Black, White and Viewed All Over: The Practical Challenges of Expanding College Newspaper Coverage into Online Video

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Introduction

In the fall of 2005, the Optimist, the student newspaper of Abilene Christian University, began posting regular video news stories to its Web site. The overall goal of the effort has been twofold: (1) to expand coverage capabilities of the newspaper to better serve its audience, and (2) to offer students on the newspaper staff and in the Department of Journalism and Mass Communication increased training opportunities in preparation for the changing mass media landscape. News consumer use of the Internet has grown dramatically in recent years, and the Internet is the primary source of news for an increasing number people. Younger people, such as college students, are most likely to get their news primarily from the Internet. At the same time, younger people are most likely to prefer video to some extent in their overall news consumption. This paper examines the challenges faced during a first-year effort to expand the newspaper's coverage through the use of online video stories, the lessons learned and the goals for a second-year effort. This paper also offers practical suggestions for advisers and staff members of college newspapers seeking to add online video content to their news coverage.

Newspapers across the country have used varied approaches to expand their online offerings to include video coverage, yet student newspapers have been slower to follow suit. Videos being offered online by the Dallas Morning News are shot and edited primarily by members of the photography staff. Others, like the Naples Daily News, have hired full-time "videographers" with specific training and experience in broadcast journalism. To research advances in online video, Cade White, a co-author of this paper, completed a fellowship during summer 2006 at the Dallas Morning News, which has been at the forefront of newspaper video journalism. White was granted unprecedented access to study the ongoing process of training photographers and reporters in video storytelling techniques. The study was conducted in conjunction with Pulitzer Prize-winning photojournalist David Leeson and was a unique opportunity to witness a revolution occurring in visual journalism today: The emergence of the videojournalist in

the daily newspaper environment. Some of his findings, particularly as they apply to college media, are presented in this paper.

The challenges faced by the student newspaper in implementing a regular video component to its news offerings during year one generally fall within three categories: technical, operational and ethical, and all three are considered in this paper. Professional newspapers first tackled technical challenges when they began implementing online video efforts. While many have addressed those hurdles, they exist nonetheless as a barrier to entry. Among the technical challenges being faced is the obvious need for greater sophistication in the paper's Web serving capabilities, as well as the increased storage requirements for the video content. Posting videos in a variety of formats and sizes allows visitors to choose content based on system compatibility and connection speed, but the extra files add to the overall storage needs. The student newspaper must address the issues of server backend capabilities, storage and bandwidth usage. Options exist, and the choice must fit with the publication's overall convergence workflow. Hardware and software needed for video newsgathering and editing can represent a significant capital expenditure but must represent industry standards.

Beyond the hurdles associated with technology are those related to the organization and administration of a regular process of posting online video. Beginning upstream, one student must be responsible for decision-making about stories that best qualify for online video and making assignments to a videojournalist best suited or most available to cover the story. Some newspapers meld that position with a managing editor who may have little experience with video editing herself. Others bring on an individual with broadcast experience and interest. As this paper has mentioned, that position has evolved from the photography departments at some newspapers, and other papers have hired broadcast journalists. An important goal in creating a video news team is that of cohesion – an online and video news team that is part of the overall news organization and that participates fully in the overall culture and in the newsgathering process. Many newspapers have found that integration elusive.

Finally, newspapers venturing into online video are no doubt faced with ethical challenges, and the student newspaper is not an exception. Newspaper reporters, photojournalists and broadcast journalists are all bound by some industry standards of

ethical behavior, yet they follow divergent values, or at least divergent manifestations of similar values. Whose ethical framework will the newspaper video reporter follow? Without the constraints of a broadcast time schedule, the online videographer has the freedom for more thorough coverage. Yet the powerful imagery available to online videographers is far more akin to broadcast journalism than to print journalism. This challenge touches on everything from the ethics of newsgathering to the ethics of correcting a false or misleading story after it already has been posted. This section of the paper addresses the ethical problems that arose during the first year, those that have continued to arise and those expected to arise later.

Converging Forces

The driving factors behind newspapers' efforts to add video to their Web offerings are no doubt complex. Newsrooms staffers may see video as an opportunity to convey information that simply can't be captured in ink. Editors may see an opportunity not to be scooped by multimedia and broadcast competitors on stories with a uniquely visual bent. Publishers may see increased revenue potential of video. And justification at some newspapers to put more than text on their Web sites may simply reflect the famous rationale offered by British climber George Mallory in 1924 for climbing Mount Everest: "Because it's there." In most cases, the manpower and technological commitment to a full-scale video Web presence requires an overarching justification for the capital expended. Two factors reach across the spectrum of responsibilities at the daily newspaper and require response, regardless of the interest: the increasing reliance on the Internet as a primary source of news and the perception that video storytelling is a preferred method of news consumption by a specific set of a potential audience.

The explosive growth of the Internet has been thoroughly reported in popular media and academic publications. As of September 2006, the Internet had more than 1.08 billion users, or nearly 17 percent of the world's population. (Miniwatts Marketing Group) But beyond the rise in availability of the Internet and the World Wide Web is the increasing use of the Web for news consumption. Some of the most recent and comprehensive research into online media consumption has been conducted by the Pew

Internet & American Life Project, which surveyed 3,011 Americans in December 2005 regarding their daily use of news sources. For many home broadband users, the Internet is a primary news source of news and daily information. By the end of 2005, 50 million Americans got news online on a typical day, a dramatic increase over 2002. (Horrigan) Much of that growth has been fueled by the rise in home broadband connections over the last four years. For a group of "high-powered" online users – early adopters of home broadband who are the heaviest Internet users – the Internet is their primary news source on the average day. The most likely sites to be visited by online news consumers – at 46 percent – are those of national cable networks, such as CNN and MSNBC. Local newspaper websites are visited by 31 percent of users for news, which is about the same percentage as those who visit the websites of local television stations. Newspapers have begun to recognize the impact the Internet is having on current readership and the potential impact in the future. The Newspaper Association of America found that one in three Internet users – 56 million – visited a newspaper website in May 2006, a 30 percent increase over the same period a year before. In addition, newspapers own 11 of the 25 most visited online news and information websites. Finally, and of significant application to the effort discussed in this paper, visitors to newspaper websites tend to be younger, better educated and more active users than Internet users generally. (Newspaper Association of America, 2006)

The advent of the Internet as an important factor in the reshaping of news consumption is at this point widely accepted. However, the power of video, coupled with text in a multimedia context to deliver more salient stories, historically has not been. Sundar (2000) is thorough in his discussion of the varied viewpoints related to the effectiveness of video and other media coupled with text, in journalistic storytelling. Researchers refer to the concept of "redundancy" to argue that messages presented in more than one way have a better chance of being perceived and remembered by members of an audience. (Lang, 1995) However, citing Lang, Sundar notes, "forty years of research on audio/video redundancy has yielded strikingly contradictory results, with about half the research showing that redundancy enhances memory and the other half showing that it hurts memory." Indeed, he found that audio and video downloads on

newspaper and television news sites actually tend to hinder memory for news stories but enhance memory for advertisements on the site.

Regardless, the findings of communication research have not abated the actual interest shown in video by online purveyors of news. The agreement purchase of YouTube by Google for $1.65 million in recent days is strong evidence of the belief that demand for video on the Web will only increase. In the Online Publishers Association's survey of 1,241 Internet users between age 12 and 64 earlier this year, one quarter reported watching online video at least once a week. Half watch online video once a month and 5 percent do so daily. News and current events videos are the most commonly viewed, followed closely by "jokes/funny video" clips. Forrester Research notes nearly half of all online consumers say they watched streaming video during August 2005. (Bernoff) Professional newspapers are responding to that demand. A partial list of U.S. newspapers with website video components is included at the end of this paper as Exhibit A. And anecdotally, the most viewed features on the website of the ACU student newspaper has been the video segments posted over the last year.

Professional Practice and the Dallas Morning News Experience

Those newspapers in the United States that have added video news to their websites have employed several methods. Some newspapers, such as the Naples Daily News and Minneapolis Star-Tribune, have hired full-time videojournalists with specific training and experience in broadcast journalism. Others, such as the Dallas Morning News and the Washington Post, have used existing photojournalism staffs to create videos for online readers. The result is a marked variety in the nature and types of videos available on newspaper websites. The Naples Daily News produces a daily television-style news show that can be viewed on the newspaper's website or downloaded through the program iTunes. The videos employ voice-over narration and often include reporter stand-ups on location. In the videos, mini-reports are introduced by a news magazine-style anchor with broadcast training. On the other end of the spectrum are papers like the Dallas Morning News, which treat videos essentially as moving photospreads

interspersed with source interviews. Rarely do the reports include voiceovers or narration, though ambient sound is used to set scenes and advance the storytelling.

The Newspaper Association of America ranks the Dallas Morning News as No. 18 in total daily online viewers, however, it has been at the forefront of website video in the newspaper arena, particularly of the style of reporting atypical of historic broadcast journalism. The Dallas Morning News historically has employed one of the strongest photography staffs in the country. It has been awarded the Pulitzer Prize eight times since 1986 for news writing and photography and six years ago began experimenting with video under the direction of Pulitzer Prize-winner and senior photojournalist David Leeson. The paper's investment in video journalism began in fall 2000 when Leeson was pulled from regular assignment rotation and given the task of researching the emerging world of newspaper video journalism. This move made Leeson one of the first newspaper photographers in the country shooting video on a full-time basis. Leeson immersed himself in this new world of video storytelling and experimented with various forms for shooting and editing. Through his research he would complete more than 70 short features and seven documentaries, earning praise in the film and television communities. Most notable of these honors was a national Edward R. Murrow award, National Headliners award and a regional Emmy award for best television documentary. He was also named a finalist for best short film at the 2004 USA Film Festival.

The advent of the United States' military actions in Afghanistan and Iraq served as a pivotal turning point for newspaper videojournalism. Leeson was assigned by his editors to cover the war as an embedded journalist and agreed on the condition that he could take a video camera. He was assigned to Task Force 2-69 Armor, 3rd Brigade Combat Team, 3rd Infantry Division from Fort Benning Georgia, which led the push into Baghdad and saw 23 straight days of direct fighting with enemy forces. The assignment also represented an experiment in convergence journalism for the Dallas Morning News and its parent, the Belo Corp. On the drive into Baghdad, Leeson shot still photos and video, transmitting his work from an Apple laptop to the home office via satellite phone. His photos were published in the Dallas Morning News and other Belo newspapers, and his video reports were used by Belo-owned television stations, including WFAA-TV in Dallas and the Texas Cable News Network. His reports were also used extensively on

Belo Interactive, the company's Web presence. On one day during the invasion of Iraq, one of Leeson's photographs appeared on the front pages of 43 U.S. newspapers. On the same day, one of his video reports was featured on World News Tonight. Leeson said, "I had to promise to the newspaper that stills would always take precedence over video. Thus, the first camera I reached for was my still camera. Once I believed I had the photo I needed, I would then raise the video camera." (Hancock, 2006) Before his video camera succumbed to the harsh conditions of the Iraqi desert, Leeson was able to shoot enough material to edit into a first-person documentary on his experiences, called "Dust to Dust." The video aired on TXCN and KERA-TV and was finalist for best short film at the USA Film Festival 2004. And his still photographs from the conflict earned him the 2003 Pulitzer Prize after three times as a finalist.

In the wake of the Pulitzer, Leeson and William Snyder, Dallas Morning News director of photography, in January of 2006 launched the paper's video journalism initiative. The paper purchased a supply of Sony Z1U High Definition video cameras and related support equipment, such as microphones, tripods and lighting kits. The paper also invested in several new dual-processor Macintosh G5 workstations, each outfitted with dual widescreen monitors and loaded with Final Cut Pro. In addition, Leeson launched a training program for photographers and reporters, writing a new curriculum less affected by traditional broadcast journalism procedures and more akin to the print photojournalism model. As part of a fellowship in cooperation with the Dallas Morning News during summer 2006, co-author Cade White shadowed Morning News photographers and reporters on video assignments and observed the operations of the paper's video segment and the effectiveness of the training program.

The training of print journalists was an unusual step for newspapers, particularly those with a photojournalist coordinating the operation. But Leeson was adamant that they be encouraged to participate in light of the rise of use of video on various platforms by nonprofessionals. "If we will accept the work of citizen journalists, then why not use the work of a writer in the newsroom? We may have greater skills in one area than another, but at the end of the day the present future says we are all the same. The truth is, I have felt that way most of my career. There is a vast pool of talent sitting untapped in our community and a lot of it is as close as the newsroom."

The resulting product has reflected several principles that derive from the print photojournalism model and streams of the American direct cinema documentary form as inspired by cinéma vérité filmmaking. The operation reflects the time necessary to shoot edit and produce a superior video project. A main goal of the project is to post an average of three to four videos per week to the newspaper's website, under a set of specific conditions. Staffers, say Leeson, should be trained and excel enough to be able to complete a single story in a day. They should not be required to "perform double duty," that is to shoot photos and video on the same assignments. On the other hand, photographers at the paper are driving toward what they see as a breakthrough in visual journalism, the use of video stills in the paper. Obtaining a publishable still frame image from video could revolutionize the industry and change the way newspaper photojournalists practice their craft. And while shooting video with the intent of pulling a still image is not as easy as it might be with a digital SLR considering the strict exposure requirements, it is possible.

The application of photojournalism techniques and an environment that does not have the operational infrastructure of a television news station results in a product that is markedly different than television news. The Dallas Morning News training emphasizes the ethical and philosophical ideology of newspaper journalism and focuses on the strengths of newspaper reporting methodologies. Videojournalists are urged to shoot with concentration on audio, to build from the audio and to 'explain' the audio with visuals. They are urged to comb through the assignment grid several times a day to identify assignments with visual impact and are not required to juggle video and still cameras on a single assignment. In fact, Leeson argues newspapers err when they look to television journalism as a model for videojournalism. He says that the least effective video work coming out of newspapers is being done by those who are trying to emulate the style and form of broadcast television.

A key argument by Leeson in implementing the video program is the potential for improvement of all storytelling techniques. He says, "I insist that nothing has changed in my career except the camera I use. My journalistic skills are the same, possibly better as a result of video. My composition and way of seeing is no different. My approach to stories is unaltered. However, I have been given two additional layers of information to use –

movement and sound. With them I have found a new language to speak to readers in a way I could not before."

First-Year Challenges and Conclusions

The challenges faced by the student newspaper at Abilene Christian University in implementing a regular video component to its news offerings during year one generally fell within three categories: technical, operational and ethical. Analysis of those challenges as well as study of the operations of a video operation at a major metropolitan daily has helped to drive priorities in the second year effort and improve understanding of the direction the project should go.

A. Technical Challenges

Professional newspapers first tackled technical challenges when they began implementing online video efforts. Unlike broadcast and nascent Web-based outlets, newspapers historically have been unused to dealing with the dizzying array of equipment, software and data storage needs extant with an effort to produce in-house video.

One of the initial surprises encountered when developing the student newspaper's online video model was the high level of computing power required for editing digital video. Video editing was first attempted on a Macintosh G3 tower, which had been upgraded to a 500 megahertz G4 with 1 GB of RAM. This machine eventually proved incapable of performing the necessary tasks and was replaced mid-year with a new dual-processor Macintosh G4. In addition members of the staff quickly learned that digital video consumed enormous amounts of hard drive space. Standard definition (SD) video runs at roughly 3.5 MB per second, so the disk space consumed by captured video adds up quickly. The newspaper responded throughout the semester to this constant need by adding additional drives, internal and external, to the video-editing computer, situated in the center of the student media offices.

The choice of non-linear video editing software essentially was limited to two national competitors. Avid Xpress DV was chosen initially because of its reputation as a broadcast industry leader, but we later would switch to Apple Final Cut Pro for ease-of-use and overall system stability. This decision has not been regretted and the paper remains committed to staying with FCP as its software of choice for video editing because it is the software package many professional newspapers are employing in their video operations.

The original "converged media" plan also called for a parallel website on which video content could be featured on a weekly basis throughout the year. The staff envisioned the videos serving as preview material for the yearbook as well as a possible enhancement to stories in the student newspaper. The additional challenge of building and maintaining another entire publication would take its toll. Without a data-driven content management system running the website, any and all additions would be managed manually without the benefit of automation. In light of the technical challenges at the time the website idea was abandoned until we could give it the attention it deserved.

The need for quality video cameras represented another technical challenge faced at every stage of this operation. During the first two years videographers had to rely on consumer-level single-chip Mini-DV cameras, which meant dealing with the predictable quality issues. Eventually the program began to slowly acquire higher-quality, three-chip Canon GL-2 cameras, which have greatly increased the quality of the video. Considerable efforts have also been made in acquiring the necessary items to capture quality audio for the video reports. Each videographer is equipped with wireless and shotgun microphones. A challenge has been in educating the students about the critical role audio plays in the effectiveness of video storytelling and encouraging them to go to the trouble of using the extra hardware.

A technical breakthrough during the year came when a database-driven content management system was created for the videos. It was written from the ground up in MySQL and PHP by one of the students in the department. The system, which still is being used, is simple yet effective. Students upload videos through a form that includes headline, byline and description information about the video. The result is a dynamic

Web database of videos, a pop-up player window, and a selection of video sizes to meet the bandwidth requirements of the user. The new back-end system also creates a standard RSS feed, as well as an iTunes compatible XML feed, which users can access through the iTunes Podcast directory.

The newspaper's video efforts began as an outgrowth, or even as an afterthought, to the yearbook's DVD component, which began in 2002-2003. Over the course of the first year, the tail began to wag the dog. The video yearbook has played less of a role in technology considerations, and far less effort goes into its production. While that was a primary goal, the result has been a greater emphasis on immediate benefit to the student newspaper audience through the newspaper Web site. The DVD continues to be a part of the annual yearbook, but it requires less effort, planning and attention. As more attention is paid to the online video component of the newspaper, the DVD likely will become less complex.

Based on the first-year experience and observations of the Dallas Morning News operations, the student newspaper video project will seek to adjust in a few areas as they relate to technology. The department plans to acquire high definition video (HDV) equipment and test HDV techniques to produce a higher quality product for the Web audience. In addition, the newspaper continues to explore forms of publishing, such as YouTube, in addition to iTunes. Also, the university has negotiated with Apple to participate in a pilot project called iTunes U, which allows colleges and universities to distribute video content to specific audiences. Use of that program would allow an alternative distribution channel to reach some members of the target audience who may not be exposed to the newspaper videos.

B. Organizational Challenges

Finding the right method to organize and administrate the regular process of posting online video proved difficult when the video operation existed to provide content to the annual yearbook DVD. The organization requires upstream decision-making regarding assignments. Some professional newspapers have melded that position with a managing editor who may have little experience with video editing herself. Others bring on an individual with broadcast experience and interest. An important goal in creating a

video news team is that of cohesion – an online and video news team that is part of the overall news organization and that participates fully in the overall culture and in the newsgathering process. Many newspapers have found that integration elusive. (Colon, 2000) And that mirrors the experience at our student newspaper.

In the first year of shooting video to accompany print, it quickly became obvious that print-driven assignments mechanisms don't necessarily adapt to video assignments. It also became apparent that the key to successful leadership of the video effort was hiring a journalism-minded person who understands print and broadcast and has strong news judgment. In the first year of posting video to the newspaper website, we experimented with various connections with newspaper operation, focused more on developing a relationship with the university's broadcast television division and realized the need for video manager with unique set of skills, including a sensitivity to the capacity of video, solid news judgment and an ability to motivate others to break boundaries of journalistic tradition.

During the 2006-2007, the program has shifted focus to integrate the video component at thoroughly as possible with the student newspaper operations. The staff videographers and the video editor officially have become part of newspaper staff, and video has been made part of the news conversation. The video editor, who is a broadcast journalism major with an interest in broadcast reporting, attends all staff meetings and participates in story selection and evaluation. A merging of personnel and standardized promotion in the print edition has kept the video operation more in the forefront of consideration. In the future, we expect to tie the content development for newspaper video with skills courses in the same manner as print reporting is tied to class and lab work. A video journalism unit is scheduled to be developed for Visual Media, a course required for all freshmen and sophomores, and a video component in being added to assignments in Reporting, the advanced newswriting course, for inclusion on the newspaper website. Other potential initiatives include a more active push to market video content, an increase in journalistic prerequisites for staffers and a regular webcast.

C. Ethical Challenges

Finally, the addition of a video component to a newspaper website raises some knotty ethical issues that require thought and consideration. That's particularly true at the collegiate level because the students involved are just beginning to develop their own ethical frameworks. Journalists of all stripes operate from a few core ethical principles – those of seeking truth, accuracy and fairness. Those principles must be followed to build and maintain credibility and public trust. And all professional organizations express those principles and ethics in varying ways. The Society of Professional Journalists, the National Press Photographers Association, the Radio and Television News Directors Association, the Society of American Business Editors and Writers and the American Society of Newspaper Editors each maintains its own statement of ethical priorities. While none may flatly contradict each other, no two are exactly alike. For example, in its code of ethics, the RTNDA maintains that "professional electronic journalists should operate as trustees of the public" and to "seek the truth" when reporting the news. Likewise, the NPPA states in its code of ethics that "photojournalists operate as trustees of the public" and that its members must be "accurate and comprehensive in the representation of subjects." That may pose a challenge for the converged newsroom and for the producer of newspaper video. Because video is produced for a newspaper website, should SPJ or ASNE priorities apply? Should the RTNDA code apply because it is most applicable to video situations? Should NPPA ethics apply because newspaper video journalism is a natural extension of photojournalism on the Web? Perhaps some unique set of principles should apply based on the intricacies of newspaper video. But it's in practice – the interpretation and application of the ethical framework within the scope of the mechanics of the profession – rather than the letter of the ethical codes where conflict is even more likely to arise. Complicating the definition and interpretation of this value system is the very nature of media convergence. Blended tools and techniques naturally result in a blending of ethical ideologies.

One of the most debated differences between print and broadcast ethics is on issue of scene-staging and subject control. Print and broadcast journalists alike have little tolerance for story fabrications and other intentional deceptive practices. But even though the NPPA and RTNDA codes of ethics clearly warn against manipulation and misleading the audience, print journalists often are critical of what they argue is an accepted practice

among their broadcast counterparts — staging or posing subjects for television news. Photojournalists on the whole eschew any activity that would influence the actions or appearance of their subjects. To do otherwise would be to represent the world not as it is but how they would have it to be. So, the Dallas Morning News observation showed, those photojournalists who were migrating into video were adamant about avoiding any possibility of directing the action. On the other hand, broadcast journalists from the television tradition are more likely to ask subjects after an interview to perform some daily task so they or a camera operator can collect "B-roll," alternate video to be used in conjunction with voiceover. For example, a videojournalist on the student newspaper staff recently acquired video of students on campus waving by waving at them first. While most photojournalists would avoid such an action, the videojournalist defended it as consistent with practices at the television station where she interned. Those sorts of issues will continue to arise without a clear delineation of what stream of ethical practice newspaper videojournalism flows.

The restriction of time is another challenge newspaper videographers must continue to wrestle with. Broadcast journalists have long been aware of the importance of telling stories in a quick and compelling way. They also are used to the problem of priority – choosing what is most important and leaving much of the depth on the cutting room floor. To be sure, broadcast journalism can offer depth, but the constraints of time make that more rare and difficult. Where attention spans of television viewers may be short, those of Web browsers may be even shorter, raising a greater challenge for newspaper reporters and photographers unused to telling the story in 60 seconds, which can be akin to a newspaper brief. While the good news for the newspaper is it can compete with broadcasters, the bad news is they may have to play by broadcaster's rules when it comes to length, depth and the time it takes to put the product together.

Because of the traditional differences between the newspaper and broadcast media, many other ethical issues have arisen and no doubt will continue to arise. To what extent can newspaper videojournalists use the print model of paraphrasing for clarity, intelligibility and accuracy? How should videojournalists acknowledge their mistakes when their work product has a lifespan far longer than the traditional broadcast news story? When in some settings the rules apply differently to broadcast and print, to which

must the videojournalist adhere. Whenever these issues arise professionally, they also will arise at the student level. Before students can learn the appropriate response, industry consensus and professional practice must dictate what those responses are. In that way the college newspaper will be better able to serve its student body while developing the skills necessary for the professional workplace.

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Appendix A

Newspapers offering video reporting

Appleton Post-Crescent
Asbury Park Press
Austin American Statesman
Charlotte Observer
Columbus Dispatch
Dallas Morning News
Detroit Free-Press
Hartford (Conn.) Courant
Kansas City Star
Knoxville News Sentinel (Random This)
Knoxville News Sentinel (multimedia)
Los Angeles Times
Minneapolis Star-Tribune
Nashuta Telegraph
New York Times (multimedia)
New York Times (video)
Raleigh News & Observer (multimedia)
The Roanoke Times (vlog)
The Roanoke Times (multimedia)
Rocky Mountain News
Pittsburgh Post-Gazette
Sioux City Journal
San Diego Union Tribune
San Francisco Chronicle
San Jose Mercury News
South Florida Sun Sentinel
South Mississippi
Spokesman Review
The Star-Ledger
Topeka Capital-Journal
Tucson Citizen
Virginian-Pilot
Washington Post (documentary video)
Washington Post (news video)
Washington Post (Travis Fox)
Waterbury Republican-American

Newspapers offering daily news webcasts

"Delaware Online," from the *Wilmington News-Journal*
"DITV," from the University of Iowa *Daily Iowan*
"NewsNet DailyNews," from the Brigham Young University *Daily Universe*
"Studio55 Vodcast," *Naples Daily News*
"Times Cast," from the *Roanoke Times*