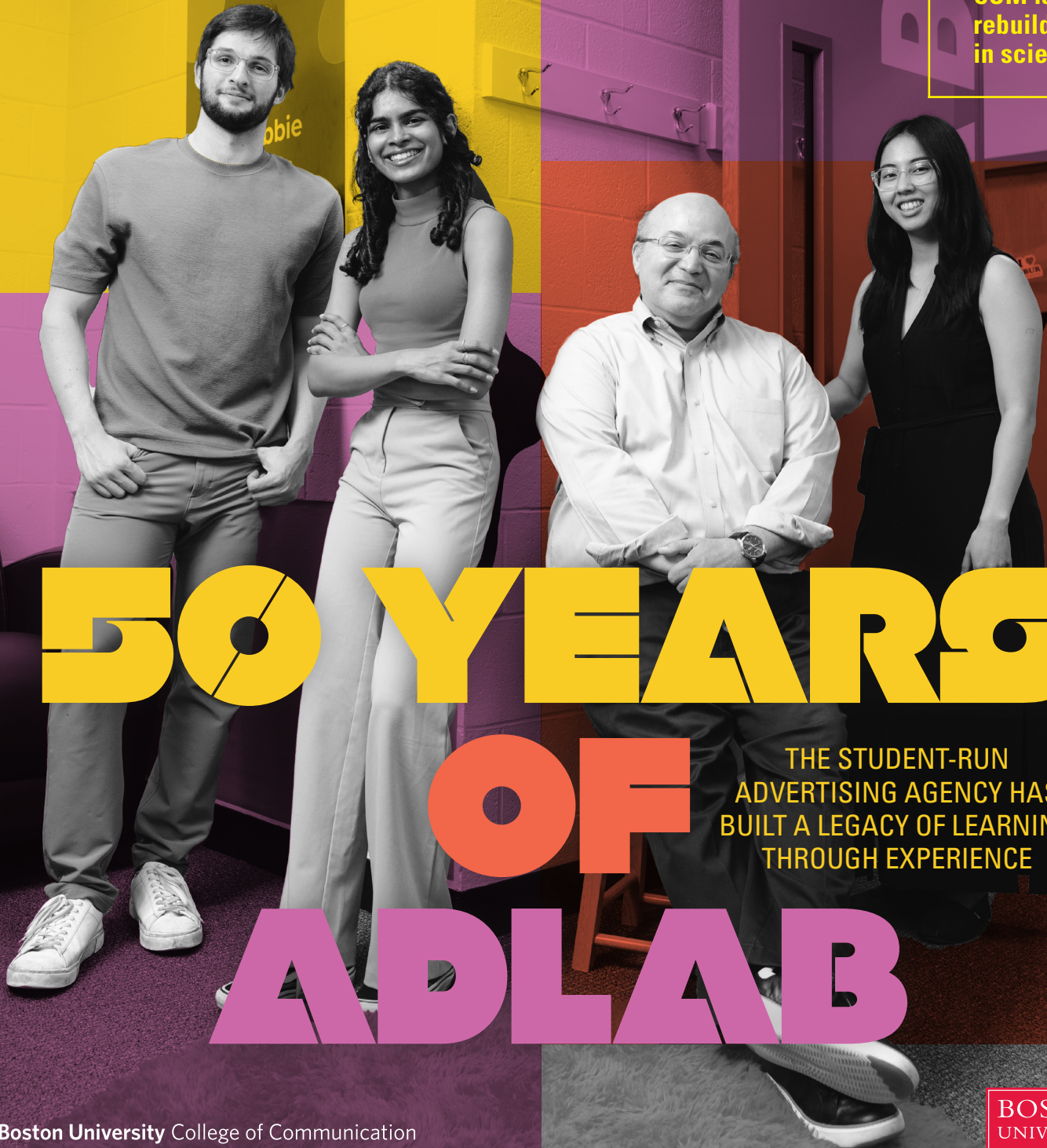


COM / 365

DEAN'S REPORT 2024

CIVIC
SCIENCE
SPECIAL
SECTION

From
disinformation
research to
new courses
and a degree,
COM is all-in on
rebuilding trust
in science



50 YEARS OF ADLAB

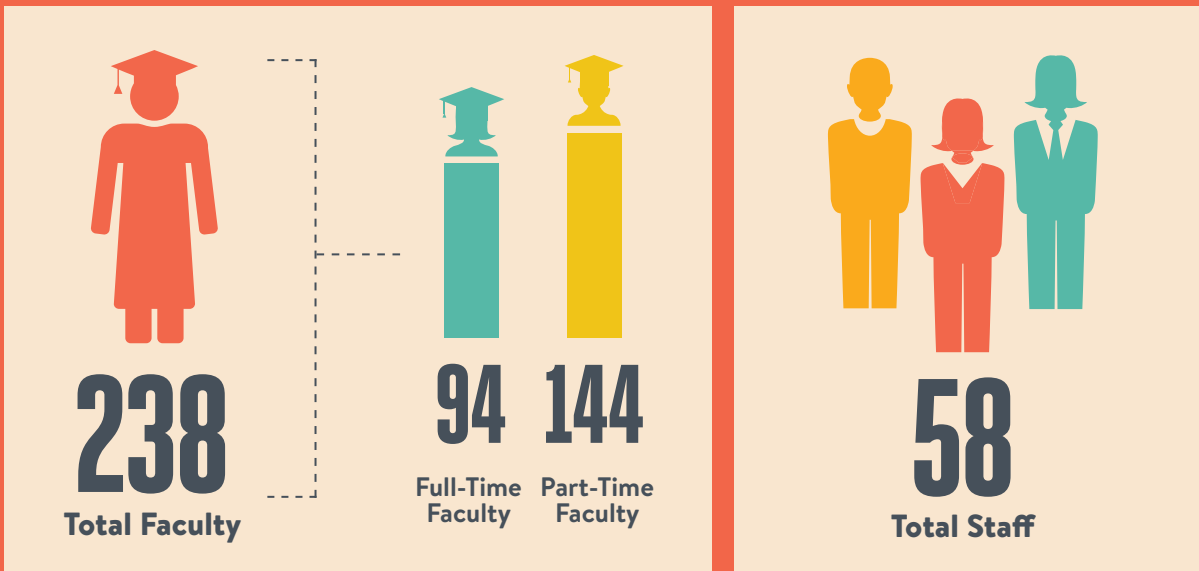
THE STUDENT-RUN
ADVERTISING AGENCY HAS
BUILT A LEGACY OF LEARNING
THROUGH EXPERIENCE

COM by the NUMBERS

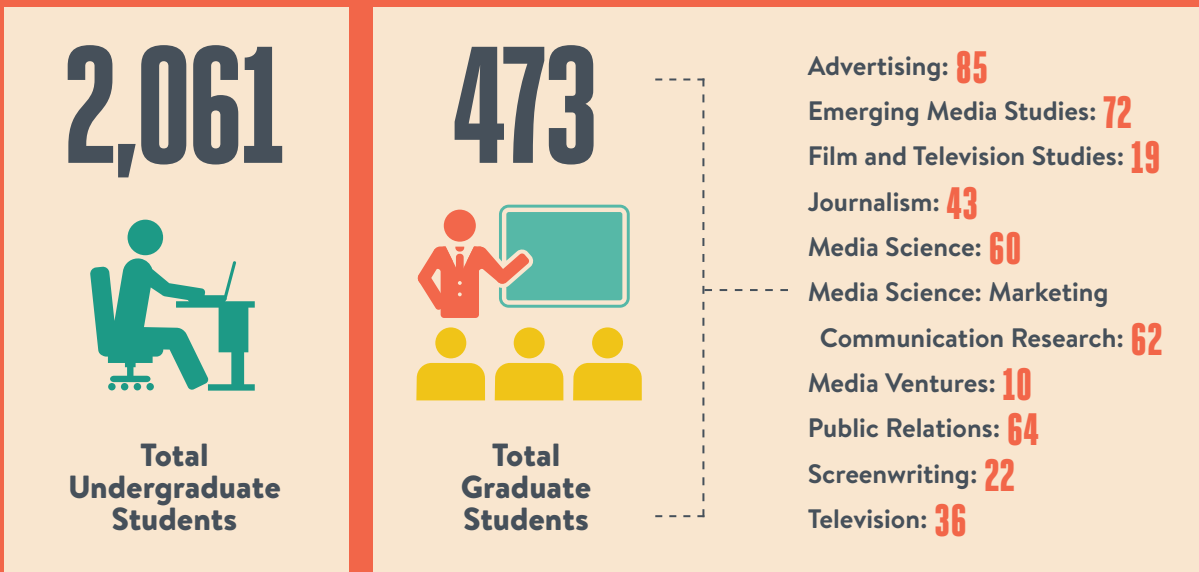
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FACULTY & STAFF



STUDENTS



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LEADING THROUGH CHANGE

Fifty years ago, the Mark-8 microcomputer arrived, based on the Intel 8008 microprocessor. Stephen Hawking predicted Hawking radiation, which escapes from a black hole. Hungarian architecture professor Ernő Rubik invented the Rubik's Cube. And, at BU, AdLab pioneered a new kind of class in which students run an advertising agency for top clients—an example of the College of Communication's leadership in experiential learning opportunities. Today, with more than 300 students participating each year, AdLab is the largest such student-run agency in the country. It also has inspired a number of subsequent COM programs, including PRLab, Real World Productions, COMLab and more.

Starting on page 30, you can learn more about how AdLab gives students a remarkable learning experience, combining the support of seasoned professors, university learning and professional credits with top clients. In a lovely companion interview on page 33, David Lubars (CGS'78, COM'80) remembers the innovative work of his father and AdLab faculty advisor, Walter Lubars.

And that's just for starters in this edition of *COM/365*, the annual dean's report on how COM is fulfilling its mission of building understanding through communication research, practice and education, with the goal of helping improve how society addresses its challenges. After all, people can't move forward without good communication—whether it's sharing a new way of solving a problem, illuminating social truths through an entertaining film, or reporting on the activities of our political leaders. I'm excited to share the latest news about the work of our students, faculty and staff from the past year in this issue.

We can't successfully address our key societal challenges, of course, if the communication is false or if we simply don't trust what we are seeing and hearing. Unfortunately, as studies show, trust in science and in journalism has been falling. And in our fractured and increasingly polarized communication ecosystems, misinformation has become a tremendous challenge. What is COM doing about that? "Combatting Science Denial" explains the work of COM researchers including Michelle Amazeen, an associate professor, director of COM's

Communication Research Center, and the college's first associate dean of research. After Amazeen was selected as a Civic Science Fellow, a program coordinated by the Rita Allen Foundation, she and COM research colleagues sought to answer two questions: Which are the most science-misinformed communities, and what are effective ways to combat those misperceptions? Turn to page 24 to learn more.

Civic science, which goes beyond simple dissemination to creating genuine bidirectional engagement with the communities that science serves, is an important way COM is helping to advance the conversation. On page 28, you can find additional ways we are working to enhance understanding of scientific innovations that can help us live healthier and longer lives.

COM alum and media executive Bonnie Hammer (CGS'69, COM'71, Wheelock'75, Hon.'17) has broken many barriers in her more than four decades in television. Today, she is vice chair for NBCUniversal after launching NBC's streaming platform, Peacock, and taking on leadership roles including at USA Network. As a person who faced the difficulties of many all-male boardrooms over the years, she's now written a "pocket mentor" due out this year, *15 Lies Women Are Told at Work...And the Truth We Need to Succeed*, for women in corporate America. Turn to page 16 to read about "Bonnie Hammer's Next Chapter."

For communication to help us make a better future together, sometimes we need to better understand the past. "Boston's Hidden History of Slavery," on page 20, tells how a collaboration between a COM journalism class taught by Brooke Williams, an associate professor, and the public radio station GBH exposed the ties between enslaved people and the city's most famous landmarks along the Freedom Trail. As student reporter Cassandra Dumay ('25) put it wisely: "We can't grapple with reality as it exists now if we don't look at where we started."

Best,

MARIETTE DICHRISTINA ('86)
 Dean

Dean
Mariette DiChristina ('86)

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COMBATTING SCIENCE DENIAL

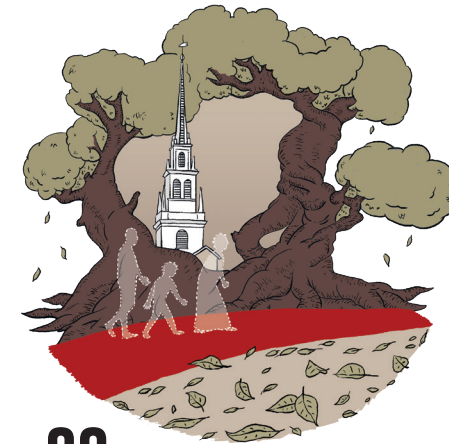
Michelle Amazeen studies who is susceptible to science misinformation and why—and strategies for fighting it

BONNIE HAMMER'S NEXT CHAPTER

After four decades in television, the Emmy-winning executive is guided by pure excitement. She hopes her new book will help other women succeed.



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BOSTON'S HIDDEN HISTORY OF SLAVERY

How one journalism class helped to expose the ties between enslaved people and the city's most famous landmarks

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ON THE COVER: AdLab's Andrew Rogatinsky ('24), Catherine Binu Maria ('24), faculty advisor Shawn Zupp ('95) and Mei Mei Heipler ('24).



FUNNY BUSINESS

Students created a sitcom in yearlong collaboration between COM and CFA

By JOEL BROWN

Twentysomething Barb returns to her family home after a breakup to find a quartet of artists using it as a studio and crash pad: an interpretive dancer, an obsessive baker, a sculptor, and an inept but enthusiastic rapper.

Welcome to *Art House*, a sitcom coproduced by COM's Department of Film & Television and the College of Fine Arts School of Theatre. Student actors, directors, designers, writers and camera operators from both ends of Comm Ave created the show under the watchful eyes of industry-veteran faculty.

A traditional three-camera sitcom shot before a live audience—like *I Love Lucy* and *All in the Family*—*Art House* was taped over several nights at the Joan & Edgar Booth Theatre in April 2023, and an edited version will be released in 2024. An elaborate three-room set and a live audience gave it that Hollywood feel.

Paul Schneider, a professor of film and television and department chair, and Susan Mickey, CFA professor of costume design

and director of the School of Theatre, started talking about a collaboration three years ago. Work began in earnest in spring 2022. By fall, the writing staff, with about 20 students from COM and the CFA undergraduate playwriting program, was hard at work. Eventually there were table reads with the cast. Gags came and went, as did characters, while the best survived to the final shooting script.

Adam Lapidus, a COM assistant professor of film and television who has written episodes of everything from *The Simpsons* to *Full House*, ran the writing staff with Bill Braudis, also an assistant professor of film and television, whose credits include *Dr. Katz: Professional Therapist*.

Art House director Eli Canter ('23) and some writers attended the annual School of Theatre season auditions in September 2022, where acting students demonstrated their talents in hopes of getting cast in productions during the year.

Once rehearsals began, there was a lot of Hollywood-style “hurry up and wait” as blocking

and camera movements were adjusted under the eagle eye of Tim Palmer, a COM professor of the practice of cinematography whose credits include the hit-woman thriller *Killing Eve*.

For students, “it’s an opportunity to see how film and television works in the professional world, with a full-scale production,” Schneider says. “It’s a major learning experience to understand that film and tele-

vision production and theater production are not individual efforts. You have to learn to work with a team who have very distinct, different skill sets.”

Finally, in April, they filmed in front of live audiences at the Booth Theatre. “To have some laughter and some reactions was really invigorating,” says Acsa Welker (CFA'23), the actor who played Barb. “It reminded me how much fun this whole thing is.”



Eli Canter (middle photograph, far left) directed *Art House*, with guidance from Paul Schneider (middle photo, center), the chair of film and television at COM.

Michael D. Spencer (top, bottom); Cydney Scott (middle)

THE WRITING LIFE

Writer-in-residence program introduces COM students to career possibilities

By STEVE HOLT



JOHN ARCHIBALD

When Dean Mariette DiChristina ('86) asks alumni what from their time at COM has helped them succeed in their careers, she often hears a variation on a single answer: learning how to write well. One new initiative to enhance the already strong writing offerings at COM debuted in April 2023, when John Archibald, a veteran columnist for *AL.com* and *The Birmingham News*, arrived in Boston as COM's inaugural writer-in-residence.

“One of the goals is to help students envision what a professional writer looks like,” says Michael Dowding, a master lecturer of mass communication, advertising and public relations, and director of the Writer-in-Residence Program. “Writing *can* be a career, and it can be a very fruitful and productive and exciting career—just as a pure writer.”

Archibald may just define “pure writer.” For more than three decades, he has been a trusted journalistic voice of the American South, first as a reporter with *The Birmingham*

News, and since 2004 as a syndicated columnist. In 2018, Archibald was awarded the Pulitzer Prize for Commentary. His writing has frequently led to real-world change too. Just weeks after his COM residency, Archibald and his son, Ramsey, were part of a team that received a Pulitzer Prize in Local Reporting for their 2022 investigation of predatory ticketing practices in Brookside, Ala., which led to the resignation of the police chief and the resignation or dismissal of half the police force.

The Writer-in-Residence Program is funded by the Tom Schoenberger Lecture on Writing Fund for a minimum of five years. Dowding says that while Archibald's writing is journalistic, future writers-in-residence will come from other disciplines. COM's second writer-in-residence, Stacy Traub, is scheduled to visit campus the week of March 25, 2024. Traub has been nominated for two Primetime Emmy Awards, for her writing on *Daisy Jones & the Six* and *black-ish*.

QUOTABLE MOMENT



“Speak up in a meeting when others are afraid. Represent the identity that is authentically yours. This kind of bravery is not always easy. It’s easier, and understandable, to sit in the quiet corner of the room and just be, to follow the pack where it goes and be guided by the wind. But you graduated from the badass Boston University College of Communication! That’s not what you do.”

KEVIN MERIDA ('79), then executive editor of *The Los Angeles Times*, 2023 Undergraduate Convocation Speaker



INAUGURAL DALTON FAMILY PROFESSOR HIRED

Disinformation scholar Maria Elizabeth Grabe arrives at COM ready to take on the “infodemic”

By RICH BARLOW

Working for state-controlled TV under apartheid in her native South Africa, documentarian Maria Elizabeth Grabe faced unrelenting censorship. One producer would close his eyes while listening for anti-government criticism in her films, so Grabe learned to shoot unflattering views of officials and to use other visual cues that the man would miss during his shut-eyed sessions. She stayed late at the studio, handing in work just before airtime to head off edits.

After police raided her cubicle in search of subversive footage, she quit and enrolled at Baylor University in Texas, where she earned a master’s in international journalism in 1992 and finally breathed the air of a free press. After earning a doctorate from Temple, that freedom became a theme of her subsequent career as a leading

communication scholar at Indiana University. In January, Grabe joined COM as its inaugural Dalton Family Professor and second director of Emerging Media Studies.

“This position is a match for both the research and teaching I love doing and my accumulated experience as an academic and former journalist,” Grabe says. “Academic settings generally do not allow for nimble undertakings in response to pressing social issues. The Emerging Media program in the College of Communication is a noteworthy exception, and the Dalton Professorship exemplifies that BU and its supporters recognize the importance of a university serving the greater good.”

The Dalton family, including BU trustee Nathaniel Dalton (LAW’91), endowed the professorship. “Our

ability to address both national and global challenges is being impeded by the use of emerging communication platforms to manipulate and divide people, rather than bring them together to common understanding of facts and analysis,” says Dalton, the founder of Daybreak Partners, a healthcare and tech investment firm, and cofounder and CEO of the Sora Union Group, a global company designing and building websites, apps, marketing services and other products.

“The professorship,” says Dean Mariette DiChristina (’86), “aims to focus on the use of emerging communication platforms and research to engage communities around addressing societal challenges—building understanding while building bridges.” /

QUOTABLE MOMENT



“Do what you love. You’ve probably heard this before, but it’s worth repeating: Always do what you’re passionate about. You will spend thousands of hours doing it—and you better love it.”

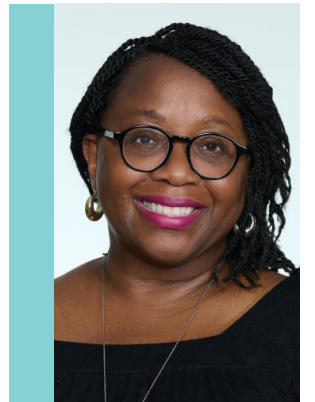
CARLOS BARDASANO (QUESTROM’94, COM’97), president and head of content at W Studios, 2023 Graduate Convocation Speaker

Opposite page: Sydney Scott; This page: German Hernandez (Bardasano); courtesy of COM (Irons)

IMPACT JOURNALISM

Meghan Irons wants to teach journalists to make a difference

Meghan Irons has a unique job title: professor of the practice in impact journalism. She assumed the newly created role in January 2023 after two decades at *The Boston Globe*, where she was a social justice reporter and member of the vaunted Spotlight investigative team. Irons spoke with COM/365 about her transition to teaching.



COM/365: What does “impact journalism” mean?

Meghan Irons: Everybody has a different take. For some people, it’s the media becoming a vehicle for civic action and inspiring change. There are other people who think it means solutions journalism, where you’re covering people who’ve taken on big systemic problems and are trying to find their way through it. And then there’s what I’ve been doing at the *Globe*, which is social justice reporting—being really intentional about elevating marginalized voices. This position is going to give me an opportunity to build on the work that I have done as a journalist and also to be thinking deeply and thoughtfully about how the media can be more impactful.

How do you plan to teach impact?

My classes have partnered with some local newspapers that are struggling. They don’t have enough staff to do all the things they want to, so our students in my Report-

ing in Depth classes are helping to fill a void. That’s impactful. And I’ve focused them on going into communities that have been marginalized and aren’t covered fully. We’re helping to tell a more complete narrative about communities that don’t often get the kinds of coverage that they need.

Kevin Merida (’79), former executive editor of *The Los Angeles Times*, made a donation to COM to support your work. What will those funds help you accomplish?

There are so many different writing seminars and conferences, and I would like to support student journalists to go to those. It’s so important for students to be with practitioners and take those workshops and come back with great ideas. And I can’t say exactly what I plan to do next, but there are other things that I have in the works in terms of convening people on campus and really dissecting this whole idea of impact journalism. —Marc Chalufour

NEW HIRES

FILM & TELEVISION

Amy Geller, assistant professor
Aaron Kopp, associate professor of the practice

JOURNALISM

Joan Donovan, assistant professor
Gina Gayle, associate professor of the practice

MASS COMMUNICATION, ADVERTISING AND PUBLIC RELATIONS

Laura Hannon, associate professor of the practice
Hong Ko, associate professor of the practice
Christopher Lee, senior lecturer

AnneMarie McClain, assistant professor
Stephanie Schorow, senior lecturer
Krystyn Wypasek, senior lecturer



THE POWER OF JOURNALISM ON DISPLAY

An outdoor exhibit honors Carol Guzy's war photography

Ethnic cleansing in Kosovo. A Rwandan genocide. Earthquakes in Haiti and Puerto Rico. Russia's invasion of Ukraine.

For more than 40 years, photojournalist Carol Guzy has bravely gone to the front lines of devastating wars and natural disasters to document their human toll. Her work has earned many accolades. Notably, she is only one of two journalists to win the Pulitzer Prize four times, most recently in 2011 for her photographic coverage after the 2010 earthquake in Haiti.

In 2022, COM honored Guzy with one of two Hugo Shong awards, hers for lifetime achievement. But because Guzy was on assignment

photographing the war in Ukraine, she was unable to attend an event celebrating the award and her work. Guzy finally accepted her award in a November 2023 visit to campus, and COM held a monthlong exhibit of her photography on the COM lawn, in front of 640 Commonwealth Ave.

COM's Hugo Shong Lifetime Achievement Award is an important part of the journalism program at BU, says Brian McGrory, chair of journalism. "The outdoor display lets us share the power of Carol's visual work with the whole college and even the entire University," McGrory adds. "In doing that, we're really displaying the power and impact of great journalism in general."—Steve Holt



Carol Guzy (above) has received four Pulitzer Prizes—more than any other journalist. COM hosted an outdoor exhibit to honor her work (top).

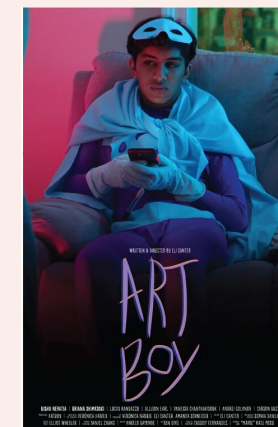
Cydney Scott (top); Lauren Rooney (bottom)

COM/MENDATIONS

Feature films, investigative reports and landscape photography highlight a year of award-winning work



Bill Yao's *Stargazing* won BU's Global Programs Photo Contest (above), while student films *In Cod We Trust* (top right) and *Art Boy* (bottom right) cleaned up at the annual Redstone Film Festival.



ADVERTISING

Jacklyn Tsung (CGS'21, COM'23) and **Arden Grant** ('23) received a graphite pencil (third place) at the D&AD Awards, an international creative competition, for "The Case for Her," an abortion facts campaign. **Xinyi Xue** ('25) and **Lindsey Polevoy** ('25) received a wood pencil (fourth place) for their campaign, "Gymshark."

Nupur Chowdhury ('23) received the prestigious Next Gen Award at the 62nd Annual Hatch Awards, while COM students took home 28 of the 30 student honors, including 2 golds and 4 silvers.

Bill Yao (COM'24, CAS'24)

won the people's choice category in BU's 11th annual Global Programs Photo Contest for his image *Stargazing*, which shows a starry night sky over Lake O'Hara in the Canadian Rockies. *Stargazing* was one of five images in Yao's "Travel Alberta" portfolio, which won the student travel/transportation category of the annual Communications Arts photography competition.

FILM & TELEVISION

Art Boy, a film about a shy high school artist who must grapple with heartbreak at a Halloween party, swept most of the top categories at the 43rd Redstone Film Festival. The winners were: best picture: *Art Boy*, directed by **Eli Canter** ('23) and produced

by **Veronica Harris** ('23) and **Amanda Schneider** ('23); best screenplay: *Art Boy*, written by Canter; best cinematography: *Art Boy*, cinematography by Harris; best sound design: tie between *Art Boy*, **Elliot Wheeler** ('23) and **Nathan Clough** ('23), and *Saved by Love*, **Zack Furnari** ('24) and **Valentyn Arden** ('23); best editing: tie between *Art Boy*, Canter, and *In Cod We Trust*, **Seonghoon (Eric) Park** ('23) and **Raphaël Edwards** (COM'23, CAS'23); best alumni short film: *LiLi*, written, directed and produced by **Brian Rios** (CGS'08, COM'10); Fleder-Rosenberg Short Screenplay Award: *Re-Vamped*, by **Cheyenne Smith** ('24); Fleder-Rosenberg Feature Script: *Quiet*, by **Joshua Marx** ('23); Audience Award: *Saved by Love*, Arden and Furnari; Film & Television Studies Awards for Innovative Scholarship: **Kellie Innes** ('23), for "A Show Which Will Live in Infamy: *Band of Brothers* and the Media Historical Memory," and **Hoor Elshafei** ('23) for "Honor Killing and the Case of Amina and Sarah Said."

Art Boy also received the top prize at the Student Film Showcase, part of the Independent Film Festival of Boston.

COM/MENDATIONS

Feature films, investigative reports and landscape photography highlight a year of award-winning work

Park and Edwards won the Student Filmmaker Non-Fiction category at the inaugural Sony Future Filmmaker Awards for their documentary *In Cod We Trust*. The film, about the struggles of the Gloucester, Mass., fishing industry, was among five finalists selected from more than 4,000 entries.

Tianyu Du ('24) was named Best Asian American Student Filmmaker for the East Region, for her film *Bob*, at the Directors Guild of America's Student Film Awards.

COM students won five awards at the annual Student Production Awards, sponsored by the Boston/New England chapter of the National Academy of Television Arts & Sciences. BUTV, BU's student-run production network and distribution service, won the Newscast (*Your Vote Your Voice*), Fiction-Short Form (*Shadows, Voice of an Angel*), Sports Program (*Offsides 2022 NFL Draft Special*) and Live Sporting Event/Game (BU Women's Basketball) categories. COM's Hothouse Productions (now known as Real World Productions) won the commercial category for a video series they produced for COM's AdLab (see page 30), the student-run advertising agency. COM students also received four honorable mentions.

The *Hollywood Reporter* ranked COM #18 on its annual list of the top 25 film schools in America.

JOURNALISM

COM students received 12 of the 22 college awards given by the Boston Press Photographers Association, including top honors in five of seven categories: Ziyu (Julian) Zhu (CGS'23, COM'25)

won best in show and news; Andrew Burke-Stevenson ('26) won the feature category; Taylor Coester ('24) won the story category; and Clare Ong ('25) won the video category.

Jazmyn Gray ('23) and Lily Kepner ('23) received the Jerome A. Nackman Writing Award, presented annually by COM to journalism students.

Brian McGrory, chair of journalism and the former editor of *The Boston Globe*, received the 2023 Stephen Hamblett First Amendment Award from the New England First Amendment Coalition.

The New England Newspaper and Press Association named Colbi Edmonds (COM'23, CAS'23) as the region's top college journalist, and selected Bella Ramirez (COM'25, CAS'25) as its college rising star at its annual



The Boston Press Photographers Association recognized Ziyu Zhu (above), Andrew Burke-Stevenson (right) and Taylor Coester (below) for their photojournalism.



Ziyu Zhu (top), Andrew Burke-Stevenson (middle), Taylor Coester (bottom)

conference. Edmonds and Cameron Morsberger ('22) also received an award for in-depth reporting for their story about abuse in BU's orientation office. Shannon Damiano ('22) and Mohan Ge ('22) were honored for their photographs of election night parties following the Boston mayoral race. All five students published their work in the BU student paper, *The Daily Free Press*.

Two student projects received Online Journalism Awards from the Online News Association. "Mega Billions: The Great Lottery Wealth Transfer," a collaboration between COM's Data Journalism class and students from the University of Maryland, received the Al Neuharth Innovation in Investigative Journalism Award for a Small Newsroom. "Trafficking, Inc.," a collaboration between GBH and students from the Investigative and Project Reporting course, received the Excellence in Social Justice Reporting, Portfolio award.

Meghan Irons (see page 7), a professor of the practice of impact journalism and a former member of *The Boston Globe's* Spotlight

investigative team, received an honorary degree from her alma mater, Emerson College.

MEDIA SCIENCE

Emma Longo ('24) presented her study of native advertising and climate misinformation at the annual conference of the Association for Education in Journalism and Mass Communication.

PUBLIC RELATIONS

PRNews named COM as one of 50 public relations schools on its 2023 Education A-List. COM has been recognized on the list every year since 2021.

Amy Shanler (CAS'96, COM'96;04) was selected by *PRNews* for its People of the Year list in the Educator category. Shanler is an associate professor of the practice of public relations and codirector of PRLab, COM's student-run PR agency.

COM-WIDE

Eighteen members of the Class of 2023 received COM's highest undergraduate honor: the Blue Chip Award. The recipients were: Abigail Bonner ('23;25), Anika Brahmhatt (COM'23, CAS'23),

Billie Bugara (COM'23, CAS'23), Eli Canter ('23), XoshilChen-Marquez (COM'23, CAS'23), Emily Choi Lam Ma (COM'23, CAS'23), Matthew Cramer (CGS'21, COM'23), Colbi Edmonds (COM'23, CAS'23), Leah Hirschman ('23), Lily Kepner ('23), Todd Leporatti ('23), Matthew Michaud ('23), Kylee (Phuong) Nguyen ('23), Chika Okoye ('23), Brandon Phan ('23), Meghan Scott (CGS'21, COM'23), Madison Tronco ('23) and Jessie Yang (CGS'21, COM'23).

Dean's Awards for Alumni Engagement and Innovation, which recognize excellence among staff and faculty, were presented to Kelsey Prena, for elevating an Emerging Media master's course in collaborative projects; Heather Fink, for reengineering COM's Career Services office; and Justin Joseph ('01;04), Shanler and Shawn Zupp ('95), for organizing New York career experiences in advertising and public relations.

Yuandi Tang ('23), Stephannie Joseph (COM'23, CAS'23) and Chike Asuzu ('23) were awarded the Erin Victoria Edwards Award for Leadership Excellence in



Emma Longo ('24)

Diversity, Equity and Inclusion.

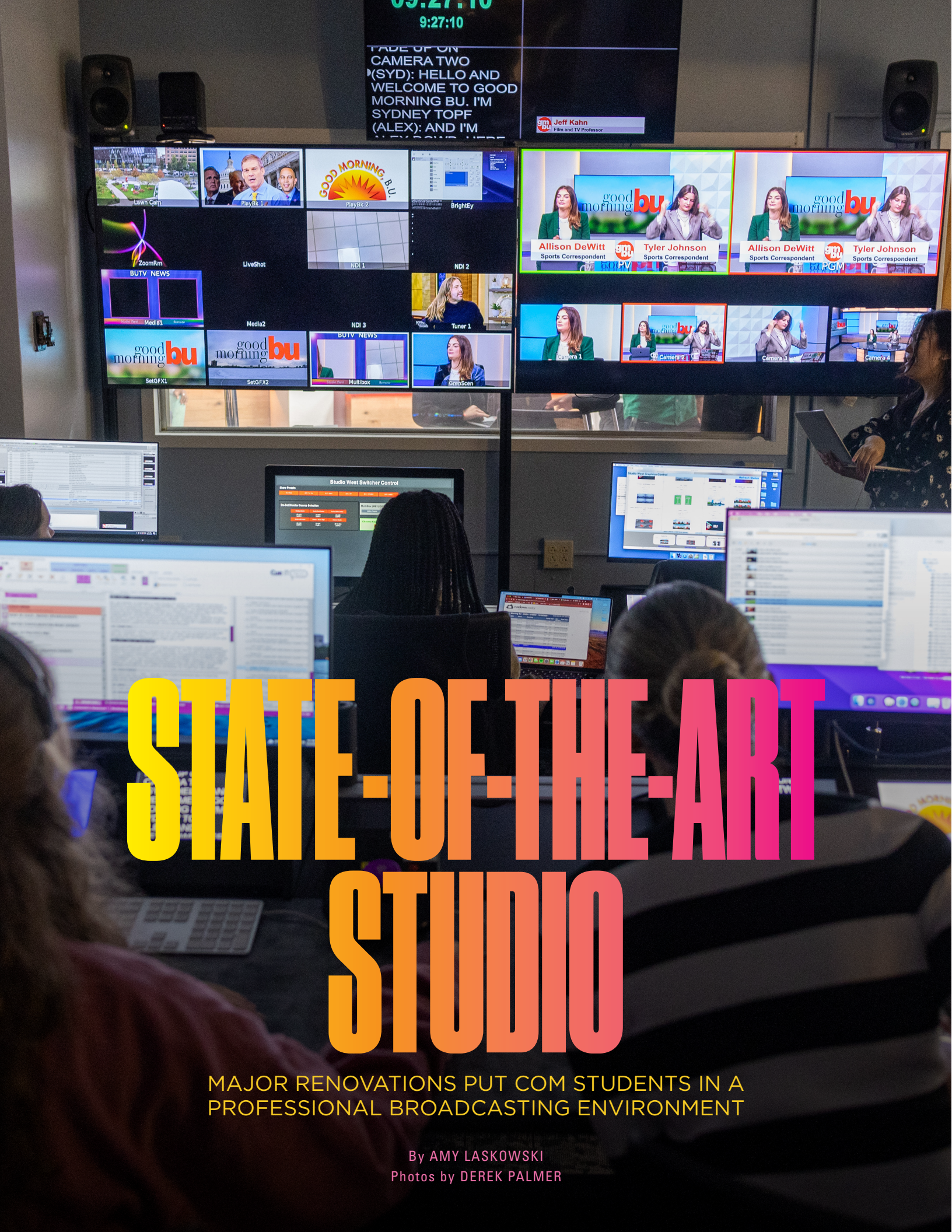
COM's top faculty awards for 2022-2023 went to Joseph and Maura Smith. Joseph, an associate professor of public relations, received the Becker Family Teacher-of-the-Year Award, COM's highest honor for professors. Smith, a master lecturer of film, received the Lyndon Baines Johnson Student Advising Award, after being nominated by COM students.

—Reporting by Burt Glass, Madison Mercado, Shana Singh (CGS'21, COM'23)

The Class of 2023's Blue Chip Award recipients.



Jackie Ricciardi (top), Grammar Lepiarz (bottom)



STATE-OF-THE-ART STUDIO

MAJOR RENOVATIONS PUT COM STUDENTS IN A PROFESSIONAL BROADCASTING ENVIRONMENT

By AMY LASKOWSKI
Photos by DEREK PALMER

When COM students returned to campus in September 2023, they found transformed studio spaces and modern amenities that rival professional television stations—the product of a \$500,000 renovation. “We’ve always maintained the space, but it was time,” says Jake Kassen, COM manager of technical operations, who oversaw the project. The last major revamp happened about 25 years ago.

The most dramatic changes can be seen in Studio West, used most frequently by BUTV, the student-run station, but also by broadcast classes, where upgrades include new production equipment and a more dynamic set. “This is the same equipment that they use at all the major networks,” says Kassen (CGS’01, COM’03).

“These studio upgrades put our students in a state-of-the-art broadcast environment,” says Tina McDuffie, an associate professor of the practice of journalism, co-advisor for BUTV, and the host of *Local, USA*, a weekly, national half-hour news documentary program airing on the WORLD Channel. “We are setting them up for newsrooms and broadcast studios when they graduate. The more fluid they are with technology, the more prepared they are to step right into internships and jobs.”



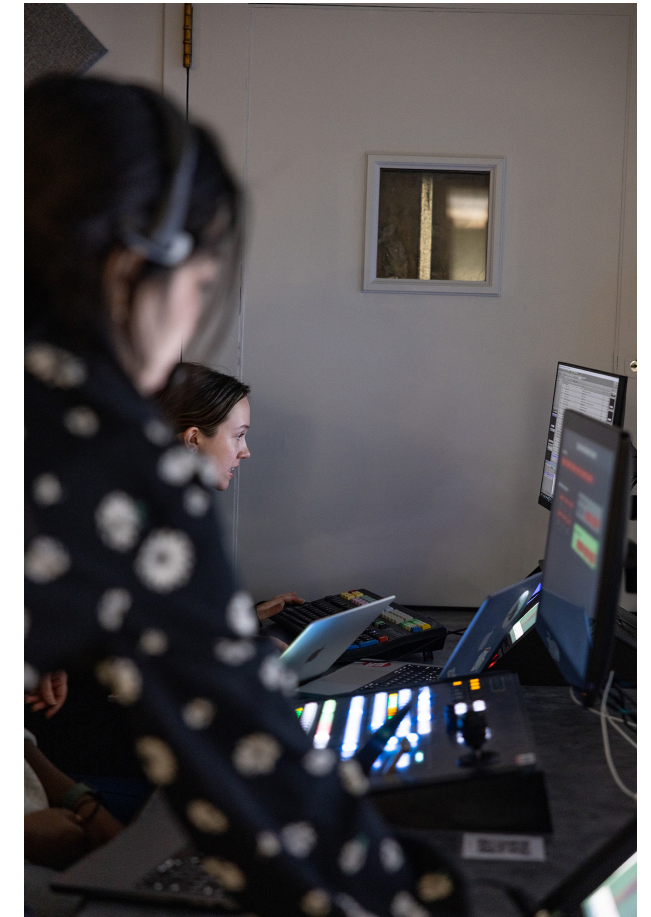
A \$500,000 investment in renovations and upgrades to the video and audio equipment has transformed Studio West into a professional-level facility.



“THIS IS THE SAME EQUIPMENT THAT THEY USE AT ALL THE MAJOR NETWORKS.”
— JAKE KASSEN



Upgrades to Studio West—which is used by BUTV as well as broadcast classes—include a new anchor desk and interview set and a renovated control room complete with a new intercom and audio system.





Based on a photo by Mary Rozzi

Bonnie Hammer's Next Chapter

AFTER FOUR DECADES IN TELEVISION, THE EMMY-WINNING MEDIA EXECUTIVE IS GUIDED BY PURE EXCITEMENT. SHE HOPES HER NEW BOOK WILL HELP OTHER WOMEN SUCCEED.

By MOLLY CALLAHAN
Illustration by ORIANA FENWICK

Bonnie Hammer's home office is filled with the trophies of a long and storied career. Some are personal, like the decorative arrow (sometimes called a "prayer arrow") that reminds her that a new perspective (and a little faith) can turn a tough situation around. Some are inspiring, like the framed black-and-white family- and television-related photographs Hammer took—a nod to the creative outlet that still fuels her today. And some are literal trophies: two Emmy Awards sit just behind her, a testament to the quality of her instincts and vision. Hammer has led television networks, including USA and SYFY, to 167 Emmy nominations for shows including *Monk* and *Battlestar Galactica*.

After graduating from Boston University, Hammer (CGS'69, COM'71, Wheelock'75, Hon.'17) got her start at WGBH, the public television station in Boston, as a post-production supervisor on *ZOOM* and then an associate producer on *This Old House*. Slowly—and, Hammer will tell you, circuitously—she took on more responsibility within bigger and bigger networks. Today, she is vice chair for NBCUniversal; in 2020, she launched NBC's streaming platform, Peacock, which hosts original shows such as *Dr. Death* as well as series from NBCUniversal's library of titles, including *Suits* and the Emmy-nominated *The Sinner*—both of which come from Hammer's cable portfolio.

Along the way, Hammer has picked up a number of awards for her professional and activist work. She's consistently been named to *Hollywood Reporter's* Power 100, an annual list of the most influential women in Hollywood, and she was inducted into the Broadcasting & Cable Hall of Fame in 2007. In 1996, while Hammer was at USA Network, she spearheaded an antidiscrimination campaign called "Erase the Hate." It earned a National Emmy Governors Award, an honor that recognizes transformational contributions to the television industry.

After 40-plus years in the business she is embarking on another, more personal, venture. This spring, *15 Lies Women Are Told at Work... And the Truth We Need to Succeed* will be published by Simon & Schuster. She describes it as "a pocket mentor" for women in corporate America, pulled from her own experiences with the goal of debunking the trite advice women often receive, and replacing it with lessons that are actually helpful.

COM/365 spoke to Hammer about her



The legal drama *Suits* helped USA Network become the number one cable channel during Hammer's tenure there.

career, the state of television and what's next for a person who has reached the highest echelons of the business.

COM/365: Your book comes out this spring. What has the writing process been like?

Bonnie Hammer: As someone who's worked successfully in media all my life, this foray into writing and publishing has been sobering. It's not a memoir, but it draws on my life experiences and calls for a lot of introspection and digging deep inside. Though it's been more work than I ever could have imagined, it has also been extremely fulfilling. Trying to do something you've never done before really does take a village!

I've been a mentor—especially for women—for virtually my entire career, and my book will serve as a kind of “pocket mentor” for anyone who wants to get ahead in the corporate world. The book calls BS on all the clichés that women are taught to believe and have become conventional wisdom—but actually serve as barriers and self-sabotage to advancement in real life. One example is, fake it until you make it.

My point of view is, the minute you start faking something, the minute you start leading people to believe that you can do things that you really can't, they turn into lies, and those lies build on other lies. So, it puts you in a situation where you can't win. My belief is, don't fake anything; make it by learning, getting advice, talking to people, trying to figure out the capabilities you'll need to get somewhere.

What makes a good mentor?

Mentors come in two flavors: sweet/supporting and spicy/challenging. My father was the first type—nurturing and encouraging, leading by example. He convinced me I could do anything I set my mind to. The word “can't” wasn't in his vocabulary—if I felt I couldn't do something, according to my dad, I just wasn't trying hard enough. A couple of early bosses at WGBH were like that too—patient and understanding while they taught me the ropes.

The spicy/challenging types are all about tough

love, and they're the ones that you might actually learn the most from. They push you beyond your limits and teach you grace under fire. They force you to build up your inner resources so you can thrive in just about any circumstances you find yourself in. I've had a few challenging mentors in my time, but Barry Diller [longtime media executive] was—and still is—the all-time champ.

Would you say you're more of a sweet or spicy mentor?

There is a flavor trend called “swicy”—which, you guessed it, is the mixing of sweet and spicy into one product. Think mango salsa, jalapeno margarita or hot honey. With that in mind, I would say that my mentorship style is swicy, a sweet-and-spicy combo of supportive and challenging—and everyone needs both. These days as a mentor, I challenge, I support, I push and I hug.

“THE COMMON DENOMINATORS IN VIRTUALLY ALL SUCCESSFUL CONTENT ARE STRONG, AUTHENTIC CHARACTERS, INSPIRED CASTING AND COMPELLING STORYTELLING. IF YOU HAVE ALL THREE, IT DOESN'T NECESSARILY GUARANTEE SUCCESS, BUT IT WILL DEFINITELY MINIMIZE THE CHANCE OF FAILURE.”

BONNIE HAMMER

Do any mentors—or lessons—stand out from your time at BU?

The person who stands out most for me was the most challenging mentor I had ever encountered to that point—the late Harris Smith, a brilliant ex-Army sergeant who taught photography and ran his darkroom like a boot camp.

In those predigital days, you weren't able to take dozens of shots at a click or instantly delete unwanted images. Harris wouldn't tolerate a wasted frame, so he made us submit our contact sheets—a relic of those bygone days—to make sure every photo was clearly thought out. He taught me to frame and capture an entire story in a single shot. To this day, I attribute my attention to detail in my life and job to Harris.

You've had a hand in bringing a wide range of shows to the small screen. How do you know when something will work?

The common denominators in virtually all successful content are strong, authentic characters, inspired casting and compelling storytelling. If you have all three, it doesn't necessarily guarantee success, but it will definitely minimize the chance of failure.

A great example of that theory in action was USA Network's content strategy. We had a checklist for any-

thing we green-lit: a show needed strong characters; drama with a touch of humor; blue skies, literally and figuratively; and an aspirational tone. That brand filter made USA the top-rated cable network for 13 consecutive years, with hits such as *Royal Pains*, *Psych*, *Burn Notice* and *White Collar*.

Of course, you also need flexibility in order to adapt to shifts in culture and in our audiences. We launched *Mr. Robot*, a huge critical and ratings hit, when we sensed an appetite for darker, more complex fare. The show satisfied the most critical USA criteria—strong characters and compelling storytelling—but it was certainly darker than our previous content. But it was conscious risk-taking. I was surrounded by the best team in the business, and it was a totally collaborative process.

There's been much ado about the state of television and about the financial feasibility of supporting content on streamers. What's your outlook?

The TV business has always been about change—from black and white to color, from broadcast to cable, from videotape to DVDs, from DVR to streaming. But through all the changes in tech, one thing has never changed—people's desire for great content. And they'll find it—wherever it lives and however it's delivered. The business will adapt as it always has.

Does your book mark the end of a long and successful career? A new chapter? (Pardon the pun.)

It definitely does not mark the end of it! In fact, I feel like I did when I first started in this business, guided by pure excitement and agenda-free passion.

I often think about this in football terminology—we speak a lot of “footbalese” in our house. When quarterbacks talk about *why* they become better as they get older, they say it's because the speed of play seems to slow down in their mind's eye. They're able to focus *only* on what's important—like knowing *when* to change a play and knowing *who* should get the ball. They also develop an intuitive sense of when a big defensive lineman is about to flatten them. Most impressively, they are able to do this quickly and decisively. I'm told that Tom Brady—one of the oldest quarterbacks to ever play—would get rid of the ball a half second faster than his peers. There may be players on the field who are faster and stronger, [but] sometimes the more experienced guys have a little something extra that can make the difference. I can relate to the idea that over time you develop an intuitive, big-picture sense of what's happening on the field, whatever field it may be.

Today I feel far more focused, more intuitively decisive, much less afraid to take risks. I feel energized and eager. Most important, I'm having fun. Why would I stop when I am having so much fun? /

This interview has been edited for clarity and brevity.

Hammer, presenting NBCUniversal's streaming plans to investors in 2020, was instrumental in launching the company's Peacock service.



Shane Mahood/USA Network/NBCU Photo Bank (top); Peter Kramer/Peacock/NBCU Photo Bank (right)

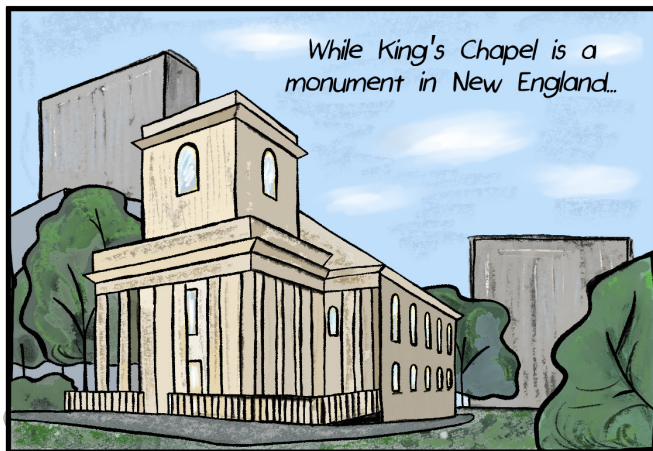
The irony of the Freedom Trail in Boston is a story of the great challenges that the early settlers overcame...

...but the history is shallow if the simultaneity of the use and abuse of enslaved Africans is ignored.



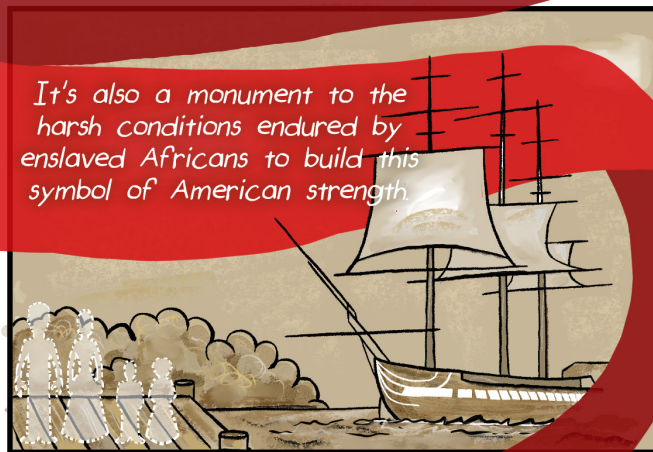
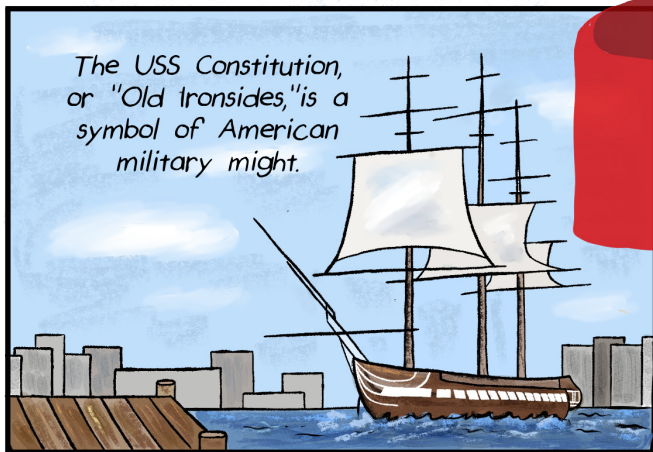
While King's Chapel is a monument in New England...

...it is also a testament to how chattel slavery was integral to the economics of everyday life.



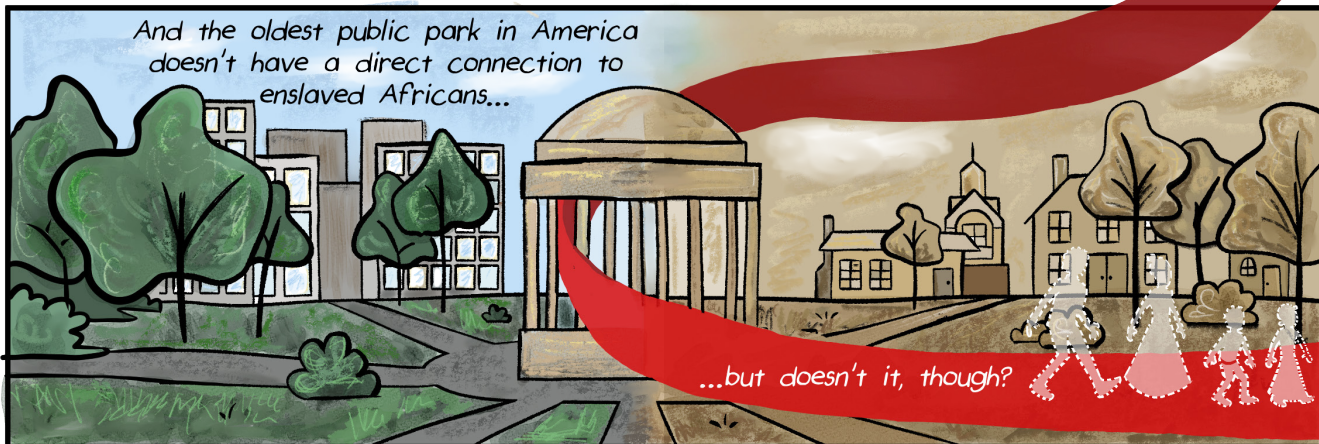
The USS Constitution, or "Old Ironsides," is a symbol of American military might.

It's also a monument to the harsh conditions endured by enslaved Africans to build this symbol of American strength.



And the oldest public park in America doesn't have a direct connection to enslaved Africans...

...but doesn't it, though?



Boston's Hidden History of Slavery

HOW ONE JOURNALISM CLASS HELPED TO EXPOSE THE TIES BETWEEN ENSLAVED PEOPLE AND THE CITY'S MOST FAMOUS LANDMARKS | By MARC CHALUFOUR



Cassandra Dumay toured King's Chapel during a fifth grade field trip. James Buckser used to visit the USS Constitution with his father, an avid model boat builder. Kajsa Kedefors was drawn to Boston Common as the public center of the city when she arrived at BU from California. None of them considered the role of slavery when they visited those historic sites. Few people do.

The landmarks represent 3 of 17 sites on Boston's Freedom Trail, a 2.5-mile route, marked with a red paint-and-brick line, that attracts approximately four million visitors each year. But the history they learn from tour guides in tricorner hats, museum curators and educational displays typically focuses on the freedom won by white colonists, and ignores the presence and contributions of enslaved people.

Representatives at several historic sites in Boston are grappling with the erasure of people of color from the city's history, but it took a collaboration between a COM journalism class and the public radio station GBH to bring their stories to a larger audience. When the results of their months-long investigation were published online in July 2023, the reaction was immediate. The Freedom Trail Association said they planned to share the findings with their tour guides. Schools approached Brooke Williams, who taught the class, about updating their curriculum to include the COM students' work.

"This might have the most impact of any journalism I've ever done," says Williams, an associate professor of the practice of computational journalism and a journalist who has contributed to page one investigations for the *New York Times*. "The system is actually changing."

REEVALUATING HISTORY

In 2022, GBH news wrote about the connections historians had established between early members of Old North Church—another stop on the Freedom Trail—and the trade of enslaved people. "Reading about how integrated enslavement was into the entire colonial economy—it couldn't have just been Old North Church, right?" says Paul Singer, the investigations and impact editor at GBH. He wanted to dig further, but "we didn't have the people power."

Singer asked Williams, whom he'd collaborated with before, if her class could help. Buckser ('25), Dumay ('25), Kedefors (CGS'21, CAS'24) and 14 other student journalists had been accepted into the spring 2023 section of Reporting in

Depth, where they would form their own newsroom and report for professional news outlets. Singer's idea became their semester-long project.

In February, the students divided up sites on the trail and fanned out across Boston to interview sources and scour history archives. They paged through history books, diaries and burial records. They struggled to decode 18th-century script. And they began to piece together the sparse clues needed to tell the untold history of enslaved people at some of Boston's most famous landmarks.

"By the second meeting of the class, there was a palpable sense of excitement in the room because people were finding stuff," Singer says.

"There was just no real mention of Black people. That was the story—that we couldn't find them."

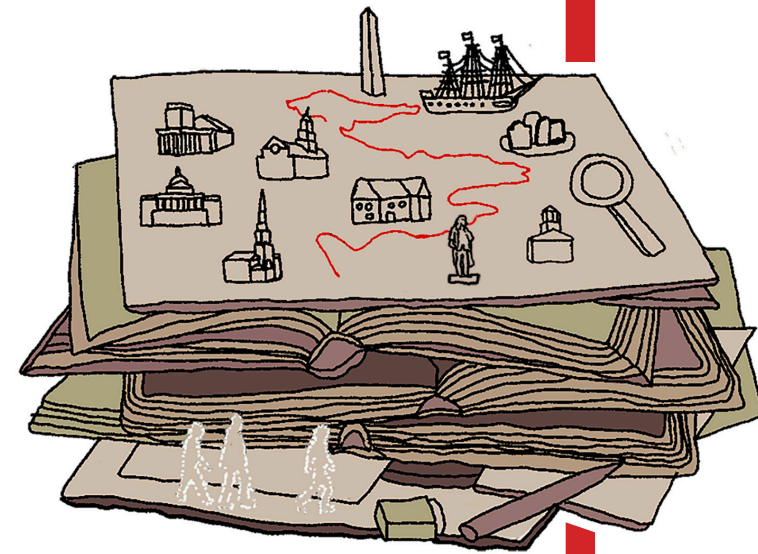
KAJSA KEDEFORS



SIGNIFICANT BLIPS IN TIME

Buckser chose to research the USS *Constitution* because of his memories of visiting the ship with his family. He immersed himself in naval documents from the Barbary Wars, 19th-century conflicts in which the vessel fought. He also interviewed Carl Herzog, public historian at the USS *Constitution* Museum, who was able to give Buckser his big break: the US Navy used enslaved laborers in Georgia to harvest the wood used to build the ship. "It's all well-documented, it's all publicly available information," Buckser says. "It's just that nobody cared to look for it."

Dumay and Jessie Sage O'Leary ('24) teamed up to study King's Chapel, which dates back to 1686. They learned that members of the chapel staff had spent the past several years doing their own research on their congregation's past. They found that at least 71 enslavers and 219 enslaved people had connections to the church. In fact, more than half the money used to fund the chapel's construction came from those involved with the slave trade.



In June, the King's Chapel congregation approved plans for a memorial honoring the 219 people. They will erect a statue outdoors of an enslaved woman opening bird cages and 219 bronze birds will be perched around the chapel and grounds. Inside, the chapel ceiling will be covered with a mural of birds in the sky. "When they described it to me, my eyes started watering because it was so beautiful," Dumay says. "They're definitely an example of transparency. They have a real willingness to grapple with the issue."

Many of the student journalists found references to specific enslaved people in probate records—the documents needed to settle an estate after someone's death—where they were often listed as property. "They only show up as mentions in someone else's history," says Singer. "That's what erasure looks like."

Kedefors had to dig a little deeper to find her story. Boston Common is America's oldest public park, so there are no private records of assets or household members to establish the presence of enslaved people. She spent hours searching the archives at the Boston Public Library. "There was just no real mention of Black people," she says. Eventually, Singer discovered a 1723 ordinance ban-

ning Black and Indigenous people from Boston Common after sunset. In order to be banned, they must have been present, Singer and Kedefors reasoned. "That was the story—that we couldn't find them," she says.

An interview with Joe Bagley (CAS'06), city archaeologist for Boston, was just as revealing. The city has never uncovered physical evidence of enslaved people in the Common, he said. But they *had* to be present simply because there were many enslaved people in Boston. Massachusetts had been the first state or commonwealth to legalize slavery, and Bagley's office has estimated that 10 percent of the people in the city in the early 1700s were enslaved. "He said something that stuck in my mind," says Kedefors.

"We're looking at blips in people's lives when you *do* find a mention of them—and then they're gone. You can't track these people and their lives."

IMPACT JOURNALISM

GBH published their collaboration with Williams' class on July 19. An opening essay from Singer was accompanied by an interactive map linked to essays for each stop on the Freedom Trail. Dumay and O'Leary appeared in a video about King's Chapel and live on the radio to talk about the project.

Reactions quickly flowed in. "A lot of people said that they thought this was an important story to tell, and it was important to tell it in one place," says Singer. He also received a critique: a Native American activist pointed out that colonial Boston's economy wasn't grounded in enslavement—it was grounded in the extermination of the people who had originally inhabited the land. "He's correct, there's another layer to this story to write," Singer says. The project has given journalists at GBH a new lens through which to examine stories.

Although the students of Reporting in Depth have moved on, they're grateful for the role they played in telling this story. "It was pretty transformative," Kedefors says. Buckser says he hopes the students' work helps people see the Freedom Trail in a different light.

"This project came at a perfect moment, as a lot of these sites are dealing with their own history," Dumay says. "We can't grapple with reality as it exists now if we don't look at where we started." /



The illustrations in this article were created by students of the MFA in Visual Narrative program at BU's College of Fine Arts and Joel Christian Gill, associate professor of art and chair of the Department of Visual Narrative. Pages 20–21 text and breakdowns by Joel Christian Gill (CFA'04), line art by Ariel Cheng Kohane (COM'22, CFA'24) and color by Ella Scheuerell (CFA'24); page 22 illustration by Sandeep Badal (CFA'24); page 23 illustration by Dajia Zhou (CFA'24); additional illustration drafts by Avanti Vaze (CFA'24).

COMBATING SCIENCE DENIAL

CIVIC
SCIENCE
SPECIAL
SECTION

It's a question many of us have grappled with in recent years, whether engaging in a debate about the reality of human-caused climate change or talking to a dubious family member about the safety of the COVID-19 vaccines: Why are some Americans more likely to believe an internet meme over the word of scientists, doctors, government agencies and research institutions?

The answer to that question is neither simple nor straightforward, says Michelle Amazeen, an associate professor of mass communication, director of COM's Communication Research Center (CRC) and COM's associate dean of research. With the help of her colleagues at the CRC, Amazeen has been studying which communities are most susceptible to science misinformation and how to effectively combat science-related misperceptions, especially on social media. Amazeen is among a growing number of experts trying to break through to those who have lost trust in institutions and are prone to believing the lies and half-truths they see online. She says the answer may lie in explaining and communicating science messages at the community level—a new field called civic science.

In 2021, Amazeen was selected as a Civic Science Fellow by the Rita Allen Foundation, which aims to support research and ideas that can “improve health, democracy and understanding.” Dean Mariette DiChristina ('86) serves on the Practice and Science of Civic Science Advisory Committee, which supports the fellowship program. Amazeen's fellowship project sought answers to two questions: Which are the most science-misinformed communities, and what are effective ways to combat science-related misperceptions? With some of the work still in review and one paper published by *Science Communication*, Amazeen is particularly excited about the promise of one finding: localization.

“We're seeing the emergence of civic science, in part, because it's more democratic. And there have been assaults on democracy of late,” Amazeen says. “Part of addressing some of the growing institutional distrust is through making greater efforts to be transparent and connecting with communities about what science is, and who decides it.”

**MICHELLE AMAZEEN
STUDIES WHO
IS SUSCEPTIBLE
TO SCIENCE
MISINFORMATION
AND WHY—AND
STRATEGIES FOR
FIGHTING IT
BY STEVE HOLT**

Photo by MICHAEL D. SPENCER

DENIAL



DECLINING TRUST IN SCIENCE, JOURNALISM

One lesson that came out of the pandemic was that the percentage of Americans who distrust science is growing. Many of us saw this play out anecdotally on our Facebook and X feeds, but the data confirm the trend: A 2022 Pew Research Center survey found that the share of Americans with “not too much/no confidence at all” in medical scientists doubled between April 2020 and December 2021, from 11 percent to 22 percent. Add to that an 18-point increase in the share of Americans who report “no confidence” in journalists, according to the Pew study, and you have a recipe for rampant misinformation, Amazeen says.

“With the ascendance of social media, we really don’t have journalistic gatekeepers anymore. As a result, there’s so much information out there that it’s really hard for people to tell what’s accurate and what’s not accurate,” she says. “We saw that in a very detailed fashion with the COVID-19 pandemic. We’re seeing that with climate change and with other scientific issues too.”

Black and Latinx communities, in particular, are frequently targeted by misinformation efforts, especially about science-related topics. There is a long and tragic history behind this. Public health institutions have long ignored, discriminated against or mistreated marginalized communities—take the US government’s syphilis experiments on nonconsenting African Americans in Alabama in the 20th century. Such mistreatment has led to generations of medical skepticism among some people of color and explains why many were slow to trust the vaccines for COVID-19—or were never vaccinated at all. Another reason: communities of color haven’t historically been represented in the scientific and medical communities, leaving them intimidated or anxious, Amazeen says.

It’s a history that “bad actors” take advantage of, Amazeen adds, targeting underrepresented communities with disinformation campaigns—often on social media—and further amplifying disparities in health-care outcomes and their distrust of science.

Even leading corporations can get caught up in the swamp of science misinformation that exists on social media. Amazeen and her colleagues analyzed tweets about COVID-19 from Fortune 500 companies and preliminarily found that roughly one in five contained serious inaccuracies and tended to contain emotional appeals to increase traffic.

“This is not that problematic if we’re talking about hamburgers or cars, but in this case we’re talking about COVID-19, a potentially deadly virus,” Amazeen says. “So, that concerned us.”

“PART OF ADDRESSING SOME OF THE GROWING INSTITUTIONAL DISTRUST IS THROUGH MAKING GREATER EFFORTS TO BE TRANSPARENT AND CONNECTING WITH COMMUNITIES ABOUT WHAT SCIENCE IS, AND WHO DECIDES IT.”

—MICHELLE AMAZEEN

MESSAGES THAT LAND

To learn why some people distrust science messages, Amazeen and her colleagues convened two focus groups, composed of Black and Latino social media users in the Boston area. In a screening phone call before the focus groups, the final participants had demonstrated a proclivity toward believing misinformation about climate change. In the focus groups, Amazeen asked participants questions about a variety of science-related topics, sparking a fascinating conversation that she says spanned well beyond climate issues. Participants revealed significant COVID-19 vaccine hesitancy or outright opposition to the inoculations and expressed health and wellness concerns related to chemicals and hormones in the foods we eat. She says many participants avoid mainstream news media and distrust government health agencies like the US Centers for Disease Control and Prevention and groups like the World Health Organization. Instead,

in 5
TWEETS ABOUT COVID-19 FROM FORTUNE 500 COMPANIES CONTAINED SERIOUS INACCURACIES AND TENDED TO CONTAIN EMOTIONAL APPEALS TO INCREASE TRAFFIC.

they were receptive to misinformation such as that vitamin supplements are a proven cure for many health ailments or that the COVID-19 virus was developed in a lab by China to be used as a bioweapon.

At the end of the discussion, Amazeen shared some sources debunking misinformation she’d heard in the focus groups about climate change and COVID-19. The participants were reluctant to trust the fact-checkers, however. “They were like, ‘Who are these people? How do we know to trust them? Where are they getting their information?’” She tried showing the group appeals from celebrities like Queen Latifah and Dolly Parton, advocating for the safety of oral treatments and the COVID-19 vaccines. Many participants thought the celebrities were being paid to hawk the treatments and vaccine, compromising their message. The only intervention that didn’t fall flat was a fictitious Facebook post that Amazeen created and showed the group from Surgeon General Vivek Murthy, warning people about misinformation and reminding them to rely on credible sources when researching COVID-19—a strategy Amazeen calls “pre-bunking.” “The message wasn’t

specifically countering any claims,” Amazeen points out. “It’s just warning you about strategies that people may use to misinform you. They were open to that.”

IS CIVIC SCIENCE THE ANSWER?

Who *would* they trust?

Amazeen says the focus groups gave them an answer: the people they already know. “Your local politicians, perhaps,” she says. “We hate Congress, but our local congressperson? Maybe they’re not so bad.” She suggests that community forums, where trusted local clergy talk about public health or climate change, could be effective.

Amazeen and her CRC colleagues are taking what they’re learning from the science skeptics and creating tool kits to correct scientific misinformation and communicate it in ways people can hear it. These include tactics like reminding people to consider the source of articles they are sharing online—as did the surgeon general’s message—and presenting fact-check messages in new ways, such as using narratives to counter misinformation rather than staid facts.

Media literacy will play a significant part, Amazeen says. The federal Institute of Museum and Library Services has received congressional funding to roll out programs for youth and adults in local branch libraries across the country that teach the importance of discerning fact from fiction on the internet and in the news media. Several states, including New Jersey and Illinois, have passed legislation requiring public schools to add media literacy to their curricula.

But Amazeen isn’t sure any of these interventions will be a game-changer without significant new laws regulating what can and cannot be posted on social media. She says we first need a better understanding of the effects these platforms are having on individuals and society, which is the aim of the proposed Platform Accountability and Transparency Act. What’s more, she says a reconsideration of Section 230 of the 1996 Communications Decency Act—which protects platforms from liability over the content posted by users—is also long overdue.

“Journalists are reporting daily on what people are posting to X [formerly known as Twitter]; today—anybody can post anything,” Amazeen says. “When there were three broadcast news stations—ABC, NBC and CBS—there was always gatekeeping, creating friction over what they could air. There were problems with that model as well, but at least there was a shared sense of reality. While the First Amendment protects noncommercial speech from government regulation, it does not give license to platforms to amplify disinformation that can have deadly consequences.” /

CIVIC SCIENCE 101

WITH A RANGE OF NEW PROGRAMS, SUPPORTED BY A \$5 MILLION GIFT, COM IS EMBRACING CIVIC SCIENCE COMMUNICATION

By MARC CHALUFOUR

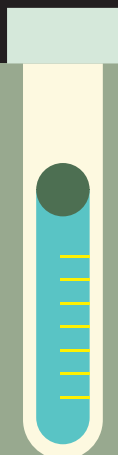
CLIMATE CHANGE DENIAL. THE ANTI-VACCINATION MOVEMENT. DEEPPAKE VIDEOS. In an increasingly complex and connected world, where disease outbreaks and tech breakthroughs can raise new ethical and moral questions with the speed of a viral social media post, the ability for society and policy leaders to make decisions based on a shared set of facts is vital. Misinformation scholar Michelle Amazeen calls those facts “a shared sense of reality”—and they are the bedrock of civic science, an emerging field that aims to help society benefit from science by making it a vibrant part of community life and democratic deliberation.

Amazeen (see page 24) is one of many members of the COM community focused on building that reality through research, teaching and service to the community.

“Disseminating facts alone is not enough,” says Mariette DiChristina, COM’s dean. “Researchers have to create meaningful and respectful dialogue with communities to make decisions about what to do as a society.”

COM’s work on this front received a big boost in 2023 with the establishment of the Feld Family Initiative for Civic Science Communication. The \$5 million gift, says Kenneth Feld, CEO of Feld Entertainment and a former chair of the BU Board of Trustees, was inspired by conversations with DiChristina (’86), who is no stranger to science communication: she was the editor in chief of *Scientific American* before returning to COM.

“The problem that we saw in COVID was there was so much misinformation going around—about vaccinations, about the pandemic—and there was no real understanding,” says Feld (Questrom’70). “We need to have a common language with everything that we do.” COM’s collaborative, multidisciplinary approach to amplifying civic science through research, teaching and engagement with communities, he says, gives him hope that the college’s work will yield results. Here’s what COM is working on:



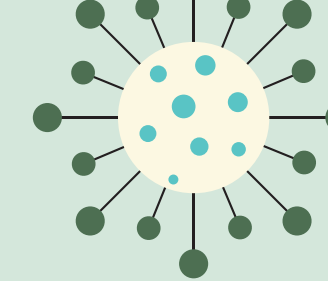
RESEARCH EXPLORATION

Arunima Krishna, an associate professor of mass communication, advertising and public relations, is one of six associate directors of the BU Institute for Global Sustainability (IGS). She brings an expertise in misinformation to the institute, which supports interdisciplinary research focused on planetary and environmental health and sustainability. She and COM colleagues Michelle Amazeen (an IGS affiliated faculty member) and Chris Wells (an IGS core faculty member) are collaborating with other BU researchers on an initiative to better understand why climate lies spread, and how to stop them.

Traci Hong, an associate professor of media science, is one of five core directors of the BU Center on Emerging Infectious Diseases, where she coleads the center’s efforts to support research related to trust and public health communication.

EXPANDING COLLABORATIONS

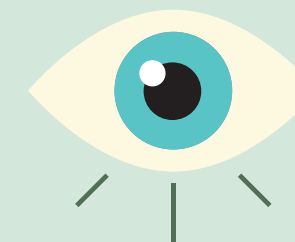
The SciComms network offers researchers additional, free learning opportunities. NPR science reporter Joe Palca created SciComms in 2017 with the goal of building a network of science and engineering professionals and students, and helping them improve their science communication skills. “The idea was [to] encourage scientists to consider communication an important part of their skill set, because it is often overlooked,” he says. In 2021, when the program’s original grant ran out, SciComms moved from NPR to COM. It now includes a writing program, monthly mentor chats with expert communicators and Slack channels for the members of the network to share advice.



NEW LEARNING OPPORTUNITIES

“The more literate our population is in understanding science, the more they are engaged in the process,” says David Abel, a professor of the practice of journalism and longtime science writer for the *Boston Globe*. In 2023–24, he launched two courses, Introduction to Science Journalism and Environmental Journalism, where students learn to parse dense academic studies and interview experts who speak in the jargon of their highly specialized fields. “Our role is to crystallize these issues and make them understandable, to cast light on the challenges that we are collectively facing,” Abel says. “Fundamentally, it’s about us making science accessible.”

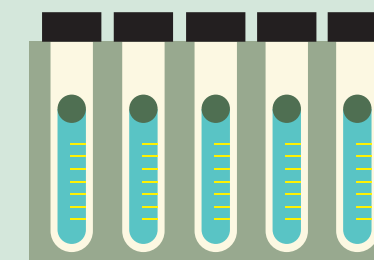
Scientists can also help with that accessibility. Early career scientists, journalists and science communicators could soon have a new resource at COM: an online master’s certificate in civic science is in the final review stages and could be launched later this year. Anne Danehy, an associate professor of the practice in media science, advertising and public relations and associate dean of academic affairs, and Arunima Krishna designed the online program, which will require completion of four courses: Science Storytelling, Engaging and Persuading Audiences, Advocating Science and Transformative Data Storytelling. The Rita Allen Foundation provided support for the program.



A MASTER’S PROGRAM IN THE WORKS

“As populations age and new technologies and treatments become available, there’s also a greater need for expertly trained health and science communicators,” says Justin Joseph, an associate professor of public relations. He sees more and more COM grads going straight into communication roles in the healthcare and pharmaceutical industries.

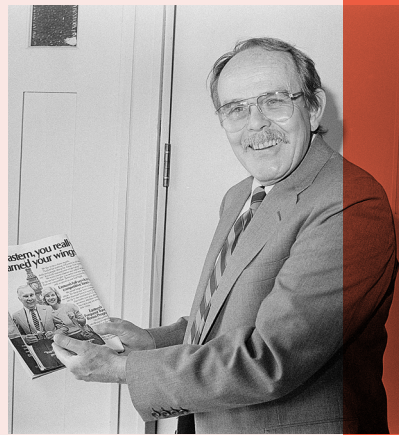
Joseph (’01, ’04), who has led communication efforts for global health and tech brands, is leading the design of a Master of Science in Health and Science Communication program. In addition to building the curriculum, he hopes to create opportunities for graduate students to embed with researchers across BU’s Charles River and Medical Campuses to learn about their work and provide communication support.



NEW EVENTS

In May 2024, COM and the Department of Genetics at the Harvard Medical School will cohost a symposium open to the public focused on how genetics technology could be used to help address climate change. Experts from academia, government and the private sector will discuss the opportunities and risks involved in adopting emerging technologies, such as genetically modifying animals to slow the spread of Lyme disease.

Additional reporting for this story by Mara Sassoon.



THE AGENCY EXPERIENCE

FOR 50 YEARS, THE STUDENT-RUN ADLAB HAS CREATED TOP-NOTCH ADVERTISING CAMPAIGNS FOR CLIENTS AROUND THE COUNTRY

By MARA SASSOON

Bob Montgomery (top row, left) and Walter Lubars (middle row, right) created AdLab in 1974 to give students real-world advertising experience. Since then, AdLab has grown into an award-winning agency.

BU Photo (x3); courtesy of Mei Mei Hepler (middle row, left); Edward Boehs (middle row, center)

ACH MONDAY AFTERNOON,

veteran advertising executive Shawn Zupp supervises an “all agency” meeting. Account executives, art directors, project managers, copywriters and strategists gather to hear updates on projects for clients such as Blue Man Group, WBUR and SiriusXM. Zupp ('95) isn't overseeing this gathering at a global agency like Ogilvy or BBDO, where he spent much of his 25-year career in account management. He's in a nondescript classroom, and the team is a group of enthusiastic BU students.

This is AdLab, COM's student-run ad agency.

AdLab was founded in 1974 by advertising professors Walter Lubars (see “The Family Business” on page 33) and Bob Montgomery. They wanted to create an opportunity for students to work with real clients, build their portfolios and gain agency experience. Since then, AdLab students have helped hundreds of nonprofits, government agencies and businesses large and small.

“The program was envisioned as a true professional training experience, mimicking the environment and the process and structure of a real advertising agency,” says Zupp, a professor of the practice of advertising and, since 2021, one of AdLab's faculty advisors along with Chris Lee, a senior lecturer of advertising. “It's an experiment—hence the lab in the name—in students' professional advertising selves, as they develop a rigor, a discipline and a sense of, ‘Alright, how do I get things done in advertising?’” One measure of that experiment's success is that

AdLab has inspired a series of COM programs centered on working with real clients, including PRLab, COMLab, Real World Productions and the Emerging Media Masters Collaboratory Project.

AdLab is the country's largest student-run agency. Today, more than 300 students participate in the program each year. As the advertising industry has shifted to more digital work, so has AdLab, with students working on cutting-edge campaigns for social media that are rooted in user experience (UX) and interactive design. Recent graduates have taken jobs at top agencies like MullenLowe, BBDO and Ogilvy or in-house at global brands like ASICS and TJX Companies.

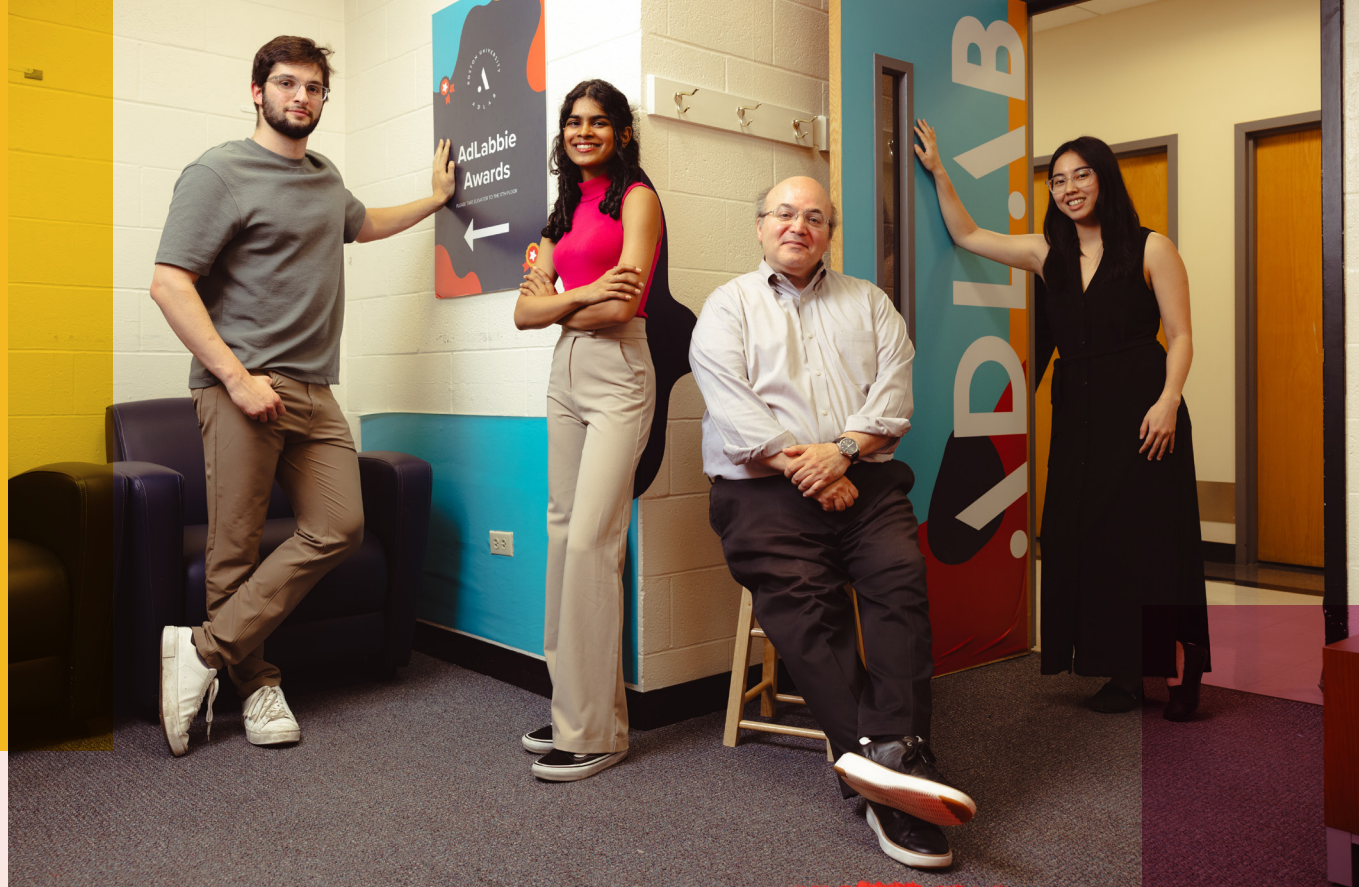
LEARNING ON THE JOB

Any students who are at least in their junior year and who have taken a required introduction to advertising can enroll in AdLab as a semester-long course. Teams typically consist of one account executive, one project manager, two art directors, two copywriters and two strategists. Each team works with their client—about 15 clients participate each semester—to produce an ad campaign that addresses their business needs. Many clients will run the completed campaigns, giving students a professional portfolio before they've graduated. Grades are based on performance reviews from the clients and from peer feedback.

“It's a very different experience for students who are used to assignments and tests,” says Zupp. “AdLab gives students the opportunity to take things out of theory and classroom lessons and put them into real working practice.”

AdLab clients, who have ranged from Boston Symphony Orchestra to Celebrity Cruises, reach out for assistance or are recruited by the program's student-run executive board. (Students who have completed a semester of the program can later serve on the board, which also helps Zupp and Lee assign the roles for each project.) Clients pay AdLab a fee of \$500 for the work produced over the semester, although sometimes production budgets need to be expanded to accommodate more ambitious campaigns.

Zupp says the types of clients AdLab has taken on have evolved throughout its 50-year history. When Lubars and Montgomery started the program, students worked mainly with local nonprofits. In the 1990s, they began taking on local for-profit clients. In the last decade, the program has assisted more national companies.



AdLab’s work has also evolved over the years to keep up with technology. “It was all print work in the late ’70s,” says Zupp. In the past decade, he says, “we obviously became a major developer of social media content, where so much advertising and brand marketing focus is going now.”

Zupp himself was an “AdLabber” in the early ’90s. He recalls sitting in on the all agency meetings and was an account manager on a US Coast Guard campaign to build awareness in the boating community about protecting North Atlantic right whales. The experience solidified his desire to go into account management. “That’s one of the advantages of AdLab: getting to ‘test drive’ the role,” he says.

THE ADLAB EXPERIENCE

In spring 2023, the Wareham, Mass., Gleason Family YMCA turned to AdLab for help with a campaign to boost their summer enrollment. Andrew Rogatinsky and Mei Mei Heipler were members of the team on the account. Rogatinsky (’24), the account executive, was the client’s primary point of contact. “It was constant email communication, weekly meetings answering any questions they might have regarding the team’s progress, and asking the client any questions that the team has,” he says.

Heipler (’24) was one of two art directors on the project. “The key message the client wanted people to take away was that the Y is a place where people can come together, and it helps build community,” she says.

Heipler, her fellow art director, Frank Wu (’23), and the rest of the team brainstormed and came up with a few options to present to their client. The Gleason Family YMCA chose two of the ideas. The first harkened back to the Village People’s 1978 hit single “Y.M.C.A.” and its refrain “It’s fun to stay at the Y.M.C.A.”

“We did different plays on ‘It’s [blank] to stay,’ such as ‘It’s fulfilling to stay at the Y,’” Heipler says. Heipler created graphics for their Facebook page and website. She and Rogatinsky also helped Wu on the second idea, a “Why the Y” video that includes members sharing what they appreciated about the Y.

Both Rogatinsky and Heipler returned to AdLab to serve on its executive board—Heipler as an associate creative director and Rogatinsky as vice president of new business.

For Heipler, the experience helped her sharpen her creative skills. “AdLab emphasizes that we have a common goal of making good work for clients, making something that everyone is proud of and that you can either show in your portfolio or talk about in job interviews,” she says. “It also helped me learn how to take feedback and use it to make my work better.”

Rogatinsky appreciates the unparalleled learning opportunity. “You’re working for a real client, working with a team of eight people, each with their own individual roles. That’s just not something you get in a traditional classroom setting,” he says. “It’s why I decided to apply to join the executive board. I wanted to stay a part of this very unique program that’s one of a kind in the country.”

Andrew Rogatinsky, Catherine Binu Maria, Shawn Zupp and Mei Mei Heipler (left to right) developed a campaign for the Gleason Family YMCA in 2023.

Michael D. Spencer



THE FAMILY BUSINESS

DAVID LUBARS REFLECTS ON HIS FATHER’S ADLAB LEGACY AND CHANGES IN THE AD INDUSTRY

By MARA SASSOON

Before Walter Lubars founded AdLab in 1974 and became dean of COM, he worked on creative teams at top ad agencies like Doyle Dane Bernbach. His son, David Lubars, remembers accompanying his father to the office as a child. “It seemed like a really cool way to make a living,” recalls the younger Lubars (CGS’78, COM’80).

But when David enrolled at BU, where his father was by then teaching, he hesitated to pursue advertising. “Because it was ‘my dad’s thing,’ I tried other things first,” he says. “I started as a history major, but I didn’t see myself doing

that. I liked writing, so I went into journalism. That was fun. But then I saw what they were doing across the hall in AdLab, and that was so interesting. I went over there, and I never looked back.”

Today, he is chief creative officer at BBDO Worldwide—one of the premier agencies in the world, with offices in more than 80 countries—and chair of BBDO North America. He’s led award-winning work, such as the Snickers “You’re not you when you’re hungry” campaign. He traces his success back to AdLab, where he was a creative director and worked on a “Great American Smokeout” campaign to

encourage people to quit smoking. “I just knew that’s what I wanted to do,” he says.

As a student participating in AdLab, Lubars could see his father had started something special. “It’s run as a real ad agency,” he says. “You learn pressure and deadlines and having to go back and do it all over again. So, when you start at an agency, you already understand the frantic and sometimes chaotic nature of the business. It’s experience that is so valuable.”

Back then, advertising ran in print or on television or radio. “You had to figure out what kind of creative to put in those boxes.” But Lubars is invigorated by the rapid evolution the industry has seen in the past couple of decades. “The thing that’s exciting about the business today is it’s so changing—the mediums come and go, and it’s kind of like a cloudy mess,” he says. “Every day, you wake up to something new. I like that, trying to figure out the new.”

AdLab continues to prepare students to meet those challenges, he says. “AdLab is still in a category of one—there’s nothing else like it. And my dad created all of that. It was quite brilliant, what he did.”



Walter Lubars

Courtesy of BBDO (top); Fred Swaney (right)

TERRIER HEADLINES

From picket lines to podcast studios, here's where some alumni spent the past year.



After 148 days of not working—or rather, of working in the hot California sun carrying a picket sign—members of the Writers Guild of America (WGA) finally had reason to celebrate on September 27, 2023. One of the union's longest strikes had ended with a resounding victory in the fight with the Alliance of Motion Picture and Television Producers.

The last WGA strike, in 2007, had a lot to do with pay in the then-nascent world of streaming. This time, newer issues were also at stake, including how writers

will be employed and paid in the ever-accelerating world of artificial intelligence (AI) systems.

Among the WGA's gains this time around, according to the *New York Times* and *Deadline*: residual payments for overseas viewing of streaming will increase 76 percent, and for the first time, writers will receive a bonus from streaming services that's based on a percentage of active subscribers. At least three writer-producers must be hired for writers' rooms for first-season shows running 20 weeks or longer, then minimum staffing for further seasons will be tied to the number of episodes. WGA says the contract includes enhancements worth an estimated \$233 million annually, a compromise between the guild's \$429 million and the studios' proposed \$86 million.

On the big issue, artificial intelligence, the contract guarantees

that AI technology will not encroach on writers' credits and compensation. Studios cannot use AI to rewrite original material. Writers may use the technology for assistance if allowed but cannot be forced to do so.

"It used to be if you created a hit, everybody got to benefit from it," said Patrick Casey, writer for *Violent Night* and the *Sonic the Hedgehog* movies, during the strike. "The primary 'disruption' of Netflix and streaming has been to pay drastically reduced residuals—residuals used to pay your mortgage. Now, you're lucky if the residuals on a similarly sized hit on streaming will buy you a single donut."

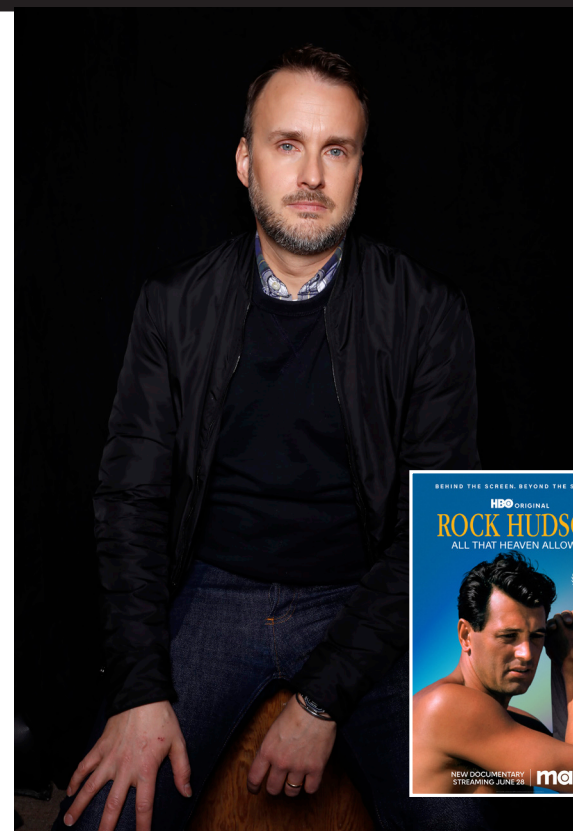
"I started getting texts from producers the minute the end of the strike was announced," says Casey ('01). "My partner, Josh Miller, and I will be back at work almost immediately."



Hilary Weisman Graham ('92) on the WGA picket line.

Michael Russell Gunn ('07), a writer on HBO's *The Newsroom* and ABC's *Designated Survivor*, was also eager to get back to work—but paused to appreciate the significance of the moment: "AI represents the largest single threat to American workers," he said. "We don't yet know how this history will play out, but certainly establishing ground rules now in the hopes of precedent is critical."—Jim Sullivan

Associated Press (top); Courtesy of Hilary Weisman Graham; Vetecey (Illustration)



The double life of actor Rock Hudson is the subject of the 2023 HBO documentary *Rock Hudson: All That Heaven Allowed*, by filmmaker Stephen Kijak ('91). "My producers developed an idea about Rock and his impact on the AIDS crisis and brought it to me. I loved it immediately but saw a much broader story in there," Kijak says. On screen, Hudson was the epitome of American masculinity: square-jawed, broad-shouldered and standing well over six feet tall. An iconic movie star of the 1950s and '60s, Hudson was known for his leading roles in films ranging from *Giant*, which earned him his only Oscar nomination, to *Pillow Talk*, opposite Doris Day. Hudson was also gay, a secret closely guarded in the film industry for fear that news of his sexual orientation would torpedo his career. "It was a chance to really dig in and make a complex and important film. Especially at a time when LGBTQ rights are coming under fire again nationwide, any kind of visibility, even about a historical figure, is important."



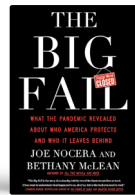
The *Sweaty Penguin* podcast began as a student project in April 2020, created by Ethan Brown (COM'21, CAS'21) and produced with his friends, Shannon Damiano ('22), Frank Hernandez ('20) and Caroline Koehl (CAS'22). The unorthodox approach of mixing climate change with humor found an audience and, more than 100 episodes later, the podcast is still going strong. It's a PBS partner and, in 2023, it won the \$20,000 social impact award at BU's New Venture Competition.



Members of the Sweaty Penguin team accepted their social impact award at BU's annual New Ventures Competition.

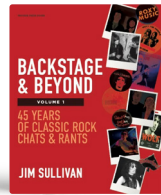
Matt Stajles/Invision/AP; Vishaekishore Venkatesan (Sweaty Penguin)

TERRIER TITLES



The Big Fail: What the Pandemic Revealed about Who America Protects and Who It Leaves Behind (Portfolio, 2023)

Joe Nocera ('74) and coauthor Bethany McLean look at what the pandemic did to America and the inequalities it exposed.



Backstage & Beyond: 45 Years of Classic Rock Chats & Rants, Volumes I & II (Trouser Books, 2023)

Longtime Boston Globe music writer Jim Sullivan ('80) taps his deep archive to create portraits of the rock stars of the 1950s to 1970s, from Jerry Lee Lewis to David Bowie.

Just Church: Catholic Social Teaching, Synodality, and Women (Paulist Press, 2023)

Phyllis Zagano ('70) examines the history of social teaching in the Catholic Church and the resistance to the inclusion of women.

Going Back to T-Town: The Ernie Fields Territory Big Band (University of Oklahoma Press, 2023)

Carmen Fields ('73), the daughter of Tulsa-based musician Ernie Fields, tells his story of success, disappointment and perseverance.

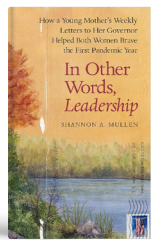
A Delicate Marriage (Atmosphere Press, 2023)

Margarita Barresi ('83) explores class, oppression and the effects of colonialism in a novel about a marriage in 1930s–1950s Puerto Rico.



Hatchet Girls (Delacorte Press, 2023)

Diana Rodriguez Wallach's ('00) young adult horror novel is set in Fall River, Mass., where a teenager commits a double ax murder that seems Lizzie Borden-adjacent. But the terror in the woods has been around for centuries.



In Other Words, Leadership (Steerforth Press, 2023)

Shannon A. Mullen's ('04) true story of a young mother's letters to Maine Governor Janet Mills during the pandemic, and how the correspondence helped the two survive the challenges of 2020.

Nothing to Fear: Alfred Hitchcock and the Wrong Men (FMP Publishing, 2023)

Jason Isralowitz ('90) looks at a real case of mistaken identity in 1940s and '50s New York and Alfred Hitchcock's compelling cinematic version, *The Wrong Man*.

Melinda West: Monster Gunslinger (Brigids Gate Press, 2023)

KC Grifant ('08) released her first novel, a genre-bending, supernatural western that reads like a blend of *Bonnie and Clyde* and *The Witcher*.

Fun with Oceans & Seas: A Big Activity Book for Kids about Our Wonderful Waters (Z Kids, 2023)

Emily Greenhalgh ('12) gives young readers 100 ways to explore the world's oceans.



Deena Sheldon ('84) was about to cover the marathon at the World Athletics Championships in Oregon in July 2022 when her phone rang—but the race was about to start so she couldn't answer. Only later did she finally connect with Ken

Aagaard, chair of the Sports Broadcasting Hall of Fame, who was calling to tell her that she'd been selected for induction in December. The nine-time National Academy of Television Arts & Sciences Sports Emmy Award winner has run camera on 12 Super Bowls, 17 Indy 500s, 17 Daytona 500s, and 24 Triple Crown races. She's covered the Olympics, the NFL, the World Series, America's Cup, NBA Finals, NCAA Final Four, the Masters Tournament, PGA Championships, US Opens for tennis and golf, the Boston Marathon and dozens of other historic events. Throughout her career, which has included stepping away from sports to cover nine presidential inaugurations as well as presidential funerals and political debates, Sheldon has forged a reputation for her meticulous preparation.

On January 14, 1992, Tracy Marek (CGS'90, COM'92), then a sports reporter for *The Daily Free Press*, got a phone call. A BU student, Peter Breen (Sargent'93,'01), had just been named to the US team for the Winter Olympics in Albertville, France. Would she like to interview him? "I really didn't have any knowledge of figure skating," recalls Marek. She did the interview and moved on. But 30 years later, in December 2022, things came full circle when she was named CEO of US Figure Skating, making her the first woman to hold the position. For a sport in which many of the stars are female—Peggy Fleming, Kristi Yamaguchi, Michelle Kwan—her appointment seems long overdue. "It's been fun to see how it's mattered to the skating community and to women," says Marek. She joined USA Skating after 19 years with the National Basketball Association's Cleveland Cavaliers and their related holdings (including the American Hockey League's Cleveland Monsters and NBA G-League's Cleveland Charge).



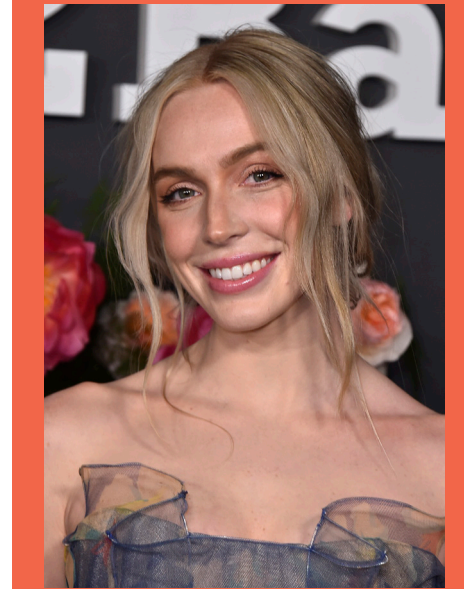
Book covers courtesy of the publishers; Deena Sheldon; Associated Press (Marek)



Julie Kornfeld (center), Kenyon College's 20th president

Julie Kornfeld ('87) was named the 20th president of Kenyon College and began her presidency in October 2023. Kornfeld majored in journalism at COM before going on to earn her master's in public health and doctorate in epidemiology at the University of Miami. Prior to Kenyon, she was the vice provost for academic programs at Columbia University and vice dean for education at Columbia's Mailman School of Public Health, where she developed a reputation for interdisciplinary collaboration and partnerships.

Alexandra Cooper (CGS'15, COM'17), the host and producer of the popular podcast *Call Her Daddy*, was named to the 2023 *Time* 100 Next list, which recognizes emerging leaders each year. Cooper's podcast, which is known for its frank talk about sex, relationships, female empowerment and mental health, earned her a three-year, \$60 million deal from Spotify, making her one of the highest paid podcasters on the network.



Reporting by Marc Chalufour, Kat Hasenauer Cornetta, Matt Kalman, John O'Rourke, Sam Thomas

Scott Kirsner ('93) estimates that he's written more than 1,000 "Innovation Economy" columns for *The Boston Globe*. Along the way, Kirsner began wondering how Greater Boston could better highlight its legacy and culture of science, technology and manufacturing innovation. Kirsner and a friend, inspired by the Freedom Trail, have created a walk of their own: the Innovation Trail connects 21 sites between Boston's Downtown Crossing and Cambridge's Kendall Square, bridging the region's manufacturing past with its biotech present.



THANKS TO ALL OF YOU

New hires, new courses and degrees, renovated spaces, change-making storytelling and the audacious goal of restoring society's faith in science—these are the stories of the past year at COM. Thank you for the support that makes all of that possible!



"I AM GRATEFUL FOR ALL THE OPPORTUNITIES, EXPERIENCES AND CONNECTIONS I HAVE MADE THROUGH COM."
—MIA CHAI ('25)



"I'M SO GRATEFUL FOR THE ADVISORS, FACULTY, STAFF AND DONORS AT COM FOR THE GUIDANCE AND RESOURCES THEY PROVIDE TO HELP ME SUCCEED!"
—ASHLEY NIFAH ('24)

WHY I GIVE

Growing up, **Noah Coslov ('04)** played every sport he could and fell asleep listening to Philadelphia sports talk radio. He was passionate about athletics but also knew he wasn't pro material. "Broadcasting would keep me close to sports, and I could make it a career," he decided.

In high school, he attended COM's Institute for Television, Film and Radio Production, and his education fell into place. "BU was the only [college] application I filled out," Coslov says. "If I didn't get in, I guess I would have had to hustle."

He was accepted—and he continued to pursue his passion for sports media. Coslov was WTBU sports director and traveled with the women's basketball team for live broadcasts. He studied sports journalism with Jack Falla ('67/'90), a *Sports Illustrated* hockey writer and author.

Coslov interned with the NBA, broadcast minor league baseball games after graduation, and worked for Major League Baseball. He also led media training and marketing before the 2018 NBA Draft for University of Texas star Mo Bamba. That experience helped to inspire Coslov to launch Paper Mill Pillars, a consulting business that coaches athletes in their broadcast endeavors, as well as hosts and reporters looking to improve on-air. Coslov also cofounded Golf Nation, a golf lifestyle and entertainment network.

Coslov makes annual gifts to COM and WTBU "so students have the best opportunity to get the most out of their experience and so they always feel confident that the alumni and school are fully invested in their success."



His investment in the next generation goes beyond those gifts as well: Coslov admits he gives extra attention to demo tapes from BU students. "If you're going to send an email to me, the subject line should always say 'BU Class of ...' or 'Current COM student,'" he says. "That email is always going to get opened."—*June D. Bell*

Michael D. Spencer (x2); courtesy of Noah Coslov

\$50,000 OR MORE

- Anonymous
- Maya Ezratti (COM'98)
- Kenneth J. Feld (Questrom'70)
- Sandra A. Frazier (COM'01)
- Donald M. Kaplan (CAMED'73) and Edna E. Kaplan (COM'88)
- Colleen W. McCreary (COM'95) and Andrew McCreary
- Kevin E. Merida (COM'79) and Donna Britt
- William E. Whalley (CGS'53, COM'55)

\$25,000–\$49,999

- Paul H. Imbesi (COM'05)
- The Estate of Barbara B. Judd

\$10,000–\$24,999

Anonymous

- 1839 Society Member
- Young Alumni Giving Society Member
- Faculty/Staff Member
- Parent
- Loyalty Society Member
- First-Time Donor
- Deceased

- John Cunningham and Daphne Cunningham
- Lewis G. Curtis (CGS'53, COM'55)
- Mariette DiChristina-Gerosa (COM'86) and Carl J. Gerosa III
- Heather A. Elder (COM'91) and John K. Elder
- Neil Ellman and Evan Ellman
- T. A. Fassburg (COM'69)
- Robert A. Fishman (COM'69) and Margaret Fishman
- Adam Gerber (COM'90, Pardee'90) and Jennifer L. Gerber
- Dwight R. Hilson (COM'81) and Mindy B. Hilson (Sargent'77/'82)
- Kathleen E. Imbesi (COM'96) and Anthony M. Imbesi
- David J. Lender and Stacey B. Lender
- Lawrence H. Levine (CGS'78, MET'80) and Larry Levine
- Daniel R. Lombard (COM'03, CAS'03) and Jordana E. Lombard (COM'03)
- Colleen E. Markley (COM'97) and Brian T. Markley
- Christopher R. Nelson and Lori A. Nelson
- Nicole T. Putzel (CGS'91, COM'93) and Steve Putzel
- Alessandro F. Uzielli (CGS'87, COM'89)
- Michael J. Weiss (COM'94)

\$5,000–\$9,999

- Elizabeth M. Butson (COM'60)
- Anthony A. Harrison (COM'81) and George Harrison

- Sabrina Horn (COM'85)
- Simon P. Jacobs and Eliana Jacobs
- Jacqueline Kritikos (COM'87) and Jim Chamberlin
- Margaret C. McKeone (COM'20) and James McKeone
- Mark H. Nelson (COM'88) and Ruth Gallagher Nelson
- Thomas R. Schoenberger (COM'72) and Helen Blake
- Mitchell D. Silber and Beth A. Silber
- Margaret A. Sullivan (COM'77) and Joseph Alvarado
- Chris M. Williams (CGS'91, COM'93) and Carrie F. Williams

\$2,500–\$4,999

- Francine Achbar (COM'67) and Stuart Mushlin
- Jeanne M. Broyhill (CGS'71, COM'73) and Joe M. Ventrone
- Gail J. Cohen (COM'78)
- Cynthia J. Demopoulos (COM'85)
- Bill M. Fine (COM'77) and Gail H. Fine
- Gary R. Fleder (COM'85)
- Carol A. Gately (COM'88)
- Ellen Grogan (COM'87)
- Joseph Loughnane and Lori-Ann Loughnane
- Stuart Newman (COM'74) and Katherine Newman
- Scott Rosenberg (COM'85)

WHY I GIVE



After spending her childhood in Northern Virginia in the 1950s and 1960s, **Jeanne Broyhill (CGS'71, COM'73)** refused to attend a southern college. "I fought to go to a northern school," she

says, "and my father would not let me near New York City. The second choice was Boston."

That "second choice" was an ideal fit, immersing Broyhill in an ethnically and racially varied community and launching her long career in marketing and public relations. "I came from an environment where there was no diversity," she says. "To go to a school like BU and be exposed to an incredible level of diversity was very important to me."

Drawn to writing and researching, Broyhill credits her COM courses with sharpening her skills. Advertising professor Walter Lubars (see page 31), who had worked at the New York City ad agency Burson-Marsteller, helped her secure a job there. "It was great to go right from college into one of the largest firms in the world," she says. "It was an incredible, fabulous leap to take."

Broyhill later worked as a legislative

aide on Capitol Hill for the US Department of Housing and Urban Development and as a director of communications services at Freddie Mac.

"The skills I learned from the College of Communication have popped up constantly in terms of how you communicate with different types of people, what you communicate and how frequently you communicate," she said.

Broyhill's BU connections remain strong. She and a dozen former classmates gather regularly for reunions and connect every few months for Zoom chats. She supports COM with frequent current-use gifts in appreciation for the opportunities she had to make lifelong friends and broaden her worldview. "All young people who want to further their education should have the opportunity to have that experience," she says, "and I know my donations help make that happen."—*June D. Bell*

Michael D. Spencer (x2); courtesy of Jeanne Broyhill



"I'M THANKFUL FOR ALL OF THE COM PROFESSORS WHO HAVE HELPED ME FIND CONFIDENCE IN MYSELF. THIS CONFIDENCE HAS ALLOWED ME TO GROW ARTISTICALLY AND MAKE CONNECTIONS!"
—**WALTER NELSON (COM'24, CAS'24)**

DEAN'S ADVISORY BOARD

- Bonnie Arnold ('78)**
Film Producer
- Carlos Bardasano (Questrom'94, COM'97)**
President, W Studios at Televisa
- Heather Elder ('91)**
Owner and CEO, Heather Elder Represents
- Maya Ezratti ('98)**
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