every other station that you look around, KUSA and KARE are the two that come to mind. Look at KSTP, I don't know how familiar you are with that story of KSTP in Minneapolis. Huge NPPA station had another 2 time editor of the year John Minell worked out of KSTP. They had a couple of photographers of the year come out of there. I think they were station of the year like 10 years ago. They hired a new news director, comes in, cleans house. All of a sudden, KSTP, not a storytelling station anymore. Just like that. You within I think 2 or 3 months they either fired or fired a bunch of people or those people left, either left the business or left for jobs at other stations. I think half their photographers and like almost all their editors within like 3 months. It's ridiculous. You know that's how fast the tide can turn. So you know something like what they've got going at KUSA you just can't find very often cause all it takes is a news director getting the boot, even general managers getting the boot and somebody new comes in and says you're going to do it this way. All you can do is take it or quit. I mean that's really all there is to it. So that's why it's such a rare thing. TALK ABOUT HOW MANY PEOPLE IN THE BUSINESS ARE CONNECTED OR RELATED. KEREN EXPLAINS HER THESIS AND THE INCREASE IN MONTAGE EDITING.

Brain: You know the funny about that is if you look to a lot of us especially in the last 5, 6, 7 years, that it's going to be the exact opposite. That films are now taking from an MTV style music video and stuff look at like Charlie's Angels directed by a music video director McG and that's funny because I think that the exact opposite is happening and he wanted his movie to look just like MTV instead of the other way around. But I mean I certainly agree with your assessment that there are aspects from aspects used in news that are taken from well not even necessarily film but from other areas that aren't news. From MTV. You know think of any place where they shoot video or film and edit into something and you'll probably find something they've done in news. Because somebody who works in news that's really creative saw that took that idea, put it in their bag of tricks and then it ended up back on there. I would say I take more ideas from TV shows than I do from films.

Keren: Is that where you get a lot of your inspiration from?

Brian: I don't really get honestly these days a terrible amount of inspiration from anywhere because everything has been done. You know you got to rehash the format a different way of doing the same thing you know it's like that show scarred on MTV I really loved, I mean they did a lot of fast editing. Like 4, 5, 6 frame editing. Like tight to wide, different stuff interspliced with this interview that was done very NPPA style. They would do like a lockdown interview and they would cut during the interview, I don't know if they had two cameras or how many cameras they had at the shoot, but they would go on like super-tight just their mouth talking or just their eyes as they were talking and that's very NPPA you know being totally abstract like that. Getting kind of the emotion of that different area and cut back and forth between that. So you know I see something like that and I mean somebody doing something in a different way and you know I rewind that again and again you know. I say ah you know that's cool you know it's there in the bag. Ready for the day I have the opportunity for something like that. Editing like that will not come up very often on a show like what I'm doing right now. This stuff is in my world pretty cut and dry. It's not a whole lot of crazy creativity which to me is very important for myself. That's where I get inspiration is from



seeing the same old thing being used in a way that I perceive to be good work, which I think is really cool. But I mean I still love watching great news stories. When they come out I still like to watch, I still am an NPPA member...if you're a TV member and not a print member they send you the contest winners of the year.

Keren: It's online too, that's how I found you guys.

Brian: It's easier for me to watch it on the DVD cause my connection is iffy at best. I love watching the winners' stories and the editor of the year, photographer of the year. Seeing what kind of work they're doing. I'm always out to see what's different that I haven't seen before. Or what's getting used in different ways. Give me an idea to do something else. I think that's one thing that makes it pretty...my...not even my ability but more my attitude from so many other people that have done this for as long as I have for 10, 15, 20 years. Never have I ever stopped learning. I have never stopped trying to figure out news ways and better ways to do the same old thing. And maybe I get that from watching a TV show or maybe I'm just working on something and it seems natural and it just happens. I love to say, every time my wife and I watch 24, do you watch 24? They do the same thing at the beginning of every show and it's this little editing trick where there's a swish pan and a freeze frame, swish pan and a freeze frame and that's the transition between shots at the beginning of the show if you ever pay attention to that. Next time 24 is on just watch the first like minute of the show and you'll see that. And every time I see that I say I don't know who came up with that or where they got that from but I did that before the show was ever on. Maybe somebody saw my story and stole that from me. Because I just did that on a whim one day. Did I send you the Herse story?

Keren: I was going to tell you that that was my favorite one.

Brian: I did that in that story.

KEREN TALKS ABOUT THE PACKAGE THAT MADE HER CRY.  
TALK ABOUT ZOO DIARIES  
TALK ABOUT DOGS PUSHING WEIGHT

(01:12:58) Brian: Did I put the boxing story on there? That was another one that I stole the idea for doing the boxing story from photographer Doug Burgess, I don't know if that rings a bell or not, he's a photographer at WFAA in Dallas. He's a big NPPA guy. WFAA tried to hire me years and years ago and I was then in the fortunate position of saying oh okay, you guys do good work there, why don't you send me a tape. That was just like the opposite of how it's supposed to work; I'm supposed to send out a tape. And so they send me a tape and it had a couple stories from Doug and a couple stories some other big guys who worked at WPPA at the time and one of the stories was this amazing boxing story that he shot. It was about this guy who had been to prison and got out of prison and was like making his comeback to be a boxer and had those changed life around moments. I didn't care about the story so much, it was a good story, what fascinated me was the way a boxing story cut together. And all the different ways that you can cut sparring together, hitting the bag together, the punching together, just how all that works and Doug did a killer job on the story. I thought it was so cool and saw that story, didn't take the job obviously, but love that story and from that moment on tucked that one away too. Said you know what I want to do a boxing story because I think it would be so fun to edit because you can do so much with it. And the same thing happened again, got bored, wanted to go out and do a story and wanted to find some different angles, what can you do? Women boxing, that's kind of a new thing that's going on or go for the local guy who's coming up you know that kind inspirational type story and happened upon this youth boxing program that just also had his really, even though it took place in Colorado Springs. Went up and spent a bunch of time with this program up there and actually shot a bunch of tape with them and then like month later they had this big tournament and I'd already established a relationship with all these people having gone up there so they were totally comfortable putting on mics doing whatever ignoring me kind of like I wasn't there. Got amazing sound and great pictures. Mostly due to the relationship that I had already formed with those people. Cause I don't think they would have let me just walk up the day of and follow them around like that. So that was where that story came from. That was the whole point of this was that came from, you know, it wasn't an NPPA tape but it was a story from an NPPA station that I happened to get my hands on that I thought was just the coolest and that was the reason I did it because I thought it would be cool so you know someday I want to do that. It's like 5 years later that I end up doing it.

Keren: I noticed that you repeated that bell sound throughout the entire piece.

Brian: Some people found that very annoying.

Keren: Do you remember if the bell represents something in that package?

Brian: The only thing, the bell didn't represent anything. The bell was in there so many times because for me the whole point of natural sound as it's related to story telling is you know you're as a photographer somewhat as the editor but mostly as the photographer because I shot that story too is you're kind of the eyes and ears of all of your viewers. You know when you're at any given place, so it's not just your job it's your responsibility to let that come through in the story that you tell. To make it sound make it look like you're actually there. If you were at that place, all the nat sounds in there, that's what you hear. That damn bell rings all the time. That's why it's in there. And so the bell is in there not only because it's a great transition to get from one thing to another, but also because the nat sound is there because I want people to know what it was like to be there. And that bell goes and goes and goes and you're hearing that thing every couple of minutes the entire time you're there. And I was there for seven hours that day. A long day.

Keren: likens the bell to Vegas.

Brian: Exactly. That's story was a long day. I did that by myself. So it was the photographer and the photographer alone. And the greatest compliment I ever got on that story was showing it in North Carolina or someplace and this guy came up to me after I was done presenting and asked me about the story and asked how many people were out there shooting and it was just me. That was the whole point that's what it was supposed to look like. So I mean I went up and down and left and right and I probably walked five miles just inside this place just going upstairs, downstairs and up to the passage way and down to the ringside and all around and all over the place. And you know when you see something like that in front of you and you don't put that effort in then you're totally robbing the viewers. I mean I had the time and I had the ability and if I chose to just call it in and say that's enough I got plenty I don't need to talk to another person, I don't need to go up on the railing and do that, I don't need to put a mic on that guy while he's doing whatever, I don't need to climb all the way to the top of the stairs to get another angle from the other side then the viewers don't get an actual portrayal of what it was like to be there. And that's like I said we're the eyes and ears the photographers so it's my job to give you as accurate of a portrayal as I can of what it was actually like to be there through my eyes. And through the lives of the people that I choose, you know that's the subjective part of it obviously I didn't talk to everybody. I talked to a couple of people. I talked to the crazy old man that said that women should be home making babies which is, I just smiled at him yeah. That's the funny thing as far as interviewing people goes. I always talk about after I show that story people always, that always gets a huge laugh when people watch that story and the moral to that is I was finishing interviewing that guy and he hadn't really given me anything and I'm like okay you know he's the token old guy there, he's the godfather of Colorado boxing or whatever he's supposed to be so I'll sit down and talk to him cause it's early and things hadn't really started building up and I finish up and I did what any good photographer does I said, is there anything else you want to say? Is there anything else you want to add? And he just went off on all that. He's like well, I'd like to say something about women in boxing and I was like oh would you? It's like I hadn't even thought about asking that so that's the moral, I mean that's the lesson to take away from that entire piece it's like that from that entire piece, I'm really happy with how that story came out. That's like the money bite in the whole thing. It's like you can't pay for that soundbite to come from such a crazy old man saying something like that. And the only reason I got that bite is because I asked that question. So it's kind of a token cursory thing you're supposed to do you know when you're interviewing somebody always anyway 99 percent of the time they'll say no that's fine, we're done. But that one percent of the time you'll get that. So always ask that question.

KEREN TALKS ABOUT HER RESEARCH AND HOW EDITORS DON'T SHARE A LANGUAGE.  
KEREN DESCRIBES HER CONTENT ANALYSIS INSTRUMENT.  
DISCUSSION OF ZETTL AND HIS DEFINITION OF MONTAGE.

(01:29:14) Brian: In news and around here that terms is thrown around a lot. To most people in news, to most reporters at least, who are writing scripts, montage means throw a couple of shots together all on a sequence. That's what a montage is to most reporters. That may be the case for a lot of editors and photographers too. They would equate montage to sequence. Like a matched action sequence or a sequence of nat sound boom boom boom something like that. That's what people call in the business that's what people call a montage. When somebody says and throw a fast montage up there whether they know what

they're talking about or whether I'm hearing them correctly doesn't make a difference because I know what they're talking about. And they're almost always talking about a quick sequence of shots either typically like a nat sound sequence of you know door opens, key in car ignition, car drives off.

Keren: Sequence, not montage.

Brian: That's the terms that people use for sequence. Not a sequence of video. Not just like oh I'm covering this VO and I happened to get 8 shots from different angles and focal lengths of this person sitting at a desk and so I'm cutting them together in a sequence but typically more like a nat sound type sequence. That's what, either that or random shots cut to music. Like I bet you I could pull 20 people in here 15 of them would say this is a montage.

Keren: They would say that but that doesn't mean anything.

Brian: No.

Keren: It's an establishing sequence.

Brian: But they would call it a montage of shots.

Keren: It's troublesome. And it's quite what Schaeffer gets at isn't it? That we don't share a language. Everybody has their own version of what they're talking about.

Brian: Well, in my mind everybody that I'm associated with in this business, in the news business that's their definition of a montage. So apparently the academics' definition of a montage goes above and beyond what the news, the layperson...

Keren: Well, the idea I think is that if you can create a language or adapt a language and apply it to the news, perhaps people won't use it today, but over time whatever's deemed acceptable will leak in. It would be nice if we all had the same idea...here's why it matters is that you see I've been going down this, they get more complicated right, it's more than just pacing, and you well know this, that these actual montages right what film people would consider to be a montage because they have meaning and texture and more than just sequencing they tell the story. That is the story. The essence of the story.

Brian: I guess my big questions would be in these definitions of montage what's the video covering? Can it cover anything? Can it cover dialogue?

Keren: Yes.

Brian: And it can be over music?

Keren: Yes.

Brian: So it's pretty much a sequence of shots...

Keren: It can be over music.

Brian: It's a sequence of shots used anywhere that conveys some other kind of meaning? That's the first time I'm ever hearing that kind of definition for montage.

Keren: TALKS ABOUT ANALYTICAL MONTAGE AND DEFINES IT. Describing the example of a car accident and seeing each car heading towards each other and then jump to the mess.

(01:33:57) Brian: If you show the accident then is it not a montage, it's a sequence?

Keren: Yes, you can show the accident. But that's not the...asking the audience to participate is where montage comes in.

Brian: Okay, I think I just figured out exactly what you are talking about. Basically it's just, in these definitions, the, basically it's just that the video is telling a story more than just showing up on the screen. There's something more to it.

#### TRYING TO THINK OF EXAMPLES FROM HIS WORK.

(01:35:14) Brian: Something that we do a lot of in this show is we have sunrises and sunsets and moon shots and stuff like that and those are transitions between certain elements that are supposed to tell you that a day has gone by or that several days have gone by or weeks have gone by. So it's an element of time transition. Which to me meets that definition of montage in that we're showing the sun rising and sun setting and the moon flying by and you're supposed to get that all of a sudden now time has passed. Basically you need to make an inference from the video that something is going on. So I'm inferring from that time laps sunset shot that you know it's the end of the day and the next time we see something it's going to be the next day. That's something...I would never call that a montage. I'm not saying that I wouldn't in the future, if we decided to change our language but I've never been, no one has ever given me that definition for a montage. The definition of montage for everyone I've ever worked with professionally is a sequence of shots. The inference of it meaning something more is never there. That's more of a you're supposed to infer something then you know I think that sometimes you have it's more of like an iconic shot that you infer something from. You know you see somebody that's waiting, waiting, waiting, pacing, pacing, waiting for something to happen and then the phone rings and then we don't have to hear the phone conversation we know what's going on because we cut completely to the next scene and we've taken some kind of inference from the phone call that hey the news is here there we go.

Keren: you just described a great example of a sequential montage. I mean a film person would cry to know that this is what montage means...a sequence. It's nothing but symbolism, right? Why have a film if you don't have symbolism?

Brian: And you know there's an awful lot of that in news photography. And in this kind of post-production cable reality show stuff too. Its kind of (muffled) stuff for the most part. It's probably you know the forefront of film editors minds but I think for the most part it's like well we'll use this symbolic shot in there because we don't have what we need to tell the story so we have to show it another way and let somebody infer that seeing what we do have or it would be more powerful if you show that. It's more powerful sometimes to show the cross and the teddy bear and the flowers hanging on you know sitting on the side of the road where a car crashed than to back and find file video of a car crash.

Keren: Well, but you're using the exact words that I'm trying to get at right?

Brian: But no one in news would ever call that a montage.

Keren: Because nobody called it a montage.

(01:38:50) Brian: Right, exactly. Now I'm understanding your definition of montage. Now it makes complete sense to me.

Keren: It is all I see in good news editing. In anything that has won for NPPA awards there is more than just...I mean otherwise what you have essentially is a VOSOT, right? Or a VO.

Brian: Well, really what you are talking about the ability of the news photographer to capture those iconic images that people will see and be able to infer something from. That's all it sounds like to me, what we're talking about. And that's a great point to be made I think that you can't really teach somebody to do that. I think you can learn how to do it but I mean I don't think Eric could sit there with a photographer from market 150 and show them some stories and say you need to, you should be looking for a shot like that because that's the shot that really tells the story. That's the kind of thing that's like over time it starts to sink in. You can't just tell somebody to go do it and have them go do it.

Keren: I don't know, I don't think anyone ever tried.

Brian: It would be worth a shot. I totally agree with what you're saying though is that great news stories have those powerful things. It's like you were talking about the bell from that story. Now I wasn't thinking

about it you know in academic terms when I was putting it in there. I was thinking about it in terms of pacing of story, in terms of transition to get from one place to another, making sure that I wasn't cheating the viewers by making sure that I had the sound of it in there. That was what was in the front of my mind.

Keren: But then you were thinking in academic terms.

Brian: I was but I wasn't you know as I was putting those shots in there I wasn't thinking people will see this and they will say they're at a boxing match. So if they turn it on in the middle of the story they will know exactly what's going on. That was never something, I mean, that was a subconscious thing.

Keren: But it is why you did it. I mean did I understand that correctly? Cause what I heard you say was...

Brain: Yes. Yes. In the end that's a big reason why it's there and the big reason why I did it because it's a big NPPA thing and that's where I learned storytelling. So, I don't think...it's such a great point you hit on though, um, it's not something I think people would talk about. So, you could probably write a whole book on it.

Keren: And I'm being encouraged to do so. I don't know that I want to but it's out there.

Brian: Well, at the very least, a little grammar of the edit, you know 75 pager. With interviews with guys like Eric and so on and so forth.

Keren: And you. Like it or not, like it or lump it you're part of it now. (muffled) So far it's all I've found and I said in my thesis intro. If I find more then I'll mention them, if I find something that doesn't fit in KEREN CONTINUES TO EXPLAIN ZETTL'S DEFINITIONS OF MONTAGE...it's like distraction but with a purpose.

(01:44:24) Brian: Well that's like what I was talking about earlier where my goal is to make everything seamless unless I want something to be jarring on purpose. And that should never like that accidentally. Somebody shouldn't be watching the story and be like woah what was that if there's not a reason for me to be doing that so when you see stuff like you know the dial tone you know just that sound and you've got zooming into that cell phone with 911 over whatever the hell I had it over, a picture or something...I mean that's jarring on purpose you know for basically the only that that's done, the only reason I did it is to get people's attention. Because that's the kind of story where you kind of get hit a couple of times during the story with jarring moments the cop, you know it's done on purpose it's not like when you watch that Callie story and you watch the whole thing and it's up and it's down and it's pretty smooth and everything flows in and flows out and there's never really a moment of woah what was that. But you know the whole point of that 911 story is to be scared to be alarmed to be aware of what's going on.

Keren: I mean you could have, could have, in the Callie story, when the parents, you ought not but you could have, when the parents were talking about the day that they got the call...

Brian: Like dramatized that and somehow...sure.

Keren: Not that you should but you could have.

Brian: And you know I have gotten into this discussion with people too about the 911 story and usually I'm the person that brings it up because to spark the conversation of you know how far can you go when you've got a video for a story in terms of reenactment. And when do you cross the line because it's a big NPPA no no of staging. You know it's like a news story you're telling the story you shouldn't be setting anything up. You shouldn't be you know getting ready like in a movie and bringing everything out and then saying okay go ahead. Or oh can you do that again. That's a big big no no. Which is hilarious because these shows are like 90% bullshit. These reality shows. Like can you do that again? Can you walk in the room again? No wait no we didn't have sound. Can you walk into the room again? It's like fuck you. It was really hard actually when I first started working here having to deal with that. I was alarmed at how fake reality TV is. It's so not real. There are certain shows that I like to catch every once in a while because they really are real. MORE TALK OF REALITY TV SHOWS.

(01:50:46) Brian: A huge part of the frustration of working for a TV station for six years was working with reporters getting ten medium shots off the shoulder for a VO. Some of them were better than others you had to capitalize on it when it's good you know that's how I won those two editor of the year awards was those couple of times during the year something big came along and I sucked every bit of it that I could you know, summoned all of the creativity that I had from the whole year into making those opportunities into something worthwhile. Because God knows day in day out the work there was not that good just because I didn't have anything to work with. It's one of those things. It takes people like KUSA you know you've got to have good management, have good directors, reporters, photographers, they've got to get good stories, take them back, they've got to have good editors, you know have all those pieces then you know then there's a break in the chain somewhere that's going to suffer and viewers are going to be turned off by it. You're doing a disservice to viewers by not giving them the best story, the most accurate, most complete story possible. And that includes stuff like nat sound, you know if there was something going on out there that was making a racket, and you didn't have nat sound up somewhere so people could hear that and understand what it was like to be there then they don't really understand what your story's all about. If you said there was a large water main break and it's shooting water everywhere and you're like 5 blocks away shooting...what's it like to hear 5 million gallons of water flying all over the street? You know that's an injustice to people you know watching the story who can't hear that. Sorry, I get off on my little speaking points here from my old days...TALK ABOUT CHANNEL 33.

(01:54:40) Keren: I think that for some people news is like charades. You know, we're acting out reality. The illusion of reality.

Brian: And a lot of people just want to be on TV. That's why a lot of people become reporters. When you get something good from the reporters you capitalize on it. Most places, great stories don't come along all that often. If you're lucky enough to get one make sure you take full advantage.

MORE TALK OF ZETTL'S DEFINITIONS OF IDEA ASSOCIATIVE MONTAGE.

Brian: Well, you don't even need that I mean for something that's been going on for years now that you see all the time on the news is that shot of like soldier's boots in the picture and the rifle. What does that say? Dead soldier. And you see that all the time.

Keren: You know if you take that picture and you put it on top of the American flag waving.

Brian: It's totally different. Take that and put it on top of the Taliban training video. So...it's blowing my mind. Blowing my mind here. I just, the way that my mind works, I just do that, I don't...it's more subconscious for me, I don't actually think about it. I'm like oh, that makes sense do that.

Keren: But it comes from growing up with...I think we all take for granted the fact that we were exposed to this because of film so much throughout our lives whereas maybe fifty years ago it wouldn't have been this way... So we don't have names for them, but we do them and we think of like, we think it's just natural but no, you are subconsciously mimicking things, I think, that you understand to be how you relate visually to your viewer. How you can explain things because the fact is was written down at some point. People did write this down and say this is what it is and how it works. We just don't learn it anymore.

Brian: I believe that.

Keren: I don't know what it might do to know these things, I have no idea, perhaps it will just help people who don't think about it normally.

(02:00:11) Brian: and I kind of hit on this a little bit earlier too but what you're talking about and especially in terms of trying to teach this, especially in any sort of undergraduate particularly at any university level, it's a concept in my mind that's way too far advanced for anybody in college or even just out of college. I mean it's almost, it's such, considering the education that kids already get in TV regardless of I don't care if anyone's at Missouri or Colorado State or anyplace that supposedly has a good TV program LSU or wherever, you know, graduate from that school you're not going to be ready, I don't think, my personal opinion, I don't think you're going to be ready to learn all of that. I think it's too far of an advanced sort of process that you have to go through while you're working to be able to make any sense of...I understand what you're talking about perfectly, but I've been doing this for a long time. And the reason is the reason I

say this and I'm not saying it's not a good idea to even have you know a fucking three credit semester class on this you know maybe it will sink in people will get it later or have the textbook and refer back to it later, the problem is when you graduate from college for 99% of the people who graduate from college with any kind of broadcast degree is they're now going off into the real world slaving away for 8 hours a day 5 days a week at a job that they're not used to and are probably not very good at. And so all their focus for the most part which is like mine and that's on keeping their job and doing everything they can to keep their job and make the news director happy and associating images with montages and all that, it's going to be very very far away from anybody's mind until they get into a comfort zone where they're comfortable with the day to day and technical aspects of their job. So once you've been doing it for how ever long it takes, 6 months, a year...

Keren: Eric said 5.

Brian: Different, yeah, different people you know. Once you're comfortable like I know about 6 months after I started shooting I remember it was kind of like a light bulb to coin an Oprah phrase I had a light bulb moment I was going into work and saying you know what? This isn't hard anymore. Because up until that point, work was hard. And it was a challenge every day to go in and figure out the right way to do things. And not even the right way to do things but know which buttons to push, what was where and how does the camera work and how to I white balance, what's the right focal length, what's a sequence and how do I make all of this stuff work together and when do I use the light kit and not use it and when do I use a tripod and not use it and this and that and the other and how do you put a microphone on somebody and do you put the chord over their shoulder, do you put it under their shirt and what's the best way to do all of this stuff when to use a shotgun mic, you know, and I have crappy equipment, how am I going to deal with all of this stuff. For me it was about 6 months after I had started shooting I was in Boise I remember one day I was just thinking that you know what I get it. You know, I'm not all that good, but I see what's good and I know what's good and I know that's what I want to do and that's where I want to be. And I'm not there yet but it's no longer a chore to come into work and I'm no longer worried about losing my job. Now I can come into work every day and focus on doing good work. Up until that point it was come in and focus on not getting fired. And I think until you reach that threshold I don't think you're really physically capable of taking in a concept like that. I think it's too much to handle because man I'll tell you what the first couple of months after school maybe even a year out of school of being an editor or photographer is big time stress. Huge huge stress. Because you're doing it for the first time. You know nobody, I can't think of anybody who ever treated an internship at a TV station or any of that as a full time job. And it's impossible because you've got classes. You've got partying, you've got all that stuff and you can't, you can't. And even for some of the hardcore kids that interned with me that you know worked at the student TV station 3, 4 times a week, you know maybe 4/5 hours a day. It was just huge, like a full-time job. Even those kids when they finally got into the real world struggled quite a bit from what they told me. So I do think it's a good idea to implant that in them while they're still going to school and give them a reference because I mean I still have Grammar of the Edit. I've gone back and looked at it every once in a while just to say hey what's in Grammar of the Edit that's interesting I haven't looked at this in five years.

(02:06:00) Keren: I agree. I think that it is too much. But I think everything you learn in undergrad is too much. And you either fall back on it later or you don't have those capabilities and....I mean if you were to learn literature in undergrad, you are going to learn this version for literature. You going to learn about metaphors and similes and not just literally that a metaphor is I am a lion it's not that's not what you're learning, you're learning that there's a deeper meaning behind it, you're learning that that is powerful that using those words matters that you could just write the story as...and actually these are the words I'm using in my thesis, you could tell an account or you can tell a story. You know, not the same thing. And news can be an account, or it can be a story. I can get who where what when why from a fire down the street and that's fine, there's nothing wrong with that but I will remember the story. And maybe do something about it. Right? I mean that's how I imagine news to matter. And it would be great if some system was in place to get people who just never connected it in their heads to do what you did. To do what Eric does.

Brian: Yeah, that's I mean, don't get me wrong I think that it's really an amazing idea to...I think it would be a great idea to have...you know I don't think it's enough, with what you're talking about, it's not enough to include this as a week during your capstone journalism class. If you really want to do it right then it needs to be a 2 or 3 credit class that you go to for an hour 2 or 3 times a week for an entire semester I mean in order to go over all this stuff you really would have to do that. I really do stick to my idea that nobody would get it and the reason nobody would get it is that kids have a hard enough time not leaving

flash frames and not cutting 5 wide shots back to back or 5 medium shots back to back to even think about layering a cop badge with a black piece of tape over it with a dead cop's picture.

Keren: was that yours?

Brian: No that wasn't. But, I guarantee I've done it at some point in time but I don't think it was on one of the stories that I sent.

Keren: Eric did that. That exact thing that you just picked.

Brian: Yeah you told me about it earlier.

Keren: No, I didn't tell you about the black.

Brian: Oh, so, that's what dead cops...

Keren: I don't mean to laugh but I think that's, I didn't say that you said it, you know?

Brian: That had been done umpteen number of different times in every city you've ever been to and whether people realized what they were doing at the time or not, I don't know maybe they just thought it looked cool, I don't know. In the...this is a good example that just comes to mind, TALK ABOUT HIS 911 PACKAGES AND HIM BEING THE FIRST TO USE THIS ENYA SONG THAT BECAME A THEME FOR 911. (02:11:35) But in that story, exactly what you're talking about, there's a shot of the pentagon with about a 5 second layered dissolve of the waving American flag going over it which is, why I did that, I did that more, cause I think of this stuff more not much as in montages I think of things as being iconic or not iconic. In this show we use for sale signs as being something that's iconic so you'll see particularly in its open, for sale, for sale, for sale. You see it all the time. And the reason being, it's kind of my choice, my shaping of the show, to put those signs in there because well you're doing a show about people buying houses what's iconic about buying a house. Well, for sale signs. So that's why we see for sale signs. Well, the reason that I layered that American flag over the pentagon was because to me that was an iconic image. Two iconic images. We've got the bombed pentagon we've got American flag the two together equals big emotion. What was I trying to do? I was trying to draw emotion out of the piece. So, matching Enya, Pentagon, waving American flag, you know, big emotion.

Keren: And I'm sure that was successful and you do know why you do those things.

Brian: Right, see that's the thing. I think about them in different terms than...I think the term that I use is iconic, the term that news people use people here use would be sequence or montage. When they say montage they mean sequence. I think about it in terms of what, when I think iconic I think this is iconic cause this is conveying a meaning other than itself to people. Seeing for sale signs in a story about people buying houses conveys, you know, reinforces the fact that hey this is a show that has to do with real estate and houses being for sale.

Keren: That is montage.

Brian: Right, that's what I'm saying. I just don't think about it in those terms. Cause I didn't take your class.

Keren: Because I didn't teach it yet.

Brian: So, if you're looking for a list of other terms that people use there's a couple that I can think of.

Keren: That's perfect and that's exactly what I was looking for out of all of this. I'm not trying to impose a new way on the industry. I'm just saying realize this before you start cutting...

(02:14:47) Brian: You know where I got for the most part where I got the idea to do all these things was from watching other NPPA stories. And it's completely likely that other people got those from watching other NPPA stories and somewhere down the line somebody got it from movies. I don't dispute that whatsoever. I can't say directly that I got it from watching movies.



Keren: Do you recognize it when you see it?

Brian: Do I recognize what's going on? Yeah, I recognize this in anything I'm watching. TV, you know, movies, MTV, you know whatever happens to be on. If I'm watching the local news I can recognize the same that I'm not always conscious to think about it but if I was to sit there and try to point everything out then I certainly could. But for me if it did come from you know I think one of the assumptions you're making is that these are cinematic elements that are being used in news. Right? So for me I would never dispute that there's cinematic elements because they came from movies, but I can't say for sure that that's where I got the idea. Maybe it is. If you asked I would say maybe a little bit but I would say mostly I got it from watching other contest stories from NPPA. And where they got the idea from? I don't know. Maybe there's this one guy out there that started doing it who never watched any movies and just figured it all out. You know I mean I can't say one way or the other for sure like hey, I watch movies and that's where I got it from. But I would be lying if I said that I don't watch movies and pay very close attention to the editing and get ideas from movies too. But I think I do more from TV than I do from movies.

Keren: I don't think you necessarily got your particular style from there I don't know but I would imagine that you didn't. But I think that we all got our understanding of how moving pictures work from movies.

Brian: Oh yeah, I mean I certainly was watching movies before I watched TV news.

#### KEREN TALKS ABOUT MONACO AND THE USE OF SYMBOLIC IMAGERY

(02:18:58) Brian: Which you don't get a lot of symbols in TV news I wouldn't think. In terms of well I would think there would be a lot more...

Keren: Rewatch it like that now. It would freak you out.

Brian: I will. If you're saying that symbols are abstract, I can't think of very many instances of things and maybe I do it and don't even think about it but I can't think of very many instances that I purposely put in a shot to mean nothing. Because to me there's always meaning behind everything so it's not if something for me is, and I could be wrong, I could go back and study my stories and maybe I was doing it but I would think that if I'm doing something it's more of your definition of as a montage to infer meaning to something not something I guess that would be my confusion there is there a difference between something being symbolic and something being iconic?

Keren: Yes.

Brian: Because I don't, maybe I don't...

Keren: You use icons kind of like symbols...

Brian: Maybe I'm kind of combining the two. If you have an example I'd love to see it.

#### BREAK FOR PHONE CONVERSTATION

(02:21:53) Keren: Perhaps my use of the word montage is what's throwing you off. And I have another possibility of a term that maybe is better for TV, but continuity and complexity editing. It's that idea that one holds more meaning, right, continuity editing obviously being the equivalent of an account. This happened then this happened then this happened. And complexity editing....

Brian: an account meaning sequential? Things are happening sequentially.

Keren: Yeah, I mean yes. And even if you went out of order, no you can't go out of order. Yes. Start to finish. This is how it started, this is the middle, this is how it ended. Right? It doesn't add any extra meaning it's just telling you what happened. It's the account, right?

Brian: okay.

Keren: It's the reader really in the news story. In the news as opposed to the package which is complex, well a good one, is complexity editing. Which is uh I'm going to tell you the end first and then you're going to want to see what happened at the beginning. Anything, any of the ones we're talking about would count as complexity editing.

Brian: Well, it goes to, and I totally agree with this assessment of kind of the Boyd Hooper method of storytelling which is the onion analogy, peeling a layer off and then get to the next layer and get to the next layer. Which, I'm sure he's not the first person to use that but the most recent person that I've heard to use that analogy that storytelling is like an onion. You reveal one layer of the story, something else happens. That's not really the way I'd look at things, I look at things more like stories have a surprise element to it. The herse story, the big surprise is that they're Herses. And you don't know in the first 30 seconds of the story and all of a sudden you know it hits you and you know a big layer coming off in the Callie story is not only did she kill herself but she had been raped.

Keren: Don't bring up the Callie story.

Brian: That comes up and like, I think as a viewer you see that and your jaw just drops.

Keren: Or you cry hysterically.

Brian: and that's what a good story does. In my estimation and what I have always tried to do in not only the stories I sent to you but in the 50 other stories that I've got you know at home on a hard drive waiting for some day to get me another job in news if I ever lose this one you know great stories are stories where you feel something and you don't just watch the story and observe the story but you really become part of the story. You really feel like you're right in the middle of all of that.

Keren: Well, I'll ask you this then – why do we need that? Why do we have these stories?

Brian: Well, I mean the whole reason to do it is because if you can't get your viewers to have that feeling. If you can't get your viewers to become part of the story and to feel something or to have some call to action or to really feel like whether they care about the story, whether they love it, whether they hate it, to feel something about what you're showing them, you know make them all emotional by telling some sob story. Then if you can't do that then people are going to stop watching TV news and it's going to go away. And it's the same thing I hit on slightly earlier about editors going away as the technology advances. And they don't need editors anymore. There will always be a place in TV news for people who are very highly skilled. Will there always be a place for people who come in and cut VOs and VOSOTs? No. I mean there's already less spots for them but there's going to be even less in the future because as everything goes non linear, everything goes server based, then the people who get hired editors leave take another job they don't get rehired. They start rehiring...they start hiring VJs or associate producers. Associate producers can come in, take a story off the wire, write it, and edit it at their desk top. Why would you need an editor when you could pay somebody right out of school 25 grand and 15 grand for the cost of the editor, not only is the AP going to do serve the same function as the editor but they're going to one up them and write the story too taking stress off the producer of the show. So that's why and it goes back I mean it comes back around I mean it's the same thing with nat sound we talked about earlier that you're robbing viewers if it's not there. If it's essential to the story if it's going on then it's essential to the story, you know? Because it brings people into the story and that's your whole goal of telling the story is to take people from their little outside world whatever they're doing, making dinner or whatever, and give them a reason to care about the story that you're telling. You know, what draws people in, it's sounds, familiar sounds. It's the sound of that bell ringing. Well, maybe it made all my coworkers crazy having to listen to it over and over again. But I guarantee you if you were in the other room doing something else or off in the kitchen making dinner and you heard that you probably would turn around wanting to see what it was. Maybe you'll want to sit there, and maybe you'll watch the rest of the story. And maybe you'd just get distracted and you would watch the rest of the news and maybe you've got a Nielson box and we just got a quarter point and we just made 50 thousand dollars. Who knows. I mean that's all TV news is all based on fractions of Nielson ratings. That's all we're really trying to do is to get people to keep watching that extra couple of minutes to get that extra fraction of a ratings point. To make that extra money. To stay profitable, make sure everybody keeps their jobs. Is that why I do it, no. that's why TV stations are in business. I do it I mean I did it because it was my only joy in an otherwise boring job of cutting VOs and VOSOTs all day. It's not exactly how I pictured the rest of my life coming into work okay who blew up who today and where are the storms and cause news is

all bad news. That's the way it always has been and always will be, with very few happy moments so when I tell a story, when I choose to go above and beyond and take my own personal time to make something happen like with that boxing story, that was my day off, shot it, came back and edited it, during lunch during free time during my days off. If I'm going to choose to do something like that then it's either going to be an uplifting happy story or it's going to be something that has a lot of emotion to it in terms of the extent that you feel something. Not because in the end the whole is to get them to keep watching and to get the money and to get the ratings. The goal is to do this but I never looked at it that way. The way I looked at it was it's like some big challenge. How can you hook a viewer into wanting to keep watching the story. And that's what I love about surprises is kind of in the pace of what's going on you can reel them in so they can't walk away because they just have to know what's going to happen. And they stick around for it and then just blow them away and they want to keep watching and then if you continue to tell a good story and continue to peel those layers away as the story progresses and they get more and more and more into the story and the fact that there were x number of people thousands and thousands of people at home watching the labors of my work is awesome. It's kind of freaky to know that you're doing that. And, you know, you should be proud of what you're doing. And if you do a half-assed crappy job in your craft, basically what editing is...MORE ABOUT THE IMPORTANCE OF DOING THE JOB WELL OR THERE'S NO REASON TO DO IT. For me the incentive was to tell these great stories. Even though if I only got to do 8 or 10 of them a year that was my big incentive, when is this next story going to come? BRIAN TALKS ABOUT THE DIFFERENT CLASSES HE TOOK AT CSU.

## Shea Interview

(00:10:47) Keren: I think the simplest way might be for you to tell me how you ended up where you are now.

Josh: Okay, um, I went to school at Metro State, here in Denver. And did an internship at channel nine before, this was kind of like in the interim when Mike was at channel seven. So didn't know Mike at all. So, through that internship I met some people at Oklahoma State and I went to Oklahoma City for about a year and a half about half the time I was an editor, the other half of the time I was a producer. And then I got sick of Oklahoma City so I came back home, took a freelance job at channel seven, missed Mike again. Mike at this point was the chief at uh channel nine. And I, uh, that's how I met Mike just kind of interviewing for jobs. And I got to know Mike. And after a while, this is kind of funny, a guy who was the chief at, uh, channel seven...a weird guy, and ah I was a freelancer trying to get a full-time job there as an editor. And I was actually interviewing for two or three jobs I pretty much made up my mind I didn't want to do that anymore but ah so there was a full time opening at channel seven and so I applied for it and did all the interviews and stuff like that and one day I was going to work and the boss there tells me he says hey, I'm not going to give you a full-time job but I've got good news our other freelancer's leaving. So, I had another part-time job and he says to me if you quit your other job we'll ah, I'll give you a pay raise. And, wow, I was like okay, I'll do that. So, I went and quit my job, came back in to channel seven. A couple days later he's like hey, is there any way you can get your old job back? Why? Well, cause we're getting rid of all of our freelancers. So, like within a week I ended up with my job at channel four. And that's why I work at channel four. So, I started off at channel four as a part-time editor and after a few months I was full-time. And that's where I've been.

Keren: So you're only an editor.

(chat about how the other three guys came up in the business)

Keren: What do you find...Mike was curious to know what you have seen over the last ten years and how you see the business and your job.

(00:15:00) Josh: Well, we just had a big switch cause we were tape-to-tape until about almost a month ago. So now we're all Avid. We're on a server. Its awesome, it really is. It's so efficient. And I mean we have Bluetooth and stuff like that and we haven't had a .... Yet but I'm sure it's going to happen. But, I think it's really weird because so much is changing. And we're a union shop. We're the only union shop in town. And so there's a lot of talk about that, stuff like that. And especially with this new system is it going to streamline workflow to point where they need editors as much as they did before. So there's a lot of concern about that. I don't think...I think you're always going to need editors in some some form but I think the reality is that the position's you know it's going to kind of hybrid. I think what you're going to see is you're going to see some editors who just do special projects. They cut their long form pieces and that's all they do. And eventually you're going to have writer-editors. You're going to have people...right cause I think that's how the...how the system's going. I mean, they're designing software – Avid has something called Instinct – we don't have it yet, and from what I understand it's not working the way it's supposed to but eventually it's going to be efficient enough for you to write a story and edit it as we write it. Now, will a producer ever be able to edit as well as I do? No.

(00:17:02) Keren: What sets you apart?

Josh: Well, it's not just me and honestly I think that like our staff of editors is probably the most talented in the country. We've got three editors of the year on our staff. I just...in Denver...Denver's a weird market because, and it has changed in the last three or four years, but I mean just ah, cause I've been watching news in Denver my whole life. It's always been, kind of, such an importance placed on pictures and storytelling. And even before I was aware of what that stuff was, we kind of knew that, you know, this was done well. And there's an attention to detail as I was learning my job this is where I noticed it the most you know when I was an intern. And I was learning to do my job the attention to detail that these editors who were teaching me what to do put into their job it was amazing. I mean they just, especially, I mean my family lives in Kansas City so when I go back to visit my aunts and uncles and grandparents the news is horrible it's crazy, but most markets are like that. You know where things aren't sequenced. And video

doesn't you know flow the way it should. And storytelling is not as important as covering black. You know what I mean, just get it done. Because that's the way the news works.

Keren: So you're telling me that there's a difference between good editing and bad editing, or great editing and regular editing...

(00:19:09) Josh: Well, there's...not...I mean...well, I would say within our own staff there's different kinds of editors. And they're all for the most part really good. But some people are more concerned about doing special projects and more than concerned about doing the show. And so you see that the talent expresses itself in different ways. But like I mean when you're editing the show, I mean, I think anytime I mean when you're an editor your job isn't to take the bad parts out. It's so funny when I tell somebody what I do I say I'm an editor and they say oh so you take the bad parts out? And I say no, I put the good parts in. And I really think that's the difference between a good editor and a bad editor is that a bad editor would just hack video together. They'll just cover the black and take out you know they'll put in the first three shots and then pad it out with a fourth shot (muffled). A good editor will find the best shot to tell the story. They'll make sure that when an anchor's reading a VO that what they're referencing is being shown as they're reading it. And the same goes with a package. I mean, you can really tell...I don't think with VO...if you watch somebody's VO you can tell how much they think about a story just in a VO.

(Keren shares a story about how bad channel 33 is in Baton Rouge)

(00:22:13) Josh: Number one I think some editors you know...it's kind of...there's an evolution of kind of the thought process of when you're editing. And, you know, I really think that the most important thing we do is reinforce what's being said. And it occurs on such a subliminal level. I really think that if you're doing if you're doing your job right if you're reinforcing what's being said you know people notice it on a very small level. But when you don't do it, they notice it in a big way. If you say this red car hit the cement truck and you're showing, you know, a blue car, you know it becomes so apparent that you know that that something's wrong. And that's when you know editing gets in the way. That's your red flag that something's not right.

Keren: Did you learn to edit in your internship?

(00:23:24) Josh: Yes, I was actually a, I was a directing intern at channel nine. And the reason why I became a directing intern I knew...channel nine was really cool because they'd come down to the college and they'd interview us for internships. And so I knew a lot of channel nine interns at the college. And the news interns had all these horror stories about how all they did was sit at the assignment desk the whole day and answer phones and that was it. And so I knew going into my internship that I didn't want to be stuck at a desk so I knew what directors did and that seemed kind of cool to me so I said I want to be a directing intern. And so I never had to sit on the assignment desk. I mean, I did occasionally just to see what was going on but because there's so much downtime too for directors I was able to write and edit and actually the guy who taught me how to edit news works at channel four now. It's pretty funny, Mike Nunez he was a 17 year old part time editor at channel nine. So he's still like 4 or 5 years younger than I am.

Keren: So he taught you the right way to edit?

(00:24:47) Josh: Well, he taught me how to you know. I mean, it's such an evolution because I mean to say that one person taught me the right way to edit wouldn't be right. I mean I think if there's one person that taught me how to do my job well it would be my boss now. Steve Reisman.

Keren: What's the difference. I mean, what did Mike teach you, what did Steve teach you...

Josh: Well, Mike taught me how...Mike taught me technically how to do the job. You know, press this button, press this button. And then he'd watch and you say okay, you can't do this. You know, and I kinda knew how to edit before I did that but he taught me how to edit for news. And so, I mean, Mike was critical in me getting my first job. And another guy named Mike Stevens who also helped. I think he's at Fox now. Anyway, so Mike taught me the technical side to the job and some of the you know what to do and what not to do. Mike was still kind of learning too. So, but when I came back to Denver as an editor I got really good. It was weird: when I started at channel four this girl named Inga Gill had just won editor of the year and she was the first local news person to win editor of the year.

Keren: Why do you think that is?

(00:26:28) Josh: Ah, the first one to do it? At that point in time, this was in 90...I think she won it for the year 97 so she was technically on the year 98. Um, I really think that Inga blew the cork off of it cause after that all of it stayed local. So, I think at that point in time for the first, ah, four or five when they started the contest...cause the contest for editors has only been around for I think since like 93 or 94. So like first four or five were like Dateline people. John Heijek who teaches at the Oklahoma City workshop. Tressa Verna I think was the other one. So I think John won it like three or four years in a row and she won it at least once maybe twice. I don't think that it occurred to local editors to say I could do that. Guys from Denver were entering the contest. I think Inga just looked at the contest one day and said I can enter there, you know, why not. I don't really know the numbers....the Dateline people at that point, you know, I mean somebody at Dateline the stories that they did, somebody who works for NBC news you know if you're a top guy you're going to spend a lot of time doing something.

Keren: Is time a big issue in your job?

Josh: Um, what do you mean?

Keren: To be able to edit well.

Josh: I mean it helps. My boss is so good about it though. I mean, he'll really, he'll give me as much time as I think I'll need to do something. Obviously up until it airs. You know, if something's airing tonight...he'll do everything he can to make sure that I can spend as much time as possible that I think I need to make something look good.

Keren: Cause Brian said he left because he felt that he was cutting more VOs and VOSOTs and not enough special projects. And that the challenge was gone at that point. That literally like maybe 80 or 90 percent of his time was spent doing that kind of editing not creative really and not interesting. But I'm wondering, you told me you're union and I'm thinking this keeps coming up in these interviews the union and the non-union news. I'm wondering if maybe there's some connection there.

Josh: Well, we're the only union shop.

Keren: Well, like okay, so you don't shoot the stuff because...I mean I don't know a lot about unions. Like, you've got your job description and you're not allowed to do someone else's job.

Josh: We're not really limited by that. Actually, we have, we even have anchors that edit their own stuff. I mean, I don't know Brian at all, I've never met him, but, cause I really do, I spend I mean it goes in waves you know it's funny like on my editor of the year tape when I'm putting stuff together for the entry, I hadn't really edited what I thought was worth saving past like August last year. So really I put stuff together based on almost a half a year. So, I spend probably 90 percent of my time cutting VOs and Abs but I don't dislike it. I actually, I like editing for shows. And I really think...we do have some editors that don't like editing shows. They want to do special projects and they'll go out and they'll kind of (muffled) and they'll try to schmooze people and try to get special projects and I think that's, I don't know if that's putting a priority on what we're really supposed to do. To me I look at it that the priority has to be the newscast. If I'm not making every VO every VOSOT every tease look as good as it possibly can then we don't have the other stuff. You know, if I'm not taking care of business on small things we don't have the special projects to do because someone is not going to trust us and number two the newscast is why we have special projects. The news of the day is the reason why they can do a three minute package in the B block because we have VOs and and ABs in the A block. You know that's the reason why most people are turning hands. I really think that when you get to a book where they start promoting special pieces, I don't know how much you have that going on but we're in the middle of a book right now. And we've gotten better about this but it used to be we'd come up with these crazy stories that we'd never do any other time of year but come February come May we're doing these stories about old women who sell comic books on Ebay. And they promote them. And I was convinced that it wouldn't work, that people, you know, that's not going to make people watch the news. My theory was always that, if you're doing your job as well as you can regardless of what the numbers are that's what's going to get people to watch. If you're doing your job at a high level and you're doing these stories all the time. I mean, if you want to be the old Ebay lady

station, that's fine. Do it the whole year though. You know, do it all the time. And that's actually kind of the direction that we've come to really, I mean our news director has taken us to a point now where we're doing these franchises called like Good Questions where somebody will send something in on the internet and say hey what's the deal with trans fats. You know, what's the difference between that and another kind of fat. And then we'll send a good question reporter out to go do that. And you know I'm not a big fan of franchise but it's really cool that we are doing that all the time. We're not just doing it in February, we're doing it all the time. And so I really think that the consistency of doing your job well all the time is what's going to provide the best news.

Keren: I was talking with Mike about a similar idea. We were trying to figure out where news was headed because of the internet and... the argument being why even have the VOs and the VOSOTs when you have forty of them in an A block and you can't possibly retain all of that information.

Josh: We haven't been doing a lot of...it's so funny the whole thing is very cyclical. You know because I think right now our station's gotten away from doing like the really good storytelling projects. Our numbers are going up though. Our numbers have been really good. And we're right behind nine. We're just behind number 10. But it's so cyclical because we, you know, it feels like we're not doing it as many stories, you know, as many good stories, feature stories as we used to and then it will be like that for a while and then it comes back. And it's all very cyclical. But I guess with the Internet thing, the thing that interests me is that the people that sit up and watch ten minutes of raw video that we'll put a whole raw tape...and to me it seems...it's like watching paint dry. I don't watch the whole raw tape. You know, I mean I watch chunks of it but I'm going to shuttle through most of it. And I mean it's crazy for me to you know, I mean I think ultimately it's going to be some kind of hybrid. Because you know the numbers just show that people aren't you know scheduling the time to watch television anymore. You know, whether it be TiVo or the Internet it's they're finding other ways to watch television. So, it's interesting for me to think that...I think the novelty of being able to watch raw video is going to go away. I mean, I really think at some point in time somebody's going to you know most people will go to the internet but they're gonna say just give it to me. Tell me what I need to know. People whose ultimately, you know, lives are convenient for watching a whole story it's their trying to....you're a college professor or you teach college so you're talking about you're probably talking a lot about the gatekeeping theory and I think about the gatekeeping thing and you know some people think of the gatekeeper as bad, they're withholding information from you. I actually look at it as I think gatekeepers are doing you a favor on the most part. Cause you know you hear a lot when you have a job in the media about how you're evil. You know about you do this and you're not telling us the whole thing but the reason why we're not telling you the whole thing is because most of what we know would just bore you. I sent you that email about if you wanted to watch me work it would be very boring.

Keren: Well, it wouldn't be to a student of editing.

Josh: Well, I mean a lot of my job is sitting around waiting for stuff. And, it's funny, you know I think that none of our reporters really have an agenda that I'm going to slant this this way or do this that way. It's just more that this is what I have that's interesting and these conspiracy theories about the gatekeeper and the Internet's going to be some way around the gatekeeper it's almost comical because I think right now the key role when it comes to the role of local television news for the gatekeeper is just really filtering out bad information. Bad just boring stuff.

Keren: we're getting different things on the internet, they're not necessarily better. CHATTER. So then, do you see yourself as a storyteller?

(00:38:18) Josh: um....

Keren: Like, why do you think you won the award?

Josh: You know, let me tell you this about the award: I mean I'm very honored that I won the award. It's a very weird year for me to have won the award. I've thought about this a lot that I actually thought the tape I put in the past two years before that were a lot better. But I didn't place anything at all. I thought they were stronger tapes. Well, the stories, I was watching the stories cause it was funny after I won I was like what did I put on there? I forgot. I had no idea what I had put on that tape. So I had to watch it on the Poynter website to figure out what I did and then put my tape together after that. Because the stories to me they

were well done stories and not necessarily on my end either. Like the girl wrestler story, you remember that one? I just really think what made that good was how it was written and how it was shot. I mean I think the way the reporter wrote the surprise in that it's a girl. I mean, there's some reporters that would have just started the story off that, you know, look there's a girl wrestler. You know but he kind of built up the suspense a little until you found out and then you wait a little bit longer – oh the coach was her dad. You know it's kind of, it just really good storytelling. It's a really well-written piece. And I guess the more and more that I watch these stories I think that the thing that's unique about this tape versus the two tapes I had before is that when I edited these stories it wasn't about me. Sometimes, you know, when you're editing stuff and you're kind of editing stuff to impress your fellow editors. You know so you can show em and kind of like show off. You know so you put a lot of effects in there and you put stuff in there that kind of say look at it. Like you're showing off. Well, I think it's more for other editors. I don't think it's for the viewers. Yeah, I think it's for the other editors. I mean, and what's interesting about our staff is that because we have such talented editors, there's just kind of like it's not said from a manager but I think we each kind of feel, feel this pressure because we're around so many talented editors that I gotta show off a little bit. I gotta shot these guys that I'm as good as they are. But this last year I didn't really do that. I don't know why. It just kind of shook down that way and looking at my tape it's more of an NPPA classic style of editing. What they teach at the workshops is basically what's on that tape. And so that's why I think I won because they had judges that were looking for that. And that's essentially what it was. Because the tapes that I put together in the past I had a lot of effects you know and I look at those stories and I think they were very well done they're honestly you know I think some of it was like I've got the time to do this I'm gonna edit the shit out of this story and I did. And so I think I try to do my best to make each story fit it's own style. Every story's different. So you can't go into editing a story with an agenda. You know I mean the story has to fit a style. I think I've always done that. I've always said this story is different than that story so I'm going to edit this one like this and this one like this. But you see a lot of editing now, that's not what it is. You see people forcing a story into a style. If that makes any sense. I've had some ideas for stories that I thought would be like really cool but as I start cutting it I'm like this has nothing to do with the story. I mean, you know, it's like hey look at me I'm really good. You know, so I have to take it out. You know, we have some guys like Mike who's amazing. He's one of the best effects editors I've ever seen. But I think sometimes he kind of pushes...he'll come up with an idea and he'll say the next story I do it's going to look like this no matter what it is.

(00:43:26) Keren: So what does that do for news? Is that news?

Josh: Well, I mean, are any of these sweeps pieces news? You know what I mean? I mean do we need to do a sweeps piece on the difference between poly unsaturated fats and mono unsaturated fats? Is that news if I can go Google it right now and figure it out for myself?

Keren: So what do you think counts as news? Were these all sweeps pieces?

Josh: No. I think that Girl Wrestler that was news. That was an under deadline deal. Kind of, what was next?

Keren: Saints.

Josh: Oh yeah, I thought that was news because that was during Mardi Gras, so. Um, I'd say a good example what wasn't news on there was the the Sports Woman story. That's the only one I used any effects in. You know, honestly, I think the more effects you put in a story the worse the story is probably. If you have to use warp effects in a story, you're story's probably not that strong. The story itself. And I mean we have some amazingly well-edited pieces...

Keren: What's the matter with a story when it's not strong? To the viewer, to the news show...

Josh: Um, well, I guess I think a lot of stories now are Internet driven. I think a lot starts with meetings. Your morning meeting in the newsroom, you're sweeps meeting in a newsroom, you know they used to come in with newspapers, now they're coming in with print outs from the Internet pages and so a lot of the visuals are being driven by the Internet. You don't have a lot of visuals with the Internet you have a few things. There was one sweeps period a couple years ago where...the Ebay lady story they covered this Ebay lady story and there would be stories during sweeps week that was an Internet story.

Keren: about the internet?



Josh: Related to the Internet. Spyware, you're going to die if you don't get spyware for your computer type stories. And they were some very well edited pieces. And the visuals that Mike came up with, the beauty stories that I was like wow, where did he get that? He was opening his JVC Pro deck and taking a lipstick camera and going in you know to get visuals and it was really cool and very well done. So, I mean, I guess if I saw the promo you know find out about spyware if I really cared about it I would go to the Internet. I wouldn't sit around and watch it on our TV station, I would just go look it up myself.

Keren: So, what are you supposed to see on TV?

Josh: Well, on TV. Well, I think that's the opportunity that we miss sometimes is the people. You know, I mean, what makes a picture good you know, I mean you're at a volcano you know it's cool to see the volcano but wouldn't you rather see the picture of your boyfriend in front of the volcano? Right? I mean, which one are you going to put in the frame? Are you going to put the volcano in the frame or are you going to put the picture of the person that you're at the volcano with? Right? I mean it just comes back to compelling stories about people. And I actually think we kind of, you know, when we come up with these visuals for these bad stories and we do this I think it's actually detrimental to the future of television news that we do that because we're not playing to our strengths we're actually driving people to other sources. Find out about spyware, important news about spyware. Okay, I'll find out about it on my own, thanks. I mean if spyware's a threat to somebody obviously they have a computer and they could look it up themselves.

#### KEREN SHOWS JOSH HER CONTENT ANALYSIS INSTRUMENT

(00:51:48) Josh: You know what would have been interesting is if I would have sent you a script you would have seen what they wrote versus what I gave them. Because, especially that one story – the raydome? The reason why I liked that story so much is because the way it was written it didn't include that guy thumping the dome at all, it just started with like the soundbite of the guy you know just talking about the raydome. I thought you know when I was watching the tape I was watching him thump these domes and I heard it first I was like what's he doing? You know and it was like really cool to me and so I totally redid the front of the package, I pulled a different bite, I broke up the nat sound, the nat sound playing off the raydome and I explained you know this is the way we need to do it. Because the producers that wrote it started with a talking head of the guy talking about the raydome. I don't even remember what he's saying to tell you the truth.

Keren: boring.

Josh: And what's funny is that the producer, when he saw the story, he was so mad at me. And I was off.

Keren: Mad at you?

Josh: Yeah, she hated the way I edited the story. But he went to tell my boss he didn't like it. He went and found the managing editor at the time who's now our news director and said look at this story look what he did. So, like, the managing editor watched the story he said you are not touching that story that's the way it should be done. But all this happened behind my back. I mean, I got all this information from a different friend when all of this was going down. I mean, it's just, to me it was just obvious that this is some of the most interesting thing that's going on and she didn't even acknowledge it.

Keren: The way you are editing and think this is what NPPA is seeing is that you're recognizing that there needed to be a story there as opposed to an account. Right, this happened then this happened then this happened. You know, whatever.

Josh: Yeah, I mean it's like these PIO bites that we get on the morning news like it'll be an officer-involved shooting over there and they'll go out you know they'll send a photographer out at three o'clock in the morning and a public information officer from the police is there and he basically says well what we had here was an accident. We had a man reaching for his waistband and pulled a gun out on an officer and the officer shot him. Do we need the PIO to say that? You know, I mean, can't the anchor say that? You know, I mean what you want the PIO to say is that you know it turns out that you know this guy was a really bad

dude who had...who beat his wife and had ten warrants out on him. You want the PIO to say the things that you can't say. But usually the PIOs just say information probably that you already said in the VO.

Keren: So I think that's the same with the editing, you know....it works the same with packages. You know, you can show pretty pictures, and that's fine, or you can give me a reason to pay attention. And there's two camps to that, right? I could be paying attention because of the awesome effects or you could be telling me a story. And I think that NPPA is looking at your stuff and saying however you came into it, you figured out how to tell people stories. And they value that. You know, that's my understanding of why Mike put you on the list of people I'm supposed to talk to.

#### KEREN CONTINUES TO SHOW JOSH THE CONTENT ANALYSIS INSTRUMENT

Josh: A viewer only notices when I do something wrong when I do something bad. I mean that's the hard part though about being an editor is that you go through this evolution. Especially if you've got any talent at all in being an editor you know at first you're cutting VOs and ABs. and if you want to see that as being a thankless job it can be. Because its not very glamorous, you kind of do it and you know you don't have anything to put on your resume tape. I remember my first resume tape I had to take VOs and ABs off of an aircast. And so I had anchor heads up there and when I put my tape together the guy ended up giving me my first job said well all you did was edit together an airtape and I said no no I cut those VOs and ABs but you know you can't put that on a resume tape. So, it's developing a skill. And you find a way to get more packages. And you're making packages look better. You know you get thinking well, I'm good. I want to get better and it's kind of a track as you get better that you start doing these with the story in an attempt to show how good you are. And you can keep going with that you can build on your ability to make all these effects and all these layers and your video will look amazing and that's pretty cool but you know at the end of the day that package that you edited was more about you as an editor than it was about the story and about the people in the story and you kind of have to get to the point where you try to take yourself out of the story. You know I mean you want I mean when you're an editor I mean it's not, nobody sees you...you have your hands on this material and you have (muffled) hey look at me look at me but when you do that it ultimately it doesn't help the story. In order for your editing for you to really put the story, do justice to the story, you have to take yourself out of it. And a story has to be about what's best for the story. Not what's best for me, not what will win me an award but what's best for the story. And sometimes that means leaving a shot up for 8 seconds. Which is against everything that you feel as an editor that you should be doing in a package.

Keren: Eric left a shot up for 17 seconds. It was totally worth it.

(01:05:07) Josh: Yeah, if there's a reason to do it. But the problem is that I mean we do a lot of things just because we can. And I mean the stories aren't as good as they used to be.

Keren: Why do you think that that's changing? Is it technology? What's changing?

Josh: Technology probably has something to do with it. I think the corporate influence on all news. I mean we're a CBS o and o so we have influence from CBS. You know you're numbers should be this, why aren't they this? And so you hire a consultant. A consultant tells you people really like the Internet you should do some stories about the Internet. Right, I mean people who like the Internet are going to use the Internet. I think it's a, and it's cycle. You know and I think smart managers will actually realize that you can't let a consultant tell you what's right for your market. I mean you have become a news director because you have this skill and because you have this knowledge of news and how to tell stories and how to effectively put a newscast together. And so you have to stop listening to these people. I think consultants are really bad.

#### CHAT ABOUT CONSULTANTS IN THE RESTAURANT BUSINESS

(01:07:23) Josh: You know the funny thing is that news consultants usually end up being fired news directors. They hire news directors that got fired within the market to come in and tell you how to fix your news. So your predecessor that got fired is telling you what you should do with your newscast. Doesn't that seem like there's something wrong there?

Keren: I didn't know that. That's actually really interesting. That's a whole other study. I'm just curious, I didn't ask the other guys this, I don't know if this is something you can answer easily, but what do you see as the difference between news editing and film editing or documentary editing?

Josh: Well, it's interesting to watch like a Discovery documentary. I think the biggest thing between like what I do and a Discovery documentary is the pacing. I only have on average a minute and a half in a package to tell the story and I've got, you know, three tapes, you know they shot three tapes. And so you're trying to get as much information in there as possible. Where as, you know, if you watch something on Discovery they have hours to tell the story, they've got these great landscapes shot that they leave up for five seconds, ten seconds, with no sound. You know just a gentle breeze in the wind that they didn't even put up for you to hear but you could still hear it. It's just more, you watch it's still compelling you know because you know I mean it's an entirely different venue. It's so different. I actually think that documentary editing is so far from what I do. It's interesting though, because I have a better shot at getting a job cutting for Discovery Channel than I would cutting features. But, realistically, cutting a feature is probably closer to what I do that with documentary because you won't see features that have these really long chunks you know like documentaries do. And it amazes me, I don't think it's bad, but when you watch you know gazelles frolicking on the African planes, that's what you see. You get a wide shot. And if I put a thirty second shot in one of my packages it wouldn't be a good decision. There's no way I could ever you know knock on somebody's door in L.A. and say hey I'd like to edit a feature for you. But that's closer to what I do than I see documentaries.

Keren: I actually think it could be the other way around. I mean I know you're not supposed to leave thirty seconds of silence but you certainly leave silent moments.

Josh: Right, well I mean the pacing. The pacing's so different. I think to me pacing is so critical in what you do. Knowing when to take a shot, and knowing how long your nat sound break is supposed to be. And a lot of it is pacing. And what's weird with me is that the more I ... the further along I get the shorter my nat breaks are. There's not less of it, but they're more concise. And I'm trying to move the story along. (muffled) So, I think pacing is the most important thing.

Keren: Do you have any advice for students?

Josh: That's an interesting question. Well, I mean, it's just, for somebody that wants to edit it's actually pretty rare to meet people that want to edit. Most people I mean it's funny like all of our interns that come in want to be on air. I never wanted to be an on air person. It's just like their such cheeseballs. I couldn't do that and look in the mirror every morning and like myself. I couldn't. So you end up with people that have other plans but it's very rare to see people that just want to edit.

Keren: Why did you want to edit?

(01:13:05) Josh: Why did I want to edit? You know I just always liked it. You know I tried editing in high school. We had a...I went to (name) out South that they had this like magnet program at school called the (name) where for my electives I could go for like half the day and one semester I was like editing it was film radio and television audio engineering and I really liked the film and television aspect of it. Muffled. I did TV for a semester and learned how to edit. Even editing the film it was really cool. You know I just really, I understood how to do it. You know, not well, but I could do it. You know...it really just came naturally to me. And taking the path of least resistance you know I could be good at this so I'll do it.

Keren: Is there anything you want to add?

Josh: Well, you know it's easy to snap to like judgments about what the future's gonna be. But we don't know. There's a lot of theories but we just don't know how it's all going to shape out. But I guess like as students the most important thing is to not only to understand how to do your job well but to understand what other people's jobs are. You know, I mean if you really want to have a career and last you have to understand how the writers work, how the producers work, how the graphics people work. What they're doing and maybe do it too. I mean I really think the future of editing is a hybrid job. We're going to have to know how to write and probably know something about graphics too. Muffled. But if you can do three or four jobs, two jobs, you're an asset.

## Appendix C. Content Analysis

Kehe Package 1  
Bronco Towing

cop, snow, traffic | People walking in snow | Sun & snow | street sign, snowing  
It is snowing right now. Game Day, Sunday. Almost sleeting here at Mile High Stadium. More than 70 000 fans

Cars parking | Lady Fans | Male Fan | CU traffic cars | MS traffic  
parked their cars for a few hours of Bronco bliss. We're gonna win! Go Broncos! It's crowded and everyone's

Lady with Cop  
in a hurry for kick off. Okay, so my car's parked over there a blocked car, I'm fine. It'll be here when I get

CU man driving | Parking sign  
back. Well, I hope so. Oh, God. So do I. But some are in too big a hurry and many ignore the one sign that

car with parking ticket | pan to cop car driving by | Lady MCU  
could save them many hours of misery later. No question, it can be confusing. To me it's very confusing and I

4 shots of parking signs - accelerated montage

↓ my parking sign Lady MCU

cops at parked SUV

have two college degrees. But we didn't do signs in college, so maybe that's the problem. But what follows is a

Sectional Analyti

pan to cop giving ticket

CU cop

CU hands writing ticket

brutal lesson in parking enforcement. There's a reason for all these rules. Officer Ken Hodgekinson writes as

Sectional Analytical

MS putting ticket on car

CU putting ticket

same thing, new angle

LS cop at car

many tickets as the Broncos will score points. It means that the car will be towed to 8<sup>th</sup> and Hazel Court. The

Accelerated Montage & Sectional Analytical: Comparison because there is a parallel here between towing and the football game.

Tow truck backing up

CU Tow Bar

Worker attaching car

Attaching straps

Hooking up wheel

#etc.

etc.

etc.

etc.

Broncos have a big day. SPORTS CAST SPORTS CAST SPORTS CAST SPORTS CAST SPORTS CAST

Tow driving away with car

And so do the tow-truck drivers. SPORTS CAST SPORTS CAST SPORTS CAST SPORTS CAST SPORTS  
30, 35, 40, 45, 50, 45, 40 →

ALL SHOTS OF TRUCK TOWING AWAY VEHICLE TO THE BEAT OF THE SPORTS CAST.

CAST SPORTS CAST SPORTS CAST SPORTS CAST SPORTS CAST SPORTS CAST

! → TOUCHDOWN!

ws stadium w/fans | dissolve | cars driving at night | dissolve | fans hiking in the dark →  
 Fans who have spent four hours in the cold file out in the dark. Many discovering that they will have to retrieve

→ | dissolve | man opening car on his knees  
 their cars from a tow lot that's two miles away. Broncos win at 34-nothing. Most arriving tired. Oh My God. I

man bundled up | Fan SOT | crosscut interviews | 1st man |  
 don't know, is this still Denver? Unhappy. I think it's pretty crazy that they tow your car. No doubt. When

woman & man at car | man towards car | woman unlocks car  
 you're just trying to go out and have a good time. I'm just glad I found my car. I just hoped I wasn't going to

comparison, accelerated  
 fan | walking | man finds ticket on window | gun | CU hand | couple | fans SOT →  
 get frostbite. And facing a big ticket. Surprise surprise. Fifty bucks. Fifty dollars. Fifty – great! The game was

Fans SOT | getting in car | getting in car  
 great. Broncos rock! But the towing service and that you know is BEEP. So the day finishes something like this.

slam/slam/slam (accelerated/sectional)

↓ driving away

Denver Broncos 34, Bronco fans 50 bucks.

Kehe Package 2

Fallen Hero

soft  
music

slow mo montage (with dissolves) of cop walking in unison. WS → XCU

overlapping - collision connection between cops/duty

1. Cops from below (superior)

dis. CU sunglasses

1 cop dis. badge

long dissolve

The day he was buried began with sun and the gleam off of uniforms. The night of the crash, the first officer on

same comparison with badge & crash scene

→

the scene said there was still dust from the collision in the air. That officer didn't know what had happened. It

slow fade to next shot

sitting Cops with black band over badge / close up cop eyes / memorial photo of cop

was so bad, he thought, maybe it was an explosion. Why did Ron DeHererra become a police officer? His

dis. cop praying

long dissolve

Woman and children

words, read by the mayor at his funeral today. The standard answer is to help people. We want to make a

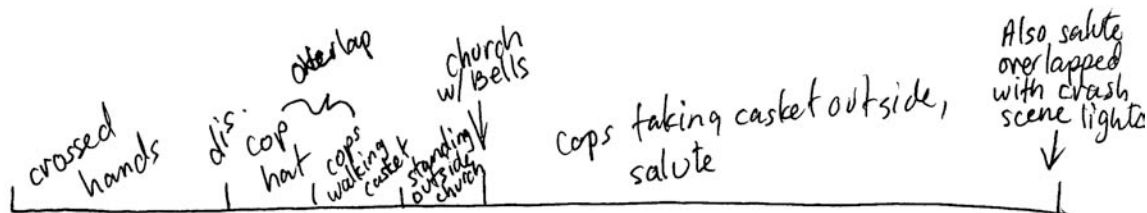
crying

dis.

Amer. Flag

folded over casket

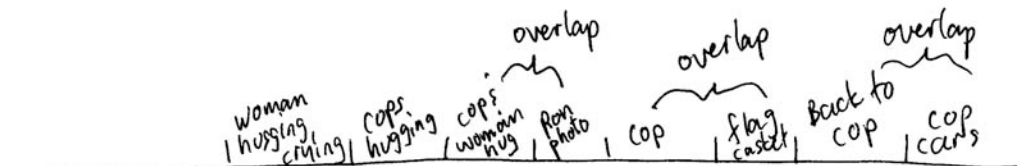
difference in the Denver community. We commit to performing our duties with deep diligence, honesty,



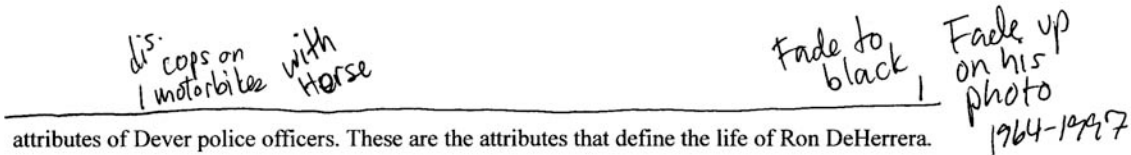
compassion, fairness, respect, courage, and honor. Spring is a new beginning, a celebration of life and change.



Outside the church, the day turned from sunshine to rain. More than 300 officers stood there. Honoring Officer



DeHerrera. Diligence, honesty, compassion, fairness, respect, courage, and honor. Clearly, these are the



attributes of Dever police officers. These are the attributes that define the life of Ron DeHerrera.



Kehe Package 3  
Magic Town

Open: Sign = Darby St. / Piano Man plays/dissolve to street

"driving"  
down Darby

diss.

Alley man appears in alley playing harmonica  
Darby appears in Michael alley too

Darby is the street in Michael Garmond's imagination that leads to Magictown. Hi, I'm Michael Garmond and

Metric montage  
to song

Back to man  
with harmonica

diss.  
driving again

Michael on porch of building (hologram)

what you're looking at is Magictown. Magictown is a sinful Disneyland dollhouse magical little village

diss.  
restaurant scene  
montage of various images of Magictown

diss.  
Michael

diss.

Magictown

neighborhood Anywhere U.S.A. A magical extravaganza. We've got stage illusions that whole scenes appear

diss.

Michael

more montage of  
Magictown metric

diss.

and disappear. Holographic light projections of people walking and talking as you see myself right now. The

Actual Michael  
carving people from clay

MS  
Michel/clay man

XCU clay man

window to Magictown opened twenty years ago. Wow alright alright, yeah that's good. While Michael was

Michael  
MS

sculpting his little people, he decided they needed a home. I'm not sure if he's a good guy or a bad guy or what.

XCU clay guy | XCU sculpting | Michael MS  
 And as he carves the details of into clay, struggles of his past are revealed. Now that I'm out of jail. I didn't say

diss. | magictown  
 that! I wasn't in jail! Well, okay, not recently. Magictown is built out of Michael's memories. Moments frozen

diss. | Michael in magictown on stoop  
 in time. This is eight years of me moving around in various parts of the world and whino villages and

Metric montage of clay people | XCU clay Michael on stoop  
 neighborhoods. The horrible hangovers, the fights, the problems that you want to keep close enough that you

| CU magician  
 know you don't want to go back to that again. They still hurt. Part of the magic behind Magictown is that it's a

Comparison/collision  
 dissolve | people visiting magictown | diss. Man superimposed to sit on bench with magician |  
 place so real that visitors can escape. He's sort of just minding his own business, just taking in the day. Their

## Comparison

lady  
superimposed to  
stand on street  
in Magictown

~~dis. drive~~  
Man on  
stoop (same as  
other  
visitors)

faces are lined and creased as though they've got many stories to tell. He brought his heart back to life. What

CU Leroy Michael

he's seen and what he's been through. Leroy is right there. Whitey is...he's got his hands in his pocket. He's

Whitey  
XCU Michael  
XCU hands/bottle Michael  
Jed  
MCU

over there. Jed and Hank. Jed's taking a little nip out of his bottle. And he's around, he's over, oh there's Jed.

Michael Tuck  
MCU Tuck's  
zipper

Tuck. Tuck's just zipping his pants up and I have him standing by a fire hydrant so you know what he's doing.

Michael

If you were to ask me I'll say, "well, he's tucking his shirt in" you know, that's what he was doing. But he

dis. driving  
Magictown

dis.  
more Darby

dis.  
Man & woman

wasn't. Life can be carefree, along Darby Street, but it eventually got old for Michael. He met a girl, became

diss.  
Michael

responsible and turned his life around. I'm proud that I turned that lifestyle into what I'm doing now. I pulled all

diss.  
man down  
on luck

diss.  
mcu  
man w/ paper

diss.  
Brick wall  
"HELP"

of the world that, if I'd left it alone, it would be a ~~700~~ But I took all of that and drew from it and put all into  
negative

diss.  
driving

diss.  
pensive  
man

what I'm doing right now. For Michael Garmond, the real magic of Magictown is also the magic of life, the

diss.  
people outside  
store

diss.  
street  
light on  
diss.  
man on  
stoop

ability to build on experience, and turn something bad into something magical. If you believe in magic, this is

dissolve  
back to  
Michael hologram

dissolve  
alley w/  
harmonica  
man

what you have. If you believe in magic. So, please enjoy yourself. It's nice to have you in.

Long  
linger on  
alley with  
light on.

opening: music from toy, Lauren plays

dissolve  
Bailey

overlap  
both girls AND  
heart monitor

Lauren

CU  
Lauren's  
feet  
dancing

Two little girls. Their needs are so similar, yet their lives are so different. Lauren is 14 months old. Her heart

CU  
Lauren's  
face

XCU hand on Bailey

diss.

has to work so hard it's four times the normal size. Bailey is just 8 weeks old. She was only home for 8 days

photo of  
Bailey at birth

diss.  
mother at  
Bailey's side

when she had two heart attacks. My son was just perfectly healthy so I thought my daughter would be just

Mother  
with Lauren

perfectly healthy. And she is perfect, everything about her's perfect, she just needs a new heart. You look at her

XCU  
Picture book

Mom SOT CU

and she's a very normal child on the outside. And I think that's what is so hard to grasp is that she's really very

Lauren walking  
with heart monitor

Mom with  
Bailey

sick. Lauren is healthy enough that she can wait at home. Bailey struggles to stay healthy. She lives at

CU Bailey CU Mom SOT  
 Children's Hospital. She's 2 1/2 hours away from home. Laramy, Wyoming. The hardest part is the not knowing

Bailey feeding Mom sot  
 if she's going to be okay. And then, I feel guilty praying that she's going to be okay and then asking some other

Mom/Dad/Lauren  
 mom to go through something I don't want to go through. Just before midnight on a Monday, the call comes.

Same shot, w/ surgery sign CU Dad's Lauren Mom's Granddad  
 There may be a heart for Lauren. It's just not fair. It's just not fair that we have to go through this. And it's just

Needles & Lauren crying xcu needles? Lauren crying  
 Everyone in operating room, mom looking  
 not fair that somebody else has to go through losing a child. It's just not fair. What do you tell a mother who

away CU mom crying CU hands on Lauren's foot Mom kissing Lauren  
 feels the pain of her child's needle? What do you tell a mother whose child is about to receive a new heart? Just

sectional  
XCU twelve

ws Bailey's room | ms Bailey's Bears | XCU lamb | XCU Bailey | mom, dad, ~~Bailey~~ Lauren

down the hall, Bailey sleeps surrounded by her friends. She waits her turn. She's very angry with us, I can tell

→

Lauren feels safe in her mommy's arms and her daddy close by. Her time is now. I'm just, like, staring into

→

long diss.  
Pan operating room tubes in Lauren needles | CU surgeons

space. I just can't believe we're going through with this. Lauren's life is now in the hands of a team of surgeons.

sectional / accelerated

XCU surgeon | Tools | XCU | IV | hand on IV | Tools | heart monitor | needle | tools

They open her chest but they can't remove her heart until the new one arrives. It's somewhere in the Eastern

sectional

heart monitor | hands w/ tools | clock | tools | surgeons | tools

part of the United States. The surgeon's hands are racing the hands on the clock. The donor heart will start

slowing down

clock XCU | Heart carried in from ambulance

breaking down after six hours. They've been waiting for more than five. Finally, hope arrives in a read Coleman

surgeon / hands w/ tools  
 ↓  
 cooler coming  
 back & forth surgery & cooler cross-cutting  
 surgery  
 surgeon talks to family  
 →  
 cooler. Now they have just minutes. The heart's here, and Lauren's heart's out. And they're sowing in right

→  
 Surgery  
 now. They're sowing it in? So, she's doing great, everything's fine she's, on the bypass machine. At 5 hours

heart monitor  
 TV of surgery - heart beating  
 and 52 minutes the transplant is complete. The heart that brought life to another child beats again. As life goes

long dis.  
 Lauren & dad  
 XCU Lauren  
 Picture Book  
 on. Do you see the children? What do the children say? Yay Lauren! 8 days later, Lauren is going home. Ribbit,

XCU Lauren  
 long dis.  
 Bailey sleeping  
 ribbit. That's right! She's ready to go home. She's ready to be a little 14-month old girl. Two little girls, their

long dis.  
 Lauren XCU  
 long dis.  
 Bailey sleeping  
 lives are more different now than ever. Lauren's heart beats with the rhythm of new life. While Bailey's heart

beats to the rhythm of hope.



Amor. Flag ~~all the way~~ cop lights / SWAT team library cop lights SWAT team / students

They came into the library and they just started shooting at everyone in the library. It sounded like fireworks

SOT KCU cop radio lights school, SWAT going in ~~ambulance~~ cop ambulance, cops behind car

like Pow Pow. Okay, I'm with the SWAT team, we have damage right now. Emergency code 10. By the school

walking behind fire truck man runs from house / ambulance stretcher victim ambulance / running w/ stretcher victim girl SOT w/ crying  
where the ~~999~~ number 11 is. We have had reports of shots fired and explosions there. There was two senior and pumper

friend

they had guns and they just started shooting and I don't know someone like came in and said these kids have

man running, crouches behind a tree

guns these kids have guns. They came down and they were just like get everyone down get everyone down. I

SOT student SOT student SWAT  
heard a couple of gun shots. I heard just the shooting. They sounded almost like BB gun shots. They came into

SWAT

the library and they just started shooting everyone in the library. First they went to the far end and then they

1 SOT student w/ crying friend

came close to where I was sitting. Everyone at my table was shot. Everyone at MY table was shot except me.

sectional  
accelerated  
Ambulance  
cops running  
victim work  
cops

1 SOT student

And then, um, they left and they're like I gotta reload I gotta reload. Everyone just started running. Her sister

1 Victim on stretcher

was shot, her sister was shot. My sister... was shot. Just bringing them down as fast as they can find them. Just

1 Man SOT

getting them out of there. Getting them away from the school. Getting them fixed up, stabilized, and then

Don't cross tape Ambulance  
1 stretcher out wheeled  
by EMTs

getting them to the hospital from here. We do have some fatalities. The number of those fatalities is unknown

<sup>xcv.  
radio</sup>  
right now. 13 or 14 students that have been shot at Columbine High School. An ongoing SWAT situation at the

<sup>SWAT  
running</sup>  
  
<sup>1 SOT  
student crying</sup>  
school. All you hear is like firecrackers and then I looked up out the window and there's a kid with a trenchcoat

and a shotgun throwing pipe bombs in the parking lot and then he shot a girl outside and then he came into the

cafeteria and you could here like bomb and shotguns going off and then he came into the library and shot

everybody around me and put a gun to my head and said asked if we all wanted to die and he was going to kill

<sup>man  
running</sup>  
us if we were of color and if we had a hat and if we played sports. Their motives is basically because they hate

SOT student  
the school and the administration and as far as I know from them they've always really talked about just

XCU spinning cap light  
coming and blowing up the school. So, they do have a history of talking about it and I haven't really every

Victim EMT lots of victims CU victim, pain  
taken them seriously when they've talked about it. Who do you want us to take? This one. I just started

SOT crying student  
screaming and crying and telling them not to shoot me. And so he shot the girl. He shot her in the head in front

Victim wheeled on stretcher  
of me. And he shot the black kid because he was black. And he shot him in the face. Kids are down I guess.

Dad parents with radio  
Two guys are in there the shooters. Don't know where my kid's at. If you are a parent with students either in

the Douglas or Jethco school district we're going to have some information about the schools that your kids

1 more parents

1 XCU for sign parents @ library

might be at and waiting at and locked in at. Okay, here are the list of people. I'm just going to start reading

1 man reading names

1 Parents huddled

1 girls waiting cheering at name

names. Jeff Albertson, Crystal Ashton, Kyle Ashton, Lauren Badla, Cindy Barker, Dave Baumgart, more

1 XCU man reading / back to girls mother reading list

1 girl crying

names... He's not here, he's not here. We have people still in the school, we have a teacher and 13 children in Amy Stone, etc.

1 helicopter / kids running hands on heads / different angle

the science lab. Radio transmission. Radio transmission. Radio transmission. Radio transmission. Radio

1 girls huddled / cop + escorts a girl Dad

Transmission. Girls crying. Girls crying. Girls crying. I'm terrified. Still don't know where my daughter's at.

EMTs running | SOT GUY | WS (helicopter view) kids running →  
It's messed up. Help to kill the guy who's doing it. Two suspects that we believe were involved in this that were

→  
dead. It looks like they were self-inflicted gunshot wounds. But, we're still searching the rest of the school just

→  
to make sure we didn't have anyone else involved in this. The people that were shot were seniors. I've known

→ | girl crying | more crying  
these people for like four years. Four freaking years and they do this. We're going to graduate in like 17 days

| more crying | victim on stretcher  
and they feel like ending everyone's life like now. This is supposed to be the beginning. They beginning of our

| xcu cross hanging | xcu mom | girl cries in friends arms  
new life and... It's okay, it's okay. We just need to pray about it. It was just horrible. The worst experience of

|  
my life.

open: riot, man throws bottle

1 CU cop in riot gear      throwing bottles  
1 explosion      police riot gear      fire bottle      cops in line

If you do not desist, we will use gas again. 150 police officers in riot gear are waiting as the bars close at 2.

1 sot guy: friend

People walked out of the bars are the cops are lined all the way across the street. And that's like showing up on

→ 1 cop line pushing dumpster      1 more pushing      1 fire yelling

a school yard for a fight. 500 students dig in and build a wall of dumpsters between them and police. Society is

→ 1 sot guy      1 fire riot cops gear

like a stew. If you don't stir it up once in a while the scum rises to the top. Future leaders of America, buddy.

1 fire riot

1 mess riot explosion

Through the haze of a night of partying frustrations about a crackdown on underage drinking lead to this. They

→ 1 sot guy: friends

tried to change these two facts. They tried to change a lifetime of dads telling their kids how much fun college

| explosion | rioting, breaking street signs

---

was and parties and all of a sudden WHAM they smacked everybody. If this is the way they party, it's not

| cu dumpster fire rioting | bottles/cop line

---

something we're going to tolerate in this community. Students hurled their weapons through the air, while

| shots fired, man drops | girl sot | guy sot | man hands up →

---

police fired tear gas and rubber bullets. It's so excessive. It's like ridiculous. It's out of control. Please stop.

→ | Fire rioting | guy in cuffs →

---

Please stop. After three hours of destruction and defiance, police make 25 arrests. I didn't even... I saw you.

→ | dragging dumpster back | cops walking away, garbage & smoke →

---

By five in the morning the night is finally over. In a cloud of disbelief, the cleanup begins. After a night on the

→

---

hill that won't easily be forgotten.



open: shot of sign "Burn Tub Room"

hands washing him      bathing      Bathing      hands

Jerred's in the fight for his life. His tiny body is ravaged by deep painful burns. Only his face, hands, and part of

duckie his eyes      doctor      duckie      fade to black

his chest were spared. Bathwater removes the dead skin before another long surgery to repair what he's lost.

fade up grandma SOT      fade to black

Jerred was so precious, I couldn't stand losing him. Everybody, every person on earth is precious to somebody.

fade up charred playpen

This is what happened to Jerred – his three-year-old brother found a charcoal lighter and lit his playpen on fire.

playpen xcu      more      more      more

Trapped in the inferno, Jerred curled into a ball. His brother realized what he'd done, he ran for help. He put his

Fade to black / fade up  
1 "Dr. Bailey" sign on operating door

brother's life in danger but he also saved it. Now doctors try to save Jerred too. I can't even describe the

dis.  
1 mom  
SOT

courage that kid has. He has been through more than anybody should every have to go through but through

15 fast  
shots of  
operation



1 pulling -

more than most people go through in their entire lives. Doctors shave layers of unburned skin. Each piece is

skin over machine

1 The skin machine

1 CU



precious because there is so precious little skin. They save it all, put it through a mesher which turns it into a



1 xcu  
doctor

1 xcu  
scissors/clamp

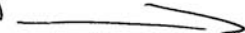
1 xcu  
doctor

1 xcu  
heart  
monitor

honeycomb pattern Each tiny piece of skin is now three times the size. It will cover a burned spot. Jerred's had

1 xcu  
jerred's hand

Fade to black / fade up  
1 photo of  
jerred before



so many surgeries, his family has lost count. Many more stil to come. So much pain for a two-year-old. All this

Photo —————>

fade 2 b lack /  
fade up

Jerred reaching  
for toy in suit

was therapy

to put a smile back on his face and give him a new chance at life. Come get it. Good job! Everyday he spends



you  
Jerred crying

hours at physical therapy. Moving and stretching his burned skin. Only Jerred knows how much it hurts.

long  
diss.

MOM SOT

Basically it's pretty hard because he cries because it hurts and I know that I can't just go up and take him from

dissolve  
Jerred's  
hand

long  
diss.  
grandma

it because it's for his own benefit. He still reaches out to people. He has been touched. His body has been

long  
diss.  
Jerred  
in therapy

touched so many times by so many strangers. And still, he welcomes people. Let's stand up tall. Look at you



big guy! There was a time when doctors wondered if Jerred would live, much less move his arms or legs, but

dis.  
| Mom sOT

Jerred had plans of his own. He's his own little miracle. And I hate to think that he was burnt for no reason.

long  
dis.  
| Jerred therapy

There's a reason that it happened. There's the lid. Can you help me push it? I know. He's the perfect child. With

long  
dis.  
| CU Jerred, slo mo

his personality and all the scars. When you love somebody you just look right passed those, you don't even see

dis.  
| wheeling Jerred home (mom, grandma)

the scars. Jerred's life is one of hope. Nomatter how bad he's burned on the outside, he's still the same little boy

on the inside. Only stronger. I'll see you tomorrow.

Open: XCU wheel spinning, races off / slow mo  
man at pit stop walking away in smoke / car slow mo

car slow mo | track, car speeds up by | Accelerated metric montage of racing images to upbeat music. | SOT  
We want to welcome each and everyone of you to the ??? Park's Mile High Nationals. The ground shakes and

Another car montage | SOT  
your eyes burn and your ears hurt and your head aches. It's great! Your body just rumbles. I mean it's just Woo

| SOT | SOT  
Yeah. It's better than Christmas. It just shakes you up from your head to your toes. It just blows your socks off.

XCU Announcer | race track, fans | another montage | SOT  
We're going to have a lot of thunder here on Thunder Mountain. If we had to put mufflers on it wouldn't be

XCU mufflers / noise | car drives off | hot montage of cars / noisy | SOT  
near as much fun. Plug your ears! (Muted by cars) It gets a little smokey. I gotta tell you man that toally cooks

| rabbit on track | SOT | chase rabbit | SOT  
your insides. Slight delay. It looks like a rabbit out on the track. I don't believe it. Fastest rabbit to outrun an

xcu drives  
cars off  
SOT car SOT  
????? dragster You snooze you lose. You see the green light you're late. You've done lost the race. I guess it's

driving SOT  
just when you never do grow up this kind of thing still attracts you. I've been doing this since I'm 16 years old

cause effect  
cars, fans SOT  
and I'm 43 now and I'll probably do it till the day they bury me. How can you go wrong man. Mile High

montage  
of racing  
Nationals!

MCU | tornado | WS | twin | tornados

---

You have to see it to believe what it looks like. It was the awesome power of nature times two. Such an

people pointing | men looking | tornado tilt pan down

---

incredible sight people pulled off the road to watch the show in the sky. I was looking in my rearview mirror

→ | SOT w/tornado

---

and I saw something that looked like a big rope coming down from the sky and I turned around and it just looks

tornado WS

---

like this huge tail spinning around out in the middle of nowhere. Pretty soon you could see everything swirling.

SOT | tornado pan to other one | SOT

---

And then all of a sudden that one kind of died out and another one started. And now it got really wild. Man that

→ | Tornado tilt pan down

---

one was a really weird looking dude. It looked just like a string coming down. It looks like they're moving

| tornado | tornado | SOT  
north, northeast. Spinning and gaining strength. Tossing dirt and debris for miles. It's unbelievable. I've never  
cross-cut

| tornado | SOT | trees  
| with crap  
seen anything with that much power. I don't know what kind of damage it did, but I'm sure it did some. That's

| SOT man | messed  
cries | up barn | ~~SOT~~  
a wrecked place man. This place is history. Touching down at one farm a twister shredded a barn and shed. The

metal  
in trees | SOT owner  
| assessing damage | tornado  
metal roofing twisting in the wind. Ironically, the owner wasn't home, he was out storm chasing. I love to chase

→ | SOT | tornado  
tornadoes. I never seen one in my life. And I've seen one today and I thought it was cool looking and we have a

| SOT | kids  
blast out there. But then when I came back to the home...it came at my house, it's not fun no more. Yeah, it

SOT  
sounded like a train like a EEEHHHH.



| metal in trees | kids SOT

Only 16-year-old Chris was home at the time. I ran downstairs, I started covering myself up with mattresses and

| wood lodged in wall | sister crying, hugging | Chris SOT

stuff. Relieved he's alive, his sister can't stop hugging him. Don't make fun of a tornado cause it will tear you

| dos crying | men helping dos

up. The family dogs weren't so lucky. One was badly hurt, his jaw torn apart. The other, named Doobie was

| cu rescue | girl in ditch with dad

trapped under some debris, hanging by his collar. A neighbor without a basement ran to a drainage ditch with

| metal everywhere | SOT

his daughter. I brought her out, we got in the ditch, and I just covered her with my body and was hoping it

| girl SOT | tornado

wouldn't suck me and her up into it. It was big and it was all made of dirt. As it roared above them, thoughts

girl SOT | pan destruction

---

raced through their minds. That I might not live through this tornado. They say it didn't last very long – seven

man SOT | Tornado

---

minutes or whatever – but it sure seemed like an eternity. When a twister's right above you time stops. This one

---

quickly disappeared, but it left memories of terror and destruction.

# Bethune's Pride

Field blowing slo mo  
dissolve  
more field slo mo  
diss.  
w/ car driving

The wind blows hard out here. There's not much to stop it. And like the cars that travel on the wind-blown

diss.  
truck drives by  
pan to  
sign of Bethune  
diss.  
office lady

roads, towns seem to appear out of nowhere. Take Bethune for example. This little school has more support per

school  
hallway pan to  
classroom  
CU  
hands/books

capita than any school in the area, I think. And be one traveler long I stood. For the 35 kids in the Bethune high

students, student  
books  
notebooks  
pens  
CU  
teacher  
reading

school, less is better. It's kind of like their teacher's favorite poem. Two roads diverged into a wood and I - I

SOT coach  
teacher in gym

took the one less traveled by and that has made all the difference. You kind of watch like the Andy Griffith

begin  
dissolve  
Amer.  
Flag

Show and kind of laugh about Mayberry but that's the kind of place this is. They call it the best little school in

IDEA ASSOCIATIVE  
Amer. flag over shots  
of the school  
school | Flaspole

| SOT

Colorado. Maybe that's why the football players aren't too upset about their 1 in 7 record. If we lose, it's no big

ALL ON  
SAME BLEACHERS (PURPOSEFUL  
JUMPCUTS)

| SOT

| SOT

deal. A lot of times you end up playing a whole game, it's a lot of fun. As the season went on we kind of got

| Team

together and everybody is like family. Go out there and give it all I got. This is the last game, let's give it all we

montage  
in slo no w/diss.  
of the game

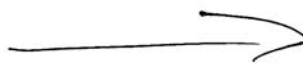
no nat  
sound

| nat  
sound  
comes in

got, okay? They work hard, they try hard, they are Bobcats, they go out there and scrap and fight. You gotta



fight through. There you go! That a way! That a way! Good job, that a way. Go Go Go GO! Alright, good job,



| SOT  
coach

good job. This is six man football. No frills football. No lights, no sound, no pressbox, no music, no whistles,

game Fan Fans  
no bells. Nothing like that, just a field to play on. Common Vince Go! For the fans, the best seats may just be

Fans Fan Cars cars  
the ones on the ground. Go go go go! Yeah!! Alright! And, on a cold, windy day, the seats inside cars aren't too

car CU Horn, sot in car  
bad either. Now he's open. Alright Jared go go go! C'mon! Alright! There's not a whole lot of defense but

game  
there's lots of touchdowns! The Bobcats play well. Unfortunately the High Plains Patriots play a little better.

Fans good game → sot  
Bathune loses 68-36. No defensive struggles here. They played their hearts out. Can't expect any more. I'm

COACH Team Leaving field  
really proud of them. They played really hard. All year. In Bathune, football is about a lot more than winning or

diss. Town / school sign diss. CU school sign  
losing. It's about pride. Like the wind, it blows through the best little school in Colorado.

Kehe Package 11  
Goodbye Mr. Twister

## metric montage

COASTER FROM BELOW | coaster | xcu coaster | xcu coaster | coaster | xcu

SOT

This is Mister Twister. Built in 1965, it's an amazing structure actually. The whole track and the structure gets

worker on track

checked every morning before we open up. Checking the track, sometimes it's not visible whether it's loose or

sectional

SOT TAP | TAP | TAP | TAP | TAP

SOT

not so we tap on it and we get the sound if it's a solid sound or a loose sound. But it's a heck of a job just to take

SOT  
climbing  
tracks

xcu  
tightening bolts

care of this. It's been a unique job for me for the last ten years. Tightening bolts primarily. When I first started I

working on  
track

SOT

dropped tools more than I do now. When you're up high it can be time consuming. It gets to be just part of you.

walking on  
track

cu  
walking

After being with it for so many years. I could tell you just about every footstep here on this one here. So far the


xcu walking      was walking till to ground      walking 200m out to distance  
 tracks looking pretty good. Basically you can't be afraid of heights. When I first started I was a little nervous

gum on track      gum c.u.      gum on c.u.  
 but you start to get the feel for it. We don't sell it in the park, but there sure is a lot of it around here. It doesn't

xcu back of shoes walking      walking  
 do anything to the coaster itself it just gets all over your shoes. When we get off of the coaster in the morning

cu worker      shadow of worker      set up top      Announcer  
 we know within ourselves that it's ready for the public and if it isn't it won't run. Welcome to the Twister.

Feet waiting for ride      people step forward      Announcer      mother daughter ride  
 Please keep both feet behind the yellow line. Upon boarding please fasten your seatbelt. Seatbelts, we don't

pulls lever  Father/Son  
 need no stinkin seatbelts! Thank you. Here we go! Last time we're going to ride the Twister, bud. Oh yes!

riding Twister | Father Son  
 sequential montage of the ride  
 train drop through, Father Son →  
 Woo hoo! The Twister's about three quarters of a mile. It's a wild ride. It slaps you around and it's supposed to

again riding but shorter | SOT | nails shaking as riders pass  
 slap you around. It can't be real smooth otherwise their's no joy in it. I'll miss this old thing. Oh yeah, I'll miss

| SOT | riding/riding/riding  
 it. I've been working on it all these years and it just grows on you. Put it up for bids and whoever gives the best

sequ. montage → | mother daughter, boy rider  
 bid to tear it down and take the lumber that's probably what will happen. This year has been great and it's time

made from ~~disaster~~ tunnel  
 now that they're retiring it. You cant look backward. You can remember, but you've got to go forward. No

SOT worker, zoom out to Twister →  
 loose bolts, no missing nails. I think everybody will miss the original Twister because it's one of a kind. Enjoy

→  
 your day at ???



open: three shot metric establishing montage  
of boulder, horse, boulder

| SOT ≠ | Truck drives w/ house

This is a piece of cake. We're out of here. They're going to be putting a modular home in where a house burnt

| SOT | ~~Truck~~ horse montage  
Truck/Truck/man looks/man/man/

down in August, in a very beautiful narrow mountain canyon. They said that the whole valley's taking off work

slow metric montage establishing  
rural place.

today so I guess it really is. Got to be a big thing for up here it's a real big thing since it's not a lot that goes on

| SOT | Truck creaking  
up here. The bet's on that the house won't make some of the curves going up the hill and the bet is against it

creaking  
| Truck worker | truck w/ house | CU house | wheels  
making it. I thought this would be the easiest way just to get a modular home and it actually ended up being a

| SOT | sign / wheels / man / house / house /  
man backing up / house / driver  
cause: effect montage  
accelerated for suspense  
lot more trouble. We can just barely snake it around here. A really tight fit in a lot of places. There's not much

| SOT

bigger house would have made it through here. We didn't scratch it yet. The part that's scaring me still is the

smoke stack      another accelerated cause effect working      | SOT      | SOT

part taking it over the stream. That's the part I've had nightmares about. Here it goes. It's a 70 ton crane.

shots of house listed into place →

Unreal. Unreal. I'm very very excited, I just can't wait for it to be over. We still have another half to get up yet.

zoom out on half house

That's only half of it. But, they're going to make it.

est. shot airport | restricted area | city | family in car |

Expect mission approach runway 2-6 left, runway 2-6 right, we're runway 2-5. Here comes one Nicole. We've

SOT photographer | family in car | 3 shots of planes landing kids | 2 shots of plane kid |

got a big one coming in now. Don't it look like it's about to take us out. Ahh! Totally Awesome! Woah! Denver

SOT photog.

International Airport coming online shortly it's time to get the last vestiges of Stapleton's excellent

\$ | man walks in snow | snow, landing shadow

photography. Right on! One of the few places in the world that you can get this close to the landing action

No stopping plane lands | watch plane land |

without getting thrown out immediately. Legally we're not supposed to be standing right here but it sure is a

SOT

rush to hear those and then after they pass you hear this..ah..I don't know exactly what causes it. But you hear

Plane landing us | plane, kid unhappy | mom's Boy  
 this rush of air after they've gone past. Oh, you didn't like that did you? Now I'm mad. The airplanes make me

Plane lands | SOT  
 mad. I don't see how it flies. They're only 20 foot up. I'm surprised they don't take that chainlink out once in a

Plane lands | Family in car  
 while. Lot of times my dad and I would come out here and spend some nice moments together. Sit and talk and

Plane flies | Plane lands in sunset  
 wait for an airplane to come in and watch it land. So, it will be sad. You know imagine another vista that's like

same plane | Plane overhead |  
 this. Those snow-capped Rockies in the background. Planes landing. Visibility unlimited. Hard to beat. Last jet

Jet overhead.  
 to watch. Yes indeed.

Weister Package 1  
Stay on the Line

open: dialing / dialing / mouth to phone / darkness /  
Denver police tape, photo of girl "Denver 911" with ambulance  
long dissolve  
sirens transposed  
with SOT.  
SOT  
Dip to black - trans. woman on phone / ticking clock / "stay on the line" dissolve to SOT

We needed help and they weren't here to help us. When you call 911 you expect to speak to somebody

slam phone

House over  
sirens over both  
ladies

SOT

automatically. On Sunday June 6<sup>th</sup>, cousins Renee and Stella needed emergency help. We could not get though

dis. tilt of  
police tape

to these people. We are crying out for help and they did not come through for us. Seconds earlier they

long  
dissolve

on window

photo in color now

SOT

discovered the bloodied and beaten body of their 25-year-old cousin Demetria. We're in desperate need of help

CU 911 w/ ~~phone~~ busy phone / woman on phone / woman on phone  
dip

tilt phone buttons dip black XCU phone

Fade up  
text

down here and they put us on hold? In their time of need, instead of help, they hear this message. "This is

dip phone / phone

phone / phone / phone

Text on Black repeated  
overlapping  
voice of 911 message  
ticking timer

Denver 911. Stay on the line." And they heard it over and over again. As the minutes passed, the anger and

dis. House | dis. SOT

---

frustration grew. Neighbors realized something was wrong and tried to help. I just heard screaming and I heard

outside | slomo. | Dip. | SOT inside

---

somebody screaming "Call 911." Krista Kaufman also called 911. I kept hearing "Somebody call 911. She's

Krista  
Dip Dialing

---

dead. She's dead. There's blood everywhere." And, like the others, Krista's call went on hold and unanswered

dip | 911 message over 4 shots of operator | 911 building

---

for several minutes. Records obtained by 7 news expose a troubling reality inside Denver's emergency call

timer over woman at computer | same

---

center: The first call sat on hold for 3 minutes 15 seconds before answered by a 911 agent. The second call

with new timer | ditto, third timer | fourth timer

---

remained on hold for 4 minutes 20 seconds. The third call 4 minutes 35 seconds. And the fourth call, 4 minutes

29 seconds.

| SOT <sup>see</sup> woman | see reporter

The message we've heard from the community is that the police department failed that afternoon. Would you

| woman | <sup>flashing</sup> cop lights

agree? No. I certainly do not agree to that. Why? We responded in a reasonable amount of time. Police records

| <sup>diss.</sup> timer | <sup>trans.</sup> back to lights | ~~trans.~~ photo

show it took 14 minutes 29 seconds from the time of the first call until an officer arrived to begin investigating

| victim | <sup>diss.</sup> | <sup>dip.</sup> call center ~~for cabinets~~

the murder. No, we did not fail the public. We did not fail the people that day. But the department admits it was

| computers | xcu operator | <sup>dip</sup> DPD <sup>\* Tertium Quid</sup> Badge <sup>To... serve... and... protect</sup> Badge on car <sup>woman</sup>

one 911 agent short that day and supervisors were unable to fill the position. DPD does blame impatient callers

| <sup>on phone</sup> ~~dip~~ hanging up | <sup>dip</sup> dialing | <sup>dip</sup> crime scene | SOT

hanging up and redialing 911 for further delaying the officer's response. Maybe we are not doing a good

dialing  
 diss. phone hook  
 long. diss cellphone  
 enough job in educating the public on how to use 911. Although the department says this situation rarely

dip  
 SOT  
 accel. mont. shots of phones  
 happens, family and friends are not satisfied. That says to me that they don't care. So what's 911 for?

SOT  
 dip phone dip SOT  
 all message  
 message XCU hand w/ phone  
 long diss.  
 I certainly hope that Mayor Hicklooper listens. It's a problem. It's a big problem. We're calling 911 for a

diss SOT  
 diss. phone hook, busy tone.  
 reason. Obviously because you need help. And you're not getting it being put on hold.

accel. mont. / seg. mont.  
 to signify new chapter? Like a  
 shocking transition.



Weister Package 2  
It Just Went Down

Firetruck | Man making explosion sound | Building vs | Building ms | Building CU

It just went down. We have a four story building that looks like it just collapsed down to the first floor.

Water on building in snow | SOT

It happened in blizzard conditions. We were shoveling the walk and talking about how they say this was the

zoom out | on building

worst blizzard and my friend told me to turn around and look. When we turned around we saw the building

Fireman on building | Building | Fireman Building ms

folding in. Heavy snow on top of the Vinyl Nightclub caused the roof to come crashing down. Luckily no one

SOT | Fireman in window | onlookers

was in the building. But next door... Floyd's Barbershop. There's been people living up there. Firefighters

man rescue, man screaming in pain no sound of man

rescued a man injured in the adjacent collapse. You can see the victim was in obvious agony. Possible hip

SOT | Rescue cont. | was Firetruck  
in snow |  
fracture and pelvic fracture. He was rushed to a local hospital. Firefighters managed to secure the scene. And

man covered  
on stretcher | wheeled off |  
then braced for more. I'm sure that it's not going to be the last.

All hand cuts, no transpose, no dissolve,  
all VO & SOTs, no noticeable nat sound.

panel  
↓  
chaos | dis. | sweat runs with man | panel of plane in building | Boxes | SOT

Today we've had a national tragedy. Wow I've never seen a plane flying so low. All of a sudden Boom. It

diss. | cop rescue | Bush in | diss. | cuplane | highlighted crash | diss. | crash

seemed like it wasn't even real. It's just total total chaos. Two airplanes have crashed into the World Trade

diss. | panel of crash | cop sinen | diss. | Fireman | cop sinen | runs

Center. I've seen the second plane going into the building. It just blew up like a big explosion. People started

| SOT | diss. | smoking building | diss. | WTC | ms | SOT

running it was just chaos everywhere. It was like a ball of fire and the ground was shakin. Everything rumbled.

Dust in | streets | city | SOT | SOT | smoke rising

The buildings swayed. As soon as it got hit I was thrown to a window. It was terrible. It was the worst thing I've

diss. | people hanging out of windows | diss. | SOT

ever seen in my life. People are jumping out the windows! I just started to see people just drop and drop and

diss. Building smoke | SOT

drop. I've seen at least 14 people jumping out of windows. You knew it wasn't debris because their arms were

diss. SOT | diss. rescue scene | diss. rescue man | BOT WTC smoke

flailing. Oh my God. There was a lot of people hurt. As we came downstairs we were just dragging people along

All over WTC smoking

diss. BOT | SOT | diss. BOT

with us. I don't know what happened to the people behind me when that blast occurred. I was buried alive in 15

diss. BOT | SOT | diss. box girl cries Building collapse WTC collapse

minutes. I dragged a guy out. His skin was hangin off. The whole side has collapsed? The whole BUILDING

SOT | WTC collapse | people running

has collapsed. It came sideways like this. It just collapsed in and on top of itself. The building just came down.

smoke | diss. SOT | diss. zoom on reaction running/cops yelling move it! WTC smoke

Next thing you know there's smoke in one tower. Just black everywhere. It was unreal. I saw papers fly out of

walking in ash walking in ash  
 the middle of the building. Just walking through this debris was like all volcanic ash. Just everything was

WTC 2 collapse SOT  
 coated. The second building has just come down. So now there's no more World Trade Center. This is

Pentagon smoke running  
 ridiculous. I don't believe this. They just bombed the Pentagon too. You can tell like a suicide bomber, like a

Pentagon smoke SOT diss. WTC smoke/collapse  
 fireball sprayed up on the wall. And the worst part about it is there ain't nobody to fight. The United States will

diss. SOT Bush diss. Smoke NYC diss. Firetruck  
 hunt down and punish those responsible for these cowardly acts. We will get through this and we will continue

with sirens  
 to have a great and free country, state, and society.

Weister Package 4  
Support Our Troops

Gathering  
peace  
NO TO WAR  
Bongos  
speaker, crowd, Bongos, marching  
Our purpose here today is to say no to this U.S. war against Iraq. Peace is the answer. War is never the answer.

Protesting  
STOP Bush  
SOT  
They're cutting down everything that the troops are standing for. They're over here standing here chanting

protestors  
bring them home/support our troops  
SOT  
peace  
peace  
puppet  
dancing  
"bring our troops home," but yet their laughing, they're hugging each other, they're dancing and having a good

protestors  
SOT  
whistle  
SOT  
time, while my kids are over there possibly being killed? It just bothers me. They're not supporting our troops.

SOT  
SOT  
drinking  
peace  
protest  
I think peace is the best option. Negotiation not annihilation. War is not the answer. I hope that people will

NO BLOOD  
FOR ORL  
BIVVER  
come to their senses and stop dropping bombs.  
"wake up X2  
america  
children are  
dying" w/ peace sign

Weister Package 5  
 Something Large is Burning

This is incredible over cu trees/ water bomb

CU work  
 CU forest, smoke, workers, SOT, SOT, landscape sunset

Very exciting long exhausting. That's our priority. Stop it from getting the houses. To save these structures

Firemen slo mo, spraying water, mountain  
 behind you. We're there to basically put them in front of a house and protect several houses. Something large is

helicopter, workers/workers, SOT, SOT  
 burning. Right now we're in kind of a defensive posture here. This is going to be waiting for the fire to come to

mountain smoke, Fire, radio firefighter, SOT  
 us I guess. It's a little ways up the hill but it's gradually moving in this direction. It's all depending on the

radio Fire/pan of mountain, Firefighter slo mo, SOT, spray Fighter  
 weather. We ought to have the fire going North and then we ought to have the fire going east, now we got to

Fire, SOT, SOT, SOT  
 have the fire moving south. We started at 4 am. We'll be here for a while. It's a bad season we're going to be

workers | workers | engine | spot  
burning all year. We're real short of resources. We've got three engines over there right now. Is it tough to keep

slo mo | fighter | w's mountain  
hope up? Oh no, all fires go out eventually. We'll get a hold of it.



Weister Package 6  
Silver Gloves

WS BUILDING | SOT | walking | Fence  
I think it's great – it's a big building, swimming pool. 5 dollars for general admission. That's a little bit strange.

| SOT | stamp | SOT | SOT | SOT | SOT | SOT |  
You gotta get stamped. Now, look at my nose. Deep breath. Open up wide. It's okay? Say ahh. Let's see those

Gym Floor | Pool ladder | List | cannon | SOT  
hammers. You never think you'd box inside a swimming pool before. Marie Ibara. Ryan Ontion. I'm from

| SOT | SOT | SOT | SOT | SOT |  
Denver. Really? Pueblo, Colorado. Why I do this? For the kids. The name of the tournament is ~~Denver~~ Silver Gloves

| SOT | crowd | man | boys | announcer | hands  
~~Denver~~ Silver Gloves. Ladies and Gentlemen, boys and girls. Welcome to the state silver gloves tournament. You know

nodding | ding! | fight | SOT | ding!  
| coach/boxer | boxer |  
she's gonna come straight at you. That's how all those girls are. Let's do it Cass. It's a little brutal at times.

coach boxer ding! legs girl fight SOT  
 Let's do it. Let's do it. Having fun? I don't like to see girls punching each other out. They should be home

ding! ding! (fight) ding ding champion SOT sequence of punching to breath.  
 making babies. I think some of our girls are tougher than some of our boys. Keep the pressure on! The kid I'm

SOT seg. to breathe of fightwork ding! ring / fighter / fighter SOT  
 fighting I lost one before. This is payback. Some of these kids are only seven/eight years old. I feel good. I'm

ref SOT ding! ring match SOT ding! match  
 ready to fight. Marks! Too young. I could see why parents would get worried. Nervous? I want to go help. But

gloves CU SOT  
 these kids are so well-protected, and they have the right equipment and you don't have no second thoughts. You

ding! (champ) coach boxer feet answer  
 know they're okay. Let's do it Rud. This is the one championship round that we have on this evening's card.

2 Rudy | man back, shirt | rudy's coach | ref | gloves | ding!

Who's the man? Me. Right on. Representing Rodarte – Rudy Rodriguez. Ready? Let's do it son. Marks.

match | feet | punching | ding! | gloves | water

Rudy's, he's kind of a quiet guy at first. As far as our little kids, he's the best on we have. Yeah! That's the

| rudy | ~~CV~~ | ~~CV~~ | ding!

way. You looked good. Stay thinking. You're a smart boxer. Let's do it to it! It's you baby. Let's do it! I've

feet | punching | punching | accel. montage of fight | dingling | climbing into ring

been boxing since I was three and I'm ten now. When I saw Ali fight, I wanted to be like him. Yeah. Nice fight.

shakes | rudy's hand | crossed hands | champion | ding | ring

Good job little man. The sixty pound championship goes to the red corner – Rudy Rodriguez. To me it's my

| fight | | SOT | feet

ministry. It's an outreach for me to help direct them the right way. Don't hesitate! I would encourage parents to

ding!  
 | SOT | match  
 involve their children in this sport and do it out of discipline. Not to be out on the street ~~fighting~~. It helps you stay  
 Fighting

| SOT | feet | ring | SOT  
 out of the streets and doing drugs. I've played a lot of other sports but I prefer boxing because I'm looking

ding!  
 | SOT  
 forward to going pro when I'm older and it's just fun for me. I don't know very many people that spend as

| coach | SOT  
 much time with their kids as I get to. You gotta throw Andrew you gotta throw! I'm just gonna box as long as I

| mom | ding! | Boy w/ blood on shoulder | ~~was~~ champion  
 can. Yeah, there you go. You won it cause you had the heart. You did it. Whether our kids win or lose we're

single frame montage  
 ding! ding!  
 ding!  
 DING! Fade out on  
 ring from far  
 proud of them. All of our kids are champions to us. Every one of em.

Weister Package 7  
The Ride's to Die For

car driven by, montage to the beat of car parts  
w/ dips between each shot

| SOT | dip | grill | dip | SOT

You know it's a sensitive subject. It's not disrespectful or anything like that. I think a lot more people think it's

montage with heartbeat  
of car lights driving  
dip

| lights | SOT | car part | SOT | SOT

fun. I've got rotators and the overhead lights. Front flashers and sidelights here. I actually did decide when I

SOT  
couple

turn handle/stand door  
| SOT

was a kid that I wanted the ghostbusters car. It definitely makes you unique. I've loved cars since I was a kid.

montage of cars  
single's row to music  
back and forth to music

| SOT | SOT | Herse driving | SOT | SOT

They're nice and roomy. The ride's to die for. My Herse? I first bought a Herse in ninety-four. And it was just

| SOT

| Herse | SOT

| SOT

this huge black and chrome beast. It's any Oldsmobile. And it's twenty-two feet long. It was 250 dollars and

four  
whip pans

| SOT

| SOT | SOT

we've been friends every since. I kind of wanted a car that would be spooky. That's right. And that I felt I

11/11/81  
 SOT  
 key ignition/gear drive montage  
 driving alone  
 wheel clip  
 montage of horses to music  
 with the Dips

would look good in. That was in 96. And that's when we actually started the Denver Herse Association. Before

SOT  
 SOT  
 we knew it we were chasing down every rumored Herse owner in Denver. We got really excited when we could  
 slam montage  
 SOT  
 Back of horse  
 reverse flow car line up horse montage to music  
 SOT  
 get four cars at a meet. It's just taken off from there. Almost thirty members. This club gives people a chance to

herse drives  
 lic plate  
 gear shift  
 find parts. It gives em a chance to cruise with other people. Relate stories. And just meet other people who have

1/1/82  
 SOT  
 SOT  
 SOT  
 SOT  
 Herse. It's an interesting group. From young enthusiasts. I'm sort of the office freak. To older professionals.

SOT  
 punk rocker enters car  
 SOT  
 Why do you own a Herse you look so normal. To, you know, punk rock kids. We've tried to make it a group

music montage  
of interior

| SOT | SOT |  
where everybody feels welcome. It's kind of a funny car to have. If I got one that I could buy cheap I'd

| SOT | Herse | SOT | Herse | SOT | Herse | SOT |  
probably buy it. I mean it's not everyday that you see a Herse driving around with a surfboard on top painted

purple Herse  
to music

| SOT | SOT | SOT |  
purple. What compels that person to drive that Herse? I'd never owned a classic car. I needed it for the autopsy

| SOT | SOT | SOT |  
mobile repair business. Just because of the Gothic lifestyle. We decided that this was unusual. I think a lot of

stun  
skill  
button

| SOT | SOT |  
people get a kick out of the attention. You get a lot of different reactions driving it. Lots of times yep. They

| SOT | SOT | SOT | music montage |  
want to see what's in the back. Lots of hoping and hollering. People either really like it. Or they hate em. Yeah,

SOT ~~grill~~ | grill | SOT | SOT ||  
 this is my everyday car. This is the weekend car. This one's named Charlotte. This Herse does have a ghost. Do

SOT | purple casket | SOT  
 you have a dead body back there? That's the casket trailer. Well we have to get seatbelts installed for the baby

||| plate | SOT | SOT  
 seat. It's ah dead end. It's also really handy in picking up furniture. Once you get used to em you just fall in

driving accel. ment. → | SOT | SOT  
 love. We're not that much different from any other car club. And the thing I like about this group is that they

| car | SOT | driving away.  
 just have fun. It's nothing that's creepy or spooky or eerie. Yeah, it's just a little on the edge.



cars on road | girl in car looks | x cu cars/traffic

It's kind of like running a race, you know, when I get out there I get a little butterflies. You know you get a little

lady in car looks | foot taps | montage sax playing | sax | sax

nervous but once you play that first note you're off. I'll blow you some tunes baby! My name is Kyowa and I

sax | sot | poster | sot

play the alto sax. How's it going guys? I'm fundraising for college. Hi, how are you? I go to C.U. Boulder.

money | playing

C.U.? That's where my son graduated from. Awesome. Average an hour? I'd say I make a hundred dollars. It's

SOT | traffic | cu guitar | guitar | Kyowa from guitar P.O. | sot

really a blessing. Have a great one! Well, I'm Darren. I'm playing guitar here. He says he stole my idea, but

SOT | @kyowa car | sot

that's great, you know. Rock and Roll, man! Get a few more people out here we can start a whole band. The

sax  
montage

| SOT

| SOT

starving artists corps, how about that? Pretty good. Saw him last week here too. Oh, that's nice. I'm gonna have

| SOT

| SOT

|

to do that. Thank you sweetie. God bless you. Thank you so much. Have a great one. Thanks bud. It kind of

SOT

| SOT

gives a boost of morale. You know people say hey way to go. You know keep it up. Hey thanks brother,

| SOT

| SOT

|

appreciate it man. Hi, thank you so much! I'm still kind of skeptical on people that stand on the corners. I really

SOT

SOT

| SOT

| SOT

appreciate somebody actually doing something for a litte bit of money. Woo hoo! Thank you. Thank you

| SOT

sweetie. God bless y'all. I make about the same in a three hour shift out here as what I make in a twelve hour

<sup>guitar</sup>  
| ~~was~~ lady listening  
from car | traffic

---

day out at work. I've almost paid for the whole year of college this year. Right now it's a lot better than a real

w/ sax

—  
job.

Weister Package 9  
A Season to Remember

empty up ski lift | accel. montage putting on skis | empty ski lift | empty ski lift | xc. ski lift

Takin it from the top. We got off to a tough start with the lack of snow. Man when's it going to snow? A lot of

empty lift | empty ski lift | empty ski lift

people stayed home for the millennium. Yeah, and that's not a good thing. We weren't sure if it was ever going

snow boarder | SOT | skier | skier | SOT | snowing trees

to get any better. How to describe this? Things have changed. Maybe the best way to say it Winter has arrived.

skiing music montage

skiing | SOT | skiing | SOT

It's absolutely amazing. It's been snowing virtually every day. Ankle-deep fresh stuff. Powder all over the

skiing | skiing | SOT | SOT

place. It's so good. It's just been getting deeper and deeper It's almost like you need a snorkel to breathe during

skiing music montage / car door montage

snowboarding

Warning sign

your turns. This could be a really bad year for avalanches. Deep snow A couple feet since Saturday, Sunday.

rescue dog  
running

1 SOT

skiing

1 snowboarding

Avalanches are unpredictable. Cause you get out there and you can't see anything. The backcountry's going to

1 snow  
b.d.ing

1 snow  
b.d.ing

sb

sb

sb

sb

music  
skiing  
montage

1 SOT

be dangerous. Dangerous For the rest of the season. Could be dangerous. Dangerous. Dangerous. Perfect today.

metric

ski

ski

ski

ski

ski

1 SOT

1 SOT

1 SOT

1 SOT

1 SOT

1 sign

Packed powder. Great conditions. Warm temperatures. Nice blue skies. Couldn't ask for anything more. Let it

1 flag

1 SOT

1 mtn

1 tree

1 SOT

1 snow

1 tv snow

1 SOT

1 tv snow

1 SOT

1 SOT

1 SOT

tv snow  
tv snow  
music montage  
sb lyrics "push it"

snow. Snow. Snow. Snow. Snow. Snow. Snow. Snow. Push it in! Push it. Push it! Well, I'm watching the

1 SOT

ski

1 SOT

1 torch

ski

1 SOT

1 ski

1 ski

special Olympics. Special Olympics. Yep Here in Glenwood Springs. Aw yeah! Go Lionel! Go William! Go

1 SOT

1 skiers

montage  
fine skier music

1 skier

Black

1 skier

1 skier

1 skier

Katie Yeah! Everybody wins. NDS is the National Brotherhood of Skiers. Exactly And our purpose is to

<sup>ski</sup> | SOT | <sup>sb</sup> SOT | sb |  
 introduce the sport of skiing to minorities. That'll be great. It's something that they haven't tried before. You

SOT | <sup>ski</sup> SOT | SOT |  
 don't really have anyone in the ski industry to look up to. I'm kind of the guinea pig. The ski industry has a long

<sup>music montage</sup> | falling down | <sup>fall</sup> fall | fall | SOT | <sup>fall</sup> |  
 way to go. First time every on cross-country skis. Sacrifice your body. If we are cross country nerds. We're

<sup>accel. fall montage</sup> | fall | <sup>2 music boots clickin</sup> | skiing | <sup>ski</sup> | SOT |  
 proud of it. It's hurting my eyes. Well it's been a challenging season across the state. You bet ya. But we're

| SOT | skiing | <sup>ski</sup> | SOT | ski | sb |  
 down to the homestretch. Ah, fantastic. The conditions have never been so good. Yeah! The best is yet to come.

<sup>ski</sup> | ski, cover camera w/snow |  
 We're waisting time. There's too much powder out there.

Weister Package 10  
She is Callie

*Sarah McLean  
Angel*

*1 SOT*

*1 ~~to~~ ~~up~~ ~~2~~ SLOMO*

I tell him I'm sorry everyday that he did this. And I would have done anything to help him. These parents are

*dip  
1 SOT*

*dip  
SLOMO 1 SOT*

yelling It's been kind of tough. It's like it's going to start over again. And screaming at you. I have a lot of guilt.

*dip dip  
1 SLOMO 1*

*SOT*

*1 SLOMO*

Listen very carefully. Very kind young man. Very intelligent. Very creative. Liked to write. Underneath the

*dip dip cry dip  
1 SLOMO 1 SLOMO 1 sunrise*

*Angel  
dip empty  
swings*

wreckage and the tears you will hear their warning. Suicide devastates you to the core of your being. These

*diss.  
1 picket  
fence*

*diss.  
1 picnic  
bench*

*diss.  
1 flowers*

parents are apple pie and picket fences. They are Sunday picnics and P.T.A. meetings. They are family. Close

*dip  
1 callie  
home vid*

*dip  
1 SOT*

your eyes and you can see their pride. But that image, for these parents, vanished. I still cry for her everyday. I

| SLO MO | dip | support groups | long diss. | SOT  
 miss her terribly. When their child completed suicide. Now they gather to rebuild their lives. There's only one

requirement and that is that your child has to commit suicide for you to be involved in it and it's a very heavy

| Debbie | long diss. | colin | Debbie SOT  
 price to pay. And for Debbie and Colin King, it is all still very raw. It doesn't feel good to hear that she's in a

| home vici | Callie violin  
 better place. You just learn to live with it and go on. Cause you have to. She is Callie. Growing up, the all-

| home vici | Callie plays | SLO MO | baseball | →  
 American kid. She was a pretty typical kid in that she was cute as can be Cute indeed. But not so typical was

→ | SOT | diss. | gymnastics  
 her fearlessness. Callie was a courageous girl who had a lot of guts. Guts that built a sense of inner strength and



1 SOT  
passion her parents marveled over. She stood up for whatever she thought was right regardless of consequences.

long  
diss.  
1 Dad

And that's why a knock at the door from two sheriff's deputies was so baffling. Well, my reaction was to cry

1 mom  
SOT

diss  
1 callie  
photo

long.  
diss  
1 photo  
CV

and run out of the room. Cause I didn't want to believe it. Callie was 19. A freshman at the University of

diss.  
1 support  
group SOT

Colorado in Boulder. She was found in her dormroom. We saw no signs at all of suicide in our daughter. We

diss.  
1 Family  
photo

never would have imagined that Sunday evening that we would be told that she had hung herself. And even

though they were a close family, Colin and Debbie didn't see the deep pain inside Callie until it was too late.

diss  
| diary

diss  
|

Until they opened her diary, bringing to light a very dark secret. What we found out after we got the news was

SOT

diss.  
| diary

that Callie had been raped in our home. They turn of every page revealed a young woman living in desperation,

diss  
| mom  
and photo

diss  
| photos

gasping for help but unwilling to ask. She indicated in her diary that I would not understand. She said I want to

| SOT

diss.  
|

tell my mom but she just wouldn't understand. It was heartbreaking to read how tortured that she was. And

wall

diss  
| wall  
CU

diss.  
|

now, looking back on her last year of life, there were faint signs of Callie's cry. But they went undetected. God

SOT

puts parents here to care for their kids and protect their kids and when one of your kids makes a decision like

diss  
| photo  
Callie

diss  
|

our daughter made the burden falls on you as the parent. I wish I could have told her that the pain will end. But

support  
group

diss  
| group

diss  
| woman  
cries

for mom and dad the pain goes on. And this group serves as their salvation. There's a lot of pain at the meetings

diss  
| men  
upset

diss  
| group

but there's also a lot of compassion a lot of understanding. They are what are giving us hope. You see them and

diss  
| slomo  
vide Callie / dissolve  
group

CU  
hands

you go yes we will be okay. What's clear is they don't want to see you here. And it's nothing personal. This is

dissolve  
| Callie slomo  
video

an event that no one every thinks will happen to them. Listen to their warning. Don't take anything for granted.

diss.  
| SOT

diss.  
| photo

---

Don't let a day go by without holding your children close. Because the real face of suicide When you looked at

diss  
| <sup>slo mo</sup>  
vid of Callie at mirror

---

Callie you saw her beautiful smile or her wonderful laugh. You would never have seen that torture. Is in the

---

mirror.

Shea Package 1  
Wrestler

wrestling w5 | CU wrestline | ms wrestle | clock  
Hey that's good! It's one of the toughest high school sports out there. It's physical. It's mental. Finish Tyler.

coach # | ms wrestle | wrestle | ms wrestle |  
Finish Tyler. And just before the state tournament; At a boy; when you could tell the boys from the men, you

guy's | girl wrestle | SOT | coach | girl  
might just find a girl. I went the wrong way; Brooke I think you gotta switch hips a little sooner. Brooke Sour is

school gym | wall | girl wrestling | xcu w. | ms w. →  
a senior at Golden High and the first girl in Colorado sports history to qualify for the state tournament in

→ | CU feet | SOT  
wrestling. I'm just taking it one match at a time, um, but you know I can't overlook any of this and I can't be

W. ms

CU  
W.

satisfied with just stepping on the mat and you know going out there and losing. Her record is an impressive 27

1 feet CU

1 ms  
W.

and 12. She's beaten good wrestlers to qualify, but she's still fighting for respect. At least make em think you

ms wrestle

know what you're doing. I wanna go out there and wrestle my best and wrestle how I've been wrestling all

1 SOT

1 ms  
W. guys

season and um really show that I deserve to be there just as much as the rest of the fifteen other guys that made

1 ms  
wrestle girl

coach

1 ms  
W.

coach

it. Her biggest fan, not surprisingly, is her coach. Hit it now Brooke you can't stay there all day. Who also

girl

£

SOT

happens to be her dad. When she said she wanted to wrestle for the high school I was like I'm your coach, man.

| ms wrestle guys | girl wrestle XCU | wrestle ms |

Dave Sours says, when the kids hit the mat, the daughter thing goes away. Brooke is just another wrestler. But

feet | ms wrestle | XCU head | SOT | WS

the truth is, they're having the time of their lives. By God she brings it. She brings the game every match. And

wrestle | coach | girl

come Thursday she'll bring it again in what may be the last tournament of her wrestling career.

Shea Package 2  
Saints

WS care center sign / old ladies w/ n.g. masks  
montage w/ clarinet

| care center | mask dancing | lady | banjo player | SOT

If you can't get to New Orleans for Fat Tuesday, why not bring Fat Tuesday to Colorado? Of course if we was

montage when the saints  
w/ old ladies  
Annie | parasol

in New Orleans we'd be showin skin and everything else. Annie Avery may be back in a wheelchair. Oh,

| lady | tamborine

honey, when you do the music you have to go... But that doesn't mean she couldn't throw a party for a couple

| group | annie | lady | annie w/ beads

hundred of her new best friends at the Life Care Center in Littleton. Look at Rita! Ain't she cute? If anybody

| mardi gras | beans | lady | ladies | group | lady's tamborine

needed the beads, balloons, beans, and rice and best friends it was Annie. Carnival is the party where I guess

| lady | annie | lady w/ beads

you forget all your trials and tribulations, cares and woes. Annie lost her house and her home city after Katrina.



| annie | dancing | SOT | | ladies |  
 But, today, she just wanted to give to others. I wanted them to know that it's life outside of these walls and they

beams: rice  
 | ~~annie~~ | annie | | man singing | | annie & friends |  
 could have a good time. It's pretty clear that Annie Avery gets a lot out of life, because she gives a lot to life.

| annie | | man sings when the saints | dancing | | dancing | | clari get |  
 cu | | | | | | | | |  
 Well, I don't know nothing else to do. And that's why when the true saints go marching in | Queen Annie Avery  
 you better believe

| dancing | | annie clapping |  
 will be at the head of the line.

Shea Package 3  
Sport Woman

montage of  
sporting goods

| SOT | SOT | store front | stores

Welcome to the Sporting Woman. We're the original. And once the Sporting Woman opened the rush to Cherry

montage  
of logos  
| store | SOT

Creek North was on. It's so special, there's no place, not only in the country, but probably no place in the world

| goods | goods | long dist. | SOT | montage in use | long dissolve | rack  
| Lucy | SOT |

with this concentration of women's sports stores. This is Daisy Sports. Welcome to Lucy. For right now,

\* | logo | shopping | SOT | SOT | music mont. |

Canadian import Lululemon is just a small showroom. This is little Lululemon. This is Title 9 - woo hoo!

| goods | goods | yoga | bag | skirt | shoes | stand up

Every single store offers something different: Yoga, exclusive brands, designer golf, running shoes. Right now

## STAND UP

the only thing missing is the big stuff like women's skis and kayaks and even that will be here soon.

music  
montage

shopping

helmets

lady

divas

When Boulder's popular Outdoor Divas opens in the fall, Cherry Creek North and Colorado Sports Woman will

kayaks

SOT

music  
montage

have it all. Probably the women of Denver, I'm gonna guess, have no idea how special it really is.

Shea Package 4  
Cookies

Ryan walks in | girls  
Welcome back Ryan! Thank you. When Lance Corporal Ryan Mobley came home from Iraq the Brownies and

cookie box | Ryan's cookies | girls w/ flags  
Fox Creek Elementary were waiting and so were the cookies. Sweet! I love girl scout cookies. These Girl

girl speech | girls w/ flags | SOT  
Scouts in training persuaded customers to buy cookies and donate them to hometown heroes. A hometown hero

Ryan heard on heavy flags | SOT | badges  
is where someone goes to like Iraq. I pledge allegiance to the flag... They fight for freedom. Of the United

girls pledge allegiance | sitting by Ryan | SOT  
States of America. Now these Brownies have a few questions for this Marine. I'm gonna ask him if he missed

| Ryan | SOT | badges | Ryan

---

anything about the United States. My family. ...and if he earns any pins or patches. Yeah, I got two medals and

| girls | CU | girl | XCU | Ryan

---

a ribbon when I was over there. Was he ever scared? When I first got there, I'd never been to combat or I'd

| hands crossed | jump | XCU | Ryan w/ girls | girl | CU

---

never been to Iraq before so I didn't know what it was going to be like. I was scared out of my mind. Did any of

| Ryan | girl | Ryan w/ girls

---

his friends die? Yes, I lost two of my friends over there. Why did we fight over there? That's kind of a hard

| CU | girl | picture of Ryan

---

question to answer. I usually don't think about the politics and the reasons why we went over there, I just think

| Ryan w/ girls | Ryan

---

about what I need to do to stay alive. What has he learned? I learned mentally I could take a lot more than I

thought I was capable of because there's just a lot of stuff you are exposed to in Iraq and it toughens you up

tearing cookies | Ryan w/ girls, cookies | CU Ryan | SOT  
mentally. But not even a tough Marine will pass up a soft somoa. You know we had heard a rumor that they use

XCU cookies | girls w/ cookies | packing cookies  
Girl Scout cookies as bargaining chips in card games and that they're actually worth more than money. That

SOT | girls walking with box | Ryan says goodbye to girls  
might have happened. I'm sure it did. If that's the case, Lance Corporal Ryan Mobley is one rich marine thanks

to troop number 2124.

Shea Package 5  
2<sup>nd</sup> BCT

Two shots of soldiers standing

running | feet moving | marching | marching | marching

It's 6:15 am and members of the Army's second brigade combat team are saying good morning to their world.

(cadence) | ~~cadence~~ | push ups | push ups/push ups | run | men | talk

From the formations to the push-ups to the two-mile run. Afterwards a pep-talk from their new Commander

talk | SOT

about the brigade's new home at Fort Carson. We've done well integrating into the mountain post here. The

soldier listens | listen | crowd

mountain post integrate worked for us you know putting arms around all the soldiers coming in and we

classroom | CU computer image | computer classroom | class

appreciate it. This is the first active military unit to ever return from a war zone to a new home base. And that

women soldier eating | lunchroom w/ empty seats | eating soldiers

war took a heavy toll. Nearly 70 soldiers from the 2<sup>nd</sup> BCT died in Iraq. Far more than any unit at Fort Carson.

gun fire went.  
 SOT | gun fire | soldiers  
 Do you think about the guys who didn't make it back alive? Everyday sir. This live fire drill is aimed at keeping

| target | SOT  
 soldiers alive during their next deployment which could come this fall. What are you most interested in

| drill | leader soldier profile | drill  
 watching in an exercise like this? The biggest thing is making sure that the platoon leader employs every asset

load | drill | CU sold. ready | shooting/orders | drill | running | soldiers  
 that he has. Those assets include state of the art weaponry, and of course the soldiers themselves. Their last year

| STAND UP  
 and a half has been a whirlwind. For this drill the soldiers are advancing on stationary targets, but for most of

them, life has become a moving target. For some 50 years the 2<sup>nd</sup> BCT was headquartered in South Korea. Then



came the deployment to Iraq. They fought hard for a year and while they were there many of these soldiers

receiving  
honors

found out that their new military home when they got back would be Fort Carson. The men celebrate when a

running drill

drill

comrade is promoted from specialist to corporal. This is a family. Going around the world to fight and then to a

drill

SOT

new home base has taken a heavy toll on traditional families. Sgt first class James Hunter is recently divorced.

It's bad to say but there's a lot of marriages that after deployment you come back and the marriage is basically

Banister

drill

drill

drill

empty. Colonel Banister is aware of the strain. And feeling some himself as he transforms the second BCT into

drill / watch / <sup>CV</sup> soldier legs / rescue

a lighter more versatile force. The brigade is being held up as a model of what the entire army is trying to

loading / running drill / shooting artillery / walking uphill

become: Less armor, more mobile, and ready to deploy. It's been a rough road, but you gotta pick em up by the

ready / shooting / ~~SO~~

seat of their pants and get em moving on the ??? path. I told the batallion commander and the sergeant major I

drill

said hey, you know, we can't eat the elephant in one sitting. You gotta eat it a bite at a time. Still it's a lot to

drill / running

chew on as this combat hardened group of soldiers waits to learn where it'll be fighting next.

Driving up to mtn. lion | SOT  
Casey Craig. Is on friendly terms with animals others would fear. Playing with a 250 pound mountain lion is a

| cats | casey tiger tigers  
lot different than playing with your little brother. He should know, Casey grew up living and playing with all

| SOT | cats | meat  
sorts of exotic large cats. When I was in kindergarten and first grade I thought everybody had a tiger. Now he

| tiger | mtn. lions | mtn. lion cats | w's sanctuary  
helps care not only for tigers, and mountain lions, but all sorts of big cats on this sanctuary operated by his

cats fight | w's sanctuary | Pat  
family on the Eastern Plains. It's called the wild animal sanctuary. The founder is Pat Craig, Casey's dad. We

| cat eats meat | SOT  
kind of focus on the large carnivores because those are the ones that people don't want to take care of or anyone

cat tiger eating  
outside the normal zoo system because they're too expensive, they're too dangerous. Not one of these big cats

tiger  
was born in the wild. They're part of a huge black market. They're breeding them and selling them as pets even

SOT casey w/ bad meat  
though it's illegal they still do it just like people sell guns or drugs or anything else. So it's up to the Craigs to

cats lion casey feeds them cats Tonka  
rescue these animals frequently with the help of law enforcement. Some are abandoned. Others abused. Like

SOT  
this mountain lion named Tonka. The guy that had him put a chain around his neck and then tied it to the tire.

Tonka w/ meat  
Then as he got older he was able to drag the tire around and so it ended up by the time when we got him the guy

sanctuary  
had like three or four tires tied to the chain and so he was just stuck in the backyard. When they're brought to


tiger SOT  
this 140-acre sanctuary they discover life here is very different. We really strive to make sure that once we've

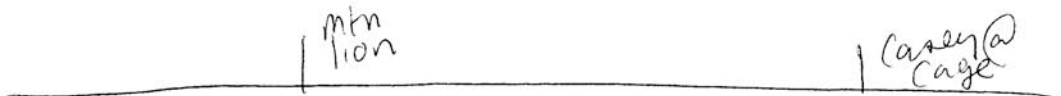
lion Part/education center  
rescued something that it has a quality of life. And that's important. What else is important is public education.


posters/center tiger  
When you're done seeing the cats check out the Craig's visitors center. You may be surprised to learn this


tigers sanctuary/ lion feeds lion feeds CU  
sprawling sanctuary has no interest in getting bigger. They see success as becoming smaller. A lot smaller. But

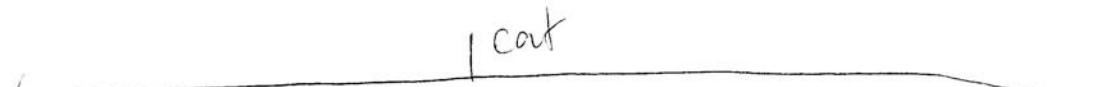
lions lion  
the only way that will happen is if there's an end to the illegal pet trade. Hopefully in 5 or 10 years or 20 years

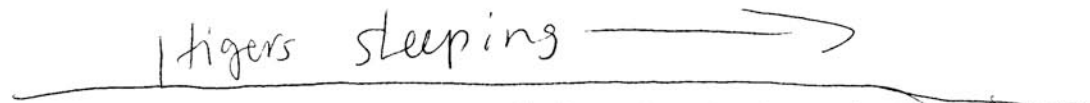

 tiger mtn lion casey  
 we'll be out of business cause there shouldn't have to be places like this. But right now unfortunately there's a


 mtn lion casey @ cage  
 crying need for this sanctuary. It's estimated tens of thousand of large cats are living outside of zoos with


 cat's hand Pat's Eddie eddie feet eddie jumps  
 hundreds more illegally bred every year. Eddie is a black leopard. He was born here after his rescued mother


 tigers play  
 turned out to be pregnant. Eddie's enjoyed good care his entire life and that makes him very different from the


 cat  
 rest of these big cats. This is a sanctuary. This is a home for these big animals. They've all been through some


 tigers sleeping →  
 really terrible things in their lives and now they're finally at a place where they can live the rest of their life  
 together.

Shea Package 7  
Vail Protest

man cries in pain  
"on our land!"

↓ protest

more conventional  
means were  
unsuccessful

protesters  
truck

WS  
protest

up  
high

They say this is their last line of defense. As this truck made it's way from freeing one protester from a 50 foot

1 protester  
who screamed

sheriff

tripod, another one chained his neck to the truck. Firefighters broke through that lock, but then the Sheriff's

1 protester  
limp

shame!  
shame!

deputy squeezed his pressure points to get him off the ground. The pain compliance holds I use for people who

1 SOT

dragging  
protester

are under arrest who are not willing to go on their own. The U.S. Forest Service arrested Mark Ingell and

1 pushing  
protester

1 SOT

dragged others away but they couldn't stop the protests. If this are the means it takes to protect my forest and

my wildlife that I live in Colorado for then I'm gonna be here to protect it and I don't care what it takes. I don't

protest  
| protest  
| cop & protest

---

care if they kill me here today. Only 1 in about 4 protesters is from Vail and many of them are from out of state.

| protester  
| protester

---

They call this a non-violent protest but some radical supporters claim last year's Vail fires were also non-

| protester  
| man in tree

---

violent. No one here admitted to knowing anything about those fires. But they do warn more protests are on the

| cop  
| dragging protester

---

way. And this may be the last of the non-violent ones. I'll just tell you this is just the beginning.



1 cwt. weed      1 <sup>was</sup> t. weed rolling      1 t. weeds      1

The wind just kicked up and kept comin like a freight train comin by. This happened once in the 1950s. In the

1 t. weeds      1 cleaning t. weeds      1 opening door girl cleaning

classic television series Twilight Zone. A home was surrounded by killer tumbleweeds. Well, these weren't

1 t. weeds      1 cleaning

killers but residents of Montbello were trapped in and out of their homes by mountains of tumbleweeds. Just

1 weeds in pile      1 t. weeds rolling by      1 bus

rows and rows of tumbleweeds coming down like a circus. Streets were blocked. Cars, even busses, had to

1 t. weeds i bag in tree      1 SOT

weave through narrow paths. Kind of funny. A little scary. I was sleeping. It woke me up. I thought it was an

1 t. weeds house w/ t. weeds      1 cleaning

earthquake...the windows were shakin. No one was at home at this house. They're in for a surprise. You can't

cleaning

cleaning cleaning

even see the front of the front door! It's all piled up like a practical joke or something. Actually tumbleweeds in

tyreeds  
under  
car

needs in pile on  
road

this number can be dangerous. They burn like kindling and somebody's gonna have a lot of hauling to do

tomorrow.

Shea package 9  
Radomes

Grapher

boom ws  
| radomes boom  
| radomes closer boom  
| radomes closer boom  
| radomes Jason | radomes

Well, there isn't any dissection of aliens going on in here. Airman 1<sup>st</sup> class Jason Green knows what this

| SOT Boom |

mystery place is all about. This is our unconventional way of knocking the snow off the radome. But many

Jason cleaning radome | Radome CU | View from Radome

aren't buying his story. I know people that have been living in the area for 20 years. You can tell em exactly

~~pan~~ Zoom/pan to shot  
inside radome

what's in here. I've told people exactly what's in here and they still don't believe me and they say aw you're

CU radome inside boom  
| pan radome inside | silo | soldiers/dish  
| inside

just covering it up. This radome provides shelter for more than 50 tons of equipment including a 60 foot satellite

| radar | object | SOT

dish. It's receiving information from 23 thousand miles in space. Our ultimate mission is to detect nuclear

central command Alarm

launches of any kind. Airmen here are keeping a close eye on the ground by way of a satellite in the sky. After

Central command command outside mountain Two miss sec. radome

processing the information it's passed along to nerve centers like Shian Mountain in Colorado Springs. We are a

inside xcv. r. inside alarm button r. inside

vital role in Continental United States protection. And it's this vital role that has spared Buckley from recent

ladder SOT boom clearing rope

military cuts that have shut down Fitzsimmons and Lowery Airforce Base. The radomes are really our premier

Boom Dome Boom Dome WS Boom xw's Dome

mission here at Buckley. They're probably what has kept the base off the chopping block.

Shea Package 10

No Peaches

4 shot est. montage

| market | peaches | eating  
peach

When you peaches at fruit stands and grocery stores they'll look just like any year's crop. Maybe even a little

| box | market | peaches | xcu  
Bushel

larger. But it will be more expensive. At I-70 Fruit a half-bushel costs six dollars more than last year. That's an

| market | picking

increase of about 20 percent. And in grocery stores you could pay 25 cents more a pound. Peach pickers look

STAND UP

for peaches that are good in size and turning yellow and red but this year they're not picking nearly as many

→ | ~~prop~~  
tractor | tractor  
ride

peaches as they normally do. Our sales were hoping for 40 or 50 percent of our peach profits this season. A

vs Orchard | eating  
peaches

winter freeze damaged about half the peaches at Clarke's Orchard. But to others, Mother Nature was more

SOT | xcu hand | SOT | picker's ladder

cruel. Ray Ashurst lost everything. No crop. Froze everything. No peaches. Froze em all. Farmers aren't the

| picking | picking |

only ones who will suffer. Fewer peaches means less work. Less money for migrant workers like the Calderone

worker Bueno | SOT

family from Mexico. Most our guys are going to make about, I'd say, 60/70 percent of what they made last

peacher rolling | teens | teen | tractor | peaches

year. Even teenagers working a summer job will lose money. They farmers know there's still hope for a better

| basket | peach on tree

crop. They can only hope it comes next year.

## Vita

Keren Henderson was born in Toronto, Canada, on August 13, 1978. She earned her Bachelor of Arts in sociology from the University of Toronto in June of 2000, with a minor in English. Keren spent her first semester of graduate school at Loyola University in New Orleans. She came to LSU as a visiting student during the Katrina evacuation semester of Fall 2005 and never left. Keren's five year break between her two degrees were spent as a waitress, production assistant, ceramic flute maker (seriously), office manager, and video editor. The latter uncovered a love and appreciation for the manipulation of time and space, cinematically speaking.