I. Course Description

JOUR 522 is an immersive production course that teaches a methodology on how to produce, edit and deliver a longform / documentary project. Building upon the pre-production work completed in JOUR 521, students will, by semester’s end, complete a longform story based on sound research and documentary practices.

Students who have developed workable ideas in JOUR 521 will start the process of turning their pre-production work into effective stories. The class teaches how to plan and accomplish visual sequences within a manageable story arc. Students learn how to shoot with professional cameras, write, and edit for longform storytelling, in ways that will translate to any medium.

Stories are driven by journalistic integrity and values. Finished projects should be creative while standing-up to the rigors of fairness and credibility. A question that you will revisit throughout the course is whether you are staying true to your concept.

Broadcast journalists must overcome a complicated process: telling stories based on conditions we not only research, but more to the point, what we see within a given setting that can work in a video presentation. Complicating this is the notion that we are challenged to engage viewers and hold their attention for extended periods of time.

JOUR 522 begins by identifying what viewers need to see, employing principles of visual literacy. We take time to think about how we can use a camera to achieve a story vision. We do this by applying filmic techniques to capturing what we decide journalistically to show, and how best to utilize available light and the setting to create story impact.

A big part of this work centers on the power of visual sequences as storytelling devices. We learn how to think differently about interviews and how they can be provocative and creative parts of our written narrative. And we explore best practices in story construction.
II. Overall Learning Objectives and Assessment

Students taking JOUR 522:

- Work with ideas that can be produced within a semester
- Learn advanced shooting and editing practices
- Shoot visual sequences for documentaries
- Learn to critique stories for visual literacy
- Log, transcribe, and understand material
- Write producible scripts
- Edit a longform video documentary
- Make revisions based on first edit evaluations.

These objectives define day-to-day documentary work. The course follows industry practices for both digital and broadcast platforms. We will discuss legal and ethical considerations and how longform is different from broadcast and online news. As we go through the semester, we’ll discuss specific application, giving students the tools to making defendable, honest, and fair programs.

III. Assignments and Assessment

DELIVERABLES:

- **Raw footage string-outs, sequences, and works-in-progress** are to be submitted as exported QuickTime files via the Impact server. Lee Warner, your production supervisor, will guide you through the process in the editing workshop and in his tutorials. These assignments will be graded on a complete / incomplete basis and you will receive in-class feedback on your progress.

- The **script** for your project is to be submitted via e-mail as a Microsoft Word document in the table format presented in class. (Please refer to the Supplementary Materials section in pages 4-6.) **No other format will be allowed.** I will not grade an assignment that is inappropriately formatted. Grades are based on visual descriptions in the left column, and story flow in the right column. This includes proper script format and good written transitions from one idea to the next. A final version of the script that is conformed to the finished story will be due at the end of the project.

- The **rough cut** is to be submitted as an exported QuickTime file via the Impact Server. This is where it all starts to come together. You’ll want to edit based on your script and the associated notes from me. You’ll be graded on your how well you achieved what you said you were going to do in your script, as well as pacing, storytelling and visual sequences.

- The **fine cut** is to be submitted as exported QuickTime file per specified by the established technical standards. This is your final end product. In addition...

- **Release forms** are **REQUIRED** for all persons who actively participate in your stories, either as interviewees or people who demonstrate a process. Projects missing signed release forms cannot be graded. Hard copies are to be turned in upon fine cut delivery. Our required release form is attached to the end of this syllabus and also available online on Blackboard. Please be sure to make extra copies and put them in your camera bag before going on a shoot.

While this is a production class, please note that I do not expect students to be accomplished camera operators. I do expect students to use the camera to identify significant visual opportunities for an audience who might never have access to see what you see.
IV. Grading Breakdown

<table>
<thead>
<tr>
<th>Assignment</th>
<th>% of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raw Footage (2 x 5%)</td>
<td>10</td>
</tr>
<tr>
<td>Sequences (2 x 10%)</td>
<td>20</td>
</tr>
<tr>
<td>Script</td>
<td>15</td>
</tr>
<tr>
<td>First two minutes of Rough Cut</td>
<td>5</td>
</tr>
<tr>
<td>Rough Cut</td>
<td>20</td>
</tr>
<tr>
<td>Fine Cut + Final Deliverables: Release Forms + Conformed Script</td>
<td>30</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100%</td>
</tr>
</tbody>
</table>

GRADING SCALE:

The following is the grade scale that I use to assign letter grades. **It is up to you to keep track of your grades and to make an appointment with me to discuss any concerns you might have.**

94 – 100  A  
90 – 93   A- 
87 – 89   B+ 
84 – 86   B  
80 – 83   B- 
77 – 79   C+ 
74 – 76   C  
70 – 73   C- 

An “A” grade means that the student has a full grasp of the concept and is doing exceptional work. Work is completed on time with minimal amount of editing required to complete the task. The grade demands that students exhibit professionalism.

A “B” grade means that the student understands and executes the work on time. There may be more extensive editing needed to complete the work, it is clear that the student grasps the concepts and exhibits professionalism.

A “C” grade means that the student completes the work with a minimal amount of effort. The work is done, but requires a fair amount of editing. It is clear that the student might not have done in-depth research, and the assignment does not meet professional standards.

**Completed projects will be eligible for broadcast on Impact, USC Annenberg’s award-winning student-produced newsmagazine series. For more information, please visit: [http://impact.uscannenberg.org](http://impact.uscannenberg.org)**

**About the video shot for this class...** the footage you shoot for this course is the property of the University and the Annenberg School, only to be used by you for your story as an assignment, as part of your thesis project, and in all cases, as a story for possible inclusion on Impact. The footage cannot be used for any other purpose – whatsoever – without written permission from Annenberg.

You will be entitled to use completed copies of your stories for demonstration purposes and your resume. You may link to the Impact site on any Website that is specific to you and your job search. The story may not be used for any commercial purpose. Please refer to the Procedures and Guidelines for greater clarification on this policy.
V. Assignment Submission Policy

A. All assignments are due on the dates specified. Lacking prior discussion and agreement with the instructor, late assignments will automatically be given a grade of F.

B. Written assignments must be submitted via e-mail to the instructor per guidelines outlined in the syllabus.

C. Video edits must be submitted through the Impact server. We will provide training on the system during the editing workshops. For technical issues, please contact Lee Warner, Impact’s Production Supervisor, at 213.740.5736 or ltw@usc.edu.

VI. Supplementary Materials

SCRIPT FORMAT:

The following pages show you a couple of examples of the script format that we will use. It’s a format used in the nonfiction television world. Notice the elements...

There is a header row that gives the segment title, show name, episode number, producer name, date, draft number, and on the right...the page number.

In the left column, the visual elements are described, whether they are interview references or sequences. Notice the reference to clip numbers, time code and its appropriate descriptions. All of this information makes it possible for an editor to find the clips and edit as laid out on the script with relative ease.

What’s heard is shown verbatim in the right column, transcribed sound bites and narration. The narration is in all caps with 1.5 spacing. The SOTs are single-spaced in upper/lower case.

This first example is from my documentary for Discovery Channel and TLC about Captain Chesley Sullenberger’s 2009 landing of US Airways Flight 1549 on the Hudson River. Narration is used. Sound bites push the story along, and narration writes into and out of the sound bites. You won’t need to worry about numbering your rows like I have.

| NATS | IN JUNE, 2009, U.S. AIRWAYS PILOT CHESLEY SULLENBERGER ATTENDS A REUNION. |
| SUPOR & SON – walks to his plane – sees it for the first time | THE LAST TIME SULLY SAW THIS AIRCRAFT, IT WAS STILL FLOATING IN THE MIDDLE OF NEW YORK’S HUDSON RIVER AFTER A FLOCK OF CANADA GEESE FORCED IT OUT OF THE SKY. |

Producer / Writer: Daniel H. Birman
V: Fine 1 – November 9, 2009 – Conformed to Fine Cut
Brace for Impact  
Producer / Writer: Daniel H. Birman  
V: Fine 1 – November 9, 2009 – Conformed to Fine Cut

| 12 | VO SULLY  
[6_21_A1_Supor1_4]  
[08:01:33:00]  
Continue sequence from above – Sully walks-up and touches the plane, show it in WS  
My sense is that the birds struck the airplane a lot of areas. The fuselage, the wings, the engines, but, um, I don’t know. |
| 13 | NATS  
WS Sully continuing to walk around the plane  
THERE WASN’T TIME TO WONDER, FOR THE CREW AND PASSENGERS ABOARD FLIGHT 1549, THERE WAS ONLY TIME TO ACT. |
| 14 | TRANSITION  
NY Aerials  
NY Aerials |
| 15 | VO NARRATOR  
GYRON – NY Aerials / LaGuardia Tower  
ON JANUARY 15TH, 2009 150 PEOPLE MAKE THEIR WAY THROUGH A COLD WINTER DAY TO NEW YORK’S LAGUARDIA AIRPORT FOR A FLIGHT TO NORTH CAROLINA. |
| 16 | VO NARRATOR  
Sully and jeff walk to press conf.  
Aerials - LaGuardia  
CAPT. “SULLY” SULLENBERGER AND FIRST OFFICER JEFFREY SKILES ARE THE PILOTS ONBOARD U.S. AIRWAYS FLIGHT 1549.  
FLIGHT 1549 LEFT NEW YORK’S LAGUARDIA AIRPORT AT 3:25 P.M. THAT DAY, HEADED FOR CHARLOTTE, NORTH CAROLINA. TWO PILOTS, THREE FLIGHT ATTENDANTS, AND 150 PASSENGERS BUCKLE-UP FOR THE FLIGHT. |
| 17 | NATS  
Chicopee Six barbecue  
02:37:19 |
| 18 | SOT JORGE MORGADO  
[7-18-A2-CHICINT1-8]  
We’ve been doing this trip for, God, I don’t know, guys eight years? Um, this is, uh, kind of like, uh, a tradition for us. |
VO NARRATOR
6 at BBQ

| 19 | JORGE MORGADO, JEFF KOLODJAY, HIS FATHER, ROB, JIM STEFANIK, DAVE CARLOS AND RICK DELISLE ARE FRIENDS AND RELATIVES FROM CHICOPEE, MASSACHUSETTES. THEY ARE HEADED TO NORTH CAROLINA FOR THEIR ANNUAL GOLF VACATION WHEN THEY BUY THE LAST SIX TICKETS ON 1549. |

SOT DENISE LOCKIE
[10_30_A1_Lockie1_4] 00:03:40

| 20 | I was the first person to board the aircraft // I saw the entire crew // I looked at all the passengers, I always like to analyze people when they come on the plane. // It was very much a business crowd that day. And everyone had winter coats and gloves and scarves. |

VO NARRATOR
Taxi shots

| 21 | OVER THE DRONE OF JET ENGINES, THE PASSENGERS RECEIVE A STANDARD SAFETY BRIEFING ABOUT WHAT TO DO IN THE EVENT OF AN EMERGENCY. |

LORI LIGHTNER
[7_8_A2_LIGHTNER 15] 2:02:47

| 22 | I fly a lot for business, in general but I’ve never been a good flyer. I’ve always been a little bit scared every time. It just doesn’t feel natural, being in something that big. |

When you have completed editing your piece, watch the segment and follow along with the script. What changed? What worked? What might you do differently next time? Take notes.

This will all be foreign for a while. With practice, you’ll gain confidence in thinking through content and visual sequences. When you do that, you’ll know that you can take-on any type of story. And that’s when it all turns from stress to quality in-depth reporting – the thrust of this course.
VII. Laptop Policy

Effective fall 2014, all undergraduate and graduate Annenberg majors and minors will be required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg Virtual Commons for more information. To connect to USC’s Secure Wireless network, please visit USC’s Information Technology Services website.

Add/Drop Dates for 15-week courses (Session 001)

**January 30:** Last day to register and add classes  
**January 30:** Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund  
**February 3:** Last day to drop a Monday-only class without a mark of “W” and receive a refund  
**April 10:** Last day to drop a class with a mark of “W”

For more information, please refer to: [http://academics.usc.edu/calendar/2014-2015/]
## VIII. Course Schedule: A Weekly Breakdown

### Important note to students: Be advised that this syllabus is subject to change – and probably will change – based on the progress of the class, news events, and/or guest speaker availability.

<table>
<thead>
<tr>
<th>Week</th>
<th>INTRODUCTIONS / RECAP JOUR 521</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>01.13.2015</td>
</tr>
<tr>
<td></td>
<td><strong>Lecture: Visual Literacy</strong></td>
</tr>
<tr>
<td></td>
<td>▪ Thinking visually: what it means to tell a longform story for television</td>
</tr>
<tr>
<td></td>
<td>▪ The importance of visual sequences to the storytelling process</td>
</tr>
<tr>
<td></td>
<td>▪ Preparing participants for your semester’s work</td>
</tr>
</tbody>
</table>

**Assignments:**
- Revisit your production schedule from JOUR 521. Firm up access to locations, characters / experts and begin scheduling logistics for execution.
- FOR NEXT WEEK’S MANDATORY WORKSHOP: Watch the Camera Basics video for the Sony NX-5, and read the associated shooting guidelines.

| 2    | 01.20.2015                    |
|      | **Advanced Camera Workshop - Part 1: Shooting Sequences** (ATTENDANCE IS MANDATORY.) |
|      | ▪ Shooting sequences: Capturing visual information that conveys a basic narrative |
|      | ▪ Getting a variety of shots and angles: wide shots, medium shots, close-ups, cutaways, etc. |
|      | ▪ Looking for telling details that reveal character, behavior, skill, humor, etc. |
|      | ▪ Audio basics |
|      | ▪ The interview: Techniques for longform television |
|      | ▪ Release forms and protecting yourself legally |

**Assignment:**
- Begin scheduling shoots. Prepare to start filming next week.

| 3    | 01.27.2015                    |
|      | **Advanced Camera Workshop - Part 2** (ATTENDANCE IS MANDATORY.) |
|      | ▪ What to do on location and dealing with subjects |
|      | ▪ Taking a pause to observe your surroundings |
|      | ▪ Quantity v. quality |
|      | ▪ Logging and transcribing footage |

**Edit Workshop – Part 1: Media Management and Organization**
- Importing the Sony NX-5 footage
- Media management
- Your new best friend: The Impact Server

**Assignments:**
- Begin shooting for your project. Log and transcribe footage.
- Pull together four minutes of your raw footage. Export and upload to Impact server for in-class review by Tuesday 2/3 at 1 p.m.
Week 4
02.03.2015

** DUE: FOUR MINUTES OF RAW FOOTAGE.

REVIEW FOOTAGE
In-class review and feedback.

Lecture: Production Troubleshooting
- The problems we predict
- Camera techniques: what’s working, what’s not working
- The ones we can’t anticipate
- Project completion problems
- Ethical dilemmas

Assignments:
- Continue shooting for your project. Log and transcribe footage.
- Pull together four minutes of your raw footage. Export and upload to Impact server for in-class review by Tuesday 2/10 at 1 p.m.

Week 5
02.10.2015

** DUE: FOUR MINUTES OF RAW FOOTAGE.

REVIEW FOOTAGE
In-class review and feedback.

Assignment:
- Continue shooting for your project. Log and transcribe footage.

Week 6
02.17.2015

Edit Workshop – Part 2: Advanced Editing Techniques
- Translating your vision: from camera to edit
- Editing for longform storytelling: building sequences
- Cutting sequences
- Transitions and split edits
- Timeline management
- Exporting

Assignments:
- Continue shooting for your project. Log and transcribe footage.
- Edit together a 3-5 minute sequence from your story. Export and upload to Impact server for in-class review by Tuesday 2/24 at 1 p.m.
**DUE: SEQUENCE #1.**

**REVIEW SEQUENCE #1**

_In-class review and feedback._

**Lecture: Writing the Script**

- Working with logs and transcripts to create a script
- Choosing footage for good story beats
- Script format and annotations
- Responsibility of a journalist in longform: sourcing and attribution
- Writing to a longform audience
- Managing large quantities of footage in preparation to write a script

**Assignments:**

- Continue shooting for your project. Log and transcribe footage.
- Edit together a 3-5 minute sequence from your story. **Export and upload to Impact server for in-class review by Tuesday 3/3 at 1 p.m.**
- Begin writing your script. **DUE IN TWO WEEKS.**

**DUE: SEQUENCE #2.**

**REVIEW SEQUENCE #2**

_In-class review and feedback._

**Lecture: Translating the script to the edit**

- How to turn your writing into video
- Changing the see-and-say mindset into thinking in sequences
- Letting shots go
- Pacing
- Editing for the viewer

**Assignments:**

- Continue shooting for your project. Log and transcribe footage.
- Finish writing your script. **DUE NEXT WEEK.** E-mail appropriately formatted Word document to instructor by next class on 3/10.
Week 9
03.10.2015

** DUE: SCRIPT. E-MAIL WORD DOCUMENT TO INSTRUCTOR PRIOR TO CLASS.

Lecture: Additional Storytelling Elements
- Getting creative with visuals for nonvisual subjects
- Building on a skill set

From Raw Footage to Rough Cut
- Importance of setting the tone of your story and crafting a visual style in the first few minutes
- Discussions about progress and process

Assignments:
- Begin rough cut edit. Conduct pick-up shoots, if necessary.
- Export and upload first two minutes of rough cut to Impact server for in-class review. Due by 1 p.m. on 3/24.

Week 10
03.17.2015

SPRING BREAK!

Week 11
03.24.2015

** DUE: FIRST TWO MINUTES OF ROUGH CUT (WORK-IN-PROGRESS)

REVIEW FIRST TWO MINUTES OF ROUGH CUT
In-class review and feedback.

Lecture: Making Editorial Decisions
- Deciding when material hurts the storytelling
- Learning to fall out of love with too much footage, knowing when to trim and cut
- Journalists’ choices: strong v. weak story beats

Assignments:
- Conduct pick-up shoots, if necessary.
- Finish editing rough cut. Export and upload to Impact server for in-class review by Tuesday 3/31 at 1 p.m.

Week 12
03.31.2015

** DUE: ROUGH CUT.

ROUGH CUT SCREENING
In-class feedback. Instructor will e-mail notes and grades.

Assignments:
- Conduct pick-up shoots, if necessary.
- Continue editing.
Week 13
04.07.2015

**Lecture:** Comparing your vision with the execution of a story
- What you pitched v. what we watched
- Surviving executive notes
- Restructuring your story

INDIVIDUAL STUDENT MEETINGS

**Assignments:**
- Conduct pick-up shoots, if necessary.
- Continue editing. Export and upload Progress Cut to Impact server for in-class review by Tuesday 4/14 at 1 p.m.

14
04.14.2015

**DUE: PROGRESS CUT.**

PROGRESS CUT SCREENING
In-class review and feedback.

**Assignment:**
- Continue editing.

15
04.21.2015

**Lecture:** Current state of nonfiction television and career choices
- The blurring lines between nonfiction and entertainment
- Understanding the marketplace: your ideas v. network interests and competition
- Realities of the industry
- Pitching your ideas: where to go and who to talk with
- What it means to work in longform
- Using class projects to find work

**Assignments:**
- Continue editing. FINE CUT due next week. Export and upload to Impact server by Tuesday 4/28 at 1 p.m.
- Assemble deliverables – release forms and conformed script. You will NOT receive a grade if any deliverables are missing.

16
04.28.2015

**DUE: FINE CUT + FINAL DELIVERABLES (RELEASE FORMS + FINAL CONFORMED SCRIPT)**

FINE CUT SCREENING
In-class feedback. Instructor will e-mail notes and grades.
IX. Policies and Procedures

A. Plagiarism

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. Please see the Scampus (http://scampus.usc.edu/1300-academic-integrity-review/) for the university’s Student Conduct Code.

USC School of Journalism Policy on Academic Integrity

The following is the USC Annenberg School of Journalism’s policy on academic integrity and repeated in the syllabus for every course in the school:

“Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an ‘F’ on the assignment to dismissal from the School of Journalism.” All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators.”

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

B. Additional Policies

ATTENDANCE:

Class attendance is mandatory. Students are advised to attend the first class meetings of their journalism classes or the instructors may drop them from their classes. The School of Journalism adheres to the university policy, which states “an instructor may replace any student who without prior consent does not attend...the first class section of the semester for once-a-week classes. It is then the student’s responsibility to withdraw officially from the course through the Registration Department.”

C. Internships

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned in to the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism class.
D. Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

E. Stress Management

Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at 213-740-7711. The service is confidential, and there is no charge.

F. Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

G. About Your Instructor

Daniel H. Birman recently produced Perfecting Flight: Bob Hoover, as feature documentary about the life of a living legend in aviation. He is a contributing producer for Finding Higgs Boson (wt) for NOVA on PBS. This work investigated one of the great scientific discoveries in modern times, a tiny particle that explains how the universe was formed. Prior, he produced, Chasing Speed, a one hour special for Velocity. The program is about Leslie Porterfield, who has broken world records as the fastest woman on a motorcycle over the past several years at the legendary Bonneville Salt Flats. Me Facing Life: Cyntoia’s Story for Independent Lens on PBS and was shown as part of the ITVS Community Cinema program, where it was screened in more than 100 cities. This is a documentary about a 16-year-old girl who serving a life sentence for murder. Brace for Impact: the Chesley B. Sullenberger Story was a special that Birman produced for TLC and Discovery. He had the exclusive story about the pilot of Flight 1549 who landed his aircraft on the Hudson River.

Earlier, Birman produced a one-hour special for National Geographic Channel: Death of the Universe that explores new theories about how the universe will end. He produced, Europa: Mystery of the Ice Moon, a one-hour special for Science Channel about exploring a moon of Jupiter that just might support life; and Medical Maverick – two one-hour shows for Discovery Health that look at the work of a world-class trauma surgeon. Birman also produced The Team, a four-part and first-ever nonfiction series for Nickelodeon, and Chopper Rescue a one-hour trauma pilot for Discovery Health. Before that, he produced Alternatives: Uncovered – a series of one-hour programs also for Discovery Health. Birman produced medical television with some of the nation’s leading research physicians during a six-year association with Lifetime Medical Television.

Daniel H. Birman is also on the Board of Governors for the Television Academy, representing the Documentary Peer Group.