



Video 9 of 14, Video Journalism Workshop Transcript

Speaker (Prof. Bill Gentile): We're at an important juncture right now. We're moving from the production period to the post-production period and I think it's critical ... that we are conscious about this shifting of gears and I want to get the sense of where you guys are or where you think you are; and talk about how we're going to you know, finish up this process of the creative treatment of reality, which is what we're doing here. I know you guys have a bunch of information, this visual information and audio information and the question now is how do you shape it, how do you finish, how do you come up with the finished products.

So, can you talk about briefly, about your experience today and what happened in the field?

Karen: It was a great experience.

Speaker (Prof. Bill Gentile): Yeah.

Karen: But I could tell that I'm at a loss.

Speaker (Prof. Bill Gentile): Why? How?

Karen: I didn't stay long enough on my shots, my 20 seconds, you know ... When you have all this going on, I find that I will only stick like four, five seconds; it's like, and I can see that's way too short.

Speaker (Prof. Bill Gentile): That could be too tight.

Karen: Yeah.

Speaker (Prof. Bill Gentile): That could be really tight.

Karen: The audio is rich.

Speaker (Prof. Bill Gentile): Okay.



Karen: The video not so much, so I bet there are elements that are good so I just have to go from there.

Speaker (Prof. Bill Gentile): Okay, all right. Chad?

Chad: I'm in good shape, I think. I've got a pretty good timeline of sound bites. I have holes and need for B-roll. So, I am going back tomorrow for about 20 minutes and get that. And then tonight, I am going to write, you know, a kind of narration and including what part do I have to film that I think that will help me know what B-roll I am still filming to.

Speaker (Prof. Bill Gentile): Okay, okay. Steinar?

Steinar: Oh, sorry. I left the guitars.

[LAUGHTER]

Speaker (Prof. Bill Gentile): It's okay. You have long memory. You had a meeting with the guy, what time this morning?

Steinar: Six thirty.

Speaker (Prof. Bill Gentile): You met at 6:30?

Steinar: Yeah, and I have to wake them up though, everybody was asleep.

Speaker (Prof. Bill Gentile): They were asleep.

[LAUGHTER]

Chad: Oh, man.

Steinar: I think it was good, I mean, when you knock on someone's door and have to get them up from their bed I mean, it's always my problem. He always looking for personal things.

Speaker (Prof. Bill Gentile): Yeah.

Steinar: In the interview but at some point, I felt I was crossing a border so I have to be careful on things, so that it's not going to be too much, as well.



Speaker (Prof. Bill Gentile): Okay. Kalpana, where are you?

Kalpana: Today, like Karen said I realized how much time I lost. I mean, I went out alone and I have not, I did not balance. I've got some good, I mean, interesting footage.

Speaker (Prof. Bill Gentile): Yeah.

Kalpana: And a very interesting conversation with a woman who just happened to come in and video [Crosstalk]

Speaker (Prof. Bill Gentile): Did you take my white balance camera tip?

Kalpana: I took it.

Speaker (Prof. Bill Gentile): Okay.

Kalpana: I just couldn't, I...

Speaker (Prof. Bill Gentile): You just didn't use it?

Kalpana: I was just dealing with all the customers and then and on not wanting me to be there and all of that.

Speaker (Prof. Bill Gentile): Yeah.

Kalpana: I was kind of flustered in where should I stand or what should I do and you know and the sound and all of that...

Speaker (Prof. Bill Gentile): One of the reasons why a lot of people can't do this, is because it has so many, it's multi-tasking.

Kalpana: Right.

Speaker (Prof. Bill Gentile): That means it's a lot of pressure.

Kalpana: Right.



Speaker (Prof. Bill Gentile): You're thinking about focus and batteries and sound and character and dramatic arcs...

Kalpana: Okay.

Speaker (Prof. Bill Gentile): You know. It takes time to make these stuff all come together.

Kalpana: Okay.

Speaker (Prof. Bill Gentile): You can white balance up here.

Kalpana: Oh, yeah.

Speaker (Prof. Bill Gentile): And you can do an incredible stuff of whites, just don't worry about it, and don't worry about it. But the point is, you've got a dramatic arc, you have the spine, you have the beginning, the guys comes out with the sheep, you got the middle when he cut this thing up and you have the end, him eating the soup.

[LAUGHTER]

Speaker (Prof. Bill Gentile): You have a beautiful story. Okay, all you got to do now is wrap the stuff around the spine of the story; you've got evidence there, okay. Great. Ann?

Ann: The audio came back.

Speaker (Prof. Bill Gentile): Oh my God, this is like the magic elusive audio.

[Crosstalk]

Ann: Brad, cheers for Brad because the audio came back.

[Crosstalk]

Ann: It's like purged or something during the transfer, I don't know. But it wasn't there, now it's there.

Speaker (Prof. Bill Gentile): It's there?



Ann: Yeah.

Speaker (Prof. Bill Gentile): Okay, do you have a story?

Ann: I have. I thought about what you said this morning and I think it's all, it's talking about who the target is for this.

Speaker (Prof. Bill Gentile): Okay.

Ann: So, I was looking for some escape this weekend because I spent my entire working time dealing with diseases that killed people in really nasty ways.

Speaker (Prof. Bill Gentile): Uh-hmm.

Ann: So, I wanted to escape into something I could chew like food.

[LAUGHTER]

Speaker (Prof. Bill Gentile): Right.

Ann: So, it's all in, you know, what you think. So, no, this isn't for "Nightline".

[LAUGHTER]

Ann: This is for like a local version of food TV or something.

Speaker (Prof. Bill Gentile): It's fine.

Ann: So, if you look at it in that light, you know, I think, "Yes, I have a story."

Speaker (Prof. Bill Gentile): Right.

Ann: Worth, you know, watching and post dining out," you know, whatever.

Speaker (Prof. Bill Gentile): That's fine. Where are you? [Speaking to Rhett]



Rhett: Well, you know, the story got more complex today than it was before and to some degree, the storyline that I was thinking of seems somewhat exaggerated or intellectually dishonest.

Speaker (Prof. Bill Gentile): Okay.

Rhett: That there is you know, this "crisis" that's going to like, you know, make a serious impact in business. It's like, it's day-to-day stuff, it's you know; it is the challenges of working.

Speaker (Prof. Bill Gentile): Let's shift gears now, okay. I want to talk about does anybody have their manual close by? I want to point a couple of things out. We may want to turn these lights on, Brad.

Brad: Sure.

Speaker (Prof. Bill Gentile): It's page 51, there's a section on "Rules for Shooting Video." We talked about a lot of this stuff, I just want to draw your attention to these pages. And on page 54 and 55, we talked about formal sit-down interviews. You know, if you need, if you feel like you need to go over some of this stuff, it's there in the manual, please do so. I mean, you know, it's supposed to; it's supposed to be a companion manual for this workshop, for my classes.

On page 52, 57 rather, sorry—there's a section called, "Sound, The Heartbeat of Our Craft." I think I have tried to emphasize with all of you then and know these now, how important sound is. But also, you know, the craft of using a wireless mike. Were you were using a wireless mic today?

Karen: No, it wasn't wireless.

Speaker (Prof. Bill Gentile): Anyway, what I want you to do today is, we're at this stage now where you guys have this raw material and however, if you don't have a pretty clear idea how you are going to form this raw material into a final piece. I'm not sure that we all do.

We've talked about dramatic arcs before and you know, they look like; they kind of look like something really very simple. It's basically here,

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where you post it. For what? What was here? We know that this is the climax, isn't it, right?

Karen: Uh-hmm.

Speaker (Prof. Bill Gentile): This is the resolution of your story. All these stories have three components -- they got a beginning, they have a middle and they have an end, okay. Here, we post what? The controlling idea. Here, we develop the story; all around here is the spine of this dramatic arc, you know. We put the information. If we can build tension here, that's terrific. We put the information here so we've got a beginning, a middle and an end here.

For your story to be effective, for you to carry your audience from one end of the story to another, you've got to have a pretty strong beginning, a powerful, you know, opening with your strongest visual material. You have to have fairly interesting material. Here, you have to have strong images to keep this thing moving and of course, we're going to give your audience the climax at the end of this thing, okay. Along the way from the beginning to end, you may have lots of small dramatic arcs here, okay. If you think this is very formulaic. It's like a cookie-cutter system where you know, they make the same cookie a thousand times of the same, with the same pattern, okay.

If you watch the series like "The Sopranos," you'll notice, you know, Tony Soprano wakes up in the morning; he is drinking coffee, his kid walks in and says he has a drug problem. So, he spends half of that episode trying to resolve that issue. Somewhere along the way, another issue comes up, there's another problem, another controlling idea, you know, or one day, one of the guys of the mob got knocked up, something like that. So, you know, they have this quick resolution for that; maybe at the end of the piece, the third problem that comes up and he won't resolve that until the following week. That's how they keep us engaged in this stuff; it's really a formula. If you watch this stuff...you can see that behind the screen.

This is what I want you guys to focus on as we watch this next piece. Behind the screen there is a drawing, like an architect's drawing. There's something that looks like this, you don't see it here but if you look at this with a discerning eye, you'll see that there's a structure back there. Somebody built that structure, somebody put at the end this architect's

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drawing and that's what you guys I want you to do, you know, consciously. It's the reconstruction as what you are doing now in the post-production phase. You've identified...the visual characteristics that defined your scene, define your story; you've documented that stuff. Now your job, you'd come in with all this raw material, you have to build this thing, you have to reconstruct it and this is where you start.

You have a broad dramatic arc here, whether it's with this guy with the sheep; it comes in with the sheep, he cuts it up, he butchers it up, he makes soup out of it, that's it. You go through from beginning to end, okay.

[LAUGHTER]

Speaker (Prof. Bill Gentile): And there maybe in your story, probably in all of your stories, in three minutes, you probably won't have lots of dramatic arcs here; maybe just one simple dramatic arc. But the point is, if you know how to build one, you can build many and you could do not only a three-minute piece, you can do a 30-minute piece or a three-hour piece. But you have to have lots of dramatic arcs to keep your people moving there.

All right, let's watch this thing so you know, see if you guys can identify because there are a lot of dramatic arcs here. I'll stop it occasionally and ask you what you think, okay.

Case Study: "Voice of Hope"

Ted Koppel: November 21st, 1996. Not so long ago, it was the worst kind of hate radio. What was broadcast contributed to violence, rape and murder.

Her father was killed, a victim of hatred. Her people were among the killers but they are the best of friends.

Julie Ruth: I know she can't hurt me or anyone else. I trust her.

Ted Koppel: They are inseparable and now they're working also on radio to bring their people together.

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Jocelyn: Except for people who are aiming for higher places or for power, we have nothing to gain from this work.

Ted Koppel: And the man who helped it happen is an American. Tonight, the "Voice of Hope."

Voiceover: This is ABC News Nightline, reporting from Washington, Ted Koppel.

Ted Koppel: This is a program about the power of words, words which has both the capacity to inflame, incite to violence, and words which can heal and restore peace; where hatred and butchery have been the norm.

This, as I suggested in the opening to the program is the story about what happens when hate radio goes berserk and how the same medium can be used to restore peace. When we use the term, hate radio in this country, we're actually exaggerating the add-on proportion even where it exist in its violent form.

Radio in the United States has never succeeded in causing one group of Americans to take to the streets and starts slaughtering tens of thousands of other Americans. That did happen as we all remember a couple of years ago in the Central African nation of Rwanda. It continues to happen in Rwanda's southern neighbor, Burundi and the killing has spilled over onto adjoining regions of Zaire, where hundreds of thousands of refugees from both countries have taken shelter.

For the past several days, many of the refugees from Rwanda in particular, had been returning home and we'll have an update on that story at the end of this program. But what has been literally reported is the influence of radio stations which can be heard in all three countries have had in provoking the violence. What have received even less attention are the

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courageous efforts led by an American civilian to stem the tide of hatred. The efforts of that man and some enormously brave Hutu and Tutsi men and women to offer some alternative programming carried on Burundi's state radio are the focus of this report, produced by Joanne Levine and correspondent, Bill Gentile.

[Video paused]

Speaker (Prof. Bill Gentile): Okay, you just heard the controlling idea, right? What is it? What's the controlling idea depicts?

Chad: That words have the power to heal and hurt, incite violence, that part.

Speaker (Prof. Bill Gentile): What's the piece that we are going to see about? This guy here did a brilliant job, he's really, really smart. What's the story about?

Ann: That one man decides to use the power of words to heal.

Speaker (Prof. Bill Gentile): Who? This guy who runs the station?

Ann: The broadcaster.

Speaker (Prof. Bill Gentile): The broadcaster, okay. It's kind of like that; let's just keep that in mind until we, you know, let's this thing run a bit more.

Cont... Case Study: "Voice of Hope"

Narrator [Prof. Bill Gentile]: This is the face of hatred gone mad. Here, Hutus massacred more than 400 Tutsis. At other times, it's been Tutsis killing Hutus.

Speaker (Prof. Bill Gentile): Remember what I was talking about, use the most powerful stuff first? This is the most powerful stuff we can get our hands on. I didn't shoot this stuff, this is file stuff. It was Associated Press or something like that. But this is the most powerful stuff that we had. So, we used this and we backed into the story that I actually shot, okay.

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Cont... Case Study: "Voice of Hope"

Bryan: Bodies everywhere, houses were burned and destroyed but now it's completely looted. All the roofs were taken off the rest of the houses.

Narrator [Prof. Bill Gentile]: Meet 32-year-old New Yorker, Bryan Rich. He's devoted the last two years of his life trying to make sure this destruction never happens again. Bryan came with an idea for reconciliation.

Female 1: [Foreign language]

Narrator [Prof. Bill Gentile]: Convinced that radio could make a difference, Bryan built Burundi's first independent radio service. As a songwriter, he understands the power of words, especially words broadcast over the airwaves.

Bryan: We're doing interviews of the people because basically, this is the largest concentration of displaced people from [inaudible 0:15:56.2].

Narrator [Prof. Bill Gentile]: Studio Ijambo is one of the few places where Tutsis and Hutus work together willingly, covering a region haunted by the Rwandan genocide of 1994. Hutu militia massacred up to one million people mainly, Tutsis and displaced another million.

Bryan: The reason that we've been having our project is because of what took place in Rwanda and because of the role the media played in inciting people to commit violence.

Narrator [Prof. Bill Gentile]: The voices over the airwaves launched Rwanda's genocide.

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Bryan: The messages were very clear, there were not thinly-veiled at all, it was basically, you know, "Go out and assassinate these people, it's your responsibility," and openly calling for the extermination of the Tutsis.

Male Broadcaster: [Foreign Language] we're trying to create a tradition of good information where there isn't one.

Narrator [Prof. Bill Gentile]: Information can mean the difference between life and death.

Speaker (Prof. Bill Gentile): What's the controlling idea now? Let me ask you straight up—is the controlling idea is it a story about Studio Ijambo with Bryan Rich or is it about Bryan Rich who works at Studio Ijambo?

What do you think, Chad? What's the story about? Is it about the story about Bryan Rich and Studio Ijambo or Studio Ijambo with Bryan Rich? This is really important; this is the controlling idea and...

Chad: For me, it's more about the studio.

[Crosstalk]

Chad: And how it reaches people, this vehicle.

Speaker (Prof. Bill Gentile): Yes, it's more about the studio. So, it's Studio Ijambo, good, with Bryan Rich.

Ann: Yeah.

Speaker (Prof. Bill Gentile): Okay, because the other way around is a very, very different story.

Chad: Yeah, yeah.

Speaker (Prof. Bill Gentile): And these are the subtleties that you have to appreciate, you have to understand what you are doing because if you don't get this straight from the beginning, you know the questions that you asked and the stuff that you shoot is not appropriate for what you're doing. So, that's the main dramatic arc. Yes?

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Rhett: Isn't he kind of just the vehicle to tell...

Speaker (Prof. Bill Gentile): Precisely.

Rhett: The message, he is not the story.

Speaker (Prof. Bill Gentile): Right.

Rhett: You know, hate versus the reconciliation.

Speaker (Prof. Bill Gentile): Right.

Ann: But he also gives you a hook here I think. I would think that the minds behind Nightline thought you have an American doing something to make a difference and that makes it more attractive to them.

Speaker (Prof. Bill Gentile): Yeah.

Ann: So, he was like a little of both...

Speaker (Prof. Bill Gentile): Exactly, exactly. He's both things. He's a vehicle. He's, you know what he is? He's this little truck here; he's this small pick-up truck. It's a bad drawing; you've got a window here, right. And he got the cargo back here.

Bryan Rich is the little old vehicle. We put information and he's going to take us up this hill and he's going to take us there, okay. He's one of the vehicles and he's a hook. You're right, people can relate to him, right. He's an American, he talks English, he looks like us. He lives in Washington, D.C. now, okay.

Oh, you have a point there, what does this look like? What does this thing look like? What you see there?

Ann: CB radio.

Speaker (Prof. Bill Gentile): Sorry? Take a look at this now, what does this look like to you guys?

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[Playing the video, "Voice of Hope" in the background]

Ann: It doesn't have a microphone.

[Crosstalk]

Speaker (Prof. Bill Gentile): Okay, what does this look like?

[Crosstalk]

Speaker (Prof. Bill Gentile): What?

[Crosstalk]

Karen: Looks like they're talking back—

Ann: Walkie-talkie.

Speaker (Prof. Bill Gentile): Look at the images, forget about the sound.

Ann: Yeah.

Speaker (Prof. Bill Gentile): What does it look like? What are we talking about since our first day here?

Kalpana: Inaudible [0:19:31.0]

Speaker (Prof. Bill Gentile): No. Come on, didn't we talk about this yesterday?

Karen: You mean the sequence, the shots.

Speaker (Prof. Bill Gentile): Yeah.

Rhett: Is it?

[Crosstalk]

Speaker (Prof. Bill Gentile): The Six-Shot System.

Karen: Yeah.

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[Crosstalk]

Speaker (Prof. Bill Gentile): It's the Six-Shot System, isn't it?

[Crosstalk]

Speaker (Prof. Bill Gentile): Yeah, it's not all the six shots (but) these are the images that keep this thing moving.

Rhett: Yeah.

Speaker (Prof. Bill Gentile): You know, my camera isn't moving around, right not when I'm rolling but I've doing all these different shots and that's the finish piece. It's what keeps it rolling...

Ivan: Yeah.

Speaker (Prof. Bill Gentile): You know, because I can shoot this in a different way. I can do—okay let's just do this for 10 seconds while I say what I have to say, or we can do this for 10 seconds.

Karen: Let's say about three seconds, four seconds.

Speaker (Prof. Bill Gentile): Well, that's kind of, I'll play it in real time, okay. We'll have sound in this one.

[Replay of video segment showing Bryan Rich while Bill counted the six shots]

Chad: Wow, man—that is great.

Karen: Okay, so my one or two seconds might be sufficient and fast enough.
[LAUGHS]

Speaker (Prof. Bill Gentile): Yeah, but this is fast.

Karen: Yeah.

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Speaker (Prof. Bill Gentile): This is fast but I need this space to be able to explain this stuff, or to put the narration under, right. And I can't produce one shot because the pictures aren't moving.

Karen: Right.

Chad: Yeah. And of course, you only got so many minutes for this package on Nightline, you know what I mean?

Speaker (Prof. Bill Gentile): Yeah, man. It's got to run. Okay, we know this is now—it's Studio Ijambo with Bryan Rich.

Cont... Case Study: "Voice of Hope"

Bryan: You know Rwanda burned the Zaire—radio is not just you know, listening to the news or choosing between 35 or 40 channels of information; you know that is the lifeline to the outside world. That has the information about what's taking place. The information I get will determine if they cross the border.

Announcer: Welcome, ladies and gentlemen to this program this afternoon from Radio Burundi, the English service.

Narrator [Prof. Bill Gentile]: Radio is everywhere. In one of the world's poorest regions where only a fraction of the people can read and even fewer can afford a TV, radio is often the only source of information.

Bryan: We have the military come in; we've had victims of human rights and abuses in the studio. We've had ministers, we've had parliamentarians, we've have foreigners, U.N., students, black market money-changers. And this studio has really kind of experienced just about every aspect of the conflict here from every angle.

Narrator [Prof. Bill Gentile]: But what truly sets Studio Ijambo apart is its staff of 17 people. Bryan set the tone from

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the beginning. He hired people from both sides who believed they can work side by side for the common goal.

Bryan: The journalists, when they come in to the studio they're journalists and they leave their ethnicity at the door. I don't want them to leave their identity at the door but I don't want them to bring any form of bias or partiality into the studio.

Narrator [Prof. Bill Gentile]: Julie Ruth Mikishumana, a Hutu and Jocelyn Sambura, Tutsi, live by that tenet. They've been part of each other's lives for six years despite their starkly different pasts. Julie Ruth's father was killed by Tutsis when she was two.

Jocelyn grew up in California, the daughter of a Tutsi diplomat.

Speaker (Prof. Bill Gentile): Something really, really important just happened here. Something really, really important happened to this thing. The structure changed, how?

Steinar: New vehicles.

Speaker (Prof. Bill Gentile): Sorry?

Steinar: New vehicles.

Speaker (Prof. Bill Gentile): We have a new vehicle.

[Crosstalk]

Speaker (Prof. Bill Gentile): We have a new storyline; we have a new dramatic arc. You see, so you can start to see the structure behind the screen here. So, it's called, let's call it whatever, we have a new vehicle here, I'll try to make this truck better.

Karen: Make it a car [LAUGHS].



Speaker (Prof. Bill Gentile): I'll do a car on the next, okay. And we're going to call this the "two girls," okay. And with all these things, we're asking the question here, we're posing, we go back in this conversation with the audience. We start with this guy, with Bryan Rich, the question is kind of, "Okay, how is this going to turn out?" kind of general question.

Here, the question I think, can be more succinct, is more pointed. What is the question here? You know, we've got, you know these two girls represent these two tribes that have been at war in Rwanda. They killed 800,000 people in a hundred days; 800,000 people in a hundred days and it wasn't with bombs and you know, big weapons and cannons you know, but with machetes and kitchen knives and hammers and you know, garden hose and things like that. So, the question with these two girls, they were from these warring tribes. What is the question? What is the implicit question, Ivan? What are we asking the audience?

Evan: Well, for me it's like a symbol of reconciliation among them.

Speaker (Prof. Bill Gentile): There's still at war now.

[Crosstalk]

Speaker (Prof. Bill Gentile): These two tribes can never be friends.

Karen: How can they transcend that hatred?

Speaker (Prof. Bill Gentile): Yeah, of the friendship going to last?

Karen: Right, yeah.

Speaker (Prof. Bill Gentile): How can they be friends? How can they transcend this, you know.

Chad: Yeah, they stand next to each other.

Speaker (Prof. Bill Gentile): I mean, it pricks your interest, doesn't it? You want to know.

Chad: Yeah.



Speaker (Prof. Bill Gentile): So you probably stick around and you know, you may run to the refrigerator for a quick beer but you know, you know you'll be back and finish this. You're not going to you know, "Stars on The Beach" or something, right.

[LAUGHTER]

Speaker (Prof. Bill Gentile): But the structure here, the structure changes not profoundly; we have a new level of interest, a new story, okay.

Karen: And wrapped around the idea that they work at this studio.

Speaker (Prof. Bill Gentile): Yeah, yeah and will give you more information.

Karen: And so that's the sign, right?

Speaker (Prof. Bill Gentile): Yeah.

Cont... Case Study: "Voice of Hope"

Jocelyn: A gap that's been created between the Burundians and what we're doing is trying to bring them back together because after all these years of war, it's like people have been poisoned and told that they just can't live together or that they can't trust each other.

Julie: I couldn't see this crisis or the fact that not being from the same ethnic group can make to break up friendship, no.

Narrator [Prof. Bill Gentile]: Studio Ijambo produces more than news; it records music and creates programming to bridge the ethnic gap. Julie Ruth and Jocelyn translate a soap opera written by one of the region's famous writers. It's about how friendship between two families, one Hutu and the other, Tutsi gets tested after one of the men was killed in an ethnic clash; a storyline not unlike their own.

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Ted Koppel: How can a small group of devoted journalists bridge the gap between the warring factions? Here's Part Two of the "Voice of Hope."

Narrator [Prof. Bill Gentile]: Studio Ijambo is funded by "Search for Common Ground," a Washington, D.C.-based non-profit, that tries to resolve conflict through the media.

Bryan: [Foreign language]

Narrator [Prof. Bill Gentile]: Bryan fights to translate this idea into action in a region where airwaves mean power and the power elite guard the airwaves. It's been an uphill battle from the start.

Bryan: When I arrived, people basically laughed in my face.

Narrator [Prof. Bill Gentile]: He's built the studio on the fundamentals of good journalism—fairness is everything.

Thirty-one-year-old Alexis Sinduhije is the Studio's star and one of its founding reporters. Like everyone else in the studio, his life has been touched by violence.

Narrator [Prof. Bill Gentile]: Alexis, a Tutsi who covered the genocide against Tutsis in Rwanda. He's had to go onto exile for months at that time because of death threats by the military.

Alexis: If everyone refused to take risks, what would happen in this country? If everyone stops doing their own work, if all the NGOs decided not to give food to those people because they're taking risks, what would happen?

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Narrator [Prof. Bill Gentile]: For Alexis, the story is often personal.

Alexis: You know she's old, no. She was a good friend of my mother.

Speaker (Prof. Bill Gentile): Something changes here and this is part of the point that keeps the people involved, keep the audience involved -- we've got a new paradigm here, something shifts —what happened? Anne, what do you think happened?

Ann: Character.

Speaker (Prof. Bill Gentile): We have a new character.

Ann: Uh-hmm.

Speaker (Prof. Bill Gentile): So we have a new character, we have a new dramatic arc, now we have Alexis—he's a star reporter. We introduced and we haven't finished any of these things here, everything's up in the air. We started with Bryan Rich, he's still up in the air; we've got the two girls and we don't know what's going to happen with them. Now, we have Alexis. What happened here, we just started, okay.

Cont... Case Study: "Voice of Hope"

Narrator [Prof. Bill Gentile]: This refugee camp, the Johnson Center is run by two American missionaries. It sprung up on the Johnson's property and has become a haven for more than 7,000 Hutus fleeing the civil war.

Alexis: Three hundred people, yes—there this morning because they saw militaries.

Narrator [Prof. Bill Gentile]: This is the latest casualty, a six-year-old girl who was shot.

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Alexis: I think that if the Burundian finds himself in front of a white person, I think that for white people we're all blacks—we're not Hutus or Tutsis, the stereotypes, they were given but there are no practically no differences.

Narrator [Prof. Bill Gentile]: The staff of Studio Ijambo operates in a country under siege and international embargo has crippled the nation already handicapped by civil war. Fuel is scarce; residents must walk to work and the market. Most people now spend their nights in darkness.

Bryan: We're providing information that nobody else would dare provide at this point.

Narrator [Prof. Bill Gentile]: The studio has developed a faithful audience.

Bryan: We had situations where people would come on bicycle from the interior with notes from someone with statistics of a massacre, you know, very precise -- 200 hundred people buried here, killed this way at this time.

Narrator [Prof. Bill Gentile]: For Studio Ijambo reporters like Alexis, there is no real security. Last year, soldiers raided Alexis' home, roughed up his infant daughter and promised to kill him if his negative reporting persisted. To do his job, Alexis must constantly step into the fray.

Bryan: He's one of the most courageous journalists I've ever seen, working anywhere. I mean, he will risk his life perhaps, too easily to uncover or cover on events in very dangerous circumstances. He's probably saved at least my life once.

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Narrator [Prof. Bill Gentile]: Alexis picked up a rumor of fighting in the countryside and calls his military sources.

Alexis: [Hallo. Bonjour mon colonel](#) [French Language].

Narrator [Prof. Bill Gentile]: It's a constant strain.

Speaker (Prof. Bill Gentile): See what happens when we were executing the Six-Shot System? You try to get those close-ups; I know that he's going to call this colonel. I know that he is going to make this important telephone call to follow up on reports of the fighting. So I'm on this guy—I'm shooting, I don't stop shooting at all. I moved, when I do move the camera to get to another position, I don't stop rolling because I want to get the sound; I can put the sound anywhere so the camera never stops. It never stops so it's all close-ups, close-up head, close-up. And then when I see at the corner of my eye, here comes somebody with a lighter, he lights the cigarette up, you move. You figure about the six-shot system and you follow the action, okay.

Cont... Case Study: "Voice of Hope"

Narrator [Prof. Bill Gentile]: Professional and personal, Alexis' own brother an army captain, criticizes his reports saying they endanger his fellow soldiers. But Alexis is unwavering in his mission to seek out the truth, he heads out the next day to check on the reported fighting.

Alexis: Where is the hospital?

Chris Tomlinson: It's in—[inaudible 0:31:46.5]

Narrator [Prof. Bill Gentile]: The destination, a village supposedly 90 minutes from the capital in Burundi's tropical highlands. Along for the ride is Chris Tomlinson, an Associated Press reporter; our driver's name is Moses.

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Outside the city, flak jackets are standard gear and so is beer. Even in war zones, shipments never stop. We raced with time, calculating how long it will take to get to the village, do the reporting and return to Bujumbura before dark.

Alexis: If we continue we are going to be Bujumbura.

Chris Tomlinson: So at the next road, we want to go left.

Alexis: Uh-hmm. So, okay.

Speaker (Prof. Bill Gentile): This is really important because again, something else happened. We already have new characters here, but we've got what?

Ann: An incident.

Karen: Uh-hmm.

Speaker (Prof. Bill Gentile): We have a journey, don't we?

Ann: Uh-hmm.

Speaker (Prof. Bill Gentile): And journeys always represent, you know, it's a beginning, a middle and end so you have got to shoot. You got to shoot up from the car window.

Ivan: Yeah.

Speaker (Prof. Bill Gentile): You know I'm saying, "We have to get to the village, do the reporting and get back before it get dark." Why? Because no one drives around these roads at night here, okay. So we have this journey from the mountains with Alexis but it's a different; it's a separate dramatic arc. So, we got the journey.

So we got all the stuff going on—we've got Bryan Rich and Studio Ijambo with Bryan Rich. We've got the two girls, we've got Alexis and we've got the journey now.



Ann: And drama, you know, you're putting on flak jackets.

Speaker (Prof. Bill Gentile): Yeah.

Ann: It's danger at the edge of my feet.

Speaker (Prof. Bill Gentile): And this is tension; we're wrapping tension. All this contributes to this broader dramatic arc because it all comes under this dramatic arc and then increases the tension here. Not a lot of people are going to get up from the couch now before finding out if we get to them, to this village, do the recording and get back on time.

Ann: And there's beer out there.

[Crosstalk]

Rhett: Did they have a flak jacket for you too?

Speaker (Prof. Bill Gentile): Oh, absolutely.

Rhett: Great.

Speaker (Prof. Bill Gentile): Yeah.

Cont... Case Study: "Voice of Hope"

Alexis: We turn left.

Moses: We did it once [inaudible 0:33:46.5].

Narrator [Prof. Bill Gentile]: Delays and more delays. Even Alexis is getting nervous.

Alexis: So, which way is Maritha?

Chris Tomlinson: This way.

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Alexis: Hmm.

Narrator [Prof. Bill Gentile]: Finally, we arrived at the village. Alexis runs into his brother, the captain. He sent us to a local official; the battle that Alexis came to report on, turns out to have been a brief fire; just another chapter in the story of Burundi's slow motion suicide.

By the time we leave, it's later than we planned.

Alexis: I don't know how long it takes from Burundi to Uganda.

Narrator [Prof. Bill Gentile]: If we drive back the long way, we risk a nighttime arrival. We take the quicker, more dangerous highway.

Chris Tomlinson: This is where I came upon a truck, 10 minutes after an ambush with a dead body in it.

Narrator [Prof. Bill Gentile]: Our driver, Moses does not flinch.

Chris Tomlinson: Is it okay now?

Alexis: No. Continue.

Chris Tomlinson: We got about another 25 [inaudible 0:35:02.4].

Narrator [Prof. Bill Gentile]: Soldiers moved in to retake the highway where we later learned, two women were killed in an ambush. Moses has delivered us from the wilderness.

Alexis: Because he was with a former Marine.

[LAUGHTER]

Chris Tomlinson: I was a soldier not a marine; there's a difference.

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[LAUGHTER]

Narrator [Prof. Bill Gentile]: All this adversity has fostered an increasing closeness among the staff.

Speaker (Prof. Bill Gentile): Now we know what we're doing here when we were reporting these things together, right. And we know that we want, well, you tell me, what had just happened? What just happened here, what just happened to this drawing behind this screen?

Ann: You finished off the journey.

Speaker (Prof. Bill Gentile): We finished the journey. So we've got...

Ann: A resolution on that one.

Speaker (Prof. Bill Gentile): We've got a resolution on, we've got the climax on the journey; it's finished. It's a short one, okay. We didn't really want to drag it out. I mean, not that much happened, you know. This is the climax, this is dramatic arc. Finish.

[Cont... Case Study: "Voice of Hope"]

Narrator [Prof. Bill Gentile]: The studio remains an escape from the brutal ethnic divisions. Outside of work, Jocelyn and Julie Ruth must fight for their friendship.

Jocelyn: You have to be quite strong and you have to explain like, "Listen, she's my friend; she's my best friend, okay. We've been together for how many years and you're not coming to tell me how she is, I know her better than you."

Julie Ruth: I got the same problems with friends, some members of my family and they said, "No, you don't know, Jocelyn hasn't pushed my family away, she wasn't there. She isn't responsible for what happened to my family or the crisis which is going on here."

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Jocelyn: People here, they want people to take sides or think the way they think. Like, we can be friends and not have the same opinion on a lot of things and I'll respect her opinion and she will respect mine. And as she says, I know she couldn't do anything to harm me and that's important, too. People have to learn that when you really believe in friendship, you know that you can't hurt each other.

Narrator [Prof. Bill Gentile]: It's a Saturday afternoon and the staff of Studio Ijambo has come together to dance, to laugh and to try and forget.

Jocelyn: What we want is to work, play and live our lives without being afraid of getting killed or without being suspicious of each other. And except for people who are aiming for higher places or for power, we have nothing to gain from this work.

Narrator [Prof. Bill Gentile]: The regional conflict deepens but Bryan's time is up. He is transferred to a post in Europe; he spends his final days ensuring the studio will continue without him.

Bryan: It's not easy with you know, vehicles, generators, gas, faxes, telephones, long distance phone bills. It takes organization to make it work.

Narrator [Prof. Bill Gentile]: And the United dissolved the 17 Hutus and Tutsis who make up Studio Ijambo.

Bryan: I'm not excited about what's going to happen to the studio. I'm uptight that maybe, my not being here will make them more vulnerable to pressure by the military, by different political factors. The overrunning anxiety is that someone's going to get killed that works on this project, and they're probably going to get killed working in the field, gathering information

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and I am going to feel responsible in some way because I helped them believe that that was okay.

Narrator [Prof. Bill Gentile]: Bryan plans to return to the region periodically to oversee the project. He's confident his time was well-spent, his legacy will stand.

Jocelyn: Bryan began the studio and he brought a lot to it and we thank him for that but I think the reason why he's so proud of the studio is that he knows that the studio will continue with or without him. The machine is on, I mean, I think it's not going to stop.

Ted Koppel: Correspondent Bill Gentile and producer, Joanne Levine on assignment for Nightline.

Speaker (Prof. Bill Gentile): So, all of these things finished now roughly at the same time. I think the two girls kind of ended when they sat there during the sit-down interview and they said, "You know, we're not going to be challenged by this, we're going to be friends, we trust each other, we can't hurt each other." So, you know, we saw these guys, the two girls you know, they ended pretty much after the journey, all right.

And then Alexis, we see kind at the end there...

Chad: But they ended with the beginning controlling argument saying, "It wasn't about the guy," they said, "The machine carries on even if he dies." That was a great last sound bite.

Speaker (Prof. Bill Gentile): Yeah, yeah.

Chad: That was a pay-off for the whole piece. That's all.

Speaker (Prof. Bill Gentile): Yeah. And you got Alexis pretty much, you know, he waves goodbye, he's pretty much done. Bryan, we see him walking back and forth, he's making phone calls, he's on assignment, he's on his way to Europe. So, he is done.



All of these dramatic arcs, you've got to give, you've got to give people to pay-off because they want to see, and if we're going to show the beginning, and you're going to show the middle, you've got to have an end for this stuff.

Chad: Yeah.

Speaker (Prof. Bill Gentile): And even you know, Bryan at the end saying, "You know, some things could happen here, and I am going to feel guilty about it, if these guys are get killed and get hurt because I am the one who convinced them they can do that and it was okay." So he's actually asking a question at the end of the thing and you're left with a little bit of question, "God, I wonder what happened to these guys?"

Ann: That's the Sopranos' cliff hanger.

Speaker (Prof. Bill Gentile): Yeah.

Chad: Yeah.

Ann: They ended Season One to bring it back for Season Two.

Speaker (Prof. Bill Gentile): Yeah, yeah. Exactly. So, you know, the lesson here is not about this, the lesson here is about what you guys are doing. If you can build one dramatic arc—you got your dramatic arc. You've got the guy coming in with the sheep, he cuts him up at the end of he is eating it, okay.

Kalpna: I just have one question there.

[LAUGHTER]

Speaker (Prof. Bill Gentile): What? Isn't that a dramatic arc? Come on.

Kalpna: How could he be a vegetarian?

[LAUGHTER]



Kalpana: Because you have to see the head still. And that's the reason why I'm saying it's [Crosstalk]. I know the outcome for the women and the woman who came. I mean, she talked about how tasty it was—

Speaker (Prof. Bill Gentile): Yeah.

Kalpana: How culturally, I mean, it was one of those delicacies but she also doesn't want to talk about it because it's something that she's, you know it almost seem like one of those ethnic, you know, barbaric things...

Speaker (Prof. Bill Gentile): Yeah, yeah.

Kalpana: —who have eating the sheep's head.

Speaker (Prof. Bill Gentile): You're going to be her test over how to make those people look.

Kalpana: That's right, which is why—

Speaker (Prof. Bill Gentile): You can do that, you can do that.

Kalpana: Yeah, that's why I'm a little concerned.

Speaker (Prof. Bill Gentile): Don't be, move from where you're at. You got your dramatic arc because you're talking about these guys, you know, they're working to fulfill their dreams and tomorrow they're going to shoot something where everybody comes around and drinks beer.

Rhett: Uh-hmm.

Speaker (Prof. Bill Gentile): They're there.

Rhett: That's the, that's the...

Speaker (Prof. Bill Gentile): Dude, that's the climax to me.

Rhett: Yeah, okay.

[Crosstalk]



Speaker (Prof. Bill Gentile): if you can learn from this how to build your dramatic arcs...

Rhett: I'll try.

Speaker (Prof. Bill Gentile): You know, you can build your own documentaries. All what you guys will do at the end, two days from now, is to have a story that has a single dramatic arc that is logical. You've got yours, you've got yours. I'm not sure where yours is yet.

Ann: I have the ingredients, I have...

Speaker (Prof. Bill Gentile): Okay. And you have a final product?

Ann: ...the final process.

Speaker (Prof. Bill Gentile): You have people eating it? You got it, you got it. And you?

Karen: I'm putting it together right now. I'm hearing it now

Speaker (Prof. Bill Gentile): Okay. And—

Chad: I don't really have a dramatic arc...

Speaker (Prof. Bill Gentile): Doesn't she finish the print though?

Chad: Yeah, she does.

Speaker (Prof. Bill Gentile): That's it.

Chad: Okay.

Speaker (Prof. Bill Gentile): She starts out with a blank piece of paper...

Chad: Yeah.

Speaker (Prof. Bill Gentile): ...then she's got a finished product.

Chad: Yeah.



Speaker (Prof. Bill Gentile): Well, then you talk about the primitive Atlantic Art center along that year. This is a re-wrap of all your stuff up.

Chad: Okay.

Speaker (Prof. Bill Gentile): You know, Ivan, probably has a dramatic arc in the same making of this pupusas, I think.

Ivan: Yeah, making of the pupusas but now I will add another element for that, mine so it could change the story which is, the American dream, you know—the pupusa.

Chad: Yeah.

Speaker (Prof. Bill Gentile): Okay, okay. Your dramatic arc is what, is taking us where? How does it end?

Steinar: I don't know, somehow the different arcs...

Speaker (Prof. Bill Gentile): Okay, hopefully, it's going to end with this guy, you know, you...

[Crosstalk]

Speaker (Prof. Bill Gentile): You know, a guy with happy ending, he's still here, he's still here, okay. I know you're tired. The guy says he's going to be here at 9:00 o' clock; we've got 10 more minutes to sit if that's the case.

Any questions about this? Again, if you can build one dramatic arc, you could build, you could build 20, you know.

All I want from you guys is to learn how to do one, and if you want to do all your pieces, you can do five or ten in a longer piece. You can make each arc bigger and longer but you know, yet, it's all a formula, it's a pattern, it's formulaic. Yeah, you can do it one time; you can do it 20 times.

Rhett: Is this the only formula in this kind of journalism?

Speaker (Prof. Bill Gentile): No, I don't think so. No.



Rhett: Okay. This one is the least complex one though?

Speaker (Prof. Bill Gentile): I think so, it's pretty basic.

Rhett: Yeah.

Speaker (Prof. Bill Gentile): It's pretty basic.

Rhett: Okay.

Speaker (Prof. Bill Gentile): What's going to happen tomorrow is, you know, some of you have to go out and shoot again; I think very, very little and I'm going to try and accompany you to the field if you do have to go out and shoot one more time, that's okay.

But I want you to think tonight about these dramatic arcs, how you're going to build this thing. I want you to start thinking about script writing and narration. How many people envision narrating their pieces?

Ann: We need a sound.

Rhett: We have to type again.

Speaker (Prof. Bill Gentile): But half of the folks need to narrate; narration doesn't have to be, you know, a big document. It doesn't have to be a thousand words, it can be, in your cases, it could be three sentences, four sentences. To type narration is the thing that connects the dots of your visual and oral information. That's all. It helps you make your transitions, it set things up, it warns people like I did. You know, "We got a certain amount of time, we got to get to the village, we got to do the reporting, get back before dark." That's what narration does, you know.

If you've done a good job with your formal and informal interviews, let them build this thing up, let them say, let them explain what you've done; let them explain what you are going to do. Let them explain about, "We have to get back before dark." But if you don't get that from them, you have to say it, because if you don't have those, if you don't have those conceptual links there. That's what narration does.

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So, there are copies in the manual. Take a look at the manual, there are copies of the log of the shoot that you have to do because you can use whatever kind of program you have now to log your information.

I would work on transcribing what your people say. I would work on, you know, think about a script in the format that's laid up in the manual; on the left column is what you see, you know, and on the right column is what you hear. I'm going to show you the piece that's noted in the manual, it's called, "Afghanistan: The Forgotten War." There are a number of scripts there; you'll be working on that tomorrow, you'll be working on your treatment, okay.

You know, post-production gets a little complex; you're going to be finished revising your material, you're going to start writing scripts, treatments and laying the stuff up in the timeline. You know, we're going to be working with you, all my guys will be working with you to make this happen, okay?

[END]