

HOW TO IMPROVE TELEVISION POLITICAL COVERAGE 2008

**Learning From the Best Practices
of the Cronkite Award Winners**



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CENTER

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Andy Moore; Wisconsin Public TV;
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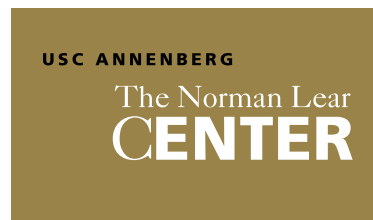
Ben Simmoneau; WGAL Lancaster;
Reporter

Steve Schwaid; NBC TV Stations;
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Fred Young; Hearst-Argyle;
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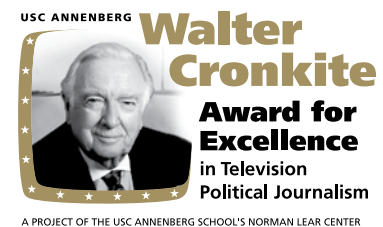
The Norman Lear Center

The Norman Lear Center is a multidisciplinary research and public policy center exploring implications of the convergence of entertainment, commerce, and society. From its base in the USC Annenberg School for Communication, the Lear Center builds bridges between eleven schools whose faculty study aspects of entertainment, media, and culture. Beyond campus, it bridges the gap between the entertainment industry and academia, and between them and the public. For more information, please visit www.learcenter.org.



Walter Cronkite Awards

Since 2000, the USC Annenberg Norman Lear Center has honored outstanding achievements in political coverage with the USC Annenberg Walter Cronkite Award for Excellence in Television Political Journalism. The purpose of the award, named for the most prestigious broadcast journalist of the past forty years, is to encourage and showcase television journalistic excellence in political coverage, particularly innovative, issue-focused coverage that informs viewers about their electoral choices. The award recognizes coverage that helps viewers understand who the candidates are; what the issues and ballot propositions are; how electoral choices will affect their lives; how to assess campaign information, including advertising; and how to register, vote and make their own voices heard. For more information, please visit www.reliableresources.org.



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Learning From the Best Practices of the Cronkite Award Winners



Marty Kaplan, Director, Norman Lear Center

The major problem I see today has to do with unrealistic expectations that consolidated corporate ownership puts on working journalists. They are saddled with inflated profit expectations from Wall Street. They face round after round of job cuts and cost cuts that require them to do ever more with ever less. It's not just the journalists' jobs at risk here. It's American democracy; it's freedom's future.

Cronkite

Marty Kaplan: Walter Cronkite spoke at Columbia about the issues of journalism today. He said, "The major problem I see today has to do with the unrealistic expectations that consolidated corporate ownership puts on working journalists. They are saddled with inflated profit expectations from Wall Street. They face round after round of job cuts and cost cuts that require them to do ever more with ever less. It's not just the journalists' jobs at risk here. It's American democracy; it's freedom's future. Of course, with the right resources, TV news could raise the floor of knowledge and the viewers' understanding of the world. But news of that sort is expensive to gather and report. And the news budgets we've got today just aren't up to the task. What we're left with is a sound bite culture that turns political campaigns into political theater, and the media business has been a willing accomplice in this deterioration."

So I start by saying, you are the best, and you get a free pass for being an exception. But take Walter Cronkite's case seriously. Is serious coverage of political news on television an endangered species? Are these financial pressures as serious and dangerous as Walter Cronkite says? Steve?



“I think the challenge for us is to take our resources and serve the public on multiple platforms. That’s the bigger challenge we’re all running into right now.”

Schwaid



Fred Young, VP of News, Hearst-Argyle

“I don’t think serious coverage is endangered if you’re committed – and I think there’s a lot of commitment in our industry.”

Young

Steve Schwaid: I don’t think it is. I think the bigger challenge is the Web.

Because we don’t have the time to get into a lot of depth, a “viewer,” as we now call them, would go to the Web. So I think the challenge for us is to take our resources and serve the public on multiple platforms. I think that’s the bigger challenge we’re all running into right now.

Marty Kaplan: Fred?

Fred Young: I agree with Steve. But I would like to come at it from a little bit of a different direction. I don’t think serious coverage is endangered if you’re committed – and I think there’s a lot of commitment in our industry. I think the Web and new media are a threat, having just come from the NAB and RTNDA.

Marty Kaplan: For those not in the business, the National Association of Broadcasters and the Radio and Television News Directors Association just had a convention in Las Vegas. So the bags under the executives’ eyes are explainable.

Fred Young: Having sat through a panel at the RTNDA just a couple of days ago, I heard a very limited representation on that panel by a local broadcaster, which bothered me, and a network president, Steve Capus from NBC, who did a terrific job defending us. I heard Web, political and Internet people who frighten me. Because they really believe – and they may be right, by the way – that they really are controlling, manipulating and road-mapping the destiny of national elections. And to me, that’s a bigger threat to political reporting than

our commitment and our desire to maintain our legacy as local and/or cable and/or whatever kind of network broadcasters.

Michelle Butt: I was at the same panel discussion that Fred was at. What I realized afterwards is that political reporting on a local level is more important than ever, because of the bloggers and the Wonkettes. I don't think a man sitting at a computer in Missouri has the right, when he doesn't live in the state of Maryland, to tell Maryland viewers and readers how they should vote. I believe at the end of the day, I still have a better handle – and after listening to that discussion, believe I should have a better handle – on what's happening in my community. And that's my responsibility.



Michelle Butt, News Director,
WBAL Baltimore

“I don't think a man sitting at a computer in Missouri has the right, when he doesn't live in the state of Maryland, to tell Maryland viewers and readers how they should vote. I believe at the end of the day, I still have a better handle on what's happening in my community. And that's my responsibility.”

Butt

If we're willing to not make the effort, then we're going to surrender our responsibility to people sitting in anonymity in a room somewhere. And while that is an important function of the fourth estate, it cannot diminish what has to be our role.

Kevin Benz: You know, I don't like disagreeing with Walter Cronkite at all. But I take a little bit of issue in the way he framed the discussion. I'm not sure that money guides the decisions on whether or not to cover politics. I think what we're lacking is good, creative thinking in covering politics. If you look at the work that the people sitting at these tables have done, it is very much groundbreaking entertainment that presents politics to an audience better than others do. You were just talking about political theater. And I think it was mentioned in almost a negative tone. Politics has always been great theater; there's great drama in politics.

“When you hear about stations deciding not to cover politics because it’s boring, I think what they’re missing is just quality creative thinking.”

Benz



**Greg Fox, News Reporter, WESH
Winter Park, Florida**

“One of the first things I ask my students every semester is, ‘How many of you watch local news?’ And I get virtually no hands. When I say, ‘Well, where do you get information?’ They say, ‘We go to the Web.’”

Fox

The key, I think, to good journalism is to make it really, really interesting and entertaining to the viewer. The people around this table have found really unique ways to do that. And when you hear about stations deciding not to cover politics because it’s boring, I think what they’re missing is just quality creative thinking.

Marty Kaplan: You who cover politics – do you think you are on the fast track in a growth sector? Or are you scrambling against the forces of cuts and the suspicion that the audience is not interested?

Greg Fox: Well, it’s kind of tough. Fred, first of all, is our boss. So he’s doing a great job; I want to say that, first of all.

But is it a growth industry? I think more of what Cronkite is pointing out, if I read what he’s saying, is that news directors and corporations are passing off political journalism as boring journalism. Maybe I have a different perspective, because I also teach at Rollins College. One of the first things I ask my students every semester is, “How many of you watch local news?” And I get virtually no hands. When I say, “Well, where do you get information?” They say, “We go to the Web.”

One of the things that Hearst has done is that while we’re all doing creative TV at KING in Seattle and News 8 in Austin, and our Hearst stations, we are trying to funnel the bulk of that into our Website, which we control, and give people longer-format information that they can use.

Now, as Kevin was pointing out, we have to get them hooked on our local news. And if we can't get them hooked, if we're not doing a good job, then they have every right to tune us out. And so, I think if corporations can at least give us the amount of room that we need to develop creative television, to get people hooked, that will drive them to our Websites, and that will keep them happily connected to our brands, which is our stations.



Greg Fox (left) and Ben Simmoneau (right),
Reporter, WGAL Lancaster

“If corporations can at least give us the amount of room that we need to develop creative television, to get people hooked, that will drive them to our Websites, and that will keep them happily connected to our brands, which is our stations.”

Fox

Marty Kaplan: So a theme here is that politics can, by its very nature, be interesting. It can be as audience-riveting as any other kind of content that news covers. But you have to know how to do it. You have to be committed to doing it.

Ben Simmoneau: You also talked about whether we are a dying breed: is politics in television news a dying breed? I don't think so. In 2006, we had a rather extraordinary year in Pennsylvania politics. It was sparked in 2005, actually, when our state lawmakers decided at 2:00 a.m. on the last day before they went home for the summer to give themselves a 16% pay raise. That didn't go over so well with most voters.

There was this groundswell of folks that were tuning back into politics and to government in general. Every story that we ran we would get e-mails asking us why didn't we push further, or why didn't we ask this, or what did the candidate mean by that. Folks really seemed to show an interest.

I think other stations in the chain may have seen the same thing; I don't know. But I think there was a long period of increasing apathy that maybe turned the

corner and receded in 2006.

And so I can only hope that we were creative in the work that we were able to do, and that we pushed the candidates. There were so many good stories out there that were not being told, until we pushed the envelope a little bit. And our viewers reacted very positively. They found it interesting.



Robert Mak, KING Seattle



“One thing that we try to do with the Web is to generate Web-exclusive content. Not necessarily a different story, but put information on the Web you can’t put on the air necessarily, because you don’t have the time or the space.”

Simmoneau

And you were talking about the Web. One thing that we try to do with the Web – and Hearst has also pushed us to do – is to generate Web-exclusive content. Not necessarily a different story, but put information on the Web you can’t put on the air necessarily, because you don’t have the time or the space. We would put a lot of raw documents on our Website. When we were doing ad watches, for instance, we’d put both candidates’ ads on the Website and then we’d put up a lot of our documentation. There was one ad in particular that involved campaign contributions. We would put the links to the contributions on the Pennsylvania Department of State Website.

Marty Kaplan: Greg asked that question, “Who watches local news?” and got a small response. The Pew Center did a survey that was released just this week. They asked Americans, “Where do you get your news? What’s your number-one source?” And the number-one source, at 71%, was local television news, and the next one after that was local newspapers, not national papers.

At the Lear Center, we also study the content of local news around the country. What we find is that your stations are at one end of the curve, and most stations are very much elsewhere. It’s not that they don’t, for example, do

enough issue stories and focus too much on the horse race; they just don't cover politics.



Andy Moore, Senior News Producer, Wisconsin Public TV, and Michelle Butt, News Director, WBAL Baltimore

“As journalists, we’re supposed to be objective. But I’m here to say that it’s important that journalists care about what’s going on with their state government. It’s important to care about your congressional delegations’ votes. And with that in mind, I see an industry disconnected from local politics.”

Moore



So if it's such good theater, if it's such audience-pleasing stuff, if the viewers respond to it, why isn't the whole industry like you?

Andy Moore: I'd like to make a global answer to that. As journalists, we're supposed to be objective. But I'm here to say that it's important that journalists care about what's going on with their state government. It's important to care about your congressional delegation's votes. And with that in mind, I see an industry disconnected from local politics.

I work with and teach students at the University of Wisconsin as part of our mission in public TV. Our charter is owned by University of Wisconsin at Madison. I'm happy to keep track of the students that graduate, who e-mail me and keep in touch. And what do they say when they're in South Bend, Indiana? "I like it here, but I can't wait to leave." "I'm out of here in another six months. I'm going to get a bigger-market job."

Whenever that happens, I can't help but think, while I'm watching some of the good, younger reporters in our market, that they can't name the Speaker of the State Assembly. Because they're not invested. In our business, you divorce yourself from where you are until you get to where you want to go.

Steve Schwaid: Why do some stations provide poor coverage? We're all going for those numbers. If we see less people voting, we think they care less

about politics. So we're going to do less political coverage. Then you see less people voting. And it becomes this chicken-and-egg situation. I think there's a cause and effect. I think in the '80s, the *Charlotte Observer*, they worked with a TV station to get viewers and newspaper readers involved in politics. They put the viewers' and readers' questions out there, and forced the candidates to respond.



Steve Schwaid, Senior VP, News and Programming, NBC TV Stations



“That’s part of the process as managers; you have to empower your reporters.”

“Here we are, 18 months before the election and we have umpteen candidates with millions of dollars. There is an interest. And you can work that to your advantage.”

Schwaid

That's part of the process as managers; you have to empower your reporters. I think we saw in the last election that there is an interest in politics. Look at the number of presidential candidates right now. Here we are, 18 months before the election and we have umpteen candidates with millions of dollars. There is an interest. And you can work that to your advantage. People will come to you, and you can make money off of it as a business.

Fred Young: Well, I was trained to defend all sides and the other side of this is that, going back to the '70s, when I was a relatively young news director, Frank Magid was (and continues to be) one of the brightest sets of brains in the industry. We might disagree with him, because he told some stations that politics were poison.

Marty Kaplan: Frank Magid is a consultant who goes from station to station around the country giving advice on who they should hire, what the sets should look like, and what the content of the shows should be.

Fred Young: Right. So he said politics are boring, and they're just talking heads, and you shouldn't do it. So that became one of these generic things

that kept getting written about in our industry – broadcasters don't cover politics, because they're talking heads, and they're boring. Well, talking heads *are* boring. If you have any kind of a class here on news production, you all know that talking heads, at their limit, are boring. But there is a way to do good TV. And in every market, or every network environment, some people have different positions and different points of view.



I live in a market – I won't tell you where it is – where the leading station sort of blows off politics. Their idea of politics is a 30-second voice-over sometimes. Leading up to an election, you might see a couple of quick sound-bites from two candidates butted together. You know what? They're the leading station in the market. And by the way, I won't tell you what market or what station, but it is the same company that supports Brian and his work. It's not New York, by the way. It's not WABC.



Ben Simmoneau, WGAL Lancaster

Unidentified Speaker: That's Magid's station.

Fred Young: It doesn't matter. The point is that Steve's company has a station in this market – not New York – that does a better job of it, which is, I'm sure, why he's sitting here today.

So there are different perspectives. And as you study this and analyze it, remember the good guys. But there are other points of view, and you should never dismiss them out of hand without trying to find out what led them to that point.

Marty Kaplan: I want to come back to the Internet question, because everyone's raised it. But before we do, I just want to keep rolling a few threads out

for the conversation.

Brian, if talking heads are boring –

“You’re trying to pierce pomposity... and trying to figure out what the person’s real voting record is – that takes some work to figure out.”



Brian Ross, Chief Investigative Correspondent, ABC News



“Talking heads depend, as I said, on who’s doing the talking and what they’re talking about.”

Ross

Brian Ross: I don’t accept that. It depends who is talking, and what they say.

Marty Kaplan: Well, then let me ask you about that. Because the typical scenario for a candidate, with a camera in front of him or her, is to stay on message, their job is to make no mistakes and do nothing that they do not intend to do. For the correspondent, you’re trying, I assume, to get them to make news, to go off message, to be candid. Or is that not right?

Brian Ross: I think, on one hand, you’re not trying to cover what they’re trying to say, but what they’re really saying. And you’re trying to pierce pomposity, and trying to be all things to all people, and trying to figure out what the person’s real voting record is – that takes some work to figure out – what their real stances are. And that’s what I think is interesting. Then you’re doing a service for your viewers. And beyond that, it’s of interest. I mean, it’s interesting to watch.

I think what you were saying earlier is very important. It’s the mastery of the craft that is really important. If you know how to tell a good story, you can tell really any story, and tell it well. And talking heads depend, as I said, on who’s doing the talking and what they’re talking about. And who’s asking the questions; are they smart questions or stupid questions? All of those are factors. I don’t think it’s automatic.

I would also say I don't think we all have to be the same. I mean, if one station chooses to do fires, and another station politics, then let the viewers decide. I think we know, from the Internet, that the American public is interested in what's going on in the government. We know that.



“We know, from the Internet, that the American public is interested in what’s going on in the government.”

Ross



Now they might not be able to watch the news at 5:30 or 11, but there are people who are interested. And there's no doubt about that. And it's our job to make it interesting, to construct stories that are relevant and well done.

Charles Kravetz: I just wanted to add that we shouldn't talk about news or local news as a kind of monolithic thing.

I made a transition from working in the local broadcast model to the local cable news model. I discovered some profound differences in what we can do – levels of freedom, that is. I mean, I run a 24-hour news channel in New England, and we can approach politics differently than broadcast stations. We have endless amounts of time. We have a freedom that local broadcast stations don't have.

When you started this award in 2000, there was no award for local cable news. And I think that's an interesting observation.

Marty Kaplan: As a category among the awards.

Charles Kravetz: Yes. As a category. At that time, in 2000, we were eight years old. And yet we hadn't risen to a level of awareness, as was the case with Kevin and News 8 Austin, another cable news channel.

“There’s a lot more political coverage on television than there used to be.”

Kravetz



Charles Kravetz, VP of News and Station Manager, New England Cable News

“Politics matter, even to the single dad, who really is not that politically aware. But he knew that politics mattered for the future of his children.”

Hadley

You can look at this model kind of traditionally – because there are thousands of local television broadcast stations – and say, “Well, maybe there isn’t enough politics coverage.” There’s a lot of political coverage in our market, both with broadcast stations and NECN, which I think has changed the nature of political coverage. And I think it’s about to change again, for better or for worse, because of the Web.

This is an evolving business. And there are evolving models. They allow us to approach the same sort of job, which is to cover the news, in different ways. I would suggest that we recognize that, from the network level down to broadcast, to all-news channels – and interestingly, there are no all-news cable national channels represented here. I don’t know whether they’re competing for this award or not. But they’re doing a lot of politics, too.

You could argue that there’s a lot more political coverage on television than there used to be.

Marty Kaplan: We’ve been talking about the craft – let me ask the people who ply the craft, how is it that you make politics something that holds audience attention?

Amy Hadley: We had a really interesting series that we did called Voters’ Voices. We found four families that had completely different backgrounds, and we profiled them. We asked them, “What’s important to you?” I don’t know how much value that has in terms of helping people decide how to vote. It was showing that politics matter, even to the single dad, who really is not that politically aware. But he knew that politics mattered for the future of his

children. And for that reason, he cares enough to vote, to instill in them that it's important to vote.



Simmoneau and Dan Maddox,
Photographer/Editor, WGAL
Lancaster

“With a three-camera shoot, you have a lot of different angles. You can move the piece along very quickly, and you’re not sitting watching someone talk for 15 minutes. You can really edit your way out of boring TV.”

Maddox

I think that was a great way for us to put politics back into the hands of the people, and for politicians to have a chance to hear, what matters to real people from diverse backgrounds. There were some repeating themes that politics need to address. Because the people clearly care.

Marty Kaplan: So putting the audience on the screen and seeing it from their perspective, rather than a kind of official top-down.

Dan Maddox: Yes, I would say that it's not just talking heads. I'd say at least three of the stories on our compilation tape were three-camera shoots, where we either had two cameras locked down, with me on one moving about; or we had an extra shooter that day. With a three-camera shoot, you have a lot of different angles. You can move the piece along very quickly, and you're not sitting watching someone talk for 15 minutes. You can really edit your way out of boring TV.

Ben Simmoneau: As a local news station we do about five and a half hours of news a day. That's an awful lot of time. We happen to be in a position where our corporation has said, “We think this is important.” And it is, since we exist to serve the public.

During a 22 minute segment on News 8 at 6:00, Dan and I would turn a three-and-a-half-minute story on a candidate, perhaps a profile of Bob Casey, who was the Democrat running for Senate in Pennsylvania.

Marty Kaplan: And for those of you who don't watch local television, that's a lifetime.



“Last June, we investigated our State Speaker of the House and his campaign finances. The speaker raised huge amounts of money that he passed on to the party for other candidates, so that he could keep his leadership post. But he was also spending a lot of his campaign funds on trips to Las Vegas and Superbowls.”

“If you can relate the story to what your viewers are feeling, I think you can sell it easily.”

Simmoneau

Ben Simmoneau: Yes, that is a long time and direction can come, because people are interested. You have to get back to what is politics about. As we talked about, it's about drama, money and power. And what is more sexy or interesting than money and power?

I know Michelle's station did a lot on campaign financing. Last June, we investigated our State Speaker of the House and his campaign finances. He was running for reelection last year against an independent who wasn't really a big threat. The Speaker raised huge amounts of money that he passed on to the party for other candidates, so that he could keep his leadership post. But he was also spending a lot of his campaign funds on trips to Las Vegas and Superbowls.

Viewers react to those types of stories. There are interesting stories out there to tell and I, like Dan, don't buy that it's just talking heads. Just look at gas prices and taxes that continue to go up, and the fundamental issues that are related to everything from the Iraq war to drilling off the coast of Florida or in Alaska.

If you can relate the story to what your viewers are feeling, as much as News 8 Austin did, I think you can sell it easily.

Kevin Benz: I want to go back to something Ben said that is really important, but I still want to talk about this crisis of creativity. WGAL will not put three

“You don’t get three and a half minutes just to flesh something out. It’s got to be great television. You can do great television about anything. It’s just about how well you put those stories together and how interesting you make them.”

Benz



Amy Hadley, Videojournalist, and Kevin Benz, News Director, News 8 Austin

and a half minutes of television on the air if it’s not compelling, informative and entertaining. You don’t get three and a half minutes just to flesh something out. It’s got to be great television. As Ben said, you can do great television about anything. It’s just about how well you put those stories together and how interesting you make them.

It takes a huge commitment from the top, because it may take longer to produce these segments. You have to apply your resources and say, “We’re going to give you the time to do the story well.” But you also need talented individuals, like those who are sitting across from me, who can put a story together in a compelling way. And that is the crisis we face.

Robert Mak: But Kevin, I think we need to acknowledge that covering politics is more expensive.

Kevin Benz: Absolutely.

Robert Mak: Whether you put three and a half minutes or one minute on the air, it’s still more expensive to do politics, because it takes a more experienced reporter. It takes more resources in terms of time and sources. Ad watches take a certain amount of time to produce, which includes research, extra production value and producers. These things are more expensive, and when you weigh the amount of resources that you spend for the number of seconds on television, it’s more expensive.

As Andy mentioned, you can take a reporter from any market in the country,

“You can take a reporter from any market in the country, plunk him in a city to cover an apartment fire, and wrap it with a live shot... But you can’t take a reporter from any market and expect them to cover politics. It takes a long time to become grounded in the community and find out what’s going on.”

Mak



Ross (left) Robert Mak (right),
Reporter, KING Seattle

plunk him in a city to cover an apartment fire, and wrap it with a live shot, and you will probably come up with something that looks acceptable on television.

But you can’t take a reporter from any market and expect them to cover politics. It takes a long time to become grounded in the community and find out what’s going on. Like Brian says, talking heads don’t have to be boring, especially if you have a veteran reporter who can make talking heads compelling.

Now having said that, with the opportunities created by cable and the Internet, there are a lot of niche markets developing. Certainly, there are business opportunities to cover what we do, making politics profitable and intriguing to other businesses. Some of us have found ways to do that, but we have to admit that it is still more expensive than covering a fire.

Greg Fox: First of all, I’m going to commend all of you on something that I learned here two years ago at a seminar.

Marty Kaplan: Greg was a participant in a seminar on the topic of covering politics hosted by the Knight Center, a continuing education program at the Annenberg School.

Greg Fox: It worked out great. We actually borrowed two ideas we learned from that seminar and put them to work in last year’s election cycle.

When we do things like truth tests, we typically get about three minutes. But a lot of times, we don’t want to spend that kind of time on a story.

“We decided to remove storytelling about the problem from the process. We explained the problem and posed questions on issues to each of the candidates. They had 30 seconds each to respond.”

“We would listen to what they plan to do to fix the problem, and then analyze it by talking to people who are knowledgeable about education and taxes. In the end, we would decide which plan works.”

Fox



So in order to appeal to newscast time constraints and deliver information effectively, we did stories in a problem-solution-analysis setup. We took about 15 to 18 state problems in both the governor and senate races. We committed ourselves to do up to one-minute packages to explain them, which did not include any sound-bites from candidates.

We’re constantly trying to weave these opus-type stories, where we have lots of sound-bites from candidates. At the end of it, you say to yourself, “Well, that sounds like a problem, but I don’t think I understood what the candidates had to say about it.”

We decided to remove storytelling about the problem from the process. We explained the problem in a minute and then posed questions on these issues to each of the candidates. They had 30 seconds each to respond, and we told them, “If you take longer than 30, we’re cutting you off.”

We would listen to what they plan to do to fix the problem, and then analyze it by talking to people who are knowledgeable about education and taxes, and so forth. In the end, we would decide which plan works and say, “It appears that Jim Davis’s plan could work, and Charlie Crist’s plan might not.” That was one idea we got from the seminar.

The other idea worked well for the young audience that I mentioned a moment ago that doesn’t watch local news, but wants to vote. We would recruit broadcast students from the University of Central Florida and the University of



“We would recruit broadcast students from the University of Central Florida and the University of Florida to go out and do a handful of stories, talking to students about what they want the next governor or the next senator to do. We then collected sound-bites from each of the governor candidates and Senate candidates, asking them, “What are you going to do about it?” We asked them about everything, including campus safety, which now turns out to be very important.”

Fox



Greg Fox

Florida to go out and do a handful of stories. We would then bring them onto our show with their packages, talking to students about what they want the next governor or the next senator to do. We then collected sound-bites from each of the governor candidates and senate candidates, asking them, “What are you going to do about it? Can you lower tuition? Can you reduce student fees? Is there a reason why people are paying for services on campus that they don’t use?” We asked them about everything, including campus safety, which now turns out to be very important.

Those two ideas enabled us to do stories that were punchy, removing a lot of the talking heads from the guts of the problem explanation. It also allowed us to sit back and soak in what they say they’re going to do about it. It puts the candidates in a position of being clear and concise right now.

Michelle Butt: Going back to something that Robert said – that people don’t necessarily do politics because it’s more expensive. As the person responsible for the expenses of the newsroom at my station, that’s not true. I’m not directing this at you, but I think people that insert money into this argument are looking for an easy excuse.

Look, I know when the General Assembly is meeting every year and when election nights take place and so I budget for it. I can’t plan for a tragically unstable man to go shoot 32 kids at Virginia Tech. Suddenly I have to send two satellite truck operators, three photographers and two reporters. Now that’s what’s expensive.

In actuality, the stuff that is not politics, that people think is sexy and driving

“There is a great line in A League of Their Own, where Tom Hanks says to Geena Davis, ‘It’s the hard that makes it great.’ I would tell you, politics is assumed to be hard, and it can be. But it will make great television.”

Butt



“How much money was spent on the Anna Nicole Smith coverage? That was dramatically more expensive. But it sure was sexy.”

Benz



Amy Hadley, News 8 Austin

the numbers, is more expensive at the end of the day, by a magnitude of a thousand, than me planning for the political process and covering it.

There is a great line in *A League of Their Own*, where Tom Hanks says to Geena Davis, “It’s the hard that makes it great.” I would tell you, politics is assumed to be hard, and it can be. But it will make great television. You just have to work at it; you have to plan for it. You have to invest in it. And you can control it and manage it, actually, a lot better when you do those things.

Kevin Benz: What you said about sending trucks and going down to Virginia Tech, you are absolutely right. How much money do we think was spent on the Anna Nicole Smith coverage? How much money do you think that was? And that was dramatically more expensive. But it sure was sexy.

I agree with Michelle in saying that I think the revenue side and the money side is little more than an excuse for us, quite often. But you know what? Coverage like the Virginia Tech incident is easier to do, that’s for sure.

Steve Schwaid: I can’t even think of a time when we had a budget meeting or a budget conversation and said, “We’re not going to cover politics to save money.”

Marty Kaplan: But do you ask, “Do we have a beat reporter covering politics?”

“We live in a box and we’re colored by what happens in the newsroom, and what we think is important among a certain class of citizens. We’re not always in touch and that’s the scary part of the Web. You’re hearing from all the people who think they’re in touch, voicing their points of view.”

Schwaid



Kravetz and Schwaid

Steve Schwaid: We do in some of our markets. We also believe that a lot of our senior reporters should be interchangeable. If they’re living in the market, they know the market. But you have to think even more outside the box. The Annenberg School at the University of Pennsylvania approached us a couple of years ago, with some high school students. They said, “We would like to get involved in political coverage; how would you get us involved?” And we said, “We’re going to give you a crew and turn over 10 minutes every Saturday morning. You take your high school reporter. We will supervise material when it comes back and make sure the content is suitable for air.”

We put them on the air and let them ask the questions that are relevant to students. We live in a box, and we’re colored by what happens in the newsroom, and what we think is important among a certain class of citizens. We’re not always in touch, and that’s the scary part of the Web. You’re hearing from all the people who think they’re in touch, voicing their points of view. But at the same time, if you get people who are citizens of the community, like 17 and 18-year-old kids, who are going to vote, they have a different set of questions from the ones we have.

Andy Moore: I want to return to the question of this great debate over whether talking heads are boring or exciting. But first, I promised myself I would make this announcement out here, when I drew the long straw to be able to come for our station.

A Green Party candidate lied to me this year. And I just want to say that out loud. Because a lot of people that cover politics and work in politics say that the end of the electoral process in our country is going to be related to how



Andy Moore and Michelle Butt



“Over the last three election cycles, we’ve had what we call moderator-less debates. We’ve assigned gubernatorial candidates topics and we give them 20 minutes.”

“It becomes real, right down to who starts speaking first.”

Moore

much it costs to run for office. I generally agreed with that, until last fall, when a Green Party candidate lied to my face about a certain commitment. And I thought to myself, “Well, that’s the end of the electoral process as we know it.”

Going back to the issue of talking heads, one of the ways we’ve helped make our viewers smarter is with various approaches to debates. There could be no bigger example of talking heads than debates. So how do you make that more attractive?

We’ve taken talking heads out of it. Over the last three election cycles, we’ve had what we call moderator-less debates. We’ve assigned gubernatorial candidates topics; we’ve made them sit at a very small table together, and we give them 20 minutes on a topic like the state budget deficit.

It becomes real, right down to who starts speaking first. They start pulling things from one another. It’s great fun to watch, and it gets the viewers involved in an hour’s worth of political discussion.

The one other example that I wanted to give was that, unlike some Western states, Wisconsin voters aren’t experienced at voting for referendums. Out here, you vote for as many ballots as you can. But we had, as a handful of other states had last fall, a same-sex constitutional referendum on the ballot. We thought, “This is really important. It’s a fiery debate. But it’s going to be overshadowed by a very hot and contentious governor’s race and attorney general’s race. What do we do?”



Robert Mak

“Politics, like anything else, requires different skills for different stories.”

“As you head into an election cycle, you sit in a very long meeting, and you look at how you’re going to approach different races, different candidates -- different initiatives in our case. It’s different every time and it’s great to have this opportunity to come together and get new ideas.”

Mak



What we did was we put the constitutional amendment on trial, just as it was on the ballot. We hired two attorneys, who brought real people as their witnesses. We taped the trial for an hour and 15 minutes, and then edited it to an hour.

Just like any courtroom drama, there were funny moments, there were candid moments, and there were extremely emotional moments. It was good talking heads.

Marty Kaplan: Robert Mak, you and your producer, Michael Cate – What’s your trick of the trade?

Robert Mak: I don’t think there’s any one trick of the trade. I think the thing that I’ve looked at over the years is to have a very deep toolbox. Politics, like anything else, requires different skills for different stories. We’ve tried the debate without the moderator. We’ve done the ad watches. You have your candidate profiles and your campaign finance stories. You have all the different formats in your toolbox.

At the beginning of the year, as you head into an election cycle, you sit in a very long meeting, and you look at how you’re going to approach different races, different candidates – different initiatives in our case. It’s different every time and it’s great to have this opportunity to come together and get new ideas, so that your toolbox gets deeper every time.

Some ideas work; some ideas don’t. Some ideas take you two, three, four attempts. Maybe by the fifth year you try it, you get the bugs out. And that’s

why I say, ultimately it is harder to do, because it takes us longer to make it interesting and compelling television. It's an extra hurdle.

“If you go to middle America, and you pick a station, and try to improve political coverage in that station, it's a difficult task. It's not something that just happens overnight.”

Mak



“This is not about money. This is about what your station wants to do. We thrive on it. If you want to get something done, you get it done.”

Young

I think that's what Mr. Cronkite is alluding to in his speech, that stations have that extra hurdle. If you go to middle America, and you pick a station, and try to improve political coverage in that station, it's a difficult task. It's not something that just happens overnight.

Fred Young: Yes. One of the reasons why we suits are glad to be invited to these meetings is because it allows us to add a perspective that I think Michelle laid out eloquently before. A message that I like to leave with young people is that everything Robert said is true, but I suspect along the way, there are dozens, if not hundreds, of news directors who want to do something really special and I say, “I wish I had the money, but I need you out on the street.” That's where that money mind-set comes from.

We have a commitment in our company, which is why we're here. It comes from the CEO. This is all about allocation of resources. You have a budget. If you're going to do it, you assign the best person. They understand what the ground rules and the parameters are, and you provide for them producers, if they're available, et cetera. But you get it done.

This is not about money. This is about what your station wants to do. We thrive on it. Since you're all political junkies, most of you know what WMUR in Manchester is, and you know that it's always the very first television station in the country that does the best political reporting when the horse race is just beginning. This is our second presidential election with them.

But this not only goes for Baltimore and Orlando, which are two of our biggest markets, this also goes for Lancaster, Plattsburgh and Jackson, Mississippi. It's about commitment and resources. If you want to get something done, you get it done.



“We had a tip that a congressman from Florida was writing inappropriate e-mails to a page, a 17-year-old boy from Louisiana. We obtained the e-mails. It was the congressman saying, “What do you want for your birthday? Can you send me a picture? Do you work out in the gym?” Very suggestive, probably not right, but nothing very explicit.”

Ross



Brian Ross

Marty Kaplan: So the Internet has been a topic. Many ways to explore it – many ways to look at its impact. It can be used to put news out and it can be used as a tool for news-gathering. The ABC News Investigative Unit has a Website. And the URL is?

Michelle Butt: ABCblotter.com.

Marty Kaplan: Brian, would you tell about how your reporting on the Mark Foley scandal played out, especially in terms of new media?

Brian Ross: We call it a blotter, not a blogger. So we want to make sure that we're not giving out personal opinions. We're reporting facts.

Some of the stories that go on our Website are stories that wouldn't necessarily make it onto the *World News with Charles Gibson*. We had a tip that a congressman from Florida was writing inappropriate e-mails to a page, a 17-year-old boy from Louisiana. We obtained the e-mails. It was the congressman saying, “What do you want for your birthday? Can you send me a picture? Do you work out in the gym?” Very suggestive, probably not right, but nothing very explicit.

Having done the first go-around with congressional pages as a reporter at

NBC in the '80s, it struck me as wrong. It wasn't the story that Gibson or Banner would put on the *World News*, but it was a story that we could put on our Blotter.

“It wasn't the story that Gibson or Banner would put on the World News, but it was a story that we could put on our Blotter.”

“About two or three hours after we posted the item, there were comments from other former pages.”

Ross



So we ran an item on a Thursday, after contacting the congressman. The congressman's press secretary said, “You know, Brian should come and meet Mark. He's just an overly friendly guy. You have to understand that.” But we heard from congressional aides; they were very disturbed about this, and that was one of the ways we got the information.

We posted that on a Thursday afternoon. We know now that Foley was thinking about suing us for it. People in our Washington bureau were very upset. We generally are at war with our Washington bureau, because we're not really part of that “in” crowd.

About two or three hours after we posted the item, there were comments from other former pages, who said, “That's nothing. Would you like to see what he also says?”

So we got in contact with two of these young men, who sent the material to us. We had the materials on Friday morning. We talked to people and discovered that they weren't just messages online. They were incredibly outrageous and explicit in describing sex acts. Foley was very careful with what he would say, because he wrote the federal law and he knew he had to wait until the boys were 18 to have actual physical contact. There was a lot of fantasy back and forth. He would ask them, “When are you 18? February 23rd. All right, I'll see you on February 24th.”



Brian Ross

“The Press Secretary called back and said, ‘Yes, he’s going to resign. And we want to make a deal with you. If you won’t use the e-mails, you can have the exclusive on the resignation.’ We don’t make those kind of deals, so at about 2:40 pm that day the story broke on the AP that Congressman Mark Foley of Florida will not be running for reelection. By 3:00 we were able to wrap the story.”

Ross



We had this bombshell material. But how do you authenticate it? Instant messages? We’ve seen what happened to Mary Mapes and Dan Rather. We could imagine somebody had sat down and spent a lot of time to take us in.

Armed with this information, Maddy Sauer called the Press Secretary and read a couple of excerpts and said, “We’ve got this online; we want to get some kind of reaction.” I had gone over to talk to the people at *World News* to let them know that we had a story that we’re trying to authenticate. We had his login information, which is very specific and it seemed right. At that point, Maddy called and said, “He’s going to resign.”

About an hour and a half later, the Press Secretary called back and said, “Yes, he’s going to resign. And we want to make a deal with you. If you won’t use the e-mails, you can have the exclusive on the resignation.” We don’t make those kind of deals, so at about 2:40 pm that day the story broke on the AP that Congressman Mark Foley of Florida will not be running for reelection. By 3:00 we were able to wrap the story. Just hours after being questioned about sexually explicit e-mails to a former congressional page, Congressman Mark Foley resigned. That’s how it happened.

I am certain that without our Blotter, our Internet Website presence, that story would have never happened. That story probably didn’t meet the criteria for a *World News* piece. Newspapers in Florida had the information for months and never ran it. They debated whether they should have or not, but they never did. Even if we had somehow gotten it out, I don’t think that those pages would have figured out how to call the ABC switchboard, or they would have gotten transferred and lost. But this very direct connection with our readers, viewers – what do you call them?

Steve Schwaid: Viewers.

Brian Ross: Viewers. They gave us an important investigative lead. Now, it wasn't enough just to put it on the air immediately; we had to take all the necessary steps. It was the kind of thing that will change journalism; a way to really get in touch with people who are out there, who know a lot more than we do. And that's how that story came about.



“Viewers. They gave us an important investigative lead. It was the kind of thing that will change journalism; a way to really get in touch with people who are out there, who know a lot more than we do. And that’s how that story came about.”

“From a commercial aspect, if one of our Blotter stories is linked to the Drudge site, that can mean an extra half million viewers reading our stories. People fashion their stories so that they hit Drudge, and they’re considered commercially successful.”

Ross

Marty Kaplan: That's the bright side of new media, both as a tool for putting stuff out and collecting information. Mark Halperin, a political director at ABC, founded an insider's political blog called "The Note," which is about what he calls the Gang of 500, the Washington insiders and their thinking. He recently wrote a book with a collaborator and in that book he says that the news agenda in this country is set by Matt Drudge. He did not say it regretfully, nor did he say it angrily; it was matter-of-fact and almost kind of cool. When someone gives Drudge a tip, it goes up, and then every news director and editor and producer reads it and sets their agendas. Drudge is their home page.

Brian Ross: Drudge is very powerful in that world, since he's one of the founding fathers of it. He started with material that was wildly inaccurate. Now that he's made millions of dollars, he is no longer so reckless, because he knows if he's sued, he has something to lose. Before, he would say, "Go ahead and sue me. I have nothing you can take. You can have my beat-up old car."

From a commercial aspect, if one of our Blotter stories is linked to the Drudge site, that can mean an extra half million viewers reading our stories. I think that what Mark was alluding to is that people fashion their stories so that they hit Drudge, and they're considered commercially successful. But you are

“We’re better writers, we’re better shooters, we’re better producers, we’re better. So the bloggers shouldn’t really scare us; the new media doesn’t scare us. We can do everything and we can do it better.”

Maddox



Dan Maddox



“I think the message is that it is no longer just good enough to know how to shoot a picture in television news. You have to be able to write and think through a story.”

Ross

appealing to somebody who has proven over the years to have a conservative bent. Now he hated the story about Foley. Half of him hated it, half of him loved it, for a variety of reasons. But it became very big on Drudge, and from there it just took off.

He is very powerful in that way, because he’s like the *Reader’s Digest*. He’s a very good editor, frankly. I think he has an eye for interesting stories, and he’s very much into politics.

Marty Kaplan: Is anyone concerned about his influence on what gets covered and how it gets framed?

Dan Maddox: I think this is the beauty of what we do. We’re better writers, we’re better shooters, we’re better producers, we’re better. So the bloggers shouldn’t really scare us; the new media doesn’t scare us. We can do everything and we can do it better.

But, I’m on this side of the table; I’m not in a suit. So it scares them more than it would me.

Brian Ross: I don’t think that being afraid is foolish. I think the big shift is to put our material there. For journalism students, I think the message is that it is no longer just good enough to know how to shoot a picture in television news.

You have to be able to write and think through a story. There is a wider variety of training you’re going to need, particularly with the writing.



“When something gets onto a blog and it becomes common knowledge, we have to decide at what point it becomes part of our broadcast. It challenges all the standards that we’ve had in the past.”

Mak

“What worries me most about the Web is not so much the standards, but the fact that it’s hard to know that what you’re reading is real. You have reporters who are desperately looking for stories, and they report what they see on the Web.”

Schwaid

Dan Maddox: You also alluded to the fact that it’s not just the bloggers, but you are also up against talk radio and other media. Again, I don’t think it matters because you’re doing it better.

Brian Ross: I think what we do best is sticking to our knitting and not trying to be right-wing or left-wing. There are so many voices out there, which I believe is good. But at some point, people will say, I have to figure out what is the baseline. Is this going to show up on ABC? Then I know it’s for real.

Robert Mak: I think that’s really the challenge all of us have grappled with at some point along the way. We have different standards in broadcast and I think we all have separate standards as television stations. We are challenged to reevaluate our standards. When something gets onto a blog and it becomes common knowledge, we have to decide at what point it becomes part of our broadcast. It challenges all the standards that we’ve had in the past. We’ve all had to deal with that.

Steve Schwaid: What worries me most about the Web is not so much the standards, but the fact that it’s hard to know that what you’re reading is real. That is the scariest part of it. You will have reports that say, “I saw this on a Website.” Well, how do you know it’s real?

We’ve taught our reporters how to identify Website owners so that they can be tracked down. If you don’t know who owns the Website, there are certain signals. I own a couple of “ethical” Websites we use for classes, for \$9.99 a year, and I can post anything. That’s what scares me the most. You have reporters who are desperately looking for stories, and they report what they see on the Web.



George Stephanopoulos

“It’s not just the quality of the Web that scares me. It is the question of who is regulating it that scares me most.”

Schwaid



Carol Marin

I teach at Temple University and I make it part of my class that when you do a project, you cannot do your research on the Web. If you let them, you’ll get reports quoting Wikipedia. Al Primo, who’s well known in this industry, was reported dead on a Wikipedia segment the other day. It was a surprise to Al, who was walking around at NAB.

It’s not just the quality of the Web that scares me. It is the question of who is regulating it that scares me most. If I go to the ABC site and see Brian Ross’s report, I say, “I’m not quite sure I’m comfortable with it. But it has the ABC seal of approval.” And that’s where all of our stations come in picking up stories.

Drudge is a great aggregator. We’re all going to do more and more aggregation of content on our sites. But how do we communicate to the public that, “Hey, this is aggregated; I can’t vouch for this? This is out there. I’m just warning you that it’s out there.” Here on this side of the page, we’re putting the NBC, the Hearst, the ABC seal of approval. We feel good about those stories. That’s our role now and I think our next role will be on the Web.

Charles Kravetz: I just want to ask Brian a question. I didn’t know how the Foley story played out, but I’m a little surprised by your description. It sounded like what you’re saying is that you have an entirely different set of standards online.

Brian Ross: No.

Charles Kravetz: Okay. Well, it sounded like, you can put anything on ABC News Blotter, even something that has not been completely vetted, some-

thing that isn't ready for ABC News.

Brian Ross: I'll make myself clear, if I didn't.

“My point was that some stories are not deemed important enough for World News Tonight. But the same standard of accuracy is applied to everything that is on our Website.”

Ross

The stories are completely vetted by the same people who would go through our stories, including lawyers and other in-house people for *World News* or *20/20*. My point was that some stories are not deemed important enough for *World News Tonight*. But the same standard of accuracy is applied to everything that is on our Website.

Marty Kaplan: Thank you. Let me just ask a couple more questions, as we head toward the finish line for this segment of our day.

Here's the issue I'm wrestling with, especially for all of you people in broadcast, not cable and not public television:

“According to all the laws governing broadcast television, there is a public interest obligation that news broadcasters have to fulfill in exchange for their licenses, which are given to them by the public. TV news, local news in particular, has the biggest public square that there is according to the numbers.”

Kaplan

According to all the laws governing broadcast television, there is a public interest obligation that news broadcasters have to fulfill in exchange for their licenses, which are given to them by the public. TV news, local news in particular, has the biggest public square that there is according to the numbers. You are the place where the common culture for most people happens.

What is the risk, if any, of off-loading political content onto the Web? Is there a risk that what is broadcasted, which reaches a larger audience, no longer plays the role of glue and educating our citizens, because you can always put that stuff online?

Fred Young: Are you saying push it off to the Web and not do it on TV?



Marty Kaplan: Yes. So you can do more Anna Nicole on the air.

Fred Young: Well, my answer and not the industry answer is that we're not prepared to do that. If you want to see how TV and the Web are complementary, look at WMUR.com, and find the political pages. You'll see what you can do to complement your television station on the Web.

So that would be my answer. We're not there yet.

Michelle Butt: It's not an either/or proposition.

It can't be, because the tenet of television is public service. So if you park it in just one place, then you're not performing your public service. If you hold in your hands the opportunity for the Web, and multicasting on digital channels, and your analog channel until the Monday after Daytona 500 in February of 2009, when we all flip over, you have the responsibility to have it on all those platforms. You have to have it on your Website, you have to have it on your multicast channels, you have to have it on your analog channels. It cannot be either/or. I mean you would not make weather either/or. That's a public service and so is politics.

“The tenet of television is public service. So if you park it (news programming) in just one place, then you're not performing your public service. If you hold in your hands the opportunity for the Web, and multicasting on digital channels . . . you have the responsibility to have it on all those platforms. . .”

Butt



Michelle Butt

If people start narrowly and become Web-obsessed – and by that I mean focused on how they are going to catch this new audience, in this new media – they're going to lose a lot of people that currently watch them.

Brian Ross: Also, the evening newscast, in many ways, is just the front page. We have time for five or six stories. And to your point, Charles, the early Foley story was a page-eight story. It wasn't a page-one story. When it became a page-one story, then it was on *World News*.

“We are no longer in the television business; it's not what we do. We're in the information-providing business. And the Web is a marvelous way to reach new audiences.”

“There will always be a place for good, strong, vetted, unbiased journalism in this country. And those of us who are using all of the different modes to get that information out there are the ones who will be successful.”

Benz



Michelle Butt: And people will find it. If they like it, they'll find it. That's why we all have Websites now.

Andy Moore: The greater threat to the integration of Web and news operations is budget. It's everything we can do to feed the broadcast beast. Yet, I'm in charge of our Web content and too often, it becomes an afterthought. Mostly because I'm not as trained and I just don't have the time. The beast that is the deadline of on-air – I'm going to err on that side every time.

Kevin Benz: The real success stories are those who are figuring out how to be both. We are no longer in the television business; it's not what we do. We're in the information-providing business. And the Web is a marvelous way to reach new audiences. What a great way to do it.

I don't find anything scary about the Internet or the Web. There have been alternative weeklies and shock-jock radio, and ever since the printing press was developed, we've dealt with alternative rumor mills out there. It's just what we do. There will always be a place for good, strong, vetted, unbiased journalism in this country. And those of us who are using all of the different modes to get that information out there are the ones who will be successful.

Fred Young: With all due respect to Andy's budget concerns, we live in two



“Every time you give a story at an NBC station to Drudge, every time somebody clicks on it, which generally generates 500,000 clicks, it’s a little bit of a cha-ching for us in our world.”

Young



Fred Young

different worlds here. Every one of us like ABC and NBC go to meetings where digital/new media revenue is being projected on charts to go up, as traditional revenue goes down. There are people who will be around much longer than me who predicted the two will pass.

Every time you give a story at an NBC station to Drudge, every time somebody clicks on it, which generally generates 500,000 clicks, it’s a little bit of a ka-ching for us in our world. There is money to be made on the Web, and as a result, that will create jobs that’ll provide the manpower and the cameras to do the kind of reporting you want.

Brian Ross: Fred has revealed the suits’ real secret – everyone sees this trend.

Marty Kaplan: In fact within 24 hours of the massacre at Virginia Tech, the *New York Times* and other news organizations had purchased ads next to the Google search results for “Virginia massacre,” to be sure that when people went online, right next to the results would be a click-through to their sites.

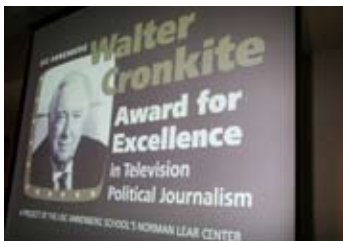
Steve Schwaid: That’s the business we’re in. We want you to come to our sites. We’re doing politics because we believe the viewers want it; they’re coming to our sites. And talking about the Web as a threat – news directors will take every friggin’ platform they can. Give me a 24-hour news channel. Give me a Website and digital channels. WNBC and KNBC on election night were on the air continuously, while those who wanted network programming could watch the network. It’s a great time for the local person in politics.

“In the coverage of the Virginia story, should NBC News have released the videos and the stills that the killer provided to them?”

Kaplan

“There was no question in my mind, as a journalist. You have to put it out there.”

Schwaid



Marty Kaplan: Let me give you the last tough question, Steve, which is currently all over the country. In the coverage of the Virginia story, should NBC News have released the videos and the stills that the killer provided to them? Was it a tough call?

Steve Schwaid: I know it was a very tough call at 30 Rock yesterday, because there were a lot of conversations going on. But there was no question in my mind, as a journalist. You have to put it out there.

However, we did not put it all out, even though a lot is out there. I know that today, news organizations are dialing back the amount of content they’re using. After the shuttle disaster, after 9/11, how much do you need to show on day two, day three? But day one? I mean, who in this room was not riveted? Who is this person? What is in this person’s mind? We now have a clearer idea about this illness and some of the real problems we have in our society, and we realize that we have to deal with it.