

출장보고서
2016. 10. 24~29
미국 워싱턴 D.C

연구성과물 디지털 콘텐츠 제작 · 확산을 위한 해외선진연구기관 방문

2016. 12.

경제정보센터 멀티미디어팀

- 신기윤 팀장
- 윤혜선 전문연구원
- 김태균 연구원

I 출장 개요

1. 배 경

- 멀티미디어팀에서는 연구성과물 확산을 위해 지난 2015년 9월 영상콘텐츠 파일럿 제작을 시작으로 2016년 10월 현재 국문 11편, 영문 10편을 제작해 왔고, 향후 KDI만의 연구성과물 제작체계 강화를 계획하고 있음.
 - 그동안 해외 경제연구소 중 디지털 콘텐츠를 제작하여 연구성과물 확산에 관한 노하우를 가진 기관의 특징을 지속적으로 조사하며 적용해왔음.
- 그러나, 온라인과 서면 연락을 통해서만 이해하는데 한계가 있어 부르킹스, 월드뱅크, PIIE, CSIS 등 미국 주요기관의 연구성과 확산을 위한 콘텐츠 제작팀을 방문하여 면담을 통해 조사 연구를 수행함
 - 연구성과물 확산을 위한 조직운영, 인력구성, 디지털 콘텐츠 제작, 소셜미디어 운영, 확산전략 등 KDI의 연구성과물 확산을 위한 운영 방법을 보완하려고 함.

2. 일정 및 면담기관

- 일 정: 2016년 10월 24일(월) ~ 10월 29일(토), 출입국일 포함
- 면담기관: Brookings Institution, World Bank,
CSIS(Center for Strategic and International Studies),
PIIE(Peterson Institute for International Economics) 총 4개 기관

3. 출장자

	성 명	소속 및 직위
1	신기윤	KDI 경제정보센터 멀티미디어팀 팀장
2	윤혜선	KDI 경제정보센터 멀티미디어팀 전문연구원
3	김태균	KDI 경제정보센터 멀티미디어팀 연구원
4	임근혁	KDI 국제정책대학원 교육자료팀 팀장

II

출장 일정

일자	시간	주요일정	면담대상자
10.24(월)	10:30 11:30	인천공항 출국 (KE093) 워싱턴D.C. 도착	
10.25(화)	오전	CSIS 시설 및 기관방문	CSIS측 : Max Markusen
	오후	CSIS 담당자 면담	
10.26(수)	오전	World Bank 시설 및 기관방문	World Bank측 :Gale Young
	오후	World Bank 담당자 면담	
10.27(목)	오전	Brookings Institution 담당자 면담	Brookings측 : Eric Abalatin
	오후	PIIE 담당자 면담	PIIE측 : Eitan Urkowitz
10.28(금)	13:35	워싱턴D.C. 출발 (KE094)	
10.29(토)	17:00	인천 도착	

Ⅲ 면담 내용

Brookings Institution

- 일 시: 2016년 10월 27일(목) 10:30~ 12:30
- 장 소: 미국 워싱턴 D.C 부르킹스 연구소
- 참석자:
 - KDI: 신기윤 팀장, 임근혁 팀장, 윤혜선 전문연구원, 김태균 연구원
 - 부르킹스: Eric Abalahin, George Burroughs, Ian McAllister

1. Creative Lab

☐ 역할 및 운영

- 더 규모가 큰 또는 영리 기관의 경우, 새로운 아이디어를 불러일으키기 위해 언제나 Creative 분야를 따로 운영하고 있음. 예를 들어 어떤 광고 회사의 경우, 시카고에 위치하는데 창조적인 사람들은 뉴욕본부에 위치시켜 다른 관점을 유지하는 사례도 있음.
- 대부분의 시간을 영상을 만들고, 그래픽 디자인에 투자하게 되면 최상의 결과를 위한 생각 과정을 할 수 없기 때문에 때로 lab을 분리하는 것이 긍정적
- 팀원은 5명 정도. 작은 규모를 유지하는 이유 중의 하나는 애니메이션과 예프터이펙트 같은 훈련을 지속할 수 있기 때문

2. 기획

- ☐ 영상제작 시 주제 선정 - 연구자, 커뮤니케이션 부서(미디어팀 포함)
 - 두 경우 모두 가능함

- 시연한 영상의 경우는 저자가 홈페이지 블로그에 글을 쓰고 있었고, 커뮤니케이션 부서(미디어팀 포함)에서 영상제작을 결정
- 중요한 것은 주제에 따라 영상화가 적합한 것과 단순히 데이터베이스로 제작하거나 라이브 방송이 적합하기에 주제에 따라 산출물 포맷을 결정

□ 영상 제작 과정 연구자들과의 의견 조율 및 협업 체계

- 최대한 협력하는 것이 중요하며 이를 위해 함께 일하고 싶은 연구자들을 확보
- 연구자와 직접 만나 아이디어를 받고, 연구자가 제공한 데이터를 바탕으로 수차례 브레인스토밍과 팀 내에서 테스트, 제작 준비 단계에서 기본 촬영을 마친 후 연구자를 촬영
- 영상 초안이 작성 된 후, 일반적으로 2차례의 수정과정과 피드백을 거치며 마지막 수정과정에서 문법적인 요소와 기타 기본 사항들을 점검

□ 마지막 수정 이후 연구자의 방향 수정요청의 경우 조정 방안

- 일반적으로 부원장, 즉 커뮤니케이션 파트 책임자에게 보고하고 중재 수순을 거치지만, 안될 경우 정해져 있는 마감일 전에 영상을 폐기하기도 함

□ 초기 새로운 부서에 대한 신뢰 형성 과정

- 구조조정을 통해 새로운 책임자가 왔고, 애니메이션을 강조했으며 우리는 방향을 따랐고 결과물을 통해 신뢰를 얻었음.
- 학자들은 기존에 본인들이 흥미롭다고 여기는 부분에 집중하지만, 통계 수치를 애니메이션으로 표현할 수 있다는 것을 보여주면 더욱 흥미로워하며 신뢰가 깊어짐. 결과물이 무엇보다 중요

□ 연구성과물 이외의 이슈에 대한 영상 제작 현황

- 2015년 메릴랜드 주 볼티모어에서 일어난 경찰에 의한 흑인 청년 사망 사건을 다루는 영상물을 제작
- 고등학생들을 인터뷰하고 브루킹스 데이터를 통해 실제 목격한 것을 증명

☐ 연구보고서 영상이 아닌 다큐 제작을 하게 된 동기

- 더 나은 방법을 고민했고, 레고를 이용할 생각을 떠올렸는데, 모두가 비관적 일 때 우리는 이것이 가능성 있다고 믿었고 game changer가 되었음. 3일 만에 300,000 조회수를 찍는 성과가 있었음.
- 학자들, 연구자들에게 신뢰를 얻을 수 있었고, 이후 미니다큐를 시도

☐ 영상의 타겟은 누구인가?

- 다른 싱크탱크, 대학들, 주제에 흥미있는 이들이 타겟
- 정확한 타겟은 영상 주제에 달려있으며 레고 케이스처럼 영상화를 통해 대상을 확장 시킬 수도 있음, 대학의 교재로 사용되기도 했음.

3. 제작

☐ 영상 제작 소요 시간

- 콘텐츠에 따라 다르지만, 선거영상의 경우 매우 오랜 시간이 소요
- 영상을 재활용하는 사례도 있음
- 몇 년전 많은 공을 들여 제작했던 부분을 조정하여 제작 시간을 많이 줄일 수 있었고, 이때 영상적인 부분과 데이터 부분을 분리하여 제작
- 내부에서 거의 100% 자체 제작

□ 영상을 제작 과정

- 초기 아이디어 공유 → 어떤 종류의 영상을 만들지 협의 → 스크립트 작성
→ 연구자 만족하는지를 공유 → pre-production(테스팅) → 촬영 → 2번 수정
→ 최종점검

□ 영상에 어려운 통계, 차트 등의 내용은 의도적으로 배제

- 비디오를 보고 흥미를 느껴 링크를 통해 모든 수치가 담겨 있는 콘텐츠로 이동하는 것이 바람직하기에 최소화하고 있음
- 영상을 보는 시청자들의 흥미를 위해 영상을 보다 예술적으로 제작하려고 노력하며, 이러한 창조적 작업을 통해 정서적 공감을 유도할 수 있는 영상제작

□ 영상에 주요한 수치들을 꼭 넣어야 할 경우, 시각화를 위한 방안

- 지난 1월에 AGI에 관한 영상 제작 시 학자들의 의견을 사용하지 않고, 멀티미디어팀 내부에서 두꺼운 연구 성과물들을 더 자세히 분석하여 일반대중들을 대상으로 더 쉽게 풀어 성공적으로 제작
- 청중을 고려할 때, 어떻게 시각화해서 제시할지를 고민할 필요가 있음. 브루킹스에는 이를 전문적으로 다루는 전문가들이 있지만 영상에 맞도록 전부 다시 디자인해야 함. 경제학자들의 복잡한 그래프와 데이터들을 일반대중들은 원하지 않음.
- 영상대신 시청자 편의를 고려하여 개별적인 slides로 제시하는 것도 좋으며, 시각적으로 보여주기 위해 data를 더욱 단순화시켜 매력적이고, 더 재미있고, 더 창조적으로 만드는 것이 중요
- 핵심은, 시각적으로 원문을 어떻게 재해석할 것인지가 중요

☐ 영상 녹음의 위한 성우

- 지난 수년간의 성우는 커뮤니케이션 부서의 전문가(15-20년 경력, Gerald Ford 대통령 시절 백악관 근무)가 전담, 선거비디오 등을 제작할 때는 브루킹스 내부 학자들이 성우 역할을 수행
- 필요에 따라 외부인원을 사용하기도 하며, (예를 들어) 초기아동발달에 대한 영상은 따뜻한 여자성우 목소리가 필요해서 목적에 맞게 외부 인원을 고용

☐ 영상 작업을 위한 스튜디오

- live television 스튜디오가 본관에 있으며, 여기서 직접 제작

4. 확산

☐ 동영상 홍보 방법 - PR 부서 or 멀티미디어팀

- 당시 우리에겐 communication adviser, Tomas가 있었는데, 그와 같은 저널리스트, 미디어와 연결고리가 많은 인원이 내부에 있는 것이 매우 효과적이며, 채널별 지속적인 관계를 유지하는 홍보 담당 인원이 있으면 좋음.

☐ 영상 전파를 위한 채널

- 홍보팀이 트위터와 facebook을 이용했으며, 현재는 주로 facebook이 주요 채널

☐ Facebook 홍보를 위한 추가 영상 제작

- 그런 것을 요청 받았고 시도했는데, 그다지 효과적이지 않았음, 중요한 것은 자막처리였음.

□ 소셜미디어 채널을 통한 확산 방안

- 구독수를 늘리는 부분은 여러 방법이 있으며 이는 프로모션팀이 담당
- 잘 정리된 차트처럼 만드는 것이 중요한데 영상 ‘election 101’의 경우가 성공적인 케이스로 생각
- 영향력있는 트위터를 이용하여 social graphic을 셰어링하는 것도 효과적

5. 비전

□ 중·장기적인 계획

- 미니다큐와 같은 지속적인, 더 장기적인 포맷을 구상 중. 할리우드만 해도 1년 동안 보여주어 신뢰성을 갖는데, 우리 또한 적어도 6개월 지속하는 영상을 통해 신뢰성을 강화하는 것이 목표
- 뉴욕타임즈나 워싱턴포스트 또한 이러한 일을 하는데 어려움을 겪고 있으며 live news등을 시도하고 있는데, 한계가 있음. 박스에 설명 부족한 채로 돈만 붙는 것과 같음
- 매우 어렵지만, 장기적 목표는 남들이 2분할 때 우리는 2시간은 해야 함
- 네셔널지오그래픽이나 PBS 등으로부터 영상적 자문을 받기도 하지만, 실제로는 하향산업이며 우리는 세대가 다르고, 시대가 다르기 때문에 다양한 아이디어가 필요함.
- 예를 들어, ‘popular mechanics’, ‘popular science’ 같은 매거진들 layout of data등에 대한 좋은 아이디어를 줄 뿐만 아니라 비메오와 같은 영상들이 좋은 영감을 줄 것, 비메오에는 여러 창의적인 시도작들이 있고, 영감을 위한 좋은 아이디어들이 있음

□ 직원 역량 강화

- 무엇보다 경험이 중요. 레고를 통해 애니메이션화하는 것과 같은 아이디어들을 생각해내고 기술적으로 실현가능한지 테스트해보며, top down 카메라를 통해 찍은 영상을 다른 프로젝트에 사용할 수 있는 등 경험도 중요
- Apple자격증을 갖도록 유도, IT부서는 거의 mac을 지원하지 않아 마감시간에 쫓길 때 이런 것이 큰 도움이 될 것이며, 애프터이팩트 호환을 위해 프리미어를 사용하는 것이 효율적
- 무엇보다 다운타임(정지시간)을 가지는 것이 중요하며, 이러한 시간동안 새로운 영감을 얻을 수 있고, 아이디어를 낼 수 있어 훌륭한 영상이 나올 수 있다고 생각, 마치 휴식기를 가지는 운동선수들의 훈련과도 같으며 이러한 시간 없이는 아이디어가 위축될 수 있음(실제 논다고 해도 가치가 있음)



World Bank

- 일 시: 2016년 10월 26일(수) 14:00~ 16:00
- 장 소: 미국 워싱턴 D.C 월드뱅크
- 참석자:
 - KDI: 신기윤 팀장, 임근혁 팀장, 윤혜선 전문연구원, 김태균 연구원
 - 월드뱅크: Gale Young, Peter Vincent, Simome D. McCourtie

1. 기획

☐ 영상 제작 목적

- 김용 총재의 statement, interview, event recording을 목적으로한 영상 제작
- campaign videos, reports, findings를 소개하는 영상 제작
- WB를 모르는 사람들/개발이슈에 관심이 있는 사람들을 타겟으로한 소개 영상 제작
- 주 목적은, 사람들로 하여금 개발에 흥미를 갖게 하고, 빈곤을 해결할 방안을 고민하고, 세계를 위해 이것이 왜 중요한가를 깨닫게 하는 것임

☐ 영상 주제 선정

- WB의 커뮤니케이션 담당관이 필요하고 중요한 주제를 제시하지만 멀티미디어팀에 대한 신뢰가 있기에 영상 제작에 대한 자율성이 큼

☐ 연구자와의 협력

- 정확성이 무엇보다 중요하기 때문에, 모든 것이 정확한지, 놓친 것은 없는지, 메시지에 왜곡은 없는지를 검토해 줄 연구자와의 협력이 중요
- 많은 auditorial control을 갖는데.. 이는 충돌이 아닌 조화라고 생각

2. 제작

□ 제작 방법

- 모든 장면 장면, 이미지, 일러스트, 프레임을 모두 직접 제작(음악은 구매).
- 영상의 99%를 내부인력으로 제작하며, 때로 컨설턴트(=film maker)의 추가 도움을 받기도 하지만 컨설턴트는 전문회사가 아니며, 카메라 등 WB의 자원을 사용하면 모든 과정에 WB팀 참여
- 직접 현장에 나가는 것이 매우 중요. 대략적인 구성을 미리 하지만, 현장에서 바뀔 수 있고 사람들의 진심이 담긴 이야기를 전달하려면 구성대로 강요해서 촬영하지 않아야 신뢰성있는 영상제작이 가능
- 영상 촬영 시, Bank officials 인터뷰는 거의 하지 않고 혜택과 성과는 수혜자의 입을 통해서 나와야하기에 주로 현장에서 인터뷰를 진행
- 모든 것을 5분 영상에 담을 수 없기에 중요 부분을 포함하여 흥미를 유도하는 것이 중요함. 관심을 유발하여 추가 링크를 통한 원본으로 이동을 유도하는 것이 핵심

□ 영상 제작 소요시간

- 때에 따라 다르지만 일반적으로 1-2주 정도이며 한달이 걸리는 경우도 있음.
- 동시에 진행되는 다른 프로젝트들이 있을 경우, 먼저 러프컷을 제작하여 피드백을 받는 과정을 함께 진행
- Film의 경우, 촬영 대상을 섭외하고 편안히 촬영할 수 있도록 친밀해지는 과정으로 5-7일 정도가 소요

3. 확산

□ 확산 정책

- 많은 커뮤니케이션 과정을 거친다. 예를 들어 영상시간에 대해 많은 협의를 진행했는데, 2분, 5분, 20분 등 협의를 통해 정한 시간에 맞춰 제작한 영상에 시청자가 만족도가 높았음.
- 다른 개발은행들, 개발기관과 경쟁하는 것이 아니라, 유튜브 스타, 뮤직비디오와 경쟁하는 것이므로, 다른 국제 기구들이 어떻게 하고 있는지를 단순 비교하는 확산전략은 의미가 없음.
- 많은 Google marketing을 하고 있으며 많은 광고를 했고, 그 결과 적은 노력으로도 100,000 조회수를 넘는 성과가 있었고 시청자들의 인지도도 높아졌음
- 구글 광고 사용비는 Flim당 \$2-300를 사용하고, 50,000-70,000의 조회수에 도달

□ 영상 평가

- 메트릭스를 이용하여 양적평가를 수행. 얼마나 많은 사람들이 구글 마케팅에 반응하는지. 얼마나 오래 보는지. '좋아요' 클릭 수. 코멘트, 공유 수 등을 관찰
- 영상 제작의 가장 중요한 평가는 시청자들의 진정한 태도와 생각의 변화를 이끌었는지의 여부이지만 이것을 측정하기란 매우 어려움. 이 부분을 정말로 하고 싶으나, 아직 이를 측정하기 위한 메트릭스는 없음.
- 결과적으로 신뢰와 수요가 증가하여 영상의 power shift가 일어날 수 있음

□ 채널 운영 및 홍보

- 다양한 형태의 소셜미디어를 가지고 있음

- 유튜브 채널에 많은 구독자들이 있고, 트레픽 규모에서 최고 히트작인 Flickr (사진)를 운영하고 있으며 개별사진에 따른 설명이 있음

□ 다양한 형태의 매체(팟캐스트, PPT, video clips, photos 등)의 가이드라인 정책

- 가이드라인은 당연히 있으며 내부 포스팅 사이트가 있어 모든 커뮤니케이션 담당자들이 확인하고, 기술적으로 구체적으로 어떻게 만들지를, 윤리적인 문 제도 논의
- 아프리카부서, 동유럽 및 아시아부서 등 지역별 영상제작팀이 있으며, 이들이 제작한 영상물은 멀티미디어팀의 검토하에 유튜브에 업로드되어짐.

4. 비전

□ 중장기 계획

- 계속 발전하는 것이 중요. ‘사람들로 하여금 comfort zone을 벗어나게 하는 것이 우리 직무다’라고 말하며 점점 높아지는 기준에 맞추기 위해 노력
- VR도 이용하고, 이야기를 전달하는 다른 방안들을 고민하고 있음. 30초짜리 트위터, 요리강연 같은 host show를 통해 영양소를 소개하는 프로그램, 퀴즈 쇼 등 더 흥미롭고 창의적인 방법들을 고안하고 있음

□ 직원 역량 강화

- 교육프로그램의 오프라인 진행은 일정상 조율하기 쉽지 않아 온라인 프로그램을 제공
- 픽사 제작팀 그리고 인터뷰 등 훈련프로그램을 제공

※ KDI 포커스 장수리스크(최용옥 박사) 영상 보고서 피드백

- 많은 정보를 전달하고 있어 다소 긴 듯하고 파워포인트 느낌의 그래프 사용하였지만 좋은 문제 지적과 해결책 제시가 좋음
- ‘simplification’! : 보고서를 읽게 하는 것이 영상 제작의 주 목적인 만큼, 핵심 수치 2-3개를 시청자의 흥미를 끌 수 있도록 재밌게 그려나 간결하게 제시하고 임팩트를 위해 Main Idea에 더 초점 맞추되 숫자 나열은 더 적게 할 것을 권고
- 한 가지 방법만 고집할 필요는 없으며 짧은 버전(유튜브, 소셜미디어용)과 긴 버전으로 나누는 방안도 있음.
- Story art를 사용하는 것도 효율적 : “What is the problem”-“How do we get there”-“How do we get out” 결론, 이것이 중요함



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- 장 소: 미국 워싱턴 D.C 국제전략연구소
- 참석자:
 - KDI: 신기윤 팀장, 임근혁 팀장, 윤혜선 전문연구원, 김태균 연구원
 - 국제전략연구소: Paul Franz, Max Markusen

1. Idea Lab

□ 조직 구성

- External Relations라는 더 큰 상위 부서가 있음, External Relations은 미국 국회와 뉴욕타임즈, 워싱턴포스트등과의 포괄적인 관계를 담당하며, 소셜미디어부는 소셜미디어 관련 업무를, Advance부는 내부 행사를 주관
- 아이디어랩은 CSIS 내의 모든 멀티미디어 제작을 책임지고 있으며, 독립된 개별부서 형태로 운영
- 인원은 10-12명 정도이며, 때로 도움이 필요한 경우 외부 계약을 체결하기도 하나, 우리 내부 인원 모두 매우 진보된 실력과 경험을 가지고 있어 작거나 큰 프로젝트를 수행할 역량이 충분 (2 project managers, 2 video producers and animators, 3 print designers, 3 program developers, 4 interns)
- 프로젝트 매니저는 동시에 진행되는 35개 프로젝트를 관리하며, 디렉터는 이 모든 인원과 아이디어를 총괄

□ 역할 및 운영

- 웹사이트에 관한 전반적인 일과 오디오/비디오 업무를 수행,
- 콘텐츠 별로 가격이 책정되어 있으며, MOU를 맺어 CSIS내 다른 프로그램과 파트너십을 맺고 영상을 만들고 이에 대한 제작비를 지원

- 일반 에이전시처럼 돈을 지불하는 고객과의 관계가 아니라, CSIS 내부 부서와의 파트너 관계와 더 유사
- 고객의 요청에 따라 단순히 영상을 만드는 것이 아니라, 파트너십 관계 안에서 요청 받은 특정 주제에 대해 팀 내부에서 좋은 아이디어를 스스로 내며 의미 있다고 생각하는 프로젝트의 경우 제작비를 할인 해주는 등의 유연성도 갖추고 있음. 이는 아이디어랩이 in-house 팀이기에 가능

2. 기획

□ 제작 기획

- 먼저 제작 요청을 하는 경우가 있음. 예를 들어 연구성과물의 차트를 더욱 재미있고 더 흥미롭게 만들자는 아이디어를 제안하기도 함.
- CSIS의 CEO이자 원장님은 연구위원들로 하여금 아이디어랩을 찾도록 강력히 독려하고 있으며, 실제로 아이디어랩은 CSIS 내부의 모든 영상제작 업무를 담당하기 때문에 매우 바쁨

□ 연구자와 영상 제작에 대한 협업

- 연구자에게는 없는 영상 제작에 대한 전문성을 가지고 있다는 신뢰가 선행되어야 협업이 가능
- 영상 제작은 프로젝트 전체가 아니라 일부 보완제의 역할을 수행하고 있음. 과거 PDF 결과물이 전부였던 것에 비해 현재 매우 다양한 미디어가 만들어 지지만 여전히 영상 콘텐츠는 전체의 일부분에 불과하다는 것을 상호 이해하는 것이 중요
- 상호 분야에 대한 전문가로 연구자, 그리고 영상제작자 간의 협업을 연결하는 프로젝트 매니저의 역할이 중요

3. 제작

□ 제작 콘텐츠 종류

- 다운로드 가능한 PDF 연구물과 사진이 있는 간단한 웹사이트
- 블로그처럼 아티클을 써서 업로드할 수 있는 매우 단순한 형태의 웹사이트
- 전형적인 분석과 차트를 보여주는 좀 더 자세한 웹사이트
- 더 나아가 모든 자료와 정보를 공유하는 더욱 복잡한 웹사이트
- 수요자의 필요에 대한 정확한 이해가 콘텐츠 제작의 판단기준임. 때로는 간단한 뉴스 업데이트, 오디오 팟캐스트로 충분할 수 있음

□ 콘텐츠 만족도 분석

- 비디오 분석의 경우 평균 시청시간분석 등 다양한 정보 수집이 가능함.
- 웹사이트의 경우, 구글분석을 통해 얼마만큼의 시간을 페이지를 보는데 투자하는지 측정 가능
- 팟캐스트의 경우 ITM으로부터 데이터를 얻을 수도 있음.
- 얼마나 사람들이 상호작용하는지와 같은 측면은 측정이 어려워, 웹페이지 하단에 “Help us and improve this site”와 같이 사람들의 피드백을 요청
- 포커스그룹 인터뷰가 가능하다면 이 또한 효과적

□ 콘텐츠 제작 및 사이트 운영 실적

- 그래픽디자인, 팟캐스트, 비디오, 웹사이트를 포함하여 대략 매주 10개 아이টে를 제작하여 주당 5-15 아이টে
- Reconnecting Asia, AMTI, missile defence, China power등을 포함하여 대략 20개의 웹을 관리, 관여도는 서로 다르지만, 집중적으로 관여하는 웹은 5개 정도

4. 확산

☐ 목표 조회수

- 어떤 종류의 조회수인지가 중요함. 예를 들어, 연구가 정부대상이라면 5건의 조회수만으로도 만족할 수 있고, 반대로 세계로 미치는 것이 목적이라면 높은 조회수가 매우 중요함.
- 웹사이트는 대략 하루에 100명 정도 방문하는데, 우리는 방문객 수보다 타겟팅한 방문자인지가 핵심이라고 생각하며 숫자 문제가 아니라 질의 문제
- 이러한 이유로 우리는 연구자에게 연구 타겟이 누구인지, 무엇을 전하고 싶은지를 조하하여 대상에 따라 데이터와 통계를 넣는 대신 그림과 일러스트를 넣을지를 결정할 수 있으며, 이러한 질문이 제작 과정의 시작
- 비디오와 관련된 메트릭스 중에 Length of engagement가 매우 중요함, 3분 영상을 예로 들면, 90%의 시청자가 3분을 끝까지 봤다면 매우 훌륭한 성과, 영상의 10%만 시청한 10,000명의 조회수와 영상을 처음부터 끝까지 100% 시청한 1,000명의 조회수 중에 선택하라면 후자가 더욱 중요한 의미가 있음

☐ 소셜미디어 부서와의 협력

- 분명 서로 다른 부서이나, 아이디어랩은 제작의 매우 초기 단계부터 소셜미디어 인원들과 협업하며 아이디어를 공유하고 있음. 만약 단순 제작만 책임지고 있다면 전파(distribution)와 지원활동(outreach)을 전담하는 다른 부서와의 협력이 매우 중요하며, 함께 소통하는 것이 중요

☐ 소셜미디어 운영 조직

- facebook, 트위터, media.com, 링크인 등 모든 것을 책임지는 전담인원이 있으며 새로운 제작물이 있을 경우 먼저 알리고, 리포트에 대한 모니터링 역할
- 매주 주간보고 이메일을 통해 비디오부터 팟캐스트까지의 결과물을 공유하지

만 면대면 회의는 하지 않음. 시간상 면대면 회의가 불가해도 지속적인 커뮤니케이션은 매우 중요

5. 비전

□ 중장기 발전 계획

- 수요가 증가함에 따라 web operation을 확장할 예정, 기술적으로 웹사이트 코딩할 수 있는 다양한 언어구사를 통해 웹사이트를 더 단순하고 운영하기 쉽게 만드는 것
- 싱크탱크로써 과거에 성공적이었던 정책 영향사례를 다른 형태로 성공시키는 방법들을 연구하는데 이를 Reconnecting Asia 웹사이트에서 온라인 데이터베이스를 통해 제공하였음
- 더 전문적이 되어 서로 다른 연구 프로젝트를 연결하는 역할을 수행하기를 희망. 현재도 분명 아이디어랩은 센터의 모든 프로그램과 연결되는 유일한 프로그램이고, 특수함이 있기에 전문적일 수록 더욱 더 강력한 영향력을 미칠 수 있음



- 일 시: 2016년 10월 27일(목) 15:30~ 12:30
- 장 소: 미국 워싱턴 D.C 피터슨 연구소
- 참석자:
 - KDI: 신기윤 팀장, 임근혁 팀장, 윤혜선 전문연구원, 김태균 연구원
 - 피터슨연구소: Eitan Urkowitz, Steven R. Weisman, Pedro Nicolaci da Costa

1. 기획

☐ 영상 콘텐츠 종류

- 다양한 비디오 콘텐츠를 제작하고, 한주에도 수차례 라이브 방송과 대본을 내보내는데 상당히 호응이 좋음
- 복잡한 많은 숫자와 통계 자료를 인포그래픽이나 gif(moving image)로 제작

☐ 콘텐츠 타겟

- 근본적으로 우리 기관의 두 가지 주요 목적은 국제 경제에 대한 대중들의 이해를 높이는 것과 정책입안자들이 옳은 선택을 하도록 돕는 것
- 따라서 첫 타겟은 정책입안자들이며, 둘째 일반 대중

☐ 제작 기획

- 정형화된 제작 선정과정은 없으나, 흥미롭고 중요한 주제를 영상화할 것을 상호 제안

□ 연구자와의 협업

- 이해가 어려운 경제 용어나 과도히 수학적인 부분은 정리할 것을 요청하며, 미디어팀에 연구자들의 연구물을 이해할 수 있는 연구배경이 있는 팀원이 있는 것이 효과적
- 협업의 최고 질문은 “이것은 무엇을 의미합니까?”와 같은 어리석은 질문임

2. 제작

□ 제작 인원

- 컴퓨터 소프트웨어를 다루는 인원이 2명으로 구성 모든 카메라 촬영과 기술적인 면을 담당
- 사람을 고용하는데 실수하고 싶지 않기 때문에 신중하게 진행하고 있으며 수년 내에 추가 인원을 고용할 예정

□ 영상 제작 시간

- 일반적인 인터뷰(plain interview) 촬영의 경우, 촬영에 5-10분 만드는데 3시간 정도가 소요됨.
- 그래픽이나 인포그래픽이 추가될 경우 시간이 더 필요하고, 때로 연구자들로 하여금 최종 영상 전에 내용을 확인할 수 있는 시간을 주기도 함.

3. 확산

□ 확산 전략

- 전문가 인터뷰 영상을 유튜브에 업로드하며, 트위터와 페이스북, 고유 웹사이트를 운영하며 웹페이지 업로드와 유튜브는 자동 연동

- 트위터를 통해 영상을 리트윗하는 것이 가장 효과적인 방안 중에 하나임. 링크인, 페이스북 또한 큰 효과를 발휘함. 이를 위해 모든 연구자들로 하여금 트위터 계정을 가지도록 해서 전파력을 높이는 것을 추진중
- Google analytics 또한 많은 효과성에 대한 인사이트를 제공함. 연령층, 성별, 특정 소속인이 여러분의 영상에 접속했는지 확인할 수 있어 매우 강력한 툴
- 광고를 하지 않고, 우리에게 조회수는 큰 의미를 갖지 않지만 기부자들에게 조회수 같은 통계는 의미가 있음

□ 영상 만족도 평가

- media citation 활용중이며 고위정책입안자의 자료 인용, 주요 언론매체의 인용을 확인 할 수 있음 조회수와 같은 양적 측면보다 이러한 질적 측면이 더 중요
- 영상의 임팩트를 계량적으로 평가하는 것은 매우 어려움



Brookings Institution

George Burroughs: So this one you could see where we used a bunch of charts and data the reason being because we found this type of videos are unlike the other 101 videos which people watch and says this is great, maybe we share it. People will share these too, but they'll actually take and do a screen grab of the charts and use them on blog posts and then share them that way, which is really nice. And so that's why we laid it out for the demographic crowd, the reason how we knew that, we had a book that came a couple of years back, and we did a similar video, and we animated the bottom of the screen as a carryover from that, thus that is kind of his thing now, that we do for him.

We may come up with the video, there's a couple of questions that we ask ourselves, and one really is what's the most interesting part about this piece of research, and what is tied to that, that you may not come off interesting but we may need to make interesting. A lot of people ask questions about audience, I have found that videos will attract the audience as based on their topic and their level of interest on among people. Audience becomes more of a discussion when you guys go to deliver it right, do you put that on social, do you just put it into like Youtube thing, but right now everything has to go through social, to get it out there, but there are other ways doing it too, where you can reach out to the media and say "Hello look we have this thing, and a journalist may like to write a piece on it or share it on a blog post." That helps the most, that helps beyond social. So sometimes thinking about that, if it's being shared journalist, it can't be too long a piece, it can't be too dense for them to unpack because at the end of the day, a lot of journalists make their living on taking what they find in academia or government, and then turning that around they interpret it for the general public, but if you actually want them to use say your videos, or your graphics, you are going to have to beat them to the punch and make it as easy as possible for them.

KDI: So about that video, so your team initiated the video, or the researcher came to you and ask you to produce the video?

GB: That's a good question, it works both ways, this one he had started writing a blog post because he noticed that through the polling, these demographics that he had covered in his last book were popping up, in this election. So, there was something that, we did adversity video, and at the end of that, there's a stat from his book that he wrote a couple of years ago, that in 2018 all person 18 and under, that the majority are going to be non-white, so whites in US is going to be a minority. So he was showing that, he knew in his blog post that he was writing that he was already affecting some of the states for Trump, might have been able to pull off a win, but may be not this time, and that it was going to hard for the Republicans, so he had been writing about it on the internet, and then we have communication advisors, we have a couple of them here, they saw that and they said that well we should do a video around this approach. But, we've been approached by scholars about videos, and sometimes they're good ideas and we're like yeah let's do it, and sometimes we're like not really. Maybe it make sense as a piece of data or a podcast.

KDI: So are there any cases where you produce videos, not based on research, but over your like genuine idea?

Ian McAllister: Baltimore. We did a mini documentary, George had an idea that covered the riots that took place in Baltimore back around... not sure if you're familiar with Freddy Brick case, where a young man was arrested by Baltimore police, and he died in custody, he died as a result of injuries he sustained in custody. And so there was a lot of social unrest surrounding that, and George had the idea that we should talk to high school students just to get their opinion about what their take on riots were, because nobody was really giving children awareness, and so we went to Baltimore and interviewed a number of youth, and we then found a Brookings scholar that had done some...

GB: Economics.

IM: Yeah, I guess. Studies, so that we could pair that with the interviews in the story we had gathered, just so that it was a Brookings product. It turned out...

GB: Ian and I had both lived in Baltimore, so when the riots happened, we were watching and we were just kind of waiting for someone say maybe we could do something, and then it came along and we found Jennifer because she had again, shown that she had some data, blog post, and we were kind of okay, we could use this. But that really stemmed from watching the news, and seeing what was happening out there, because the news was covering it, and Brookings actually had this data that most people would not interpret, and it took I think Ian and I to

marry that to make it worthwhile to sit there and talk about socio-economic segregation with the general public they'd might not think about that, but they know it exists, and so that I think was the point with the high school kids that were being labeled in media coverage and saying "Hey our data actually backs up what they're witnessing" and that what we threw together in the video, think Ian and I were waiting for an opportunity to do something on Baltimore, and we got lucky. I think Bruce is one of those two.

IM: Bruce Ridell.

GB: We approached him because when ISIS became really big in the news cycle, a lot of people were saying about 25 things you need to know about ISIS, but no one knew where ISIS came from, so we did our video, and here is a good point about audience. We know about our analytics that that video went viral within the CIA and National Security Administration, so it reached the people that Porkins really wanted to reach. Subsequently, since that video, CNN and bunch of other people have done where ISIS come from, Atlantic too, but they didn't unfortunately the facts deviated from what our scholar had come up with, but knowing that it was shared widely confirmed that we did something right because they would know.

KDI: A trigger point, so as to say.

GB: Yeah. And that goes to the audience, maybe sometimes it's not the general public, maybe it's another government institution, and you can see that "Hey they're watching this" and you're sharing the information that needs to get through. A lot of times, too, it was told to us by another scholar, that it's a good affirmation, because people can say what they want in the media, and report on topics that maybe government will be working on, and people in the agencies working on them are not allowed to respond to the medias on accuracies, so to see that our video was incorporated to couple national security administrations, or agencies that it is a part of a dialogue, and we did something right. And that goes to the audience, don't get hung up chasing like having your video have the most clicks, that doesn't matter (laughter), you know that was the best of ????, a friend of mine, who was a senior VP at the time told me the worst thing you can do is chase clicks, that will get you nowhere.

KDI: That is very different from our situation, our goal, our aim is to disseminate our research to the general public. I mean you are doing much more, you can initiate and do more, so but we are very interested how you communicate with the authors in producing the videos, there must be some conflict...

KDI: Like, for example, you want to do things this way, while the scholar wants to do things this way.

GB: Yeah, that will never end. That will never end. And you can't, for us, we can't institutionally really make them budge, so how we do it we try to collaborate as much as possible and identify scholars we want to work with. Our process, and this might help you, however an idea originates, whether a scholar asks and we identify ideas worth doing a video, we figure what kind of video, we meet with the scholar obviously, and then we bring stuff like "I have a couple of ideas I think this is how it could work" and then we will write up a script based on the data that they give us for the research, once that script is signed off, we then move into kind of like a script is considered pre-production, but we move into more of a pre-production, so like with the Lego, we had to a bunch of testing, we always do, and so we test to see if it works, by shooting it, make sure it reads right on camera, people all understand, we do that, and then we move forward okay, now we have the pre-production done we are ready to shoot, we are going to shoot this scholar, now when we go to a scholar to shoot, it depends it's a one day process, and we shoot. Now the reason why we do the script is so that the scholar knows what to expect when we shoot, and they expect the final edit. And there are always things that read well on a paper, but for some reason because visually how we represent something, or scholar's ability to communicate, things just don't work sometimes. But with the script we've found that we have been able to save every shoot, because we have, we had a plan, knowing that a plan is pretty much worthless, but we plan so much that we know how to switch gears and make it work. So from that point on, we shoot, and we have everything in the Cannon, and we'll do a quick edit and we'll send them a rough draft. From that rough draft, they can send back revisions. We only do two rounds of revisions on a project, that will be considered the first round of revisions once we get their feedback. And they know this going into it, and those are big changes if they have them, so we make these changes and we send back that next version, which is like the second cut, and after that they get that's the last round of revisions, so at that point you might as well me tweaking grammar, you know or maybe "Hey we moved this number" nothing too big, and they come back with that, and then we'll make these adjustments and we send saying "Hey we've made all the adjustments" "Yep you've made the adjustments, looks good let's send it out." And that's where we move forward from that.

KDI: Have you had any instance, after the final round of revisions, the scholar would say "Nope, that's not what I want, I want it done this way instead" things like that, how did you deal with such inconveniences?

GB: Timing, I think. Deadlines.

IM: Yeah, there has been situations, if a client or a department has come back with fourth, fifth, sixth round of revisions, we've usually escalated it to the Vice President of Communications, have them deal with, have them deal with the ramifications and just let them know that we can't keep servicing them when we have other clients in the institution that are in need

GB: Yeah, that's one thing. Another way to do it too is sometimes there's a deadline that come out with a research, and we're like it if you want to do that we are going to miss the deadline, and then we may revisit the video or we may not, we've actually killed videos that we've done, and we're like "Nope, we're not going to it then.

KDI: Normally, how long does it take to produce one video.

GB: It depends.

KDI: Let's say, the election video, the one you just showed us.

GB: That one really took us, I mean there were some news problems we've dealt with, but the actual production part it only took one week.

IM: Yeah, took a week. And then we were able to, the first one, no the second one we showed you with the purple background, that one we developed a couple of years ago, so a lot of the assets that we developed we were able to carry it forward and just make modifications, so that really saved us a lot of, of the development time as well as the animated part which you see in the lower lefthand corner, George put that together, so we were able to repurpose some of that as well, so even the version we put together two years ago, that took, two weeks for all those assets. And that just George and I working on it, George developed the look and feel, visual, colors you saw, and then I dealt primarily with the data sets.

KDI: Just from what you said, I gather that all your productions are done in-house, rather than outsourced? So, all of it, as in 100%?

GB: Yeah, it's all done around the corner there.

KDI: How many staffs are in charge of producing the video? How many staffs?

GB: So, I think we add it up to the initiation of whether we say here's the idea, so let's count that as well. And then, at that point we are usually discussing what type of video we want, so the next would be to write a script, and to work with the scholar to make sure they're happy with that. And from there, we go into pre-production, which is for us to make sure it's going to work and we test it, and then we go into production which is when we shoot it. And now the timelines of production depends on different types of videos, the explainers and 101s and like this animation, we can do rather fast, right? But if it's a mini-doc, where you going to talk to people outside, you know you've got to factor in it's going to take a little longer. So, we are at production, and from production then you have your two rounds of revisions, and you've got to give time for the, and the last time would be final delivery.

GB: Do you want to show, should we show the Collins?

IM: Yeah, the small one?

GB: Yeah, so we did a video that Upworthy became interested in, and it did really well with Upworthy, and... it's actually we had done a longer, nine minute mini-doc, now when we propose these mini-docs here, people aren't excited about them, I'll just tell you right off the bat. The scholars are by promotions people, communications people really are, because they are used putting out pithy things, very short. So, the best feedback we've received from within our department after doing that, "Oh well, it didn't feel like 9 minutes, it felt like 3 minutes, I want to see more, yeah, this is what I am saying." Our whole thing for mini-docs is that if the scholars spends two years on an issue, sometimes maybe they need more than two minutes in a video. This one is it talks about, you'll see what it talks about. In our original marijuana nine-minute documentary, they weren't in it, so we did this to go with another piece the scholar did later, where he did include them. And so this is short, but it's a mini-doc.

"Video plays"

GB: So that's basically, was a situation where was that's a video that was sent to the scholar's research that basically shows the numbers of people that its affecting, but you don't get the idea of what maybe one statistic is going through, and that's what we tried to do here, to show that. And that's the whole point of documentary thing, say "Hey, people respond to what other people are going through" and then if we've found with the data in the research we have on a larger scale and maybe the solution we have, people learn a lot more and be more invested, definitely be invested, people are invested in other people, more than a

statistic.

That's considered a mini-doc.

KDI: So it was intentional that you didn't have any figures, statistics, or charts anything like that.

GB: Right, right, so you would use that to promote a piece, to promote a piece. Now, that video was placed within an essay that had figures. So someone reading it could watch that, and someone who just saw that video somewhere else, would say "Oh, I can click here to go see read that essay." So to promote a piece, go outside a piece to get context, about a family the scholar is talking about.

KDI: There are some videos are very close to art, like art, you know that. Is there any special reason to make them like an art?

GB: Ah, I went to art school (laughter), that's kind of like how I think, the reason for it is, we're putting out videos among bigger media companies, like Docs and all that, and they are not going to put out art, because I've seen job descriptions there, and what they've asked people to put out is output, it's like buying a Ford versus a Tesla, or Bugatti, right? And I would rather put Tesla or Bugatti than a Ford Cobalt, or whatever you know. Because, I want to not only give, I want to give those research the best possible packaging, you know it's no different than say a graphic designer that goes into package design, right, for a product. People very much foreign to that, and the other thing too, you do need to figure out a way to break through all that other static buzz, and if you, say, you're doing maybe half a dozen videos a year, you should put it, you know, your very best presentation that you can into it, the other thing is, if you do it little bit like art, it allows you to place emotion in when there normally isn't, and again, humans are watching these, and so you want to kind of hook them in, the other thing too is, if you are trying to put together a staff, or a team, and you want to, you are going to have to allow people to be creative. Because if you want them to give you 120%, you have to give them the room to do that, and this is the only way. I mean, who wants to be one the assembly line, just putting one bolt, one after another, you know what I mean?

KDI: A more basic question, right now, we only produce video for 8 research papers, you are doing much more than we do, we were wondering whether, when you start, from the beginning, you produce like the mini-documentary, or you expend, anyway it's case thing, how you achieve like....

GB: So, we did two animations, that people didn't know Ian and I could do, in the beginning they didn't know, and they saw it, and then here at Brookings they thought all they could get was a talking head, and everybody wanted an animation. And we said "Well, why don't we try something else" and so we came with Richard Reeves, and they wanted to do a video about probability matrices that he came up with, which are very very hard to read graphs, and show how American Dream really isn't happening. So it's like, okay, well, how do you do that, and then we had the idea of doing Lego. Now, I wrote a blog post for I think Watcoms in England, and because they're curious how we were able to do it and no one believed it was going to work, and even Richard Reeves was very skeptical, but Ian and I went to the Lego store, and we spent like two hours there, building to see what would work, and then we thought we had something "Okay, this will actually work" and we took it to Richard Reeves and he started using it, and he actually said "This is a great explainer, people will understand this concept," so then we did the video, and after that, that kind of opened the door, scholars started thinking differently about how we could use a video to put their research, and this was the game-changer. We had two channels, this is the one channel we have, and it actually debuted on a different channel, and it has I think over 300, 350 thousand views. The biggest success this one had told me about if we are going to have large viewership for videos, that has to go to media, so this Yahoo Finance picked this up a day after it went up, and it went up on Wednesday, and by Friday it had 150 thousand views. So that again, it will tell you if you can get something into the media, for an aggregate, you are going to you know reach the general public. So yeah, this was the one that was a game changer, and I think it did two things. I think it made the subject really interesting, because we have comments of people saying well, we want to see downward mobility, or we want to see different demographics. And the second thing which I think was the most important for us, for our scholars to trust us, was it maintained the integrity of the scholar's research, and the scholar's authority on the issue, and the scholar's ability to convey a concept to the general public making it interesting, so yeah the Lego video was that. And from then on, it was like, can we do something like the Lego video, and we did one another scholar, which gave him a thousand views, which was good, then we pushed mini-docs, and once we had a couple of mini-docs, and they saw that the people, or the general media responded to the mini-docs, and people were like oh okay. But we still get requests for like I want to sit in front of a camera and say this.

KDI: So sometimes a production takes a life of its own, like the Lego video, sometimes it doesn't, you have to strive to make it work, how much role do you play in the latter, to promote a video, is it up to, for example, your PR division, or do you actually do something on yourselves

GB: So for the Lego video, in that instance, was we had communication advisor, Thomas, who is no longer here, because he moved, he reached out to a couple outlets and within a day he heard back from a bunch, it was Yahoo Finance that was the one that pushed the most, so yes, if you have it, it's really good to have somebody at your place that develops a relationship with journalist and media, and say "We have this thing, you might want to take a look at it, see if you might want to do something around it, here you go." That's the biggest thing, now I know we did pay promotion around this, and the numbers on that compared to, out of 300 and whatever, a thousand pay promotional input, and make it 30,000 views. So it depends on the product, it really does, but everytime we've had success, I can confidently say it came from when it was picked up in the media.

We've got pretty good baselines still, on that, as far as we'll see if it works or does not work, now the big thing I wish we had, and we just had a couple promotions people that were constantly talking to journalists, and have relationships where "Hey may have something for you", but its really hard right, when a journalist gets a name out, someone you haven't dealt with before, but Thomas did it, like he didn't know the guy from Yahoo Finance. And then maintaining that relationship is important.

KDI: In order to disseminate the videos, what kind of communication channels do you use?

GB: So, there's communications team, in addition to CAs reaching out to the media. Our communications team, our promotions team, they do twitter, I'm not sure how much Instagram, some right?

KDI: A little bit.

GB: A little bit,

KDI: Facebook.

GB: It's twitter and facebook, but really I think the biggest part of the strategy revolves around facebook.

KDI: And we have the Youtube channel, of course

GB: Unfortunately, the Creative Lab channel just popped in, dead really, but the mainly it's facebook, it's the strategy now, here at Brookings, in our department,

but again it depends who you want to reach, right?

KDI: For the facebook, do you like reduce, do you produce more short versions of the videos?

GB: So, that's interesting. We've been asked to, for some of them, trailers or something, we've done a couple, they really don't, I don't know if they work, it's hard, the biggest thing we do do for the facebook, that people should do, for a video, it's to subtitle it, so that people can read it and follow along without the volume on. Recently, we've been doing a bunch of short videos, so we really haven't had to cut anything down, and that's been since our facebook strategy has grown full throttle, but facebook is hard, because the analytics you get back are wicky wacky.

IM: There isn't much.

GB: Yeah, Youtube you can get a lot, you can get demographics, as far as male or female, or countries coming from.

KDI: Average time, and so on.

GB: Which is really nice.

KDI: So, the main target of the Creative Team here is the general public, not the specific experts in the field?

GB: Ahm, before we have just been reaching like people that other think tanks, other universities, other, and ah, other universities and I would say, other people that are just interested in this topic, so not very broad audience, and we wanted to see how far we could expand and I think we did that with the Lego, and Baltimore, so Baltimore we really wanted to reach the black community, and ah African-American rioters, and Huffington Post picked it up, and you know it really depends on the video, the fact is that the general public depends on the subject matter, the general public if it's just not interesting, they're not going to be interested in it. So our philosophy is, that some projects come to us, and we already know if it's going to be a small audience, or small group of people interested in it, so we just kind of sit there, and think okay well what is the best way to show this, get this to that audience, right? Becase if you do that, you are going to increase, think, let's say you are very small, sliver of people who might be interested in the piece or a video you are about to do, well if you do that really well for them, you are going to increase the engagement from them, right,

with views, and that's again a really big thing. Just comes down to that the general public's not always going to be interested in it, and what you're doing. I think that's how, it kind of, online relationships in communities are built anyway, is if you just focus on a small audience, or it could be a big audience, but a smaller one that is interested in a smaller topic, and then you are going to pull off things from there, but our goal is never from the beginning "Ah, the general" well some topics we say "Hey listen, the general audience is interested in this, and it definitely is worth broadening our horizons on how we present it." And we did do that, and that was with this, because the scholar had these graphs, that all the other people, Ph.D.s were going to read, and that was like, well, if we do it, bam! we might expand on it.

KDI: On that ISIS thing you told us that the CIA picked it up, was that the intention from the beginning, or did you intend it to be served to the general populace?

GB: Ah, we did intend, so there is a couple of audience we want to reach, so we knew with Bruce Ridell, the scholar, he had been high up in the CIA, working in the CIA, he was the lead investigator on terrorism and tax, not least, so he carries a lot of weight, right, so we knew that within that community, counter-terrorism community, it would probably do really well, so it was really important to us to not water it down, and be very concise with the facts. We knew. And so, that was the focus, and we knew if we made it interesting, they would be interested in it, there was one other aspect we thought about, which was the (cough), we had someone that was on our team that grew up in Jordan and was fluent in Arabic, so if you know this, that the video itself goes from right to left, the whole motion, which is the same way Arabic reads, and we did that intentionally. We wanted to a version which was translated to Arabic, and we pushed for it, but we just didn't get it. It's funny that later, in the media it came up, and in conversation, on a retreat, why we didn't translate it, and I said we wanted to, we pushed for it, everyone pushed for it, we just didn't get it, because it would resonate with a, we would have hoped it would have resonate with the middle-eastern audience, we would have hoped. Apparently it did, because if you go to the comments on this, where it was posted on the Brookings Institution youtube channel, I think, within the last year, ISIS members have been commenting on it, and they've been very angry, so you're doing something right.

KDI: If I may ask a basic question about your organization, you have your Creative Lab, while not quite independent, is that similar to a separate entity from other departments?

GB: Yes, ideally it would be separate, and the reason why I say that is again I have a couple friends that work on larger for-profit organizations, and they always keep the creative part separate, to help come up with newest ideas and all of that. But no, we are integrated with the communications department, so we are part of the institution, the whole idea of doing the lab was to just to give it an opportunity to be a, to develop a reputation of really working with, collaborating with the scholars on a level where it would allow us to because we go through different levels, like over there they have their own communications people, and we have our own communications people, and we have to work with everybody, but it gave us a, helped to give us a more direct with the scholar, so that those who have studied and have worked a long time in visual communication could actually get their ideas heard, so that was kind of the idea. Now, ideally, like, ideal world, it would be completely separate as is almost every ad agency that is very successful. I know one ad agency where corporate office is in Chicago, but they keep their creative people in New York, and no one from the corporate office is allowed to talk to the creative office until, you know, there's a meeting about an idea for a campaign, and that's what they do, but that's because they want them to keep doing like a, coming up with different perspective or a different launch. One was this one, where this particular company to give you an idea of what that creative team did, was they're doing an ad for I think, it was, I don't know, maybe it was Volkswagen or something, I can't remember, but people would pull into this mall, where you have to stop at a stop sign, and on this wall what this creative team did was they enhanced the video wall that would swap your car out, so you would look over like you're doing, and your car would look like a Volkswagen. So, that's the type of thing that they do, yeah.

What it does by doing that again, I will just reiterate, it helps build trust between the scholar and the creative people, because there's a lot of times in communications, there's a linear thought process, but for most of the times when you are making a video or doing graphic design, you can't have a linear thought process because you are just not going to get to the best outcome, and so sometimes it's good to have those separate, or these maintain integrity, we're respecting each other's ideas.

KDI: How many staffs do you have in the creative?

GB: How many step?

KDI: Staff members.

GB: Oh staff members, how many do we have?

IM: Five?

GB: Five maybe?

KDI: Not very large.

KDI: We thought it was like twenty, only five?

GB: Only five, yeah.

KDI: Things must get rather hectic at times.

GB: They do, but right now we are in a slow period, like we've been doing a bunch of smaller ones, and they are not as creative, being challenging as they could be, right? But that's okay, because we are trying to reach a certain audience, and some of those is going to like that, so right now that's where we are.

It's funny, because Ian and I have talked, like "Do we need this to be this size, do we need to be," You know, it's funny, yeah. It's hard to figure out. The reason why we are so small though, is that we are able to invest little bit in training like animation, or aftereffects, you know that helps. Those great companies, those phone company we use.

IM: Genius TV, they're based in Orlando, Florida.

GB: Yeah, but they go anywhere, and everywhere, and the guy that comes and trains us for animations, trains imagineers for Disney World, so, you know, they're really good. And the guy we use is very knowledgeable, color correction and all those stuff.

IM: And then we've had questions since our training. We've had them now come three times, three separate occasions, and anytime we've had questions after the initial training, he's very quick to respond, answer questions about how to build something in aftereffects or whatever the case, he's very knowledgeable.

GB: And the great thing about us, is that he came through to do aftereffects training, and that he asked us, because when he did the training, it was around the time people were throwing away Final Cut. And, you guys, we are trying to use it, but we're thinking about maybe going to Premier, and he's saying he took me,

let's go through Final Cut, and we did, all right it's really stupid to go to Premier, because Final Cut leverages all the process.

IM: Yeah, Mac hardware is better than Windows.

GB: Yeah, you can work much faster, but it took somebody basically knew all the in and out, we are like one of the only shops that's done that, that's stopped with it. For our workflow, we wouldn't be able process events like we do an event footage, we wouldn't be able to process at the speed we would have if we switched to Premier. We would have been, yeah. And it's kind of funny when I look at the interface for Premier, versus Final Cut X, Premier looks like Final Cut 7, we are stuck back in the 90s, maybe not 90s, but in early thousands.

We love it. It has its own hiccups, it's not that bad. It's really, when you can work fast on it, if your machine is clean, that's another thing to think about when you set up your shop, is make sure, Ian is Apple-certified. Apple tech-certified, make sure you have someone like that, because IT department rarely support Macs, you want someone on your team to help you, because if you are trying to get something out for a deadline, you need to be able to troubleshoot and work on it, and Ian's been great for that.

KDI: My office, well it's in infantile stage right now, we are still deciding, talking with each other on which editor, which video tool to use, we have Premier on one computer, we have Final Cut on the other Computer, we have Edius on the other... (laughter). We are still discussing the merits of each program, so it's nice to know that you are using Final Cut.

GB: Yeah, Final Cut is great, one thing Premier offers that Final Cut doesn't, is that you can go between Aftereffects, but we've found that let's say we do an animation, we'll work the whole animation in Aftereffects, export it to Final Cut, and do the final step there.

IM: We really like Final Cut, because, especially with our events that we process, we are able to add an event, export that, and then still be able to cut other projects within Final Cut, because with the multi-processor, usage.

KDI: It's just it that a Mac Pro with the technical specifications equal to a Windows computer is much more expensive, that has always been a problem.

GB: Yeah, the one thing you are paying for, that was an argument I had to make here, is stability. You get more for your money with a Windows machine, because

you can build it up to be as powerful as you want, but it's just not stable, and that, is like Murphy's Law, Murphy always shows up, whatever can go wrong will go wrong, usually it happens.

KDI: We do have a \$14,000 Mac Pro in our Office, and a Windows computer that is the tenth of that price is actually more powerful than the Mac. We are government-subsidized, so we have to rationalize our reasons for using a much more expensive computer that is somewhat less powerful computer.

GB: Yeah, it's very hard, the bottomline people.

IM: Yeah, we've faced those challenges here, on the way, where they wanted us to move to Windows machines, but the fact we've decided to use Final Cut, was a big factor, because our argument that we needed Macs.

KDI: I just wanted to ask one more question, for myself anyway (laughter). I don't want to speak for the others, I was feeling something on the back of my head just then (laughter). Let's ignore that happened (laughter). As I said, I'm actually from the KDI School, which is the educational wing of KDI, we work together in all aspects. Right now we are at the beginning stage, and whenever we want to make something, we have to approach the scholars, we almost have to beg them to help us make this video that we like so much. The other case is its an executive decision, and the order comes up from the top, where the scholar is asked to make a certain video. We would really love to move towards a stage where we are seen more as a resource, rather than a tool, where the scholars see value in videos of their research papers. Did you have any such, any similar beginnings.

GB: We did, what happened was we went through a restructure, and the new guy that came in said "Why don't you all do animation?" Because Ian and I were talking about animations, this was before a lot of corporations were doing sessions on TV, we said Okay, we'll do it. So we did it, and from there it just snowballed, the scholars took interest. I can see what you're saying from your perspective, you're going to need to take a risk at some point, not to start trouble, but you find things the scholars do that is interesting, and they're not willing to work, just take their work anyway and build something and show it to them. This is the whole idea of doing going, where it's the art route. When they see their own research, work laid out so beautifully, their egos can't help themselves. They are going to want it, they are just going to. Everyone likes shiny things, and they're going to want it. You know, that's the best way to approach it, and that's what happened with that first animation, everyone loved it, everyone said it was the best Brookings video, Brookings have made yet, and it was basically the first video that

Ian and I got to make without, there was still a producer that we worked for, but that person wasn't involved in it, so that's why Ian and I were able to do what we wanted to do, and it came out so well, and that was the first point too where scholars realized you can make an animation with all your data in it, people were taking screengrabs of your data and put it in blog posts, saying these were great points, and they really liked that. This was the first animation, right here.

KDI: So, you take the initiative.

GB: Yeah, you kind of have to. And then, also, you know, I don't know, you have to play personalities a little bit, right? If it comes from the top, maybe the person at the top might be really interested in it, and you just go, "Oh hey we just had some time and we did this" and show it to them. All right, good, do it. Then you have a top-down decision, or a, gage the scholar's personality, hey look we saw this and he spoke to us, and we did this, take a look and see what you think. And they might really love it.

IM: Yeah, we definitely saw, once we had a couple of successful videos, I remember, we did one video, where we animated our scholars, all the scholars, a number of them wanted to be animated after that. It kind of went viral within the institution, and there was more of a demand, interest to work with our department, once they saw.

GB: Basically that was the end, video went viral within the institution, and everyone is saying "I want it!" (laughter) That's the way to do it. You gotta kind of take those chances, remember if you show it to somebody and they don't like it, they are going to be like "Can you believe what this team did?" and send it to a colleague, and that colleague, there's always going to be a colleague "What are talking about, that's awesome" And maybe that colleague approaches you, and you just leave that, you know, we've had that happen.

KDI: Have you ever had an occasion where something was universally panned by everyone? Because it has happened to us.

GB: Nah, we haven't really. The Baltimore video, they were angry there wasn't more data, but that was a really fine line for them to work, because it was white males that were saying that (laughter). In Baltimore video, we went out of way to put in young black females, just to listen to the kids, but yeah, we haven't been universally panned, no, we've had to do projects where we thought technically we did it well, but within our department we universally panned it. Because some of those you just have to do.

KDI: We were wondering, we have produced some videos, and maybe you can watch and give us your honest advice? They are very, really big, mainly datas, and graphs, and that what our author insists, so you may...

(Video plays)

KDI: And it's meant for the general public, not for a specific audience. Just listening to that, do you use internal staff for the voices, or do you hire outside help?

IM: Ah, we've done both. There was a gentleman who worked in the communications department, Paul, fifteen, twenty years, who had a great voice, he also worked in White House under Jimmy Carter, Gerald Ford? But he has a great voice, and we've actually called him back on a couple of projects over the past year, so he's the go to guy for us, and we've also reached out to general voice over actors to provide us with voice work. We had a video that talked about early childhood development, so we wanted a warm female voice, talking about children, so we hired out for that. And then, a lot of times, the scholar has a good voice, we'll just use the Brookings scholar, if they're comfortable speaking, if they have an engaging voice, for election videos, animated things, Bill Frye, he has a great voice.

KDI: So voice actors are an important part of a video, right?

GB: Sometimes, we are doing a video now where we are not going to use the voice of a scholar, that one's for January, one about AGI, but it has a lot of dense material like this in there, we went through, we kind of sculpted it back, but take a look at those books, they, I urge you to get those, because they'll show you how to present data that the general public can look at, number one, and, this that will work well with academia, but it will not work well for general public, that's not even going to work well for the people doing undergrad, you know what I mean. It needs to be a little bit easier for the people, because at that point they can just take a textbook, and you know what I mean.

KDI: This was meant for people with the economic knowledge of, people who just graduated from high school, not high school graduates per se, but with the knowledge of graduates.

GB: Yeah, that goes back to the audience, but you can that's how you make it, figure out how you visually present it, to be honest we have people that work

across the street that create charts that go on the website, we work with the programs, and they send me stuff, and I go to look at them, and I go, I had one last week, where I was like, well this isn't really working, you need to fix this, this, this, and I realized I had to redesign the whole thing, and I didn't have enough time to do that, so we go as it is and people can read it. For the videos you are workign with, like that, that needs to be chopped down a little bit, the one thing, I say in academia, graph-like, some things I saw, I want an Excel. If I was an economist and I was studying, I would wanted a excel spreadsheet, you know, to work with. The general populace is not going to want that.

KDI: We had people say, we might as well use powerpoint slides, instead of...

GB: Yeah, yeah. So that's, that would be my recommendation, you need to figure out how you can visually reinterpret what they are saying, and kind of...

KDI: And overcome opposition from scholars, who want that.

EA: Are those videos integrated with other things, like webpages, or are they isolated...

KHL: I think they are isolated, like on Youtube, complete contents by themselves. That's something we are trying to do I believe, make it like a part of mixed media contents.

EA: Because, as you were saying before, they are like individual slides, instead of a video, that would make sense because people could search for this specific thing you are looking for, and you can do something else that is more audience-friendly, like instructions.

IM: One of the things we are trying to do, we get large things, we are trying to make it visually more appealing for the general public is, brainstorm and look for themes within the research and use those themes to visually express the ideas, so it's a little... I call it, gimmick for video, but it's just kind of the hook, that sets it apart from just being you know, charts and graphs, we have one just as example, we have one video we did, the reading video? The video looked at, ah, how girls and boys learn to read, different stages....

(Video plays)

And so we kind of worked with the whole text... the data, and so sometimes you can do something, simple as that, to make the data more attractive, so you can

still, the scholar is still going to want all of their data, we're just finding a fun creative way to kind of break the mold, another one we did, the crayon.

GB: Yeah, the crayon was really good. It's a really good example.

IM: This one we did three months ago. We were initially were going to use Legos, there was a conflict with umm... people above. Basically, we weren't able to use Legos, and so we only had, it was two weeks to come up with another idea, we came up with crayons it was simple enough, it kind of broke the mold and gave a different look and feel. Good graphics.

KDI: Is that lady the scholar, who presented the paper.

GB: Yeah, that was Jennifer.

IM: Jennifer...

GB: Yeah.

IM: Yeah, so this was an example where she was actually good on camera, and it worked out well, that product, but yeah if you can come up with an idea that you pull from the data, whether if it is, I don't know, you are talking about transportation, you find a way to insert a road, car or a plane, that can help kind of give you a creative direction to make the data more visually appealing.

KDI: The last question... (laugh) a quick question on social media, what kind of efforts do you make to increase views on social media channels.

GB: Well that kind of goes to our promotions team, there's a couple ways you can do it, you can spend money to advertise, the other is, for us, some times they'll ask for social graphics from us, so they want a really nice cleaned up chart, we'll do that, the videos we made recently the election 101s, the frye video we showed you, those are definitely, they do well on social. That helps increase views. If you are trying to increase by sharing, that works.

EA: You know like targeted sharing, on Twitter, you know influential.

GB: So you take a look at those books, a lot of those can be rendered down to a social graphics that you can share, and those will do well.

KDI: Do you have a stuido for making videos?

GB: Yeah, we do, there's a live television studio across the street in the main building, and we can hijack that and do shoots there, or we'll hijack meeting rooms and do it the way we want.

KDI: Do you have any medium- long term development plans for your team? Targets, or things that you wanted to do in the future.

GB: Yeah we do, we kind of have a couple of things we want to do, we've been trying to go longer form.

KDI: Longer than the mini-docs?

GB: Yes, past that, just because Brookings has a swarm of people every year that will show off that, even if it's a holywood film, so they can have credibility, we already get documentaries through here, a half a dozen or so, to include Brookings, to have credibility, so why wouldn't we just do them, and it's done, right, so that's the goal. It's going to be, with videos and how videos are on the internet now, media companies, you can see on New York Times or Washington Post they are still struggling with how to do them, Washington Post is trying to go the whole live news thing, and they've been still hooked on live news idea for couple of years now, and I just think it's going to flop, I just don't think it's going to work because there's so much out there, where people want their stuff on demand more, and you have Vox, who's put on a lot of money into tonne of little explainers, but I even heard academics complain, not here, outside, complain about those, how they are just you know, not really where they need to be, so it's a very hard thing, my idea is that everyone is doing two minutes, maybe we should do two hours. So, that's my long-term goal.

KDI: So, like something approaching like National Geographic?

GB: Not even, because they want their half-an-hour show, I don't know if you've seen what they've done recently. A lot on state troopers, lots of cops, where they go off, guy runs out of a chair, leans out with no shoes, no shirts, for cigarettes, right? So we are kind of going down that, we've actually, we've had feedback from people who had work done on bigger National Geographic and the PBS stuff, and they even said they wanted to come and do a workshops with us. And I'm just like, okay well, your industry is in the decline, why do I want you, because we're different generation, we're different era, we're trying to reinvent, and they want to come in and say "Well, no this is..." and we're like "We are not interested." That's the beauty of doing what we do here, is that we're trying to tu envision, even

though that may not be shared, it will happen sometime, some place, right, kind of like what you guys are trying to do, KDI, it's going to happen somewhere, I hope that gives you some ideas, if you order those books and get them, they'll help you. They'll help you sit down with a scholar. There are some good magazines, like Popular Mechanics, is good, Popular Science, they do great design and layout of data that you should take a look at. And don't be opposed to doing an illustrative, where you illustrations with data.

IM: And there are also a lot of creative videos on Vimeo, and we watch those often for inspiration, and just to see what other creative guys are doing.

GB: I come from, my education, I come from Experimental Art film background, so... that's why our things look kind of influence the way the way they are, when you work that way, like Ian was saying, we're tied to that, you look on there, there's lot of great experimental videos and animations on Vimeo, that people will apply to say Hubble telescope or right there that can give you a lot of good ideas. For inspiration.

IM: Inspiration is good.

GB: It's a good source, and sometimes you'll see, we'll see for months on Vimeo it will kind of have the same thing.

KDI: Just out of curiosity, how much time do you devote, on average of say a month, on self-improvement, looking at videos for inspiration, taking on job training.

GB: The job training we wish we did more of. So for me, I'm kind of head of the team, so this is my philosophy, is you don't get, you don't execute that great video the minute you start pre-production or inception of it, you actually get it what you do on downtime, so when we have downtime I expect all team members to be looking for inspiration work, other things, ideas that may never happen, because that's where you get better. It's just like any athlete, training, just like Michale Phelps, going away for two years and to get back, it's the same thing. You got to train your mind, if you are not doing that, you are just.. atrophy... like I say the gears here if you've got an idea, play around with it, experiment, even if you don't know what you'll use it for.

IM: Yeah, we a lot of that, where we, we'll just take an idea and apply it to any data set or just shoot it you know whatever it may be, like we had this one example, animated using stuff, animation, Lego figures, and today the other idea

hasn't been used on any project, it kinda helps feel purposeful. You know different ideas we can apply down the line, and we already decided technically to what we need to do to make it happen, we've had a couple of videos we've done, with top-down camera that we used it on initially on one shoot, and then basically kind of found another places to implement them, I think for a shoot, that's where we shoot, the videos we'll leave for a while, and other examples of using top-down camera actually made it into other projects, so experimenting is important.

GB: We even had a Lego video that could work, but it's just been killed because we weren't giving it the time there was even a miscommunication with the programs, but I see how we could resurface and use it but probably not with the videos we're doing, so things like that.

I'll try to look everyday to see what's out there, if you look on Youtube and tune in, there's always something that's not very visually appealing, but sometimes there is, but Vimeo is a good source for a video. And then also, take a look at the books I've got, for visual sources, but if something does really well visually and it's a video, it usually pops up on Vimeo. And Vimeo has a good experimental animation section, which is kind of nice, a lot of our inspiration comes from like the 20 second animations in there.

If you guys have any further questions, you can always email us. We keep an open door, an open door for these kind of things, we've had some other think tanks come to us, we even had the library of congress, but we rarely get follow-up questions, so if you have any, you know, it sounds like you'll need to be creative with the videos, but also with the landscape with your organization, but you'll get around that, because once they see couple things like similar to what's on those books, they are going to want it. They are going to want it. What happens is, a scholar will actually use your video on a presentation in an event, and get so many, everyone is going to like it.

IM: That's what happened with Richard Reeves, Lego vide, it became a part of his curriculum, he would show the video before he talked to classes.

GB: And at events too, and we also got a bunch of emails from universities, University of Texas, Pennsylvania, where they used the video in economics curriculum, to introduce students to that concept. And of course, we drill down from there, that was for when he was still doing the opportunity, and he still is, he's doing a different angle on now, he just shows that video, and then after the video is over, he says some things we're trying to be this this and this, and we'll take your questions for the panel, and that's it.

KDI: Thank you for this opportunity, we've learned a lot, you really do not mind follow-up questions? (laugh)

GB: No, we don't mind at all. Because we're dealing with a lot of same issues.

KDI: But you've gone past most of those steps.

GB: You are beginning, but you are not in a bad spot, because there's a lot out there you can refer to, which is good, very good. Well, what happens is the flood gates will open one day, and the new steps will be how do we accommodate every body, it will happen.

IM: George has a motto for a team, it's on one of the walls, it's a long road? It's a long process to get your organization and scholars on the same page, once you do, it happens, it's great.

GB: Yeah, and right now, our long road now is trying to go longer form.

IM: Yep.

KDI: I believe we've taken enough of your time, but really, thank you.

GB: Thank you.

Gayle Young: So we have several places where we edit, our video, we have another recording studio, here, where we can record podcasts or the narrations to our videos, or President Kim can do live radio interviews and things.

Peter: This is, all legacy equipment, whenever we need to use video decks, here monitors and all, then this is our data storage, and this is the audio equipment for the booth, and this is just a simple data recorder, pre-amp, this is the ISDM, right? This is the ISDM, in there. But, a lot of this stuff, I don't think we've used any of this stuff in at least 4 years, 5 years at this point.

GY: Why don't we all sit down, we have some videos to show you, different from last year. Here you go, how many, are you with the team in KDI? Are all of you, and who came last year, who was here last year?

KDI: That was the Vice President of KDI, as well as...

GY: It was also people, I thought, who did media, please have a seat.

So, Peter and Pete have some videos to show you, basically we try to do a lot of videos featuring our beneficiaries around the world and how their lives have changed because of the program of the World Bank, so we fly out to Kenya, or Mexico.

Peter: Zambia....

GY: Albania,

Peter: Brundi, Peru, or...

GY: India, wherever, and we will usually try to find a few individuals and tell their story how their lives have changed, and those documentaries do very very well, they are very short, and we take a lot of photos, we'll also do podcasts, we have three multimedia channels, we have Youtube, Sound Cloud, and Flickr for our photos. And then those are promoted to social media, our webpage, we make them available for external broadcasts who sometimes pick them up.

And then we also visited Dr. Kim, he didn't say hi, he was working out in space...

And we will take videos of him if he needs to make a statement or talk to, make up a recording for an event, or he's got an interview, we'll do that, and then we also do what we call Campaign videos, videos that would show you about reports that have come out, or new findings in a way we think is very engaging, and our audience, our audience for us, is external, we are looking to get people who may not even know what the World Bank is, interested in development issues, or interested in us, it doesn't matter to us, we want them to learn about development so if we get credit, it's important of course, but it's not our primary goal, our goal is to get people interested in development and on board with the idea of ending poverty and why it's good for the world.

I'd love to show them the... maybe?

Peter: So, why don't we just turn around.....

GY: So this is the video Pete did about a new report...

We do a lot of sitting around... please, have a seat in this chair, you seat here...

So this was about a new report on early childhood development, and how it, how important it is to get children very young, because it impacts their whole life.

(video plays)

So there was basically the whole report in two-minutes, so that kind of typical of something we would do, and Pete can answer questions if you have any about that particular one, and what else have we....

Peter: Either...

GY: Why don't we show one of the... this is another video, I told you we go out and do this story of individual people, and how they work. Also, we, by the way, we do all of this in all languages, I don't know maybe not in Korean, but we do French,

Peter: Yeah, acutally we do French version...

GY: Arabic, Chinese, you know.

Those are families who are getting solar energy for the first time, so that's

another types of stories that we do.

KDI: So, was the video on...

GY: All of the images you have seen, we have shot, every single frame, all those children, all of that beautiful, drawn videos, Pete actually did, we take, we do the stories first of the beneficiaries first, then we take those beautiful images, and use them on other videos.

KDI: Did you also make the background sound?

GY: All the sound, all of that, the audio... Oh you mean the music?

KDI: Yes...

GY: We buy the music

KHL: So you flew out all the way, El Choro, was it?

Peter: El choro, yes.

KDI: So you flew out all the way to that place...

Peter: Yes, drove... well the logistics, getting places is a big issue, especially when it comes to... so, there is El Choro, which is the wide open place, the place which was green was Tori Tori, there we had to go up a mountain, and drive to, took about three hours each way, they would not allow us to drive at night, so we were restricted to, left as early as we could in the morning, we had during daylight, we had get back, so whereas otherwise sometimes you can film the times you wanted to, because you wanted to film... during 2:00pm in the day, sometimes when you go to locations, we have to deal with just getting into places, you know, being in there, try to be there at the right time, to get the best footage and get the best, when things are happening. So if you are doing an agricultural story, you have to be out there at the crack of dawn, because that's when farmers are working. If you get there at 11:00, 1:00, they are done for the day, and there's nothing to film.

KDI: How many days does it take to produce...

Peter: How long does it take us to produce one? Ah, it depends, I mean it's, by the time we get back if we needed to we could probably do one in a week or two

weeks.

KDI: Two weeks?

Peter: Yeah, but we've got other projects going on, and you know by the time we do a rough cut, and then give it, show it internally, they have comments and come back, sometimes that process can be very quick, sometimes as Pete is just finding out, for the instructional ones (laughter)..

Peter: The filming takes quite, between three, five, seven days, about a week, you're out there it takes some time to find out everything and learn everything, meet people, get them comfortable and know what you need to film, and film everything.

KDI: I heard it mentioned that you have maybe five people, at the team?

GY: I know, it's very small.

KDI: So, are all the videos done in-house, or do you contract them out every now and then?

Peter: 99% of them are done in-house. So the two ones we just showed you was done in-house.

GY: We will sometimes hire other filmmakers, who are consultants, but they work with us, they are not their own companies. We hire them, we give them our cameras, we go with them, you know, so we sometimes bring on extra help as needed, but it's still working within this core group, at direction.

Peter: Our experience with contracting out filming, a lot of times is when we go, we're there for the dawn until dusk, we're not filming that particular subject, we might be trying to grab shots for climate change, gender issues, or jobs, but if we hire they're straight business, so they are there to get the shots that they were requested as quickly and efficiently as possible, and so when we move outside vendors sometimes they haven't been qualified to actually produce with, as they should, other times we get the barest minimum footage that sometimes, sometimes is just enough, sometimes isn't enough to complete the story.

GY: Also, unfortunately, since we are not there, we are not always 100% sure, if this really beneficiary is really what they said, or just what they told them to say. When we go, we know that aesthetically, you know, we'll very, very direct shoot that

we work. There won't be anything staged, or, the people won't be prompted to say something that they don't feel, you know, and that gives us peace of mind because credibility is really important.

KDI: So, none of that was scripted, right, the El Choro video...

Peter: No, we conducted interviews, you know, it's just like making any film, there's a film that you write, there's a film that you shoot, there's the film that you add in. So we've got an idea as to what the story should be about, you know, then once we get on the ground, it sometimes changes. But that's the people's words, and such, you know as we did it and conducted the interviews, and then do the edit. But yeah, it's not scripted. There's a script once we go through the transcript, and pull out.. you know, there is nothing, please say this.

KDI: I'd like to ask a question on a more basic level, we just saw a video on childbirth and pregnancy, and one on electricity, how much input do you have when selecting which topics to produce?

GY: People within the client, within the Bank, communications officers will come and say "We have a really wonderful solar panel program in Bolivia, or we have a really great report coming out, will you do a video for us?" And then they will reimburse us for the cost of the videos. So, a large part of what we do is these communication officers to come to us and say Okay we want a video about a results-based financing in Africa, or maternal health in Nepal, or cookstoves in... you know our people getting banking in Kinshata, so we would go out and shoot the program they specify. We, but we have a lot of editorial control, because we have credibility, I think, you know we built up this credibility where they know we'll do very good, solid video, and it will get a lot of views. So, we work in tandem, sometimes we can create what we just want to do, not as much as we want but we have a little discretionary money where we can do somethings because we want to do them.

Peter: A lot of times we can choose, because Gayle get so many requests, and she can pick and choose which projects we want to do, based on what the corporate communication priorities are for the Bank, what kind of, you know the power of the story itself, how the story is, and whether or not, it's something new, unique or something that our audience hasn't seen before.

GY: One thing we don't do, that you may probably find a little surprising, we don't interview bank officials, or we do it very very rarely, and certainly not in videos like that. We let the beneficiaries speak for themselves, we don't have an official

saying “Oh their lives are better off now, now they can do, their children can study, and now they can work at night, make cheese, earn extra income because there’s light” we would never do that. If the beneficiary isn’t doing it, or doesn’t say it, you know, that’s who we want to hear from. So we rarely, if ever, interview Bank officials for our videos.

KDI: You film a documentary about specific research paper, do you consult with the authors of the research papers?

GY: We want to make sure everything is accurate, so we always show it to them and make sure everything is completely accurate, that we are not misrepresenting something, or we aren’t exaggerating something, or we’re not off the message that they want, they want to convey. But we do maintain a lot of editorial control as well, so it’s a balance. But we work pretty harmoniously, there’s not a lot of clashing.

Peter: A lot of times, where we have differences, they want to explain in very technical terms, which is fine (static), but as soon as it goes out to the general public, there are even some policy (static), we have, I understand what you are saying, but we have to say it like this, or the people don’t understand the jargon.

KDI: Your main target is the general public?

GY: Very much so. We don’t want it dumbed down, we don’t want to make it so simplistic, so we try to layer it with different things and information so if you never knew anything about cookstoves, before you start Peter’s story out of Kenya, you would learn a lot. If you are already in development, you would also learn something because of the way we describe how the program is structured, et cetra.

KDI: I would like to ask something out of personal experience, when we make something, when we make a video, it’s nothing as extensive as what you do, but when we do, the PR department always ask us to “Do it in a certain way” “Structure it in a certain way that’s easier spread out to the public, put it on facebook, things like that”, how close do you work with the PR department, when you make videos, if you do at all?

GY: We kind of...

Peter: We kind of are the PR department.

GY: We are communications...

Pete: Well, we work very closely with social medias, as far as sending it out on Instagram, Facebook, twitter, we'll recreate short versions for social media that are a little shorter, 30 seconds or 15 seconds, teasers that are shorter than the longer piece, but yeah, we're still doing everything, then we get to language editors to see what they would like with the language is for the audience, so there is a lot of communication with our team and everybody else disseminating the product.

Peter: The thing we often the people who say it needs, Gayle's favorite thing is someone comes in says we need a five minute video, "why does it need to be five minutes", well that's how long people are going to watch.

GY: What are they watching?

Peter: What are they watching? So, what we do is really, we tell them, what is your contents gotta be appropriate, the length has to be appropriate to the content. If you've got a great twenty minute story, people are going to watch a great twenty minture story. If it's only a two minute story, don't make it ten minutes, make it two minutes. You are not tied these days to 30-second ads, 48-minutes on TV, those old restrictions in terms of broadcast are now gone. The other thing we tell them, you are not competing against other banks, other development banks, you know other development institutions, you are competing against TED videos, youtube stars, right? Music videos, right, they'll, everyone understands what a, level of, good production values are, right, modern look, in feel to it, so you just can't look at say, what the ADB did, or what the IADB or you got to look at what everyone is watching out there, because you're competing their attention just like everyone else. And if you put out a product that is not on par with everything else that's out there, people aren't going to watch.

GY: We also do paid marketing, and that's not paid to get views, but it is, the analogy I love is from our one of our supervisors, she says it's like if you have a party, and you wait for somebody to drive by your house and come in and see what's going on, versus you have a party and you send out invitations, "Hey come check this out!" They still have to make the effort to come to your house, but now at least they know it's there. So we do a lot of Google marketing, where we may send out a lot of adverts, saying "Hey click on this and come see this interesting video" They don't have to, but at least they know it, and what we're finding is, a lot of our videos are now going well over 100,000 view marks easily, for very little effort, and that their retention rate is pretty high, it's higher than the average youtube video, so people are sticking with us. My only complain with

their videos, sometimes they are too long, because our clients want so much information, if they have a report, they want every aspect of the report in there, and we keep having to say “Give us your top five interesting things” they can always go look at the report if they are interested, but you can’t put the report in the video, you can’t tell the whole story in a five-minute video, you can only tell the few of the most important parts, and get them interested to learn more by going to the website. And all of our videos end, you’ll see, with a hyperlink where they can click and learn more. But that is our hardest thing, where our clients want everything in there, and even that Bolivia video I love, but I think it’s too long because they wanted the whole thing about her making cheese at night, that was super-important to them. It’s like, okay, the viewer gets it, you can do a lot more when you have light at night, that was very important, and they wanted the fact that it was, they had all these things they wanted to cram in there, so to get a little bit more in there, but you wouldn’t...

KDI: How do you evaluate the multimedia contents?

GY: Oh, the impact? we do metrics, we look and see how many people responded to our Google ad marketing, and decided come see, and usually we get a view for 0.01 cents, right now? Which is really good, we look at how long they watch it, we look at how many people like it, we look at as they write commentaries, share it, on social media. So, you know, it’s sometimes we talk about can we start to measure if it changes people’s attitudes or thoughts about development or the Bank...

Peter: We just don’t have that kind of...

GY: We don’t have those metrics.

Peter: Metrics. I mean that’s what we really want to do. Because when we talk about what we do at the videos, it’s not about getting views, or getting likes, it’s about having people see that and say “Hey can I, I need to do, solar’s probably a good way to go for us, for our country, where we’ve got more remote areas.” To us, that’s the measure of success for the video, not how many views we have, it has to do with it. The number of views it has, is an intermediate stat, right, so, but the problem is knowing what that impact is, either the true impact, change of people’s attitudes, is the hardest thing to measure. So we use proxies, we use standards, like views and such.

Pete: But the videos played at events with higher-level people, you know, things like that, there are, that may be the important thought that the people can just

see the people.

GY: Finance ministers, who are going to say “Okay, we will fund this trust fund” or “we will go ahead and give our money to IDA” We like to think of the videos, also, is the emotional appeal, so we have reams and reams of documents within the World Bank to tell the world what we do on a very molecular level, these are the emotional aspects. And those, one last thing I always hold dear, the Bank is, very, committed to keeping records of everything we’ve done, it all goes into this vault, where is it, in Pennsylvania, I like to think that we’re documenting people’s lives that is changing so fast, we are one of few entities out there that are doing that, on a consistent basis, so it is also a document for the world, that will last I hope for a long time, to show how the world overcame poverty in this era. And that to me is oh-so-extremely-important, is to give these people a voice and show their lives documented so that we have that.

KDI: About the Google Adword...

GY: Google AdWords, Adwords?

Peter: Adsense is the people who are selling ads, Adwords is if you’re buying ads, it’s just two different sides of the same coin.

GY: I just learned that. Google is on Youtube, so they put these ads out to drive traffic to youtube.

KDI: It’s youtube

GY: Our channel also has a lot of followers, but that’s just one of our multimedia channels, we also have SoundCloud, which Peter controls, and that does podcast, we also have Flickr, which is our photos, which believe it or not, is our biggest hit in terms of volume or traffic, more people look at our photos than anything else. And each of our photos has a legend, explaining who these people are, what’s happening, where it is, it’s very carefully curated by Simone who usually sits over there, who’s at a meeting right now.

Peter: But in terms of like the, buy we do, what’s our average buy on AdWords, five hundred to a thousand dollars?

GY: No, two hundred.

Peter: Two hundred?

GY: Yeah, two, three hundred...

Peter: So we'll spend two - three hundred dollars per film.

GY: And we'll get maybe fifty, sixty, seventy thousand views. Also, the higher your view rate, the more your video gets bumped up the queue, so it will, if you type in the word solar, it'll be high on the list, the view list. So the more views you get, that the more views you get it just becomes like cascading...

Peter: So we started basically mandating telling our clients that if we do this, that we're going to charge you for three hundred dollars, but that three hundred dollars is going to prompting AdWords, to google, to promote it. So it's just built into the budget. Now, it's not, if you've got a bad video, you are not going to get 100,000 views.

GY: And believe me, we have put AdWords on videos that people have asked us to mark it, but haven't been that good, it makes sense, they do get more views, but its not like pulling peas, you know right now if we're getting one view for every 0.01 cent, there may be ten cents per view, so the cost, it just goes way up.

KDI: But two, three hundred dollars is not really much, in the grand sense of things.

GY: Not at all.

Peter: It's nothing compared to, plane ticket to Dafur, eleven thousand dollars, 8, 11 thousand dollars, when you consider 2~3 hundred dollars, you'd be stupid not to do it.

GY: I think, one thing that's really important in our success is I know you probably get a lot of pushback, from your, from within the organization, from economists, from heads of projects, saying "Oh no we want this, oh no you must do it this way" even when you know that may not make a good video, and we were with you a couple of years ago, we had a lot more pushback then we have now, but the more videos you do that are successful, and good, the more they can see "Oh, I get it now" and they start to trust you and you can stand a little stronger and say "Fine we won't do your video" and they're like "Oh no no no no, we want you." It's funny, it's I don't know when it happened in the last couple of years, but a power shift happened. So now, they come to us, they're very "Oh will you do this video?" and they listen to us, but we had to build that trust by

creating really good products that work.

It is, especially when they're like "Oh no you must say this" "Oh no, you must use these words that are very complicated, you have to include all of this" you've got this big awful video that nobody wants to watch, so we feel that.

KDI: Our multimedia team, she's the lead, have produced quite a number of video clips, and do you mind if we, two or three minutes...

GY: Absolutely, we would be thrilled.

KDI: I think they view us more as a tool than a resource.

GY: Exactly, yes, and I think that's how they viewed this group for many years, and it was very much "Here's what we want to say, film this, or this", exactly. It's a process.

KDI: We too are trying to build trust, it's not an easy process.

GY: Why not try to tell them that sometimes a video is like a trailer to a film, or its like a synopsis, or an abstract of a paper? It isn't meant to replicate a report for study (static) So you say, a video is an abstract of a report, that's it.

KDI: One of our problems is we haven't really defined who are our main targets? We want to attract policy, policy officers, at the same time we also want to track the general public.

GY: I know, we struggle with that everyday.

KDI: If you see, it's quite a lot of information, and that's what our author insists.

(video plays)

GY: I think it provided a lot of very, good information, very clearly. I think it was a little long, and wordy, I thought it used some nice graphics, it had a little bit of a feel of a powerpoint, but I thought it was very well done.

KDI: It's a faithful representation of the report.

GY: And it provided a lot of info.

Peter: I agree with everything that Gayle said, my viewpoint, my suggestion is to simplify. Is that you're right, it was a very faithful representation of the report, but what you want to do is get the people to read the whole report, or read the important parts of the report, okay? You know, and so, I think what you need to do is you've got those big numbers, right, the discrepancies, of, what, seventeen million people or something like that, the sixteen percent difference in the budget, you could use those two, three to really get people's attention, tell them the reason why, it's simple, we're not dying like we used to (laughter). And, now, and to learn more, you can put it a couple of steps, to learn more, go here, right? Would you mind pulling out, the poverty report we just did.

GY: That video...

Peter: No...

GY: Oh, the short video you did?

Peter: Yeah, the short video. So, we had this similar, just to show you a different way to approach it, so we just came out and rebranded our annual, what was it called, it's a new poverty monitoring report, this time around, they're going to focus on topics. This time it's going to be on inequality, and how inequality will affect how we can reach our goals of ending extreme poverty by 2030? It's the poverty one...

Pete: It's this one?

Peter: Yeah.

(video plays)

GY: So that also is based on a report.

KDI: Short and clear.

GY: And that was even the cover of the report, the graphics.

Peter: So we were able to tie the look and feel of it together with it. So, that's the thing, right, that's the hard thing to push back, you know, because I'm sure you've probably had the report author going "Well, that's not accurate, we have to write, we have to say it this way" It's taken us a while to get the point across, say listen, all we're doing is using this to get the people interested in the report, so

the main findings, the main ideas are communicated quickly, with impact, then if people want to go through and get all the specifics out, they can do that. Okay?

Pete: Yeah, that's a lot less numbers.

GY: Another thing you may want to consider, is doing two versions. Do the longer version that they would want to show in meetings, or donors, or ministerial level.

Peter: Or technical crowd.

GY: Exactly, and do a short version for the youtube channel, for social media. You don't have to only do one, so that might free you up to be able to satisfy them and give them what they need, and also give you a product that you can use to expand your reach within the external audience.

Peter: Yeah, because you've got some great, really great stuff in that. I mean you've got some really great points that really drive home, you know, what the problem is, right? And that there's a way to solve it, it's just a matter of you could always hit those at the beginning, we're seventeen million, sixteen million dollars, people short, it's going to cause a seventeen per cent more in our budget, how did this happen? Now you can go into, right, was it, what can we do about it? And basically you've kind of got your three-arc story structure, right there.

GY: And that's very important, I'm glad you've pointed that out. Because, a story arc, even when you are doing just an informational video, not a story of a beneficiary, on poverty, still doing a story arc, what is the problem, how did we get there, how do we get out. And, that leads you to the audience through, and a conclusion, we can do it, this is important...

Peter: Or we need your help.

GY: So think of that story arc, even if you're doing a very simple informational video like this one.

Peter: By the way, this is Simone, she does our photos and our graphic designs.

GY: She also operates our Flickr channel, which I've been telling you is our third-most channel, and does it very very well.

Simone: (unintelligible)

GY: Actually, we have some other meetings too, so, I know, but before, are there any other questions, or follow-ups? We have a moment.

KDI: Do you by any chance work with the OLC team as well?

Peter: With the what?

KDI: With the OLC, the open learning campus?

Peter: Oh the OLC, no, we don't. That's, they, videos and training stuff gets handled by another part of the bank, called GSD. Our focus almost exclusively on external, or anything has to do with President Kim. We don't do training videos.

KDI: Ah, last question...

GY: Oh no no, you can have more, I'm just, yeah...

KDI: I know the World Bank produces like presentation slides, podcasts, video clips, and all those things, do you have like a guideline with contents...

GY: Yeah, we have guidelines that we publish on an internal posting site, so all communications officers who are interested in making videos or taking photos, or creating podcasts can look at that say "Okay, you know, these are our best practices, it should be this technical specifications, it should ethically be this way..." you know, we should strive to use voices of beneficiaries, not Bank staff, et cetra, et cetra. So we keep that for all our communication officers, including those in our country offices, Because we are not the only group within the Bank that does videos, regions, for instance, our Africa region has a pretty big production group, in fact I think it's bigger than ours, and they do their videos, our East European and Asia group also has their own video production group, and then some of our teams will go out and do videos without us, they'll hire vendors or hire consultants to come in, they'll do their own videos. They have to go through us to put it on our Youtube channel because we control the content, and we don't think it's good enough, we won't let them put it up on Youtube, it's kind of snobby.

KDI: So do you have like a, intermediate or long-term goals that your team pursues?

Pete: Do we have a, sorry?

GY: A long term goal.

Peter: Our long-term goal is always to keep improving and always, kind of, you know, our job is to push people at the Bank to do something outside of their comfort zone and do something different, that's something that's wouldn't be keeping with what the World Bank, we do, but that's no reason you can't put music behind a video, right?

Simone: That music in that last video, something that sounds like a movie, or something from an ad, a few years ago, there'd be no way that kind of music would be on there, it fit the storyline, it was dramatic, it pulled you in.

KHL: It was.. very ominous.

GY: We still have those who want the piano music, you know the relaxing, sad music, you know. We fight back, "Oh no, it's too modern" we use like, some really pretty innovative music, in our videos.

Peter: So we try to approach everything like that, because we know that the standards are constantly getting set higher and higher, so we need to constantly meet that standard and keep pushing, so we use stuff like, we have a drone right there, some of the aerial shots in Bolivia, we shot that using the drone, we've got a camera stabilization systems so we can do much more movement, follow people through.

GY: VR, VR.

Peter: Yeah, we've been playing around with virtual reality, that's very early days, so we're kind of playing around with that, but we're always looking at different ways to tell stories, whether that's you know, 30 seconds on twitter, try to get people's interests, or longer formats or different formats and such.

GY: We've even been looking at hosted shows, for, kicking around the idea of doing a cooking show, that will show people how to cook, indigenous food, but also bring in stories about nutrition, food security, you know, so that, they are entertained but are also learning something super valuable, we have very popular show called "Pepsi Live" (?) which is one of our communications officers, from the Philippines, she is very lovely and energetic, and she goes and interviews people and that's quite popular, we've kicked around the idea of quiz shows, you know we're also sort of thinking what's next, we want to try to do more interesting things with the youtube creators.

Peter: Yeah I guess one of our long-term, longer-term goals is too create a set series, because Youtube has actually been telling us, we need you guys to do a series, because people come back, because you've got a set, you've got predictability, a set schedule. So people know, okay, this came out, in a month, or in two weeks, we'll be getting a new episode. And this has been very instrumental in the success of a lot of these Youtube stars that has gone out there, so, but, with given this small team that's a really big ask, it's a really difficult thing to do, for us to be able to get on to a series schedule and be able to produce that. But we're getting there.

GY: It's on our to do list, we're really excited about our podcast, there's a lot of growth in that, so that's one other thing. Like if we do virtual reality, we do, Pete's been experimenting with this really cool things where you have freeze frame videos where everything stays frozen except one element will move, so its got a little boy and a swing moving back and forth but everything else is still, and then put like facts under that, and then you can put on that social media and get people interested, coming and looking at the site. We'll try anything, you know, and if it doesn't work, we'll try again.

KDI: The World Bank provides you with continued education opportunities to learn something new, technologically?

Peter: Ah, they do, ah, it's kind of hard, generally, we're really really busy, so it's kind of hard, we don't necessarily take classes, we do a lot of online classes, lot of online learning.

GY: I wouldn't say a lot.

Peter: Well, that's...

GY: I feel like you could teach, yeah, I think it should be the other way around.

Peter: I do it a lot in my free time, yeah, I'm kind of geeky like that, so once the kids are asleep and if my wife's down early, then I'll get on and figure out how to do new graphic, motion graphics, or how to play with Virtual Reality, and so... so yeah, but now, I understand, the World Bank does provide that, we have an online learning that is available, it's just a matter of being able to use it, it's like, I see that interviews with Pixar, and they're like Pixar is reknowned for having its own internal university, so I'm like Yeah! that's great, I never get the chance to use it.

GY: How long are you in America?

KDI: We leave the day after tomorrow.

GY: Oh my gosh, when did you get here?

KDI: Two days ago.

Peter: Geez.

KDI: We have another fifteen-hour flight ahead of us. I guess long flight times don't really mean much to you, fifteen hours...

Pete: No, that's long.

Peter: No, it's still long (laughter). I try to find a lot of, what is it, it was going to India was what, 30-hours? Total? Yeah...

Pete: Yeah, we had a...

Peter: By the time we had stopped, between all the stops, it was what, here to Frankfurt, Frankfurt to Delhi, Delhi to Patnow, which was our final destination, so.

Pete: But I've flown directly to Seoul, and it's a long flight, from here. A long flight.

GY: Yeah we visited Japan a few years ago, that was what... (static)

GY: Thank you very much for coming, we are happy to keep in touch.

Peter: Any questions, just email us, okay? And thank you very much for this, it was very kind.

Peter: Now when we shoot upstairs, we have a small studio upstairs, so we shot that in there then we added graphics on top of that, and that's trying to use the economists, so technical subjects, and...

GY: Very effective, and we use it's a photo snack?

Simone: Photo snack? It's a software, online service, you just upload your photos into it, and, it's a, what do you call that, it's responsive, so you can resize for

your phone or whatever. Photo snack. We just started using it.

KDI: Well, we don't want you to be late for your meeting....

GY: That's all right, we're so pleased that you came, I'm sorry we don't have more time just to spend with you, but we're online, you can call us anytime, if you have questions or if you want us to look at one of our videos and get suggestions we'd be happy to do that.

KDI: And finally, I'm sorry for not bringing my passport. I can't believe I left that.

GY: Please, it's all right, I didn't even know you needed it, now I know better. Didn't even think about it.

Peter: The one thing now, just keep pushing back, you know, keep trying new stuff, and show, if you get it by one time, and they see how successful it is, the next time, you can do things more and more your way, which is probably the right way.

GY: Or do a double, do two versions, and the one they insisted on, and the one you think will work, and they'll see how much better that is, and how much more views it gets, but you know, I think you are really on the right track, I have seen your, I think, it may have been your VP, he sent me a bunch of your links, and I thought they were really very good, so you guys are doing a really good job.

Max Markusen: Can we talk about some of the questions you may have for process or would you like to share some of our projects we've done, which would you like to do first? Let's start some of the questions and if the project is related to the questions...

KDI: We'd like to ask the same thing that what are you have own production team, and what are the else sources of things, and basically, yeah, so, organization structures in general.

M: So, the idea lab is the in-house organization for CSIS. We started of videos and audia and we've expended to web development, and web design, creating interactives for our web site. We still do video and audio. We are team of 10-12 people in CSIS. Sometimes we go outside to get contractors if we need more help. But we have some very avenced* to lots experience, so we run the game with experience having people who can do smaller projects and we have people in-house who can do bigger projects as well. We have a project manager which is myself, who manages all the projects around 35 different projects going on at the same time. We have a managing director who oversees all of the personnel and all of the projects for the ideas.

KDI: So do you have different department ...?

M: We have a larger department called external relations, and external relations does congressional relations with US congress, they do media relations with ny times, washington post, and media outlets. It has social media department that is responsible for social media. We have advanced department under external relations that does are* in-house events. We have ideas lab which is responsible for all of the multimedia production again, so audio, visual website, design, layout, print layout for our customer reports. That's all of things. We four under external relations which covers all of those.

KDI: So, for instance, if they ask you for help making those ...?

M: Yeah, exactly. We'd like to operate as the almost independence agency within CSIS, so someone comes up with an idea for video, we have a price to cost to associate making the video, at depending if it's just maybe one interview, it's cheaper, or if it's longer video with motion graphics, and word sliding in and

maps it'll be more expensive. We'll write memorandum of understanding, MOU, with the program to save, we'll do one video for you with visual component, and it'll cost this much, and we sign it, and we have to finish the video, we get paid for it, which is unique. It's not people don't come to us 'make me a video'. So, often times, we are partnering with different programs who have the ideas they come to us and say we have an idea for a video, but how would you do it, so we come up with our own ideas, hence the name ideas lab.

KDI: So, I just said almost done independent in titive with things in CSIS.*

Paul: Yeah. But we'd like to think ourselves as partners for the other programs in CSIS, not clients. So, agencies have clients and the clients pay you, you do the work. We try to partner with our programs. So, sometimes, when we have a program that may not have much money, but they do want to produce something, we'll say this is how much it'll cost, we'll work on this with you, add a discount at* rate, has you here in the building, you have a good idea, we want to partner with you to produce this content. So, we have some flexibility in the way that we're structured because we are in-house.

KDI: So, to be more specific, the partner referring to the research fellows here?

M: Yes.

KDI: And if they don't come here to ask those things, you wouldn't propose them to?

P: We have done that before when the capacity and time allows, we see a particular project that would've landed software* to a kind of different treatment than just like either spretched or thropedia*, actually I showed you one in fact. So, this is a small website we need that started out really basic chart, but we said, let's make it interactive, so, this is based on economic reforms in india, and sort of a table that you could just only pronoun we create a sorter, so if I want to see everything about agriculture, I can see overpasses that, if I want to see something about energy in mining, then changes that. So, I can certify whether it's completed, I can certify difficulty, actually get to certain point.*

M: So, the president and CEO of CSIS encourages our programs, so research fellows come to the idea with their idea. So, it's not often that our program go outside CSIS to have external agencies they all come inside. So, that means we are very busy. Sometimes, we have capacity to come up with our own ideas, and go to different programs within the center, often times, it's those ideas coming to us,

and we are working on building our capacity, so hiring more people, so we do have you have capacity for our own projects, and our own independent projects. Often times, it is the CEO who comes up with the ideas for I-labs, for us to partner with programs at the center. It's little bit a both for more people coming to us with the ideas, and us providing our own ideas unhoutive, make that the product the best.*

KDI: Do you have any trouble like when people who want you to make it was do it certain way, and you want to do it in different way, sometimes we face that problems.

P: First step is just understanding that you as creative experts do you have expertees that researcher don't have, you understand how people consume information, nobody's really gonna watch 10 minutes video, one guy talking into a camera whole times, they don't do it. I think the best way to, it's gonna be a process, where you are, and depending on people who you are working with, you are gonna be dealing with different personalities as you see things in certain way, you guys have valuable perspective you can bring the table, but I mean, I think the best way to approach is, you cant say, you cant make it like quo-table judgement. You can say 'well, red is better color, so we're using red' kind of things. You have to beg your argument with very quotable* data, I mean, if you creating videos, youtube has some pretty incisive analytic setshow* like wont people actually watch this video, where they we if um.. So, you know, showing data over average attentions spend is like a great way, you know, starting conversation about how video contents should be created and how we framing it, I mean I think one lesson that,... but, the one thing I think people really need to understand with this is that we know the term of multimedia, multimedia means exactly that, like the video that you created doesn't end o-d-o at the projects, it is supplement to larger whole of work, right? you know, you create a webpage, yes, the video is there , but there is a lot of other things that support that video, text content, audio sound, anything that you can potentially think of, so, I think it's really important to say that this is not the creative videos for a project, this is not the project onto itself. In the past we had, you know, you dealing with people who were classically trained in reading and writing and research and you know, the primary output is always been PDF for report, and you know the very sensitive fact that in the past PDF was everything like reports they produced was everything. But in this case, because you have so many different platforms, and media that you dealling with, the video is not the end. It's only part of whole. I think it's really important to try and convey when you dealing with this issues, but again, it is discussion, you are not gonna be successful right away, but I can tell you four years ago, we were thinking very differently about what our work product did.*

M: I think one of the big problem is translating, the technical components of the work, to the researchers who don't understand the technical side of things, I have been here for maybe 6 months, and my value has mainly been helping the I-lab translate what it's trying to say to the research side. I conform research background, so I can speak in the language of the researchers and speak in the language of the technical side because I also have a technical background. Finding that person to bridge the gap is very important and will help some of those problem. Sometimes, we have... are technical fox*, looking at research, designing a graph or chart or video, and they may not understand the data in the research. So, when they design that and send it back, the researcher says 'this is nothing to do what I wanted it to be*'. So, having that sort of checking balance in the middle of team* make sure that everybody really understanding things is pretty crucial to prevent misunderstanding.

KDI: Looks pretty much same. Personnel from KDI School which is educational wing of KDI and I come from e-learning team, professors are generally against some reasons.* They do not see the value in making multimedia videos. We did try to say that this is not the end, we are trying to intise people, but can't be do us to lead it into deep knowledge. We keep saying that it's not necessary, itself is the ultimate product, the most comprehensive, and the.. you know.

M: So the Paul*'s point earlier, I think you can use analytics, for example, youtube analytics to show you the power of video. You can. There are ways that researchers understand things, so for example, researchers knows the data. You can provide your research partner with data, that shows the value of your work they'll understand it, scientific data, videos are consumed at much higher rates than PDF. So, using some data backup your own, you learning techniques, is something that you can use it to convince the professors.*

KDI: How much views are enough?

M: That's not a right question. The right question is 'what kind of views do you want', because if your researchers are looking to reach a policy audience, so the government, maybe you only need 5 views in right people, you know. But if your researchers try to reach all of South Korea or the rest of the world, then it is important to have hundreds of thousands of views. So, that is a real question identifying audience which is something we try to do very early on for whatever products*, because we have websites, well there maybe only one hundred people visit the website a day, but as long as those are the right people who are reaching the website, that makes it valuable. So, that's something to think about, too. And I

think researchers understand that, too. It's not about the number, it's about the quality.

KDI: So, you are saying in the beginning of every projects, you define who are your audience. I.. Focus group Interview? or that's really hard.

M: We just ask. We ask research partner. 'Who is your audience?, who you trying to reach?, and what is the purpose of your research?'. So, who are you trying to reach and what are you trying to tell them. So, sometimes.. let's say we have... we just released data on a survey from inside North Korea. We ask our research partner 'who is your audience. Is it policy makers? And what are you trying to tell them'. So, they came back and they said 'No, our audience is general public. We want the public know about the surveys. And what are we trying to tell them? Well.. We're trying to tell them let their people who are unhappy.' So, now two basic components, we can move forward and instead of putting all of the data and statistics into this website, we can put photos. You will see that what we used were... So, more graphical representations and illustrative representations of this data. You scroll down and there is a map with people, and you know, very simple graphic, and it is until the end you get the more detailed statistics, whereas if this is for other researchers, they may provide much more statistics and data. So, that is one thing we ask at the beginning, 'who is your audience, who are we making this for'. And then once we understand who is we making for, 'what are you trying to tell them'. So, that's the beginning of the process.

KDI: Maybe we had a different assumption that using multimedia is to approach to more general public. You know, PDF is only for academia or experts, but multimedia is more accessible to normal people. So, we thought like, as he said, have you more view number. We thought that's one of our goal to reach high number of views, but you have very different point of view.

M: You know, some researchers and academic don't have time to read PDS, and having something simple is a good way to reach them.

P: I mean, ultimately, we support CSIS. We are primarily helping the programs here whatever objectives ... achieve more than the other way around.*

M: If you were a media organization, you would be very concerned about how.. what are the thousand of views you have. If you were a media organization, maybe it's tied advertising revenue, or to prove its value by showing the views. But as a think tank, it's much more important what those internal goals are, because those internal goals are not tied advertising necessary.

P: That's the instinct I used to have a lot, but you have to flip it when you are in this type of industries. You don't live and die by how many clicks your organization gets and how many clicks this new story gets cause I don't remember. I used to be a journalist, so I was concerned about that, because my video that I produce didn't like, you know, get to the front page, get a lot of views, but in this case, it's not.

KDI: So, as long as which is the intended audience...

P: Another really interesting metric, especially if you are more, is length of engagement. You make a 3 minute video, and 90 percent of people who click to watch the video and watch all of it, that is great metric to have. And honestly, if I could choose between 10,000 views and 1000 views, or 1,000 those views watched a 100% of video and 10,000 watched only 10%, I would choose 1,000.

KDI: What sort of contents do you actually make? What is the majority of the contents you make?

P: Few different options here. Some of them, for example, are as simple as creating page on the website. So, for example, we built this page which has some tags, it has videos, it has downloadable PDF right here, and some photos. So, this would be one example of very simple sort of website including components like overport* we have created or video we've created. Then, there is another level which is maybe a very simple website that we created. This website just has functionality for people to write articles, and post articles, so it's more like blogs sort of functionality will be reached shorter media.* Then, we have more detailed website, that has more in-depth sort of maps, and items, like give more information, more contexts, in addition to the longer sort of traditional analysis pieces. And then, we even go so far as creating website that have very detailed interactive sort of maps, or you can ... So, you can actually click on this and show you different projects, So just different types of websites suit just different types of needs, basically.

KDI: So, you mix and match as it required actually which....

M: So, we have someone come to us and say, we have data on leaders in Libya in North Africa. In the country of Libya, we have data on who the important people are, and we have profiles. Should we build a map that has points on the map with different leaders and where they are, or should we build a website where we provide bias, or should we do video that tells us story about a different books. So

they come to us and they say, 'we are not really sure what we should do', and so we'll say 'tell us little bit more about information that you have about these people. Are they moving around is that, do you wanna show how they moving around, or do you really just wanna tell their personal story which case in videos very good at telling that stories. Or do you have contents you wanna keep adding, from week after week adding more more contents which case maybe website would be better way to add more more contents. So, getting a better understanding of the different components of what they need helps us make our judgement. Sometimes, all I wanna do is to give a brief news update, and audio podcast, maybe the best thing for that, just to have a conversation for that with somebody, and release a set of audio recording, but we also have partners who have can't* understand the value of the I-labs, and that is been hurdle, we had to get over this, this problem, it's been a problem people not understanding fully what the I-lab can do, so, maybe not knowing that we're capable of building website, if you don't know, you can go to the website, you won't come asking for a website, right? So, it has taken some time, but by talking through the different options of we're capable of, why they maybe valuable for researchers that helps determine which types group we're gonna...

M: How easy is to remodel that into get data from that? It depends. Video analytics are widely available, you can actually watch what the average time is people watching videos. For a website, there also are some analytics. Do you know about google analytics? At the google analytics, you can see what is the average time people spend on this web page. There are other platforms that are little bit more difficult to measure, so, for example, we have a interactive about foreign investment in different countries. We can monitor, we don't know how people interact with this. So, it is somethings difficult to monitor, somethings are easier. For example, podcast, you can get data from itunes.

KDI: Quality of contents is.. evaluate...

P: Sometimes, feedback form into a website. So, we just say 'what do you think of website, let us know', and people will communicate...

M: So, for example, down here, help us improve this website. People can sort of come and give suggestions.

KDI: But do you actually get feedback? We tried that, we also trust something else survey, as for survey, we did make the efficient survey and we got maybe 20-50, 5%...*

M: That's about accurate, I would say. I mean, if you are sending out to group of thousand, that's good sample size. I think we have a maybe smaller sample size, and many cases.

P: Was it valuable feedback?

KDI: Not all of them. Saving 50 results, maybe 20-24, you have some constructive...* The other 25 simply say...*

P: Have you been more targeted* about it, like reached out to partner organization? Or somebody in the space, and say hey, can we show you this? Have you let us know what you think?

KDI: We do have a pretty fixed audience, policy makers from developing countries or school alumni who are also policy related personnel from developing countries, so it's pretty loyal customs since... to our school even... That's quite.....*

P: One thing, I mean with this particular website, that's very natcy, captive subject that's all about infrastructure program in Asia. As a very narrow, but dedicated base fox* who be interested in that kind of detail, but we did with this, was actually show it around to embassy, ambassadors who a lot of countries, for instance, we shows our Kazakhstan, Uzbekistan, Turkmenistan, we've got all their ambassadors and trade staff into the building, and show you masai, what do you think? We've got valuable feedback to that process, versus more like...

M: That would be a focus group sort of. And it depends on what you have minifits* in video, focus group might be little more difficult, whereas if you have a website, you can get people opportunity to play on a website, Have you done focus groups?

KDI: Yes, We've actually invited people to set place, to have sit down, ... and got feedbacks. And that was obviously more effective in this case, but we also sent to embassy, institutions,... that is also more effective, but maybe expend of...*

P: Do you have any control of your social media? Is that something your department responsible for?

KDI: Not really.

P: That's separate function?

KDI: I mean, we also have like external relation department like you do, and I was about to ask you how you work with your external relation, especially social media department.

P: We work closely with them, and they work closely with us to formulate social strategy.

M: So it's not the same division obviously, different groups, but we do work closely. So, let's say you come up with an idea for a launchable website, we build a website, we bring in social people very early. Because they have ideas about the way that a graphic It says it's great, we can use some social media, or maybe we have something like this, and I say nonono, we can't use this social media, maybe we can ... something else. So, bring them in early is important, also for traditional media, having a conversation very early on.. about.. are... idea for story about polling* inside North Korea, allows our media people to go to the media very early, and the bring them in, and to show the media what were thinking about. But it's important to have trusting relationship with media right, so they wait until you give your final story. So, it's important to have a conversations early. Especially with the social media which.... That is.. if you have a big... Does KDI have a big social media pres ents?

KDI: Facebook, youtube..

M: Yeah. So, that would be important for any of your videos or your items to make sure that they are going with social media which I'm sure they are..

P: Don't try to like.. seperate out functions.. like.. If your only responsible for content production and then you have two other branches to distribution and outreach then try to bring them into that conversation, and make sure that ... rather than having them have their own ideas, and you know, outreach people have their own ideas and ... your responsible for making the content, and then That's it, you know, make sure that your.. beginning to end, really you're responsible for the whole thing.

KDI: Following question about social media, is there one dedicated personnel who run the social media and also write a post, or create contents?

M: Yes, so he works under external relations. His name is, and he works under external relations, not in the I-lab. He is responsible for writing facebook posts or twitter posts, and posts on media.com which is social media linked in youtube, ..., all of those elements he is responsible.

KDI: Do you have a regular meeting weekly or monthly, so you can.. all together bring in and discuss which contents would be more suitable for...

M: So, we have so much content going out and we would need to do it almost day a day. But what I do is I send him emails whenever we are producing new stuff, so he is aware of that content. He is also responsible for monitoring the different reports that go up on CSIS, to make sure that these reports are being shared on social media. So, he has more than just the I-lab sending him content, all of the programs at the center, are sending him contents, so once a week, I send him email, These are the new things and we've done this week, maybe there are 4,5,6 items that the I-lab has done from videos, podcast to website, features*, I send it to him, and he will use that to help his social strategy. We don't actually sit down and talk face to face. Maybe that's a good idea.

KDI: He is quite actively informed in .. from beginning....

M: We try to, yeah, he is also very smart technically, he has some good ideas, so involving him early on a process is good idea.

KDI: Sometimes, maybe this is my, but sometimes we did try to involve PL staff and The extra will

M: Exactly. I mean it is work-close thing*, maybe it's just awareness about bringing your PR fox and having them aware instead of bringing them in the actual process. Everybody is busy, right, nobody wants to have wasted time, but one email a weeks and here the projects that we are working on just you're aware, these are the dates, or even here are the projects that will be released next week, so, you know in advances is something that is helpful that communication from your end, not necessarily bring them in from the start.* I mean, the reason we would bring in our social media guy early on is because he enjoys sitting on those meetings. If he didn't enjoy sitting on those meetings and was very busy, then, we wouldn't bring him in those meetings. But there would be another way to communicate the work that we are doing to him because that relationship is important, and obviously you want social media fox to distribute and the PR fox to distribute the information that we are doing, so..

P: I can't think you give this access to facebook, They let you help out.*

KDI: In Max's case, they wanna unify the channel, we... only one person....

M: Yeah, we wouldn't do that here either. We... No...

KDI: Maybe because much smaller in terms of personality and institutions. we have maybe 200 people including professors, so... But maybe that's ... wrong. When we make videos, we just make then taking tears stuff,* ... and we made this ... facebook to watch can you do with it., Maybe that's I'm wrong. ... production of the thing. How ...?

P: Well, I mean a whole new thing now is even with some videos on facebook, because facebook is now built when you scroll through social feed, you.. videos autoplay, and there are a lot of news organizations and another rela... actions have done is actually creating ... many version of video that you created. That's a bit more visual rather than requiring you to listen to it, so, you know, large titles, large words, so you can just basically read the animation as it's going through more than like.. having listened to it.

M: So, we call that snackable videos. ... for facebook. So, it could be an idea. They do perform very well with.. on facebook.

KDI: We did intent to corporation with ... dual control, but in the end we can't with dual control, so we always dually, fix quite easily actually, ... strategy.*

M: Yeah, you wanna figure out of the social that works for you, figure out what they want, what would we be helpful for them, sometimes that means you're spending extra time, but if it's something helpful for them, and its process they don't work,, and it's important to figure that out. What else?

KDI: Can I ask you about the budget? Do you have like dedicated budget for this Idea lab?

M: I think from the outside we did. There are sort of a overhead budget that we'll be funded from. Moving forward, we are trying to transition into a revenue be* structure, what we're bringing in revenue off to pay for a budget. Yeah, we have our own budget, that pays for 12 employees.

K: Just on average, how many contents without videos, website,.... How many contents do you put it out each.. each... each month? It should be more...

M: I would probably say, so we do graphic design, for example customer reports, we do vend* materials, for, I don't have anything, those ... right there. Yep. So, these are longer book clips that we do custom layout forms, we have vend

materials, we do podcast, videos, we release new website features, we do interactives, I would probably say on average close to ten items per week depending on different items.

KDI: By only 12 people?

M: Yes. It depends. I mean, I would probably say the range would be 5-15. I mean really it would be sort of within that range. Podcast, for example, maybe we have a program that records three podcasts in one morning, and we turn around and edit those and put them out. So we have three podcasts, three events, that we're doing vend materials for. Plus, one new feature for website, plus, maybe, I mean It could be, new graphics for report that we're putting out, a report cover, I mean it really.. it really...

KDI: Would it be ... to ask you for the make up audio team, like how many, for example, graphics personnel program has ...?

P: So, we have 2 video producers and animators. We have 3, mostly, print designers and infographic designers, but they are transition the web quite frequently. We have 3 developers, 4 if you wanna include me. I'm more like, you know, just technology management now. So, I'm ... productioning as much as I used to be.

KDI: So, developers mean website... programers.

M: Programers. So, the one who, you know, this is ta product, this whole structures are products, laying out the web page, sort of things.

P: And then we usually have four interns personnel, sir.

KDI: Are they included into 12 people?

P: No, we don't include those people. And we have two people in one project managements, which is Max, another is Co~.

KDI: I've imagined that you have separate web team, who manages the main website.

P: The Main website, yes. But for these websites, No. We manage them.

M: This is the only website we do not manage in CSIS.

P: But we do have access to it, so we sometimes post content if we need to. And we have our own program page, for instance, and we control the content...

KDI: But, you don't like, work on each other's website.

F,M: No.

KDI: So, how many website are you managing right now? I can't imagine...

M: So we have, we have reconnecting asia, we have AMTI, we have missile defense, we have china power, and.. what an I missing.. which we don't really manage. I mean..

P: We probably have around 20 unique web properties, but they're very involvements. Some of them are very involved with, Otherwise, we just might update once a month for them, you know assist them with, you know, basic pose. You know, involvements doesn't go beyond that target much.*

M: I would say about 5 that we're woking on...

KDI: So, daily updates?

M: Yeah.

KDI: That's quite a lot.

M: Yes. We say if you wanna be bored, this is not a good job to be bored.

KDI: I can imagine that the video animator has some skills, like that.

M: Yes. Our video animators have skill in InDesign, in like graphic design. We have one graphic designer who is skilled in video animation actually. We are hiring web designer who will have web development skills, and our web developers have a little bit of knowledge about web design. But for the most part, people are sort of fit into their area of responsibility.

P: But they, yeah, I mean, the good way to hire this position is that you wanna have a specialist each in a category, but the generalist is enough to understand what each other is doing. So even though like your video producers are not interactive for online people, they understand what those interactive and online

people are doing. So, you have ... where everyone is on the same page, making different products sort of, but it's all towards the same goal where it's for creating more ... online ... digital presents. So, I mean, in case of developers, I mean, wanna things that we look for developers instead.. Well.. If you've ever tried to hire them, don't hire ... from IT shop like somebody who's just been classically trained in networking and you know, ... computer ... in her entire life. That's the worst possible person you can hire. The best possible person is somebody who has worked, who has humanity background. Both of our developers, one has a degree in policy, international ... solutions. The other one has a degree in history. But none of them has CS degree. Myself included... So, if you are looking the branch out into that kind of.. make sure, make sure, make sure that they understand that you are creating analogy ... products, not just creating some very unusable kind of machine that's only other network engineers...

KDI: You are not a computer and you are not making anything.

M: I mean, one thing that we look for is people with media backgrounds. I mean even though there are some parts of media background, they are not good for think tank. They are parts of media background that are very good for what the ideas lab is doing. Figuring out how to convey complex issues or ideas is something that media people do very well, actually. So, the fox who have media background, but specializes skills with technical or design elements, those are really the best people. It may be good also to look for people some research background as long as they have some technical expertise, I have realized that it is hard to find both of those.

KDI: That's what we always have trouble with. We have technic people, we have administery people, we do not have research backgrounds person. That is always been a crocks of.. you know,, point of contents..

M: That.. I think in the future that will start to change a little bit. You have some younger fox kind of coming up with research experience with, but also influency with technical skills. Certainly, that's we're seeing in the United States, now is people who... everyday fox who are maybe studying for master's degree, and actually know how to workpress.

P: We work with the Asan Institute, and they send interns every semesters. They are fantastic. I mean they don't stay with us because they're going back to South Korea for internship, but they've been excellent interns, they have the right backgrounds, they've done substances like humanity's work, but they also have technically savvy. So, if you might wanna reach out to them, especially, I mean, is

your operation DC or South Korea?

KDI: South Korea.

P: Once they come out our system, back home. So, maybe we can collaborate. We have great interns from the Asan and they're looking for work after done here, must go to you.

KDI: Maybe last question? Do you have any intermediate or long-term development plan for lab services?

P: Yeah, there is a few thing. Generally speaking, we do wanna expand our web operation because it continues to be source of growing demand with ... people want their activity, they want tools that they can share with the groups. I think, you know, video and audio to play ..., but I think you need to, for videos and audios, the basic ... you do need to... A platform that makes sense it leverages its best strength, we're definitely hiring more. So, we're working on that. Beyond that to mean, I could tell you, technologically we're looking to.. exploring libraries, new languages, we can code our websites in, improving that ... just in..., putting into a ... is that, you know, make rolling out these website synchron more operational.

M: I think generally speaking, taking a look at what is worked in the past for policy, specifically government officials, has been these reports. That's the way think tank always work just handing a PDF to somebody, having somebody read PDF. So, we are now exploring different ways to get communicate that information across or see there are some ways of making them work. Certainly, for example, we're connecting asia website, it's good example of how we can use database online to help people understand the complex research subjects. So, I think moving forward, trying to find the way to continue to pursue this projects for the different programs, set on* means we have to build out our capacity, we set on web development, stand point, from design stand point. I would like to see us continue to grow and continue our knowledge of different languages to be able to bring on more projects, but also to go out and tell the center, 'hey we have an idea for this project and we want to bring in a few different programs on this projects, so that is the point where you set on the beginning how often you go out to different parts of center, that would be something that I would like to see us do and I would like to see us grow our expertees of the subject manners as well. Now we've created the website on North Korea, we've created the website on infrastructure in Asia, what's to say that we couldn't go to infrastructure in North Korea, or come up with an idea that actually brings part of center together and helps connect points between different research project that we've worked on. We

are one of the only program in the center, that works with all other programs in the center. In fact, we are the only program in the center and we are actually all of the programs in the center. so, being that foco* point of all of the research for the center is extremely powerful place to be. We are unique opportunity to connect different part of the center. So, I think that is somewhere I'd like to see us grow, that would be valuable for the center more broadly, and for general public more broadly.

Wiseman: My name is Wiseman, and I'm the vice president as my parts for publications and communications, and what that means is that we have 8 people on our staff out of 50 or so in the building who are involved in communications, publications. The website for using our world policy makers and multimedia are all of our outreach. So, I have invited, I think Eitan is one who set this out, so thank you for doing so. Eitan works on with who I can let him introduce himself, but Eitan is our press and media we raise on, Pedro costa is title, is a editorial fellow that doesn't describe all of the great things* he does. He does rewrite blogs and pieces he does outside writing a bit, and he also helps me edit the papers. And Jeremey Tripp is one of our geniuses who oversees our websites and posting, and he understand things like videos, he does take pictures, he helps run the studio, and he is going to be heading into some bigger responsibility, because we have newly increased capability of analyzing who comes to our website and we want to make our website more, adapt our website more to the needs and desires of people who come to our website. So, that's who we are, we are, institute is been around for 25 years, and it was founded by Fred Bergsten and now there're presidents as a person who very highly regarded world renowned economist. We are, I think you know who we are, so I guess, I was gonna tell you a little bit more about us. Why don't you tell us a little bit about yourselves and what brings you here?

KDI: First of all, our vice presidents, Dr.Kim, sent us apology for ..., so instead, we and KDI multimedia team, this is Ms.Shin who is the head of the multimedia team, Ms.Shin and Mr.Kim, and myself, my name is Keunhyuk Lim, Recently, we have created videos of policy reports and research papers about scholars, and in doing so we have run many trause* and tribulation. As we've been doing such proceedings already, as a renowned institution, so we thought it'll be the best field if we can get some advice from you on this matter.

W: Yeah, sure. Well, I think anybody in those multimedia encounters trause* and tribulations. It's very fast changing environment. We are reexamining our own practices all the time, and we're actually doing that now to trying to decide how long our videos should be and what the format should be. That's what we've thought. So, what can we, what would you like to talk about specifically?

Pedro: Are you guys mostly focused on video content, that kind of stuff?

KDI: At the moment, yes. But we have obviously, willing to talk about other things. First or all, We'd like to ask you what kind of multimedia content don't-you-put-use-on-each-visualize*, and how you disseminate them, so which panels do you disseminate those?

Eitan: Well. We produce a lot of video contents. Pedro is ... in the video along with a senior fellow typically do either piece of research on that the coming out with paper and that the coming out with or some typical piece of news. So, with Canada, free trade agreement EU, we have a senior fellow talk to Pedro and we film it, then p ut it on youtube and then post it on tweeter, facebook.

P: And our own website. It's the main thing. The nice thing is that our website has been refactories, so something now actually looks really nice, so that's the thing. But it automatically goes on youtube at the same time.

W: So, we have meetings downstairs few times a week sometimes. Those are webcast live, then we have video available on the site of meeting.

P: And people really like that.

W: Do they?

P: I think they do. Maybe not the live watching, but we'll go back and somebody says something, it's there, I think it's great database.

E: Push the trascript. So, then other pieces of contents which on, for some of the publications which have a lot of more numbers and statistics involved, we're tried, Jeremy will be one of our people that creates infographics or gifs. Straus* who is very easily digestible then post that to website and send it out on twitter or facebook. Pedro has very large twitter following, so that's knowledgeable which we're really able to utilize. The PIIE.com* also has large twitter following where 22,000-23,000 something that. So, we're able to utilize that really get world out.*

P: Another way we just started doing is, actually two ways. So, we've developed partnerships with other similar types of content, and where that can make the form is, I don't think they post whenever it's videos, they've said their interest in our sentiment couple of posts. we've posted on the web, but business insider recently did one of our videos and they're very interested in and they have a huge following themselves and so. Having other sort of distributions that are more they have a wider range of access, ... so that's one of ways we're trying to expande it, is like maybe people walk up to our site and see somewhere else.*

W: We don't have staff that's as big as some of the think tank to produce the, he had made infographics, gifs that sort of thing. But we're thinking about doing more of that.

E: Do you guys know about the mean by 'gifs'?

KDI: GIF?

W: Yes. Moving images, that's the graphic.

P: Looks really nice and helps explain complicated policy paper in the way that you can just watch.

W: One of the things that think tanks but also all institutions employ the multimedia. One of the things they say is your video should be shorter. It should be a few minutes long and so we're struggle with that. Because what we have to say is not very soon, too short, quick sort of economic research.* But we maybe moving more than interaction.* Do you have thoughts, Jeremy? I think Jeremy thinks sometimes our videos is too long, you know, people drop off.

Jeremy: Do you guys use, analyze youtube? On youtube, you can view some statistics and how long people are, you know, what's average rate of people actually watching this video. It is kind of 5 minutes briefly, I mean, we can give that to you. What I was gonna say is twitters is driving force, twitter is bringing so much traffic to our website, so we're posting our videos on twitter is a tremendous thing for us to do. But something else that we need to look into is youtube is blocked in China. So, we need to look at posting our videos on, I can't remember the name of the service, but others' service are ..., they can view the videos in China. Because China is a big market bar, so we need to look at that. ... But twitter is a driving force, facebook is up there, linked in is driving a lot, I don't know how many linked in is in Korea.

KDI: Not really.

J: So, linked in strive in big vain.* But twitter, it's almost fed, it's kind of running towards send but it's gonna stick around for a while.

P: So, people instead facebook is the alternate because it's user-based.* I was told by the contact that broad the economic form they get like 10 times they wanna traffic from facebook, another is like three, four million twitter followers.*

J: So, what we try to do is to get all of our senior fellow to have twitter, so I don't know you have a lot of your people have twitter's account, but the more they do, I mean, if they have something to say and put out there...

P: You can promote and make it linked to them, and you can say who they are, put some face on person. It's really nice. It helps a lot.

J: So, yeah, we post our videos on youtube, but, again, we should really look at it different service, especially for trying what their videos, but not all of the videos related to China, what they care about and whatever. But it should be something we should look into, again, but twitter is highly recommending in traffic, that's important to get views and to get people to come to your site.

W: How big is twitter in Korea? Is facebook super-dominant?

KDI: Not really.

E: You guys are looking to break into the US market more? You're looking about Korea market?

KDI: Right now, we're focused more on the domestic market in the KDI sides, and in KDI School, we're looking to more towards the developing countries.

W: What are the ways of your thing of doing that?*

KDI: Right now, the platforms we utilize is youtube obviously. The KDI School is subscribed to I-tunes U which we can upload our contents, too. And we are looking to make our own website like Couseira. But from now, I'd say youtube is the primary channel.

J: Yeah. If you can push youtube ... facebook or twitter, I think that's great, and again, I know there are some of services been China for youtube, but, yeah, I think that's great. Do you guys use google analytics?

KDI: Google, youtube analytics? Yes.

J: Because it provides a lot of insight into how things are doing it, you know you can pulling your youtube staffs as well to see, cause that's working for your ...*

W: We have not go on with I-tunes University, but I know who we are talking to is big... But I think I-tunes University is separate. It's not easy to get access to

analytic... Actually, they call it university but what it is, is sort of, to describe that the videos are longer lectures. So it's serious, you know, in another words if you wanna take the course of harvard or something, it might be available at I-tunes University.

KDI: Can I also ask for who are your main targets for your multimedia contents? Is it intended for the general public or academia, or policy makers?

J: We have our stuff referenced to uncongress and just our meetings and whatever. Some multimedia content referenced, but it's necessarily that they are target, but they do reach ...

W: So, you know, basically, we call the institute for international economics, you know our goal is to elevate people's understanding of international economics, but also to help policy makers make the right choices. If you really want to ask a lot of things to think tank what is your goal and life, they would say, like us, to influence policy into help, bring it back to good policy. So, how do you do that, I mean where are your audiences, I mean the first audience is the policy makers and then people who are influenced by policy makers, and the general public we feel, is the more they know and understand about international economics, the better it'd be to bring good policy to bear on the policy makers. But we don't, for example, necessarily feel it's our role, on the other hand to help high school or college students to do their term papers, you know, so we want to, we don't wanna be a media site, we are not a news organization, we want our research to be driven by the priorities that are scholars set what they think is important, but, on the other hand, we want to be a part of the debate that is going on, so there is a little bit of attention sometimes between people like me who say what would we have to say about this news about whether EU and Belgium, and Brexit versus a long term scholarly research that may come to ... a year from now. we'd like to be known as place that figures out important issues that maybe not important now but will be in another year to. So, we, having, we've done our website earlier this year, we launched it, we went through the ... to trying to answer for ourselves about questions that you just asked like who are we, what are we trying to do, and it turns out that's not easy to answer even for us. We are pretty narrowly focused, pretty easy to identify what we do. But the most important thing is to increase people's understanding of how global economic works, and to influence policy makers to do the right policy. And we tend to be in favor of open trading and investment, and economic system and we're in favor of economic cooperation. We like to support international organizations whether is G20 or international monitor refund, or world trade organization, Word Bank, or smaller development banks. We do some joint research projects with any of our scholars here come

from some of those organizations, so we want to produce timely, typical research that helps policy makers in the government and those organizations do choose the right things, make the right choices in facing crises, and you know, solving problems.

P: So, if I can just add one thing I figured that there's gonna sense that the recent rise and sentiment goals against all of the things that Steven just said that we favor indicates that our method should be broader than just policy making community. Because if there is popular buying-in-for* trade and globalization and other ideas that we set worth, it doesn't matter if policy makers agree with us, and so there's been a sense of the message that needs to be broadened, hence our effort to be more media-friendly, more communicative, more responsive to this issues.

KDI: The KDI is the government think tank, it's a neutral think tank but it's not independent. And our mission is obviously to advice to the government on economic policies of Korea. However, this is a ship towards the general publics* and one of the mission of school is also to educate the general publics on the economic policies and general workers of government economic policies, so we have to care of both and that's always been a problem.

P: That's a difference between what they'll be doing 60 minutes videos or 30 seconds videos, you know what I mean?

KDI: Another dilemma that we're faced around from the problem is we haven't struggle with evaluating the success of those media, cause it's kip to us general public, it's just number of views' matter, nothing really matters much. What if I make it towards the policy makers, just become

J: So again, with google analytics, you can view pretty much who view the videos. Somebody from the white house viewed a video, we could see somebody from the white house view our video. And then also with google analytics, you can view which page range, view to video as well. you can also view the gender viewed your videos as well. So, you can kind of see your videos actually reaching somebody who you want to reach. So, google analytic is very powerful. There is pay version, free version, but with it you can view the demographics of who's viewing your content and to know if it's actually reaching somebody you wanted to reach. Not necessarily that's an exact person, but somebody within that.

KDI: If you want to evaluate, I'm not sure if success is a right word for it, but what are you video ... world bank contents are reaching the right people, Is google

analytic a primary tool? Do you have any other methods?

P: Media Citations* is another item. That's one way that keep some kind of numerical scores. ...

KDI: So they have less emphasis on how many views for media?

J: To be honest, we haven't put.. We're gonna produce what we're gonna produce because we're not a news organization, so we're not really worried about clicks or views.

P: And we don't have advertising imperatives, so we don't need to tell all of the advertisers.

J: It's nice to know where it's working, but it doesn't drive us, though.

W: I think it going to drive us more and more, and we're beginning to think about that. I think what you guys say is you are good, but Jeremey, I mean we use another statistics until recently that we feel google analytics is better way to go. But if your goal is to influence policy, that's really impossible to measure. We were in favor of the Korea FTA for many years, and we were the one among the biggest advocates. And eventually, can we measure what degree our positions contribute to that result? I don't think so. ... Especially, when Korea was the head of G20 few years ago, we had leadership and we helped publicity. The thing is your government funded by donors as we are, you know, they say, we're, somebody gives you a brent* into your projects, and they say okay, what was the impact, what is the metrics how many people read it, so we do live in a world where people support us, one metrix and yeah, it's very hard to...

KDI: As for KDI, we obviously budget from the government, and the people in assembly care only for the number of views. So, we try to come up with as you said different metrix, so evaluation fact on we can questionnaire those people that the views are not the only...*

E: So, when we have to go to the board or whatever it is, we need to be, I mean, One thing I'll wanna make sure to do whenever he asks for multimedia citations is sending him the total number break it done by we have top 20 publications. And then I'll also break it down for them any quotes from high level policy makers. It's not really anything you can measure, but it's more something to go back.* It's matter of highlighting your work and fox, so try to remove the emphasis on clicks and more towards, here's the actual, here's the some of the big name people who

we have been reaching. Here's how we can show our policy name influencing somehow. I would try to emphasize that you can remove the emphasis with just total clicks.

KDI: So, quality rather than quantity?

E: Exactly. That's what I've tried to do. At least from the media side.

W: It's a good point.

KDI: Thank you. May I ask you few questions about production process to multimedia content? First, do you have a certain criteria for selecting which publications turn into multimedia content? ... top-down process that scholars come to you and ask to...

P: It's mostly us talking. But sometimes scholars come up with..., I've got this idea which do a video on this. So there's that.

E: But when we see a lot of times, when we see a publication, we think it's gonna have large general interest for the general public on such something on capital in the banking center, I mean capital parts. That's what people are interested in, so we try to make a video, if one of our senior fellow is putting out a paper or any sort of a book, anything that we really wanna highlight will always things that put out, we tried to put out our video alongside with it.

P: And sometimes it's very news ..., I mean, in the morning of Brexit I was here talking about Brexit in the morning often, so sometimes it's like english spots news events, but we have a ... of not having to be super real time.

W: We could be more sometimes.

E: We don't have any real process for ...

W: I mean sometimes big crisis for what happened like 2 weeks ago about deutsche bank seem to be going down the tubes and we go to people on saying can you right something about deutsche bank, and I'll say yeah, I think I can get to next month, you know. So, can you do an interview or broadcast or something. So, there's an attention, but we aren't so big there's several publications a day. We know what's coming out each week, and we look at each piece and say, oh, this one, maybe we should try this with a certain kind of media. I mean we put out of application a month ago, analyzing the trade policies of both who were

Hillary Clinton and Donald Trump, and we knew that it was good we had a big media impact. Eitan and I oversaw a very elaborate campaign really, which included not just videos, but also a bit articles to tell them what they impact on jobs or economics. But that was one of the most elaborately planned publications that we've done recently. And then our work on the transpacific partnership is also been elaborately planned and we're gonna have the event, for example, in mid November, we hope have to be an election, there may be a chance to pass the TPP in what we call lame-duck session in congress which is the people who have already been voted out of officers, still gonna come for a last, clean-up session in congress, they may take up the TPP, so we're gonna make a push there, and have an event there. We do an event, My department is not in charge of the event, but we are closely with the people.

J: Do you guys still have a lot of event?

W: Speeched, presentations..?

KDI: We do have plans for it, but currently it's mostly videos. Problems that we've sometimes faced when we creating multimedia content set, the subject matter experts and all the scholars, one thing set in a certain way*, we want it in another way. So, if once we made a video of research paper, we need to try to see this power point slides and a whole, a lot of numbers, graphs, figures whatever. Very difficult for non-economic based people like me or whatever.

P: We have that issue, too. We have to push back all the time. They have to understand that they're good at what they're doing and we're good at what we're doing.

W: We says 'what do you mean by this phrase' and the writer will say, 'well, if you don't know, then you're not my audience, I mean anybody, people who I'm trying to communicate to will know what I mean by that. And this is very frustrating because I'm saying 'Let's try to communicate', so wider people. I mean they're not stupid, but if you explain to them terminology, they will learn from what you have to say. So, we run into this difficulty all the time, using economic terms that are not widely understood. We don't ever discourage our scholars from including lots of obscure mathematical formulations because they're not economic search engine and they're researchers. But we also wanna supplement what they have to say with something that's accessible to right audience. But there is attention. It's interesting to know there is the same situation in Korea.

J: One thing we've been affected from is having Pedro, because Pedro used to take

their stuff and write an article for, to reach the masses, so he understands their work and he understands how to convey that to masses. So, he is really valuable for us for the fact. He can work with senior fellows and understand what they work, and how to convey that to masses, so somebody, who's in newspaper of something like that, who writes for economics for one of our leading newspapers, I'm doubt sure if you're hiring anybody like that, but that would be a good option, I think, because we benefit from them, because Pedro is capable of doing that for us.

P: That's nice thing that having Steven and I is more like translators effectively because, as both we're journalist, we're like sufficiently knowledgeable of what the subject matter to add it and read it, but sufficiently human to pause. We're normal human...

W: Well, a thing about journalist, bringing journalist into this process, Pedro and I are, that's our background. is that generally journalists are not afraid of looking stupid. They'll ask stupid questions. And sometimes the best question is a stupid question. You know, what are you mean by that, can you explain this to me? I didn't get it. It tells somebody I can't understand this. And some people really don't like to say they admit they don't understand. That's one good quality that journalist have. They're not afraid of looking stupid. Or even being stupid.

J: So, one good thing is maybe we should share with them about the TPP video and other things. And then you guys can use an example to show how...

W: Do you guys have your, can we show you...

J: But that way you can show them how we took very tactical information and put it into a video to reach the masses.

P: And the whole thing is the whole point of the multimedia's aspect. You can tell them. If you, you've already reached the audience and you know that you've reached. Academics already have their small little circle follow who read their stuff. That's the only people want to reach then, they have no need for you guys. That's now making a video at all. All point of the video is the take that ones the further. And the static is big from themselves*, if you have a good ..., you can show them figures and data. We try this, but didn't work, though. I think that's one way to go back in...

KDI: Our videos are too academia oriented, and as you said, there's no point which those people ... They're already loyal. Do you make all those content

in-house or do you outsource? And you 7 people doing all of that?

J: But providing academic information kind of research and gathering the thoughts of multiple people, but actual typical side of computer software is just to reach to people.

P: I mean that the research analysis put together some chart that they like enough to adapt it in terms of gathering the data and the other stuff. But in terms of the final product, that's just... They do all camera work for the videos as well as audio. And they also set up, they do it because the studio is also used for outside purposes, both internally and externally, other people use this studio and the sense that we use the studio for broadcasting, our fellows are speaking to BBC or whatever.

W: Some television network wants to interview. Someone here their program, we have satellite link... But some of our supporters, we depend on ... from outsiders, you know, cooperations, individuals, foundations that sort of thing. some of them want us to expand this area, so it's not impossible that we'll have more people a year from now, and maybe, even, not necessarily inside the building by contract something like that. We want to move carefully because we don't wanna waste, we don't wanna make wrong decisions that hiring people.

KDI: How long does it take for making video each one?

J: It depends on what type of videos.(44분 23초) If it's just a interview, Pedro..

KDI: Except for perspective...

J: From start of production and to end?

KDI: Yes.

J: 3 hours could be done.

B: Video itself takes, we usually shoot it, 5-10 minutes.

J: There are multiple cameras, so we splice the images and the videos together, we edit the audios, we try to make the videos better. We could do this in 3 hours, but we take time and wanna make sure we're right. So, sometimes if it's a rush to be done in 3 hours, not necessarily that have it done in 3 hours.

W: But there're sometimes where we should add graphics.

J: Adding graphics does take time. If it's normal graphics we could probably finish in 3 hours, but..

P: But sometimes we don't need to.

J: I mean, it can take 3 hours. We use premier pro for doing interview, animations...

E: And, how long would it take for the like Cathleen* type of video on TV?

J: That's going back forth research, going back forth script and everything else.

P: We have stuff, somebody writes script, and maybe the scholar has the link* at it. That's all different process.

J: So, we sometimes have usually given the chance to researchers and scholars to look at the product before we produce it to make sure they're happy with it, but not all the time we do that.

P: They did a nice one as well for the study. We came up with the trade study between the effects of what clinton's trade policies versus what trump's trade policies and they did it like one medic*.

J: Do you guys are fine taking a lot more time? We are talking about days? weeks?

KDI: Days? 1 or 2 days?

J: Just from editing the video from our normal editing video?

KDI: If we want to make motion graphic or any other graphical things, maybe it takes 2 days for just camera working, editing, and other post production things.. 3 hours?

J: Yeah, again, if we are doing graphic, it takes more, but it depends on how lively* those graphics are. But a lot of time our graphics that we show, they're already made. So, they're just a chart from the research paper and we just put into ..., and then just separate it, and we just animated it. But the end, the other multimedia guys are so good at it, it doesn't take that long. But if we are doing

graphics, it could take longer. But we are just doing plain interview, it could be done in 3 hours. How many... do you have on your team?

KDI: 5? 4? Multimedia team is 4 now.

W: Would you like to.. on your way on.. to look at the studio?

P: Yes, we can show you. It's worth it.