

HARVARD UNIVERSITY

JOHN F. KENNEDY SCHOOL OF GOVERNMENT

JOAN SHORENSTEIN CENTER ON THE PRESS, POLITICS AND PUBLIC
POLICY

THE GOLDSMITH AWARDS

Tuesday
March 23, 2010

John F. Kennedy, Jr. Forum
Littauer Building
Kennedy School of Government
Cambridge, Massachusetts

BEFORE: THOMAS E. PATTERSON
Bradlee Professor of Government and the Press
Harvard Kennedy School

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

INDEX

	PAGE
OPENING REMARKS	
David Ellwood, Dean	3
Goldsmith Book Prizes	
Thomas Patterson	8
Goldsmith Prize for Investigative Reporting	
Thomas Patterson	10
Goldsmith Career Award for Excellence in Journalism	
Thomas Patterson	26
QUESTION AND COMMENT SEGMENT	

PROCEEDINGS

(6:07 p.m.)

MR. ELLWOOD: Good evening, everyone. My name is David Ellwood and I'm Dean here at the Harvard Kennedy School. And welcome to one of the events that we are most proud of and most excited to celebrate each year.

This is the Goldsmith Awards which are designed to prove that investigative reporting still exists and thrives and indeed is vital and critical to everything we believe that's important in a democracy. I also want to start by noting a couple of folks that aren't here. Walter Shorenstein is unable to join us, but he and his wife, Phyllis, have really helped make this entire program possible.

The Shorenstein Center has stood for a very long time now for the best in media but also forward looking, thinking about what's next. Where do we go, how do we make this all work in the coming centuries and going forward. So, again, the Joan Shorenstein Center on the Press, Politics and Public Policy is the sponsor of this and has put the pieces together and so

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

forth.

Walter himself is quite a remarkable man, he has been very successful in real estate but he has also been long involved in democratic politics. Perhaps the most relevant of the current scene is he is one of the early and significant benefactors to one Speaker Nancy Pelosi, who has been much in the news of late, and so it's an interesting time going forward. And so we are very sad that he can't be with us, but we do have Cindy here with us and others, so we are really very welcome, glad to have you here and appreciate your joining us.

I would also like to briefly note that Alex Jones is unable to be with us tonight and this is because his colleague and wife, Susan Tifft, is gravely ill. They are both very much in our prayers and our thoughts and I ask you all to be thinking of them at this very, very difficult time.

What I would like to now go do is turn the evening over to Tom Patterson who has stepped in at this time to take a look at and provide the kind of background and information that you all need at this very exciting and important moment.

Tom is the Bradlee Professor of Government and the Press at the

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

Shorenstein Center, he also serves as the Research Director there. His first book, *The Unseeing Eye*, was named by the American Association of Public Opinion as one of the 50 most influential books on public opinion in the last half of the 20th Century, so quite a remarkable thing.

His 1993 book on *The Media's Role: Out of Order* received the American Political Sciences Association's Grabar Award as the best book of the decade in political communications. So Tom doesn't do things that are only like the best book of the year. He is going for like the best book of the decade or even the half century.

He has also written a couple of general textbooks on *American Democracy* and *We the People*. His most recent book, *The Vanishing Voter*, analyzes and identifies why voters have turned away from participatory politics and was deemed a wise and skeptical account of the contemporary electorate by the *Washington Post*. But, equally important, Tom has been a source of great insight and ideas for the Center, for students and for people well outside these halls. So it is my very great pleasure to turn the microphone over to Tom Patterson.

(Applause)

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

MR. PATTERSON: I knew I would have to bring my own water. Thank you, David. This night is bittersweet for the Shorenstein Center. It marks the 19th anniversary of the Goldsmith Awards Program, the highlight of our year. It's unquestionably the single best thing that we do. But, as David mentioned, Alex Jones is not here and we all wish that he was the one standing here handing out tonight's awards. It's a task that he loved and cherished and our thoughts are with he and Susan.

The Goldsmith Awards were made possible through the efforts of Robert Greenfield. Bob is a Philadelphia lawyer, now retired, a graduate of the Harvard Law School. Bob had a client named Berta Marks Goldsmith, also of Philadelphia, who said she was going to leave him her entire estate, and she did.

Bob didn't want the money but did want to find a way to honor her life. As it happens, she had a passion for clean government and a love for news. And it just so happened that Bob, on the beach in Florida, struck up a conversation with a perfect stranger, Gary Orren, a member of our faculty.

That chance encounter led Bob to the office of Marvin Kalb, the founding Director of the Shorenstein Center, and the result of that meeting

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

is the Goldsmith Awards Program. Bob chairs the Greenfield Foundation, which funds the program.

Regretfully Bob is not here this evening, but others from the Greenfield family are here, as well as some from the Greenfield Foundation. Mike Greenfield, who serves as a Goldsmith Prize Judge, is here. Joanie Greenfield, Mike's mother, is also here, as is Ben Greenfield and Bill Epstein. So are Charles Kahn, a foundation trustee, and his wife, Barbara.

The Greenfield family's unbending support is what makes this night possible. I would be honored if the members of the Greenfield family and those associated with the Greenfield Foundation would stand up so that we can express our appreciation for all that you do.

(Applause)

MR. PATTERSON: And I would like to second what David said about Walter Shorenstein. There would be no Shorenstein Center without Walter, who founded it as a memorial to his daughter, Joan, a respected CBS journalist who died far too young of breast cancer. Walter has been an incredibly generous donor but also a wise counsel.

A year before the financial markets collapsed in September of 2008,

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

Walter was prodding us and, if you know Walter, that's putting it mildly.

Walter was prodding us to alert economic reporters to the danger signs.

Walter was with us last year for the Goldsmith Awards, held shortly after his 94th birthday, which he celebrated somewhat quietly. He turned 95 a month ago at a gala bash in San Francisco that featured Bill Clinton as the speaker and some of the best food and wine this side of Paris. I think Walter is still recovering from the birthday bash, and we wish he were here and we wish him well. Let's get to the awards.

We are going to start with the book prizes. Two Goldsmith book prizes are awarded each year, one for the best academic book in the field of press and politics, the other for the best trade book in that field.

And I would like to thank the judges that selected this year's winners, Alex Jones, Matt Baum, Marion Just. I was also a judge in that committee. Service on that committee has a reward, stacks of free books, many of which are very good. And we are here tonight to honor the two best.

You have heard, no doubt, that the internet is revolutionizing grassroots democracy. We even have examples of that, the Obama Campaign, for one. But that's not the full truth, perhaps not even the half truth. This year's

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

winner of the Goldsmith Book Prize in the academic category provides a very different portrayal with mounds of evidence to support it.

In *The Myth of Digital Democracy* Matthew Hindman shows that the new online bosses are not all that different from the old ones, except they are vastly more efficient. As Cass Sunstein writes, Hindman has produced one of the very few best books ever on the relationship between the internet and democracy. It is indispensable reading.

Two years ago, when the American Political Science Association's annual convention was being held in Boston, I had the pleasure of sitting on a Downtown Boston bench, talking with a young scholar who had just finished a book on the internet. I was intrigued by his thesis and now I have the pleasure of giving him the Goldsmith Book Award. Matt Hindman, please step up to accept the award for your remarkable book, *The Myth of Digital Democracy*.

(Applause)

MR. PATTERSON: By coincidence, or at least I hope so, I also happen to know this year's trade book winner. John Maxwell Hamilton's *Journalism's Roving Eye: A History of American News Gathering*, is the deep

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

and rich history of America's foreign correspondence. It is, as one reviewer said, a magisterial work. It is also, as the *Washington Post's* ombudsman wrote, the most authoritative book ever written about the evolution of American foreign reporting.

At a time when foreign bureaus are being shuttered, *Journalism's Roving Eye* is a vivid reminder of our collective debt to the talented foreign correspondents who over the decades brought the world to our doorsteps and into our living rooms. John Maxwell Hamilton, Jack, as he is known, was a Shorenstein Center Fellow in 2002.

Before that, Jack spent two decades as a working journalist and he is now the Dean of Journalism at LSU. As of tonight, Jack is also the recipient of the Goldsmith Book Award. Jack, please step to receive the award for *Journalism's Roving Eye*.

(Applause)

MR. PATTERSON: Before introducing each of the six finalists for the Goldsmith Prize for Investigative Reporting, I would like to thank the judges of that competition. They have the laborious task of pouring over more than 100 entries, many of which consisted of a lengthy series of

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

stories, not just one story.

As I mentioned earlier, Mike Greenfield served as a judge, so did Sarah Cohen, a former investigative reporter at the *Washington Post* who is now a Knight Professor of the Practice of Journalism and Public Policy at Duke. Sarah was last year's Goldsmith Prize co-winner.

Another judge was Dan Okrent, the inaugural public editor of the *New York Times* and a former Shorenstein Center Fellow and visiting lecturer. I want to thank also Anthony Williams, the former Mayor of Washington, D.C., who is now at the Kennedy School as the William H. Bloomberg Lecturer.

Finally, there is Bill Mitchell, a former reporter, editor and bureau chief, who now heads the News Transformation Program and the International Program at the Poynter Institute. Bill is a former Shorenstein Center Fellow.

Alex Jones is a Shorenstein Center Director, chairs the selection committee, but does not have a vote, nor does any other permanent member of the Center. Once the judges have announced their selections, we announce all six finalists, but we will withhold, until this ceremony, the identity of the award winner.

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

In addition to the six finalists, the judges this year singled out the *Seattle Times* for a special citation. Their stunning coverage of the assassination of four local police officers doesn't fit the classic definition of investigative reporting. But it does demonstrate how the intelligent and committed use of every imaginable repertorial resource can enlighten and inform the public.

On the Sunday morning of Thanksgiving weekend, 2009, four police officers were shot to death as they sat inside the Forza Coffee Shop in Parkland, Washington, drinking coffee, working on their laptops. Within an hour of the murders the *Seattle Times* was the first media outlet to obtain the name of the suspected shooter. During the subsequent 40 hour manhunt the *Times* employed every reporting tool and mode of communication available to them to engage with a riveted community.

They used ingenuity and state of the art technology to compile a mountain of information on the suspect, which was posted online throughout the day. The Monday morning newspaper featured an extensive front page story about the suspect, Maurice Clemmons, who had been granted clemency by then Governor of Arkansas Mike Huckabee and had at least five felony convictions in Arkansas and at least eight felony charges in

Washington.

Throughout the week they focused on the case and published long profiles of the slain officers and their killer. This was newspapering at its very best. Will the reporters from the *Seattle Times*, Mark Higgins, John de Leon, Tiffany Campbell, please stand and be recognized.

(Applause)

MR. PATTERSON: It is now my honor to introduce each of the six finalists for the Goldsmith Prize for Investigative Reporting, which I will do in alphabetical order by news organization. The first Goldsmith finalist is Sean Murphy of *The Boston Globe*. For many of his 30 years as a journalist, Sean Murphy has been the scourge of those who would abuse the public coffers in Massachusetts. But 2009 was a banner year, both for the number of former officials taking public money they hadn't earned and for the number exposed by Sean Murphy's reporting.

Take, for instance, the case of John Brennan, a former state senator who had also logged 19 years of volunteer service on his local library board. During his final four years on the board, Brennan had rarely attended the board's monthly meetings, missing 85 percent of them, but that didn't stop

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

him to claiming that service to more than double his lifetime government pension.

Or how about the case of Timothy A. Bassett and Katherine O'Leary. They were colleagues on a county pension board and used their positions to pad each other's retirement checks. O'Leary, a former county treasurer, was given credit for working as a summer playground instructor decades ago as a teenager.

Bassett, a former state representative, was awarded an annuity that, had it not been rescinded as a result of Sean's reporting, would have boosted his retirement income by more than \$60,000 a year. Throughout 2009 Sean Murphy exposed officials who were exploiting loopholes in the state retirement system to enrich themselves.

Sean's work almost singlehandedly prodded the state legislature and Governor Deval Patrick to overhaul the state's pension laws. That's watchdog journalism at its best. May I ask Sean Murphy of *The Boston Globe* to stand for his series "Gaining the System: Public Pensions the Massachusetts Way".

(Applause)

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

MR. PATTERSON: At a time when our troops are being asked to make sacrifices, it is appalling to find that soldiers are being systematically abused by fellow soldiers. The seasoned investigative team at KHOU Television in Houston was shocked to learn what was happening in the Texas National Guard.

It is a story of commanders who were not only corrupt, but who took pleasure in degrading female officers. We are not talking about a few off color remarks, we are talking about a systematic effort among the Texas Guard's male leadership to drive women from the ranks.

One of their practices was the Vagisil Award, a pink foam crown given to a young woman at the annual leadership camp. It was given, the Guard leader said, to recognize her "bitching and whining". The winner was forced to parade in front of her classmates wearing a trash bag for a cape.

A female Johns Hopkins Medical School graduate, who had given up her civilian practice after 9/11, was discharged after grounding her male commanding officer for being overweight. A female colonel, who had risked her life in Iraq and won a Bronze Star, was pushed out by her Texas commander after she returned home.

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

When female officers complained about what was happening, the Inspector General's office barely took notice. As KHOU's probe deepened, it turned out that the Texas National Guard's leadership was rotten in other ways as well, misappropriating and stealing state and federal funds.

The Guard's leadership borrowed illegally from funds intended to build troop morale and double billed the state and federal governments for the same work hours. It was all there and was exposed thanks to KHOU and a female military auditor who had also been forced out when she discovered what the command was doing.

KHOU's stories got policy makers' attention and two investigations were launched. The Governor of Texas fired the three top generals running the Guard. And for the first time in the state's history a woman was appointed commanding general. In addition, the FBI opened a probe and the Travis County District Attorney's Office opened a criminal investigation into the Guard's activities.

Three new state laws were passed which imposed tighter oversight on the Guard, both by the governor's office and the state assembly. I would like to ask Mark Greenblatt, David Raziq, Keith Tomshe, Robyn Hughes and

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

Chris Heno of KHOU TV, Houston, to stand for "Under Fire: Discrimination and Corruption in the Texas National Guard".

(Applause)

MR. PATTERSON: Late in 2008 Raquel Rutledge got a phone call from a government worker who had tried, without success, to get officials to respond to her concerns about Wisconsin's child welfare system. The phone call led Rutledge, a part-time investigative reporter for the *Milwaukee Journal Sentinel*, to probe, dig and finally publish more than 50 stories on corruption in the state's tax payer subsidized child care welfare system.

One child care provider, for example, was using her daycare business to help a friend defraud mortgage lenders of \$2 million. Another provider happened to be a madam. She ran a prostitution ring, who was married to a notorious Milwaukee crime boss. Payments to her came to light when she was found with a loaded machine gun and live grenade on a kitchen counter within reach of her children.

But this story isn't one of a few rotten apples. Rutledge's year long series, "Cashing in on Kids", uncovered child care operators conspiring with parents to falsify attendance records, enabling them to reap millions of

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

dollars for phantom daycare.

She found a trail of fabricated jobs and fictitious companies. She exposed more than a dozen child care centers with direct connections to drug rings and identified hundreds of providers with criminal records. She also detailed how a provider, with a history of violations, amassed \$3 million from tax payer subsidies, building a mansion with an indoor pool and an indoor basketball court.

Government officials at first refused to release records that could help her identify cheaters, but Rutledge overcame that with good, old fashioned reporting. She gathered thousands of documents from a growing circle of whistle blowers and conducted stakeouts of cheaters.

She would, for instance, watch and wait for kids to show up at child care centers across Southeastern Wisconsin, but the kids never came. By the time her reporting was concluded, the state had been goaded into action.

Funding to more than 130 child care providers was cut and government oversight was tightened. Five new laws were enacted, aimed at eliminating fraud and keeping criminals out of daycare.

In all, Rutledge's reporting identified more than \$20 million in

suspicious payments and in her more than 50 stories, not one factual claim was challenged. For "Cashing in on Kids", I ask Raquel Rutledge of the *Milwaukee Journal Sentinel* to stand. Raquel?

(Applause)

MR. PATTERSON: Mike Easley left North Carolina's governorship in January, 2009, after eight years. He was said to have been elected because of an endorsement by Andy Griffith, the beloved Sheriff of North Carolina's idyllic and mythical town, Mayberry, but the Easley Administration was no Mayberry. Although there were widespread rumors of corruption, payoffs and good old boy deals with developers, the Easley Administration kept a lid on its activities. Andrew Curliss, a reporter at *The Raleigh News and Observer*, began asking for records in 2005, but Easley wouldn't release them.

But when a new governor came into office in 2009, Curliss got access to the records and to the tale they tell. He blended records from dozens of sources into databases, piecing together information about the governor's excursions on private aircraft, sweet deals for Easley supporters and state regulatory agencies. And such things as the governor's \$137,000 special deal

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

on a coastal lot from a developer who had received a \$200 million state project.

Ultimately, the series, "Executive Privilege: The Perks of Power", comprised more than 175 stories and exposed countless lies and secrets. The articles were published despite fierce resistance from their subjects who either refused interviews or lied during the interviews.

Three times a prominent trial lawyer representing Easley threatened legal action if a story was published. All three stories were published without a subsequent lawsuit or correction. Malfeasance at North Carolina State University was part of Curliss's reporting and led to the resignation of the chancellor, the provost and the chair of the board of trustees. And Easley's wife was fired from her plum job as Executive in Residence at N.C. State.

Federal and state prosecutors are conducting criminal investigations of Easley. One of his top aides, Easley's bag man, according to reports, is about to stand trial. Legislative leaders have started to adopt broad ethics reforms and several members of state boards and commissions have resigned. The Easley scandal was uncovered due to superb journalism. "Executive Privilege: The Perks of Power" by Andrew Curliss and the staff of *The*

Raleigh News and Observer, please stand.

(Applause)

MR. PATTERSON: News reporting is often collaborative. This next story involves a reporter from the *Nation Magazine* who went on to work for the online investigative reporting organization, *Pro Publica*, who then attracted the attention and reporting talent of editors and reporters at the *New Orleans Times-Picayune* and a producer at PBS's *Frontline*.

Nearly every kind of news organization, except radio, became involved in the telling of the story. The story began with a tip to reporter A.C. Thompson, and I want to thank A.C. A.C. took Alex's course this morning and taught the course and it was of great help to us.

The story began with a tip to reporter A.C. Thompson about white vigilante violence in the aftermath of Hurricane Katrina. White residents and New Orleans' Algiers Point neighborhood, fearing for their safety and their property in the hurricane's aftermath, had formed an ad hoc militia and carried out a string of armed attacks on African Americans without interference or repercussions from authorities.

Darnell Harrington, a 32 year old African American, was walking

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

through Algiers Point when he was shot in the neck. A second shotgun blast hit him from behind and sprayed his two companions. Three armed white men taunted them and yelled get `em.

Over the course of an 18 month investigation, A.C. Thompson interviewed shooters, gunshot survivors and witnesses, police officers, forensic pathologists, fire fighters, historians, medical doctors and private citizens and studied more than 800 autopsy and death reports. "Katrina's Hidden Race War" and "Body of Evidence" were published in January, in the January 5th 2009 issue of *The Nation*.

Thompson's reporting led the FBI to launch a probe described by a former prosecutor as the most significant investigation in any FBI office in the country and *Frontline* assigned a top producer to work on the story. In the Fall of 2009 editors at the *Times-Picayune* proposed a collaboration with *Pro Publica* and five major articles detailing the failure of the New Orleans Police Department appeared in the newspaper in December, 2009.

Their reporting revealed that police shot ten civilians after Katrina, at least four of whom died. The series revealed deep flaws in the police department's efforts to investigate their own actions. "Law and Disorder" by

A.C. Thompson, Brendan McCarthy, Laura Maggi and Tom Jennings,
please stand.

(Applause)

MR. PATTERSON: On June 22, 2009 one of Washington's Metro subway trains ran into another train, killing nine people and injuring 80 in the deadliest accident in the system's history. Metro's general manager described the accident as a freak occurrence. Reporters at *The Washington Post* began an investigation and found a set of hidden failures. Their investigation featured one of the hallmarks of great investigative reporting, tenacious, creative work involving documents, key sources.

Metro executives gave faulty information to the *Post* team and ordered staffers not to answer questions. Metro officials even asked other transit agencies to submit ghost written letters of complaint to the *Post*. For months Metro refused to release a single sheet of paper in response to dozens of Freedom of Information Act requests.

The *Post* reporters developed sources with access to records and resorted to filing document requests with third party agencies around the nation.

Soon they had thousands of pages of revelatory records and databases.

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

Analysis of the material showed that the Metro's crash avoidance system had failed repeatedly before the collision that Metro executives had concealed.

Two trains had come dangerously close to colliding on Capitol Hill. Three trains narrowly escaped disastrous collisions in a tunnel under the Potomac River. Moreover, Metro officials had sandwiched older subway cars between newer, sturdier ones in a move not to protect passengers, as Metro claimed, but in a PR move to give the public a false sense of security.

Records showed the safety oversight in the District of Columbia was entrusted to a toothless, threadbare organization that had no office, no employees, no phone and no website. More than 100 safety deficiencies identified after other accidents and audits had been uncorrected for years. The impact of the *Post's* series was substantial.

Metro officials instituted a major reorganization with five top managers leaving or being reassigned. Congressional hearings were held and the Government Accountability Office and the Federal Transit Administration began looking into the revelations.

In November, the White House announced that the federal government

would welcome the opportunity to take over regulation of the country's subway and light rail systems. "Death on the Rails", Joe Stephens, Lena Sun, Lyndsey Layton for *The Washington Post*, please stand.

(Applause)

MR. PATTERSON: Now, before announcing the winner of the Goldsmith Prize for Investigative Reporting, I would like to note the generosity of the Goldsmith Fund of the Greenfield Foundation which supports these prizes. The winning finalist or finalist team gets a prize of \$25,000.

It's a big prize, but all of the finalists deserve a reward, as well as the recognition. The other finalists or finalist teams each receive \$10,000. I would like to ask all of the finalists to stand once again and please join me in expressing our appreciation for the work that they do.

(Applause)

MR. PATTERSON: And the winner of the Goldsmith Prize for Investigative Reporting for 2009 is -- and the answer is I don't know. This is, for the first time in the history, the 19 year history of the Goldsmith Awards Program, the person standing here was not on the committee, and so I was

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

not privileged to the information. And so the result is going to be as much of a surprise to me as it is to you. This is a mayonnaise jar, if you're an old Johnny Carson fan.

The winner of the 2010 Goldsmith Prize for Investigative Reporting is Raquel Rutledge of the *Milwaukee Journal Sentinel*.

(Applause)

MR. PATTERSON: Maybe that's a new tradition, right? I am proud to introduce the recipient of this year's Goldsmith Career Award, David Fanning of *Frontline*. David Fanning has been Executive Producer of *Frontline* since its first season in 1983.

In 2010, after 27 seasons and more than 530 films, *Frontline* is America's longest running investigative documentary series on television. The series has won all of the major awards for broadcast journalism, 42 Emmies, 24 DuPont Awards, 13 Peabody Awards, 11 Robert F. Kennedy Journalism Awards and an unprecedented 3 Gold Baton Awards.

David Fanning began his film making career as a young journalist in South Africa. His first two films, produced for BBC TV, dealt with race and religion in his home country. He came to the United States in 1973 and

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

began producing and directing local and national documentaries on the West Coast before coming to WGBH Boston in 1977 to start the international documentary series *World*.

As Executive Producer he produced and presented over 50 films for PBS in five years. One of those films, developed in collaboration with Director Anthony Thomas, won the 1982 Emmy Award for best investigative documentary.

In 1982, David Fanning began the development of *Frontline*. Over the years the series has involved well over 200 producers and at least as many journalists covering a wide range of domestic and foreign stories. In 1995 *Frontline* developed one of the world's first deep content web sites.

By putting interviews, documents and additional editorial materials on the web, the series made its journalism transparent, affecting the nature and content of broadcast journalism more generally. As of 2009 there were over 85 hours of full length documentaries streamed on the series web site, one of the largest sites of its kind. The site has 55 million page views annually.

In 2001 David Fanning's determination to bring more foreign stories to American audiences led to the creation of *Frontline World*, a television

magazine style series of programs designed to encourage a new younger generation of producers and reporters. The emphasis has been on bringing a largely unreported world to viewers through a series of journeys and encounters.

But words don't do justice to someone whose contribution has been through the visual medium of television. So we would like to show you a short video on David Fanning and *Frontline*.

(Whereupon, a video was played.)

MR. PATTERSON: David Fanning.

MR. FANNING: Thank you, Tom. Thank you so much.

(Applause)

MR. FANNING: Good evening. Thank you so much, Tom. To Alex Jones of course and to the Shorenstein Center, Dean Ellwood and the Kennedy School, and of course the Greenfield family, this is truly a great honor. I'm moved and humbled to be counted among the distinguished journalists who have been given this award before and to be in the company of so many talented reporters and editors here in the forum this evening. My congratulations to them all.

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

This may be my career award, but there are lots of careers that lie behind it, literally hundreds of journalists, talented producers and reporters and teams of people who worked with them, all of whom did the long, hard work that became *Frontline*.

The greatest award for me has been to have worked with them all, often very closely and with extraordinary trust. Their work and those experiences on the road and in the edit rooms taught me most of what I know about how to be a journalist and an editor. I didn't get to go to journalism school, there wasn't any such thing in South Africa. In fact, there wasn't any television.

The government decided not to let it into the country because it was far too subversive, until 1976. But at university I did get to edit the student newspaper, in a place where ideas were considered too dangerous and some of my friends went to jail for reporting them.

But I also managed to make a documentary with a borrowed camera and some precious 16 mm film in Soweto. We didn't know what we were doing, we had to invent the form ourselves, but it was my ticket out of South Africa, first to the BBC and then to California where I spent some time as an

exchange student.

That's how I walked into a small public television station in 1973, volunteered, hung out, got a job and began making short segments and documentaries. It was a hands-on apprenticeship in broadcast journalism and the reason it is also of course the beginning of my career in public television. The reason I am still in it is because of what happened after that.

In 1977 I was invited to come to Boston, to WGBH. My boss, Peter McGhee, who is here this evening, became my mentor and who took a chance on me. He offered this young and itinerant film maker/journalist the job of executive producer of an international documentary series. What I found at WGBH was a culture of inquiry, an extraordinary place that celebrated ideas. It was a place of valued debates in programs like "The Advocates" and took on tough subjects like Arabs and Israelis and Vietnam, television history.

That respect for a wide range of opinions underwrote the journalism I found at WGBH. It was also a place that respected conclusions honestly come by. Journalism has an obligation to fairness. But when it uncovers uncomfortable truths, it has an obligation to publish without fear or favor.

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

In 1980 I wrote and produced a program for *World* called "Death of a Princess", which made very serious charges against a senior member of the Saudi Royal Family. In effect, it accused the king's older brother of murder. It caused an international uproar and led to the breaking of diplomatic relations between Saudi Arabia and Great Britain.

There was a serious threat of similar action here in the United States. It was a time of oil shortages and the State Department and members of Congress leaned very heavily on PBS to cancel the broadcast. At WGBH my management was faced with their own pressures. The major underwriter for "Masterpiece Theater" was Mobil Oil, which took out ads in the *New York Times* protesting the program.

Then I remember being called into a meeting with Peter and Henry Becton, the station's president. Henry asked me if I was confident about the journalism in the program. I said I was and that we could stand behind it.

Then he said, well in that case, if the political pressures get too tough on PBS, we've rented space on the transponder of a satellite and we'll broadcast through the country from Boston. I've never been prouder of the place I worked for.

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

As it turned out, the system stood firm and the sky didn't fall and as Peter McGhee said later, it put a chock behind the wheel of public television. It proved that the system could withstand great pressures and in many ways laid the ground for *Frontline*. When we started *Frontline* in 1983, we were the subject of an article called "The Last Great Hope for the TV Documentary". Many of the news magazines, the magazine programs had become the networks' new profit centers.

We were being given an old fashioned luxury, time. It's the greatest treasure we've been given in public broadcasting, time of course to think, to rethink, time to shoot and edit and of course, most importantly, to re-edit and rewrite. And the greatest gift is broadcast time, an uninterrupted hour or even a series of hours to tell a complicated tale.

Yet they are hard films to make, these documentaries, to take the rough material of journalism, the interviews, the stock footage, the documents, the guilty buildings and to weave them into smart stories, to bring film making's need for narrative structure and dramatic art to journalism and still remain fair to the facts.

It's a potentially dangerous alchemy, the medium can be so

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

manipulated, words, pictures, music can be turned to polemical purposes.

We see that more and more these days, especially in theatrical documentaries that get so much attention.

Don't be impressed by them, they are very easy to make, polemics always are. It's much harder to make a work of tough journalism. So we looked for people who understood that we were going to make good documentary films, but we were really making journalism and would do so within an editorial structure that every line, that every image would be reviewed.

I was fortunate that day I walked into WGBH to meet someone who would help me do that. Louie Wiley, who is also here this evening, was a graduate of the Advocate, a lawyer by training and beneath the kind and gentle nature, a fierce defender of our journalistic standards and practices. He became my consiglieri, my executive editor. He is recently retired, but the man with the blue pencil would leave no script unturned. *Frontline* would not be where it is without Lou Wiley.

There have been hundreds and hundreds of *Frontline* films, 550 or so, each one of them would take six, nine months, a year to make, extraordinary

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

efforts with book length research behind them, hours and hours of interviews. And then on a Tuesday night at 9:00 o'clock we threw it in the air, some of it hit the satellite and bounced back and the rest went to Mars. Television slipped through the fingers. We hoped that somebody tuned in at the right time and we waited for the post cards to tell us what they thought.

Then there was one documentary that made a real difference in the way we think about what we do. It was back in the early days of the World Wide Web, way back, 1995. *Frontline* was about to broadcast a film about the tragic confrontation in Waco, Texas. We got hold of tape recordings of secret negotiations between the FBI and the Branch Davidians, but we could only use part of them in the documentary, a few minutes at most.

We were sitting around the office and I was asking if we could make some radio out of them and someone, we can't remember who, probably the intern, said you can put them on the web, and we said really? He said yeah, it's something called Real Audio. We said well what else can we put up there? Can we put up interviews? And the producer said but those are our outtakes. We said well no, but we could publish the interviews. What about the documents? What about the whole film? They said well you can't quite

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

do that yet.

But, anyway, we did put it up and as best we know, that *Frontline* web site, "Waco: The Inside Story", was one of the first deep content editorial web sites in history, and then we did it the week after and the week after. Better than that, publishing those documents and those interviews had made our journalism transparent. It was a moment that really made us stop and think about what we were doing.

Anybody could hold our documentary up against the primary materials, test our conclusions. It was a profound act, a kind of Big Bang moment, a real change in the contract between the viewer and the producer. From then on, we did it all the time.

Now, for the first time, serious work on television could have the weight of permanence, there was great implications. You were doing it for the long view and for the viewer to find whatever he or she wants, and it's a clear challenge to the old broadcast order. By 2000 *Frontline* was streaming its own video. We built our own video player for the web site and we added timed links to other materials and other journalism. We had taken the bright line of the documentary narrative and embedded it in its context.

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

So now, when a *Frontline* film travels out away from our web site, syndicated to whoever wants to feature it, the plan is for it to carry all those links that intellectual armature with it. Today there are over 80 films on that web site and a program, like "Bush's War", has had over six million video views. "Obama's War" had about two million video views within the first several weeks after it was broadcast. And our viewers find us, their thousands of comments, their engagement, their arguments makes our stories more robust, our journalism richer.

What started with our Waco film has become an essential part of our identity. Recently I spoke at a breakfast of my local Rotary Club. Afterwards, the Pastor of the Old North Church, the local Congregational Church, came up to me. He told me that he had been contacted by an old college friend he had not heard from for years. Apparently his friend had been in the ATF, Alcohol, Tobacco, Firearms, and he wanted to talk to the pastor.

As it turned out, the former ATF agent was haunted by guilt. He had been involved in the death of one of the Branch Davidians at the first confrontation in Waco. The pastor told me that in order to call him back and counsel him he had gone to the web, searched Waco, and the most

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

useful place he had found to help understand what had happened to his friend was the *Frontline* web site, our very first from almost 15 years before. Here's where I think all this is taking us.

We are very proud of the collaboration with *Pro Publica* and the *Times-Picayune* that was honored here tonight, "Law and Disorder". There's lots of talk about journalistic partnerships these days but this one for me is of a new order.

Our producer, Tom Jennings, sits in the *Pro Publica* news room next to A.C. Thompson. He has been reporting, as well as shooting, gathering over 35 hours of video, as the investigation has been unfolding. With the *Times-Picayune* publishing in print as well, we are in the process of inventing a new set of working relationships.

This is all new territory for us. The documentary elements are a work in progress, we haven't made the film yet and we don't know when we'll broadcast. But as we build out our respective web sites around this work, it may not be entirely coincidental that new breaks in the cases are emerging with admissions of police misconduct.

And I know that when we do broadcast the powerful documentary with

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

millions of viewers, we will drive the interest in the work even further. The reporters will keep digging and the story will keep getting richer. This is a new kind of editorial symbiosis between print and broadcast and online, it's also about fighting for the idea of the deep and complex story.

I don't need to tell you about the challenge for our attention these days. You can read a very good and long article about it in last Sunday's *New York Times* by Michiko Kakutani. But there's a real threat to the kind of journalistic narrative that has been the hallmark of *Frontline*. So our challenge is how to get people to keep paying attention.

Well, for a start, we have to keep doing really good work in our broadcast films and we have to take our values into the new media space. We have no choice but to do that and that means we have to work on a very high order of excellence. We have to pick strong stories, forge trusting relationships with new partners.

We have to design our co-productions to work not just online but on the new mobile devices like the iPad to integrate print reporting, video story telling in a new vernacular. This is extraordinarily interesting and challenging and it's also exhilarating. When I pick up my Kindle and get

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

hooked by a good nonfiction book, I can feel all the potential of the next generation of devices.

If we take the stories we are working on and with really first rate writing and fine film making fold those two together, we are already ahead in the new world of e-publishing. That's the promise of a collaboration like "Law and Disorder". We have the media resources that most conventional publisher can't match and we couldn't beat them at this new game.

I have a strong belief in the power of great stories well told to have an enduring appeal, even in the face of all the distractions. And I think that there is an enormous intelligent audience out there, millions who buy and read books, who care about ideas and have, for the most part, given up on the idea of television delivering them smart and literate journalism.

Now we have the technology to share our work at any time and for years to come and for people to pass around. They will come and find us wherever we are and we will find them. So we need to work with our journalism partners to put our collective energies into organizing, designing and syndicating our work.

It's going to take a lot of these kinds of experiments to figure it out. It's

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

all about new ways of thinking and working and understanding each other, and not from the level of executives who make high flown promises of partnerships but where people sit at desks next to each other and do the work.

I've talked a lot, but bear with me for a few minutes. I've spent my career in public television. I occasionally wonder about that, turning down the networks and the dollars, but the real reason is that I could never have created *Frontline* anywhere else. WGBH gave me a home for it, CPB, PBS and the stations have funded it, but it's really the idea and mission of public broadcasting that has sustained it. I believe deeply in that idea, but it needs reinvigoration.

We have a system of local stations who are struggling to hold onto a broadcast model that's outdated. Falling membership only leads to more pledge drives and sometimes it seems that the main purpose of many of those stations is simply to raise funds for their own survival, so we need an idea that can change the status quo.

I'm not alone in believing that we should reinvent public broadcasting around a mission for journalism. Radio has already shown the way,

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

television now has to step up and do a lot more. Together, they could become formidable.

It's also the best hope for the local stations. Imagine joining some of the new online journalism start-ups with public broadcasters. What better way to embrace journalism but to bring it inside. Office space in our buildings, all those bricks and mortar built over years of capital campaigns and start recruiting a new media generation with their great new HD cameras, their laptop editing and their web savvy.

Open up those studios and begin practicing journalism on air and online. It will of course be challenging at the local level, taking aim at city hall, the state capitol, powerful financial interests will take courage in leadership, the kinds of editorial protections I was given at WGBH.

But if the station hires a good managing editor and adopts a code of journalistic practices, it can erect a firewall between the licensee, the board, whoever, and the journalists. Some stations are doing that and all it needs is a couple of dozens more in regions around the country for public broadcasters to begin a public media transformation.

And those stations should be rewarded with funding, encouraged by

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

CPB and the public financing system to do just that, live up to their public interest obligations. Otherwise, they will and should become irrelevant.

Which comes to the second part, on the national level. What we need most in public television to match our colleagues in radio is great journalism, much more of it, so this is what I would suggest. Put together a public journalism fund, foundations, individuals, public money, and we go out and simply get together the best journalists we can hire. That's exactly what *Pro Publica* has done. We can make sure also to bring in a new generation of reporters who are used to the daily demands, the drum beat of reporting in the online world.

And then we open up a new public media space online to publish in that space between radio and television and to use the programs of both media to drive attention back to those online and print stories. The key for a series like *Frontline* is to integrate our productions into that real and virtual news room and to make sure that we set editorial agendas to support each other. I also know my colleagues in public television need and want access to this kind of quality of reporting, so they have every imperative to do so as well.

If we do this smartly we'll get a lot of attention. Public broadcasting will

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

immediately become more relevant to the national conversation, attract some of the best talents in journalism and we capture a key piece of the journalism landscape. This is not one more aggregation site or collection of bloggers but concentrates on enterprise reporting.

That's got to be the most valuable commodity around in a universe of instant news and disposable punditry. If we also partner with other new public media enterprises, like the other nonprofit investigative entities and the existing assets of public radio and television, you can see the outlines of a powerful new journalistic enterprise.

It could have the sort of gravitational weight that will rearrange the universe of public media. It has a feedback loop. It will change the ecology of our broadcast schedule. New programs have to come out of it, in turn driving viewers back to the continuing journalism.

Compared to any other new media start-up this has an enormous asset, that network of local stations and community connections and a new journalistic calling. The stations will be getting a new source of programming for their communities. The network has bureaus and the best of those stories become part of the national front page.

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

And here's where we are different from most new media journalism start-ups. This is a business plan that works, that's been proven, membership. People give to public broadcasting in ways that few other institutions can match. Why is that? Well according to the Roper Poll, public broadcasting is far and away the most trusted entity in the country. It's also a kind of civic trust, that's because the government in effect says it is, puts tax dollars down to prove it.

There's an argument that that's why perhaps we as citizens in turn give to it in such significant amounts. It's a contract unique to public broadcasting. So that's what distinguishes this business plan. If you add in revenues from philanthropy and public money from the congressional appropriation, you have a membership driven, publicly supported, nonprofit model for enterprise journalism. And back to that issue of trust, we have a record of fairness.

In a time when many media enterprises are taking a partisan stance, when cable news and web sites publish from their political perspectives, there has to be some place for the honest broker. That's our real birthright as public interest broadcasters and journalists.

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

It's becoming an old-fashioned idea, but I deeply believe it will become increasingly valuable. And it's the people who value fairness and honesty who will support it financially and politically, and that's important because this reinvention is a political challenge of the highest order.

At the heart of the big idea is more public funding. It will require the attention of Congress and the Administration, the setting aside of egos and unprecedented partnerships, but it's essential for our survival and the important idea that has been public broadcasting. And that's my selfish dream, that *Frontline* will be there in the future, a part of something bigger and proof that this sort of journalism matters. Thank you again for this award, thank you for listening.

(Applause)

MR. PATTERSON: So we have time for some questions. If you would, please identify yourself, and we do ask that it be a question and not a statement. Maybe I can get you started, David. I'm curious about how *Frontline's* business model might have changed over those 27 years, in terms of how do you keep doing these documentaries, which are quite expensive, and--

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

MR. FANNING: They are expensive.

MR. PATTERSON: And so over time, how that's evolved and whether you see kind of, you know, so many places now are under financial stress and the quality I think depends significantly on having the money to be able to do these things well, to do the deep journalism, not the quick journalism. And could you talk a little bit directly about *Frontline*?

MR. FANNING: Sure. I mean *Frontline's* genesis happened in an extraordinary meeting I had at the Corporation of Public Broadcasting back, when was it, '82, something like that, and a man called Lewis Freedman, who was the head of programming at CPB. I went in with my series, *World*, doing eight or ten films a year and said can we half a million dollars to help us make the series. And he said what about doing more domestic stories? And I said well, yeah, sure. I said how many? He said 26, and he said how much would that cost?

And I sat there, we went and got a sandwich and I worked it on the back of an envelope and we sort of said well that will be \$3 million, about, roughly. And he said, well I'll tell you what, if we put \$3 million up this year and \$2 million next year and \$1 million after that, will the stations match

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

that? And I said we can go try and ask them, and that's how *Frontline* started, this extraordinary act, a three year guarantee from CPB that said go see if you can do it.

And the stations at that time were buying into programming from the producing stations, the stations themselves as part of this membership organization that's public television. So we would go out each year and effectively pitch ourselves to the stations to come in and make up the budget shortfall. So, at its heart, *Frontline* was something that sprang out of this first big act but also a collective decision on the part of the stations that they would support it.

That support is now translated into their membership dues which are paid to PBS, which get divided into buying what's called the NPS, the National Programming Service, of which *Frontline* is a part. So the money has come in large part directly out of the stations, through PBS to us to run the series.

Now, the money over the years got sort of slowly, creakingly, it raised over the years but also began to hit limits and for a long time we were left holding a kind of plateau. That's when we began going out and searching for

co-production dollars, for foundation dollars and for others to make up the difference. So about a third of *Frontline's* budget comes from outside of that main appropriation that we get from PBS.

I'm on the record. But I can tell you, so I have to be careful here, but I can say that it would not be unlikely to find out quite soon that *Frontline* is actually getting some more money to be able to go year round, which is an extraordinary act at this moment.

It looks like there's a large, great possibility, shall I say, that we will be able to expand the series. *Frontline World*, which has been the international documentary magazine show, is mutating into a -- it's sort of actually following the model that *World* came into *Frontline*.

It's becoming both a domestic and international magazine program. We'll put more programs on the air and we'll go year round. So I think actually we have and we will always need to be chasing down the additional dollars, but we have, in this moment of crisis in journalism, we have a great act of faith coming back from public television to increase the series.

MR. PATTERSON: Please?

FROM THE FLOOR: Hi. My name is Michelle and I'm a first year

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

student in the college. And thank you so much for being here, I think your work is incredibly inspirational. I just have a question, I was just wondering what's your opinion on this recent phenomenon in broadcast journalism?

On the one hand we have the likes of Anderson Cooper who thinks that journalism should be completely objective, so he believes in just giving the numbers and the facts and leaving the audience to have a view of themselves. And then on the other we have, like Rachel Maddow, who are not only celebrities in their own rights but also have a very strong opinion on some of the things that she reports. So I don't know what -- and where do you think broadcast journalism should move in the future?

MR. FANNING: Well my partisanship lies in the idea that we should be fair to the story and our job is not to actually project a point of view. We can see this polarization happening between MSNBC and Fox and other parts of the media where they are. And there is talk around, especially in the online world, of echoing or of copying some of the patterns of, say, European journalism, the *Guardian* and the *Telegraph* have very particular points of view and they are quite declarative about that.

We really try to be fair and a little contrarian, if anything else, and not

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

try to be too easily pegged. We like to ask tough questions of people in power, whether they be democrats or republicans, and we trust your intelligence, if we lay out the facts to you, that you will come to a conclusion about it.

FROM THE FLOOR: Hi. My name is Marilee and my father used to campaign for the brand new public stations in the 1950s. He traveled around and was very instrumental. My question is how do you get your topics and are -- do you have some kind of mental checklist that would lead you to say, well this is too dangerous or that's a little bit -- how do you decide where to go?

MR. FANNING: All the producers, the best of them, the ones that have been working, the war horses that have gone into battle year in and year out, they come out of the end of the editing room, out of the list, and they are exhausted. And they look at you and they say what are we going to do next? And we do the best we can. There are times when I said I don't have anymore good ideas. I've given them all away to you for too many years. There is a very complicated game we play between the -- and it's a kind of intellectual pursuit in a sense.

It's between a producer, who is very much like any author or any journalist, they tend to have beats, they tend to have ways or approaching the world and looking at it. And you sort of look both for the kind of territory they are comfortable in and like and know how to work in and the interest that we bubble up in the office in the conversations that we have.

And the challenge for us is if we all sit around, a group of fairly smart people in the office who read everything and sort of come up with some pretty good ideas, and we all congratulate ourselves and say that's a really good idea, we probably shouldn't do it because it's really conventional wisdom at that point because we don't really know.

You've got to try to figure out a way to send somebody in that can bring a fresh angle or vision to some piece or territory and say how are you going to open a way into the story that's going to be surprising. That's a funny back and forth, it's partly the research that you support someone to do, and some people are in fact a lot better at finding those stories and others really need to have to be assigned. So we do a combination of both of those things.

MR. PATTERSON: I have the luxury of doing 50 percent of the questions. I would like to have you think a little bit about or tell us a little bit

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

about how you think about the young audience. I mean so much of what's happening in the news media relates to changing habits of consumption.

And certainly in terms of the daily news, young people consume much less of that. They tend, according to the studies, most of them, that they prefer the shorter form. You're long form journalism, so maybe you could say at least how you've been trying to think about that. And you talked a little bit about going to the phone in some ways and producing content in that way and certainly, for the most part, that usually is a shorter form of presentation.

MR. FANNING: Yeah. I'm actually less interested in trying to see a *Frontline* on an iPhone than I am interested in the new iPad. I am interested in what that object is going to be like. I think this is going to be really -- I love the Kindle, I find it quite -- it works for me. And I can imagine, if you think about the interactivity that works and the ease of use and the fact that you can turn pages, and there's a kind of almost three dimensionality to this new interface, I think that's something.

Plus, the way in which this technology is going to work is you're going to -- I'm off your point slightly, but I think it's going to be able to -- you'll

throw it to a screen, if you want to sit back and watch. I think you can sit and watch it on the train very comfortably.

And I think we all are working on kind of book length levels. We are working on that kind of territory where if we make really good narratives, people will watch, they can also bookmark, come back and pick it up and keep watching. That's what I think is quite exciting about this new marriage that can happen in that mobile device.

No doubt there will be people who want to watch on their iPhone too, so good, but I'm probably not going to. I assume there's a lot of young people who are also interested in ideas. And I think they will, if they get caught by it and if they watch a chapter of a story that we've done well, they will come back to it and find it again and keep going.

I think you can actually also pick terrific chapters or acts out of a particular film and an extraordinary story you might have done and you can separate that out and perhaps send it out into the social networks where it gets passed around. People drop it onto their pages and share it with friends and pieces of it.

And if that in fact brings people to say well that fantastic scene in

Helmand Province that I watched that was passed on to me, the death of a young Marine that Marty Smith did in "Obama's War", a riveting piece of journalism, it gets somebody to sort of say where did that come from? That came from *Frontline*, from that place, they'll come back and find something else.

So I think there's a way to engage those people, I think there's a way to use the social networks that we are still working on. But I'm also assuming that there's a lot of people who aren't young who are interested in these ideas, and so that they'll be around for quite a while.

MR. ELLWOOD: John?

MR. REIDY: John Reidy, Shorenstein Advisory Board. Just a quick question. In your vision of the future, do you see any possibility of public broadcasting stations working with the local network stations? I mean once it's network owned and operated it sounds almost impossible, but could you do joint ventures? I mean I just think it's--

MR. FANNING: Well there's no reason why not. First of all, I think there's some technical questions where I know I was in Denver speaking to the public television station in Denver to find out that they are going to

share master control with the local NBC station so that they can share some costs and take care of some technological questions.

But one of the earliest co-productions, we did a lot of co-productions with the BBC and ITV in England. But one of the early co-productions we did was with WCCO, the great CBS station in Minneapolis. And they did a terrific documentary unit at the time, in the early '80s, so we did co-productions with them. There's absolutely no reason why we went to -- we've talked about doing other collaborations with commercial television. I don't see a problem with doing it. We do it with ABC.

MR. REIDY: You talked about having the luxury to develop a story, to spend weeks or months working on it and then an uninterrupted hour to present it, so I was wondering what you thought about the 24 hour news cycle?

MR. FANNING: Well it's all that stuff that's streaming along the screen all the time that distracts me. We're finishing up a film on Haiti and we're sort of late. We were there within days and we shot for a while, but we are now making a rather more considered film. We're not rushing it on the air within a week of the event. And I was sort of saying to my producer well

there's some of these scenes people have seen and he said yes, but there was no ticker tape on it.

There is a way in which that material is incredibly dispensable, the imagery comes by, it is really packaged and disposed of and tossed aside and commercials break it up. And if you watch actually a CNN documentary there's very little actual content that doesn't get sort of repeated at the end of the segment and repeated again at the beginning of the next segment. And there's a lot of sort of flash in between. And when you start to look at how much real editorial content is there, there's not that much to add up at the end of it all. No one is actually watching it consistently, all the way through.

The news cycle, they destroy attention span, they are actually not that interested in attention span. They want to keep people constantly fed, the forced food of news. So we are in a different game. We are in a very different game, a different rhythm, a different -- it's not to say we should be old fashioned in our grammar, the syntax of the films we make. I think there's a fantastic new technology available to us that's these new cameras, the editing equipment that we can do.

The vision of a lot of young and media literate producers and reporters

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

and camera people who come to us and whose work we see, they have sharp eyes. They have great energy. They are coming at the story, telling it in some fresh ways, and I think some of that is going to invigorate us and it's going to give us a kind of pace and rhythm to the stories we do. But it's a different narrative tradition.

MR. PATTERSON: I think we have time for one more question. Please?

FROM THE FLOOR: As a television photo journalist, I may be a rare species here, but I appreciate the opportunity, huge fan of *Frontline* and the pictures. In the recent years it seems like producers and stations, television stations, the pictures, the photographers, there's been a lot of loss there as far as being employed.

So I guess the question for you is producers are shooting things, they are reporting, that's good. There's no doubt that there's a lot of talented folks, but do you see that that's a problem, taking away the pictures because they are wearing so many hats? Just the future of pictures and especially with the iPad, you were just talking about the iPad, it seems like there should be more emphasis on the pictures and quality pictures.

MR. FANNING: I think there is and I think we've put a pretty high bar

on the kind of production of quality that we try to put into *Frontline*. At the same time we're making poor Tom Jennings work on his own and shoot his own stuff because it was initially a financial decision that we would sort of see how this new process went. But we are clearly understanding that that's too much to put on one person, that you can't really report and produce and shoot and cut. It doesn't work, if you are going to do anything of real quality.

So those are calculations we have to work out. I think there are times when some of these smart, young video journalists who do really good work. We were working on our Haiti film when we had a conversation with Adam Davidson of NPR's "Planet Money" and he said oh, I'm going to Haiti next week and I'd love to do some work with you. So we assigned Travis Fox, who was at the *Washington Post*, who is a very good both still photographer and videographer to go with him to shoot an additional set of stories that will run both on NPR's web site, on our web site and will also end up on the "News Hour".

That's done in a kind of a little bit of the gorilla fashion. But those are opportunities that you grab and those chances. Otherwise you want to really

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

create a film that has a look, a feel, an image system. We are talking about narrative journalism here. It has to have acts, it has to have a dramatergy. It needs all of the bells and whistles and that we don't want to give up on.

MR. PATTERSON: David Fanning, thank you.

(Applause)

MR. PATTERSON: We have something that's very Harvard looking.

MR. FANNING: Thank you. Thanks very much.

MR. PATTERSON: David Fanning, thank you so much.

(Applause)

MR. PATTERSON: So I would like to thank David, all of the finalists, the award winners, the selection committees for this wonderful evening. Tomorrow morning on the 5th floor of Taubman we are having a discussion panel at which the six finalists will be in, as well as the special certificate that we gave.

They will be part of the panel discussion where they will talk about sort of going behind where they came to these great stories. You are all invited, that starts at 9:00. If you get there a little early, 8:30 on, there is a buffet breakfast, so a little bit of an incentive.

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076

But thank you so much, you've been a wonderful audience. I think it's been a great evening and I can't say much more on behalf of the Shorenstein Center, except we are so proud to be able to honor this wonderful work, and to the Greenfield family, the Goldsmith Fund for supporting it. So thank you all.

(Applause)

(Whereupon, at 7:25 p.m., the ceremony was concluded.)

CERTIFICATE

This is to certify that the preceding transcript is an accurate record
based on the recordings of the proceedings taken:

Before: THOMAS PATTERSON, Moderator

In the Matter of:

THE GOLDSMITH AWARDS

Date: March 23, 2010

Place: Cambridge, Massachusetts

03/31/10

T. Karen Farley
Advance Services

Date

ADVANCE SERVICES
Franklin, Massachusetts
(508) 520-2076