MoJo - Mobile Journalism in the Asian Region

Third edition
By Stephen Quinn

Acknowledgements
Thank you to the host of people, too numerous to mention, who contributed insights, information, ideas and knowledge for this book.

Dedication
For Ivo Burum, mojo master and friend
INTRODUCTION

CHAPTER 1: THE REVOLUTION HAS STARTED
A revolution is happening in the way journalists gather and deliver news using only a mobile phone. Smartphones such as the iPhone have developed so quickly that it is possible to record and edit broadcast quality video on these devices, as well as produce broadcast quality radio and multi-media slideshows. The chapter describes the most impressive and exclusive form of mobile journalism, known as “full mojo”, using software from a Canadian start-up company called Vericorder Technologies.

CHAPTER 2: MOBILE PHONE REPORTING
This chapter focuses on techniques for using the iPhone for reporting. It describes three levels of multi-media news gathering, and discusses how mojos can be better storytellers. The chapter includes descriptions of various types of mojo reporting kits, and concludes with details of some of the best iPhone applications to use when working as a mojo.

CHAPTER 3: REPORTING TECHNIQUES FOR MOBILE JOURNALISM
This chapter outlines the techniques that mobile journalists use when reporting. It brings together lessons learned from the field and introduces new innovations and approaches to reporting. The chapter describes how mojo interviewing varies from traditional newspaper or television interviewing. It concludes with techniques for ensuring best results when using the iPhone, for taking stills and shooting video.

CHAPTER 4: INFORMATION MANAGEMENT AND THE MOBILE NEWSROOM
Because mobile journalism changes the nature of news gathering, this chapter explores newsroom structures that best support mojo work. It suggests possible approaches to managing information in a mojo-focused newsroom. The chapter also considers the important role of innovation in the modern newsroom, and invites newsrooms to embrace the audience by using material from them.

CHAPTER 5: ETHICAL ISSUES CONNECTED WITH MOBILE REPORTING
Mobile journalism moves fast. Anything that involves speed involves risk. The speed of mobile phone reporting creates its own issues and dangers. This chapter considers those dangers, and suggests a need to organise appropriate ethical frameworks before news gathering starts. Other issues considered include privacy and defamation, and the role and impact of citizen mobile journalism.

CHAPTER 6: READINGS AND VIEWINGS
This chapter offers a selection of the best videos and articles about mobile journalism, as well as sites for keeping up to date with recent developments.

BIOGRAPHY OF THE AUTHOR, STEPHEN QUINN
Around the world, a revolution is happening in the way journalists gather and deliver news using only a mobile phone. Smartphones such as the iPhone – known as cell phones in some parts of the world – have developed so quickly that it is possible to record and edit broadcast quality video on the devices. At the same time, citizens with the same tools are doing their own forms of news gathering, and some enlightened news organisations are embracing the work of those citizens.

A mobile journalist, usually abbreviated as a “mojo”, can report from anywhere, armed only with a mobile phone – provided they have relevant software and a reliable 3G or wifi connection. If they do not have wifi or a 3G connection, the reporter can save video or audio on their smartphone and transmit the content when they locate a reliable connection.

From the outset, it is important to define mobile journalism. It is reporting done with only a mobile phone, though the forms of mojo vary depending on the mobile phone software used. It is relatively easy to stream raw video, via free software provided by companies such as Qik (qik.com) or Bambuser (bambuser.com). Let us call this “simple or basic mojo”.

But the most impressive and exclusive form of mobile journalism – let’s call it “full mojo” for the sake of this definition – is done with software from a Canadian software start-up company called Vericorder Technologies. With this software it is possible to create television and radio news packages entirely on the phone. That is, the reporter in the field records audio, stills and video and edits the content entirely on an iPhone, or records it with an iPhone and transfers the content to an iPad for editing and packaging.

The editing is the key difference: The finished product is professional and equivalent to a package from multi-media or television journalism. Content can be sent to the studio or newsroom from the field, ready to be broadcast or put on the web, and the content looks and feels like a professional news package.
The revolutionary aspect of “full mojo” is the fact that all work is done on the screen of the device, and an exclusive piece of journalism is transmitted from the iPhone or iPad to the studio or newsroom, and then on to the audience. When streaming raw video – i.e., “basic mojo” – the content is not exclusive because anyone who finds it on the web can copy the source code.

Any book about mobile phones needs to be updated regularly because of the massive changes that occur in the mobile environment every year or so. That is the reason this is the third edition of this book. The first edition appeared in late 2009 and the second in late 2010.

The first chapter defines mobile journalism and outlines the history of this relatively new form of news gathering, in the context of constant change within the profession of journalism. Chapter 2 describes how to use the iPhone for reporting. Chapter 3 considers how best to gather information and to conduct interviews with a mobile phone. Chapter 4 looks at how newsroom structures need to change and adapt to accommodate this new form of news gathering, and Chapter 5 considers the ethical implications of using technologies in a fast-moving world. The last chapter offers a range of readings and resources about mobile journalism.

Welcome to the mojo revolution. Welcome to the world of mojo. Go mojo!
The revolution in the way journalists gather and deliver news with only a mobile or cell phone is gathering pace. The most impressive and exclusive form of this mobile journalism revolution – I define it as “full mojo” for the sake of this book – uses software from a Canadian software start-up, Vericorder Technologies.

With this software, it is possible to create television and radio news packages entirely on the phone. Vericorder Technologies (vericorder.com) makes the best software for mobile phone news gathering because the completed content is ready to be broadcast and is exclusive. The video is also in high definition (HD2 or 720p), and it is easy to insert captions and titles into the video package. Vericorder software allows a reporter in the field to create complete television or radio packages, or multi-media slideshows, and send them back to the newsroom for transmission via the web. The software currently only works with the iPhone and iPad, though versions are being created to use with the Android operating system.

With time, we will see people making documentaries with only a mobile phone, and creating advertisements for television and the cinema. We are only at the start of the revolution. Mobile phones offer a unique and unobtrusive way to record video and audio, take stills, identify location via GPS or meta-data coordinates, and communicate with sources and media organisations. Journalists can film in places where camera crews are banned, or use mobile phones to interview people who might be uncomfortable with a full television crew.

Mobile phones allow journalists to report the news wherever it happens, without depending on computers or a big box of expensive camera equipment. Location-based mobile tools can help reporters reach more specific audiences. And given the pace of change, we can expect a range of exciting new iPhone apps in the near future. Some of the best for reporting are discussed in the next chapter.
The number of user-friendly “smartphones” such as the iPhone and the Blackberry, plus improvements in mobile telephone networks, has accelerated the spread of mojos since mid to late 2010. A smartphone is the term for mobile phones that contain high-end processing chips. Think of a smartphone as a powerful yet compact computer. People use them to access the Internet, send and receive email, and conduct a range of business-related tasks using software known as “apps”. People generally choose a smartphone because they want to do more than talk and text on their mobile phone.

Global mobile phone connections reached six billion by the end of November 2011 and the Asia-Pacific region, a major driving force behind the global mobile sector, accounted for half of those connections, GSMA reported. GSMA, the GSM Association, represents the interests of mobile operators worldwide. The GSMA Asia Pacific Mobile Observatory 2011 report released in November 2011 said mobile penetration in Asia-Pacific would reach three billion in the first three months of 2012, almost two years earlier than projected in the association’s 2009 report. GSMA predicted that by 2015 the number of connections in the Asia-Pacific region would reach 4.1 billion, twice the rate of growth of Europe and North America, and would account for 40 per cent of mobile data traffic worldwide. The GSMA web site has a ticker that shows the number of global connections in real time: http://www.gsm.org/.

Research published by Ofcom, the UK telecoms regulator, has shown that almost half of Britons aged 12 to 15 own a smartphone such as an iPhone, BlackBerry or Android mobile. This compares with only 27 per cent of the UK’s adults who possess a smartphone. This trend is occurring world-wide. As teenagers become adults they will continue to use their smartphones, which has implications for media organisations around the world seeking to interact with these people.

Another significant driver has been phone companies’ provision of unlimited data packages. With these packages, consumers pay a fixed amount each month for phone calls, text messages and data. The video, stills and audio that a mojo transmits move as data, not voice. It is vital to have a data plan when streaming video to the web because
the process can involve huge amounts of data. A one-minute video shot on a mobile phone consumes at least 4Mb of data when streamed. Early in 2010, the Swedish mobile phone manufacturer, Ericsson, calculated that data traffic on mobile phones had exceeded voice traffic for the first time in December 2009. In 2010, Ericsson said data traffic globally grew 280 per cent in each of the previous two years, and was forecast to double annually over the next five years. The main reason was the growth of the use of smartphones, and the popularity of social networking sites on mobile devices.

In Singapore, an unlimited data package costs about $S60 ($US43) a month. In Malaysia the charge is 80 ringitt ($US25). In the United Kingdom, an unlimited data package costs about 30 pounds a month ($US40). In the United States, consumers typically pay $70 a month for an unlimited data package. In Hong Kong a similar package costs about $HK 400 a month ($US51). Nations like South Korea, with advanced telecommunication networks, offer major innovations in terms of data transmission for the mobile phone. South Koreans can subscribe to a monthly wide area broadband package known as an “Egg”. It consists of a modem with a wi-fi card on it, plus a battery. This effectively provides them with an individual roving wi-fi hotspot – giving Internet access of 50Gb at any time and any place – for about $20 a month.
THE HISTORY OF NEWS GATHERING TOOLS

History shows that journalists adopt new technologies for news gathering if the tools are easy to use, if they enhance the storytelling process, and if they accelerate the gathering of news. The mobile phone is the latest in a long line of technologies that journalists have embraced. The iPhone is a game changer when it comes to news gathering because it is so easy to use, though the built-in battery is a limitation because mobile phone reporting chews up battery life.

The reverse to the above statement also applies: Reporters will reject news gathering technologies if the tools are too difficult or complicated to use. Journalists will not waste time with complex technologies. The constant tick of the clock makes editorial staff aware of deadlines. Those deadlines have increased with the arrival of the 24/7 newsroom and online news services. All of the technologies embraced by journalists since the 1850s, when they first used the telegraph, have reflected the twin desires for speed and increased efficiencies.

Indeed, journalism was a leisurely affair until the arrival of the telegraph. Before the technology that The Economist’s Tom Standage dubbed the “Victorian Internet”, became widely available from about the 1880s, editors published foreign news only after ships arrived. Reporters rowed to newly arrived vessels to secure the latest news, even though it was from newspapers that were months old. Domestic news travelled only as fast as a horse could gallop, and most news was necessarily local. The pigeons that Baron Reuter introduced in the 1850s accelerated the speed of news gathering, but pigeons had limited range and scope. The arrival of the telegraph was a watershed for journalism because it was the first technology that accelerated the reporting process on a global scale.

War has always focused journalists’ attention on the speed and reliability of technology. American media historian, Richard Schwarzlose, maintained that the telegraph turned American journalism “into a news-hungry industry” during the American Civil War of 1861-65: “A craving for the freshest news grew hand-in-hand with the new technologies of steam and electricity,” he wrote. Australian historian, Kevin Livingston, suggested the telegraph was the “most significant international
communication medium” around the world between the mid-1850s and the 1920s. Indeed, he argued, this period was “the age of the telegraph”. In a relatively short time the telegraph’s wires encompassed the world, boosted by British capital, labour and enterprise. Lines of cable reached out from the world’s great commercial and diplomatic centres, “fostering the growth of nationalism within countries, along with faster business and media transactions”.

On 3 January 1845, a news story made the telegraph famous in England. John Tawell murdered his mistress in the town of Slough, about 24 kilometres west of London. Slough was one of the stations on the Great Western Railway, and the telegraph had been installed alongside the railway lines. Tawell fled by train to the anonymity of London, dressed as a Quaker. But police arrested him at London’s Paddington station. British historian Jeffrey Kieve said that the transmission of Tawell’s description by telegraph to Paddington was largely responsible for his rapid arrest. Publicity around the arrest heightened public awareness of the new technology and the telegraph became famous as “the cords that hung John Tawell”.

This news event was notable because information travelled slowly in the eighteenth and nineteenth centuries, compared with what we experience today. America’s Declaration of Independence on 4 July 1776, for example, was not reported in England until 48 days later, on 21 August. People in England only became aware of Nelson’s victory at Trafalgar, on 21 October 1805, 12 days later on 2 November. Compare the slowness of these events with the speed at which news and information traverses the world in seconds now. Details of the earthquake in Japan in January 2011, and the London riots in August 2011, were available via Twitter and Facebook and text message (SMS) seconds after they happened.

ARRIVAL OF THE MOJO
The mobile journalist, or mojo, heralds another watershed moment for journalism as we move into the second decade of the twenty-first century. All of the technologies that journalism has embraced since the telegraph have reflected those twin desires for speed and increased efficiencies. The history of journalists’ use of news gathering technologies illustrates this point: tools like long-distance telephony, the satellite phone and portable electronic news gathering kits used in Afghanistan and Iraq, are all examples of this evolution.

In the years since the telegraph accelerated the news gathering process, reporters have increasingly sought ways to gather news and get it back to their editors as
quickly as possible. That development has been more marked in the recent decade with the spread of converged newsrooms and the 24/7 news cycle. The arrival in 2007 of the mojo or mobile journalist is a significant development in the evolution of reporting tools. A mojo streams video live to the web, records audio interviews with the phone’s built-in recorder, takes still images, and writes text messages with fold-away keyboards before sending content wirelessly to the office.

The term “mojo” has many meanings around the world. In the world of popular culture, if your mojo is working you have sex appeal. The word hints of power and magic. In the context of reportage, mobile journalism is producing powerful changes to the way online sites report. The mobile phone offers journalism unique news gathering potential. Online news sites concentrate on breaking news because research shows this form of news builds audiences. Online revenues are based almost entirely on advertising and the “clickstream” (the number of people who visit the site) so breaking news, especially multi-media forms such as video, become vital because they offer the best ways to build audiences, which can be sold to advertisers.

The origins of the word mojo are unclear, but it appears to have come from “moco’o” – an African word meaning a person who works magic. That term is from the Fula or Fulfulde language, a member of the Fulani branch of the Niger-Congo language family. According to Wikipedia, the word entered the English language

Mobile phone reporting attracts its share of nay-sayers. The detractors usually point to the poor quality of images and the lack of field depth. Recent events suggest these objectors might have to re-think their objections. Late in 2010, South Korean director, Park Chan-wook, shot his latest movie, Paranmanjang, almost exclusively on an iPhone. It was released on 27 January 2011. Park has pedigree as a director. His revenge epic, Old Boy, won the Grand Prix at the Cannes International Film Festival in 2004 and his movie, Thirst, won the Jury Prize at the same festival a half decade later. The 30-minute Paranmanjang was mostly shot in black-and-white using up to eight iPhones. It cost $130,000 and was funded by iPhone’s South Korean distributor. Park champions mobile phones as a cheap filmmaking tool. “You don’t even need sophisticated lighting. Just go out and make movies,” he told the Los Angeles Times. “These days, if you can afford to feed yourself, you can afford to make a film.”
MOJO PIONEERS
Prior to its merger with Thomson, the Reuters news agency was a mojo pioneer from its European headquarters in London, equipping a small group of journalists with a mobile journalism toolkit in 2007. Mark Jones, editor of Reuters’ breaking news service, News Alert, said the company was looking to the future: “We were thinking about new ways to report,” he told me in 2007. Jones said his role was to be more available to the audience, plus he wanted to give journalists technology that was portable and flexible.

Ilicco Elia, at the time, head of consumer mobile for Reuters Media, said the mojo project was the start of a new way to tell stories. “Mobile phones allow journalists to swap their heavy camera equipment for a smaller device,” he said. Elia said the mojo project’s initial aim was to take a mobile phone off the shelf and see if it could be adapted for reporting. Nokia asked to be involved and made
some enhancements to one of its devices. Nokia also offered a bluetooth-enabled keyboard and modified a microphone to provide improved sound quality for interviews.

Matt Cowan, a media reporter for Thomson Reuters in Europe, said the new technology was less intrusive than traditional cameras and microphones. “What’s amazing is that you can sidle up to someone and take pictures and video, which people find surprising. It has real potential to capture people’s thoughts in places where you would not have a full crew. Its portability is what makes it so exciting.” In 2008, Reuters’ then chief scientist, Nic Fulton, predicted mobile phones would have high definition video capability by 2011 to 2013. “Five, maybe even three years out, mobile phones could have HD (high definition) video capability and they could have extremely powerful VPUs (processors) and keyboards. You might say it’s a laptop. I still think that it will ultimately be a very personal mobile device. So clearly, there is potential for it to have quite a transformative effect on journalism,” he wrote in 2008. Fulton was correct: An iPhone 4 equipped with Vericorder software was able to create and transmit HD2 images (1,280 by 720 pixels) by early 2011. The latest iPhone, the 4S released in late 2011, has an 8-megapixel camera and the video camera is capable of recording in high definition (1080p) up to 30 frames a second.

Darren Waters was the BBC’s technology editor until mid-2009. Waters experimented with filing mojo reports from various parts of Europe, from early 2008. In February and March of that year, he used a Nokia mobile phone to report from the world mobile phone congress in Barcelona, as an experiment. “The video quality was fine for what we wanted to do on a blog,” he said. But the sound quality from the internal microphone on the Nokia was “just awful”. It was acceptable if the reporter got within a couple of metres of the subject but any further away and the sound was a problem.

Waters summarized his findings in a report for his colleagues: “During the experiment the picture quality was indifferent, the sound quality was ropey, the content was so-so. It was a triumph.” Waters said during the trial he learned a lot about the technology but also about how using a mobile phone influenced the workflow for reporting. He also discovered the kinds of video people wanted to watch on a blog or web site, and what content audiences wanted. “The videos that tended to work, to get lots of hits, tended to be exclusives or spontaneous news, or quirky events, which is perfect for mobile journalism.”

Waters said he learned to shoot “discreet blocks” of video and lots of short interviews. “Some of them were very dull. They were too long, or they rambled,
or we were too far away from the subject for good sound quality.” But some were interesting because the interviewees were interesting. “The important thing for us is that without the camera we would not have had any video. So the camera gave us an extra layer of material,” he told me in London in 2008.

Frank Barth-Nilsen manages the editorial training department for NRK, Norway’s national broadcaster. Barth-Nilsen is an advocate for mojo and wrote a blog on the subject for several years until late in 2010. He told me he used his blog, Mojo Evolution, to share knowledge globally. It used to contain much useful information for mojos but the site is no longer available. Barth-Nilsen said he was too busy to update the blog, but NRK’s various departments planned to use mojo content for mainstream platforms like television. “A lot of other broadcasters and newspapers are interested in our findings,” he said. “We’re building a toolkit for our journalists, focusing on speed and usability. We’re also looking into how the new technology will change today’s way of storytelling.”

The author of this book has worked as a mojo, and trained journalists as mojos, in more than a dozen countries since 2007. In Australia, in September 2008, I sent a live video stream from a press conference prior to a major sporting event in Victoria. This is believed to be the first example of live mojo reporting in Australia. I streamed segments of video to the web site of the local daily newspaper, the Geelong Advertiser, from outside a sports ground in the lead up to the grand final of the Australian Football League. I also secured the only interview with the person who gave a press conference, Darren Milburn, despite an announcement by media minders that no personal or individual interviews would be held.

This was an example of the discreet nature of mobile journalism, where the people taking part are not aware that video is being streamed live to the web unless they are told. The footballer thought I was taking a still photograph with my camera. I did tell him I was a reporter with the local daily newspaper, but back in 2008, few members of the public knew it was possible to stream live video to the web. This introduces the question of appropriate ethical standards. Discussion on the ethical and legal aspects of mojo work can be found in Chapter 5.

Reporters at Inquirer.net, the online site of the Philippines Daily Inquirer in Manila, have been filing stories remotely via mobile phones since 2007. JV Rufino, the company’s vice-president for mobile, said it was easy to send photographs and text via narrowband Internet. But video sometimes had been a slight problem in his country back in 2007 because the files were so much larger. “We could not send video in real time; it tended to be a gap of anywhere between half an hour
and several hours. Reporters had to go to an Internet café or back home to get a faster connection. Or reporters have to compress the video to a manageable size on their notebook [small laptop computers] to make it transmittable.” “Some reporters would only send a few selected video clips because that was much faster”, Rufino said. The clips were meant to accompany an article for the web, and file size could be kept small. This book’s author sent video via 3G in Manila, in 2008, but data costs were very high: a one-minute piece of video cost about $3 to send. When in Manila, I prefer to use the range of free wi-fi options available at restaurants and cafes. In recent years broadband access in major cities in the Philippines has improved significantly, and in late 2011, Rufino told me that his company was investing in mojo because of the power of video to attract audiences online.

**PROBLEMS MOJOS MUST ACCOMMODATE**

The biggest difficulties that mojos encounter are in getting stories back to the newsroom from the field, and the fact that mojo work gobbles up batter power. Mojos need to know where to find free or cheap wi-fi networks for those occasions when a 3G network is not available. Vericorder technology takes care of the network issues, in the sense that stories are sent back to a dedicated server.

Battery life is therefore the key issue. Ways around it include the use of solar chargers or a device that fits around the iPhone to provide a reserve battery. Seasoned mojos always ensure they have plenty of back-up power because a mobile phone is useless without electricity. One thing all mojos should do before they start using their iPhone, is to double click the home button. This brings up a list of app icons that are open on the phone. Tapping one of the icons makes each app quiver and a red circle appears in the top left of each icon. Touch the red circle and the app closes. Closing as many apps as possible reduces battery consumption. Mojos should establish a routine of doing this at least twice a day to preserve their phone’s battery.

In March and April 2011, in Australia, Ivo Burum trained indigenous mojos in the northern regions of the country, for the Australian government. Burum is a former executive producer with the Australian Broadcasting Corporation and a pioneer in the use of hand-held cameras for making high quality television programmes. This book is dedicated to him. The indigenous mojos’ work can be seen at http://ntmojos.indigenous.gov.au/. Burum also trained high school students in Melbourne, Australia, later in 2011, and helped the author run China’s first mojo training course in June 2011, in Ningbo, near Shanghai.
SIMPLE FORMS OF MOJO

Until the arrival of Vericorder software and the iPhone, early forms of mojo work involved streaming video, or audio, to a web site. That was the subject of the two earlier editions of this book. Several companies offer software for streaming live content from a mobile phone – what I call “basic mojo” – and this process has some advantages. The software is mostly free. One of the best-known packages is Qik, based in San Francisco, which the author has used extensively in several countries. Samples of my Qik work can be found at http://qik.com/mojo1 and http://qik.com/mojo2.
The software enables people to stream videos directly from their phone to the web. Reporters can use their mobile phones like a camcorder to capture news and go live (see http://qik.com/). Jim Long, a photo-journalist with America’s NBC News, was in Africa in February 2008 covering a visit by then president George Bush. Long used a Nokia phone with Qik software to broadcast an interview with Sir Bob Geldof, the humanitarian and former rock star. “No large broadcast quality camera or a satellite uplink. No editing or B-roll. Just the news,” Long said. B-roll is an American term for supplementary footage shot to accompany an interview. Think of it as the “actuality” or images used to illustrate a television news story.

On 20 August 2009, American television reporter, Jeremy Jojola, used an iPhone and Qik software, instead of an outside broadcast truck, to cover a story for KOB-TV in Albuquerque, New Mexico. This story is described in the two earlier editions of this book. Technologies like Qik and the iPhone have changed the way journalists report live television. The author worked as a television journalist in the United Kingdom, New Zealand, Australia, and the United Arab Emirates. Getting an outside broadcast van to a breaking news scene for a live broadcast involves a lot of time and money. An outside broadcast truck costs several million dollars, needs a crew of at least two, and costs thousands of dollars an hour to run and maintain. The cost of an iPhone with free software is almost negligible by comparison.

Jojola said he was “waiting for the day” when he would be able to report live breaking news from the scene without a photographer or an expensive live truck. “I have a feeling that day is going to happen very, very soon. The technology is cheaper and faster [than traditional television equipment], and it’s only going to get better,” he said. “What news manager isn’t going to like that,” Jojola asked rhetorically.

Let’s put Jojola’s thoughts into numbers: An outside broadcast truck costs at least $1 million. A mojo reporting kit, using Vericorder software, costs about $1,000. Details of the various kits can be found in the next chapter. Theoretically it is possible to buy 1,000 mojo kits for the same cost as an outside broadcast truck, though ideally a mature news organisation would combine outside broadcast trucks with a range of mojo reporting kits.
But the approach of using Qik, and similar web-streaming software like Bambuser, has one major disadvantage. The video goes to the web site of the company that provides the software. Thus video shot with Qik software goes to the Qik site, and video shot with Bambuser software goes to the Bambuser site. Anyone with a web browser can see the video and get access to it by copying the source code.

The big change came with the arrival of software from Vericorder Technologies in Canada. Their software is associated with a dedicated server where the video and/or audio, and/or slideshow stories, are stored and only people with a password can access those stories. In this way, Vericorder ensures the exclusivity of news packages. Vericorder also provides a range of training videos and other tips at their web site: http://vericorder.com/training-videos.

In February 2010, students from a handful of Canadian and American university journalism programmes reported from the field during the Winter Olympic Games in Vancouver, Canada. They used iPhones with Vericorder software to create multimedia stories that were submitted wirelessly from the field to the newsroom. The stories incorporated sound and still images into slideshows. Examples of the students’ multimedia stories are available at http://vericorder.ipixel.tv/

Two months later, in April 2010, journalism students Erica Zucco and Brian Pellot from the University of Missouri worked as television reporters at the National Association of Broadcasters’ (NAB) annual conference in Las Vegas. They covered the show for the Daily Buzz web site using only an iPhone, a small microphone, an Owle Bubo metal case for the iPhone and a new piece of Vericorder software called 1st Video. This allows people to make television news packages that look extremely impressive on the web, or the screen of a large-screen television. The students recorded, edited and posted video during the show, solely from their iPhones. Their teacher, Professor Karen Mitchell, said the future of journalism was shifting and “becoming more and more [focused on] mobile”. This would ultimately produce a shift in the way companies thought of journalism equipment, she said.

Vericorder CEO, Gary Symons, was a former reporter with the Canadian Broadcasting Corporation before starting the company in 2009: “Vericorder Technology produces the world’s most
advanced smartphone mobile media applications for recording, editing, and sending audio, video and photo files. Our multi-media convergence tools put a portable audio and video-editing studio in the palm of your hand.”

Vericorder Technologies continues to update its software and 1st Video is a powerful reporting tool because it contains within the software, options for doing radio reports, multi-media slideshows and television or video packages. As of the date of publication of this book, it was the best available software for doing mojo work. Readers should be aware that in the mobile space, developments are always happening, and some new application could appear in future years.

As with all tools and software, an individual makes the choice to use or reject the technology. As well as technology choice, the issues of changing job roles and the difficulties associated with being a “jack-of-all trades” always surface whenever mobile journalism is discussed. Should, and can, one person do everything? Is it fair to expect one person to work long hours to produce content for many media? These questions are considered in later chapters of this book.

But first we need to consider how to work as a mojo. The next chapter describes how to use the iPhone for reporting. Chapter 3 considers how best to gather information and how best to conduct interviews with a mobile phone. Chapter 4 looks at how newsrooms need to change and adapt to accommodate this new form of news gathering, and Chapter 5 considers the ethical implications of using technologies in a fast-moving world. The last chapter of the book offers a range of readings and resources about mobile journalism. Any book about mobile phones needs to be updated regularly because of the massive changes that occur in the mobile environment every year, so expect many more editions of this book.
CHAPTER 2
MOBILE PHONE REPORTING

It is easy to learn the technology for reporting with only a mobile phone, especially an iPhone. It takes perhaps half a day to become familiar with the software for editing audio and video on the phone’s touch-screen. After that, the news gathering process is relatively simple for an experienced journalist. The key to mojo is the art of storytelling: using the technology to do better journalism. That is more than a technical skill and requires more than half a day to learn.

This chapter will focus on using the iPhone for reporting because I believe it is the best tool for achieving professional results. With this mobile phone and sophisticated software you can record voice reports and packages for radio, shoot and edit television packages, combine still images with words for a slideshow, or simply send audio or still images or text – all from the field via an iPhone and delivered either through wi-fi or a 3G connection.

Forward thinking journalists and academics have seen the potential of the mobile phone for reporting. Richard Koci-Hernandez, an assistant professor at the graduate school of journalism of the University of California at Berkeley, believes mobile journalism is the future. “I’m old enough to know better than to make comments about the future, ... but one thing is certain, viewers will be consuming more and more journalism content on these devices and it only makes sense that journalists will create that content on mobile devices.” The most difficult part of the process was “getting people to take you seriously,” he told students at the University of Missouri’s convergence journalism programme.

Tiffany Campbell, multi-media producer for the web site of the Seattle Times, SeattleTimes.com, was also reluctant to make predictions, but suggested that mojo had a future. “[But] I will say that the technology and expectations are headed in the direction that mobile will be expected and not unusual.”

Camera phone use is still low among professional reporters. Many news organisations such as CNN, The Guardian and CBS, have set up citizen journalism platforms for uploading photographs and video from the audience. But professional reporters still mostly use high-end cameras for their work. Some consider the mobile phone little more than a toy. Ray Meese, visual editor at the Ventura County Star in California, said the main limitation with mobile phones, pointed out by photo-journalists, related to image and video quality. “While the
iPhone 4 has improved video quality, it still falls short as a video camera in many ways.” But with fires or car accidents and other forms of breaking news, the audience seemed to care less about quality. “They just want to see it and they want to see it right after it happened. To this extent, I think mobile journalism will really flourish.” But Meese concluded that newsrooms were “still far behind where they could be” in terms of using mobile phones for reporting.

The BBC is an exception. In July 2011, the BBC confirmed it was developing an app that would allow reporters in the field to file video, stills and audio, directly into the BBC system from an iPhone or iPad. The software was adapted for Apple devices from an existing app used by the BBC.

Martin Turner, head of operations for news gathering, said developing the app was “a logical extension of what the BBC can do already” but added that it was a “significant development”. Reporters had been using smartphones but the image and sound quality had never been good enough, Turner said, referring to the experiments started in 2007 and discussed in the previous chapter. Reporters might use software like Qik or Bambuser for a “really important story” but it was more realistic to use iPhones and other devices for live reporting, because if the BBC had someone on the scene “then you want to be able to use them,” Turner said. “That capability is a really important one.”

Turner said the iPhone app development was part of the BBC’s wider strategy to make better use of smartphones in its field reporting. “The thrust of what we’re doing is to be able to increase capability of reporters in the field to use a smartphone to report from wherever they are. And there are two strands to this – one is the use of existing apps for live contributions, such as Luci Live, the other is to use our own app to allow reporters to file content directly into the BBC system.” Despite the app development, the broadcaster was “not wedded” to the iPhone, Turner said. “It is just one option. We are using it at the moment because it offers us the best combination of features, but it is not the only solution.”

This book argues that as the cameras in mobile phones improve and begin to offer tools for editing and uploading video and photographs, more journalists will start using them for professional reporting work. Ultimately, I would argue that the best camera is the one in your handbag or pocket when breaking news occurs. American photographer, Chase Jarvis, agrees. A camera phone is often the best camera because it “is the one that is always with you”. He uses the iPhone 4 to take stills each day, and encourages others to do likewise. In 2010, Jarvis published a book of photographs taken only with an iPhone, called The Best
Camera Is The One That’s With You. He uses his web site, http://www.chasejarvis.com/, to market the book, and to make the point that the best available camera is the one in your pocket.

Journalists carry their mobile phones with them all the time. Photo-journalists and photographers take their mobile phones to places they would not carry their more traditional video cameras. So the mobile phone is convenient. But the key factor is how easy it is to upload video and photographs almost instantly. This combination of convenience and connectedness is what makes mojo work so exciting. Many examples of these benefits for journalists have surfaced in recent years. In 2008, Al Jazeera cameraman, Laith Mushtaq, videoed the aftermath of a bomb blast in Chad with a mobile phone because he did not have his traditional camera with him.

Mushtaq was on assignment in Chad and had just checked in to his hotel in the capital, N’Djamena. He left his camera upstairs in his room when he went to the lobby to buy a SIM card. A bomb exploded in a nearby market and Mushtaq felt the wave of the blast. With his press card in one hand, and his camera phone in the other, he managed to capture shocking images that Al Jazeera had on air within 20 minutes of the blast. Read a story about this at, http://mg.co.za/article/2008-10-13-cellphones-creating-opportunities-in-the-world-of-media

The mobile phone is also useful in situations where journalists’ traditional cameras are confiscated – something that happens a lot in Africa and the Middle East. My broadcast video camera was impounded when I arrived at Doha airport in Qatar, in the week before the coalition’s invasion of Iraq in March 2003. Sadly, the mobile phone I had then could not stream video. But with a modern smartphone, reporters can upload video and images immediately after they are recorded or taken. All reporters should be aware of apps like picPosterous (see http://posterous.com/mobile/picposterous-faq) because they are so simple to use.

This chapter describes the techniques, hardware and software appropriate for mobile journalism. But first it is appropriate to talk about levels of news gathering, to supply context for this chapter.

THREE LEVELS OF MULTI-MEDIA NEWS GATHERING
Multi-media news gathering comes in three main forms or levels. Some of the detail in this section came through debate and discussion with Dr D J Clark, who directs the master’s program in photojournalism and multi-media at Ateneo University in the Philippines, and who trains journalists for World Press Photo, based in Dhaka (see http://www.worldpressphoto.org/).
The first level is breaking news. It is easy with a mobile phone. A reporter can phone the news desk with a news item, where a producer or editor will write a quick few sentences. Or the reporter can send a text message to the news desk, or perhaps use voice recognition software to speak the news into their phone and then transmit the data to the news desk. It is also easy and quick to attach a still image or video to the text message. A reporter can stream stills or video to the web using one of the free or low-priced applications like Qik or Bambuser, described in the previous chapter.

In the context of breaking news, think of a mojo as a Swiss army knife. If you have to fend for yourself in the news jungle, better to have this tool rather than nothing at all. A mojo is perfect for breaking news and getting multi-media onto a web site from the scene. If the story gets too big for one person, the reporter simply phones for reinforcements.

With breaking news, the latest news is often distributed to subscribers’ mobile phones and via the web. Breaking news often takes the form of a single sentence or a few paragraphs. That news item is then developed or built over the next few hours or days, depending on the significance of the story. The process is often described as “story-building”. The mobile phone and online are logical places to initiate breaking news. And then we add text or podcasts, or photo galleries, or slideshows, or video, to the story as it evolves. In effect, we build the story from the foundation of the initial paragraphs of breaking news.

The second level involves multi-media development of breaking news, or more often, development of a general news story. We must remember that the treatment of any news story depends on that story’s news value. News characteristics or news values are much the same around the world. They relate to stories that contain conflict, involve prominent individuals, have impact on a large number of people, affect the ‘hip pocket nerve’ (money stories), represent examples of a new trend or development (usually the first of something), or involve novelty, something odd or bizarre. Most major news stories also relate to something nearby or involve a local community, or significant person in the community.
In a typical eight-hour shift, one reporter can produce multiple versions of a single story: a text version of a few paragraphs for the web and mobile phone, later developed as a podcast with more information, and then as a slideshow or photo gallery, as images arrive from the audience, or are taken by the organisation’s photo-journalists. Perhaps the reporter also includes a short piece-to-camera for an online video, or appears as the expert in a television update, or they create a television news package with their iPhone (though the last mentioned sometimes evolves into the third level of multi-media news).

In essence, the reporter in the field is on the spot and remains at the scene where news is breaking or developing. They provide different versions of the story, for different audiences, and at different times of the day. Sometimes, the news desk will decide the story is worthy of further treatment for the next day’s newspaper, and will ask another reporter to craft 600 to 1,000 words for print, combined with an information graphic or appropriate still image.

A mojo lets a newspaper compete with television in getting video online, particularly as the quality of phone cameras improves. As of early 2011, the iPhone could already produce high definition (HD2) video and in the next couple of years the quality of the images produced will only improve. So at this stage, it is safe to say that the iPhone could be used for the second level of news gathering. As of mid 2011, it was possible to fit a high-quality camera lens to the iPhone or iPod Touch using the EnCinema iPhone SLR Lens Adapter and the OWLE Bubo. Watch a video about the process at, http://www.youtube.com/watch?v=0bP4Oj35NwE, and read about the device at, http://vid-atlantic.com/. The Bubo is described later in this chapter.

The third level of news gathering is similar to the feature form of reporting in a newspaper, or a radio or television documentary. Here one or perhaps a handful of journalists will spend several days crafting a piece of quality reportage, such as a long feature designed for the weekend newspaper, or a documentary that will screen during prime time. Investigative journalism that takes several weeks or months to develop also falls into this category. Soon the iPhone and the iPad with Vericorder software, will be good enough to do the third level of news gathering – though some news organisations might prefer to use more sophisticated equipment for this form of reporting. The choice of what tools to use always remains with specific news organisations. Sometimes, choices are influenced by legacy issues, such as expensive technology purchased some years ago that must continue being used until the accountants have written it off through depreciation.
CHOOSING A STORYTELLING PLATFORM
Regardless of the level, all forms of modern news gathering include multi-media forms of journalism. The type of multi-media will depend on the story that needs to be told. Different media platforms are best for telling certain kinds of stories. Print is ideal for analysing a company’s annual report or a treasurer’s budget. But print cannot describe an evolving story that contains lots of emotion and action. Similarly, video is ideal for showing movement and action, and describing events. But television news stories contain little detail. Each medium or platform has strengths that make up for the weaknesses of the other mediums. This is a major reason for introducing multi-media coverage of events: journalists choose the best way to tell the story that needs to be told, rather than using inappropriate vehicles for telling a story. It is unlikely that we would use video to analyse a company’s annual report. Similarly, it would be a waste of a print reporter’s energy to use thousands of words to describe a fire, when a piece of video or a still image does the job more effectively and efficiently.

The multi-media editors or producers who run the news desk in a news organisation need to understand the strengths and weaknesses of the various media platforms, to be able to choose the most appropriate way to tell each story. These editors assess the value of a range of content, pull together the various strands of the story using content from a range of reporters in the field, and then choose which story works best on specific platforms. All journalists need training to understand the strengths and weaknesses of the various media platforms. The multi-media editors or producers who run the news desk are at a distinct disadvantage if they have not received this training.

ARRIVAL OF THE MOJO
The mobile journalist, or mojo, is probably most appropriate for the first level of news gathering described above, i.e., breaking news. Mojos can provide quick content for the website, supply a text message or a verbal report, or a few sentences from the scene of an event, or deliver still images or video from their mobile phone. Most editors surveyed in the Pew Center’s The Changing Newsroom report, said mojos contributed either “some” or “a great deal” of value to the news product. Among editors of large-circulation newspapers, when asked about the value of a mojo, the positive response was a high 90 percent.

A reporter armed with only a mobile phone and a fast wireless connection can get multi-media breaking news onto a newspaper’s web site within minutes of an event happening. To repeat; in the context of this book a mobile journalist is someone who reports with only a mobile phone. They almost always work alone
because a range of individuals, each armed with a mobile phone, can provide a variety of reports from a range of locations.

Mojo is different from backpack journalism, where a reporter has a substantial and expensive collection of equipment, including a high-end video camera, tripod, and a laptop. A mojo kit costs under $1,000 while a backpack kit can cost up to $10,000.

The main implications of a mojo approach are:
- it is easier for the reporter to record video and audio without carrying bulky kit;
- reporters get news on the web, or to the TV studio or radio newsroom, almost live;
- equipment costs are low;
- mojos generally work alone;
- a group of mojos can cover a major story from a range of angles;
- ethical training becomes more important because mojo work is fast-paced and it is easy to overstep ethical boundaries in the rush to cover the news.

A Canadian company, Vericorder Technologies, sells the most advanced software for mojo work. The software is currently only available for Apple’s iPhone, iPad and iTouch range of devices. At the time of publication of this book, Vericorder was working on software that will work on devices running the Android operating system.

It is possible to do mojo work with less sophisticated software on a range of mobile phones, using free apps that can be downloaded from the web. This lets people stream video to the web, but the video is available for anyone to see. That is, it has no exclusivity. Sites that offer this free software include, qik.com, bambuser.com, flixwagon.com and ustream.com.

For professional journalists, the fundamental skills of storytelling are still vital. Technology is, after all, just a tool. Accordingly, most journalism educators and trainers should teach the basic journalistic skills of storytelling, researching and interviewing (plus law and ethics), before embarking on mobile journalism.
EQUIPMENT

Vericorder has assembled a range of mojo reporting kits. Examples can be viewed at the company’s web site (http://vericorder.com/) and also at http://www.vericorder.com/wp-content/uploads/VCT_Hardware.pdf.

Gary Symons, the CEO of Vericorder Technologies, said his company could prepare a range of mojo reporting kits. One kit he labeled the “Elite Kit” contained an Owle Bubo, a mini microphone, a Peavey microphone, an XLR microphone cable adapter, a Sima SL20 LX lighting kit with power adapter, a Cokin telephoto lens, a 60 watt battery charger that would charge an iPhone at least 10 times, a Manfrotto monopod, a bluetooth keyboard, and a carrying case. These items are discussed later in this chapter.

Vericorder also assembles what Symons calls a “Pro Kit”, which contains an Owle Bubo with mini microphone, a Sima SL20 LX lighting kit with power adapter, a Peavey microphone, an XLR microphone cable adapter, a Manfrotto Monopod and a carrying case.

Some mojos report with only a smartphone plus Vericorder software. But the extra pieces in the mojo kits help produce better quality images and sound. Add a broadcast-quality microphone for better sound, a battery charger and portable lights, and you have a kit capable of producing high definition images for broadcast television. In January 2011, a South Korean movie director released a feature film, *Paranmanjang*, shot entirely with iPhones. This film was discussed in more detail in the first chapter. The movie won the prize for best short film at the 2011 Berlin Film Festival.

An Owle BUBO is a metal frame that fits around an iPhone to ensure more stable images. It weighs about half a kilogram and makes the camera steadier. Different versions exist for the iPhone 3GS and the iPhone 4. Here is a YouTube video about the Bubo: http://www.youtube.com/watch?v=mLjpvRFVwBU. This YouTube video focuses only on the version suitable for the iPhone 3GS: http://www.youtube.com/watch?v=t5fO-6OLBmo. Other ways to ensure stable images is through a range of tripods such as the Gorillapod (http://joby.com/gorillapod), the Glif (http://www.theGlif.com/) and the Zgrip (http://store.zacuto.com/Zgrip-iPhone-Jr.html). Tools like the Gorillapod range of portable tripods, are cheap and flexible. If you do not have a tripod, improvise. For example, hold the arm of the hand holding the camera just below the wrist with your other arm. This provides some support.
The Sima SL20 LX lighting kit (http://www.simaproducts.com/products/product_detail.php?product_id=614) has a rechargeable battery and is powerful enough to light a small room of about 20 square metres. The lights screw into the Owle BUBO. Indeed, the BUBO has four screw fittings for a range of connections, including the Manfrotto monopod. A monopod is a more efficient piece of technology for a mojo, rather than a tripod, because a monopod is quicker to set up and disassemble.

The iPhone microphone is good enough for broadcast radio but mojos might choose to invest in better quality microphones. That is the role of the Peavey microphone and the XLR microphone cable adapter. The iPhone 4 does not have a zoom lens for the video (though the still camera does). Thus, it is also important for the reporter to get close to the subject for better quality sound. This suggests a need for sophisticated reporters with interviewing skills, such as knowing how to talk to subjects beforehand to put them at ease.

Reporters need to ask clear questions for the microphone to pick up quality sound, though that is a given for all forms of broadcasting. And reporters should work in short bursts: interviews have to be in clips of about a minute. Since mobile phone bandwidth is often limited, reporters cannot expect to transmit a 20-minute interview. Think in terms of short interviews for video work, and apply television concepts of 90 second or two-minute packages for the finished product. However, technology is improving so quickly that this limitation will change with time. Once the iPhone and other phones include a zoom lens for video cameras, it might be necessary to investigate wireless microphones.

Technology is changing so rapidly that it is difficult to keep up with the technological changes associated with journalism. Editorial executives and journalism educators should strive to educate themselves about technological improvements, or at least designate someone within the organisation whose role is to keep abreast of technological developments.

**MOJO RADIO REPORTING**
People with an iPhone and Vericorder’s Audio Pro app, can use audio as their reporting medium, effectively making them radio reporters. Radio remains an important source of news and information for many people around the world. It is one of the best and simplest ways to report, especially in the developing world. Vericorder’s Audio Pro app costs $6 (when this book was going to press) and offers broadcast quality audio. In April 2010, I worked with student mojos at the University of Missouri’s journalism programme in the United States. Erica Zucco
and Brian Pellot covered local government elections for the NPR affiliate while I was there. The news director told Brian that the audio from Audio Pro was as good as that obtained from traditional digital recorders.

Lots of examples of innovative forms of radio reporting with mobile phones, can be found in India. By 2014, India will have the most mobile phones of any nation. In that year, India’s population is expected to hit 1.26 billion, and will be using 1.01 billion mobile phones. This represents a “tele-density” of 80 per cent. In other words, four out of every five Indians will have access to a mobile device by 2014. By mid 2011, India had reached 851 million mobile connections – second only to China.

CGnet Swara is an innovative mobile phone system launched in 2007 by a Knight international journalism fellow, Shubhranshu Choudhary. The system allows members of India’s 80 million Adivasi tribal community, in the state of Chhattisgarh, to tell their own stories via mobile phone and foster discussion about issues the people consider important in their state. Adivasi is the local dialect of Hindi, and “swara” is the local word for “voice”. Initially, citizen journalists were trained to produce audio reports with mobile phones. Their stories were then shared on the CGnet Swara network, a phone-message system where community information and news is posted after being vetted by professional journalists.

Choudhary intended CGnet Swara to be a voice for the tribal communities of Chhattisgarh. Software delivers audio reports using technology that normally sends text messages. The reports are produced in local languages spoken by Adivasi tribes, such as Kudukh and Gondi. India bans all radio news except on government stations; hence the need for another transmission process. This project allows people who previously had no access to news due to language or literacy barriers, to receive independent audio news for the first time.

Mobile phones have certain features that make them particularly suited to audio reporting. Because we always carry our mobile phones with us, they can become an instantly accessible and omnipresent audio recording device. This can come in handy for capturing interesting sounds at a moment’s notice and getting impromptu interviews. Mobile phones offer a very simple way to produce audio interviews even for non-technical users. It is very easy to record a phone interview using your mobile phone, and one that is close-to-ready to be published. With an iPhone and Vericorder’s Audio Pro app, reporters can edit audio on the phone itself and make short radio documentaries. The combination of the
software, the iPhone’s built-in microphone and an Internet connection, can make the smartphone an audio studio in your pocket. Audio Pro lets you assemble clips from multiple audio recordings and adjust levels to produce a highly professional form of radio journalism.

Neal Augenstein, a Washington DC-based radio reporter, has been reporting with only an iPhone since 2010. He uses Vericorder’s Audio Pro app to record, cut, edit and assemble audio clips in multi-layered stories, all from the screen of his phone. He emails finished reports to his newsroom from his iPhone. Augenstein said he decided to use the built-in microphone in the iPhone after experimenting with a number of mini-microphones. Augenstein demonstrates how he uses Vericorder for audio editing, in a YouTube video at: http://www.youtube.com/watch?v=lWz2x9dXpsM.

**MOJO SLIDESHOWS**

Reporters should also consider using audio, combined with still images, to produce slideshows. These tell compelling stories online because of the power of the combination of good images, the reporter’s authority via their voice, and interviews with key people in the slideshow. The best tool for slideshows is Vericorder’s Showcase. The advantage of a slideshow over a television or video package, is the relatively small size of the file, making it easy to transmit back to headquarters quickly. Showcase makes slideshows, similar to the Soundslides software, available for laptops and personal computers (http://soundslides.com). The key difference is the portability and efficiency of using an iPhone.

While students at the University of Missouri’s journalism programme, Erica Zucco and Brian Pellot wrote a report comparing the time it took to shoot, edit and produce a one-minute multi-media slideshow using an iPhone, against traditional methods. For the traditional report they used a Marantz digital recorder, a Nikon...
D70 camera, and Cool Edit Pro and Soundslides software. For the mojo form of mobile reporting they used Vericorder’s ShowCase app, an Owle Bubo case for the phone and a Vericorder microphone. At 14 minutes and 25 seconds, the mojo approach took about half the time of the traditional report (25:46). The mojo equipment also cost about a quarter of the cost of the traditional gear. It would be fascinating to conduct a similar comparison of Vericorder’s First Video app against a traditional television news production team.

Quick photo editing. If you need to send a still picture quickly to your newsroom and you do not have time to edit it with an app, use the iPhone 4’s built-in camera. Select the picture you want to edit from the Camera Roll, reframe it using your fingers, and then take a screenshot of the cropped image. You do this by touching the On/Off button on the top of the phone and the Home button both at the same time. When you are happy with the cropped image, email it to your newsroom.

GETTING THE STORY BACK TO THE NEWSROOM
It is important to remember that transmission of video, still images and audio consists of a large stream of data. This can cost a lot of money unless reporters are able to connect to free wi-fi networks. One of the skills of a mojo is the ability to guarantee ways to get their story back to the newsroom. The problem with uploading large files such as videos is that transmission over the mobile network can become expensive if you do not have a data plan. It can also be very slow. One option is to transfer completed videos to your computer, and then upload them to a more public site such as YouTube.

A problem with transferring video from mobile phones to a computer can be a limited understanding of video file formats. Converting the many video file formats to work with different programs and publishing tools, can be difficult. Mashable’s Video Toolbox (http://mashable.com/2007/06/27/video-toolbox/) contains a list of video format converters, with short descriptions, to help you understand video file formats and file conversion.

MOJO TELEVISION REPORTING
The third option available to mojos when they load Vericorder’s 1st Video app, is the chance to make a television package. This part of the app takes the longest time to learn because of the range of tools in the app. But it is worth the effort because of the power of the app.
You will find a range of video apps at the iTunes store, and all allow users to create forms of television. But none provides a mobile editing platform that is as good, or as professional, as Vericorder’s 1st Video app. It cost $10 at the time of this book’s publication. This app lets you record high definition (HD2) video on an iPhone 4 or iPod touch 4th generation or an iPad, and shoot standard definition (SD) video on an iPhone 3GS. All can record CD-quality audio. You edit the video on the screen of the phone with two video and two audio tracks. The iPhone 5 had not been released as this book was being written so it is not possible to know what kind of video that phone produces.

**MEET MOJO TRAINER IVO BURUM**

This example of HD2 video shot in Australia with an iPhone, and put on YouTube, shows the quality of the video and the tools of the trade for mojos described in this chapter. The trainer is Ivo Burum, one of Australia’s most distinguished television executives, a pioneer of television using hand-held cameras, and now an excellent mojo teacher. See http://www.youtube.com/watch?v=2RNWyhG8c7M.

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**Tips for recording video on mobile phones**

**Camera stability:** If you have a tripod or monopod, use it. The Owle BUBO is the best alternative: it is heavy enough to ensure stability of image. Avoid jerky movements, and pan as slowly as possible. If you plan to show an event or scene, make sure you move the camera slowly. Otherwise, you will produce blurred footage, though sometimes this is OK if you want to give a sense of action.

**Audio:** For the best audio quality, use an external microphone. If you use the iPhone’s built-in microphone, ensure you get close to the person you interview. If you use a tripod or monopod it is OK to sit the subject down. But much breaking news happens quickly so it is possible that interviews will be done standing up or on the run.

**Lighting:** It is best to film in sunlight. Make sure when filming to keep the sun behind your back. Low-resolution videos look best when shot in lots of light. If you are filming inside, ideally use lights. If possible, use several lights to fill the subject from all sides.
Camera movement: If you need to pan, pan slowly to avoid jerkiness in the video. Better still, keep the camera locked in one place and allow the action to come into the viewfinder. Most mobile phone video cameras do not have a digital zoom. If yours does, it is still best not to use the zoom. Better to get closer to the subject. Ideally stay in one place and aim to let the action come to you.

Interviews: Much mojo work involves doing interviews with newsmakers or witnesses. Frame the person carefully before you press the record button. In traditional television terms, think close-up. Train yourself to frame the person.

Uploading: If you are uploading video directly from your handset, it helps to select lower-quality video so you get a smaller file size. Experiment with various options to see how long it takes to send files via 3G and wi-fi.

A version of 1st Video is also available for the iPad. Vericorder CEO, Gary Symons, described the app as the “most advanced mobile video editing solution on the market today”. One possible approach for news organisations is to have reporters gather news with iPhones, and transfer the images via Bluetooth to a producer or editor, who cuts the pictures on the screen of an iPad. I calculate that one editor or producer with an iPad could work with three or four iPhone reporters. Compare this approach with the cost of an outside broadcast truck. The mojo method costs a fraction of the price.

SOME APPS FOR BETTER REPORTING
Apart from Vericorder apps, here are some of the iPhone apps I use when working as a mojo.

In Australia, an app called Laptop Cafes is great for finding restaurants and cafes with free wi-fi. Starbucks and McDonalds are usually reliable places for wi-fi, as are some restaurants, and university and school campuses. Another way to control access to wi-fi is to buy a portable wi-fi router. I have tested a D-Link myPocket router (DIR-457) that costs $200. You need to pay for the data loaded on the router via a SIM card.
If you have access to Ethernet you can buy Apple AirPort devices for between $100 and $400 that connect to an Ethernet cable. These devices create a wi-fi bubble of about three metres, and can sustain several connections. It is best to password protect these devices to stop people from feeding off your free (to them) wi-fi.

For breaking news I use the free Dragon Dictation app for quick bites of text. Once trained to my voice, the app allows me to dictate a breaking news story and then watch as the software transcribes the words. I then email or SMS the news brief back to the newsroom.

A free app called AudioBoo lets me podcast from my iPhone (it also works with Android phones). Touch the record button, conduct the interview, and send the sound file to a dedicated AudioBoo site within seconds of completing the interview.

Use the Skype iPhone app for live voice reports. It often provides a better connection than a regular mobile phone if you are on the road. Often wi-fi gives better audio quality than 3G connections. Read about Skype at their web site (http://www.skype.com/intl/en/home). Skype offers free software that lets people make free phone calls to anyone who has Skype installed on their computer or mobile phone. If you put money into a Skype account, you can call mobiles and landlines that do not have Skype. The cost is low for international calls, compared with toll calls, especially from hotel rooms. I make almost all my international calls by Skype. This column by Amy Gahran headlined, “Skype: Why every journalist should use it“ explains how it works: http://www.poynter.org/column.asp?id=31&aid=155339.

Journalists using Skype on their laptop should download CallRecorder (http://www.ecamm.com/mac/callrecorder/) or SkypeRecorder (http://www.extralabs.net/skype-recorder.htm). These are excellent tools for recording conversations. If you conduct a video interview, the software records a Quicktime file of the interview. CallRecorder only works on a Mac running OSX. It links intuitively with Skype to record the conversation, using the Mac’s built-in camera. The local and remote audio tracks of the conversation are recorded on different tracks. So you could select one track to use as the audio for a slideshow. SkypeRecorder works with both PCs and Macintosh computers.

Various free or relatively cheap software packages, available on the web, let you stream video to the web almost live. Best known of these are Qik, Bambuser, Flixwagon and Livestream. I tested these and other software for a report I wrote
for the World Association of Newspapers, published in July 2008, entitled From backpack to pocket journalism. The downside of using this free software is that the video goes to the software provider’s web site. If you have an exclusive story, the world can see it on the websites of those software companies.

A recently introduced app for the iPad, that journalists will find useful, is SoundNote ($10.49). It does not appear to have an iPhone version. You can tape interviews with this app as you would record using a regular digital voice recorder. This app lets you type notes with the on-board keyboard. After you have finished recording, tap any of the words you have typed, and the software jumps to the relevant part of the voice recording. Students would also find this useful for note-taking in lectures.

The next chapter looks at the skills of interviewing and story construction using a mobile phone.
CHAPTER 3
REPORTING TECHNIQUES FOR MOBILE JOURNALISM

This chapter discusses some processes and techniques for doing journalism with a mobile phone.

From 2007, I pioneered mojo in Australia, working alone, and later (in 2008) demonstrated the technology’s potential to my local daily, the Geelong Advertiser. One news conference in September 2008, stands out in my memory. Officials said that immediately after the open-air news conference the person being interviewed would return inside. He would give no individual interviews. All of the more than 50 reporters at the news conference obeyed the minder’s instructions. All except me. As the talent walked inside I approached him, introduced myself as a journalist, and streamed a video interview live to the newspaper’s web site. It was an exclusive. This “always-on” aspect of mojo is one of its main attractions.

LESSONS LEARNED FROM THE FIELD
Mojo reporting in the field introduces its own range of difficulties. External noise can be a problem, unless the reporter has a high-quality microphone, or can get close to the subject. An iPhone 4, plus the Vericorder software discussed in the previous chapter, works well without a microphone. For discreet or undercover work, it is obviously best not to use an external microphone. But for official outings, where you want to let the talent know you are a journalist, it is best to connect a microphone to the iPhone. One option would be to put the news organisation’s logo on the microphone, the way broadcast news organisations show their identity. The previous chapter describes the microphones available in the range of mojo kits.

If using a phone’s built-in microphone, beware of distant noises such as helicopters, traffic or construction noise, because they interfere with audio. The human ear blocks noises during an interview or press conference, but the mobile
phone’s internal microphone captures a lot of external sound. The best advice is to get close and use an external microphone if you need to.

When bright sunlight reflects on the phone’s screen it becomes difficult to frame good images because it is difficult to see the screen. This especially applies in a media scrum where the journalist is forced to hold the camera in outstretched arms above the interview subject. Even a small camera starts to feel heavy after several minutes. The answer here is an extension arm or monopod. See the section on monopods in the previous chapter. And get plenty of practice before you try mojo work in a media scrum.

With a monopod extended above a crowd, it is vital to make sure the record button is on before you hoist the monopod. Do not worry about the blurred and wasted images at the start of the video because it is easy to delete that footage with Vericorder’s 1st Video software.

A fully-charged iPhone will last a day of hard mojo work. Get into the habit of charging your phone at the end of each day. BBC journalists, such as Rory Cellan-Jones and Darren Waters, who conducted mojo trials back in 2007, used a range of portable solar-powered battery chargers, such as the Power Monkey. But solar chargers take a lot longer than charging via a battery. And they require sunlight.

One of the problems with the iPhone is the fact the battery is built in. This means you need to charge the battery via mains power, or connect to a laptop via the USB cable, which can be inconvenient. I prefer to use the Lifetrons battery charger. Its web site describes it as the world’s smallest high-capacity portable multi-charger. The LT-025 model is powerful, at 4800mAh (milli-amps), and can recharge most portable devices on the move two or three times before the device needs to be recharged. Recharging happens via the USB cable that comes standard with all iPhones, iTouches and Ipads. It has built-in power-saving technology that provides up to 25 days of stand-by time for the iPhone 4. The charger cost me $100 at Hong Kong international airport. Details can be found at http://www.lifetrons.com/EN/Products/ROTM/Products-LT025E1.htm.

For my non-iPhone mobiles I use a portable battery charger made by the Exibel company called the “emergency charger”. It is a slim aluminium tube that holds one AA battery and a cable that plugs into the mobile phone. The “emergency charger” will provide about two hours of life on one AA battery. The charger comes with five cables that connect to the five most common mobile phones. It is available from most electronics shops.
Ideally, shoot in natural light as much as possible. If you have to shoot inside, put the subject sideways by a window (not in front of it) and use the light coming through the window. And use the Sima light pack described in the previous chapter. Indoor interviews shot without lights will look dark because of poor lighting and surrounding noise. Try to find natural light from windows or light bulbs. This will increase the picture quality. If possible, find a location with little noise. The microphones on many smartphones such as those made by Nokia and Blackberry are good, but they tend to pick up a lot of background noise. Soft materials like curtains make good interview locations because the cloth absorbs some of the outside noise.

When making a video or television package, concentrate on getting good video. You can always write a piece of voice-over to bridge different pieces of video. Neal Augenstein, a Washington DC-based radio reporter introduced in the previous chapter, uses an XLR adapter that he says substantially improves the quality of audio recording. Details of the adapter can be found in the previous chapter. Some reporters will also want to use a pair of earphones to listen to the quality of the recording. Because he is on the road a lot, Augenstein always carries a charger that plugs into his car lighter so that his iPhone charges when he is on the highway. It is vital to have a range of strategies to deal with the worst aspect of the iPhone – its short battery life.

**MOJO INTERVIEWING**

A piece of journalism made by a traditional television crew and a mojo interview designed for the web are very different. Yet some of the skills of journalism remain the same. Interviewing is a key skill both for a mojo and a broadcast reporter.

A crew producing a television news package needs to think about the viewer, and ensure that video and voice make sense and are of high quality. Audiences have been trained to expect high production values with traditional television. But video on the web can be of lesser quality. If the news is sufficiently compelling, audiences make allowances for grainy or jumpy footage.

The interview performs the same role for television and the web, but a mojo approaches the task in a number of different ways. Mojos should keep all interviews short – a maximum of 40 to 60 seconds – and prepare the talent beforehand by telling them you need short answers.
Spend some time with the talent before you start shooting, giving them some idea of what you plan to ask them. It is OK to give them the gist of the question beforehand. Remember, the majority of people who are interviewed have had limited exposure to journalism, so they will need some time to prepare. Sometimes you might tell them what the first question will be. These people are not like professional interviewees such as politicians and business people – so it is important to make allowances for their relative lack of experience.

Mojo interviewing is a bit like making a print news story. The reporter supplies the facts and background, and lets the person being interviewed give their opinions, intentions and/or feelings. With these interviews, focus on people’s opinions and intentions. Start the interview by framing the person tightly in the viewfinder, and use your voice to introduce yourself and the interviewee. You can always use the captions option in Vericorder’s 1st Video to insert the interviewee’s name on the screen when they appear.

Most mojo interviews take place with the mojo asking the questions and holding the camera. It is an intimate experience for both parties. Aim to video the person you are interviewing on the same level as yourself. Avoid upwards angles. “Looking into people’s nostril hair isn’t particularly sexy,” says mojo trainer Frank Barth-Nilsen of Norway’s national broadcaster NRK. A downward-focused angle is sometimes acceptable, but this removes the chance for eye contact that you get when working at the same level. It also sometimes looks as though you are demeaning the interviewee. Get close so the person being interviewed fills the screen on your mobile phone (in television language, think close up or extreme close up). This also ensures you get good sound. Speak slowly and clearly when you ask questions.

Keep an eye on the battery indicator on the phone. Streaming video consumes battery life quickly. Some mobile phones will beep when the battery is low. Always carry the mains charger, and a portable charger.

Mojo work is new and relatively unique. Think of it as a work in progress. It is OK to make mistakes. If a video or an interview is a disaster, throw it away and do another. Remember the mantra: “No failure, only feedback”. Use what works and learn from it, and discard what does not.

**Using the iPhone 4 for still photographs**
The still camera on the iPhone is an excellent tool. If you are photographing a scene with subjects in both the foreground and the background, it is easy to make
sure the camera focuses where you want. Tap the part of the image on the iPhone 4 display that you want to highlight. The camera immediately focuses on it and adjusts exposure to match the lighting. When you want to focus on another part of the scene, just tap that other part.

The first edition of this book noted that on 17 February 2004, *The New York Times* published for the first time on page one, a photograph taken with a mobile phone. The photograph was ordinary but it marked a milestone in the use of the mobile phone for news gathering. When an event is sufficiently newsworthy, the quality of an image does not need to be perfect for it to be used in a newspaper, especially given the relatively low quality of paper that newspapers use for printing. On 22 November 2010, *The New York Times* published four photographs from Afghanistan by Damon Winter, one of its staff photo-journalists – all taken with an iPhone. Kenny Tsu distributed the image via Twitter using Twitpic. You can find the original image at http://twitpic.com/3989ei, and it is reproduced here. The Manila-based Philippine Daily Inquirer published a photograph from Twitter on its front page in October 2011. The images were not high quality but often audiences accept them because they are newsworthy.

**BASIC MOJO STILL PHOTOGRAPHY AND VIDEOGRAPHY**

Here are the basic skills that almost any reporter can learn quickly with an iPhone 4 or 3GS. The iPhone 4 has a better (5-megapixel) camera than the 3GS, with the ability to shoot high definition stills or video in what is known as HD2, or 720p (the p stands for pixel). This Wikipedia article explains the terminology related to high definition video: http://en.wikipedia.org/wiki/High-definition_video. And the iPhone 4S has an even better camera (8-megapixel). Camera quality is likely to improve with each new model of the iPhone.

We will assume that all reporters know how to make phone calls with an iPhone, and how to set a passcode for the phone in the Settings menu, to ensure a degree of security for their phone. The flash for the still camera is in the top left of the screen. Its icon looks like a zigzag, or the scar on Harry Potter’s forehead. If it says “off” then tap it once. The label changes to give you the option of “auto” or “on” or “off”. Tap your choice. For outdoor shooting, select “off”. For indoor, select “on”. I tend to avoid “auto” because I want control over my photography.
A new feature for the iPhone 4 is the high dynamic range (HDR) setting. The icon is in the top middle of the screen. Tap once for “on” and tap again to turn it off. After selecting HDR, the iPhone automatically captures three photos of the scene—each with different exposure levels. The camera then layers the shots together to create a single photograph that combines the best elements of each shot and more accurately represents the wide range of light in the scene. Both the regular shot and the HDR photo appear in the Camera Roll. The Camera Roll can be found by tapping the icon at the bottom left of the screen.

If you need to take a self-portrait, or in the case of video, do a piece to camera, then you need to know about the pair of cameras in the iPhone 4. Tap the camera icon in the top right of the screen to activate the front camera. Photograph yourself after checking you are happy with the image on display. It is also useful for taking stills for your Facebook site. As well as the high-definition camera on the back of the phone, the iPhone 4 has a VGA-quality camera on the front, above the display. It is a good tool for doing a piece to camera.

When taking still photographs, frame the subject as closely as possible. You can do that by using the camera zoom. Frame the image you want to take and then tap the screen. A bar representing the digital zoom appears across the bottom of the screen. Slide the bar to the right to get closer to the subject. You also tap to focus when taking still images. When shooting a scene with subjects in both the foreground and the background, tap the relevant part of the image on the iPhone 4 display. The camera focuses on it and adjusts exposure to match the lighting.

To delete still photographs, select the image in Camera Roll by tapping once on the image. A rubbish bin icon appears at the bottom right of the screen. Tap the bin once, and you will be asked if you want to delete the photo. Tap once to confirm and you will see the image disappear into the bin. To crop still photographs, select the image in Camera Roll by tapping once on the image. You know it is “active” because a row of icons appears at the bottom and top of the screen. Choose the part of the image you want by spreading your index finger and thumb to make the image you want occupy the screen of the iPhone. When you press the Home button and the On-Off button both at the same time, the camera takes a new image and you hear the shutter sound. The new image is saved in Camera Roll. Email or MMS the edited photograph back to your newsroom.

You can also send photos via email (sometimes people call this an MMS) from the camera. Make the image you want to send “active” by tapping once. When you tap the icon in the bottom left of the screen you get several options, including “email
photo”. Tap once and follow the on-screen instructions, which are intuitive. Every photograph you take is “geo-tagged” with information about your location.

**SHOOTING VIDEO**

After shooting a piece of video you can do basic editing using the “trim” function. This allows you to trim the start and end of the video – the most likely places where you want to remove material. When you trim, you get the option of over-writing the original, or saving the edited video as a new clip. This feature is most useful if you want to do a “piece to camera”. Tap the camera icon in the top right of the screen to activate the front camera. Frame yourself and then tap the record button in the bottom middle of the screen, after checking you are happy with the shape of the image on display. The record button makes a sound when you start and end filming.

When you have finished filming, locate the video in Camera Roll. Tap the play button to ensure you are happy with the video, and trim the start and finish if you desire. To repeat what was said earlier: you can do basic editing when using the iPhone 4’s camera. Tap the icon of the video to make it active. You will see the video filmstrip across the top of the screen. Drag the bars at each end of the video to select the start and end points of your filmstrip. You can then email (MMS) the edited video to the newsroom, in the same way you sent still images. If you want to transfer a large video file to your laptop, you will need to install a free piece of software on your laptop called iPhone Explorer. Use that software to transfer video or stills when you next connect your iPhone to your laptop.

For more information about taking stills or video with the iPhone, go to http://www.apple.com/iphone/built-in-apps/camera.html. And remember to monitor the relevant site for the iPhone 4S when it is released in your country.

**ADVANCED OR “FULL” MOJO SKILLS**

It is not appropriate to describe how to use Vericorder’s 1st Video software in a short book. That would be similar to my *talking* to you about how to change the spark plugs in your car’s engine. It is much more appropriate to show rather than tell you. Use the range of training videos available at the Vericorder web site: http://vericorder.com/training-videos.

Or monitor the videos about Vericorder at YouTube.com. As of early September 2011, I found 130 videos on YouTube, using “Vericorder” as the search term. For people who need to be shown, the best way to learn the software for advanced mojo work is to attend a course. It takes about a day to become comfortable with
editing audio and video on the screen of an iPhone or iPad. It is best to spend several days practising these skills, and learning how to be a mojo storyteller. A typical mojo course should run for about five days to allow for plenty of time for practice.

**DATA MANAGEMENT**

A skill that journalists will need to embrace when using the iPhone for “full mojo” with Vericorder software, is data management. You accumulate a lot of files when shooting in the field. These video files are large and soon occupy most of the space on the phone’s hard drive. Even if your iPhone has the largest hard drive (64 Gb) it will soon fill up with video files. So you need to delete unnecessary files at least once a week. Train yourself to employ data management techniques as part of your weekly routine and these habits will serve you well in the world of mojo.

The next chapter describes how newsroom structures need to change to accommodate mojo work.
CHAPTER 4
INFORMATION MANAGEMENT AND THE MOBILE NEWSROOM

Mobile journalism changes the nature of news gathering. This chapter explores newsroom structures that best support mojo work. Journalists in newsrooms designed for mojos will consist of news gatherers (reporters) in the field, and news associators (editors) back at the office. This chapter also considers how newsrooms need to embrace the audience, because of the huge number of citizens with cameras on their mobile phones.

Professor Ikuijro Nonaka of Japan is considered the father of knowledge management; an important intellectual process that the modern newsroom needs to embrace. While writing a book about knowledge management in the newsroom, I was privileged to hear Professor Nonaka talk. In a lecture in 2001, Professor Nonaka displayed images of the skeletons of a human and a great ape. Dr Nonaka pointed out that the two creatures shared almost identical DNA – the building blocks of life. Their DNA was 99.9 per cent the same, he said. But they operated differently in the world because of their skeletal structure. Human beings have achieved much in the past millennia because of our ability to use technology. We are better at constructing tools than any other species. We can do so because of the structure of our physiology and skeletons. About a quarter of the cells in our brains are devoted to operating our hands. Humans have amazing dexterity, which allows us to build intricate tools. Apes do not have opposable thumbs – that is, they cannot touch their thumb to the tip of all their fingers. This limits what is possible with their hands. Apes also have shorter legs and barrel chests, compared with humans. The structure of their skeletons limit what apes can
achieve physically. Dr Nonaka was saying that structures dictate what is possible. News organisations will similarly find that unless they have appropriate structures to harness innovation, they will struggle in the knowledge age. Information and communication are the life-blood of a knowledge-age newsroom. Yet, too many build structures that inhibit, rather than encourage, the flow of communication and information. Many newsrooms around the world are stuck in the quicksand of industrial-age structures. Structures limit or enhance a news organisation’s ability to flourish. Some multi-platform news organisations do not have structures in place that allow them to sell advertising in a simple way. A media buyer, for example, forced to deal with a different advertising sales representative each for online, print and radio will find the experience frustrating and perhaps look elsewhere to buy advertising space.

Structures are sometimes imposed by the limitations of technology. Print-based publications have found it difficult putting the maximum number of reporters in the field because of the need for staff to produce and edit content back at the headquarters. On a typical large metropolitan newspaper, for example, perhaps half of the total editorial staff spend time in the field as reporters. The rest need to be in the office organising, checking and assembling, and often rejecting what arrives. Up to half of the editorial staff of a big daily newspaper spend most of their time processing others’ stories, rather than reporting themselves. They process content from wire services, fact check reporters’ stories, attend meetings, design pages and perform a host of jobs only partly related to gathering information and stories. The situation is even more complicated at English-language newspapers where the reporters are gathering information in their native language (Japanese or Chinese for example) before writing for an English-language audience.

Editorial managers need to find ways to increase the number of people who could be reporting in the field, relative to the total number of editorial staff. This part of the chapter considers how news gathering and reporting would take place if more reporters were based in the field, with some of them working as mojos. In essence, we need new newsroom structures relevant for knowledge-age workforces. The key issues are communication and managing the flow of information.

Mel Mansell, editor of the *Adelaide Advertiser* in South Australia, realised his newsroom was like a pyramid, with decisions flowing from the top to the base. “This may have been fine a century ago but was not working now,” he told the Bulletin, the quarterly newspaper of the Pacific Area Newspaper Publishers’
Association, in March 2011. The amount of information flowing into the newsroom was doubling each year, and that huge increase was inhibiting the newsroom’s capacity to cope. He decided to enhance communication in the newsroom and increase individuals’ involvement and responsibility, by introducing a flatter management structure. He also borrowed ideas from broadcast newsrooms, where continuous deadlines had long been a way of life. “They all had a flat management structure,” Mansell said, “and a great deal of responsibility is given to people across the floor. They had a lot of control over their content.”

The newspaper adopted many position titles from broadcasting. It replaced the position of chief of staff (known as chief reporter in some countries) – the person who allocated stories and controlled the newsroom. Three senior directors took over that role. Reporting to them were a series of producers responsible for specific sections: sport, general news, business, health and education, police and courts, and education. Other producers ran teams responsible for multi-media content, video journalism, still photography, the online team and the sub-editing and design team.


Individual reporters received more responsibility for how their story progressed through various platforms during its life cycle. Mansell said colleagues were participating much earlier. “If they feel like they have a voice they’re not so reticent to come up with ideas. When they come up with ideas in this way, we hear about them earlier and make decisions earlier.” Early decision-making is vital when working on continuous news cycles. It was not so necessary in the old days when newspapers worked towards a single deadline.

One innovation Mansell introduced was a large whiteboard placed in the centre of the newsroom. It is a combination of computer, projector and a whiteboard with a multi-touch interface. This allows staff to move photographs with a stroking gesture, present page designs, and show off the latest online multi-media. The whiteboard has eventually provided a continuous update on the status of the day’s big stories for anyone in the newsroom area, Mansell said.

Another idea involved placing the regular conference location in the centre of the newsroom, instead of in a separate and isolated room, and setting the table at a height that required people to stand. Inevitably this produced shorter and more succinct meetings.
THE DAY’S NEWS MEETINGS
The first news meeting is at 8.30am, where the directors, producers and photo editor meet for a 15-minute discussion of the day’s big stories. The next is at 10.30am to outline coverage of stories across all platforms: iPad, newspaper, online and the e-edition. At 1pm reporters and editors provide updates on stories via SMS. The 2.30pm meeting discusses the iPad edition and the next day’s newspaper edition. The 4pm news conference decides what stories will receive the major focus in the next day’s newspaper, and how that affects online coverage. The conference to choose what will appear on page one is at 7pm. Mansell said his day now started much earlier, at about 8am, instead of arriving at 10am for the first news conference.

This new approach illustrates how new media formats require new approaches to structures and processes. Mobile journalism requires new workflows both inside and outside the newsroom. The image illustrates a suggested workflow for multi-platform reporting. Michael Johnson provided the concept, based on research he did while working with Fairfax Media in Sydney, and I have modified it.
The diagram breaks neatly into two halves, divided by the vertical bar that represents the corporate firewall. On the left are all the reporters in the field. Chapter 1 explains that not all reporters will be mojos, and suggests that mojo work is ideal for breaking news and for building stories that develop during the day.

Regardless of the kind of reporting that takes place, media houses around the world should aim to boost the number of people in the field who gather news. VG.no in Norway is regarded as one of the most successful online sites in the world, in terms of revenue from online advertising. When I visited in 2009 it had 50 journalists compared with about 270 for the printed newspaper, VG. A much higher proportion of the online journalists produced original content, compared with the newspaper: 40 out of 50 online staff work as reporters, compared with 150 out of 270 editorial staff at the newspaper.

Study the diagram. Let us assume it represents a convergent newsroom, where a single newsroom produces content for printed newspapers and magazines, radio bulletins, a range of online sites, an iPad edition, an electronic edition, television bulletins, and perhaps custom content designed for specific groups or individuals (and for which they pay handsomely). Not all journalists work as multi-media reporters. Many focus on craft mastery: this is where specialists in particular areas concentrate on those specialisations. So a person who is a brilliant feature writer for the print newspaper concentrates on writing excellent feature articles, perhaps for the newspaper’s weekend editions, because audiences have more time at weekends to absorb those beautiful words.

Other reporters will concentrate on providing content for the hourly radio bulletins, or podcasts that can be put on the web sites. And other reporters will focus on producing high quality video for television bulletins, or perhaps documentaries. Meanwhile, a group of multi-media reporters will work across platforms, contributing content for a range of media. As discussed in the first chapter, coverage of news events will be based on the relevance and news value of each story. And multi-media reporters will operate at one of the three levels of reporting discussed in the first chapter. Please return to that section of Chapter 1 to revise if this paragraph is new information to you.

A central assignment desk staffed by editors who understand the strengths and weakness of each of the media platforms – print, broadcast (radio and television), iPad, online and mobile – will decide how much multi-media treatment that individual stories will receive. The treatment will always be decided by the news value of the story.
The people and images in the left-hand side of the diagram illustrate the various types of journalists. As we move from top to bottom we see the print reporter talking on her mobile phone, the high-end SLR camera that represents photojournalists, a radio reporter talking into his digital recorder, and the camera that represent high-end videographers. In a typical large daily newspaper the editorial staff might number more than 200. On a daily newspaper, about half that number would work as reporters. Only a small proportion of that 100 – perhaps 10 to 15 – would work across platforms, and/or work as mojos. The actual percentages will vary from news house to news house.

But all reporters would use digital devices for reporting, such as digital tape recorders or advanced SLR camera. And all those devices could contain SD (secure digital) cards or some way to transmit data quickly from the reporting device to the database, where all content is stored for use online, in the iPad or other electronic editions, on radio, for web television, or in the next day’s newspaper. Secure digital cards are small memory devices that can be inserted into – and easily removed from – most electronic products such as video cameras. They are used to store digital media such as audio, video or still picture files. Content, such as audio reports, still images or video footage, would be moved via the SD card from the reporting device to a mobile phone. Once in the mobile phone it is an easy process to transmit the content back to base.

While the content is being transmitted wirelessly back to base, the reporter can continue their main job, which is reporting. So the photo-journalist continues shooting more photos or gets set up for another job while the images on the SD card are being sent back to an editor in the office.

In Sydney, Fairfax Media reporters in the field have managed to shoot still images and transmit them back to base, where an editor selects the best images and puts them on the web, in the space of a few minutes. The company’s best time for getting stills and text from the field to the web, via an editor, has been about four minutes. The best time for getting video online, via an editor back at base, has
been about eight minutes. The author worked with Fairfax Media for six months in the second half of 2007, training print reporters to develop a multi-media mindset. At the time, Andrew Meares was chief photographer at *The Sydney Morning Herald*, before he moved to the capital city bureau in Canberra. Meares has always been a pioneer with digital tools.

Meares said his life as a news photographer changed during the 1998 election campaign in Queensland while he was covering Pauline Hanson, the outspoken conservative politician. The work involved the convergence of the digital camera plus the laptop computer plus the mobile phone. Meares said the big change was the shift from developing film in toilets and sending two pictures via slow fax lines, to being able to send multiple images instantly from anywhere. “That was the first big shift, from film to digital. The technology since then has just made it easier and more mainstream with ongoing improvements in resolution and transmission speed. I am doing the same thing now but with video.”

One of the biggest stories Meares covered in 2008 gained much publicity because of its exclusive nature, and because of the unique combination of events and Meares’ use of mobile phone technology. While aboard a jet at London airport, Meares took an exclusive photograph of a man, later convicted for murder, whom police had arrested and were putting on a flight back to Australia. Meares locked himself in a toilet on the aircraft as it was preparing to take off and transmitted his photographs. One image appeared on the front page of *The Sydney Morning Herald*, and the person who was the subject of the photograph later saw himself on the newspaper’s front page when he arrived in Australia. Meares constructed a slideshow about his mojo experiences, and it can be seen at the online site of *The Sydney Morning Herald*: http://www.smh.com.au/interactive/2008/national/gotcha-andrew-meares-catches-gordon-wood/.

Meares later became chief photographer and video producer for parent company, Fairfax Media, in Canberra. During the 2010 Australian federal election, Meares decided to document the periphery of the campaign trail using only the camera on his iPhone 4. Meares was looking for something different. He discovered that print and radio reporters taking images with cheap digital cameras were crowding out newspaper photographers like him. Meares took scores of iPhone images and processed his photographs through an app that made the images look like the Polaroid photos of a bygone era. He also published the images on Twitter. This innovative approach won Meares a Walkley award for best online journalism. The Walkley is Australia’s highest journalistic honour.
The iPhone series was a self-commissioned project. Meares’s main job was to file high-resolution, hard news photographs, for use in Fairfax’s print and online properties. Juggling both was a difficult task, Meares said, and shooting on the iPhone with its slow shutter speed forced him to find different lights and perspectives to try to capture the everyday life of the election campaign. Meares said the iPhone images had a “distinct photographic grammar” that was very different to newspaper photographs. “With an iPhone the photographer is mobile. Shooting, editing and uploading can all be done on one small device.” Meares had discovered the twin benefits of mobile reporting: convenience and connectedness.

Meares said photographers needed to be innovating constantly when taking pictures. “The series was not about the iPhone or any particular app, it was about having the ability to share the images and experiences of the election in real time.”

EDITORS OR ASSOCIATORS AT HEADQUARTERS
The right-hand section of the diagram describes the role of editors back at the central news desk. All content from the field should go into a single container. Think of it as a huge digital bucket holding all content from the field – text, still images, information graphics, video and audio. Some of that content will be poor quality and not worthy of being used. It will be moved into a separate bucket, to be deleted later.

The editors or producers back at headquarters have a much better overview of what is happening. They function like the producers of individual stories in a television newsroom. These multi-media editors, or producers, assess the content in the news bucket and select the most appropriate still images, text, audio and video, for telling each news story. If they decide that a particular news story needs fuller multi-media treatment, they can request more content from the reporter in the field, or assign extra reporters.
A chief editor or director oversees the work of individual story producers. An effective multi-media newsroom is like a symphony orchestra. An orchestra consists of separate sections such as the string or brass, and each section has a leader, but the orchestra needs someone to ensure harmony. Think of the chief editor/producer as the conductor.

The multi-media editor or producer for each major story is responsible for pulling together all of the strands that make up the story, and finding the best content and way to tell the story. They also decide each story’s destination.

This book has earlier noted that specific media platforms are best for telling specific kinds of stories. Each medium has strengths that make up for the weaknesses of the other mediums. Print is ideal for analysing a company’s annual report or a treasurer’s budget. But print cannot describe an evolving story that contains lots of emotion and action. Similarly, video is ideal for showing movement, emotion and action, and describing events. But television news stories contain little detail or deep explanation. Thus the multi-media producers who operate near the central desk need to understand the strengths and weaknesses of the various media platforms, to be able to choose the most appropriate way to tell each story. These editors assess the value of a range of content, pulling together the various strands of the story, using content from the news bucket, and then choosing which story goes on which specific platform. Journalists in these roles need training to understand the strengths and weaknesses of the various media. Constant debate and communication are also vital, as people assess the quality of individual stories against other stories vying for selection.
The central command desk also performs different functions. All of the key editors sit in one place, so communication is enhanced. Telegraph Media in London occupies the single largest open plan newsroom in the United Kingdom. Its central command desk is like the hub of a bike wheel with nine spokes branching from the hub. Each spoke represents a specific section of the news organisation: business, sport, home news, international news, online, design, photojournalism, features and production. It has become fashionable to reject the hub and spokes structure but it is still effective for generating constant discussion. The heads of each section sit at the central desk, with a chair that swivels to allow them to attend news conferences around the central desk, yet also turn around to control their section that emanates from the central hub. Meetings can be held frequently and quickly, leading to more efficiency, and communication is enhanced because all the key players are near each other.

EMBRACE SOCIAL MEDIA
About two thirds of the seven billion mobile phones around the globe contain a camera. Even if only a tiny fraction of these cameras are used, they still outnumber all of the journalists around the world. It stands to reason that sensible news organisations would encourage contributions from their audiences. The key issues are how to handle the flow of information, and how to reward contributors. News organisations that fail to reward contributors are greedy and stupid. Rewards do not have to involve money; other rewards include recognition, praise and prizes.
When major news events like the January 2011 Japanese tsunami, and the August 2011 London riots occurred, many news organisations used stories, photographs and video taken by amateurs to supplement coverage. Yahoo’s news division often publishes images originally posted on Flickr, Yahoo’s photo-sharing site. For example, it created a slide show of images from Thailand after the coup in September 2006.

News organisations need to have structures and processes in place to solicit, and then accommodate, content from the audience. The BBC’s user-generated content hub manages thousands of emails and pictures sent to the BBC every day. It represents probably the best example of how to embrace audience contributions. Matthew Eltringham runs the user-generated content hub, as assistant editor for interactivity. He set up the hub in early 2005 as a pilot project, just before the terror attacks on London in July that year. It now runs as a 24/7 operation providing content for every part of the BBC’s news operation.

The user-generated content hub consists of a team of more than 20 journalists based in the BBC’s multi-media newsroom in London. It works across many platforms – television, iPad, iPhone, radio and online. Eltringham said, “On an average day we get around 10,000 to 12,000 emails, as well as hundreds of pictures and video clips, sent to us from all over the world. These emails provide a fantastically rich source of content for all the BBC’s news output. Our job is to mine it for the best bits and make the most of them for the BBC’s news output.” Eltringham said the material sent directly to the user-generated content hub represented only a tiny fraction of the conversations and content online at any one time. “So we are increasingly moving the focus of our work into the much wider and wilder world of the web itself.”

The user-generated content hub has focused on joining social media and social networks across the web. Twitter has become a well-established and valuable source of comment and content. “We first discovered the value of the micro-blogging site during the Tibet uprising of March 2008, when we used it to find an eyewitness in Lhasa,” Eltringham said. “Since then it’s become de rigeur to use Twitter in any breaking news environment. It first came to mainstream attention during the Mumbai terror attacks in November 2008.”

The BBC reported the Burma uprising of 2007 through a mix of content coming to the user-generated content hub, and content that hub reporters found on Burmese blogs and social networks. Hub reporters also joined Seesmic, Qik and 12 Seconds. These are video streaming sites and chat rooms with growing global communities. They all provided the hub with great video contributions, Eltringham said.
In Norway, the success of the Schibsted Company shows the benefits of embracing social media and being part of the community. The media group has headquarters in Norway and owns media houses in 23 European countries. Editorial executives realised early the power of embracing social media. Now, VG.no editors require their journalists to get involved with social media.

VG.no’s editor-in-chief, Espen Egil Hansen, said communication with audiences should make up at least 20 per cent of each reporter’s workload. How many newspaper reporters around the world welcome that level of personal contact with their audiences? “The strongest news organisation is not the one with resources to rent helicopters and satellite links ... but the one that knows a reader with a mobile in her pocket,” Hansen said.

Well-known reporters have effectively become a “brand”. By-lines on the online site include links to each reporter’s Facebook profile and Twitter account. Reporters recommend stories to Facebook “friends” and Twitter “followers”. Eirik Wallem Fossan is the multi-media editor for Aftenposten, one of Schibsted’s prestigious print and online media houses in Norway. He believes the future of journalism involves a multi-media focus.

Mainstream media in the United States have also provided ways to let audiences submit video, still images and text, via their mobile phone. CNN introduced its I-Report section for audience-submitted material in August 2007. Some submissions are included in mainstream news broadcasts. CNN’s I-Report was forced to expand the site to accommodate the volume of material submitted. The I-Report site offers a range of tools for helping novice reporters, called the Toolkit. Mitch Gelman, executive producer of CNN.com, said audiences could offer their perspectives on a story from the inside. “Even the best reporters in most cases are approaching the story from the outside in. We feel as a news organisation we need to provide both to offer full coverage to our audience.”

Reuters also established a site for accepting content from audiences, as did Yahoo! News, CBSeyemobile.com, and the Fox network in the United States. The last is called UReport. Yahoo! News has a training site for its audience-generated contributions called YouWitness News. Details about all of these can be found in the readings after the last chapter.

Working as a mojo often involves high-speed reporting. The next chapter considers the dangers of speed and the potential for mistakes as news hits the Internet at high velocity. The chapter outlines the need for appropriate frameworks and training in ethics.
CHAPTER 5
ETHICAL ISSUES CONNECTED WITH MOBILE REPORTING

Mobile journalism moves fast. Modern software and hardware means it is possible to create and send a story to the newsroom in minutes. As anyone who has driven a fast car knows, anything that involves speed involves risk. The speed of mobile phone reporting creates its own issues and dangers. This chapter considers the dangers, and suggests a need to organise appropriate ethical frameworks before news gathering starts, to prepare storytellers for the fast-paced world of mobile journalism. Other issues to be considered include privacy and defamation, and the role and impact of citizen mobile journalism.

All journalists face ethical dilemmas. Some of those dilemmas are intensified because of the speed of mobile journalism. Two related issues are the ease with which it is possible to film people without their knowledge, and the speed with which stories get onto the web before journalists have time to consider the implications of those stories. Whenever speed is involved, it is vital to prepare students and professional journalists beforehand with an adequate moral compass. Thus, ethical training becomes more important than ever. Reporting almost “live” accelerates the potential to make mistakes and to commit ethical blunders. Editorial executives should hold critique sessions soon after journalists have completed mojo assignments to allow for feedback about ethical consequences.

In some respects, mobile journalism is a reflection of society and changing social mores. For example, the rise in the number of mobile phone cameras has led to a surge in the amount of video content sent both to the web and to mobile phones. In most cases people have used mobile phones to upload content to the web. Media comment has focused on the high levels of pornography and assorted ethical breaches. Let us look at some examples from around Asia.

In March 2011, Charles Zhang, CEO of Chinese Internet search company Sohu.com, used his mobile phone to blog about the wedding of a Taiwanese actress, Barbie Hsu, to Wang Xiao Fei. The media reported that the couple told guests not to take photographs or shoot video. Zhang and other guests provided a “virtual live telecast” of the event via their camera phones and micro-blog posts. Zhang described his action as “no big deal”. “I stopped when I was told to. I don’t think I
have done anything against the law or wronged my friends. So I will neither admit to any wrongdoing nor apologise,” Zhang said in a statement. He said he wanted to record the joyous occasion for Hsu’s fans and interested members of the public. “Prior to the dinner party [where guests were reminded not to take and upload photographs], I really did not know we could not take photos and put them on our micro-blogs,” Zhang wrote. All content about the wedding was subsequently deleted from his micro-blog.

The groom, Wang Xiao Fei, told a different story on his own micro-blog. He wrote that he was angry when he found out Zhang, a friend and business associate, had brought an employee from his search engine’s entertainment section as a guest, to film the event. “I really regret inviting Mr Zhang to my wedding,” Wang wrote on his micro-blog. Journalists from across Asia waited for days at the wedding venue on Hainan Island off China’s south-east coast, but missed getting video because of Barbie Hsu’s media restrictions. They reacted angrily when they discovered Zhang had covered the event. Taiwan media in particular criticised Barbie Hsu for her perceived favouritism towards the Chinese media.

The issue here is not about allegations of favouritism but the ease with which citizens with mobile phones can shoot video discreetly. Another example from China demonstrates a trend occurring in many parts of the world: pornography on the web delivered via mobile phone. In Beijing, in February 2010, a famous Chinese model was involved in an Internet sex video scandal. Zhai Ling, also known as Shoushou, received much bad publicity because of videos that her former boyfriend allegedly put on the Internet showing intimate details of their sex life.

Shoushou had a promising modelling career after being named top model at the Beijing Motor Show in 2008. The Chinese media reported she was the subject of a range of negative stories because of sex videos involving her on the web. Those videos were still available as of September 2011. Shoushou’s career went badly afterwards, even though the person or people at fault posted what was presumably private material on a public place – the web. The incident demonstrates how easy it is to film with a mobile phone camera and send the video to the web.

These incidents highlight a huge change brought about by mobile phones equipped with a camera. The mobile phone makes recording very easy, and many people do not know they are being filmed. Because mobile phones are small, unobtrusive and unthreatening, some people do not believe they are talking to
a camera and, in turn, potentially to thousands or millions online. As American blogger Jeff Jarvis has written: “Life is perpetually on the record.”

In parts of Asia we have the phenomenon of “upskirting” where (mostly) men take videos or stills of women. Examples include filming under ascending department store escalators and posting that video on the web, or finding ways to take photographs of women using hidden cameras such as devices secreted in their shoes. A Google search for the term “upskirting” in September 2011 produced 252,000 results.

In November 2011 a young doctor in Hong Kong was placed on a one-year good behaviour bond after being convicted of taking a picture up the skirt of a trainee nurse. Dr Ho Kwok-cheung, 28, had been earlier found guilty of behaving in a disorderly manner in a public place. The court heard the offence took place in an emergency room at Pamela Youde Nethersole Eastern Hospital. Dr Ho used the camera on his mobile phone to take a photo up the skirt of a 21-year-old trainee nurse while she was working. When passing sentence, Magistrate Gary Lam Kar-yan said he ruled out a more severe punishment after considering probation reports saying Dr Ho was remorseful. Magistrate Lam said that as a doctor Ho should have known better and urged him not to do anything else which could ruin his career.

**JOURNALISM FROM THE FIELD**

Mobile phones help journalists report quickly from the field. Nic Fulton, former chief scientist at Reuters Media, said mobile journalism helped Reuters’ reporters create complete stories and file them for distribution “without leaving the scene”. A series of video interviews with Fulton, on YouTube, are available in the readings at the end of this book.

Matt Cowan, a former broadcast journalist with Reuters, joined a mobile journalism trial with Reuters in 2007. He described mojo as easy to do: “As someone who is used to working with a big camera, this is a different kind of experience. It fits in your pocket. What’s amazing is that you can sidle up to someone and take pictures and video, which people find surprising. It has real potential to capture people’s thoughts in places where you would not have a full crew. Its portability is what makes it so exciting.” The new technology would ultimately help broadcast journalists, Cowan said, because it was less intrusive than traditional cameras and microphones.
Technical information

Journalists who use mobile phones for reporting need to understand some technical aspects of mobile telephony, though the iPhone is so easy to use that reporters do not need to know much in the way of technical terms. A modern mobile phone – often called a “smartphone” – is like a computer: It has a circuit board, a battery, a microprocessor and memory chips, along with other elements associated with a phone such as the speaker, dial-pad and antenna.

How does a mobile phone work? Signals from a mobile telephone are received at a nearby base station. In the case of a portable phone such as a cordless landline phone, the base station makes the connection to a wired landline. The same applies when connecting the call to a landline network. Mobile phone connections via GSM networks involve technologies such as microwave radio, or switching facilities to connect the call.

GSM or “global system for mobile communication” has effectively become an international standard, and is widely used in Asia. Many mobile phone companies have agreements with other companies to allow roaming and international use, so GSM has become a popular network standard. All mobile phones on a GSM network have SIM cards. A SIM, or “subscriber identity module” card, stores information that the phone uses, such as phone numbers and account data. SIM cards can be easily removed and put into another phone without losing data. Many reporters buy prepaid SIM cards in Asian countries so that when travelling they always have a local number.

When a journalist turns on their mobile phone, a unique code associated with the mobile phone is located on a special frequency at the base station. In the United States, this is called a “system identification code” or SID. If reporters are out of range of a base station or cell tower their SID cannot connect. When in range and when the mobile phone is on, it is possible to locate any user’s physical location both on the network and on the ground.

Third generation (3G) telephony enables multi-media on mobile phones plus fast connections and audio-video options. Japan and South Korea
are well ahead of the rest of the world and have launched “fourth generation” (4G) networks that enhance multi-media services and increase data speeds significantly.

Mobile phones that run software applications, connect to the Internet and send data, such as images and sound, are known as smartphones. Many also include global positioning by satellite, or GPS technology. Video streaming services described in the first chapter, such as Bambuser and Qik, use GPS to indicate where still images and video were taken.

One of the best-known examples of the use of mobile phones and small digital cameras in repressive regimes is the documentary *Burma VJ: Reporting from a Closed Country*. Anders Østergaard directed the film. It follows the September 2007 uprisings against the military regime in Myanmar, formerly known as Burma. Some of it was filmed on hand-held devices, and the footage smuggled out of the country. The video has received more than 40 awards around the world, including the Sundance Film Festival’s prize for best world cinema documentary, and the top prize at the International Documentary Film Festival in Amsterdam, in 2009. In 2010, it was nominated for an Academy Award for best documentary feature. As of September 2011, the video was still being transmitted back into Myanmar via satellite feeds, and the film had its own dedicated web site: http://burmavjmovie.com/.

An Oslo-based broadcaster, the Democratic Voice of Burma (DVB), created the film. DVB is a non-profit media organisation that broadcasts news in English and Burmese, via radio, satellite television and the Internet. Sixty of its 140 staff are undercover reporters in Burma. The film’s narrator is Joshua, a soft-spoken 27-year-old journalist who used to work for a Burmese government newspaper before going into exile. Here is a video about the use of the mobile phone in Myanmar: http://www.youtube.com/watch?v=xeRepqn4rNs

As well as images of the suppression of public protests in Myanmar in September 2007, in recent years the mobile phone has provided Asian news organisations with video of numerous major news events. These included land rights protests in Kashmir in August 2008, the hotel shootings in Mumbai in November 2008, the aftermath of the Iranian election from June 2009, riots in Urumqi in northwestern China in July 2009, and the tsunami in Japan in early 2011.
When protests and riots occur, many repressive regimes throttle the speed of the Internet so that broadband becomes slower than dial-up. In some Asian countries, authorities have contingency plans that involve closing parts of mobile phone networks if protests get too large. This certainly happened in Iran after the country’s disputed national elections in June 2009. But people captured video on their mobile phones, and found ways to distribute the video using social media such as Facebook.

Probably the best-known video from the protests in Iran involved the death of 27 year old Neda Agha Soltan. The video circulated in Iran and around the world, and stirred wide outrage in a society infused with a culture of martyrdom. It was filmed with a mobile phone as Neda lay dying. Opposition web sites and television channels, which Iranians viewed via satellite dishes, repeatedly aired the video, which showed blood flowing from her body as she died. The video can be seen at http://www.youtube.com/watch?v=76W-0GVjNEc (warning: the video is graphic).

**ETHICAL ISSUES**

What are the ethics of showing video of the bloody death of an innocent student? Is it fair to show her last minutes on film? Journalists who belong to professional organisations in Asia probably follow that organisation’s code of ethics. But not all journalists – especially freelancers – are members of professional bodies. Any code of ethics beyond a professional code will be a personal code, and that code will vary from culture to culture. It is impossible to comment on individual codes of ethics for journalists in the entire Asian region. Journalism educators need to ensure thorough training in ethics for all aspiring journalists. And media organisations need to provide regular briefings and updates on ethical issues for their staff. The key to ethics training is for it to happen before people report. Given the speed at which news happens with a mobile phone, it is impossible to think about ethics as one is pushing the record button. Journalists and citizen journalists need to receive appropriate ethical training – think of it as a moral compass – before they start reporting.

Mobile or cell phone journalism offers opportunities and dangers. The opportunities include the almost instant transmission of video, stills and sound. We have read details earlier in this chapter of examples where mobile phone footage has captured newsworthy events. The dangers are linked with the opportunities, and they are often the same ones that have existed since the Internet became widespread. These include the problems of who is monitoring what goes onto the Internet, and its accuracy. Until recently, professional journalistic standards were connected to institutions – now those standards are often detached from such
institutions. Fifteen years ago, these institutions were the curators of the news; now they are less in control.

In the Philippines during 2009 a scandal erupted involving a prominent plastic surgeon, Dr Hayden Kho, and a collection of models and actresses who were his girlfriends. Videos of Kho having sex with his girlfriends appeared on the web and were circulated by mobile phone over several months. The author of this book has seen some of the videos distributed by mobile phone and memory stick. The videos were also copied onto digital videodiscs (DVDs) and sold at markets. One of the former girlfriends took Kho to court. The case received a huge amount of publicity and involved a wide cast of characters. A Google search using the phrase “Hayden Kho” produced more than 1.7 million references and the same search on YouTube produced 4,430 videos. The story came about because of the ease with which digital video can be circulated on the web via mobile phones. It also highlights many of the issues related to the growth of the number of cameras on mobile phones.


LEGAL ISSUES

As the Kho case above shows, technology makes it possible to film and distribute video quickly and widely. Journalists throughout the Asian region need to understand the laws as they relate to shooting and releasing video. This necessitates a thorough knowledge of defamation law, and related laws of privacy and trespass. It is beyond the scope of this book to elaborate on defamation laws in a range of Asian contexts. Journalists will need to seek that information elsewhere. They also need to know when and where they can shoot video.

In most countries it is legally acceptable to film in public locations, but not in private places. Confusion exists as to what defines a public place. A city street is obviously a public place. So is a beach or a park. But when does a city street end and a private house or block of apartments start? At the door? At the gate? On the verandah or balcony? Many people spend time in shopping malls and car parks. Is a shopping mall a public place?
THOUGHTS ON THE QUALITY OF VIDEO
Chapter 1 talks about three levels of multimedia news gathering. Mojo is the simplest and involves breaking news. Sometimes the video taken with a mobile phone is grainy or shaky, and is perceived as low quality. Most audiences will tolerate poor-quality video if the event is sufficiently newsworthy. Backpack or video journalists (VJs) tend to carry better quality cameras and use tripods to get better quality video. The distinction might be blurred because with the iPhone 4 or 4S and Vericorder software, the video is high definition (HD2 or 720p for the iPhone 4 and even higher quality for the iPhone 4S).

VJs are discussed briefly in the first chapter. To repeat: We need to differentiate between them and mojos. VJs carry more expensive cameras and lenses and a lot more gear. If image quality is important to a news organisation, they should send VJs to shoot better-quality footage. People carry a mobile phone with them at all times, but they are less likely to have a video camera in their bag or pocket. In the past, video cameras have been too bulky and expensive. These technologies are merging, getting smaller and cheaper, and becoming more accessible to non-journalists.

CITIZEN MOJOS
Research shows the most frequent creators of mobile phone video are people aged under 30 years. In most countries in Asia, apart from Japan and South Korea, huge proportions of the population are young. In Cambodia, half of the country’s population are aged under 20. In Indonesia, 27 per cent of the population is younger than 14; in Malaysia it is 29 per cent. In the Middle East, more than 60 per cent of the population is aged under 25. The penetration of personal computers in the Middle East is low, but millions of people have mobile phones. The “Arab Spring” uprising in the region from late 2010 has been directly connected to a combination of mobile phone cameras and social networking tools such as Facebook and Twitter.

For example, the “Arab Awakening” in Tunisia began in December 2010, with one dramatic incident captured on a mobile phone and put on Facebook. On 17 December, a young fruit and vegetable seller, Mohamed Bouazizi, burned
himself to death after police confiscated his merchandise and local authorities had stopped him from working. The video, believed taken with a mobile phone, was re-broadcast repeatedly on television and social media throughout the region and the world. This event represents an example of the new cyclical relationship developing between new and traditional media.

This neatly introduces the issue of citizen journalism. Mobile phones are the most common communication device around the world and citizens can use the software described in the first chapter to prepare news reports. Mojo is not the province of only the professional journalist. It is available to anyone who invests in the technology. Traditional media organisations need to work out how to work with citizen mojos.

One of the most recent developments in citizen mojo is Meporter, a location-based iPhone app for reporting local news, that works by sharing geo-located text, photos and videos. Meporter was launched in New York in May 2011, after TechCrunch chose it as one of the 26 companies, out of 1,000 applicants, to be showcased for its annual “disruption” campaign. Since then, Meporter (http://www.meporter.com/) has been established in the United Kingdom, China, Australia, Japan, Spain, Italy and the United States, CEO and founder Andy Leff said. The app lets people write, photograph and video local news as it occurs.

Meporter makes stories available to anyone in the world with a mobile phone or an Internet connection. “Readers will see your location, comment on stories and check in as eyewitnesses. If they’re on the spot too, they can post more about the story as events unfold,” Leff said. “Meporter keeps it real by allowing reporters to post local news, and readers to post comments, only if they are on location.” Are Meporters paid? Not with money. People who post local news on Meporter earn rewards such as badges – similar to Four Square – that can be redeemed like coupons for prizes such as press passes. “Be a newsie, collect Meporter press passes and gain street cred,” the app’s web site says. Click on the “how it works” button at the home page to watch an animated presentation. This is one of the more interesting aspects of the app. Or watch the animation at the HowItWorks site http://howitworksmmedia.com/ or on YouTube: http://www.youtube.com/watch?v=D9GZYv6oYxU.

The August 2011 riots in the United Kingdom provided countless examples of citizens using mobile phones to record the violence. One of the sites that received most attention during the riots was Citizenside (http://www.citizenside.com/), a global citizen journalism site founded in 2006. The site says its goal is to create
“the largest online community of amateur and independent reporters, where everyone can share their vision of the news by uploading photos and videos for fellow reporters to see”.

In November 2007, Agence France-Presse, the world’s third-largest news agency, and the IAM company, became shareholders in the Citizenside agency (formerly Scooplive). A primary shareholder of IAM and ex-CEO of France Televisions, Xavier Gouyou-Beauchamps, then became president of Citizenside. The service created its own iPhone app and it is available from the iTunes store for free. The app is simple to use. Once installed, people can send photographs and video to Citizenside with a single click. As the site says: “Film news events from right inside the app, and send them to Citizenside in a single click”.

The UK’s first dedicated citizen journalism news portal, The-Latest.com (http://www.the-latest.com/) published numerous photographs and video of the riot destruction – mostly taken with mobile devices. The riots started in the suburb of Tottenham. A search for “Tottenham” on Flickr.com shows scores of pages of pictures of the destruction in the streets. Some of the most vivid riot photographs were taken with the iPhone application Instagram (http://instagr.am/).

In August 2011, the Editors’ Weblog, published by the World Editors’ Forum, reported that the BBC, while covering the riots that month, used photographs from social media sources without correctly identifying the people who captured the images. The BBC later explained that this approach did not reflect its policy and that it aimed to credit the sources of images and other information gathered, via social media. But the BBC also said it was prepared to release an image without correctly attributing the source, if the senior editor believed this action was “in the public interest”.

A “publish first, ask questions later” approach was becoming ever more common in media as news organisations struggled with keeping abreast of the constant tide of information from social media, the Editors’ Weblog concluded. It is the start of a fundamental change in the traditional media’s relationship with the audience. Traditional media ignore these changes at their peril.

The next and final chapter includes a range of readings, videos and resources about mobile journalism. It remains only for me to say “go mojo”! It is time for “real mojo” mobile journalism to prosper and expand.
CHAPTER 6
READINGS AND REFERENCES

This chapter includes a collection of web sites, videos, books and blogs that readers can use to learn about the latest software and hardware for mobile journalism.

BEST THREE SINGLE SOURCES OF INFORMATION
Ivo Burum is the best “real mojo” trainer in the world. He has trained mojos at five locations in 2011, including my students in Ningbo, China, in June 2011. He maintains two excellent blogs. The first is called HowToMojo (http://howtomojo.wordpress.com/) that focuses on the practical aspects of mobile journalism. The second, CitizenMojo (http://citizenmojo.wordpress.com/), aims to empower citizens to be mojos. Ivo runs Burum Media (http://www.burummedia.com.au/) and is a former executive producer for the Australian Broadcasting Corporation. Read more about him at Burum Media. Other excellent sites that showcase what he has done include NTMojos (http://ntmojos.indigenous.gov.au/). Indigenous Australians from six remote communities in the Northern Territory in Australia were trained as mojos. At MySchoolMojo (http://fcc.myschoolmojo.com.au/) high school senior students in the Melbourne suburb of Footscray in Australia learned to become mojos to increase media awareness in Australia’s schools. His blog is easily the best single source of advice about mojo work: http://howtomojo.wordpress.com/2011/08/22/useful-mojo-tips/

The Reynolds Journalism Institute, part of one of America’s best journalism schools at the University of Missouri, maintains an excellent site about the latest mojo software and hardware. Its title explains the subject matter: Mobile journalism reporting tools guide. Here you will find reviews of a huge range of mobile phone news gathering tools: http://www.rjionline.org/news/mobile-journalism-reporting-tools-guide

The mobile media toolkit (http://mobilemediatoolkit.org/) is one of the most comprehensive collections of information about doing journalism with a mobile phone. It is a project of the Mobile Active organisation. This site helps citizens use mobile phones to produce media. Learn more about this project at http://www.mobileactive.org/howtost/mobiles-citizen-media
VIDEOS ABOUT MOJO AND BACKPACK JOURNALISM

The Australian Newspaper Publishers’ Association has produced a good video entitled: How to shoot and edit a news video on the iPhone. It can be watched on YouTube at http://www.youtube.com/watch?v=Ui8087sNUEk

If YouTube is blocked in your country, such as in China, watch the same video at http://www.mediaplanet.org.au/2011/02/how-to-shoot-and-edit-a-news-video-on-your-iphone/


Witness, a not-for-profit site, offers a range of excellent videos about shooting video. Find them at http://www.witness.org/training/how-to-videos

Independent journalist Bill Gentile offers two useful videos about backpack journalism. Note that this is different from mojo or mobile journalism, but some of the tips in the videos are helpful for mojos. Part 1 is here: http://ijnet.org/video/part-1-bill-gentile-backpack-journalism and part 2 here: http://ijnet.org/video/part-2-bill-gentile-essentials-backpack-journalists

Professional photographer Chase Jarvis offers 12 tips for making better images using a variety of gear, from point-and-shoot cameras using natural light, to shooting with a high-quality digital SLR camera: http://www.youtube.com/watch?v=-6zK6cz52CI&NR=1

Illico Elia talks about the tools that make up the original Reuters mojo toolkit in this three-minute video: http://www.youtube.com/watch?v=L_OJGeamwbs

Find other Reuters videos entitled “Reuters Mobile Phone Reporting Part 1” at http://www.youtube.com/watch?v=lpUMxZS6muw, “Reuters Mobile Phone Reporting Part 2” at http://www.youtube.com/watch?v=p1kVbvhp4Ik, and “Reuters Mobile Phone Reporting Part 3” at http://www.youtube.com/watch?v=03SAMopg8Ww

Steve Garfield, an American mojo, offers a web-based course on how to be a video blogger. It is sponsored by Project NML and the New Media Exemplar Library (funded by a grant from the John T. and Catherine D. MacArthur Foundation). Find the site at http://newmedialiteracies.org/exemplars/06vlog/
MoJo: MoBILE JournAliSM in The ASian region

Ruud Elmendorp profiles African mojo Evans Wafula, based in Nigeria, at http://www.youtube.com/watch?v=XxznVB0kGNk

A Helsingen Sanomat journalist talks about software called “Reporter” that allows journalists to feed content to the web. The content is from 2007 but still relevant: http://www.youtube.com/watch?v=sSIL4-_OTrA

Nic Fulton, former chief scientist at Reuters Media, appears in four YouTube videos about the future of journalism.
1. http://www.youtube.com/watch?v=iDWFZz9uZWk
2. http://www.youtube.com/watch?v=ym6fYN1zpWc
3. http://www.youtube.com/watch?v=c9psVd_FJi4
4. http://www.youtube.com/watch?v=0uOoEzGy7o8

READINGS ABOUT MOBILE JOURNALISM
You can learn lots about multi-media journalism at this site from the University of California at Berkeley’s graduate school of journalism: http://multimedia.journalism.berkeley.edu/. Multi-media journalist Jane Stevens wrote many of the tutorials.

Mindy McAdams, professor of journalism technologies at the University of Florida, has a comprehensive blog about teaching online journalism. She has compiled a series of blog posts into a free book, available as a pdf: http://mindymcadams.com/tojou/

The author’s blog about mobile journalism has a range of information about reporting with only a mobile phone, dating back to April 2008. See: http://globalmojo.org/. I also update my Delicious account with mojo news every time I find a relevant article: http://delicious.com/sraquinn/mojo

Mark Briggs has written a free book about multi-media, available as a pdf. The book, *Journalism 2.0: How to Survive and Thrive (A digital literacy guide for the information age)* is a little dated but chapters 9 and 10 are still relevant for learning about video: http://www.kcnn.org/resources/journalism_20/

Mark S. Luckie created an excellent blog about multi-media that should be on your list of regular reads. A team of people updates it regularly: http://www.mediabistro.com/10000words/
Journalism academic Paul Bradshaw maintains an excellent blog, which often contains posts about mobile journalism: http://onlinejournalismblog.com/

Voices of Africa (http://voicesofafrica.africanews.com/) is the best site about mobile journalism in Africa. The site maintains a regular newsletter about their mobile reporters. You can download the file in a portable document format from the home page.

Jim Gaines edited an impressive site that focuses on the use of multi-media to tell stories at: http://www.flypmedia.com/. The site no longer seems to be updated but it is a good example of an innovative approach to multi-media storytelling.

Media organisations that embrace video forms of social media include:
Yahoo’s YouWitness News: http://www.flickr.com/groups/youwitnessnews
CBS’s EyeMobile: http://www.cbseyemobile.com/

Tools for Citizen Journalists from the Knight Citizens News Network:
http://www.kcnn.org/tools

The WGBH Lab Sandbox lets the public download high resolution video clips from WGBH and partner archives. It is public domain footage: http://lab.wgbh.org/
BIOGRAPHY OF THE AUTHOR, STEPHEN QUINN

Stephen Quinn is the digital development editor for the South China Morning Post Group based in Hong Kong. Between 1975 and 1995 he worked in all areas of the media in five countries before becoming a university academic in 1996. In that time and while an academic Dr Quinn worked for regional newspapers in Australia; the Bangkok Post; the UK Press Association, BBC-TV, Independent Television News and The Guardian in London; the Australian Broadcasting Corporation in Sydney; Television New Zealand; and the Middle East Broadcasting Centre in Dubai.

Dr Quinn became a journalism professor in 1996, but continued to work as a journalist, and to train journalists. Between 1997 and 2010 he published 16 books and scores of book chapters, and refereed journal articles, along with thousands of pieces of journalism. The latest edition of this book is Dr Quinn’s seventeenth book. About 85 per cent of it is new material. Almost all of Dr Quinn’s books focus on the links between journalism and technology.

The first volume of Asia’s Media Innovators appeared in March 2008 and the second volume in 2010. The second volume was co-written with Professor Kim Kierans of King’s College, Canada. Dr Quinn’s book about business models for journalism, Funding journalism in the digital age: Business models, strategies, issues and trends, co-written with Jeff Kaye in New York, was published in 2010.

Dr Quinn has been a consultant for the World Association of Newspapers/IFRA, and the Innovation International media consulting company. He has been on the international committee of the Online News Association since it started in 2008. He writes about wine and is a keen chess enthusiast. He believes the mobile phone will change journalism in the way that other technologies like the telegraph, the landline and the Internet radically altered the way journalists do their job.

Photo courtesy South China Morning Post
Notes
Around the world, mobile phones are changing the way journalists work. This third edition of a ground-breaking book continues to follow the development of the concept of the mobile journalist, known by the abbreviation “mojo”. Mobile journalists are reporters who use a mobile or cell phone to shoot stills or video with the mobile’s camera, capture and edit audio and video, and compose stories with fold-away keyboards.

The big new development is the availability of software from the Canadian start-up, Vericorder Technology, that allows journalists to edit audio and video files on the screen of an iPhone, iTouch or iPad, and send completed packages to the web. With wi-fi or cellular phone networks, stories and news packages can be on the web within seconds of being completed.

The power of the mobile phone for reporting is the combination of always-on connectedness with the convenience of a news gathering tool in your pocket. Mojo changes journalism because of the ability to break news from the field, cheaply and simply. It means newsrooms need to accommodate new information flows, and introduce new structures.

This immediacy accelerates how journalism happens, and introduces new challenges for editorial executives. This book describes the spread of the mobile phone as a news gathering tool, and offers examples from around the world. It describes three levels of multimedia reporting, and suggests that the mobile phone is an ideal tool for breaking news online.

The author, Dr Stephen Quinn, has worked as a journalist in six countries and has trained journalists in eleven countries. MOJO: Mobile Journalism in the Asian Region is Dr Quinn’s seventeenth book.