

# NewsPro

The Magazine for News Professionals

December 2009 **crain**

## Awards Season

Ins and Outs of Recognition  
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## One-Man Bands

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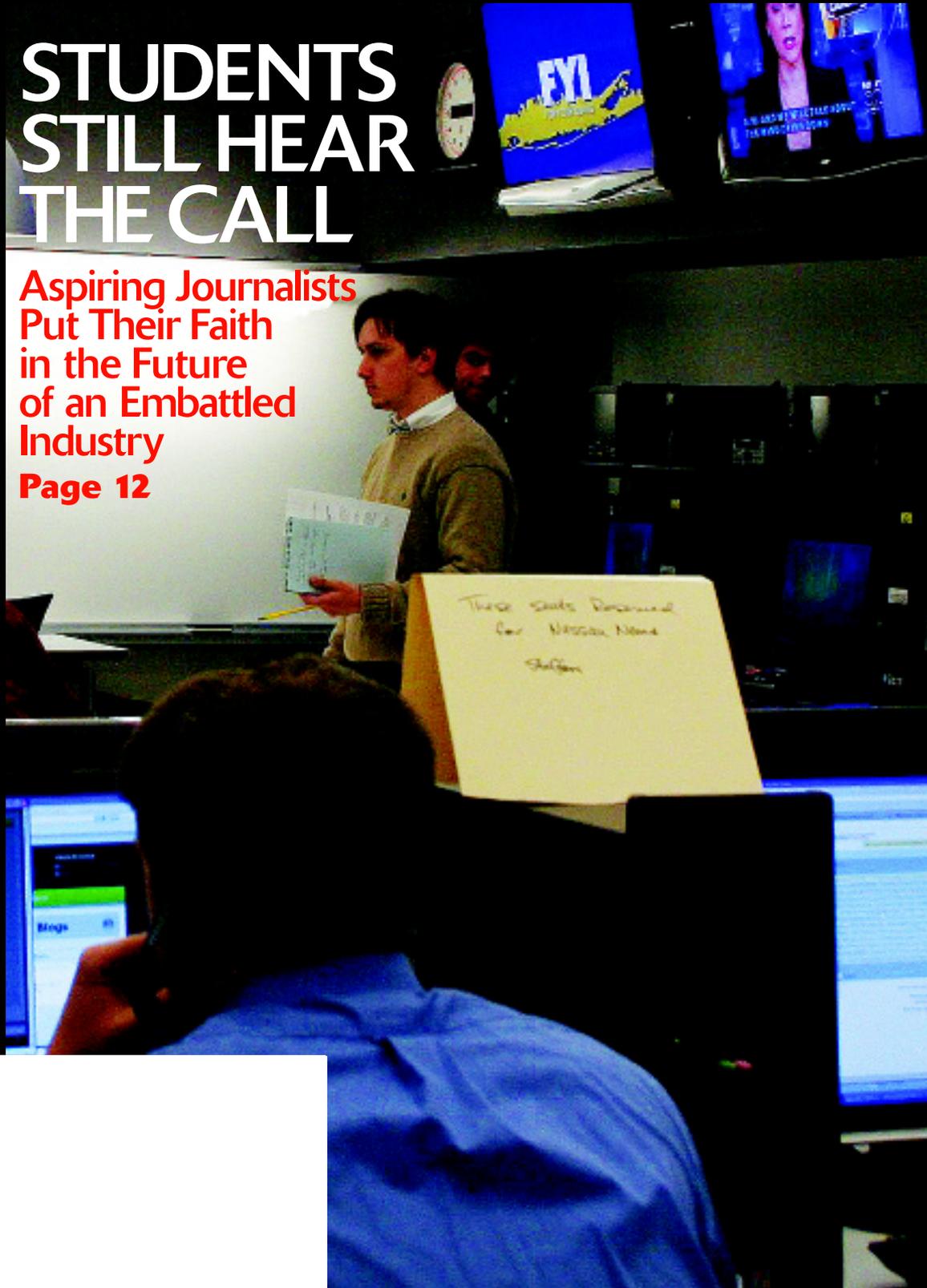
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**Q:** Who is doing credible and robust journalism that informs and engages society on environmental issues, every day?

**A:** Members of the **Society of Environmental Journalists**

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FROM THE EDITOR

# The Hope Among Us for Journalism's Future



Those of us who have been in the trenches of journalism for a couple of decades or longer have endured a period of unprecedented transition.

Positions that were plentiful when we started out have been merged with other jobs or have disappeared entirely.

Once upon a time, on the print side of the business, in addition to reporters the professional world was liberally populated with people who edited copy, people who proofread copy, people who moved copy from place to place, people who set

type, people who put type on pages and people who took pages to the printer. Those many job functions now all fall to a single person, thanks to a blinding progress of technology led by computerization and the advent of the Internet.

Broadcast news, although to a lesser degree, has gone through a similar consolidation and retrenchment, many times with added duties being spread among fewer workers. And as this issue's story about local stations' move toward talent-run teleprompters suggests, the quest to cut costs continues unabated.

The past decade's downward spiral in journalism industry economics only further impacted opportunities to work in or around the processing and dissemination of professional news reporting. So what you've got is an industry with limited opportunities and a blatantly uncertain future that would seem to offer zero appeal to the upcoming generation. Right?

Not so fast. As we learn in this issue's cover story by Elizabeth Jensen — which is accompanied by two enlightening student essays on the subject — Journalism programs at schools across the country are teeming with students who aspire to forge the profession's new frontier with scant assurance of even adequate financial reward and little or no positive reinforcement from a society consumed with celebrity gossip and self-absorption.

As incredible as this may seem to us disillusioned old-school types, it's true: journalism still holds its noble call. And among today's youth, there are still those who heed it — in spite of, or perhaps even because of, the changes sweeping over the profession.

—Tom Gilbert



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# Feeds

INFORMATION AND ANALYSIS FROM THE WORLD OF PROFESSIONAL NEWS

## CABLE NEWS

# John King Scrambles to Ready a CNN Show in the Wake of Lou Dobbs' Abrupt Departure

BY ELIZABETH JENSEN

CNN's John King has only had his own show on the network, the four-hour Sunday morning "State of the Union," since early this year. But sometime next January, the veteran political reporter is being handed one of the news network's plum assignments: The anchor spot weekdays at 7 p.m., where he will head up a new primetime political program.

He got the anchor slot when previous occupant Lou Dobbs, who had been at CNN for nearly three decades, abruptly quit the network on Nov. 11, after clashing with its management over his outspoken views on, among other issues, illegal immigration and whether President Obama has a valid birth certificate (which CNN reported earlier that he did.) Dobbs, an independent, is now talking about running for the U.S. Senate in New Jersey in 2012, and using that as a stepping stone for a later Presidential run.

### No Advance Planning

King, who joined the network in 1997 after 12 years at the Associated Press, insisted that there had been no advance planning at the network for the transition, which is why the change won't take place until after the New Year. "We're taking some breathing space to think of what do we want to do here," he said. But with entrenched competition from Fox News Channel's Shepard Smith, who anchors a straightforward newscast, and MSNBC's "Hardball With Chris Matthews," a political talk show, King is unlikely to have an easy time of it.



**POLITICAL AMBITIONS**  
Lou Dobbs is now talking about running for a U.S. Senate seat.



After a heady election year in 2008, with soaring ratings, CNN has been struggling against the competition, seeing a primetime ratings drop in October to fourth place in the network's target demographic of 25-to-54-year-olds, behind even sister network HLN (formerly Headline News.) For the moment, viewers appear to prefer opinion in the evening, over CNN's straight news and analysis approach.

CNN has noted that it wins when total day ratings are counted and that it has no intention of deviating from its approach. Indeed, with the choice of King to replace Dobbs, "We're really doubling down," Jon Klein, the president of CNN/U.S., told The New York Times. In a press release announcing the new show, CNN said it would be a "definitive political hour that goes well beyond the surface of the day's top stories to provide in-depth analysis and context to key political

movements in Washington and across the nation." King said in an interview from on the road in Little Rock, Ark., that his new show "will build on some things we know that work, and create some new things." The giant touch-screen "Magic Wall" that became his trademark for explaining election results during the 2008 political campaign is one of the elements that will make the transition.

While ideas are still being kicked around, he said, "one thing I do know is I want it to be constructive and contextual, to peel back some of the big questions people have," whether

about what to do with the economy, or what's really in the health bill or "who are the Taliban." The debate can be "provocative," he said, but it won't be led by an anchor who's an advocate for one side or the other.

Indeed, asked his view on immigration, King called it "a powerful issue in our

country, an issue we need to cover. It's a gut-wrenching and divisive issue." Then, after a beat, he added: "We will cover it. And many, many, many, many, many, many, many other issues."

### Viewers Have Many Options

"People always say you can't do policy on television. I just don't buy that," King said. But he does get a constant complaint from viewers that, while they are interested in issues, "you guys don't speak our language." The defining challenge, I believe, to anybody in our business right now is relevance. People are in a hurry, and they have so many options. They don't want their time wasted. They want you to talk about things they care about and to do it in their language."

That language won't be the "shouting" that some of his competitors

employ, he added. Those shows can be "fun to watch," he said, "but they're not newscasts."

In taking on the new program, King will have to give up Sundays, where his program has been gaining traction. "I hope to carry the passion over to five nights a week," he said.

He will also have to give up many of his days on the road, a hard transition for a

**"The defining challenge, I believe, to anybody in our business right now, is relevance. People are in a hurry, and they have so many options. They want you to talk about things they care about and to do it in their language."**

- John King, CNN

former national political reporter. Even for the Sunday show he has traveled to almost all the states in his 11 months on the job — Arkansas was his 45th — and the need to spend

more time in Washington, D.C., will be a challenge, he said.

"One of the things I'm struggling with is how do I reach out and keep in touch with people when I can't do it myself as much," he said, adding that, by getting out Washington, he makes sure he's asking the questions that viewers want to hear. □

## NEWSPRO Q&A

# Neil Cavuto: Fox's High Priest of Business Journalism

Neil Cavuto has been at Fox News Channel since its beginning in 1996, as anchor and managing editor of business news, and now with the additional title of

### CAREER PATH

Neil Cavuto says his early theological training gave him a unique perspective.



senior VP of both Fox News and spinoff Fox Business Network. He also hosts programs on both channels.

A graduate of St. Bonaventure University and a White House intern during the Carter administration, Cavuto holds a master's degree from American University. After stints at Investment Age and ESPN's "Business Times," Cavuto joined PBS' "Nightly Business Report" in 1984 as the New York bureau chief, and jumped to CNBC in 1989 as an anchor of three hours of programming daily, before heading to Fox.

In his 2004 book "More Than Money," Cavuto wrote about surviving cancer and his diagnosis of multiple sclerosis. He recently discussed his career in business journalism with NewsPro correspondent Elizabeth Jensen.\*

**NewsPro:** *I read that you initially planned to become a priest. Was that a serious goal, and how did you make the leap from that to business journalism? And are there any*

*parallels in the careers?*

**Neil Cavuto:** I know it sounds weird but it's true. The biggest goal was maybe to be a priest teaching journalism. ... I did commit to doing that when I went off to college; I just didn't have my heart in it, and then I met my wife. I still think a background and education in theology is very good; I think it gives you a different perspective. Encountering illness myself ... I gleaned a deeper appreciation of not just the deeper vagaries of life, of learning that things come and go; it gave me a very big perspective on things. I've learned that

history does repeat itself and we have been here, done that. I am grateful for all those experiences and background and I think it gives me a very unique perspective on life.

**NewsPro:** *The mid-1980s [and] 1990s were a heady time to be in business journalism, as the world discovered these larger-than-life characters doing mind-boggling deals, sometimes breaking the rules. Then of course CNBC came along, now Fox Business Network, and it's no longer an under-covered beat. Has that taken some of the fun out of it?*

**Cavuto:** When I started out in this, I had a lot of friends of mine who gravitated to sexier beats, who were jazzed about crime reporting or politics. ... Here I was the little numbers nerd who could tell you where the money supply was on any day. [Then, with the Reagan tax cuts, the stock market boom and the democratization of Wall Street] all of a sudden I was the coolest kid in the room. I really loved it. One thing I have discovered is, I'm not so unique any

more. [But] I hope it's that perspective, that sense of history, maybe, that comes with a few of these gray hairs that gives me a better sense of where we've come from and where we're going.

**NewsPro:** *Viewer interest in business television tends to go up with the market, and down with it as well; consumer viewers just don't want to be reminded of their losses. By that measure, Fox Business Network launched at maybe the worst possible time, given the financial crisis of the past year, and the ratings that have been released have been quite low. How have you had to adjust expectations or recalibrate the network's programming strategy?*

**Cavuto:** If you live and die by the markets you will probably tie your success to the markets. My goal here [working in concert with Kevin Magee and Roger Ailes] was, we wanted to step back a bit, to understand there is a difference between markets and market moving. You don't have to lead every broadcast with a tick in the Dow. ... I think one of the things we aim to do here is to unleash people from the view that everything wraps around Wall Street. We've covered relentlessly the financial crisis. ... We're about green, following people's money, not about being red or blue. Once exposed to it, people like it. I think we are managing to do something with business that has never been done, to make it fun and engaging.

**NewsPro:** *Young journalists sometimes shy away from business journalism because they fear having to deal with the numbers. Who makes a good business journalist?*

**Cavuto:** [Many of today's budding journalists] have never learned how to write, or read much more than a text message. I'm a little startled at that. They'll come out and text-message me after meeting me. I write a handwritten note to every guest who appears on my shows. I know it's anal and I know it's passé, ancient, but my view is, you were nice enough to come to me. I think that contact and that personal approach is something that's lost. Sometimes I worry about this generation, taking so many shortcuts. ... Don't be a slave to your laziness. There is no shortcut for doing homework. Natural smarts combined with a hard and good work ethic, and you'll go far. □

\*Interview edited and condensed

## ECONOMY MEASURES

# Stations Shift to Talent-Run Teleprompting

BY HILLARY ATKIN

Stations following the credo of doing more with less are now moving toward talent-run teleprompters as a cost-cutting measure, either reassigning prompter operators to other news production tasks or cutting them completely.

As with any change or cutback in the news business, the move has been met in some quarters with resistance and controversy — especially in major markets, where news anchors have historically had large teams of production professionals taking care of the technical aspects of the newscasts.

### 'One-Man Band'

As one unidentified newsroom employee put it in a recent Washington Post article about local Fox station WTTG-TV implementing anchor-run prompters: "It's kind of like a literal one-man band — singing, banging a drum, crashing cymbals, playing a trumpet and strumming a guitar ... except we're not playing show tunes here."

Yet for some professionals in smaller markets who are used to more meager resources, the adjustment has been easy.

Loriana Hernandez, news anchor at Austin, Texas, Fox affiliate KTBC-TV, has found having the added chore of running her

own teleprompter to be her preference. She'd had previous experience doing it when she worked at CNN and CNN en Espanol, but this time around it's different.

Fernandez, co-anchor of the Fox O&O station's 5 p.m. and 9 p.m. newscasts with Mike Warren, used to work with a hand-controlled device that she said she found restrictive. Now she and Warren — and the station's other on-air talent — can operate the prompter from eight separate foot-pedal locations in the news studio.

Teleprompters — devices that project upwardly scrolling copy in front of a camera lens so that talent can read it without losing eye contact with the viewer — were invented in the mid-1950s and have been a crucial part of the television landscape ever since.

Fox stations have led the way toward self-prompting. Company executives say the switchover has gone smoothly not only in Austin, but at WOFL-TV in Orlando, Fla., where anchors have been scrolling their own prompters for several months now. At its affiliates in Tampa and Memphis, WTVT-TV and WHBQ-TV, one newscast at each station is currently using anchor-driven prompters.

### Not Apparent to Viewers

Duffy Dyer, general manager of WTTG, the Washington Fox station from the Post article, said he is confident of the outcome, that the quality of the newscasts will not be affected, and that viewers won't notice any change. "The feedback is very positive," he said. "We have been meeting with anchors and reporters. I'd say that, to a person, everyone is looking at this as a positive move. Some are



**MERGING TWO JOBS**  
Some stations are eliminating the need for a separate teleprompter operator.

looking forward to learning a new skill and becoming more valuable to the company, and there are a fair amount of people who have done it in markets like Utica and Eureka."

In the lead-up to the switchover, Dyer said station management is being very patient and making sure that all talent is comfortable with the process. "We've made it clear that we have a great news product because of their and management's efforts, and we won't do anything to put that at risk," he said.

Previously, a mix of people from production assistants to the tape library manager was operating the teleprompter, and Dyer said none of them would be laid off.

### Weekend Shows Go First

WTTG was scheduled to install the new prompters in mid-November, and then train about 12 on-air talent who will be using them. The plan was to begin anchor-controlled teleprompting on the weekend shows before rolling it out on the weekdays.

According to those who have already taken the plunge, the actual training is more a matter of becoming at ease than any sort of steep learning curve. "We got together with the morning and evening teams, got the system in place, ran rehearsals and let them get acclimated with how the functions worked," said Jeff Zeller, vice president and news director of Fox O&O WOFL in Orlando. "We did rehearsals for about a week and then let them at it."

KTBC's Hernandez said it was a breeze. "There's nothing to train," she said. "You run your own pedal, and are in charge of your pacing and speed. If there is a situation where I need to ad lib, I do. I didn't feel any training was necessary," Hernandez said, and gave this advice, "I would say, 'Plug it in, let them play with it for 10 minutes and let them go.'"

What happens when the newscast producer makes fast page kills or floats a story at the last second, as regularly occurs in a fast-paced broadcast? The anchors do not have to deal with pulling pages from the prompter at the last moment. The floor director or someone in the control booth makes those adjustments as the anchor continues reading the copy.

Mistakes can happen, whether there's a separate operator or when the prompter is anchor-run. "In a typical newscast it's forced us all to communicate better. I can tell you there's been no disasters," said Hernandez.

# New Web Site Connects Social Workers to the Media

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**Brenda Wade, MSW**, Baltimore City school social worker contacted "Precious" director Lee Daniels. Find out what she had to say about pop singer Mariah Carey's portrayal of social worker Mrs. Weiss in the film.

**"The Messenger"**  
Social workers who work with veterans and their families reviewed the new film, "The Messenger," about the men and women who must notify families about military deaths. Director Oren Moverman is interviewed.

**Sesame Street**  
Social workers also weigh in on the 40th anniversary of Sesame Street and its impact on child literacy.

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# Feeds

INFORMATION AND ANALYSIS FROM THE WORLD OF PROFESSIONAL NEWS



**TAKE YOUR PICK**  
Self-teleprompters can be controlled by foot, the most common way, or by hand.



what they're buying."

At WTTG, the new system will be a combination of foot pedals and wireless hand devices.

"The system we're going to be using gives talent the ability to advance to the next story. That's the kind of feature that will make it virtually invisible to the viewer," said Dyer. "Individuals will have preferences for foot pedals or wireless hand devices. Situations will call for one over the other. We will make sure people can make decisions to do it the best way through a combination of devices in various positions."

For Hernandez, who said she likes to wear 4-inch heels, her most comfortable position is kicking her shoes off before scrolling away on the prompter foot pedal. □

## EDUCATION

### Columbia Dual Degree Program Put on Hold

BY ALLISON J. WALDMAN

After 13 years and a plethora of published work by graduates, Columbia University is suspending its dual master's degree program in Earth and environmental science journalism.

The program will not be accepting applications for 2010 — yet another victim of the economic times.

Marguerite Holloway, co-director of the program with Kim Kastens, said they decided to suspend the program to assess and restructure it after they determined that the economics of getting two degrees was proving prohibitive for students.

"The two-year commitment of master's-level education at Columbia and living in New York City is very expensive," Holloway said, noting that applications are up 40 percent in the one-year journalism program.

All hope is not lost, however, for the dual master's degree program, which was designed to educate science writers who could act as intermediaries between those with the knowledge and those with the need to know.

"We're going to try to find some more creative mechanisms for funding," Holloway said. "We've had a lot of queries about it and we've encouraged people to check back with us next fall." □

"We have our little system. It's like a dance."

#### Smooth Transition

"Honestly, it's been a very smooth transition," Zeller said. "In practice runs, we made sure they're not running it too fast. As far as on-air, in the end, it's a teleprompter, being operated by someone differently than it was before."

The original prompter manufacturer, which spelled its name TelePrompTer, no

longer exists, but there are at least a half-dozen vendors that manufacture prompting products.

AutoScript Inc. is one of the industry leaders, with competitors that include QTV, Teletscript and Listec.

Typical software/hardware packages run from \$1,000 to \$7,000, in addition to the cost of outfitting each camera with a prompter, which runs between \$2,000 and \$8,000. For most talent running their own

prompter, the most desired setup is the foot pedal out of camera view. But there are also wireless hand controllers, called "rats," with forward and backward buttons.

Seeing a trend over the last year or two of talent doing their own prompting, especially in smaller markets, AutoScript developed a new product. "It's called Magno Foot Control with Desktop," said Gordon Tubbs, vice president of AutoScript. "It uses magnetic encoder technology and sits under the desk. If talent is standing, it's out of shot on the floor. The farther they push, the faster it moves, like a gas pedal. That is probably the most common way of talent prompting themselves. That's typically

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# Newsmakers

**Alexis Bernacchi** has joined "NCAA on Campus" on the CBS College Sports Network as host and correspondent.

**Keisha Burns** has joined Northwest Cable News in Seattle as a weekday morning weathercaster from KTVZ-TV in Bend, Ore.

**Janet Choi** has joined the New York bureau of CBS Newspath as a correspondent from KTLA-TV in Los Angeles, where she was a reporter.

**Lourdes Duarte** has been promoted to weekday 5 p.m. anchor/reporter at WGN-TV in Chicago.

**Keith Garvin** has joined KTVT-TV in Dallas-Fort Worth as a weekday evening anchor/reporter from WRC-TV in Washington, where he was weekend morning anchor.

**Andrew Gobeil** has joined WLNE-TV in Providence, R.I., as morning anchor and reporter.

**Mike Goldrick** joined WPXI-TV in Pittsburgh as news director from WHEC-TV in Rochester, N.Y., where he was also news director.

**Frank Holland** has joined WDIV-TV in Detroit as a reporter from NEWS-12 in Westchester County, N.Y.

**Jennifer Kim** has joined KGTV in San Diego as a reporter from KHQ-TV in Spokane, Wash.

**John Knicely** has joined KMOV-TV in St. Louis as a weekday morning anchor from WCCB-TV in Charlotte, N.C., where he was weekend anchor.

**Danielle Leigh** has joined KCRA-TV in Sacramento, Calif., as a reporter from KXRM-TV in Colorado Springs, Colo.

**Leyna Nguyen** has been promoted from weekend evening anchor to weekday 4 p.m. and 9 p.m. anchor at KCAL-TV in Los Angeles.

**Lauren Przybyl** has joined KDFW-TV in Dallas-Fort Worth as co-anchor and co-

## CLOSE-UP

### WEWS Names Seitz Director of New Media

Colleen Seitz has been named director of new media for WEWS-TV in Cleveland.

Seitz will be responsible for developing and executing content of all of the station's efforts in new media, including its Web site, newsnet5.com, and the WEWS mobile Web site.

Seitz previously was executive producer of newsnet5.com, having overseen its development, creation and launch.

She joined WEWS in 1992 as a news producer and prior to that worked as a producer for WKRC-TV in Cincinnati and WCMH-TV in Columbus, Ohio.



A graduate of Ohio Wesleyan University, Seitz serves on the board of trustees of the Ohio Center for Broadcasting.

host of "Good Day Dallas" from WHDH-TV in Boston, where she was reporter/anchor.

**Rafael Romo** has joined CNN as Latin America editor. He previously was a freelance reporter for Univision Network.

**Reza Sayah** has become the Middle Eastern correspondent for CNN assigned to Pakistan from CNN Atlanta.

**John Henry Smith** has joined WVUE-TV in New Orleans as sports director and anchor from WPLG-TV in Miami, where he was a sports anchor and reporter.

**Marc Stewart** is joining KMGH-TV in Denver this month as a reporter from WSMV-TV in Nashville, Tenn., where he also was a reporter.

**Greg Toland** has joined Comcast Sports Net Mid-Atlantic in

Washington as a freelance sports anchor. He previously was with WJLA-TV in Washington as weekend sports anchor and reporter.

**Jeff Vaughn** will join KENS-TV in San Antonio in January as primary anchor from KSHB-TV in Kansas City, Mo., where he was morning anchor. He replaces longtime anchor Chris Marrou, who is retiring.

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## Politico Blazes Trail in New Journalism

BY HILLARY ATKIN

Journalists working in traditional media have had to adapt to the changing times, yet few have done so as successfully as former Washington Post reporters John Harris and Jim VandeHai.

The two veteran political reporters left the storied newspaper in 2006 to start something brand new — a Web site that covered Congress, the White House, and the judiciary and federal agencies, with fellow experienced journalists — a news source that would compete with the traditional big guys who had long owned the turf.

### Capitol Hill Must-Read

Now, Politico is a must-read for Capitol Hill insiders and for millions of others who want to keep up with the latest power plays on the Potomac. The staff numbers about 120 people (about 80 on the editorial side and 40 in sales, marketing and business development), including the largest contingent of reporters covering the White House from any one media entity. And in an inverse equation of the typical scenario, the Web site was so successful that a print edition was started.

Harris and VandeHai, who sometimes refer to themselves jointly as VandeHarris, found their backer in Robert Allbritton, chairman and CEO of Allbritton Communications, which owns television stations in Washington and nine other markets, all ABC affiliates. Allbritton also operates a 24-hour news channel that serves the nation's capital and, with Politico, is based in Arlington, Va.

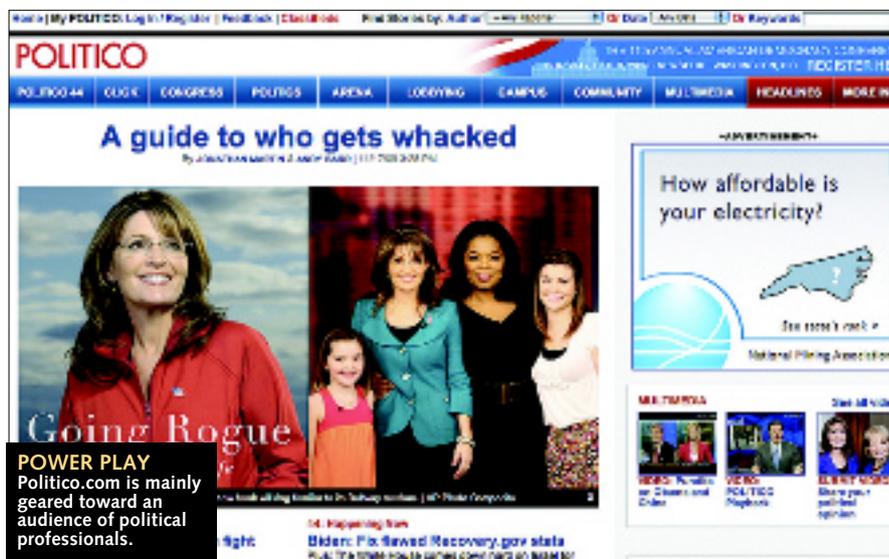
From the beginning, VandeHai and Harris had no trouble luring fellow top-notch journalists to come on board.

"We offered competitive salaries and a chance to be part of something new and exciting," said VandeHai, Politico's executive editor. "Newspapers were kind of a drag. Advertising and circulation were down, and it was just not as much fun. The promise of being in a place trying to shape its own destiny and shake things up snowballed."

Even highly experienced political journalists could not have imagined the monumental developments of the 2008 presidential campaign and the instantaneous coverage and re-

verberations that shaped it. It was Politico's coming-out party, and during the high-octane campaign that culminated in Barack Obama's election the site claimed more than 11 million unique visitors a month.

"Our coverage of the campaign was first-



class, with scoops big and small — such as Mike Allen revealing that [Republican presidential contender] John McCain couldn't remember how many homes he owned," said VandeHai, who also pointed to reportage on vice presidential candidate Sarah Palin's costly clothing budget and former New York mayor Rudolph Giuliani's early missteps that took him out of the presidential mix.

### Large Audience

Politico retains a large audience, estimated at more than 3.5 million unique visitors a month, as the nation's political concerns focus on the economy, joblessness, health care and the wars in Afghanistan and Iraq.

But VandeHai makes no bones about admitting that the audience that matters most is political professionals — the power elite. "We're proud of being an inside Washington, D.C., organization," he said. "We have a first-class reputation. We need serious people to understand and trust our coverage and to believe that we are a first-class news operation."

In order to reach those heavy hitters, advocacy organizations, trade associations and corporations are willing to pay good money to advertise on the Web site and in the Politico newspaper, which is printed five days a week and distributed free to homes and offices when Congress is in session. Its circulation tops 30,000.

"You're often sitting on the House floor wanting something to read," VandeHai said. "It's a fantastic device. There are a lot of those who buy ads in both. It's a good combination."

There's no question that Politico's role as an influencer is now cemented. Mike Allen's Playbook — an early-morning briefing of events

and topics that drive the agenda on Capitol Hill — is an essential read in the political world.

Yet the most popular feature is Politico 44, an hour-by-hour chronicle of President Obama's time in office.

"We make it essential to the White House insider, and figure that tons of Americans will want to peek," said VandeHai. "It has its own staff, design, and our plan is to devote even more resources to it in an effort to figure out how the White House works."

Another new foray is an online subchannel called "Click," launched last September. It's a gossip/social/style chronicle of Washington power brokers and high-profile events — the lighter side of the political spectrum.

"Based on what we learned from 44, it has the electricity of a blog, but the sensibility of a more traditional Web page, with its own staff, mission and mandate — covering the parties, the people, personalities and gossip," VandeHai said, adding that "Click" plans to do red carpet coverage of upcoming state dinners with streaming video. □

# Technology

## For Smaller Stations, Added Cost Trumps Prestige of HD News

BY HILLARY ATKIN

**B**roadcasting local news in high definition is a point of pride and a cornerstone of promotion for nearly all of the major television stations in the nation's top markets — even as some are still working on completely converting their field ENG operations to HD.

Conversion doesn't come cheap. The price tag for purchasing new studio and field cameras, buying new sets and graphics packages and rejiggering studio lighting can reach \$700,000. Notwithstanding ad revenue being down and budgets being sliced, it's a major investment.

That's why as DMA rankings get higher, the number of stations that have not yet made the HD switch also increases. It's estimated that roughly two-thirds to three-quarters of TV stations nationwide have not yet converted their local news to HD — and may not in the foreseeable future.

"The answer is pretty simple: They just can't afford it. Most stations have a big debt service every month, and it's hard to make large capital investments," said Stacey Woelfel, chairman of the recently renamed Radio Television Digital News Association (formerly RTDNA) and news director of KOMU-TV, the NBC affiliate in Columbia, Mo.

### General Audience Decline

He said it's not just the sputtering economy that has created a divide between station haves and have-nots when it comes to news in HD. "It's the changing market. We've seen the must-view attitude to watch news at 6 or 11 p.m. decline," Woelfel said. "TV news is not the audience draw and not the moneymaker it was. The recent economic downturn is not the reason for stations being in this predicament. It's part of a trend, but it was already headed down."

Many stations have put off the decision on a specific time to convert, waiting for their corporate owners to give the financial green light. "Now it's tougher to get to because the revenue is down so much. Where stations would be putting aside money, they don't have that coming in anymore like they did."

Woelfel's station is in the minority — a small-market affiliate (Columbia is ranked

as the 139<sup>th</sup> DMA) that made the investment to go HD. Like the other stations that made the HD switch, along with the funding, it took some advance planning. For KOMU, which has been owned by the University of Missouri for 55 years, the goal was to go HD on the opening day of the Olympics, Aug. 8, 2008.

### Gearing Up

Demand for high-definition equipment was so great at the time that while KOMU was able to take delivery of three new Sony studio cameras in 2008, the high-precision lenses for the cameras were sold out, and they had to use loaners. Several months before, the station had purchased 24 Sony EX1 field cameras and had already integrated them into its news-gathering operations.

WHAG-TV in Hagerstown, Md., is more typical of stations in smaller markets. The NBC affiliate, owned by Nexstar Broadcasting Group, has no plans to transmit its local newscasts in high definition. The station, which is located about 70 miles from Washington, does 3½ hours of news in five newscasts every weekday, with a staff of 23.

"It's a tall order to contemplate the conversion, especially in a time when the economy is where it is," said WHAG news director Mark Kraham. "It's no secret that this is not the best of economic times to be making expenditures."

The station does transmit its NBC network's signal in HD, and many of the pieces to convert its news broadcasts to HD are in place, due to this year's mandated digital transition, including a new transmitter. Kraham said that equipment would be just the beginning of what is needed.

"In addition to all the new equipment, we would have to convert all the links from the



**"The answer is very simple: They just can't afford it. Most stations have a big debt service every month."**

*-Stacey Woelfel, RTDNA*

studio to the transmitter, and remote signals from live trucks, at additional expense," Kraham said.

Just as the rollout to color from black-and-white decades ago was gradual, so goes the HD transition.

"Whenever the actual conversion takes place, I'm happy with whenever it is," said Kraham. "There are a lot of other people in the same situation. The decision of when we convert is not mine. My day-to-day decisions involve news content within our newscast, and that's clearly my focus, to continue to provide quality news to our viewers."

"I've seen a lot of changes in 25 years and I'm very willing to wait." □



# The Road Taken

Despite an Industry Struggling for Survival, Journalism Schools Flourish With Students Driven by the Desire to Make a Difference

**By Elizabeth Jensen**

In the mid-1970s, the movie "All the President's Men" sent high school students scurrying to journalism school, motivated by the glamorous prospect of bringing down a president.

Today, those now middle-aged journalists who are still working in the field are tracking the daily depressing doses of newspaper and television layoff news: 4.3 percent of television news jobs lost in 2008 and 10.3 percent of newspaper jobs, according to Hofstra University's Robert Papper.

## **J-Schools Booming**

Yet college students are clamoring to go to J-school. Despite the widespread gloom about the current state of the traditional news business, journalism schools are booming. "Bear market for journalism; bull market for journalism schools," said Bill Grueskin, the dean of academic affairs at Columbia University's Journalism School.

So what in the world are the students thinking? It's not the



**GROUND FLOOR**  
Some journalism students believe they are getting in on the new order of the industry.

siren call of a big-screen movie. But it may be that the younger generation sees something that others don't.

"I think that the very, very intense level of discussion about journalism drives interest to these schools," says Nicholas Lemann, dean of Columbia University's Journalism School.

"Journalism is very top of mind outside the profession in ways that it wasn't five years ago," he says, and students "are betting that they're getting in on the ground floor of a new order rather than seeing the utter collapse of everything, as a lot of middle-age editors are seeing. It's hard to believe that every single year will be a repeat of 2009."

### Defining 21st Century Journalism

Talking Points Memo founder and editor Joshua Micah Marshall, in the annual Henry F. Pringle Lecture to Columbia's graduation class last May, captured that thought, noting: "If I were entering the profession — probably going back to the beginning of the 20th century — there's no time I'd rather enter it than now. That is notwithstanding the challenges that the profession faces

right now, but precisely because of it. It's the people who are entering the profession right now who are going to create the editorial models, the publishing models, the business models, that define journalism in the 21st century."

### Nontraditional Opportunities a Lure

School administrators offer up myriad other reasons for the booming ranks. At the University of Florida, where the well-regarded program is trying to accommodate 140 students more than its theoretical capacity of 400 juniors and seniors, Dean John Wright says students are drawn by the numerous job opportunities they see not in traditional outlets, such as newspapers, but working for online news operations or company Web sites. "They can transpose what they get here into all kinds of professional opportunities," he said.

Columbia, an exclusively graduate program, says international students account for some, but not all, of its booming numbers. The school enrolled 260 full-time master of science students this fall, compared with 211 last year and 200 in fall 2003. Applications



## Student Perspective: Telling the Untold Stories

By Armand Emamdjomeh

When I came to journalism school, it was because, inspired by my experience in international disaster relief and development, I wanted to use storytelling to bring awareness of overlooked problems domestically and internationally.

All of that is still true. But it's also a heck of an exciting time to be in journalism school.

Journalism schools are in complete upheaval. Curriculums are changing by the year, and the same arguments that are being fought out in newsrooms between the print side and the Web-savvy multimedia gurus are being fought out in academia. Hanging over it all is the knowledge that if we don't figure this problem out, we're all out of luck.

Right now, all the old barriers are down, and to survive, students and professionals have to master all aspects of storytelling — photography, print, video, even Web production and graphics work. Even if you want to work with only one medium, having exposure and experience with multiple media develops the way you look at storytelling.

Meanwhile, new media ventures are sprouting up around the country, bring-

ing new ideas, perspectives and, yes, funding to the table.

It's not easy. Learning an array of tools is far more difficult than learning just one, and I'm as worried about finding a job as anyone. But opportunities still exist for those with the right skills, and as old avenues close, new ones are opening up.

It's scary, but exciting.

Since coming to journalism school, I'm even more convinced that this career is for me. The goals are still the same — to serve the underserved; to find and tell the stories that aren't being told. But the means are much, much different, and where exactly it's going no one knows.

But that also means anything is possible.

*Armand Emamdjomeh is a second-year student studying photojournalism and new media at the University of California, Berkeley.*

for that program jumped to 1,085, from 776 last year and 913 in fall 2003.

Grueskin has only "anecdotal" theories for the heightened interest, related both to the economy and the changing nature of the profession. "Any time you have an economic downturn, graduate schools see a bump, because the opportunity costs go

down. You're not giving up as much as you used to be," he says.

But he adds that the increasing professionalization of the business may also account for some of the interest. Thirty years ago, he says, learning on the job was an option. Today, a whole layer of mid-level editors, the ones who used to take junior reporters under their wings, has been wiped out in the rounds of layoffs.

### Learn as You Go

"With the cutbacks we've seen, there isn't anyone left to train anyone," says Grueskin. "If you're lucky, someone will explain the computer system you're using."

Moreover, says Grueskin, thanks to eternal digital search-engine optimized archiving, a mistake early in a career, even in an off-the-beaten-path newsroom, may never be forgotten. "The stakes for doing something wrong are increased."

Students applying to the University of California's Berkeley Graduate School of Journalism are "more prepared than ever," with internships under their belts and quality clips, says Pam Gleason, director of admissions and student affairs. "They know what they want to do, they have a focus," she says.

The graduate school has deliberately kept enrollment small — currently, 59 second-year students and 50 first-year students — but applications in recent years have been up and are expected to be again this year. (The exception was last year, and the school doesn't quite know why, although Gleason said there was a drop in applicants from China, when the school wasn't able to offer the same scholarships for them as it had in the past.)

### Multimedia Training

Berkeley's program sends its graduates out with a full complement of multimedia skills. Schools that didn't have such programs before are now adding them. Columbia opens its year with a three-week "digital skills boot camp," and the University of Florida's journalism department just voted on a major revision to its curriculum, which makes mandatory a similar course in multiplatform production at the beginning of the program. While most courses at the school already teach online and cross-



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platform journalism on an ad hoc basis, the new course will make sure that “from the outset [students] have these skills to put to use as they go through their various other courses,” says Wright.

Columbia has adapted to reflect the new realities of the journalism world by breaking its former course on law and critical issues into two separate classes. The revamping of the legal course was a recognition that many students will end up working independently in the field, and, even if they end up at a large news organization, they might not find as much legal support as in the past, due to the cutbacks, Grueskin said.

Ethics, meanwhile, has become a case-study based course. Grueskin said the school wanted to add to its teaching there because, “‘A,’ the consequences of bad ethical decisions are more far

## “We’re in a very volatile time in terms of what the business model is, but that doesn’t mean there isn’t a future.”

-Robert Papper, Hofstra University

reaching now; and ‘B,’ because the time frames are so condensed online, the need for journalists to make sound ethical decisions quickly has been heightened.”

### Understanding the Business Side

Columbia also for the first time now mandates a business of journalism course.

Indeed, schools aren’t ignoring the changes roiling the field, and because they know they will face a smaller pool of applicants if they can’t find jobs for the students they have, they are actively aiding the search for new economic models.

American University’s J-Lab: The Institute for Interactive Journalism calls itself an “incubator for innovative news experiments that use new technologies to help people actively engage in critical public issues.” The University of Florida is about to open a “21st Century News Laboratory” in its Center for Media

Innovation + Research. Arizona State University’s Cronkite School serves as the headquarters for the News21 Initiative, a joint program by the Carnegie Corp. of New York and the Knight Foundation to change both journalism education and train a new generation of journalists. Columbia recently sponsored a yearlong investigation that led to a 100-page report on “The Reconstruction of American Journalism.”

While students appear to have a much broader idea of what kinds of places they’d like to work, it doesn’t mean they are without anxiety over getting a job, administrators say. Last spring, seniors “were very nervous, and rightly so,” says Papper, the chair of Hofstra’s department of journalism, media studies and public relations. “I can’t imagine a worse time to be graduating in the field than we faced last spring,” he says. Still, his program this year enrolled 596 students in the major, up by 1 student from last year, at a time when the university overall has lost students. That comes on top of recent annual growth of 4 percent to 6 percent, he said.

Even in a severe downturn, “there are still tens of thousands of standard reporting jobs out there,” says Columbia’s Grueskin. Newly graduated students, he notes, are both “less expensive” and possess “a very valuable skill set for these news organizations.”

Lemann says it’s worth remembering that the “Watergate-era” journalism students also chose to enter the field at a time of deep recession when there was doom and gloom over daily journalism, as afternoon newspapers folded left and right. “But when you’re 22 you don’t notice that stuff,” he said.

“There’s no credible research that says there are any fewer people interested in or less interested in news than there has ever been,” says Papper. “We’re in a very volatile time in terms of what the business model is, but that doesn’t mean there isn’t a future. We just haven’t necessarily been smart enough to figure out how that will happen.”

Today’s job crisis for middle-aged reporters is “our reality, that’s not the kids’ today reality,” he adds. “You can talk about how things used to be so much better, and they look at you with blank faces. We need to sometimes get over ourselves.” □

## Student Perspective: Hungry and Optimistic

By Lillian R. Mongeau

When I tell people that I am a graduate student in journalism I get a funny look. I know what they’re thinking: Why would she be willing to take on huge loans to get a degree that will only qualify her to work in a dying industry? Is she stupid, or just incredibly naïve?

This is a fair question.

Newsrooms are shrinking, not growing, right now. Newsroom salaries are shrinking, too, and school is not cheap. Of course, none of this shrinkage has happened because the thirst for news has slackened. Millions of people are tuning in every day for free news online, a fact that is causing middle-aged editors everywhere to tear their hair out.

Young people are the most serious offenders of online news reading. According to the Pew Research Center for the People and the Press, nearly 60 percent of people younger than 30 reported getting the vast majority of their news online. The average age of students in journalism graduate programs hovers around 27. We are not freaked out by this new desire for free news because we expect to get our news for free online.

Now, before you decide that I am in fact naïve and stupid, I know that quality journalism can’t be done for free and that the news we read online doesn’t appear there magically. At UC Berkeley, where I attend school, we work all hours to keep our hyper-local Web site accurate, up-to-date and high quality. News is not produced for free, however it might be consumed.

Nevertheless, I am convinced there is a solution to this problem, and so are my classmates. We are not naïve, but we are optimistic. Add hungry, dedicated and creative and you start to see my point. Those



of us who’ve chosen to pursue a journalism degree at this particular moment in time do so in preparation for our role in shaping the journalism of the future. □

*Lillian Mongeau is in the Class of 2011 at University of California, Berkeley’s Graduate School of Journalism. A version of this essay appeared in The Oregonian on July 25, 2009.*

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## Letter From the Chairman



Was there ever a more eventful year for business and financial news than the period covered by this year's entries? From the shock and after-tremors of the Madoff scandal to the struggle of the White House to cope with the recession to the Chapter 11 filings of some of America's biggest corporations, it was some year. The "Crash of '08," as some put it — with all its ramifications for investments, savings, foreclosures, jobs and the many bank failures — was the dominant emphasis in most coverage. The international scene also caught the attention of television journalists, and their reports ranged all over the world: China, Africa, Ireland and even Mongolia.

Most important, whether it was unemployment, foreclosures, oil, or simply how to cope with the crisis, television rose to the challenge, and as reflected in this year's entries did so in a clear, concise and intelligent manner. Admittedly, we at the Academy are exposed to the very best reports, but the very best was very good indeed.

I am also pleased that this year's Lifetime Achievement recognition goes to Linda O'Bryon and Paul Kangas, two major figures in the 30-year history of public broadcasting's "Nightly Business Report." It is a remarkable program, and these are two remarkable journalists. We at the Academy are proud to have the opportunity to honor their contributions.

*Herb Granath is chairman, National Academy of Television Arts & Sciences.*

## About the National Academy of Television Arts & Sciences

The National Academy of Television Arts & Sciences (NATAS) is a professional service organization dedicated to the advancement of the arts and sciences of television and the promotion of creative leadership for artistic, educational and technical achievements within the television industry. It recognizes excellence in television with the coveted Emmy® Award for News & Documentary, Sports, Daytime Entertainment, Daytime Creative Arts & Entertainment, Public & Community Service, Technology & Engineering, and Business & Financial Reporting. Regional Emmy® Awards are given in 19 regions across the United States. NATAS also presents the National Academy of Television Arts and Sciences Global Media Awards™ which recognizes excellence in the worldwide intersection of digital entertainment and technology. Excellence in prime-time programming and international programming is recognized by its affiliate, the Academy of Television Arts & Sciences. Beyond awards, NATAS has extensive educational programs including National Student Television and its Student Award for Excellence for outstanding journalistic work by high school students, as well as scholarships, publications, and major activities for both industry professionals and the viewing public. For more information, please visit the Web site at [www.emmyonline.tv](http://www.emmyonline.tv).



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## SPEAKERS AND PRESENTERS

### Steve Forbes



Steve Forbes is president and chief executive officer of Forbes and editor in chief of Forbes magazine. He resumed this role in February 2000 after a leave of absence to campaign for the Republican presidential nomination. Mr. Forbes assumed his position in 1990. Mr. Forbes is also chairman of the company's American Heritage division, publisher of American Heritage magazine and two quarterlies, American Legacy and American Heritage of Invention & Technology. Mr. Forbes serves on the Board of Trustees of Princeton University, as well as on numerous other boards. The company's flagship publication, Forbes, is the nation's leading business magazine, with a circulation of 850,000. Forbes and Forbes Global together reach a worldwide audience of nearly 5 million readers.

### Rodney Ward



Rodney Ward is executive editor of the "Nightly Business Report" and senior vice president of NBR Enterprises. He has been with "Nightly Business Report" since its debut in 1979, when it was a 15-minute program broadcast only in Southeast Florida. Before being promoted into the position he currently holds, Mr. Ward spent 11 years as managing editor of "Nightly Business Report." In that capacity, he guided a dedicated news team headquartered in Miami and also operating out of bureaus in New York, Washington and Chicago. Mr. Ward was also directly responsible for leading "NBR's" regional coverage of Asia. During his tenure as managing editor, "NBR" was recognized with a National Emmy Award as well as numerous other awards for its coverage of business and the economy.

### Paula A. Kerger



Paula A. Kerger is president and chief executive officer of PBS, the nation's largest noncommercial media organization. Ms. Kerger joined PBS as its sixth president and CEO in March 2006. Ms. Kerger's commitment to high quality content, education, diversity and the use of new technology has resulted in a broad range of initiatives. Among her accomplishments are Ken Burns' and Dayton Duncan's recent 12-hour documentary "The National Parks: America's Best Idea"; the debut

of such acclaimed children's programs as "Curious George," "Word World," "Super Why!," "Martha Speaks" and "Sid the Science Kid"; new prime-time science and arts series; and comprehensive online sites for parents, caregivers and educators. In 2009, PBS programs have been honored with 28 Emmys, including 13 Daytime Emmys, nine Primetime Emmys, and six News and Documentary Emmys; six George Foster Peabody awards; three Writers Guild of America awards; one Academy Award nomination; 15 Parents' Choice Awards for television; and five Parents' Choice Awards for Web sites.

### Herb Granath



Herbert A. Granath is chairman of the National Academy of Television Arts & Sciences. He is chairman emeritus, ESPN; board member of Ron Lauder's Central European Media (CME); and co-chairman of Crown Media Holdings, which owns and operates The Hallmark Channel. Active in international media ventures, Mr. Granath also serves as chairman and CEO of Media and Entertainment Holdings Inc., a SPAC investment company specializing in worldwide media properties, and acts as senior programming consultant for Telenet, Belgium's leading cable company. Previously, Mr. Granath was chairman, Disney/ABC International, where he was responsible for the international television production and program distribution activities of The Walt Disney Co. and its wholly owned subsidiary, ABC Inc.

### Bill Small



William J. Small is chairman of the News & Documentary Emmy Awards at the National Academy of TV Arts & Sciences. He has spent most of his professional life in broadcasting. After serving as news director of stations in Chicago and Louisville, Ky., he was named Washington bureau chief for CBS News in 1962. In 1974 he became senior vice president of CBS News, based in New York. In 1979 Mr. Small was named president of NBC News, and in 1982 became president of UPI, the nation's second largest news agency. He is the author of two award-winning books and has served as national president of the Radio-TV News Directors Association and the Society of Professional Journalists. Mr. Small is a graduate of the University of Chicago and has received honorary doctorates from Muhlenberg College and Fordham University.



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## LIFETIME ACHIEVEMENT HONOREES

# PAUL KANGAS & LINDA O'BRYON

## 'Nightly Business Report'

This year's Emmy Award for Lifetime Achievement in Business and Financial Reporting goes to Linda O'Bryon, the founder of PBS' "Nightly Business Report," and Paul Kangas, longtime anchor and financial commentator for "NBR." Kangas and O'Bryon are being honored for their decades of service to viewers concerned with the ups and downs of Wall Street and the ins and outs of the broader economic universe. A half-hour of market reports, business news and interviews with key players, "NBR" has established a solid reputation as a no-nonsense, journalistically solid, daily report on the movers and shakers in the world of business and finance.

Rare as it is for a program of this sort to be based anywhere but New York or Washington, "Nightly Business Report" began and remains headquartered in Miami. It is now co-anchored in New York by Susie Gharib and has bureaus in Washington and Chicago. A number of public broadcasting stations and programs regularly contribute stories, functioning, in effect, as mini-bureaus.

### NIGHTLY BUSINESS REPORT

It all began in 1978 when several businessmen on the Board of WPBT-TV in Miami, and its president, George Dooley, asked Linda O'Bryon, the station's news director, to create a daily business news program. She developed the format for the program, co-anchored it, and, with the senior management team, recruited Paul Kangas, a local broker, to do commentary on the stock market. The broadcast was born on Jan. 22, 1979, as a 15-minute report, expanding to a half-hour before the year was out.

In October 1981, "NBR" went national on 125 public broadcasting stations. Today, it is fed to more than 250 PBS stations daily, is seen internationally on Worldnet and is carried by the U.S. Armed Forces network. Its first regular commentator was then private economist Alan Greenspan, who left in 1987 when he was named head of the Federal Reserve.

"NBR" has reported business stories from around the globe, including regular coverage out of London and additional reporting from Cuba, Mexico, Panama and South Africa. The program has also sent crews to the Persian Gulf, Japan, Vietnam, Taiwan and China. Washington bureau chief Darren Gersh, senior producer Wendie Feinberg and cameraman Steve Washington went to China in May 2005, and their coverage of China's emergence as an international economic power earned a national Emmy in Business and Financial reporting that year. "NBR" was the first personal finance site on AOL during the Web's first days, and its first product, "The Encyclopedia of Personal

Finance/NBR Edition" (produced jointly with Precision Information), was honored with the top prize in WorldFest/Houston in 2006. The program also won the prestigious Loeb Award in 2008 for the series "India's Promise."

The broadcast's many important interviews have included three sitting presidents — George W. Bush, Ronald Reagan and Bill Clinton — and former President Jimmy Carter. Among the many business newsmakers interviewed on the broadcast are Warren Buffett, Jack Welch and Bill Gates.

### LINDA O'BRYON

Linda O'Bryon developed "Nightly Business Report" while serving as South Florida's first female news director. A native of Washington, who graduated cum laude from the University of Miami with a major in journalism and a minor in economics, she reported for KCPX-TV in Salt Lake City before moving to WPLG-TV in Miami as a producer. In 1976, she became news director at WPBT, where a few years later she and a small team developed the "Nightly Business Report."

Under her guidance, the program flourished, expanded to a half-hour, and ultimately went national (and later, international). She has received numerous awards including recognition from Ohio State, Dartmouth, American Women in Radio and Television and the Corporation for Public Broadcasting. In 2004 she was recognized by the Society of American Business Editors and Writers with its Distinguished Achievement Award for pioneering business reporting on television.

O'Bryon left "NBR" in January 2007 to take her present post as chief content officer of Northern California Public Broadcasting, which includes TV stations in San Francisco, San Jose and Monterey, as well as radio stations in San Francisco and Sacramento. KQED radio is one of the most-listened-to public radio stations in America, and KQED-TV is one of the country's most-watched public television stations.

Her successor at "Nightly Business Report" is Rodney Ward, now senior vice president and executive editor of NBR Enterprises/WPBT2. The present managing editor of "NBR" is Wendie Feinberg.

### PAUL KANGAS

Paul Kangas, the longtime anchor of "Nightly Business Report," joined the broadcast in 1979, the year it began. In addition to his anchor duties he delivers nightly market summaries and each Friday does a "Market Monitor" interview



Top to bottom: "NBR's" first set in 1979; in the newsroom with former colleague, Del Frank (middle), in the early 1980s, when the show went national; on the set in the early 1990s; and the pair in the mid-1990s.

with market experts. He has an encyclopedic grasp of financial markets and extensive contacts on Wall Street. As the Village Voice once wrote, he is “not content to merely rattle off stocks and prices.” TV Guide has praised his coverage, and locally, the Miami Review asked, “How would brokers answer their clients’ questions about the market without watching Paul Kangas’ summaries?” Perhaps the best characterization came from the Detroit Free Press, which called him “the Walter Cronkite of business broadcasting.”

A graduate of the University of Michigan who studied finance at New York University’s Graduate School of Business, Kangas was a stockbroker whose biggest client owned WINZ, the CBS radio station in Miami, which asked him to do a daily stock market wrap-up. From there, it was off to “Nightly Business Report,” where he has spent the past three decades.

From 1985 to 1989 he did a weekly wrap-up of U.S. financial markets for distribution in Germany. He has also written a syndicated weekly column for Cox Newspapers. His signature segment, “Stocks In The News,” was given the Financial Writers and Editors Award at Northwestern’s Medill School of Journalism in 2003. In 2005 the Suncoast Chapter of the National Academy of Television Arts & Sciences honored him with its Silver Circle award.

Early this year, Paul Kangas announced that he is stepping down from the anchor chair at the end of 2009 to get away from “the deadline world.” He plans to retain ties with the broadcast and stay active in the financial world.

## Pioneers in the Business Journalism Field

By Paula Kerger



In 2005, when PBS’s “Nightly Business Report” celebrated its 25th anniversary, creator and executive editor Linda O’Byron received a memorable note from Alan Greenspan.

The Federal Reserve chairman had once been a member of the “NBR” family, serving as its first regular commentator for several years until President Reagan appointed Mr. Greenspan to lead the central bank in 1987.

“I didn’t think the program would last,” Mr. Greenspan confessed in his note. “But we economists often get long-range predictions wrong.”

Truth be told, Mr. Greenspan wasn’t the only skeptic. When “NBR” debuted in 1979 there was nothing like it on television; lots of people wondered whether there was an audience for a nightly series that focused solely on the economy.

No one asks that question today.

“NBR,” produced by PBS station WPBT-TV Channel 2 in Miami, is consistently rated as television’s most-watched business evening news program — even in a world that now includes CNBC, Fox Business News and Bloomberg TV.

Linda and longtime “NBR” anchor Paul Kangas deserve much of the credit for the show’s enduring success.

Together, they pioneered business-oriented broadcast reporting, demonstrating how it could be used to help viewers manage their money and stay abreast of the news that affects their portfolios and paychecks.

Each brings a unique perspective to their career.

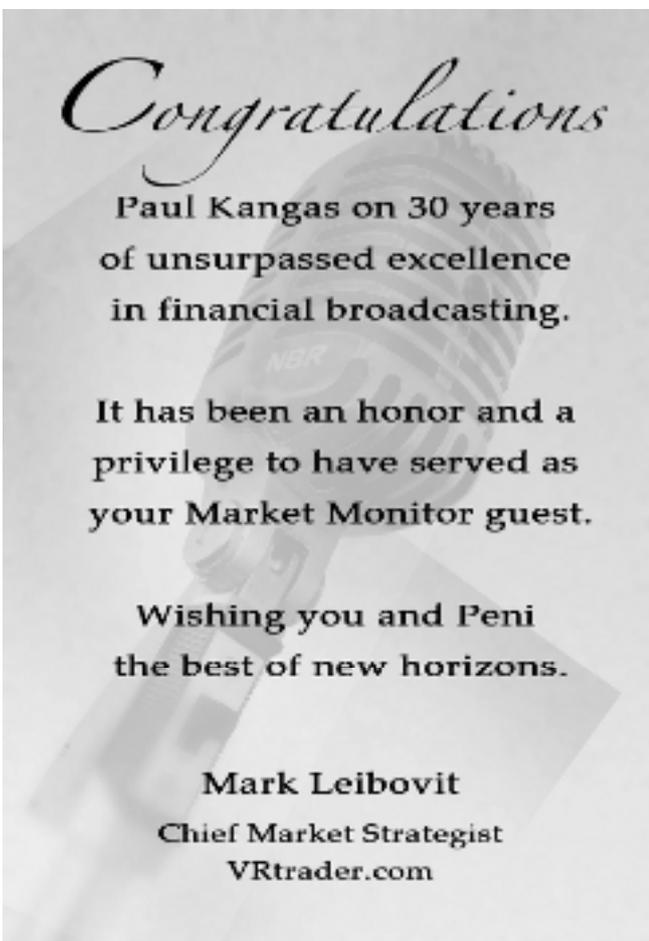
Paul is from Michigan’s Upper Peninsula, where he grew up planning to follow his father into dentistry — a dream he abandoned when he realized he lacked the necessary dexterity.

Instead, he became a Florida stockbroker, which led to a side job doing stock reports on the radio. When WPBT announced plans to produce a new local show called “Nightly Business Report” Paul signed on as its first stock analyst.

Within two years “NBR” had become a national series, making Paul one of the most prominent — and most trusted — journalists on television. The Detroit Free Press dubbed him the “Walter Cronkite of business broadcasting” — although that repute doesn’t always mean folks remember his name. A few years ago Paul encountered George H.W. Bush on a golf course in Philadelphia. “Don’t you do that business thing on PBS?” the former president asked.

Like Paul, Linda was a business enthusiast before she became a business journalist: Some of her fondest childhood memories are of accompanying her grandmother to visit the older woman’s broker in downtown Washington. Her grandmother’s financial acumen and affinity for coupon clipping made a lasting impression on young Linda.

Perhaps Linda’s grandmother’s influence can also be seen in Linda’s unique ability to find memorable human interest stories from the investment world. A few years ago, Linda interviewed 100-year-old Rose Blumkin — aka “Mrs. B” — founder of the Nebraska Furniture Market in Omaha. “I come from Russia 75 years ago, started a business, never lied, never cheated, never been a big shot,” she told Linda — something of an understatement, considering the woman had sold 90 percent of her business to Warren Buffett in a handshake deal. The price? \$60 million.



*Congratulations*

**Paul Kangas on 30 years  
of unsurpassed excellence  
in financial broadcasting.**

**It has been an honor and a  
privilege to have served as  
your Market Monitor guest.**

**Wishing you and Peni  
the best of new horizons.**

**Mark Leibovit**  
Chief Market Strategist  
VRtrader.com

Tonight, I join Rick Schneider, president and CEO of WPBT, and all our public television colleagues in saluting Paul and Linda on receiving this richly deserved honor from the National Academy of Television Arts & Sciences. Together, they defined business-oriented broadcast journalism, making “Nightly Business Report” one of the most trusted names in television news. Thanks to their vision and commitment to accuracy, fairness and integrity, “NBR” remains the “best of good buys” in America’s news and information marketplace.

*Paula A. Kerger is president and chief executive officer of PBS, the Public Broadcasting Service.*

It is a blessing that has come to us because of Linda O’Byron and Paul Kangas. Every birth of consequence needs parents of consequence and Linda and Paul are those for the “Report.”

We thank them and treasure them for their creation and for being such great company. I know the millions of Americans who depend on their creation for solid reporting about the world of business share those feelings. We share our blessings with them.

Congratulations, Linda and Paul. And to the “Nightly Business Report” I say — Onward! Always, Onward.

*Jim Lehrer is executive editor and anchor, “The NewsHour With Jim Lehrer.”*

## Americans Depend on Them

**By Jim Lehrer**



One of the major joys for those of us in the public television family of serious journalism is that we know we are never alone. Right there by us — usually right before or after “The NewsHour” every weekday evening — has always been the “Nightly Business Report.”

If we really are known by the company we keep, we’re always doing great, thank you.

## She Asks the Right Questions

**By Warren Buffett**



“Linda does her homework well ahead of time. She asks penetrating questions but not in a belligerent manner. She follows up on the questions in the right way because she’s thinking about the investor when she asks the questions. She really asks what I would be asking if our positions were reversed, so she’s done a lot for investors over the years.”

*Warren Buffett is chairman and CEO, Berkshire Hathaway.*



Schaeffer's Investment Research  
and its CEO, Bernie Schaeffer

*with an equal measure of fondness and respect congratulate*

**Paul Kangas**

***Recipient of the Lifetime Achievement Award from  
the National Television Academy at the Emmy  
Awards for Business and Financial Reporting***

## Still a Class Act on Her New Coast



By Jeff Clarke

I was in charge of local programming as well as an executive producer and correspondent at KETC-TV, the PBS station in St. Louis, when I first came to know Linda O'Bryon in 1981.

A new national public television series, the "Nightly Business Report," contacted me to produce a story for the series with a Japanese telecommunications CEO who was in St. Louis. I went on to produce and report a number of segments for "NBR" as the series sought to expand the reach of its coverage on a very tight budget.

Linda was always on top of things as she reached out to gain our support to not only produce business news segments for the series but also to give it a good time slot on our air. I wasn't involved in programming decisions but did relish the opportunity to support this new, innovative approach to financial reporting on public television stations across the country.

Linda brought a stellar reputation to public television when my former colleague George Dooley brought her over to WPBT-TV, Miami. In addition to her founding of the "Nightly Business Report," with her colleagues in Miami, Linda managed the editorial process, served as a co-anchor and was a great ambassador for the series.

She achieved success as a broadcast executive over the years as she worked to

engage international partners, built additional bureaus outside of Miami and made the series an everyday necessity for millions of viewers across the country.

So, it was indeed our good fortune when we were searching for a new chief content officer at KQED, San Francisco, that I reached out to Linda to see if she might throw her hat in the ring. My current colleague at WPBT, Rick Schneider, realized he'd lost a great asset when I called him on his cell in late 2005 to alert him to the news that Linda would be moving West to take charge of our content division. We worked out an amicable transition so that the "Nightly Business Report" and WPBT could move forward productively and allow us to tap Linda's talents and expertise after her 30-year run in Miami.

Since arriving in the Bay Area in January 2007, Linda's executive management and solid journalism skills have helped us enhance our reputation as a premier public broadcasting institution. From my vantage point, Linda always will be a journalist first as she seeks to ensure the credibility and depth of the content we produce on all of our platforms. She was a class act when we first came to know each other 28 years ago and continues to be today as a senior executive with Northern California Public Broadcasting, the parent company of KQED-San Francisco, KTEH-San Jose, KQET-Monterey/Salinas and KQEI-North Highlands/Sacramento.

Today, Linda is helping us maintain our reputation as a stellar, credible content provider to millions of listeners, viewers, Web users and those we reach out to bring educational services to each day via KQED, KTEH, KQET, KQEI, our Web sites and Education Network. We are extremely proud of all that Linda O'Bryon has accomplished during her journalism and broadcasting career and grateful to call her a colleague.

All of us at Northern California Public Broadcasting applaud and congratulate Linda on this wonderful acknowledgment of her contributions to the broadcasting industry in the financial news arena. The great news for us is that Linda O'Bryon's NATAS Lifetime Achievement award comes at a time when her career is far from over.

*Jeff Clarke is president and CEO, Northern California Public Broadcasting.*

### **Congratulations to Linda, Paul & the Nightly Business Report Team**



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## Helped 'NBR' Outpace Rivals

By Cynthia Fenneman



On Jan. 22, 1979, in the studio of a public television station in Miami, local news director Linda O'Bryon and eight others started a 15-minute financial news program. Linda was the co-anchor and Paul Kangas provided the stock market commentary. Within nine months, Linda's pioneering work launched the expansion of "Nightly Business Report" into a 30-minute daily show.

Two years later, Linda stood on a stage before the U.S. public television programmers at an Eastern Educational Television Network (EEN) conference to announce the availability of the program to a national audience. The public TV stations quickly supported it, and the first national daily business news program debuted.

Linda cleverly used limited resources and her connections to expand the show's newsgathering abilities, financial reporting and reach. She and the "NBR" team established bureaus at a handful of other public television stations and featured commentators such as Alan Greenspan.

Now 30 years later, NBR Enterprises has reached an unparalleled history and quality of financial news reporting with a New York-based anchor desk and bureau, as well as staff bureaus in Washington and Chicago, along with freelance correspondents across the country and in Asia. "NBR" satisfies its intensely loyal viewers with in-depth news, not just the commonplace 30-second sound bites or minute-and-a-half news stories.

During its 25-year history with American Public Television, "NBR" reached more than 260 stations covering more than 90 percent of the country. Linda and her team built a program with more viewers than its competitors combined. In 1998, Linda received American Public Television's coveted annual MVP award given to a person or program providing tremendous and demonstrable impact in the public television community and beyond. "NBR" had achieved a difficult feat: The most watched business news program was outpacing its commercial counterparts. Linda's pioneering work was further recognized in 2004 when "NBR" received the APT Programming Excellence Award.

Along the way, Linda and her ambitious team created several strong "NBR" specials, including the "Top 25 Most Influential Business Persons of the Past 25 Years" and, for many years, the "NBR News Briefs," presented nationwide for prime-time breaks.

Linda, as the founder of this pioneering business news journalism enterprise, has qualities that are too often rare: extremely high ethical standards, a tenacious drive for credible and balanced journalism, unquestionable integrity, a relentless

work ethic and grace under fire. She has been an adamant proponent of the importance of local stations as the backbone of the public broadcasting system and the importance of their independent voices in a sea of conglomerates.

Linda's professional achievements and her remarkable personal qualities make her most deserving of this high award, along with the immensely intelligent and witty Paul Kangas. She created and led "Nightly Business Report" to its zenith and has well earned this remarkable honor in the history of business broadcast journalism.

*Cynthia Fenneman is president and CEO, American Public Television.*

## Makes His Guests Feel Valued

**By Sam Stovall**



In an authoritative tone, he answers the phone with a slightly gruff "Kangas," which immediately morphs into a warm and welcoming greeting for the recognized guest caller. And so starts another pre-interview conversation with the ever-busy anchor of

the most widely watched financial television news program in America. It's no wonder that his guests, after a thorough discussion of the upcoming interview, subsequently offer their on-air opinions and stock selections in a calm and collected manner that proves beneficial to viewers.

The Edgar Lomax Company

congratulates

Nightly Business Report's

Paul Kangas

and

Linda O'Bryon

Recipients of Lifetime Achievement  
in Business and Economic Reporting Emmy Awards  
from the National Television Academy

Many investment professionals are happy to call Paul their friend, after having both the honor and pleasure of working with him for so many years. His in-depth knowledge of the markets makes for meaningful discourse and debate. And even though Paul holds all of his guests accountable for their prior investment recommendations, he never attempts to elevate himself by making a guest look bad on camera. Of course, some guests may end up sweating a bit as a result of their own stock selection slipups, but guests and viewers alike understand Paul's absence of personal agenda. His only goal is to deliver the right information at the right time to his loyal viewers.

And over these past 30 years Paul Kangas has been doing just that through his succinct and targeted review of the day's financial market activity. From 1979 through 2009, even though fashions have changed and investment strategies have come in and out of style, Paul has always been there to help us traverse the tumultuous terrain of stock market bubbles and busts, economic expansions and recessions, as well as spikes and slumps in oil, gold and interest rates. All while "wishing you the best of good buys."

Off camera, whether moderating panels at investment seminars, or hosting dinners on investment cruises, Paul has been the epitome of professionalism and personal attention. He and his wife Peni — a shining star in her own right — effortlessly offer smile-filled greetings, warm hugs and individualized conversations. Despite his celebrity, Paul also has the ability to chuckle at himself. "What do I like?" was his question to Peni while reviewing the menu on the Crystal Serenity a few years back. "You'll have

the lamb," she replied. He later confessed he forgot his glasses.

A tribute to Paul in 500 words? What first comes to mind is simply listing positive adjectives to describe the person and the professional, but that would require at least 1,000 words. Suffice to say that Paul was responsible for making hundreds of Wall Street professionals feel as if they were valued members of the "Nightly Business Report" family. I am fortunate to call Paul a friend, an honor also embraced by my father. Paul Kangas — the native from the "UP" of Michigan, who served as an officer in the Coast Guard on the bitter Great Lakes — will always have a warm place in our hearts. I salute "the best of good guys."  
*Sam Stovall is chief investment strategist of Standard & Poor's Equity Research Group.*

## A True Icon of Financial and Business News

By James Stack



There are perhaps fewer than a handful of individuals who, during our lifetime, will be viewed as icons of the financial news reporting industry.

Time alone does not earn that distinguished title, nor does proximity to the daily churnings of Wall Street. In a groundbreaking role on a young PBS program called the "Nightly Business Report," Paul Kangas started as a stock commentator in 1979. From there, he became a seasoned financial and business news veteran who, over the past 30 years and some 7,000 programs, has earned that unique distinction of "icon" within his industry.

The "Nightly Business Report" was born in the infancy of today's mainstream "24/7" financial news coverage. Long before there was the Internet, or the daily live coverage from the floor of the New York Stock Exchange where excited reporters now speak in heightened monotone voices, viewers of "NBR" would tune in nightly to hear Paul Kangas' calm, reassuring voice of financial reason. Far from being the mundane stock market news that most networks had routinely shunned during the decade of the 1970s, Paul's delivery of business news opened the public's eyes to the inner workings behind Wall Street, and ultimately opened major networks' eyes to the fact that Wall Street didn't have to be dry and boring.

From his "Last Word" segment in the early years of the program to his heartwarming "and the best of good buys!" farewell every evening, Paul has endeared himself to his widespread family of viewers. With his lightning-quick delivery of individual stock quotes, it was often quipped that he was paid by the words-per-minute that he spoke.

Many a young market analyst received their first media break from his weekly "Guest Market Monitor" segment. While being generous with kudos when deserved, Paul Kangas also required verbal penance of those repeat guests whose recommendations didn't perform. He was tough, fair and forthright, and those analysts who earned Paul's respect became veteran guests of the program.

Yet at no time were Paul Kangas' insights more sought after by viewers than during times of financial crisis and economic turmoil. From the 1987 Crash, to the S&L Crisis of the early '90s, to the terrorist attacks of 9/11, and through last year's collapse of Lehman Brothers and the ensuing monetary crisis, Paul Kangas and the "Nightly Business Report" helped viewers understand the sometimes volatile connection between Wall Street and Main Street, and

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congratulates  
*Nightly Business Report*  
and  
Paul Kangas  
for their important  
service to investors.

**STANDARD  
& POOR'S**

instilled confidence that the financial world was not coming to an end.

Determination. Diligence. Integrity. These are all necessary qualities for a top news anchor, and Paul Kangas possesses them in abundance. For his instrumental role in bringing financial news into the mainstream, and in keeping the public well informed for more than three decades, no one is more deserving of receiving the Lifetime Achievement Award for Business & Financial Reporting.

*James Stack, president of InvesTech Research and Stack Financial Management, first appeared on the "Nightly Business Report" with Paul Kangas in 1983 and is one of the longest serving guest market monitors on the program.*

## Made Financial News Interesting



By Alfred E. Goldman

Paul Kangas reminded me of that old radio hero Jack Armstrong, the All American Boy. Paul was almost always upbeat and looking for the positives in the economy and the stock market, and over the

years that has been the most successful approach.

Paul brought a "guy next door" type personality to what can be dull reporting — financial news — and always made the news interesting. One aspect of Paul's reporting style was to harbor no pontificating. He would let you know quickly by either a look or a word that you had spoken long enough on a subject. He taught me how to make my thoughts short and to the point.

Paul always did his homework and was on top of the news. However, he did not impose his opinion on his guests and never became argumentative. In my opinion, that is what a reporter should do.

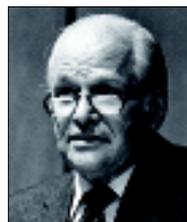
While I was the chief market strategist for A.G. Edwards (for 48 years) we invited Paul to emcee a program for clients in St. Louis. Over 500 attended and mostly to see and hear him in person. As usual, Paul kept the program moving along at a good pace, added some appropriate humor, and found time to say some nice things about me and our economist.

Off camera, Paul had another love not known to most, and that is golf. Before starting to tape his program, he would relate some recent golf achievement or failure and I would try to match his stories. I had the pleasure of dining with Paul and chatting for several hours — he proved to be the genuine person he displayed on TV. I always enjoyed our sessions on his program, even when he would review an idea of mine that had not worked out. Well, that's Paul and that's the way it should be. He was responsible in his reporting and expected the same from his guests. There was no "bs" from Paul or "donkey dust," as it is called in the South.

*Alfred E. Goldman is Chief Market Strategist, Wells Fargo Advisors.*

## IT'S A 'WOW' YEAR FOR BUSINESS EMMY NOMINEES

By William Small



What a great year to be covering business for television. Never in the history of TV has business and financial news coverage received so much attention. Never have so many newscasts and newsmagazines had economic coverage as their lead story.

Matching the prominence of financial news is the quality of the coverage. As exhibited by this year's list of

Emmy nominees, the stories are clear, thorough, well illustrated and made understandable to even the least financially sophisticated viewer (one remembers when economics was called "the dismal science").

The titles alone show the scope of coverage. One CNBC nominee is entitled "Boom, Bust, and Blame: The Inside Story of America's Economic Crisis," and features 10 chronological sections covering the crisis from the housing boom through the financial crisis to government action to head off complete collapse. In the "CBS Evening News With Katie Couric" series "The Week That Wrecked Wall Street" (and getting past the hyperbole of the title), correspondent Anthony Mason explained the events of the five disastrous days in September 2008 when Lehman Brothers collapsed, the government bailed out AIG and

*Bravissimo,  
Paul and Linda!*

*from your friends at*

**GRANT'S**

credit markets almost shut down.

"NBC Nightly News With Brian Williams" received a nomination for a report on the AIG bailout. AIG, the American International Group Inc., the world's largest insurance and financial services company, was called "too big to fail," but it came perilously close, and a government infusion of \$180 billion of taxpayer money came to the rescue. At "60 Minutes," Steve Kroft was nominated for "We Own It," on the AIG debacle. As a result of government intervention, taxpayers wound up with an 80 percent ownership in the company. Both reports dealt with AIG's much criticized and most generous "retention bonuses" to high-level employees.

In the "60 Minutes" report "Where's the Bottom?" Scott Pelley interviewed one of the few Wall Street insiders who saw the crisis coming, Whitney Tilson. Tilson explained that the subprime mortgage crisis was just the beginning, and that other mortgage properties — like adjustable rate mortgages — were set to implode in the near future. PBS' "FRONTLINE" was nominated for "Inside the Meltdown," which tells how then Treasury Secretary Henry Paulson joined the Bush Administration as a strong believer in the free market, but ended up endorsing a \$700 billion government intervention to avoid a complete meltdown.

CNBC received a nomination for the documentary "House of Cards," an exhaustive examination of the global credit crisis and the resulting economic collapse. In the New Approaches category, the unique animated series "The Fast Draw," which airs on "CBS Sunday Morning" and the "CBS Evening

News," received a nomination for reports explaining the global financial crisis. Among the creative approaches to the subject is the segment "Market Monster," in which a Godzilla-like image is used to convey investors' fears when the market began to collapse.

Nominations also went to portraits of major players in the economic crisis and the attempts to resolve it. On "60 Minutes," Lesley Stahl's profile of House Financial Services Committee Chairman Barney Frank made the list, as did Scott Pelley's profile of the chairman of the Federal Reserve System, Ben Bernanke. Bernanke provided a clear and concise explanation of the measures the Fed is taking to resolve the crisis, and expressed anger at the actions of AIG officials and the billions of taxpayer dollars required to rescue the company. Steve Kroft of "60 Minutes" looked at the weaknesses of the 401(k) as a vehicle for saving for retirement. Many retirees found their savings gutted by the economic collapse, and as Congressman George Miller told Kroft, "There has been a raid on these funds by the people of Wall Street and it's cost future retirees a lot of money."

Scott Pelley's report "World of Trouble" looks at Golden West Financial, which pioneered the adjustable rate mortgage loan. Wachovia bank acquired Golden West in 2006. As a result of the acquisition, Wachovia found itself saddled with billions of dollars in bad loans when the financial crisis hit. Bank failures were the subject of another nomination for Pelley and "60 Minutes." In "Your Bank Has Failed," Pelley looks at the role of the FDIC in ensuring that depositors don't lose their savings when banks threaten to go under. "CBS Evening News Weekend Edition" revealed that the global financial meltdown, which devastated U.S. banks, had limited effects in Canada. With no government subsidy, but with a caution about high-risk loans, Canadian banks are actually posting profits.

"The NewsHour With Jim Lehrer" received a nomination for "The Faces Behind the Numbers," a series of reports that seek to humanize the monthly unemployment statistics. "Sharing the Pain," for example, looks at how workers across the country are agreeing to cuts in wages and hours in order to prevent their fellow workers from being laid off. "NOW" on PBS received a nod for "Help for the Homeowners," a look at how cities from Baltimore to Birmingham are suing banks for the havoc that foreclosures have wreaked in their cities.

In the investigative vein, "Good Morning America" reported on the rip-off of liquidators who use going-out-of-business sales to fool buyers into thinking they are getting a bargain while actually charging more than the original full prices. "GMA" received a second nomination for a report on how mail-in gold companies shorted families cashing in their gold jewelry.

CNBC's documentary "Marijuana Inc." looks at the economic boom unleashed by the relaxation of penalties for growing pot in Northern California's "Emerald Triangle," and the backlash that followed (high school students were hired for "trimming bud"). "Dan Rather Reports" looked at how a little-known government agency, The Overseas Private Investment Company, granted \$400 million to one of the largest mining companies in the world, Freeport Mining, to buy a copper mine from the government of Congo.

The multi-nominated "60 Minutes" earned still another nomination for the multi-nominated Steve Kroft with a look at trading in oil on the futures market. The price of oil nearly doubled in 2008. The report asks if supply and demand was driving the spike in prices, or if investors had created a speculative market.

"CBS Sunday Morning" examined the General Motors disaster through

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CONGRATULATE  
**PAUL KANGAS**

ON RECEIVING THE  
LIFETIME ACHIEVEMENT AWARD  
IN BUSINESS AND FINANCIAL REPORTING

FROM THE NATIONAL ACADEMY OF  
TELEVISION ARTS AND SCIENCES





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PBS®

**PBS Proudly Congratulates NIGHTLY BUSINESS REPORT's Paul Kangas and Linda O'Bryon on Their Lifetime Achievement Emmy® for Business & Financial Reporting.**

**PBS Congratulates Our 2009 Business & Financial Reporting Emmy® Nominees.**

**FRONTLINE** "Inside the Meltdown"

**FRONTLINE** "The Madoff Affair"

**THE NEWSHOUR WITH JIM LEHRER** "The Faces Behind the Numbers"

**NOW ON PBS** "Help for the Homeowners?"

**WIDE ANGLE** "Burning Season"

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the lens of the closing of a GM dealership in Amador County, Calif. In time, 2,000 other dealerships nationwide would be closed, and the ripple effects caused severe hardships in local economies.

International business news received a number of nominations. "BBC World News America" earned three, one for a report on the impact of the financial crisis in Japan, and two involving China. Carrie Gracie's "Return to White Horse Village" looks at the Chinese government's attempt to transform a part of its agricultural hinterland into "another Chicago," and Paul Mason examines the many ramifications of the current world economic downturn for the Chinese economy's reliance on exports.

Martha Teichner on "CBS Sunday Morning" is also nominated for a report dealing with China. Teichner asks whether the era of U.S. economic dominance is ending, and if we are "passing the torch" to China. The report includes a look at Chinese manufacturing in South Carolina.

On PBS, "Wide Angle" received a nomination for the documentary "Burning Season," which looks at the ecological devastation resulting from the destruction of the Indonesian rainforest. The huge number of fires has made Indonesia the world's third largest emitter of carbon dioxide. The film looks at entrepreneur Dorjee Sun's proposed solution to the problem: Sell Indonesia's carbon credits to polluters in the West.

Even Mongolia was the subject of a nomination, thanks to the Wall Street Journal Digital Network. It turns out that the global financial crisis

extends all the way to the Mongolian steppes: Camel herders, in their eagerness to buy more camels for their herds, over-borrowed, losing their fortunes as meat and pelt markets collapsed.

The Council on Foreign Relations puts the economic crisis in global perspective with their "Crisis Guide," nominated in the New Approaches category. This interactive multimedia presentation goes beyond surface issues to present an in-depth look at the causes and consequences of the global economic crisis.

In addition to the nominations for economic reporting, this year's awards luncheon will feature the presentation of two Emmy awards for promotional announcements. Designed to direct viewers to news programs and news networks, the nominees are clever, direct, informative and fast-paced.

There is an old saying that sometimes promos are more interesting than the things they promote. While this is not true in television news, the promos clearly are eminently watchable and deserving of recognition. This is our second year of honoring promotional announcements in news, and we are proud to pay tribute to this part of our craft.

A final ironic note: Though Bernard Madoff's estimated \$65 billion Ponzi scheme has captured the nation's attention, only one nomination went to that story, namely "The Madoff Affair" from "FRONTLINE."

*William Small is chairman, News & Documentary Emmy Awards.*

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President's Award  
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# THE NOMINEES

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## **OUTSTANDING COVERAGE OF A CURRENT BUSINESS NEWS STORY IN A REGULARLY SCHEDULED NEWSCAST**

### **BBC America / BBC World News America / Tokyo in the Downturn**

“BBC World News America” examines the effects of the economic downturn in Tokyo, Japan. Correspondent Matt Frei assesses the chances for recovery of the small businesses and factories that are the lifeblood of Japan’s economy, and examines the plight of the “CyberDrifters,” an ever-growing group of intelligent and well-trained young professionals who have lost their jobs, and consequently their homes, in the economic downturn.

**Executive Producer:** Rome Hartman

**Producer:** Kate Farrell

**Anchor:** Matt Frei

### **CBS / CBS Evening News Weekend Edition / Canadian Banks**

During the midst of the global financial meltdown, CBS News set out to report a little known reality — that while American and European banks were getting hundreds of billions of dollars in bailout money from their governments to avert a disastrous collapse, Canadian banks didn’t receive a single government penny. In fact, unlike their global counterparts who were hemorrhaging devastating losses, Canadian banks were actually weathering the financial crisis reasonably well, and in fact, posting profits.

**Executive Producer:** Patricia Shevlin

**Senior Producer:** Bill Piersol

**Producer:** Catherine Kim

**Anchor/Correspondent:** Jeff Glor

### **CBS / CBS Evening News With Katie Couric / The Big Impact of Micro-Loans**

Micro has never been bigger. 2009 was a pivotal year in the world of microfinance as many traditional lenders entered the field. CBS News wanted to track microloans from lender/investor to the borrower/recipient and

see how it affected both their lives. CBS News technology correspondent Daniel Sieberg traced a transaction made through microlender MicroPlace.com from the young man in Harlem who made the investment to the local artisan in Peru who benefited.

**Senior Producer:** Katie Boyle

**Producer:** Jack Renaud

**Correspondent:** Daniel Sieberg

### **CBS / CBS Evening News With Katie Couric / The Week That Wrecked Wall Street**

Over the course of just five days in September the financial system was battered by the worst crisis since 1929. CBS News explained the week’s economy-altering events including: the liquidation of Lehman Brothers, the sale of Merrill Lynch to Bank of America, a \$40 billion government rescue of AIG, a complete breakdown of the credit markets and stomach churning volatility in the world’s financial markets.

**Executive Producer:** Rick Kaplan

**Senior Producer:** Katie Boyle

**Producers:** Guy Campanile, Alberto Moya

**Correspondent:** Anthony Mason

### **CBS / Sunday Morning / Trouble in Town**

In February 2009 media coverage of trouble in the auto industry mainly focused on the financial troubles of the Big Three automakers and their last-ditch efforts to downsize. Little attention was paid to the car dealerships that were being shut down to save costs, and the effects those closures would have on local economies. This report looks at the closing of Prospect Motors in Amador County, California. Prospect was one of the largest employers in the area, and its unexpected closing caused a ripple effect throughout the county, leading local residents to rally — unsuccessfully — to save the dealership.

**Executive Producer:** Rand Morrison

**Senior Broadcast Producer:** Estelle Popkin

**Senior Producer:** Gavin Boyle

**Producer:** Paul Facey

**Correspondent:** Bill Whitaker

### **PBS / The NewsHour With Jim Lehrer / The Faces Behind the Numbers**

In covering this “Great Recession,” “The NewsHour” has used the official unemployment number, released monthly, to cover joblessness in extensive detail, producing monthly minidocumentaries to highlight and humanize the unemployment statistics. The segment “Racial Divide” looks at the plight of unemployed inner-city African Americans in East St. Louis who lack the “social capital” to prosper during the downturn. “Sharing the Pain” looks at the trend of workers agreeing to cuts in hours and pay in order to save jobs, showing that Americans are willing to be somewhat selfless so that others will feel less economic pain.

**Executive Producer:** Linda Winslow

**Senior Producer:** Murrey Jacobson

**Deputy Senior Producer:** Diane Lincoln

**Producer:** Lee Koromvokis

**Reporter/Producer:** Carolyn O’Hara

**Correspondent:** Paul Solman

## **OUTSTANDING INVESTIGATIVE REPORTING OF A BUSINESS NEWS STORY IN A REGULARLY SCHEDULED NEWSCAST**

### **CBS / CBS Evening News With Katie Couric / Follow the Money**

In this exclusive series of reports, CBS News focused on investigating the bank bailout, exposing the stories other news organizations missed in a clear, understandable format with powerful graphics and production. “Follow the Money” gave in-depth treatment to this topic in terms of cost: \$700 billion; and in terms of scope: involving every major U.S. bank, Congress and the president, and each taxpayer. Among the revelations in these segments, CBS was the first to report the extent to which banks used TARP funds to purchase other banks, contrary to the Department of the Treasury’s claims.

**Executive Producer:** Rick Kaplan

**Senior Producer:** Bill Piersol  
**Producer:** Christopher Scholl  
**Correspondent:** Sharyl Attkisson

**ABC / Good Morning America / Going Out of Business Sales**

In 2008, 148,000 stores — including some massive chains — shut down. Going out of business sales are one of the ever-present side effects of the recession. With so many going out of business sales taking place, “Good Morning America” wanted to know, are they bargains? After all, another side effect of the recession is unemployment, so consumers want to know whether their dollars are well spent.

**Producer:** Vanessa Weber  
**Correspondent:** Elisabeth Leamy

**ABC / Good Morning America / Modern Day Gold Rush**

When a mail-in gold company can afford a Superbowl commercial, you know that it’s big business. That’s exactly what happened with

the pioneering company Cash4Gold. The economy was low, gold prices were high and millions of people were sending in gold jewelry to raise money for their families. “Good Morning America” wanted to know: Do mail-in gold companies offer customers a fair price for their gold?

**Senior Producer:** Michael Corn  
**Producer:** Vanessa Weber  
**Correspondent:** Elisabeth Leamy

**OUTSTANDING INTERPRETATION OR ANALYSIS OF A BUSINESS NEWS STORY IN A REGULARLY SCHEDULED NEWSCAST**

**BBC AMERICA / BBC World News America / China Rising**

In “China Rising” BBC America correspondent Paul Mason traveled to rural China and embarked upon a 1,000-mile journey along one of the country’s oldest

export routes to report on the underlying issues that are affecting the Chinese economy.

**Executive Producer:** Rome Hartman  
**Producer:** Warwick Harrington  
**Correspondent:** Paul Mason

**BBC AMERICA / BBC World News America / Return to White Horse Village**

Few people have heard of White Horse Village. It’s the China that doesn’t figure in the economic miracle, the China of 700 million farmers eking a living out of tiny plots of land. But White Horse Village is symptomatic of one of the most important stories in China, the story of whether Beijing could take an ancient brooding hinterland of subsistence farmers and drag it into the narrative of a rising 21<sup>st</sup> century superpower. A follow-up to BBC America’s Peabody Award-winning series of reports on the village’s transformation into a city, correspondent Carrie Gracie returns to White Horse to discover if the villagers have joined modern China, or sacrificed their fields

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ANNOUNCEMENT: EPISODIC**



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and homes for other people's opportunities.

**Executive Producer:** Rome Hartman

**Producer:** Warwick Harrington

**Correspondent:** Carrie Gracie

### **CBS / Sunday Morning / Passing the Torch?**

While the current recession has fundamentally altered some longstanding truths about the world economy, one thing hasn't changed: China's huge, and growing, economic might. For more than 100 years the United States has been the world's richest and most powerful nation, our industry long acknowledged as the engine that drives the world. But is the so-called "golden age" of America coming to an end?

**Executive Producer:** Rand Morrison

**Senior Broadcast Producer:** Estelle Popkin

**Senior Producer:** Gavin Boyle

**Producers:** Jason Sacca, Robin Skeete

**Correspondent:** Martha Teichner

### **NBC / NBC Nightly News With Brian Williams / AIG Bailout Explanation**

Over the course of three nights, "NBC Nightly News" cut through the AIG mystery, explaining it in plain English using creative graphics, strong interviews, and the in-house expertise at CNBC.

What emerged was a story of extreme risk-taking, greed and defiance of anyone who would challenge AIG's business model.

**Executive Producer:** Bob Epstein

**Senior Producers:** Tracey Lyons, Albert Oetgen

**Senior Broadcast Producer:** Aurelia Grayson

**Producers:** Jay Blackman, Christine Colvin, Ed Eaves

**Field Producer:** Carol Eggers

**Correspondent:** Tom Costello

**Director:** Brett Holey

**Anchor/Managing Editor:** Brian Williams

## **OUTSTANDING PROMOTIONAL ANNOUNCEMENT — INSTITUTIONAL**

### **TRAVEL CHANNEL / Bizarre Foods With Andrew Zimmern / Lunch Room, Vending Machine, Hot Dog Vendor**

In every episode of his series, Andrew Zimmern reminds viewers that foods that are bizarre to us are considered common cuisine in other parts of the world. The campaign's tagline, "one man's weird is another man's

wonderful," is given a twist in spots showing Zimmern eating exotic foods (tuna eyeballs, spleen sandwiches, grilled cow udders) in environments familiar to Americans: an office lunch room, at a vending machine, and by a hot dog vendor. The juxtaposition of these mundane settings with bizarre foods creates a humorous contrast and conveys the lighthearted tone of the show.

**Executive Creative Director:** Jim Sykora

**Creative Director:** Ray Sturdivant

**Associate Creative Director:** Chris Bettin

**Director:** Stephen Pearson

**Vice President, Marketing Creative:** Dave Falcone

**Vice President, Marketing Strategy:** Sheila Holman

**Director, Marketing Strategy:** Elixia Booth

**Writer/Producer:** John Gillanders

### **CNBC / I Am CNBC**

CNBC anchors and reporters bring America's premier business channel to life day in and day out. The "I Am CNBC" campaign was designed to give viewers a look inside the people they watch every day — to learn something new about them, and get just a little bit closer to them.

**Director, Creative Services:** Frank Piantini

**Vice President, Marketing:** Thomas Clendenin

**Executive Creative Director:** Mike Coffin

**President, Yield:** Scott Murray

**Director:** Rocky Powell

**Writer:** Teresa Elliott

**Account Director:** Marti Grandinetti

### **MSNBC / Lock Up / All New Season**

MSNBC's investigative series "Lock Up" takes a gritty, honest and compelling look at life behind bars. This on-air long-form promotional campaign takes a hard-edged, spare approach to the subject, allowing the inmates to tell their own stories, which are framed with copy that suggests the "rules" for surviving on the inside. A minidocumentary in itself, the promo bills the "Lock Up" season premiere as event programming.

**Executive Producer/Director:** Frank Radice

**Executive Producer:** Bill Hartnett

**Creative Director:** Adam Kessler

**Director of Brand Strategy:** Chris Meador

**Senior Producer/Editor:** Barry Spitzer

**Senior Writer/Producer:** Bill Platt

**Sound Designer:** Sara Chai

### **PBS / NOVA scienceNOW Summer Campaign**

"NOVA scienceNOW" is the only magazine-style series on television exploring the frontiers of science for a broad general audience.

Leading up to their third season, the "NOVA scienceNOW" team launched a promotional campaign designed to give "NOVA scienceNOW" an identity distinct from its sister series, NOVA. The series of promos capitalized on the popularity of the show's host, renowned astrophysicist Dr. Neil deGrasse Tyson, to spread the word that the series was shaping up to have its strongest season yet.

**Producers:** Julia Cort, Rebecca Nieto

**Executive Producer:** Samuel Fine

**Senior Executive Producer:** Paula Apsell

**Senior Series Producer:** Vincent Liota

### **PBS / Vote 2008 Campaign**

The PBS Vote 2008 campaign aimed to break through the cacophony of election season communications and shine a spotlight on what made PBS news coverage of the candidates, issues and debates special. The goal was to reinforce PBS' position as a news brand unparalleled in trust, objectivity, insight and independent reporting. The campaign took viewers to meet the award-winning PBS journalists who shared in their own words what makes good news and why they believe the independence of PBS is critical in today's media landscape.

**SVP Brand Management and Promotion:**

Lesli Rotenberg

**Senior Director Brand Management and**

**Promotion:** John Ruppenthal

**Director, Brand Strategy:** Kelly Chmielewski

**Creative Director:** Derrick Chamlee

**Associate Creative Director:** Eric Yeater

**Associate Director, Broadcast Design:** David Wilder

## **OUTSTANDING PROMOTIONAL ANNOUNCEMENT — EPISODIC**

### **ABC / ABC News Election Night Event / Pinball**

Producers of this spot faced a challenge: After convincing viewers to watch campaign coverage and conventions and debates on ABC, how to convince them to tune in on

November 4? Answer: make the point that this was truly an event night unlike any we've ever experienced in American politics, and highlight the question uppermost in everyone's mind: Who was going to win? The spot makes clever and effective use of a pinball machine to convey what was truly at stake for all Americans, and to convey the message that ABC was the best place for coverage of this historic night.

**Executive Producer/Creative Director:** Alan Ives

**Producer/Editor:** Scott Brook

**Senior Producer:** Rene Hallal-Gonen

**Senior Audio Engineer:** Leslie Mona-Mathus

**Art Director:** Rodrigo Redondo

**CNN / Election Day / Independent Thinker**

CNN's objectives in this spot were to capture the excitement and sense of empowerment of the 2008 election, to get the focus away from Washington and highlight CNN's political team in an unexpected way, and to stand out

from the election crowd. Dramatic percussive music and sound design combined with poster artwork on Washington walls and pillars result in an energetic, arresting and exciting invitation to watch CNN on election day.

**Executive Producers:** Scot Safon, Drea Besch

**Creative Director/Producer:** Sean Houston

**Creative Director/Designer:** Robert Poulton

**Editors:** Bryan Fitch, Stephen Taylor

**Director of Photography:** Robert Barocci

**PBS / FRONTLINE: Heat / Chatter & Burning Down the House**

From the scale of the problem to the difficulty of the solution, "Heat" studiously and thoroughly explains the magnitude of the global warming crisis. Climate change, however, is not an upbeat subject, and the creators of this spot looked for an entertaining way to grab viewers' attention and draw them to this important film. For example, in the playful spot "Burning Down the House" the very hummable Talking Heads song was used

to create a connection with the audience while posing the question "are we burning down our house? Is there a way to fix it?"

**Writer/Producer:** Missy Frederick

**Editor/Designer:** John MacGibbon

**PBS / FRONTLINE: Storm Over Everest**

"Storm Over Everest" chronicles the 1996 tragedy that changed the perception of climbing Mount Everest forever. The goal of the promotion was to create "an experience" of the film: big, beautiful, exhilarating, frigid, terrifying. Sound bites, shots from the film and music are woven together to convey the exhilaration of reaching the top of Everest and the complete and utter fear of being stranded there.

**Writer/Producer:** Missy Frederick

**Editor/Designer:** John MacGibbon

**HISTORY CHANNEL / Nostradamus 2012 / Foresight 2012**

The famous seer Nostradamus prophesied a series of disasters that would befall mankind,

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possibly in 2012, leading to a catastrophic end to life on planet Earth. This spot promotes this exciting History Channel special that casts the doomsday warning in a frighteningly modern context.

**Executive Producers:** Ken Ashe, Carl H. Lindahl  
**Producers:** Lara Richardson, Tim Nolan, Leroy Clarkson

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Steve Forbes  
Rodney Ward

## NEW APPROACHES TO BUSINESS & FINANCIAL REPORTING

### CNBC.com / Boom, Bust & Blame: The Inside Story of America's Economic Crisis

CNBC.com's "Boom, Bust & Blame" provides users with a holistic view of one of the greatest economic collapses that the world has ever experienced. Complete with new analysis and commentary from the network's preeminent business journalists; 300 minutes of both new and historical video; rich editorial content and newly created extensive charts and graphs, "Boom, Bust & Blame" chronicles the drama, pressure and most memorable moments of this complex story.

**Executive Producer:** Meredith Stark

**Senior Producer:** Ed Kosowski

**Managing Editor:** Allen Wastler

**Art Director/Web Design:** Fred LaSenna

**Director, Content and Design:** Viktor Cea

**Senior Site Producer:** Brian Beers

### CBS / Sunday Morning and CBS Evening News With Katie Couric / The Fast Draw: Global Financial Crisis

Josh Landis and Mitch Butler use their unique animated reporting style to explain the causes and effects of the global financial crisis. "The Fast Draw" combines graphic art, computer animation, live action and video to explore complex topics that don't lend themselves to

traditional storytelling techniques. The segment "Market Monster" uses a Godzilla-like metaphor to explore investors' fear when Wall Street began to plunge. The segment "The History of Credit" follows the evolution of the credit card industry from the 1940s, using thematic illustrations and period-appropriate music to show exactly which legal, political and financial decisions underpin the credit card economy.

**Executive Producers:** Rick Kaplan, Rand Morrison

**Senior Producers:** Gavin Boyle, Katie Boyle, Estelle Popkin

**Correspondents:** Mitch Butler, Josh Landis

### Council on Foreign Relations and MediaStorm / Crisis Guide: The Global Economy

"Crisis Guide: The Global Economy," an interactive multimedia feature from the Council on Foreign Relations, takes an in-depth look at the causes and consequences of the global economic crisis. Drawing on insights from leading thinkers on economics and international affairs, it avoids overexposed issues like executive compensation in favor of the complicated — and underreported — mechanisms of global financial reform. "Crisis Guide" combines audio, video and interactive features to help users better understand both the current economic situation and its historical roots.

**Executive Producers:** Michael Moran, Brian Storm

**Producers:** Eric Maierson, Lee Teslik

**Multimedia Producer:** Jeremy Sherlick

**Design and Development:** Jacky Myint

### Wall Street Journal Digital Network / Mongolian Way of Life at Risk

In the second quarter of 2009, Wall Street Journal reporters Josh Chin and Gordon Fairclough traveled to Mongolia to examine just how far and how severely the effects of the global financial crisis had hit. Armed with only a handheld camera and a laptop, Chin and Fairclough discovered that even Mongolian herders on the windswept steppes had been affected. In a tale that mirrored the excesses of the developed world, herders borrowed and borrowed to buy bigger herds, banking on sky-high meat and skin prices to pay back their loans. When the meat and pelt markets collapsed, so did their fortunes. This report

captures the degree to which even herders without cell phones and Internet access understand their place in the global economy, and shows how tightly wound together all of our fortunes are.

**Executive Producer:** Jill Kirschenbaum

**Multimedia Reporter:** Josh Chin

**Reporter:** Gordon Fairclough

## OUTSTANDING COVERAGE OF A CURRENT BUSINESS NEWS STORY — NEWSMAGAZINES

### CBS / 60 Minutes / Barney Frank

Lesley Stahl profiled Rep. Barney Frank, the powerful and controversial chairman of the House Financial Services Committee, on the eve of bailouts to the banking and auto industries. The profile aimed to explain how the die-hard liberal negotiates his own personal politics and opinions with a very pragmatic pro-market approach to the capitalist system he is in charge of overseeing and why he's gained so much respect on Wall Street, alongside so much derision from the right.

**Executive Producer:** Jeff Fager

**Executive Editor:** Bill Owens

**Producer:** Shachar Bar-On

**Correspondent:** Lesley Stahl

### CBS / 60 Minutes / The Chairman

Along with President Obama, Ben Bernanke may be the most important person working to fix the economy. But few Americans have anything more than a vague understanding of what the Federal Reserve System does. But in his first interview, Bernanke laid out the unprecedented actions he and the Fed are taking to help the economy, and he did so in a way that is clear and concise.

**Executive Producer:** Jeff Fager

**Executive Editor:** Bill Owens

**Producers:** Rebecca Peterson, Henry Schuster

**Correspondent:** Scott Pelley

### CBS / 60 Minutes / We Own It

Once a triple-A-rated corporation, the gold-standard of its industry, and the world's largest insurance and financial services company, AIG was collapsing like a house of cards until it got the largest government bailout package ever. "60 Minutes" correspondent Steve Kroft sat down with the person who was taking the most heat, AIG CEO Edward Liddy, who explained

that one of his biggest problems isn't money, but rather politics and public perception — the antipathy his new shareholders, the American taxpayers, feel toward the company they were forced to take over.

**Executive Producer:** Jeff Fager

**Executive Editor:** Bill Owens

**Producers:** Andy Court, Keith Sharman

**Correspondent:** Steve Kroft

### **PBS / NOW / Help for the Homeowners?**

With \$350 billion in taxpayer money to bail out Wall Street already out the door and another \$350 billion in the pipeline, "NOW" set out to investigate what was being done to help people on the ground. Across the country, the mortgage mess has created a crisis for cities. Empty, abandoned homes and the crime that comes with them are draining government coffers and straining local services.

**Executive in Charge of Production:** Lesley Norman

**Executive Producer:** John Sicheloff

**Senior Producer:** Ty West

**Producer:** Brenda Breslauer

**Field Producers:** Brian Epstein, Mona Iskander

**Correspondent:** David Brancaccio

### **OUTSTANDING INVESTIGATIVE REPORTING OF A BUSINESS NEWS STORY — NEWSMAGAZINES**

#### **CBS / 60 Minutes / The Price of Oil**

In the 12 months leading up to July 2008, the

price of oil nearly doubled from \$69 a barrel to \$150. Then, in only three short months, the market crashed and the price fell to less than \$40. What happened? Was worldwide supply and demand driving the drastic price fluctuations, or had a new breed of investor invaded the futures market and created a speculative bubble? "The Price of Oil" is a story about how investors trading in a commodity they never intend to use set prices for everyone that does.

**Executive Producer:** Jeff Fager

**Executive Editor:** Bill Owens

**Producer:** Leslie Cockburn

**Correspondent:** Steve Kroft

#### **CBS / 60 Minutes / World of Trouble**

"60 Minutes" examines the world financial crisis by talking to a classic insider, a plainspoken salesman who found himself at ground zero of the financial mess. Seven years ago Paul Bishop began selling loans for World Savings, part of Golden West Financial, run by Herb and Marion Sandler. The Sandler's pioneered the ARM loan. But Bishop, a former investment banker, quickly realized that there was a flaw in the product he was selling — if housing prices went down, the product he was selling would ruin his customers, the bank and possibly more. When the Sandler's sold their bank at the height of the housing boom, Bishop tried to warn his bosses that they were sitting on a massive pile of bad loans. He claims he was fired for it.

**Executive Producer:** Jeff Fager

**Senior Producer:** Michael Radutzky

**Executive Editor:** Bill Owens

**Producer:** Graham Messick

**Correspondent:** Scott Pelley

#### **HDNET / Dan Rather Reports / All Mine**

This report presents a detailed look at how the United States government facilitated a modern-day land grab by a politically connected American company in one of the world's poorest countries. The Overseas Private Investment Company is a federal agency that spends billions of dollars supporting American companies willing to invest in the developing world. The investigation revealed that this obscure federal agency granted the Freeport Mining Company \$40 million to purchase a copper mine from the government of Congo. In an extremely lopsided deal, the company forced villagers from their ancestral land, contaminated their water, and promised them work that has never materialized.

**Executive Producer:** Wayne Nelson

**Senior Producer:** Elliot Kirschner

**Producers:** Andrew Glazer, Heather Von Rohr

**Managing Editor/Correspondent:** Dan Rather

### **OUTSTANDING INTERPRETATION OR ANALYSIS OF A BUSINESS NEWS STORY — NEWSMAGAZINES**

#### **CBS / 60 Minutes / 401(k) Recession**

The 401(k) system was set up to protect those over 59 1/2 with a secure retirement, but the recent financial crisis resulted in many people being forced to return to work due to the loss of their investments. This report also revealed hidden fees that mutual funds put into 401(k)s



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that can cause investors to lose a large portion of their retirement funds independent of the economic downturn. The report reveals, as Congressman George Miller puts it, that “there has been a raid on these [401(k)] funds by the people of Wall Street. And it’s cost retirees a lot of money.”

**Executive Producer:** Jeff Fager  
**Executive Editor:** Bill Owens  
**Producer:** Ira Rosen  
**Correspondent:** Steve Kroft

#### **CBS / 60 Minutes / Where’s the Bottom?**

Last fall, as the worst financial crisis since the Great Depression unfolded, the question on everyone’s mind was, “where’s the bottom?” “60 Minutes” set out to answer the question by interviewing Whitney Tilson, a Wall Street pro that saw the crisis coming and had the good sense to side-step it. Tilson explained that the subprime mortgage mess was just the beginning, and that there were other mortgage products in the pipeline that were also ready to implode, like Option-ARM loans, whose low initial interest rates were set to rise significantly in 2009 and 2010. This report helped set in motion massive foreclosure prevention and loan modification efforts, but as of today the danger is far from averted.

**Executive Producer:** Jeff Fager  
**Executive:** Editor Bill Owens  
**Producers:** Joel Bach, David Gelber  
**Correspondent:** Scott Pelley

#### **CBS / 60 Minutes / Your Bank Has Failed**

Banks are failing at a rate not seen in more than a decade. Last year saw the biggest bank failures in American history, yet no one lost a dime in insured deposits, due to the actions of the FDIC, which has been closing banks and selling off their assets for 75 years. “60 Minutes” accompanied the FDIC when it shut down Heritage Community Bank of Glenwood, Ill., and saw the relief on the face of bank customers and employees when it reopened under FDIC supervision. The report also asks why the FDIC lacks the ability to shut down banks that are deemed too big to fail. Instead, these banks get billions in federal aid.

**Executive Producer:** Jeff Fager  
**Executive Editor:** Bill Owens  
**Producer:** Henry Schuster  
**Correspondent:** Scott Pelley

#### **OUTSTANDING DOCUMENTARY ON A BUSINESS TOPIC**

##### **CNBC / House of Cards**

“House of Cards” tells the definitive story of how and why the global credit crisis began, and how it caused a worldwide economic collapse. The story is told largely in the first person, as correspondent David Faber interviews homeowners, mortgage bankers, investment bankers, hedge fund managers and regulators who played a role in this epic debacle. It took the better part of a year for Faber, along with producers Jill Landes and James Jacoby, to assemble the people needed to tell the story, but the result is a lasting account of the crisis that brought the American financial system to its knees and our economy to the brink of ruin.

**Executive Producers:** Josh Howard, Mitch Weitzner  
**Senior Producer:** James Segelstein  
**Producers:** James Jacoby, Jill Landes  
**Correspondent:** David Faber

##### **CNBC / Marijuana Inc: Inside America’s Pot Industry**

“Marijuana Inc.” takes an unprecedented look at one of the nation’s largest and most lucrative underground industries. For decades, the most potent and prized pot harvest has come from the counties forming Northern California’s “Emerald Triangle.” While the rest of California has been experimenting with decriminalizing the use of marijuana, this area has relaxed sanctions against growing it. The result has been a booming pot economy as well as a backlash in what had been an overwhelmingly marijuana-friendly region.

**Executive Producer:** Mitch Weitzner  
**Producer:** Jonathan Dann  
**Co-Producer:** Lauren Farrelly  
**Correspondent:** Trish Regan

##### **PBS / FRONTLINE / Inside the Meltdown**

“Inside the Meltdown” goes behind closed doors in Washington and on Wall Street to explain the worst financial crisis in a generation. The film investigates how the economy got so bad so fast and why the emergency actions of Federal Reserve Chairman Ben Bernanke and Secretary of the Treasury Henry Paulson failed to prevent the meltdown. Drawing on interviews with key players in the government and the financial

world, “Inside the Meltdown” recounts the ideological battles and deal-making that led to the last-minute rescue of Bear Stearns, the decision to allow Lehman Brothers to fail, and the devastating collapse of the financial markets that followed.

**Executive Producer:** David Fanning  
**Producer:** Mike Wiser  
**Producer/Director:** Michael Kirk  
**Producer/Reporter:** Jim Gilmore

##### **PBS / FRONTLINE / The Madoff Affair**

On Dec. 11, 2008, Bernard L. Madoff confessed that his vaunted investment business was all “one big lie,” a Ponzi scheme colossal in volume and scope that cost investors \$65 billion. Overnight, Madoff became the new poster child for Wall Street greed and corruption. Through exclusive interviews with those closest to Madoff’s operation, veteran “FRONTLINE” correspondent Martin Smith unearths the details of the world’s first global Ponzi scheme — a deception that lasted longer, reached wider and cut deeper than any other business scandal in history.

**Executive Producer:** David Fanning  
**Producer:** Marcela Gaviria  
**Co-Producer:** Chris Durrance  
**Producer/Correspondent:** Martin Smith

##### **PBS / Wide Angle / Burning Season**

Every hour in Indonesia rainforests an area the size of 30 soccer fields is mowed down and burned. The fires farmers set to clear their land have helped make Indonesia the world’s third largest emitter of carbon dioxide. How to reduce these harmful greenhouse gas emissions? Twenty-nine year-old Australian green entrepreneur Dorjee Sun thinks he has a solution: Sell Indonesia’s carbon credits to polluters in the West. His business model would maintain the standing swaths of Indonesia’s rainforests by selling their carbon credits. “Burning Season” follows Sun to boardrooms around the world as he tries to convince skeptical financiers that his proposal is viable.

**Executive Producers:** Roger Graef, Pamela Hogan, Trish Lake  
**Senior Producer:** Nina Chaudry  
**Producers:** Jeff Canin, Erin Chapman  
**Producer/Director:** Cathy Henkel

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*A very special thanks to all the employees of the broadcast and cable networks and independent production houses who provided us with much needed information and visual material.*

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# AWARDS SEASON

The transformation taking place in the journalism industry has caused organizations that honor outstanding achievement in the field to reassess and adjust their programs. Financially strapped news operations looking to cut costs are submitting fewer entries than ever, and as single stories are being told using multiple platforms, once-distinct categories are beginning to blend into one another. Some awards, grants and fellowships, victims of the struggle for funding, have disappeared altogether.

---

## It's What You Say, Not How You Say It

### Lines Begin to Blur Between Platforms in Awards Competitions

By Elizabeth Jensen

Can a local TV station's environmental reporting stand up to that of a major newspaper, or a public radio station's to a dedicated Web site?

News organizations vying for a prestigious National Journalism Award this year in categories including environmental reporting, Washington reporting, and business and economics reporting will find they have unusual competition: The administrator, the Scripps Howard Foundation, is taking an experimental everyone-into-the-pool approach with some of its awards.

"We're looking for what's the best journalism; we don't care what the platform is," said Mike Philipps, the foundation's president and chief executive.

The upheaval that has roiled the news business in the past couple years has caused the awards programs that honor the work to also rethink their approaches. Many awards administrators have already been adapting for more than a year to a drop in the number of entries, as companies

cut back on paying entry fees. A thornier issue for some has been how to deal with the emergence of hybrid forms of digital journalism, where Web articles complement TV reports, newspapers supplement the journalism on their pages with online video, and radio reports have companion Web slide shows.

The Alfred I. duPont-Columbia University Awards have always segmented the awards categories by producing organizations (radio, network or local television, independent production company) and market size. Although the awards honor excellence in broadcast journalism, this year for the first time there was a category for Web-based productions, an acknowledgment of the changing business, said Abi Wright, the program's director. It drew 40 entries.

Before the judging took place, she said, she worried about what standards

the group would use to judge the Web productions, noting that not all Web journalism can tap into the same resources as, say, network television. Those fears were unfounded, she said, noting that, based on the entries received, "There is really substantive reporting going on that's on the Web," and the standards used to judge it remained the same as used for other categories in past years.

The range of projects ran from newspapers doing online reporting with a broadcast element to "more unique, nontraditional outlets doing interesting collaborative work," Wright said, adding, "The jury was really engaged by what they saw in the category." Award winners will be announced in January and the awards handed out Jan. 21.

The National Academy of Television Arts & Sciences allows any broadcast — TV or Internet — to enter in any national News and Documentary Emmy category, but a couple years ago it added three categories for "new approaches," which award innovation, as well as good journalism, said David Winn, the program's director.

## Although the duPont Awards honor excellence in broadcast journalism, this year for the first time there was a category for Web-based productions.

### Defining Innovation

"They are not exclusively for Web-based stuff, but they do tend to attract that stuff because that's where the innovation has been happening," he said. No definition of what constitutes an innovation is given. "It's up to the entrants to convince the judges that their work is innovative in some way," Winn said.

Among the winners in September was Globeandmail.com, which interviewed Taliban members using cell phone cameras; the Detroit Free Press and its Freep.com for a "new approach" documentary on a Detroit boys' home; and the Pulitzer Center on Crisis Reporting in the Arts, Lifestyle and Culture "new approaches" category for livehopelove.com, featuring poetry, music and slideshows on the topic of living with HIV in Jamaica.

The Radio-Television News Directors Association, which administers the Edward R. Murrow Awards, went so far this year in acknowledging the new realities of the business as to change the name of the organization. Now known as the Radio Television Digital News Association (or RTDNA), the organization is also working on a new category structure that will reflect its aim to "broaden our mission to bring in the digital journalist," said Stacey Woelfel, the group's chairman.

Last year for the first time, the Murrows accepted

video entries that appeared exclusively online. The final awards criteria for the upcoming awards, with an entry deadline at the end of January, aren't expected to be made public until early December, Woelfel said, but the new structure is expected to "allow people to enter the work they are doing now, that's not exclusively TV or radio."

### Fewer Entries

The Scripps Howard Foundation's experiment with lumping all media into a single competition may be the boldest step yet, and it may or may not work, Philipps acknowledged. The categories chosen for the test were those that had a smaller number of submissions, such as Washington reporting, "where we're getting fewer and fewer entries," he said, as news organizations close bureaus. Overall, the National Journalism Awards, given in 18 categories with prizes that start at \$10,000, have attracted between 700 and 800 entries in recent years. Entries are due Jan. 30.

The trial program has gotten some "pushback," Philipps said, "from those who think you can't compare print and broadcast." Broadcasters, he said, "first raised their eyebrows, and then print people said, 'how are you going to judge that?'"

Indeed, how to do the judging, he said, "is what keeps me awake at night." The judging panels of three to five people will include representatives from across the journalism spectrum and they'll "be asked to tell us, 'what's the best journalism?'" If they don't agree, he added, "that's my nightmare. But I'm all about risk taking." □

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The New York State Society of Certified Public Accountants (NYSSCPA), the oldest state CPA association in the country, recognizes reporters from the national and local press who contribute to a better understanding of business topics with the Excellence in Financial Journalism Award.

A panel of CPAs and representatives from the New York Financial Writers Association judges the entries. The NYSSCPA presents the awards at a luncheon in May at the Yale Club.

Television and radio categories are for news segments, features and series

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# Entries Take a Dip

## Tight Economy Pinches Award Programs

By Elizabeth Jensen

With news organizations tightening their belts, many awards programs have found themselves with fewer entries to pick from.

The Radio-Television News Directors Association's Murrow Awards received about 20 percent fewer entries this past year, said Stacey Woelfel, the group's chairman who is also the news director at KOMU-TV in Columbia, Mo.; he notes his local Emmy chapter was also off about 15 percent.

"It was obvious people were saying, 'I could lay off people or enter a contest,'" he said. Many stations didn't enter at all; others stations just submitted fewer stories.

Many other groups experienced drop-offs of a similar magnitude, attributing the decline to both the financial straits of stations and the lack of staff to organize the paperwork.

To cut costs for stations, and to make the process easier on themselves, awards programs, including the duPont Awards and

the Emmys, are accelerating their use of an all-digital submission process. Some are also using digital judging. RTNDA (now known as the Radio Television Digital News Association) pioneered the process a couple years ago. "That's a money-savings for entrants," Woelfel said, but it also saves money for the organization, which no longer has to send CDs and DVDs flying around the country.

### Hoping for Upswing

This year — applications are due at the end of January — he is hopeful that there will be a "little bit of an upswing" in submissions, noting, "People have had a little bit more of a chance to budget for this; they're not in the budget-cutting mode" that caused such panic last year. "This year, they can maybe be a little more thoughtful about where the cuts come and where money is still valuable."

And, he added, he's hoping "the value of winning, particularly a national award, will

rise back to the surface. Stations will say, 'We've got some promotional value here to differentiate us from our competitors.'"

### NATAS an Exception

One group that hasn't seen a significant drop in submissions is the National Academy of Television Arts & Sciences. Paul Pillitteri, chief administrative officer, said the organization doesn't release specific numbers but he said that, counter to what had been anticipated, there was no significant decline over its many categories in which it hands out Daytime, Sports, News & Documentary and Business & Finance Emmys.

Entries for the Sports Emmys were flat, he said, while Daytime entries were up slightly. The News & Documentary Emmys, handed out in September, saw a slight decline. And entries for the Business & Finance Emmys, awarded in December, were up.

Business and finance is "the big reality that everyone's inhabiting now. That's the big story," said David Winn, director of the News & Documentary Emmys. He speculated that there were more entries because with more news organizations devoting resources to what is a "bigger and better story," maybe "they think they are doing Emmy-worthy stuff." □

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# Programs See Increase in Freelancer Applications

## Demise of Regular Niche Reporting Jobs Changes Complexion of Submissions for Awards and Fellowships

By Dinah Eng

With the media industry in transition, some journalism award programs and fellowships are seeing fewer applicants, while others are getting an increase in submissions, particularly from freelance journalists.

As industry layoffs have cut resources devoted to specialty beats — eliminating science and health, the environment, education and other types of niche reporting — related awards programs have felt the pinch in participation.

“We’re all hurting for qualified people who are going to affect change in the newsroom,” said Arlene Morgan, associate dean of prizes and continuing education at the Columbia University School of Journalism, who oversees the Spencer Fellowship in Education Reporting.

“Everybody’s making the cuts and doing short-term thinking. Nobody at newspapers is letting people go off on leave. This year, our winners are two

former Newsweek writers and the former education reporter for The Sun in New York, which went out of business.”

Judges looked at 40 to 50 applications, mostly from freelancers, for the fellowships, which offer a \$75,000 stipend and up to \$10,000 in travel and expenses for three education journalists a year to study at Columbia and work on a reporting project about the American education system.

### Innovation Becomes the Focus

In response to industry changes, beginning with the 2009-2010 fellowship year, the John S. Knight Fellowships for Professional Journalists at Stanford University has changed its emphasis to focus on journalism innovation, entrepreneurship and leadership.

“Before, people worked to improve their own journalism and themselves, which they’ll still do, but now we’re looking for people to come and work on solving a journalism challenge that we’ll then

publish on our Web site,” said Jim Bettinger, director of the Knight Fellowships, responding to the need to foster high-quality journalism during a period of industry transformation.

Bettinger said that over the years the number of U.S. applicants has inversely reflected whatever is happening in the economy. When the economy is good, the number of applications goes down, and when the economy is bad, applications rise. Knight fellowships are also offered for international journalists.

“Our applications were up quite a bit this year, from 88 to 166 from the U.S. applicants,” Bettinger said. “We’re looking for outstanding people who can make contributions for several years, who are more entrepreneurial, with more or less experience than previous fellows, who have good ideas to work on.”

One of the competitions with a large monetary prize is The Grantham Prize for Excellence in Reporting on the Environment, which gives a \$75,000 annual

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Arlene Morgan

award for exemplary nonfiction in all media, and three \$5,000 Awards of Special Merit to runners-up.

Sunshine Menezes, executive director of the Metcalf Institute for Marine and Environmental Reporting at the Graduate School of Oceanography, University of Rhode Island in Narragansett, said the number of entries for the award has remained steady, but she expects that to

**“We’re all hurting for qualified people who are going to affect change in the newsroom.”**

*-Arlene Morgan, Columbia University*

change as the media industry changes.

“We continue to get entries from newspapers ranging from The New York Times to small, local papers,” Menezes said. “We get broadcast entries, a lot of magazines; and Web-based journals and nonprofits like ProPublica are entering. We’re definitely seeing the effects of the economy, though. Last year, there were many who said they weren’t sure their



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## “I’m concerned about the newspaper categories because there’s a real stress on print reporting.”

-Earl Lane, AAAS

news organization would pay the \$40 entry fee.”

She notes that less than 100 entries were submitted, with the prize going to USA Today for a series that resulted in the Environmental Protection Agency starting a new program to monitor air quality outside of schools.

She said jurors look for how an entry relates to the norm for its medium, and the impact it has on an issue. Book entries are also encouraged.

“We’re trying to recognize exceptional reporting that goes beyond the norm for its medium,” Menezes said. “One of the factors that the jurors have found to be very important is the degree to which the story has multimedia components. The jurors don’t expect a story out of a weekly paper to have

the same components as a national daily, but the multimedia tie-ins are great.

“The funders decided to make it a large cash prize to send the message that this is really important work. We want to give the stories a leg up to get a broader audience. The Metcalf Institute ([metcalfinstitute.org](http://metcalfinstitute.org)) also does science training for journalists.”

### New Science Awards Categories

One of the longest-running science journalism award programs is the AAAS Kavli Science Journalism Awards, given by the American Association for the Advancement of Science, which was initially established in 1945 with the Westinghouse Foundation. The program is now in its first year under a new endowment from the Kavli Foundation, which has allowed AAAS to create two new awards in the television broadcast category for spot news feature and in-depth reporting.

“I’m concerned about the newspaper categories, because there’s a real stress on print reporting,” said Earl Lane, AAAS senior communications officer and contest administrator. “We had 60 entries in the large newspaper category last year, and 34 this

## Tips for Applicants

Every fellowship has its own criteria, and you will be compared with many other applicants. Get advice from former fellows in the program you’re interested in. Ask how they structured their application.

Ask friends and colleagues to critique your application. Do required essays give an accurate, personal picture of you and your qualifications for the fellowship?

Don’t ask a supervisor who doesn’t know you well to write a recommendation. Choose references who can write letters of recommendation that are compelling and show genuine regard for you and your work.

Research a plan of study for fellowships thoroughly. Be as specific as possible in outlining how a university’s courses would help advance your knowledge and contributions to the field of journalism.

Before submitting an entry to an awards competition, make sure you’ve included all the information requested.

If you’re entering a contest category that requires multiple samples of your work, be sure that the samples are all equally compelling. If one sample isn’t on par with the others, enter it separately as an individual entry instead.

— Dinah Eng



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year, so there’s no question that’s gone down. At the same time, those still doing science writing are doing high quality work.”

Lane said there were 33 total television entries this year, fewer than last year’s 58, which was a record high. Online entries from outlets such as [ScientificAmerican.com](http://ScientificAmerican.com), [NationalGeographic.com](http://NationalGeographic.com) and [ArsTechnica.com](http://ArsTechnica.com) continue to rise, reflecting an industry trend toward posting material online, and helping to make this year’s 382 total entries more than last year’s total of 331 entries.

One indication of the drop in specialized reporting in the media industry is illustrated with the Max Karant Journalism Awards for excellence in aviation coverage, given annually by the Aircraft Owners and Pilots Association.

“There were no Karant Awards given this year, but that was because we did not find any worthy candidates, not because of any financial issues,” said Chris Dancy, media relations director for the Aircraft Owners and Pilots Association, adding reassuringly, “The Karant Awards still exist.” □

# Programs Backed by Nonprofits Take a Big Hit

## Funding and Membership Declines Force Some Organizations to Curtail Their Offerings or Abandon Them Altogether

By Dinah Eng

A number of journalism award programs and fellowships have been affected by the recession, forcing some to cut back in order to continue and others to cancel their programs entirely.

Particularly hard hit have been awards given by nonprofit groups that use the awards to spotlight reporting on issues of importance to them.

For example, the National Low Income Housing Coalition (NLIHC) canceled its Cushing Niles Dolbeare Media Awards, which recognized print journalists for exemplary reporting on low-income housing issues in the United States with a \$2,500 prize, because of funding issues.

"A lot of nonprofits that would be offering awards like this rely on funders and memberships, and both are down across the board," said Taylor Materio, communications associate for NLIHC. "In the last year, journalism has drastically changed. There's a push toward online, and daily newspapers nationwide are hurting. In-depth stories are

harder and harder to come across. Lack of material is contributing to the decline of awards like this."

Materio said NLIHC believes it's important to highlight good reporting on affordable housing issues, so while the competitive aspect of the awards will end,

**"We'll be looking at stories and using judging criteria ... we just can't make the monetary award this year because of our budget cuts."**

-Taylor Materio,  
NLIHC

staff will monitor coverage in daily newspapers and select outstanding work for recognition at its annual conference in Washington next April.

"We'll be looking at stories and using the judging criteria from past awards programs," Materio said. "We just can't make the monetary award this year because of our budget cuts."

The Death Penalty Information Center two years ago ended its Thurgood Marshall Journalism Awards, honoring writers and producers for outstanding coverage of the issues associated with capital punishment. Winners had received \$3,000 awards in three different categories.

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For more information contact:  
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**“It’s not clear how many of these awards may be revived ... I haven’t detected any pattern regarding what sort of awards have been canceled, nor to the type of organization that offered them.”**

*-David Maddux, E&P Journalism Awards & Fellowships Directory*

“For us, it was not an economic question,” said Richard Dieter, executive director for the organization. “Many journalists were concerned about accepting an award from our group for covering the issue. We decided to discontinue the award toward the end of 2007, and are trying to figure out another way to encourage investigative journalism.”

David Maddux, editor of the E&P Journalism Awards & Fellowships Directory,

said he’s noticed four times as many cancellations and suspensions of journalism awards this year as compared with last year.

“Naturally, it’s not clear how many of these awards may be revived in another year or two,” Maddux said. “I haven’t detected any pattern regarding what sort of awards have been canceled, nor to the type of organization that offered them.

“One interesting development — many of the schools that offer journalism fellowships and scholarships have asked that specific amounts of cash awarded be deleted, with some specifying lower cash amounts.”

### **Fewer Nieman Fellows**

The Nieman Fellowships at Harvard University continues to offer \$60,000 stipends to fellows over a 10-month period, along with tuition, and allowances for housing, child care and health insurance, but the budget was cut elsewhere.

Bob Giles, curator of the Nieman Fellowships, said that 80 percent of the program is funded by an endowment, which has lost value in the recession, and 20 percent by grants. To compensate for fewer resources, the number of fellows for 2009 was reduced to 24, from 28 to 30 fellows in recent years, one of whom dropped out for medical reasons, and a

major conference on narrative journalism was suspended.

“The impact of the change in the newspaper industry and the economy has been felt,” Giles said. “This past year, attendance at the conference declined substantially. It cost us, and we decided to suspend it for review until after the economy gets better.”

Like others, the Scripps Howard Foundation’s investments are down this year, and cuts in the operating budget were made to maintain the same level of prize money given out with its National

Journalism Awards, which recognizes excellence across multiple media platforms in 18 categories.

### **Farfel Prize Reduced**

“Seventeen of the prizes continue to offer \$10,000 in cash awards, and the Farfel Prize for Investigative Reporting has been reduced from \$25,000 to \$15,000 for the new competition year,” said Sue Porter, vice president of programs for the Scripps Howard Foundation. “The reduction of the Farfel Prize, which is funded through an endowment in partnership with Ohio University and the Farfels, is the direct result of the economy.”

The cash prizes for the American Academy of Religion Awards for Best In-Depth Reporting on Religion, which recognize well researched news writing and opinion pieces on religion, also remain unaffected. However, the organization

**“This past year, attendance at [our narrative journalism] conference declined substantially. It cost us, and we decided to suspend it for review until after the economy gets better.”**

*-Bob Giles, Nieman Fellowships*

received about a third fewer entries this year than last year, according to Susan Snider, associate director of external relations for the American Academy of Religion.

### **Religion Academy Cut Ad Budget**

“That seems most likely, to us, to be the result of the continuing economic problems of the news industry, and the downsizing and reassignment of religion beat reporters,” Snider said.

“We reduced our advertising budget for the 2010 contests about 40 percent, due to the economy, but the \$1,000 prize amount for first-place winners — in effect since 2005 — remains the same for 2010.” □



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# Making the Most Out of an Award

## Marketing an Honor Can Pay Off in Prestige and Credibility, but Only Takes You So Far

By Allison J. Waldman

Winning an Emmy, a Peabody, a Murrow or a duPont is the ultimate accomplishment for many news organizations and professionals, but in these challenging economic times, what is the value and marketability of these distinguished accolades — and is it possible for a savvy broadcaster to monetize a win?

“I think if you don’t make use of an award in your marketing you will miss a number of opportunities,” said Richard Goedkoop, a professor of communication at La Salle University in Philadelphia and author of the book “Inside Local TV News.” “Mainly to tell your customers, clients and end users, see how good we are, that’s why you should consume our content. And that can translate into increased sales in the long run, if the marketing itself is effective.”

The marketing of an award is not something that can be done without careful consideration. In some instances there are rules about how an award can be advertised.

“You need to know what those rules are first, but you can use it to point the finger at yourself and say, ‘Look, we’ve been recognized for excellence in this field by our peers and that’s why you should pay attention to us,’” said Frank J. Radice, a former promotion executive for NBC as well as a past president of the National Academy of Television Arts & Sciences, which hands out the News and Documentary Emmys, among others.

### Utilizing an Image

News organizations and TV stations that win Emmys can use the image of the statuette in a variety of media, including print, on-air, online, outdoor, newsletters and magazines. Radice also mentioned a new way to announce a victory that’s perhaps the most significant new development in award marketing — social networking.

“It will be the most important way to use awards right now because, quite honestly, it’s all about word of mouth. If you can use it in a Facebook page or in Twitter, then you’re going to get more bang for your buck,” said Radice.

Snagging a major award can carry clout in the short term, but if a station or news outlet isn’t delivering on a consistent basis, the award designation won’t matter much, according to Paul Conti, assistant professor of communications at Empire State College (SUNY).

Conti was news director at Albany’s NBC affiliate WNYT-TV before he joined the faculty. Under his leadership, WNYT’s news operation was No. 1 in the Albany-Schenectady-Troy market (DMA rank 57) for years, and he was a regional Emmy winner.

### Marketing Advantage

“Winning awards can help build credibility with viewers, but it is not of singular importance,” Conti said. “It is one element of creating a TV journalism persona. A successful news operation that employs people who win such awards can use that as a marketing advantage. But in my experience, a third-rated station that is not successful by any measure you wish to assign that word will not become successful just because staff members were given that kind of distinguished credit. Organizations used to sink big dollars into entering some of these contests. It does not happen with much regularity now.”

Doug Spero, professor of mass communication at Meredith College in Raleigh, N.C., took an opposing view. “I used to be a news director and never once hired or didn’t hire someone based on them having or not having a specific award. I don’t mean to dismiss the value, but, professionally

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Doug Spero



Lois Vossen



Frank Radice

speaking, I don't put much weight in them."

Spero recognized the value of an Emmy or a Peabody for promotional purposes, but questioned how rare it is to win an award like that today. "Years ago they were worth a bit more, but now they are green stamps. If you really want an award somewhere, you can go out and find one. Now that being said, I do think it is good for the industry. It encourages competition and ownership in the product. But I don't think they hold a lot of weight."

Having been on both sides, Radice has a unique point of view. When asked what tips he would give to a promotion or sales

department to market a winning show or personality, he said, "First thing, if you're nominated for an award as important as a duPont, a Murrow, a Peabody, an Emmy you have to get the message out — in advertising. If you're television, you do it on-air. If you're in print, put it in the publication. You advertise. You promote the fact that you've been nominated and you use that to extend your brand. That's step one."

The second step would be campaigning for the award, he said, such as through "For Your Consideration" advertising that reaches award voters.

stars from the show all coveted taking the Emmy award home with them, like it was the Stanley Cup. Radice recalled that Showtime called him before filming the ads to be sure that it was all right with NATAS.

"I said absolutely, and I was blown away by the final execution. It was the most effective use of an Emmy award win by any group I've ever seen," said Radice.

### A Necessity for Some

For a PBS program like ITV's "Independent Lens," the marketing of award wins is essential, according to series producer Lois Vossen.

"Industry awards are important because they help establish careers and can help the producers secure funding for new projects. Winning one of the major journalism and news and documentary awards such as a Peabody, Emmy or duPont Award adds cache to the work and validates the filmmaker," Vossen said.

"When 'Independent Lens' won the Best Documentary Emmy Award our first and again our second season on the air, it validated the series and sent a clear message that we were presenting programs of the highest caliber and the additional Emmy, Peabody, duPont and other awards and nominations our films have received since then add to that message," she said.

The idea that award marketing will generate sales revenue, however, remains a specious claim.

"I don't think that the promotion guys are going to look at promoting their nominees with an eye toward having it generate revenue," said Radice. "But I do believe that you can influence sales by showing the sales community that you're the organization that is deserving of the awards, that's why you've gotten nominations and awards, and those are the people you should be putting your money behind. It's not an out and out, go get money because you won an award, but there's certainly some of that at play." □

For the third step, he said, "You have to take advantage of secondary platforms, that is, not just the platform that you're on. If you're a television channel, you want to tell people on the secondary platform, 'Look at us, watch us.' You do that on multiple platforms. Everything right now is 360; you need to be advertising and promoting in a 360-degree way. That's on air, on cable, online, social networking, even on the radio and outdoor."

An example of a campaign that succeeded in the kind of saturation exposure using an Emmy win to drive awareness was the promotion for Showtime's "Inside the NFL."

In the on-air commercials, the different

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# No-Win Situation

## The Case When Entries Aren't Up to Snuff

By **Hillary Atkin**

With a plethora of categories in awards contests that honor the best in broadcast and digital journalism, every so often the organizations that hand out the honors face some thorny dilemmas.

They must decide the course of action if the caliber of the entries is not up to snuff or what happens if there are not enough entries in a category.

Each organization handles those sorts of scenarios differently. The Radio Television Digital News Association administers regional and national Edward R. Murrow Awards. Including all of the regional and national awards, there are more than 1,000 Murrow Award winners every year.

Like many of the other awards granting entities, the Murrows have a “no-win” policy if none of the entries are deemed award-worthy by the judges. The Murrow judges

are comprised of RTDNA board members, former board members, past winners and experts such as journalism and communications professors.

However, this sort of situation only occurs on the regional and not the national level, according to Stacey Woelfel, chairman

**“If the work is not worthy, the judges make no first place award.”**

—Joe Skeel, Society of Professional Journalists

of the RTDNA. There are 13 regions and nearly 80 categories, and within each are class divisions for station size.

Entries are judged for content, creativity and execution and are awarded a numerical score, with 10 being the best, and then the entities are ranked numerically. The Murrow Awards do not allow ties, so when they occur, judges are

asked to re-rank the entries.

“The judges will take another look and typically discuss the scores and any change they want to make and one will come out on top eventually,” said Woelfel. “It happens fairly often. It’s not uncommon to get 30 to 35 entries in the reporting and feature categories. The chance to get a tie is high. There’s a pretty interactive process between the judges.”

In the case of substandard scores, no award is given in that category.

For the Sigma Delta Chi awards, administered by the Society of Professional

Journalists, it’s rare that there is not a winner in a certain category — but it is possible. The awards for radio, television, newspapers and magazines encompass about 53 categories, with divisions in each for size of the media outlet.

“There is no requirement for a first place in our categories,” said SPJ executive director Joe Skeel. “If the work is not

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worthy, the judges make no first-place award. It doesn't happen often. Generally, applicants and submissions are top-notch. When you win one, it's quite an accomplishment."

For the news and documentary and business and financial Emmy Awards given out by the National Academy of Television Arts & Sciences, there is also a possibility of no winner in any of about 40 categories, yet it is exceedingly rare.

## A Scale of 1 to 10

Entries are judged on a scale of 1 to 10, with the criteria being excellence in content, creativity and execution. "Once all the judges score entries, an accounting firm comes up with a set of scores and the high score wins," said David Winn, director of the News & Documentary Emmy Awards.

"There is a possibility of no winner. It rarely happens, because the quality is high at the national level," Winn said. "But, theoretically, let's say all judges gave a [score of] 4 or 5. The national awards committee, made up of television academies from around the country, could determine there won't be a winner." □

# Fellows Well Met

## For Some, an Option Never Before Considered

By Allison J. Waldman

For many professional journalists, the current economic downturn has resulted in doors closing, opportunities squelched

and letters of recommendation and her clips.

To her surprise, she was called for an interview with the program director in which she was asked to articulate her goals and dreams, and ended up being one of 18



Nancy Nall



Azadeh Ansari

and options denied.

With the employment market shrinking, even the most accomplished and adaptable journalists have wondered if there's something else to do to help maintain and further their careers.

One possibility is fellowships, paid sabbaticals for experienced news professionals who are looking to expand their skills.

On the surface, fellowships may seem not only too time-consuming, but very difficult to get in the first place. However, that's not always the case. In fact, some journalists who end up with fellowships had never considered pursuing one until they filled out the first application.

Columnist Nancy Nall was facing a situation in which her newspaper, the Fort Wayne News-Sentinel, was being dismantled. She was in the middle of her career, married to a fellow journalist and the mother of a first-grader.

"My whole career had been at a small newspaper. I considered myself a journalistic nobody, but I went through the process," said Nall, recalling her decision to apply for the Knight-Wallace Fellowship at the University of Michigan.

A friend had won the fellowship the year before, and with his encouragement, despite her reticence, Nall pursued the program. She filled out the application and presented

journalists selected for the prestigious fellowship. "He was looking for strong personalities. He wanted [to form] a group that would interact in interesting ways," she said.

Nall moved her family to Ann Arbor to attend the University for nine months. "You take courses in subjects you're interested in. It was like grazing. That's part of the program, but it's not the most important part," she said. "You spend a lot of time together with the other fellows. You have a house in Ann Arbor. We had twice-weekly seminars there. We traveled together. We went to South America, Toronto, Chicago."

## Back to Work

Nall studied screenwriting, learned Russian, took a course in historical survey, and enjoyed a respite from the daily grind. She found the experience rejuvenating even though when she returned to her job — employers are legally obligated to take the employee back after a fellowship — she was bumped from a columnist to a copy editor. "They gave me 'a' job, but it wasn't unexpected, and I was ready to move on."

Overall, the fellowship was a success for her. "The cliché that everybody says is that it was the best year of my life, but it really was," she said. "You'll never have another one like it. I would encourage anybody who thinks they have a shot to go for it."

Azadeh Ansari learned of the Metcalf Institute Environmental Reporting fellowship when the institute's executive director, Sunshine Menezes, found Ansari's resume on the JournalismNext.com Web site and invited

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her to apply. Ansari had experience as a Kaiser Family Foundation media intern, so she was open to the idea of a fellowship. After a six-month process, she was offered a spot.

"It was journalism and science and the environment," said Ansari. "To my surprise, the year I applied was when CNN decided to take on a fellow. I got a call from Peter Dykstra at CNN and had an interview with him."

After a monthlong prep period at the University of Rhode Island, Ansari moved to Atlanta and went to work at CNN. "It was exactly what I wanted to do. Fellowships allow

not in your control, but in terms of how the situation was handled by CNN and on the fellowship side, I was extremely impressed."

Simone Aponte was an Emmy Award-winning news producer at KFMB-TV in San Diego, where she helped create and produce "Earth 8," an environmental segment created in partnership with the Scripps Institution of Oceanography and the University of California, when she received a fellowship in Metcalf's workshop for reporters program.

She discovered the program during a

Aponte is grateful for the experience and encourages others to try. "I went into it as maybe one of the least experienced journalists, so don't be intimidated by the breadth of knowledge they're going to be throwing at you," she said.

### Time a Concern

For freelance health care journalist Meryl Davids Landau, fellowships had always intrigued her, but they didn't fit with her lifestyle. "I have kids and I work from home, so for many years fellowships looked interesting but I couldn't go away for a week, a month, however long it was," she said, adding that when she came across information about an Association of Health Care Journalists fellowship, she thought, "I could do this now."

She had only recently joined AH CJ because she hoped it would be a good venue for freelancers. "It was a one-week fellowship at the Center for Disease Control in Atlanta. The idea of any fellowship was exciting to me, but going specifically to the CDC to learn from their experts face-to-face was exciting to me. The CDC is all about public health, which I write about a lot."

In her favor was the angle that her CDC experience would be used for articles in a variety of publications. "I played that up in my application," she recalled, adding that she elicited a recommendation letter from an editor at a parenting magazine she writes for that was particularly effective. "She was very supportive of my work," she said.

Landau is still developing stories based on what she learned in Atlanta. The fellowship also boosted her credibility with editors. "It was very good for networking." □



Meryl Davids Landau



Simone Aponte

you access to insiders that you wouldn't have access to as just a journalist," she said. "There's a big support system, and that's essential in this day and age given the current state of news media. You're supported from the news side and from the foundation."

### Job Switching

Ansari needed that support because two months into her fellowship, CNN's science and technology unit was let go. Ansari was spared, thanks to Metcalf. She moved to CNN.com and was able to continue working. "That's why I'm such an advocate for fellowships, because even when things are tough, you have a go-card, a free pass. You're not dependent on the organization."

When asked to rate her experience, Ansari was effusively positive. "There were a lot of ups and downs along the way, situations that are

Google search for subjects she wanted to learn about. "I felt like I needed to get in with the scientists and get as much information as I could. The Metcalf was exactly what I was looking for," said Aponte, who wanted to hone her skills to bring more to the collaboration with Scripps. In fact, she had the director of that organization stress in her application recommendation how the fellowship would facilitate their TV work.

The fellowship was a one-week workshop in Rhode Island. "It was intensive. We had to be up every day by 7 o'clock and at the van. It was fantastic to be with the scientists all day," she said. "They really pulled out all the stops. The people that they brought in were very impressive."

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## Finding Today's Newsroom Leaders

A news director at WCBS-TV once told me in the heat of a nose-to-nose newsroom discussion, “Tom, you will never understand my decision until you have to come around to my side of the desk and sit in my chair.”

Lucky for me, he ignored my dog-with-a-rag-in-its-mouth approach, and didn't toss me out of the newsroom on my butt.

He was right. You never really understand what it's like to lead a newsroom until you have to sit in “the chair.” Running a newsroom was complicated 10 and 20 years ago. It's much tougher now.

“We are in the midst of a significant expansion of news,” said Bob Papper, chairman of Hofstra's journalism department and the person responsible for leading RTDNA research. “We're doing it in the midst of huge pressure to take a three-platform approach for what we should be doing. And we're doing it in the midst of the biggest staff reduction we've ever had. This is an impossible situation. I think the notion that the news director can literally be all things, all the time, is really absurd on the surface.”

Absurd or not, someone has to take the lead. Until another surefire newsroom model rolls around it's the news director and his contingent of news managers who are the ones anointed.

Where are these new newsroom leaders coming from?

### No One-Size-Fits-All News Directors

You'll find a ton of news management jobs advertised online. But the real hunt-and-peck searches to fill the jobs are done by a handful of consultants and search firms, from Talent Dynamics, Magid Associates, to Broadcast Image Group and Dolan Media Management.

Finding the right newsroom leaders to fit a company and its culture can be daunting. There's no one-size-fits-all candidate.

“Many news directors, going back 10 or 15 years, were really good at one good thing,” said Tom Dolan, president of Dolan Media Management. “They were good at newsgathering and content, or they were show doctors who came up through the producing side, or they were a longtime news director who was really professional and effective as a manager. They managed the managers. That's not good enough anymore. You need to reach down and drive it on a daily basis because there's so much news.”

Indeed, today's news directors and managers need a certain stamina to handle it all — to drive the hours of broadcast content daily and develop the newsroom culture, all the while maintaining an hourly Web and digital strategy.

“The most dramatic change is that managers today have to be agile, current, contemporary and somewhat opportunistic, and on so many different platforms,” said Dolan. “They have to be so knowledgeable, quick and sharp versus the old approach of working all day on an end product. The end product now is hourly.”

Dolan, who has placed over 450 newsroom managers, says news directors who stay on the edge of what he calls the “rim” of

innovation and viewer change are the ones who are in demand and who get the call.

One news director who got the call is Matthew Hilk at WSMV-TV in Nashville, Tenn. I caught up with Matthew on one of those days that seem so typical in today's broadcast newsrooms — he was working, as he put it, “with two producers to produce three shows and no writing help.”



“Everybody in the industry is being pushed to the max — news directors, news producers, news reporters and news photographers,” Hilk told me. “The difficult transition period now is the fact that no one is 100 percent sure what the top priorities are. I think the toughest part of the job is keeping an eye on the future and innovating while everyone is grinding the gears to the max to get a product out every day. There really isn't a day that's only about pondering or strategizing and plotting for the future.

Time is a huge commodity.”

It was no surprise, then, to catch up with one longtime news director who was coming out of a budget meeting — another of part of today's multitasking news director job. “You have to do personnel, you have to do business, but you can't lose sight of being a good news person,” said Brad Remington, executive news director at KTVK-TV in Phoenix. “But I try to give my newsroom a sense of purpose. People that got into news just want to do news. So I say, let's go cover news, and then I'll try and insulate them from the business side.”

### More a Leader Than a Manager

“I don't see myself so much as a manager, but trying to be a leader,” Remington said. “Maybe it's an old cliché but it works for me — you manage resources, you lead people. I spend a lot of time trying to get people to buy in. It's not just that something needs to be done, but the why of it.”

That's a real departure from the way some of my old bosses handled questions about their decision-making. Maybe the difference today is that news directors, on top of other new job demands they're coping with, are taking time to explain the why.

So are we asking too much of news directors?

“We ask the same of all our employees. We ask all our employees to be the king of all domains in terms of television and Web, and we're just leading the charge,” said Andrew Vrees, news director at WCVB-TV in Boston. “The challenge today always seems to be doing more with less.”

More with less — it's the new newsroom mantra. □

*Tom Petner is an award-winning journalist and media executive. He can be reached at [tpetner@gmail.com](mailto:tpetner@gmail.com).*

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