Jane Pauley

The 2016 NewsPro
12 To Watch in TV News
FROM THE EDITOR

A Profession Under Siege

In the wake of a controversial presidential election in which “fake” news emerged as a huge issue, this annual edition of NewsPro citing achievement in journalism is particularly germane to the times.

Our “12 to Watch in TV News” feature details the accomplishments of those who in some way managed to stand out in their field over the past year — a period during which the media endured unprecedented examination and criticism.

And in this turbulent era — one in which the quest for truth has become increasingly murky for many readers — there is comfort in knowing that the major journalism awards discussed in these pages can still be counted on to bring to the forefront the very best of this profession, defining exactly what accurately reported, in-depth, unbiased news is and should be.

New to this annual issue is our survey identifying the country’s most revered journalism educators, as submitted by NewsPro readers and other media professionals. These academicians are the ones who are charged with protecting and perpetuating the integrity of the profession as they guide the next generation of news professionals into the workplace.

As everyone knows, the internet has been both a boon and a bane to the world of journalism. While it has made knowledge more accessible to more people than ever before, it has decimated the ranks of our profession and has enabled scores of laymen with their own agendas to masquerade as reliable sources of “news” and information. Unfortunately, that phenomenon now seems to have spiraled out of control.

The specter of a society in which truth is denied and replaced with lies, consumed by a gullible public incapable of discerning the difference, now looms alarmingly large. It is more imperative than ever that our educators, our reporters, our producers, our editors and our awards judges adhere to the highest standards in the time-honored tradition of this great and noble profession.

— Tom Gilbert, Editor
Coming off perhaps the most heated presidential election season in the history of politics, many of our choices for the annual “12 to Watch in TV News” were a participant in some form in the road to Donald Trump’s presidential victory. The honorees run the gamut of networks: ABC, CBS, CNN, Fox News, MSNBC, NBC, PBS, TBS and Telemundo.

And among this year’s up-and-coming standouts whose future in news reporting is paved with great potential are two seasoned pros that, decades after first appearing on the scene, remain in the forefront.

Here are our picks, in no particular order.
JOSE DIAZ-BALART
ANCHOR, “THE SATURDAY NIGHTLY NEWS” (NBC); “NOTICIERO TELEMUNDO,” “ENFOQUE CON JOSE DIAZ-BALART” (TELEMUNDO)

Recognized as one of the most prominent voices in Hispanic journalism, Jose Diaz-Balart has achieved something unprecedented in U.S. television history by becoming one of the most influential journalists both in Spanish, on “Noticiero Telemundo” on weeknights and “Enfoque con Jose Diaz-Balart” on Sunday mornings; and English, on the Saturday edition of “NBC Nightly News.” Adding to Diaz-Balart’s busy schedule are appearances as a contributor on MSNBC, where he traded his daily 10 a.m. slot for the weekend “Nightly News” gig.

Earlier in his career, Diaz-Balart also made history by becoming the first Cuban-American to host a network news program when he was named anchor for the CBS News program “This Morning” in August 1996. He also co-hosted Telemundo Network’s first morning news and entertainment show, “Esta Mañana,” as well as its public affairs show, “Cada Dia.” And, in 2011, he was the substitute host on “MSNBC Live” for one week at the same time he was reporting for Telemundo.

Additionally, Diaz-Balart has racked up an impressive list of accolades, including the George Foster Peabody Award, a national Emmy for his work with Telemundo Network, two Emmy Awards while he was working at WTVJ-TV in Miami, an Associated Press Award and four Hispanic Excellence in Journalism Awards.

“Jose Diaz-Balart has very good crossover and cross-cultural appeal,” said Joanne Burns, principal at media consultancy RISE mc. “Not only is he of Hispanic origin, but having been on Telemundo gives him direct Hispanic exposure. Now he has become more mainstream while maintaining the Hispanic population, and his profile is clearly rising.”

CHRIS WALLACE
ANCHOR, “FOX NEWS SUNDAY WITH CHRIS WALLACE”

Unlike Lester Holt, Anderson Cooper and Martha Raddatz who moderated the presidential debates before him, Chris Wallace tightened the reins as moderator of the third — and final — formal discussion between Hillary Clinton and Donald Trump on Oct. 19, 2016. And what he focused on, while keeping the two seething candidates at bay, was a tight discussion pertaining to the U.S. economy, America’s foreign policy and the Supreme Court, among other topics. Naturally, viewers anxiously waited for Trump’s response to the nine women accusing him of sexual misconduct, not to mention for Clinton to address her husband’s past indiscretions, but Wallace wisely kept those topics off the table until midway into the debate, first discussing the issues that really did matter.

At one point, Wallace even told an interrupting Trump, “I’m not a potted plant here. I do get to ask the questions.” It was order in the debate court, and a rare calm in an otherwise nasty and vitriolic campaign season.

“That was the best moderated debate that I can recall,” said RNR Media Consulting’s Robert Russo. “He stayed on topics that were not sensationalized and talked about things that were important and pressing to who should be president — real issues. There were no loaded questions, which I think everyone else had done. And I think the most amazing thing was that everyone expected Wallace to be partisan because he is a Fox News anchor, but he was completely nonpartisan. He remained completely objective and was Walter Cronkite-ish in his demeanor.”

Wallace, who joined Fox News in 2003 and is based in Washington, D.C., marked his 50th year in broadcasting in 2014. Heading into 2017, he has solidified his status as one of the more trusted names in news reporting and shows no signs of slowing down in the immediate future.

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The irony of Samantha Bee exiting Comedy Central’s “The Daily Show,” where she was a correspondent for 12 years, for her own weekly TBS satirical talker, is her total viewer advantage over current “The Daily Show” host Trevor Noah. Maybe Comedy Central should have approached Samantha Bee for the job.

“I was never prevented from exploring my point of view, but ultimately ‘The Daily Show’ was filtered through someone else’s worldview,” said Bee in a recent interview. “Mine is just inherently different. I’m steeped in, you know … my woman-ness, frankly.” This fact is woven into the show’s very DNA and it’s what separates “Full Frontal” from other late-night shows.

Debuting on Feb. 8, 2016, and cited for Outstanding Achievement for News and Information by the Television Critics Association, “Full Frontal with Samantha Bee” is a forum for news headlines, field pieces and so-called “grab-bag” segments, featuring participating guests. As the only female host at present in the late-night talk show arena, and with a focus on lampooning sexism during the recent heated presidential election, the female perspective (and a writing room featuring 50 percent women) is what sets the “Full Frontal” show apart.

“I think what Samantha Bee has been able to do is continue the tradition of ‘The Daily Show with Jon Stewart,’ reporting and taking a point of view similar to that,” noted Bill Carroll, VP of content strategy for Katz Television Group. “She also uniquely brings a female perspective to the boys’ club and the way she approaches things has that perspective.”

In addition to garnering solid reviews, “Full Frontal” has averaged in the vicinity of 4 million viewers per episode across TBS’ linear, digital and mobile platforms, warranting a full season pick-up after only two months on the air.

It isn’t just anyone who can sit in the driver’s seat of NBC Sunday morning’s “Meet the Press,” which at 69 years of age is the longest-running network series in the history of television. The current moderator (and No. 12 overall in the almost seven-decade run) is Chuck Todd, who actually joined NBC in 2007 at the recommendation of the late Tim Russert, who was the moderator of “Meet the Press” for 17 years through 2008. Todd was a candidate to replace Russert at the time of his passing, but ultimately succeeded David Gregory as NBC News Chief White House Correspondent.

In that role, Todd was a frequent commentator on political discussion shows like “Hardball with Chris Matthews,” “NBC Nightly News” and “The Rachel Maddow Show” and, of course, “Meet the Press,” while penning his own blog for “First Read.” He was named moderator of “Meet the Press” in September 2014, which under his helm has risen from third to first place among all public affairs programs in target adults 25–54.

Described as “a tireless reporter” with “an encyclopedic knowledge of politics” and the ability to “break down barriers and get people off of their talking points,” busy Todd is also the NBC political director and hosts “MTP Daily,” MSNBC’s 5 p.m. weekday program focused on the latest political news and insight.

“It is no easy feat inheriting the ‘Meet the Press’ chair,” said Bill Carroll of the Katz Television Group. “NBC needed to find someone passionate and knowledge about politics while being respected enough for the spot. And that is definition of Chuck Todd, who as anchor of “Meet the Press” has brought more viewers to the arena.”

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**SAMANTHA BEE**

HOST, “FULL FRONTAL WITH SAMANTHA BEE” (TBS)

**CHUCK TODD**

MODERATOR, “MEET THE PRESS” (NBC); HOST, “MTP DAILY” (MSNBC)
We proudly salute our clients recognized by NewsPro’s 12 to Watch in TV News

DANA BASH
SAMANTHA BEE
JOSÉ DÍAZ-BALART
TOM LLAMAS
CHUCK TODD

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JAMES BLUE
SENIOR CONTENT AND SPECIAL PROJECTS PRODUCER, “NEWSHOUR” (PBS)

James Blue, who previously served as the Washington, D.C., bureau chief of the U.K.-based news channel ARISE and held positions at ABC News, NBC News, BET and Discovery, joined PBS’ “NewsHour” as senior content and special projects producer in early 2015. His numerous accolades include eight national Emmy Awards, two Alfred I. duPont-Columbia Awards, two George Foster Peabody Awards, two Overseas Press Club Awards and an NABJ Award for Overall Excellence.

Coming off this presidential campaign season, Blue was instrumental in the planning and production of “NewsHour” special programming and prime-time broadcasts including the PBS “NewsHour” Democratic Primary Debate between former Secretary of State Hillary Clinton and Sen. Bernie Sanders in March 2016 and “NewsHour’s” town hall specials. Included in those town halls were President Barack Obama in June 2016, and “America After Charleston,” which focused on race, politics and inequality at Charleston’s Circular Congregational Church in September 2015.

Transitioning into 2017, Blue will focus on “NewsHour’s” reporting of President Obama’s legacy and planning for PBS’ special coverage of the Inauguration of President-elect Donald Trump.

“In the cluttered sea of reporters covering the presidential election, James Blue was one of the standouts,” said Robert Russo, president and CEO of RNR Media Consulting. “There is a passion in his work and a trust in his style of covering news, which gives him a unique voice in this very cluttered marketplace.”

GRETCHEL CARLSON
FORMER HOST, “THE REAL STORY WITH GRETCHEL CARLSON”

It isn’t every day you are featured on the cover of Time magazine or profiled on ABC’s “20/20,” which for Gretchen Carlson, now an active advocate fighting sexual harassment in the workplace, was the culmination of her victory against the Fox News Channel. In July, Carlson, the former on-air presence for “Fox & Friends” and “The Real Story with Gretchen Carlson,” filed a sexual harassment lawsuit against Fox News Chairman Roger Ailes, alleging that she was fired from the latter program for refusing Ailes’ sexual advances.

“I wanted to stand up for other women who maybe faced similar circumstances,” she said in an interview with The New York Times. “A lot of people that I’ve heard from about being unfairly dismissed find themselves in the middle of either legal action or, more likely, forced arbitration. It is a huge problem because it’s secret. And it plays into why we think that we’ve come so far in society and we probably really haven’t — because we don’t hear about it.”

Awarded an estimated $20 million, Carlson and will now testify before Congress on forced arbitration, which for some disallows then from filing litigation and forces them to agree to settle all employment disputes with the company via arbitration.

“I thought Gretchen Carlson was a good newscaster and a good commentator for Fox News,” noted RNR Media Consulting’s Robert Russo. “She comes across genuine and honest and I can see her doing “The View” or “The Chew” — something with entertainment value, but not necessarily hard news. She has the look, and the chops, for an ‘ET’ type role and I don’t think she will end up in a hard news situation after what took place.”

But it’s not a stretch to see her emerging back on the hard news scene, either. Wherever Carlson ultimately ends up, she rocked the cable news world in 2016 and her next move is definitely something to keep an eye on.
JANE PAULEY
ANCHOR, “CBS SUNDAY MORNING”


In the fall of 2004, Pauley switched to daytime as host of her self-titled NBCUniversal talker, which aired for one season. And, in 2009, she made a return to “Today” as a contributor, hosting a weekly segment sponsored by AARP entitled “Your Life Calling.”

Now at CBS, she replaced Charles Osgood as anchor of “CBS Sunday Morning,” officially beginning her hosting chores on Oct. 9, 2016 — four decades after joining the “Today” show.

“Jane Pauley hasn’t missed a beat since taking over the chair from legendary Charles Osgood at CBS’s ‘Sunday Morning,’” noted Billie Gold, VP director of programming research at Amplifi US. “Pauley has filled in for Charles in the past and her likable style fits right into the casual feel of this Sunday-morning institution. This woman is truly legendary in her field.”

Pauley, the author of New York Times bestsellers “Skywriting: A Life Out of the Blue” and “Your Life Calling: Reimagining the Rest of Your Life” is also a highly regarded spokesperson in the field of mental health.

“Just because you reach a certain age does not mean you are no longer valid,” added Gold. “And this woman has so much to give.”

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TOM LLAMAS
SUNDAY ANCHOR, “ABC WORLD NEWS TONIGHT”

To many, being berated by President-elect Donald Trump is an indication that a news professional is doing their job. So it was the ultimate “compliment” last May when Trump referred to “ABC World News Tonight” anchor Tom Llamas as a “sleaze” after being questioned by him about a January fundraising event in Iowa that secured $6 million in donations to veterans’ groups.

Now on Trump’s radar, the president-elect further pounced on Llamas last August with a tweet that read, “@TomLlamasABC cannot report the news truthfully. Why not apologize for your fraudulent story on World News Tonight. Gang members & criminals.”

This cyber assault by Trump stemmed from Llamas’ reporting that Trump was intent upon deporting all undocumented immigrants.

Llamas, an Edward R. Murrow Award recipient who joined ABC News in September 2014 as an anchor and correspondent reporting for all ABC news programs and platforms, began his career in broadcasting in New York with the NBC News Specials Unit during the 2000 presidential election and then moved to MSNBC. He was an investigative reporter and anchor of the 5 p.m. newscast at WNBC in New York and served as a contributing correspondent at NBC News, where he was recognized with several awards and honors including Emmy Awards for Best Anchor and Best Hard News Story in 2013.

“Hot off the campaign trail, Tom Llamas has raised his profile and earned the respect of the audience hungry for accurate coverage,” said Katz Television Group’s Bill Carroll. “He is concise and respected, and never hedges on asking the appropriate questions.”

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Referring to the election results as a “whitelash,” CNN political commentator Van Jones expressed the sentiments of millions the morning after Donald Trump was named the next president. “You tell your kids don’t be a bully, you tell your kids don’t be a bigot ... and then you have this outcome,” said a somber Jones. “You have people putting children to bed tonight and they are afraid of breakfast. How do I explain this to my children?”

“Well versed, articulate and passionate, Van Jones speaks from his heart and mind,” said RISE mc principal Joanne Burns. “His public plea on CNN immediately following the election results went viral and absolutely struck a chord of human emotion.”

A Yale-educated attorney and author of two New York Times best-selling books, “The Green Economy” in 2008 and “Rebuild the Dream” in 2012, Jones is also an environmental and human rights activist and has founded and led a number of not-for-profit organizations engaged in social and environmental justice. He was the main advocate for the Green Jobs Act signed into law by George W. Bush in 2007. And, in 2009, Jones worked as the green jobs adviser to President Barack Obama.

Since the conclusion of CNN’s “Crossfire,” where Jones was a regular contributor, he has reported on a variety of topics on the cable news network including Obama administration policies, Supreme Court decisions, the Ferguson protests and the 2016 Republican primary.

No stranger to criticism for his past political activities, Jones has also been honored with numerous awards including the World Economic Forum’s “Young Global Leader” designation; Rolling Stone’s 2012 “12 Leaders Who Get Things Done”; and Time’s 2009 “100 Most Influential People in the World.”

“As an outspoken and actively involved advocate for the underprivileged to find a path to educational and financial success, Jones was and will continue to be the ‘counterbalancing voice’ to Trump post-election as he was during the campaign,” added Burns.

With a background in print journalism and a former correspondent for San Francisco station KGO, where she was part of a team awarded an Emmy in 2010, Cecilia Vega joined ABC News in 2011 as a correspondent, reporting on everything from celebrities and the Olympics to the selection of the new pope in Rome and the inauguration of President Barack Obama. Now the anchor of ABC News “World News Tonight” Saturday and senior national correspondent, her work can also be seen on “Good Morning America,” “Nightline” and “20/20.”

Most recently, Vega was on the campaign trail with Democratic presidential candidate Hillary Clinton, where she became the primary source of complete coverage on Clinton’s election bid. She balanced her coverage, citing the candidate for “shattering the more than 200-year-old glass ceiling of American politics” then asking her the question, “any reaction to [FBI] Director [James] Comey reopening his investigation into your emails?”

“There is a decent track record of local reporters advancing to weekday network that make it big and I absolutely think Cecilia Vega is on that path,” noted Joanne Burns of RISE mc. “She has a distinctive voice and was a go-to source for election coverage, and there is every reason to expect she will remain on the forefront in 2017 and beyond.”
MEGYN KELLY
FORMER HOST, “THE KELLY FILE” (FOX NEWS)

Hot off her tell-all memoir, “Settle For More,” not to mention her visible role in the recent presidential election (fueled, of course, by the sparring with then presidential candidate Donald J. Trump), Megyn Kelly announced earlier this month that she would leave long-time home Fox News for NBC News.

Following her well-documented accusations of sexual misconduct against former Fox News CEO Roger Ailes, who resigned in the wake of the scandal, it was hardly surprising that Kelly decided to depart Fox News. Her last day on the air at the cable news network was Jan. 6, although her Fox News contract runs until July.

Fox News, apparently, was interested in renewing Kelly’s contract. Insiders suggest it met her asking price of $20 million per year. But Kelly was also in talks with ABC, NBC and CNN, among other suitors, according to published reports. At NBC News, she will host a daytime news and discussion show, anchor a Sunday night news show, and be at the center of the network’s coverage of politics and other big events, according to the network.

Of course, with “Sunday Night Football” in first quarter and daytime on the NBC-affiliated stations populated with veteran soap “Days of Our Lives” and a potpourri of syndicated product, the question of where Kelly will exactly go is ripe for debate. Rumors are already circulating she will helm the third hour of “Today” and her own prime-time newsmagazine. And then, of course, there is the MSNBC platform, which could certainly use more star power.

RNR Media Consulting’s Robert Russo cautions, however, that Kelly might be taking a big chance by leaving Fox News.

“She could risk going by way of every other anchor who has left a cable news network where they were the star,” he said, adding, “There are no guarantees.”

DANA BASH
CHIEF POLITICAL CORRESPONDENT, CNN

First joining CNN in 1993 as a Washington, D.C., bureau library assistant, Dana Bash rose in the ranks to producer, a congressional correspondent and a White House correspondent. Since 2006, Congress has been her primary beat; and she also covered the 2008 and 2012 presidential campaigns. In 2015, Bash was named the chief political correspondent, covering the Republican field of 2016 presidential hopefuls, and became a prominent player in CNN’s election night coverage.

Named by Elle magazine as one of the 10 most powerful women in D.C. in 2014, Bash once said it is her job to ask the questions that make everybody uncomfortable. “Because I’m comfortable here and I’ve been doing what I do so long, if they’re not going to answer my question or they get mad at me, it’s OK.”

One individual who did get angry at Bash this year was President-elect Donald Trump, when she questioned his motives for holding a campaign event at the grand opening at a hotel he owns in Washington, D.C., in October. An interview with Trump’s campaign manager Kellyanne Conway, meanwhile, abruptly ended when Bash inquired about Trump’s remark during the final presidential debate that he would “keep you in suspense” on whether he would concede if he lost the election.

Unscathed, Bash also conducted interviews with the majority of candidates during the presidential campaign, including Senators Ted Cruz, Marco Rubio and Bernie Sanders, and Governors Jeb Bush and John Kasich.

“Dana Bash, a trusted name in news reporting, will certainly not fade back into the woodwork now that the election is over,” said RISE mc’s Joanne Burns. “She is a trusted source and is synonymous with growth for the CNN brand, which currently has the greatest momentum of all the news networks.”
The Genuine Among the Fake

Major Journalism Awards a Valuable Bastion of Truth and Standards

By Tom Gilbert

In light of the recent uproar over “fake” news, the annual journalism awards serve a higher purpose than ever with their recognition of sound, factual, effective reporting.

Nearly all of the industry’s major accolades continued to make changes — or adjust to recent ones — over the past year. It is essential that these awards, which honor the profession’s best work, reflect the latest trends in the industry, including the increasing influence of digital platforms and the emergence of the virtual reality platform.

NewsPro checked in with the presenters of some of the field’s biggest awards to find what’s new and important.

RTDNA and the Edward R. Murrow Awards

According to Mike Cavender, executive director of the RTDNA/F, there are two new Murrow Award categories this year: Excellence in Innovation and Excellence in Social Media.

“The awards committee felt these were two areas that, given the innovative techniques being shown today in newsgathering and production/presentation — from the use of drones to creative ways to use technology to showcase and explain news stories — there’s so much happening in these areas that we wanted to find a way to honor the most creative and effective ways being demonstrated,” Cavender said via email.

The Excellence in Social Media category, he added, “is a nod to the huge impact these digital platforms are having on newsgathering and reporting today. The best news organizations are making outstanding use of these platforms and their proliferation makes them worthy now of having their own distinct category.”

Another change this year is the consolidation of the separate Digital News Organization audio and video award categories.

“We used to separate out video and audio in this medium, but we’ve been seeing, of late, most entrants are entering multimedia continued on page 13
pieces anyway,” Cavender said. “So we decided to do away with the video and audio distinction and just award the best overall showing by a digital news organization in large and small distribution/audience categories.”

Cavender says he expects entries for the 2017 awards — the deadline for which is Feb. 9 — to exceed last year’s 4,400-plus.

“That represented the fifth year in a row of increasing numbers of entries,” Cavender said.

**NATAS and the News & Documentary Emmy Awards**

David Winn, senior vice president of the National Academy of Television Arts & Sciences’ News & Documentary Emmy Awards, said that his competition drew 1,600 entries last year, “as many as we’ve ever gotten.”

The 2016 News & Documentary Emmys were presented last Sept. 21, and the call for entries for the 2017 prizes is expected to go out in late February.

Winn says that new technology continues to challenge the awards organizers.

“One of the things we’re always struggling with is that this competition was invented and designed a number of years ago for broadcast and cable news organizations,” Winn said. “Over the last ‘X’ number of years, there has been the rise of digital and multimedia,” which has necessitated changes in categories and formats permitted to compete, he said.

“Last year, we had nine virtual reality submissions, presenting two kinds of challenges. One, how do you get them judged, because all the judging is done at home? We solved that problem by sending some decent quality cardboard viewers to all the judges judging those submissions. Two, how is this different from traditional journalism and how do you judge it?”

Winn said that two of the virtual reality submissions ended up being nominated, although neither won. But he expects to see the number of VR submissions continue to increase.

Virtual reality contenders are corralled into three New Approaches categories designed for nonlinear content, Winn said, adding, “We designed those categories for something that’s multiplatform, or uses a lot of multimedia elements, or virtual reality — which is its own format.”

Another way NATAS adapted its competition to embrace change last year was to add a new category for Short Documentary due to the proliferation of nonfiction journalism and content online, Winn said.

“The last time we did a total revamp of news and doc was over 10 years ago,” Winn said. “Of course, we’ve changed the competition during that time to reflect new realities, but it’s probably due for a total rethink. It’s not going to happen next year, but it’s on our radar.”

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Scripps Howard Foundation and the Scripps Awards

The Feb. 10 deadline for the Scripps Howard Awards for the year 2016 is fast approaching.

Valerie Miller, the Scripps Howard Foundation’s manager of external communications, said that the new Topic of the Year category added in 2015 is being continued this year.

“The Topic of the Year Category this year is the 2016 presidential election,” Miller said. “We’re open to all different platforms, whether it’s newspapers or television stations or online media — any type of delivery of the stories. We’re just looking for who did it best.”

The rest of the categories are unchanged from previous years, she said.

Miller said the number of entries for the 2015 awards — presented in Scottsdale, Ariz., last April 28 — was about the same as in recent Scripps Howard competitions, and she expects 2016 to follow suit.

“We have stayed pretty consistent over time,” she said, adding that the foundation uses ads across assorted journalism-related associations and organizations, plus social media sharing, to keep awareness of the competition high.

The 2016 Scripps Howard Awards, with cash prizes totaling $180,000, will be presented April 12 in Cincinnati.

Columbia University School of Journalism and the Alfred I. duPont-Columbia University Awards

This year marks the 75th anniversary of the duPont-Columbia awards, which were established by Jessie Ball duPont in memory of her husband, industrialist Alfred I. duPont, in 1942 to recognize achievement in radio news. They have been administered by Columbia University Graduate School of Journalism since 1968.

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“We’ve been looking back through our past,” said Columbia University Adjunct Professor Lisa R. Cohen, director of prizes. “We spent the last couple of years digitizing our collection of tape, film, video — all those different media — and it really makes you stop and think about where we were 75 years ago when this award was first given out. It’s just amazing — none of what we now honor was in anybody’s mind. No one could even conceive of it.”

As the latest examples of the progressive changes that the awards have endured and embraced over the decades, Cohen said, “Last year, we honored our first podcast. This year we had a couple of virtual reality entries, but none won.”

Cohen added, “There’s a lot of work to be done in mastering virtual reality for the purposes of substantive, in-depth reporting and information delivery. It’s exciting and engaging and fun, but it’s a real challenge.”

In the face of the increasing onslaught of “fake” news from sources that can’t be trusted, Cohen said, the duPont Awards honor journalism “you can trust — deeply reported, vetted, by veteran journalists who’ve studied their craft for years or decades.”

The 2017 duPont-Columbia competition drew “way over 500 entries,” Cohen said, with winners from a wide cross-section of outlets including national network news, documentaries, online, and the stalwart, radio — “The one platform that existed 75 years ago is winning yet,” Cohen said. “It’s still vital.”

The 2017 awards ceremony, scheduled to be hosted by Lester Holt and Jane Pauley, will be presented Jan. 25 in New York at Columbia University’s Low Memorial Library.

“The big-ticket criteria for winning a duPont is that it’s deeply reported, that it’s engaging and narrative, and that its subjects are in the public interest,” Cohen said. “Now more than ever, it’s going to be critical that people know where to turn, and can trust that there are journalists out there looking out for the public interest.”

THE ABC NEWS TEAM THAT WON A DUPONT-COLUMBIA AWARD LAST YEAR FOR “BRUCE JENNER INTERVIEW.”

LISA R. COHEN

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10 Journalism Educators Who Made the Grade

NewsPro Readers and Other Media Professionals Single Out Special Academicians

By Dinah Eng

G reat journalists are taught by great teachers. To recognize some of the nation’s best journalism educators, NewsPro asked readers and other media professionals to nominate an outstanding academician. Our list of honorees includes professors, department chairs and directors of media centers from universities, large and small. In alphabetical order, here are some of the educators who have garnered accolades for their outstanding work.

WILLIAM F. BAKER
Director, Bernard L. Schwartz Center for Media, Public Policy and Education and Claudio Aquaviva Chair and Journalist-In-Residence Fordham University

Leading with kindness was cited as one of the attributes most admired in Bill Baker, director of the Bernard L. Schwartz Center for Media, Public Policy and Education at Fordham University, where he is also the Claudio Aquaviva Chair and Journalist-in-Residence. Baker was nominated for “his strong ability to engage and inspire each student ... [and being the embodiment of] a truly gifted, kind and noteworthy educator.”

Prior to joining Fordham, Baker served as the president of Educational Broadcasting Corp. and WNET/PBS in New York for 21 years. He also served as president of Westinghouse Television and chairman of Group W Satellite Communications. Among many accolades, he has won seven Emmy Awards and two duPont-Columbia Journalism awards, and was named to the National Academy of Television Arts & Sciences Management Hall of Fame and the Broadcasting and Cable Hall of Fame.


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On the occasion of this well deserved recognition, we at the Meek School of Journalism and New Media salute Deborah Wenger and wish her the very best in her future endeavors.
CAROLYN CURIEL
Clinical Professor; Executive Director, Purdue Institute for Civic Communication
Brian Lamb School of Communication
Purdue University
Carolyn Curiel made a name for herself in journalism and public service long before taking charge of the Purdue Institute for Civic Communication, which allows students to interact with experts in areas like technology, human rights and education while discussing key civic issues of the day. Curiel, an Emmy-nominated producer and writer for Ted Koppel at “Nightline,” also served as head of the Caribbean division for United Press International, and as an editor at The Washington Post before becoming President Clinton’s senior speechwriter and later, ambassador to Belize. She was nominated for running a program that gives students “hands-on experiences, learning not just about reporting, but getting an insider’s look at Washington, D.C., protocols and access to places most undergrads do not get.”

KENT S. COLLINS
Chair of Radio-Television Journalism Faculty
Missouri School of Journalism
University of Missouri
Managing news stories and newsrooms has been part of Kent S. Collins’ life for 51 years. Collins, chair of the radio-television journalism faculty at the Missouri School of Journalism, supports 12 radio/television/digital faculty members and approximately 165 students each semester, and has served twice as news director of KOMU-TV (NBC affiliate) at the school. He has visited or worked in more than 80 television newsrooms from Beijing to Sofia, Bulgaria. During his career, he has served as reporter, producer, anchor, newroom manager, research director and consultant. Collins was cited for helping “the school maintain the right balance between the academic and professional worlds of journalism” and by maintaining “a high standard of professionalism that is instilled in the students and the program.” Currently, Collins serves as an expert witness in civil suits involving the media.

THOMAS FIEDLER
Dean
Boston University College of Communication
Thomas Fiedler’s distinguished career in journalism includes more than 30 years at the Miami Herald, where he worked as an investigative reporter, a political columnist, editorial page editor and executive editor. In addition, Fiedler served as a Visiting Murrow Lecturer and Goldsmith Fellow at Harvard University’s Shorenstein Center on the Press, Politics and Public Policy, and co-directed a project, sponsored by the Carnegie Corp. and the Knight Foundation, exploring the future of journalism education. He was cited for “modernizing the curriculum, creating inter-disciplinary approaches, and greatly expanding the school’s data capabilities and related research. Fiedler is making sure that present and future students will have all the new skills they need to stand out in their craft.”

TERRY HEIFETZ
Instructor, Telecommunications
Ball State University
Teaching the next generation of journalists is Terry Heifetz’s goal. Heifetz, who has more than 25 years of journalism experience, has worked in various producer positions for local stations, The Weather Channel and “The Wall Street Journal Report” at CNBC. He also served as senior producer for “Consuelo Mack WealthTrack” (PBS) and managing editor for Ball State University’s digital news project. Immediately before
FROM WRITING HEADLINES TO MAKING THEM.

Congratulations, Tom Fiedler. What a career! Pulitzer Prize reporting. And now, one of Crain’s NewsPro’s “Notable Journalism Educators.” We’re honored to have you as Dean.

bu.edu/com
coming to Ball State, he was assistant news director at WRTV in Indianapolis. Currently, he is an instructor of telecommunications and the news director of Indiana Public Radio at Ball State. Heifetz was cited for his “teaching, research, publication, course design and student mentoring by providing real-world immersive experiences for students.”

MARGUERITE HOLLOWAY
Associate Professor of Professional Practice and Director, Science & Environmental Journalism
Columbia University Graduate School of Journalism

A veteran science journalist, Marguerite Holloway is currently working on several innovative digital projects, including an effort to develop Science Surveyor, an algorithmic tool to improve science journalism, and The Templeton Project, a sensor-based effort to tell the story of New York City’s rats. One nominator wrote, “She is unique in being able to make every student she has want to do the best work they can, while learning more than they could have imagined. She’s an extraordinary human being, and an inspiring professional whose honesty, warmth, and laugh have earned her numerous awards.” Holloway, who has written for publications including The New York Times, Wired and Scientific American, where she was a long-time writer and editor, is also the author of “The Measure of Manhattan” (W.W. Norton, 2013).

SUZANNE LYSAK
Associate Professor, Broadcast & Digital Journalism
S.I. Newhouse School of Public Communications
Syracuse University

Suzanne Lysak has more than 20 years of experience in broadcast journalism, working in various markets as a radio reporter, TV news reporter and anchor, TV news producer, executive producer and news director. She received two Los Angeles Emmy Awards for producing breaking news coverage at KCBS-TV, as well as producing the station's 5 a.m. to 7 a.m. newscast. Lysak also received a national award from the American Women in Radio and Television for her reporting of a special TV news series titled “Private Battles: Women in the Military.” She was cited for having “deep and successful experience in professional newsrooms” and “following her heart into academia, where she is now educating the journalists of the future.” Prior academic appointments include serving as an assistant professor of broadcast journalism at Virginia Commonwealth University and as an adjunct at the University of Southern California.

KENDALL MOORE
Associate Professor
Harrington School of Communication and Media
The University of Rhode Island

An accomplished documentary filmmaker and television journalist, Kendall Moore teaches documentary film production, theory and multimedia reporting. “As an educator, she not only provides students with practical skills and theory, she also pushes students to explore complex stories about the environment, public health and social justice,” wrote nominator Sunshine Menezes, executive director of the Metcalf Institute for Marine and Environmental Reporting at the University of Rhode Island. “She guides her students through challenges to prepare them for reporting on issues that are globally relevant.” Moore worked as a field producer and reporter with ABC News/Discovery Health, the Discovery Channel and as a health and medical reporter for Reuters. As an independent filmmaker, she has produced several films that focus primarily on issues of race, health, environment and gender that have appeared on PBS and in numerous film festivals.

DEBORA HALPERN WENGERT
Associate Professor and Journalism Department Head
The Meek School of Journalism and New Media
The University of Mississippi

Debora Wenger, a 17-year broadcast news veteran, was cited for bringing her “well-rounded, real world experience working in large market, network-affiliated newsrooms” to the classroom. Wenger’s passion for strong writing and creative storytelling was lauded as a noteworthy asset that “sets
Educators continued from page 20

her apart from most college professors.” Prior to her work at Ole Miss, Wenger was assistant news director at WFLA-TV in Tampa, Fla. She is co-author of the broadcast, online and multimedia journalism curricula for the Society of Professional Journalists’ Newsroom Training Program, and conducts multimedia training in newsrooms nationwide. She is also co-author of the journalism textbook, “Advancing the Story: Broadcast Journalism in a Multimedia World,” and produces a multimedia blog, advancingthestory.com.

JOHN W. WRIGHT II
Acting Chair, Department of Public Relations; Professor, Department of Telecommunication, and Director, Center for Sports Journalism and Communications
College of Journalism and Communications
University of Florida

John W. Wright II has taught courses at the graduate and undergraduate levels, ranging from multimedia sports journalism and media law to mass communication theory and regulatory policy. He has chaired and served on numerous doctoral and master’s committees, and was dean of the College of Journalism and Communications at the University of Florida from 2006 to 2013. Nominated for “creating the sports program in the journalism school,” Wright has been recognized by the college and university for excellence in teaching five times, including three “Teacher of the Year” awards. With several years experience in broadcast media, he has worked as news and sports reporters, news director, program director and production manager. Wright has co-authored three books and has published in scholarly journals in the field of mass communication, with much of his research focusing on the credibility of witnesses in courtroom proceedings.

College of Journalism and Communications
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Exploring the Intersection of Storytelling, Science and Social Good
Just Get Real

Learning About and Writing About People Who Are Not at All Like You

By Jack Limpert

I made a blog post last Nov. 20 about the bubble many big city journalists are in, saying, “Maybe a few former Marines and other military veterans could help those graduates of elite colleges at the Atlantic — and the Washington Post and New York Times — see more clearly.”

My tweet on the post:

“Editors should look for reporters who got out of the big city bubble and know something about the rest of America.”

A reaction:

Claritza Jimenez @ClaritzaJimenez

“@michaelwhudson @bluepencil2 Are these the same editors who focus on Ivy League-educated reporters with prestigious internships?”

A good question. I helped select hundreds of interns at the Washingtonian and looking back, I think editors tend to be drawn to intern applicants who reflect their own backgrounds. If an editor came from an elite college, I’d bet there would be some bias that way.

My bias was I didn’t care what college an intern applicant went to. While getting a degree from the University of Wisconsin, I majored unsuccessfully in four areas — none of them journalism — and then did a year of law school at Stanford. More important, I had to work my way through college, mostly as a bartender, and I learned more tending bar than in the classroom.

So when looking at intern applicants, I focused on summer jobs. Every summer the kid was a lifeguard at the country club pool? No, thanks. I looked for kids who might have learned something about life.

It took some decoding. You could see kids had dressed up their resumes with summer projects that looked good, but made you wonder whether it meant much. That attitude was partly the result of one of our daughters coming home from her [Washington] D.C. private high school during her sophomore year and saying that the girls were talking about what they could do in the summer that would look good on their college application — resume building to get ahead.

I think it all added up to trying to find magazine interns with enough experience in the real world to understand how people not like them lived: what those people worried about, what kind of prejudices they had. The intern applicant knew people who were very different, but still OK.

That kind of work experience helps build a journalist’s B.S. detector, something you probably don’t develop at Ivy League colleges, and is still in short supply in journalism.

The daughter who went to a private high school in D.C. got out of her bubble by joining Teach for America after college and teaching science for two years in a largely Hispanic elementary school in Houston. In those two years, she learned a lot about people not like herself.

I did two years in the Air Force, she did two years in Teach for America — both good ways to get out of the bubble and become a better journalist.

Jack Limpert was editor of The Washingtonian magazine from 1969 to 2009. He now is a writer-at-large. This article first appeared on his blog, “About Editing and Writing” at jacklimpert.com.
A New FOI Frontier

With Rare Exceptions, Police Body Cams Should Be Available to the Public

By Mike Cavender

After the 2014 civil unrest in Ferguson, Mo., over the fatal police shooting of Michael Brown, the calls began for police agencies to expand their use of body cams to record their actions while on duty.

One of the primary arguments by the proponents of these cameras was the increased transparency they would provide, through a permanent record of the activities of both police and citizens, especially during incidents that are stressful or unpredictable.

As more communities and agencies adopted the technology, the stage was being set for a growing battle between journalists, the public, the police and politicians over what happens to that video afterward. Journalism groups, including RTDNA, maintain the camera footage should be available to the public. Agencies and legislators increasingly argue that it should not be — or are placing significant restrictions on access to it. It’s a fight not likely to be settled soon.

And it’s one that has plenty of battlefields. According to research from the Pew Charitable Trusts, at least 21 states and dozens of municipalities are now following policies that range from fairly open to imposing outright bans on the release of body cam video.

North Carolina is a case in point. The state legislature there, with the support of Republican Gov. Pat McCrory, passed a law that blocks public access to such videos without a formal court order. The reason, McCrory says, is that such a law protects the police because technology can “mislead and misinform.” The ACLU labeled the bill “shameful.” RTDNA called on the legislature to repeal it.

Admittedly, there can be times when legitimate concerns are raised by the videos, privacy and protection of ongoing criminal investigations are among them. Further, depending on the circumstances, police unions and some municipalities are worried that releasing body cam video could expose their officers to legal liabilities. On the other hand, public and media groups argue that these videos are open records and should be treated as such — with rare exception.

“The point here is accountability — to ensure that police conduct is being observed by the public whom they’ve [police] sworn to protect and serve. When the footage is not released, it sends a message that there is something to hide, and undermines public trust,” according to Kathy Kirby, a partner at the law firm Wiley Rein in Washington, D.C., and RTDNA’s legal counsel.

The fact is that video evidence from a scene can just as clearly exonerate a police officer from an accusation of wrongdoing as it can show questionable behavior on the officer’s part. In fact, in a number of cases, officers have been cleared of citizen complaints because of such proof.

As these issues began to surface, the RTDNA board of directors adopted the following policy statement:

RTDNA believes that law enforcement “body cam” video should be considered public record, similar to other public safety communications, such as police car “dash cam” video, recordings of 9-1-1 telephone calls and arrest records. Under most existing laws, such public records are currently subject to disclosure.

To exempt body camera video from similar release would significantly defeat the purpose for which the cameras were intended: to provide a clear and unmoderated view of the actions of police officers, suspects and the general public.

Legitimate concerns over privacy issues can be addressed under existing law. A court could determine if these issues require certain parts of the video be withheld or electronically altered to protect an individual’s right to privacy in a particular circumstance.

RTDNA believes there must be a general presumption of free and open access to these videos in order to preserve the public transparency necessary to ensure their purpose is accomplished.

“The trend we’re seeing is certainly not one that favors [that] general presumption. All conduct of peace officers discharging their official duties, while on the job, are inherently of legitimate public interest and concern. They should be treated like any other public record,” said Kirby.

Unfortunately, an end is not in sight when it comes to the arguments over body cam video. All sides will continue to press their cases for or against release.

But we should all remember this: A free society is best served by access to more — not less — information. Police body cams and their video are part of that information continuum. If their purpose is truly to provide more transparency to police actions, that goal is seriously and detrimentally impacted by shielding them from public view.

Mike Cavender, an award-winning news veteran and former TV news executive in Washington, D.C., Atlanta and Tampa, Fla., has been executive director of RTDNA since 2011.
Reinventing Broadcast

Cloud and ATSC 3.0 Technologies Are Impacting the Future

By Debra Kaufman

How we make and watch TV is about to change.

Today’s disruptive technologies are coming much faster than the 25-plus years it took to bring HDTV to fruition.

Challenged by the popularity of streaming TV services like Netflix and Amazon Prime, as well as the decline of traditional modes of viewing, the TV broadcast community is embracing the cloud — remote compute power that allows TV crews to broadcast live and productions to connect across states and countries.

And, just on the horizon is ATSC 3.0, a next-generation TV broadcast system that will render your current TV obsolete but offers broadcasters and networks a dizzying array of opportunities to compete in a digital age.

The Cloud

To find an example of how broadcasters are using the cloud, one need not look further than the Rio Olympics.

NBC Olympics worked with Microsoft Azure, which provided cloud encoding and hosting for the NBC Olympics production of the games, as well as streaming service for the broadcaster’s 4,500 hours of online content. This was the second Olympics game on which the two companies collaborated.

“Broadcasters have to use the cloud,” said Erik Weaver, Western Digital global director of media and entertainment (M&E) market development and strategy. “You can’t build infrastructure to handle 20 million customers for two weeks, and the cloud is an especially perfect fit for large events, with the ability to dynamically scale.”

In his previous role as cloud project lead at USC’s Entertainment Technology Center, Weaver led the creation of the Cinema Content Creation Cloud (C4), an open source framework for using creative collaboration in the cloud. C4 is especially relevant to broadcasters, said Weaver, as a way to collect and archive metadata, making all footage searchable.

Stan Moote, chief technology officer of the IABM trade association for M&E technology suppliers, notes how Dejero, which offers cloud-based solutions for mobile news crews, news vehicles and sports broadcasting, changed the landscape.

With Dejero’s patent-pending bonded cellular technology, broadcasters now transmit high-quality live video over IP without the cost and complexity of satellite or microwave trucks, for on-air and over-the-top distribution.

The solution also lets news crews go to more remote locales, without being dependent on the strength of a satellite signal.

Moote said he recently spoke to a TV station engineer who explained how they’re using it. “When they roll their trucks, if there’s a cell connection, they don’t even turn up the antenna,” he said.

At DigitalFilm Tree, said founder/chief executive Ramy Katrib, its Cloud Post Platform is now being used on post-production for several broadcast shows, including “UnREAL,” “American Housewife,” “Angie Tribeca,” “Wrecked” and “NCIS Los Angeles.”

“Our cloud solution is providing our clients globally deployable production and post services,” said Katrib. “They are realizing advanced collaboration and dramatic cost savings across dailies, editorial, VFX, color, deliverables and archive, from raw camera images to proxies media, to documents, images and audio.”

Because one cloud doesn’t fit all sizes, there are private and public clouds, as well as “hybrid” versions that include on-site storage.

At visual effects house Digital Domain, Vice President of Technology Daniel Rosen notes that global productions make the cloud a practical solution for content creators. Whereas many rely on public clouds like Amazon Web Services and Microsoft Azure, Rosen explains why Digital Domain has opted for a private cloud.

“We have a very compute-resource intensive process that is continuous, because we’re working on multiple shows at any given time,” he said. “The architecture we’re getting into is a single data center location that everyone can access on the network, and we’re able to use it to get through intense compute crunches.”

In distributing TV content, the cloud has also been used for multi-versioning and other demanding play-out scenarios, but the content has still been earthbound for editing and quality control. BeBop Technology is one of the companies trying to change that, by offering familiar software tools in a cloud-based configuration.

continued on page 29
Auto Beat Rolls On

Technological Disruptions Prove to Be Speed Bumps for Journalists

By Tom Gilbert

The past 20 years has been hell on wheels for journalists covering the automobile industry.

New technology has upended the beat in more ways than one. First, the internet changed the flow of information and how it was accessed, vastly increasing the number of sources, reliable or otherwise — a phenomenon shared by all beats of journalism.

But just as automotive journalists had regained their bearings in the new media landscape, along came autonomous vehicle technology, turning the beat on its head once again.

According to veteran reporters on the beat, changes over the past two decades have come fast and furious.

“The digital platforms of today have changed everything,” said Greg Gardner, automotive and business editor of the Detroit Free Press, who first got on the beat in 1988. “Overall, the accelerated pace of information has brought a lot of new entrants — the barriers to entry are nowhere near as expensive as they once were. There are digital publications that didn’t exist 10 years or even five years ago.”

But technology wasn’t the only major change affecting the beat over the past decade. Gardner pointed to the auto industry crisis of 2008-09 — which resulted in the bailouts of financially devastated GM and Chrysler, and a loan for Ford — as a key development.

“In 2009, on the eve of the bankruptcies, it actually was one of the best times for journalists,” Gardner said. “The [auto] companies had no control over the news agenda — Washington and the bankruptcy courts did. There was a ton of information available because of disclosure requirements.”

However, he added, “Once the industry recovered, that began to change. The whole PR infrastructure at the major automakers was restored, replenished, reloaded.” So it was back to separating self-serving press releases from real news, he said.

Gardner said that during the past 2 ½ years, the development of autonomous vehicle technology has not only changed the company side of the industry, but the journalists’ side as well.

“The shift toward autonomous vehicles has redefined what transportation is. There are new players that [journalists] didn’t have to deal with before, whether Google or Levidia or Mobileye,” he said. “What we have is the convergence of Silicon Valley and Detroit. It’s no longer a Midwestern industry.”

In the future, Gardner said, “Technology that can’t be seen — either inside the vehicle or outside the vehicle — will become much more important in coverage, and the product as we think of it will become less important.”

He cautions, however, about the future health of the American automobile industry.

“The business cycle is really at risk now, partly because of the backlash against globalization,” he said. “There are emerging markets where the auto industry has done quite well. It’s a question mark going forward how profitable it will be, and how much the industry can grow there.”

Rod Meloni, business editor of Detroit’s WDIV-TV and president of the Automotive Press Association, has been on the automotive beat for 25 years. He said that the APA’s membership now stands at 601 — roughly half of which are journalists (the other half are public relations professionals). Meloni added that the number of journalists has grown a healthy 22% over the past year, adding, “This is a far cry from where we were 15 years ago.”

A seminal moment on the beat for Meloni was Detroit’s bankruptcy crisis.

“I’ll never forget the day I read the press release from GM [saying] it was nearly out of cash and was threatened as a going concern … that was my ‘uh-oh’ moment — the world was about to turn on its ear. At that point I started covering the bankruptcies, the Washington bailout and the aftermath.”

As to how covering the beat has been different for him in the recent past, he said, “The auto companies have changed in recent years in that they don’t make executives as readily available as in previous years, and that makes the job more difficult.”

He said the companies “only give statements regarding breaking news, if they speak at all. And those are either emailed or posted online, making the turnaround pretty efficient.” In that sense, he added, “The internet has made the job easier in terms of technology.”

Meloni noted that not everything has changed, however. “It’s a relationships business and you have to work to maintain them,” he said.

The proliferation of amateur bloggers and auto enthusiast websites wrought by the advent of the internet has proven annoying to many seasoned professionals.

“When I started you had to get a job at an established print magazine to be an automotive journalist, and so there weren’t very many of them,” said 33-year beat veteran Mark Vaughn, West Coast editor of Autoweek (which, like NewsPro, is owned by Crain Communications). “Back then, one magazine’s take on something continued on page 26
meant a lot more. Now everybody has a say — all you need is a keyboard and internet access to spout your thoughts, informed or not.”

Despite the diversity of opinion the new platforms offer, the downside, Vaughn said, is that “you also get a bunch of uninformed typists whose words count exactly as much as the guy who researched the story, spoke to the engineers and maybe understands something about a particular car’s place in the market and in the march of automotive progress.”

Vaughn, who reviews the world’s latest and greatest automotive products, also sees the rise of safety technology as an unnecessary evil that has encumbered the way he does his job.

“One problem is carmakers go to [the Consumer Electronics Show], think something will be the next big thing, and then load it onto every car they make,” he said via email. “Thus, irritating safety systems that just bing, buzz and vibrate are now an accepted part of driving a car. They’re supposed to make driving safer, but for the most part they’re just irritating.”

And he feels the encroachment of safety tools comes at the risk of filling the roads with lazy motorists. “They are slowly taking over the fine art of paying attention, which is not a good thing,” he said. “We need better drivers, not better electronics.

“Of course,” he added, “soon enough autonomous cars will be the norm and we can all go to sleep.”

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Advice to Journalists

Be Social, but Be Sure to Give Yourself a Break

By Nikki Burdine

Being constantly connected is both a blessing and a curse. As a journalist, it’s almost necessary to be in the know and ready to go with the most up-to-date information at all times. As a human being, walking around with your head buried in your phone is less than desirable.

I am extremely guilty of being too connected. Sometimes my neck will get cramped and I can’t figure out why — until I realize it’s been in the same position focused at my phone for hours. Last week, my hand started hurting, the same pain I used to get when writing a lengthy paper in college. But I hadn’t put pen to paper in hours. The pain was coming from a different kind of correspondence: tweeting, Facebooking, Instagramming, Vining, Snapping, emailing, texting, yada/yada/yada/blah/blah/blah. It’s such a problem in my house that my husband has instituted a “no phone at dinner” policy. I balked at the idea at first: “What if there’s breaking news!” And then heard myself out loud.

Stop. Take a breath and put down the phone, Nikki.

Yes, this is a millennial problem, but it’s also a journalist problem. We want to be first, fast and, of course, accurate. But we also need (and should want) to experience life and not have crippled hands and necks in our 30s.

I am still trying to find that happy medium, but here are a few suggestions that have helped me keep one foot in and one foot out.

Scheduling posts

The concept of this sounded disingenuous to me at first, like I was trying to fool my followers into thinking I was tweeting or posting at that moment. Instead, I look at it this way: By scheduling posts I can continue sharing anything I find interesting, important or newsworthy without bombarding your social feed all at once and without constantly staring at my phone.

You can schedule posts on Facebook, Twitter and even Instagram. Let’s start with Twitter.

What to schedule

There are certain criteria I try to follow for which posts should be sent out immediately and which should be scheduled. A few reasons posts should not be scheduled, or withheld until a later time:

- There’s valuable information for the viewer/reader
- It’s something that won’t make sense if it’s posted hours later.
- Look for more in-depth, evergreen or feature posts to schedule. For example, recently I scheduled nine posts throughout my day from a variety of different sites. Here’s a quick rundown of those:

  - A bride and her bridesmaids decided to hold rescue puppies in their bridal shoot instead of flowers. I mean, seriously, the world needs to see this, but do they need to see it right now … or will it still be interesting/valuable in an hour or two?
  - A link to a very interesting Washington Post article about a nonprofit group that helps rescue girls from sex trafficking by posing as Johns. This is a sort of evergreen piece that is still valuable to the reader in two hours or two days.
  - A tear-jerker of real-life “Fault in Our Stars” story. This one had been making the rounds for a few days. I posted it in the late afternoon, and even though it wasn’t new at the time, it got several retweets.
  - A WaPo article about a little boy who wrote a letter to President Obama about a refugee brother in Syria. Not new, but still relevant.
  - Your Zodiac sign may have changed thanks to NASA. Another cool piece that’s an easy read, evergreen and very retweetable.
  - And last but not least, I scheduled a post of a dog that’s up for adoption at the local Humane Society. Because puppies.
  - Bonus post: a little self-promotion. Social media is easy and free. Use it to promote your work. “Thanks for following, have a good story idea? Send it my way!” Or, “If you’re on Facebook, take a gander at my page … LINK.” Don’t do this every day, though, too much self-promotion is just, well, too much.

How and when to schedule posts

I don’t do this every day, usually a few days a week. In the morning when I’m reading emails, scrolling through what’s trending on Twitter, reading up on Skimm and about a dozen other news sites, I copy and paste articles into my notes. Then, using a scheduling app, I set up several tweets to go throughout the day. I like Crowdfire, but there’s also TweetDeck (which works even if your laptop is off), Hootsuite and Sprout Social.

Timing is everything. I’ve often noticed if I tweet too much in a short period of time, my followers vanish. People want to see what you’re saying, but they don’t want you to flood their feed.

You’re not the only person they follow, don’t make it seem that way. You’re not promoting a giveaway of something that’s only for your followers.

If you’re anything like me, and your ADD kicks in, here’s where the scheduling is super helpful. Instead of saying to yourself, “I’ll continued on page 29
**Reinventing Broadcast continued from page 24**

BeBop provides as much storage as the client needs, with access to Avid Media Composer and Adobe Premiere among other toolsets, in a pay-as-you-go model.

Co-founder/Chief Executive Bruce Long said WGBH in Boston is among the company’s cable and broadcaster clients. “Everyone has finally opened their mind that the scalability and efficiencies of the cloud may be the only way to manage the giant amount of processing and the tsunami of digital content coming their way,” said Long.

**ATSC 3.0**

Broadcast television viewing is down, especially among younger demographics. “Competitors like Netflix, Amazon, Hulu are pushing broadcasters,” said Moote.

That’s where ATSC 3.0 comes into play. Triveni Digital Chief Science Officer Dr. Rich Chernock, who is also chair of the ATSC 3.0 technology committee, agrees that broadband internet, smartphones and other advanced digital technology has surpassed what the 25-year-old ATSC 1.0 can do.

“A decision was made that a next-generation TV system can be equal to if not better than everything else available, and make broadcasting meaningful and relevant,” he said. Chernock reports that 3.0 will not be backwards compatible with today’s standards, and that we can expect widespread deployment by 2018 or 2019.

Roundabout Entertainment engineer Ken Quain noted that “the decision to utilize IP transport instead of the current MPEG-2 for broadcast transmission will make it very similar to how programming is delivered online.”

“Now it will be feasible to transmit a UHD/HDR program with immersive audio containing closed captions, descriptive audio and several other language tracks,” he said.

ATSC 3.0 will offer the chance to compete in a digital broadband-centric world, although broadcasters will have wide latitude in terms of how they use ATSC 3.0 — UltraHD/4K broadcasts, high dynamic range (HDR), multicasting and a broadband/internet component.

“Broadcast is competing with streaming services by using its core strength: the ability to reach many people with the same signal,” said Chernock. With ATSC 3.0, he adds, broadcasters will be able to offer the same broadcast simulcast in different languages via broadband, on the same TV receiver, as well as alternate or interactive content.

“In NASCAR, you might want to see your favorite driver’s dashboard, and this can be done over broadband,” he said. “Or you might be able to watch an extended piece of a two-minute news clip.”

ATSC 3.0 creates a “much more level playing field,” said Quain. “This can not come a moment too soon,” he said. “Ultimately ATSC 3.0 will make the technology that produces vibrant images and soundscapes that we are now capable of creating available to all audiences.”

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**Advice to Journalists continued from page 28**

tweet that later” and then obviously forget when you get sent out on two more VO/SOTs and an extra live shot for the 7 p.m. show, schedule it for a more appropriate time. You don’t forget about that witty tweet you composed, and the world will still get to see your puppy pic. (Please don’t deprive me of your puppy pic.)

The rules of scheduling on Facebook are similar to Twitter, although as a general rule, I don’t post nearly as much on Facebook. I like to keep my Facebook posts to one or two a day. Twitter feeds can get crowded, but depending on how many people you follow, it’s easy to get lost in the shuffle, and over-tweeting can sometimes be overlooked.

On Facebook, those posts live on your page. Over-posting often leads to un-liking. To schedule a post on Facebook, you don’t need an external app — Facebook has a tool that makes it really easy.

Meet Reinventing Broadcast, a joint venture of Avid Technology and Adobe Systems. BeBop provides as much storage as the client needs, with access to Avid Media Composer and Adobe Premiere among other toolsets, in a pay-as-you-go model.

Co-founder/Chief Executive Bruce Long said WGBH in Boston is among the company’s cable and broadcaster clients. “Everyone has finally opened their mind that the scalability and efficiencies of the cloud may be the only way to manage the giant amount of processing and the tsunami of digital content coming their way,” said Long.

**ATSC 3.0**

Broadcast television viewing is down, especially among younger demographics. “Competitors like Netflix, Amazon, Hulu are pushing broadcasters,” said Moote.

That’s where ATSC 3.0 comes into play. Triveni Digital Chief Science Officer Dr. Rich Chernock, who is also chair of the ATSC 3.0 technology committee, agrees that broadband internet, smartphones and other advanced digital technology has surpassed what the 25-year-old ATSC 1.0 can do.

“A decision was made that a next-generation TV system can be equal to if not better than everything else available, and make broadcasting meaningful and relevant,” he said. Chernock reports that 3.0 will not be backwards compatible with today’s standards, and that we can expect widespread deployment by 2018 or 2019.

Roundabout Entertainment engineer Ken Quain noted that “the decision to utilize IP transport instead of the current MPEG-2 for broadcast transmission will make it very similar to how programming is delivered online.”

“Now it will be feasible to transmit a UHD/HDR program with immersive audio containing closed captions, descriptive audio and several other language tracks,” he said.

ATSC 3.0 will offer the chance to compete in a digital broadband-centric world, although broadcasters will have wide latitude in terms of how they use ATSC 3.0 — UltraHD/4K broadcasts, high dynamic range (HDR), multicasting and a broadband/internet component.

“Broadcast is competing with streaming services by using its core strength: the ability to reach many people with the same signal,” said Chernock. With ATSC 3.0, he adds, broadcasters will be able to offer the same broadcast simulcast in different languages via broadband, on the same TV receiver, as well as alternate or interactive content.

“In NASCAR, you might want to see your favorite driver’s dashboard, and this can be done over broadband,” he said. “Or you might be able to watch an extended piece of a two-minute news clip.”

ATSC 3.0 creates a “much more level playing field,” said Quain. “This can not come a moment too soon,” he said. “Ultimately ATSC 3.0 will make the technology that produces vibrant images and soundscapes that we are now capable of creating available to all audiences.”

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Nikki Burdine is a reporter at WUSA-TV in Washington, D.C., and a contributor to RTDNA.org, where this article first appeared.

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**Advice to Journalists continued from page 28**

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Still need help? Download one of these apps to keep your digital diet in check, like Break Free, Moment or Checky. Each monitors how many times you check your phone that day and helps limit your use.

BTW, the average person apparently does so more than 100 times a day, so triple that for the average journalist.

Here’s to staying in contact, churning out content without bombarding your viewers, keeping your spouses and friends from hiding your phone and maintaining the health of your neck and hands.

P.S.: Tweet any feedback, but mostly puppy and kitty pics, to @NikkiBurdine

Nikki Burdine is a reporter at WUSA-TV in Washington, D.C., and a contributor to RTDNA.org, where this article first appeared.
Challenges Ahead
Creating a New Media for a New Administration
By Merrill Brown

The tests facing news organizations when the Trump administration takes control of the United States government this month will tax the already stretched national and local news infrastructures of networks and stations. It is a challenge that newsrooms across the country should be considering immediately, and one that news professionals have not previously contemplated or prepared for.

That's because no government changeover in modern times will so challenge the approach to news, the assumptions journalists face and the practical realities of covering an administration that from all indications appears committed to disrupting the processes, ethical norms, rules and regulations of media-government interaction and, even more importantly, assumptions about the role of the government going back decades.

An enormous amount of commentary has tried to assess the role the press played in the election of Donald J. Trump. We have reviewed the vast amount of time national networks devoted to Trump rallies, and the limited coverage broadcast and cable news organizations devoted to actually doing pieces and special programming on the presidential races. There has been significant discussion about whether the media properly handled gender issues around his opponent, Democratic candidate Hillary Clinton.

Among the many other questions: Was there was proper balance between the email imbroglio brought on by Secretary Clinton, the focus on the Clinton Foundation and any number of Trump controversies, ranging from the coverage of Trump University and Trump's foundation, to allegations of sexual misconduct, to multiple Trump bankruptcies.

I have been making two points over and over again in my own writings. Coverage of Trump's business practices was belated. Second, I believed going back to 2015, knowing what I know from covering and reading about political scandals, that Clinton's email mess would continue on up until Election Day and that the matter was being poorly handled by her campaign. It would wind up severely impacting her candidacy. Perspective from the press was missing on both points.

There is a lot to be learned from the campaign, and more to be considered from the ongoing challenge media organizations face in covering Trump, his demonstrable lies, his threats against the media in general and specific outlets in particular, his indifference to press pools coverage and his reluctance to hold press conferences.

But there's also an argument to be made that all of that might well be dwarfed by the challenges ahead.

Over the course of 2017, the work of the new administration might well be historic. A short list of the policy initiatives likely to get underway includes: fundamental changes in health-care policy and significant restructurings of Medicare, Medicaid, Social Security, current trade deals and tariff policies. The government will begin to dramatically unwind environmental policies and potentially abandon the Paris climate agreement. How federal lands are managed will be under fire. Proposals to change the basic economics of public education will be surfaced. The relationship between the White House foreign policy operation and the career diplomatic corps will be disrupted.

The notion of “America First” suggests a basic change in how the country engages around the world. A Supreme Court will be structured for the coming decades.

That's the just the beginning of the enormous challenge and burden facing the press. To be sure, covering all this will be a challenge for a national press corps that is shrunken, in which experienced network TV correspondents have been replaced by reporters of limited experience, in which bureaus covering the government have been gutted, and that will be stretched to get their arms around all of these policy initiatives and what they mean, not just in Washington but to the country.

One of the critiques of the media coming out of the election is that the national press knew too little about the heartland. It is fair to postulate that, had a strong network of regional papers and stations been intact, the national press and the public would have been better informed about the states between the coasts.

No one could argue that the Chicago Tribune, the St. Louis Post-Dispatch and the Denver Post resemble what they once were. How will these shrunken regional newsrooms cover the local and regional implications of these potentially profound changes in national policy? Of course, the same challenges apply in Washington. What will be the priorities of national affairs news organizations?

The answer, at this point, can only be that we need strong, focused national news coverage and an enhanced commitment to regional coverage that digs into the local implications of national policy changes. We may also need intensified collaboration among news organizations and between newsrooms and important institutions like university media and journalism programs.

Above all, as the New Year dawns, there need to be concrete plans for how the news business deals with some of the most challenging circumstances it has ever faced.

Merrill Brown is director of the Montclair State University School of Communication and Media. He was the founding editor-in-chief of MSNBC.com and was part of the team that launched CourtTV.
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