





## Here's to the next 100 years

This year, we're celebrating the centennial of the Department of Journalism, established April 21, 1922, by the Board of Regents. As we have explored archival documents dating to the 1920s, it's been fun to go through photos and see the changes in technology (and fashion!) over the past 100 years.

What hasn't changed is the importance of both universities and journalism in upholding democracy. As I said in our coverage of the department's history (Page 26), the journalism industry has seen tremendous change over the past 10 decades, but our goal has remained steady: teach students to find truth and hold power to account.

Thousands of our graduates have gone on to become working journalists, and I had the opportunity to talk with three of them—**John Branch (MJour'89)**, **Jackie Fortiér (MJour'13)** and **Vignesh Ramachandran (Jour'11)**—about topics ranging from what challenges they face as journalists to how they find joy in their jobs (Page 10).

Of course, the unique strength of our new college is the synergy formed by all of our academic programs. Across the board, our faculty members are educating the next generation of communicators and exploring how they can have a positive impact on humanity. Be sure to check out Associate Professor Stephen Volda's work on improving mental health therapy through technology (Page 8), and the climate-focused projects taken on by faculty and students in Advertising, Public Relations and Media Design; Communication; Critical Media Practices; and Journalism (Page 16).

As CMCI enters its seventh year and becomes more mature as a college, I can't wait to see what the next century holds and what important stories, projects and research the faculty, students and alumni from all of our disciplines will pursue!

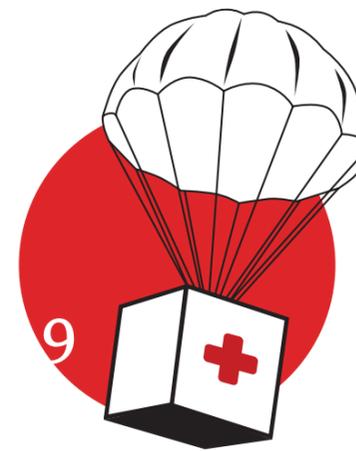
Please keep sending us your updates to feature in Alumni News and let us know if you'll be on campus. I'd love to hear from you.

### Lori Bergen, PhD

Founding Dean  
College of Media, Communication and Information

### About the Cover

Photographer **Charles Snow** captures students in a journalism class at the University of Colorado in May 1925, just three years after the creation of the Department of Journalism and its first four-year degree program. Snow was an accomplished, innovative photographer in Boulder from 1909 to 1961, and his collection of work is stored in the University Libraries archives. See "Journalism Through the Decades" on Page 26 to learn more about 100 years of journalism at CU.



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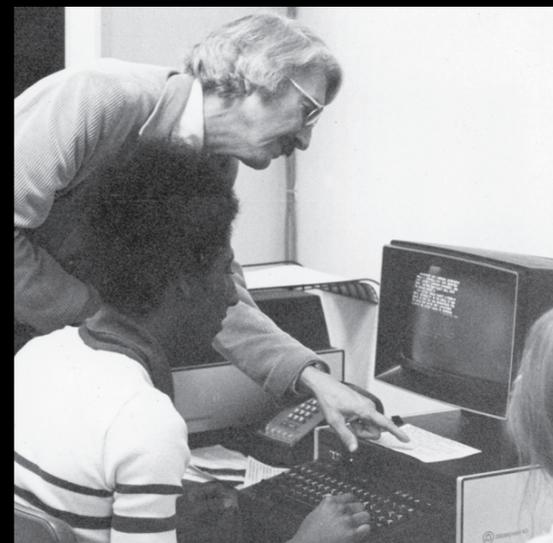
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# and



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# EVERY STORY IS IMPORTANT

By Anthony Albidrez

The clock hit 3 a.m., and only three men remained in the game. For the men stationed at Da Nang Air Base in Vietnam, payday meant a long, late night of poker. During this particular game in 1968, Juan Espinosa (Jour'74) would cash out with more than just the winning pot.

"There were only about three of us still playing, and the pot was huge because we had all the money of everybody that already dropped out," Espinosa said, recalling his time in the U.S. Air Force.

During the final hand, Espinosa threw in \$20.

"One of the guys that was still in, he says, 'Look, I don't have 20 bucks, but I got this camera. I'll throw it in the pot if you'll accept.'" Espinosa recalled. "He threw the camera in the pot. And I won the pot, and I won the camera."

*Juan Espinosa captures a self-portrait with his Pentax 35 mm camera, circa 1971–74. Photo by Juan Espinosa*

For Espinosa, that camera, a 35 mm Canon rangefinder, and that early morning in 1968 marked the beginning of his photographic career. Now 74 years old, he has kept his finger on the shutter button ever since.

Espinosa's decadeslong, illustrious career in Colorado journalism has been marked by leadership and deep roots in his community. At CU Boulder in the early 1970s, he launched *El Diario de la Gente* as a member of the campus group United Mexican American Students (UMAS), which aims to build cultural awareness of the Chicano community in Boulder.

He later moved to Pueblo, Colorado, where he co-founded the alternative community newspaper *La Cucaracha* and embarked on a 22-year journey in community journalism at *The Pueblo Chieftain*.

Through his journalism and photography, Espinosa has captured Colorado history, documenting Chicano movements and activism. His extensive photographic archive has been featured in museum exhibits, documentaries and news stories.

"I have always worked for my community, my whole journalistic career," Espinosa said. "If I saw something wrong, I reported it just the way I saw it."

## A New Voice in Boulder

After his time in the Air Force, Espinosa completed his associate degree at Mesa College in Grand Junction then enrolled as a journalism student at CU Boulder in 1971.

His arrival followed the swell of Chicano activism in the Southwest in the 1960s, known as the Chicano Movement or El Movimiento. At CU, Espinosa quickly deepened his involvement with UMAS and the growing Chicano community on campus.

By 1972, he and other students launched *El Diario de la Gente*, an independent Chicano newspaper on campus, to give the community its own platform. The newspaper covered a wide range of topics, such as boycotts, protests and tensions with CU Boulder administration.

"We felt we were being misrepresented in the mass media, that they didn't know who Mexicans were. They didn't know who Chicanos were," Espinosa said.

"And we decided that we needed our own publication to tell our own story, in our own words, using our own vocabulary, and that was really one of the goals that I set for myself in starting *El Diario*."

That same year, he photographed students as they protested the firing of Ricardo Falcón, assistant director of UMAS Educational Opportunity Program (EOP), who was later killed in a racially motivated confrontation in New Mexico.

In 1973, Espinosa was covering a campaign stop by Chicano and workers rights leader César Chávez in Denver when Chávez recruited Espinosa to work for the United Farm Workers' (UFW) newspaper, *El Malcriado*. There Espinosa photographed

*The funeral procession for Ricardo Falcón, the community organizer killed in a racially motivated confrontation in New Mexico in 1972. Photo by Juan Espinosa*





University of Colorado Boulder students march to Regent Hall to peacefully protest in response to late financial aid in fall 1973. Photo by Juan Espinosa

many pivotal moments during UFW's struggle for farmworkers' labor rights in California.

Back in Boulder, Espinosa covered increasing tensions between Chicano students and the CU Boulder administration over financial aid. When administrators lost financial aid files and issued late stipend checks, students enrolled in the EOP couldn't pay tuition or living expenses.

Many believed the issues were purposeful—meant to deter Chicano students from enrolling in the program.

"Most of us had never even aspired to go to the University of Colorado. And all of

a sudden, the doors were open, and we could attend," said Espinosa, who both covered the events and joined student protests. "We think it was an attempt on the part of the university to keep UMAS from growing so fast."

In May 1974, UMAS students occupied Temporary Building 1 (TB-1), a small, administrative building at 1715 Pleasant St., to urge negotiations and remedy the ongoing issues.

While TB-1 was occupied, loud blasts could be heard all over Boulder. Within two days, two cars were bombed, killing six activists and students who had been involved in the protests. The six people killed would come to be known as Los Seis

de Boulder: Una Jaakola, Reyes Martinez, Neva Romero, Francisco Dougherty, Heriberto Teran and Florencio Granado.

"It wasn't until cars started blowing up and students started dying from these car bombings that the university agreed to negotiate," Espinosa said.

After 18 days of occupation, the administration agreed to negotiate with the students. All demands were met, and the occupation of TB-1 ended.

Espinosa documented these events within the pages of *El Diario*. Based on Espinosa's photography, CU Boulder alumna Jasmine Baetz in 2019 created images of each of the Los Seis de Boulder victims on a sculpture that is located in front of the Albert and Vera Ramirez Temporary Building 1 next to the CU Boulder Recreation Center. In September 2020, the University Libraries announced that it had acquired the sculpture as part of its Rare and Distinctive Collections.

"If students had power, student publications also had political power. My goal was to make a publication that had power," Espinosa said. "What we really were trying to do was tell our own story. We were not represented well in the media."

**'The Truth Speaks for Itself'**

When Espinosa moved to Pueblo after graduation, he found that Chicano communities also lacked media representation in the city.

Espinosa co-founded *La Cucaracha* in 1976 with his wife, Deborah Espinosa, and David Martinez, longtime friend and colleague. After his time at *La Cucaracha*,

he began reporting at *The Pueblo Chieftain* in 1988. As a Chicano journalist, Espinosa reported for both publications on issues and challenges facing the Chicano community.

"The things that we wanted to accomplish with our own newspapers, I was trying to accomplish at a daily newspaper," he said. "I was trying to represent Chicanos and

people of color accurately and let them speak for themselves as much as possible."

Espinosa began at *The Chieftain* on the police beat but would later cover the education and government beats. He wrote a popular column titled "Juan's World" for 17 years.



"He'd been publishing *La Cucaracha*, which was a wonderful protest newspaper. And it just really attacked wrongdoing in the district attorney's office and other places, and his journalism was just exemplary," said Steve Henson, who reported alongside Espinosa before becoming managing editor of *The Pueblo Chieftain*.

Henson's predecessor recruited Espinosa, saying the young journalist's perspective was needed in their newsroom.

"We were all thrilled because we all admired Juan and what he had done," Henson recalled. "For a young guy like Juan, who was in his 20s, to be taking on this kind of power was pretty courageous."

*La Cucaracha* published weekly until 1983, and special editions have been published thereafter. After his 22-year journey at *The Pueblo Chieftain*, Espinosa retired in 2009. While working at the daily newspaper, Espinosa also taught social studies from 1993 to 2007 at Centennial High School in Pueblo.

Espinosa's journalism tells us the story of life, culture and society in Pueblo, which he calls home to this day.

"The truth speaks for itself, and Juan's always been about that," Henson said.

UMAS students protest in spring 1974 during the occupation of Temporary Building 1. Juan Espinosa missed his own commencement ceremony in order to join the occupation. Photo by Juan Espinosa

**Honoring a Journalism Legacy**

In May 2022, CU regents awarded Espinosa an honorary doctorate for outstanding achievement in the field of journalism.

"We both look back in awe that we saw so much history. We have witnessed change. We changed ourselves, grew tremendously with all of the experiences," said his wife, Deborah Espinosa, who was the director of El Pueblo History Museum for 25 years and worked for History Colorado. "And now we're considered elders often sought for our opinions, direction, research. We assist a lot of students who are wanting to know about that era—although it's not an era to us, it's our life."

Martinez was one of many friends, colleagues and supporters to nominate Espinosa for the honorary doctorate.

"It's a very notable punctuation as well as recognition for the good work that he has created and produced during his own journalistic career. He is also a role model for future journalists," Martinez said. "Probably the most important component of his work is the education that was brought to his audiences."

For Espinosa, his career in journalism was like having a front seat to history. Camera in hand, he captured significant moments in Boulder and around Colorado.

"Every assignment, every story is important," Espinosa said. "And together, they create a knowledge about a community. I believe that my stories have helped define who we are as Chicanos in this country and in the part of the world that I've interacted with. And I think that's really important." ❖



# #MentalHealthApps

By Shannon Mullane (MJour'19)

**Stephen Voida sees a world in which mental health care can fit into the palm of your hand.**

As a technologist, Voida spends much of his time thinking about technology designs and functionality—how email systems can be the downfall of productivity and good interface design can mitigate information overload. About 10 years ago, he turned his attention to a new puzzle: How can technology improve therapy techniques, particularly when self-reported input from patients is often so vital to clinicians?

That's when he focused on developing apps for smartphones. Think Fitbit, but for your mental health, he said.

"The goal is to collect data about what's going on on a day-to-day basis, ask some really targeted questions that are informed by therapy instruments and to help people make sense of, and manage, their own mental wellness," said Voida, an associate professor in information science at CU Boulder.

He began with a focus on therapies for bipolar disorder, like interpersonal and social rhythm therapy (IPSRT), which aims to stabilize daily rhythms. But the treatment relies on a paper-and-pencil daily survey to help people track mood, sleep, diet and social habits.

When someone forgets the sheet, or doesn't want to have to fill it out in public, it can mean a loss of important information for clinicians.

The MoodRhythm app on a smartphone, however, is unobtrusive and nearly always within reach, Voida said. Passive sensors on the device can augment self-reporting. For clinicians, it means more reliable information to support patient care.

"There's a lot less stigma associated with pulling out a phone and doing a quick survey or entering a mood . . . than there would be with a piece of paper or something your therapist gave you," Voida said.

While conducting research, Voida and his partners learned that people sometimes felt too depressed or manic to fill out the surveys, another area of information loss. Drawing from family-focused therapies, a treatment developed at CU Boulder, he began to develop ways for family members, friends and other caregivers to add notes to the app and help with a person's care.

Caregiver networks have huge potential to help in a person's care, but it's not clear whether involving caregivers might strain relationships or skew reporting, Voida said.

"It's slightly uncharted territory," he said.

Working with a local provider, Voida's team is creating a separate application for the software: treating anxiety and depression. This iteration of the software will incorporate exposure therapy, giving people clinician-recommended, engaging activities in the app as part of their treatment.

As trial phases continue on both projects, Voida is gathering feedback from clinicians and patients. Information science and computer science students, spurred by the chance to take on a real-world problem—lack of access to mental health care—are conducting interviews and tweaking the app design to ensure it fits seamlessly into daily life.

"They really want to make a difference," he said.

With today's sociopolitical divisiveness, the trials of the COVID-19 pandemic and heightened daily stressors, mental health care access is increasingly important, Voida said.

"We need to be paying more attention to this," he said. "Even as a technologist, there are things I can do, like partnering with clinicians, to hopefully address the problem in a way that is impactful." ❖

# #GamingForGood

By Malinda Miller (Engl, Jour'92; MJour'98)

**In 2020, the world's oldest humanitarian organization—the International Committee of the Red Cross (ICRC)—made a decision that could appear counterintuitive to its mission to save lives.**

The organization turned to *Fortnite*, an online game built around killing and battles, as a way to reach new, larger audiences.

The ICRC partnered with game developers to add a creative mode, called Liferun, inside the *Fortnite* universe. In Liferun, players accomplish tasks core to the mission of the ICRC, including rescuing civilians in war zones, delivering supplies and defusing mines.

The ICRC and other organizations have realized that if they want their message to be received, they have to "go where people are actually paying attention," said Jolene Fisher, an assistant professor in advertising, public relations and media design, who has spent the last seven years researching how organizations use digital games as tools for strategic communications.

Fisher originated the term "strategic communication games" and created a framework to study the purpose of an organization, what the game is, and how it's distributed to the public.

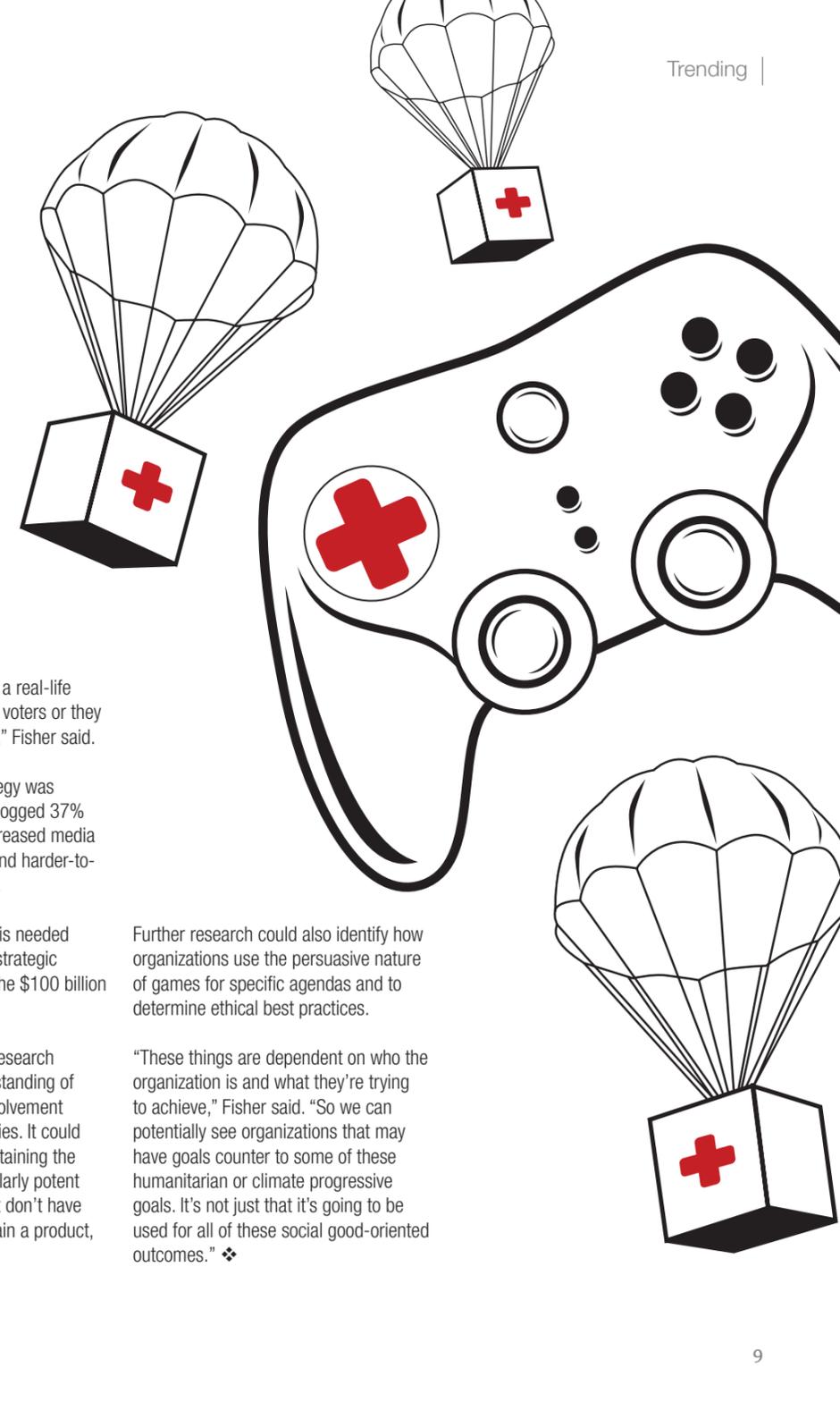
In the ICRC example, using a strategic communication game required careful implementation, Fisher found after conducting in-depth interviews with key members of the ICRC *Fortnite* project and studying ICRC organizational documents.

With the rewards also came risks, she found.

The ICRC had publicly expressed concerns in media interviews and on its website about the "problematic representations of war that may normalize activities that are at odds with international humanitarian law." Fisher's research showed that implementing Liferun required extensive internal dialogue and planning.

But the ICRC knew that embedding Liferun in *Fortnite*—which has about 83 million players, according to GamesRadar+—would allow it to place messages about protecting victims in war zones and respecting international humanitarian law into a platform where the community they want to reach is actively involved.

The ICRC had determined that "the people who are playing *Fortnite* are people who are going to be having a



say in what's happening in a real-life battlefield, whether they're voters or they are actual soldiers fighting," Fisher said.

Despite the risks, the strategy was successful for the ICRC. It logged 37% in online growth, and it increased media hits in both major outlets and harder-to-reach, niche media outlets.

Fisher said more research is needed on the potential impact of strategic communication games in the \$100 billion gaming industry.

For organizations, further research would offer a better understanding of the ways in which their involvement reshapes their own industries. It could outline challenges, like sustaining the effort over time—a particularly potent question for nonprofits that don't have the infrastructure to maintain a product, Fisher said.

Further research could also identify how organizations use the persuasive nature of games for specific agendas and to determine ethical best practices.

"These things are dependent on who the organization is and what they're trying to achieve," Fisher said. "So we can potentially see organizations that may have goals counter to some of these humanitarian or climate progressive goals. It's not just that it's going to be used for all of these social good-oriented outcomes." ❖



# The Real People

## BEHIND THE NEWS

By Malinda Miller (Engl, Jour'92; MJour'98)

How do journalists connect with audiences? What are the biggest challenges they face? Has social media changed how they report a story?

As news media have fundamentally changed over the years, the Pew Research Center has regularly tracked audience media consumption and gauged the public's perceptions of the industry. But in an effort to "capture the other side of the story," last

spring it surveyed almost 12,000 journalists, said Amy Mitchell, the center's director of journalism research, in a Q&A.

The Pew study found that 77% of journalists surveyed would choose their career again but identified several areas of concern, including political polarization and the impact of social media. Researchers also found that journalists think the pandemic has permanently changed the news industry.



**Lori Bergen, PhD**, is the founding dean of CMCI and currently on the boards of the Poynter Institute, Colorado Public Radio and the Colorado Press Association. Before joining academia, Bergen worked for several years as a journalist. She has co-authored several books, most recently *News for US: Citizen-Centered Journalism*.



**Jackie Fortiér (MJour'13)** is the senior health reporter for KPCC and LAist.com in Southern California and has also worked in public radio in Oklahoma and Colorado. She has won two regional Edward R. Murrow awards in California and one in Oklahoma. She works on quick-turn stories and hopes at some point to not just be reporting on infectious diseases. [@jackiefortier](#)



**John Branch (MJour'89)** joined *The New York Times* in 2005 as a sports reporter. He won the Pulitzer Prize for feature writing in 2013 for "Snow Fall," a multimedia story about a deadly avalanche in Washington State, and was a finalist for the prize in 2012. He is working on several monthslong multimedia projects. [@JohnBranchNYT](#)



**Vignesh Ramachandran (Jour'11)** is a multiplatform editor for *The Washington Post* and co-founder of the Red, White and Brown Media newsletter on Substack, which focuses on South Asian American stories and community engagement. Previously, he worked at the PBS NewsHour, ProPublica, the Stanford Computational Journalism Lab and NBC News Digital. [@VigneshR](#)

CMCI Dean Lori Bergen had many of the same questions. She talked with three alumni from across the country—John Branch (MJour'89), Jackie Fortiér (MJour'13) and Vignesh Ramachandran (Jour'11)—over Zoom last summer about their day-to-day experiences as journalists.

**Bergen:** As we've been talking, it's great to hear the differences in the work that each of you are doing. There's this common thread of storytelling and the way each of you have applied your interests and skill sets in ways of connecting. I'm curious, what are some ways you engage with your audience?

**Ramachandran:** The last two years the number of in-person interviews has dramatically dwindled. A lot of it has been sourcing engagement through social networks. This year I've been experimenting with the audio function on Twitter to host conversations and see what issues people want to talk about. Some of the discussions ended up being more substantive and more engaging than I had expected, so it's been a good experiment so far.

**Branch:** Most of my connections are still pretty traditional with readers. It's the usual social media and reader comment kind of channels. I'll give you an interesting quick story, though. We did a big multimedia piece on a story I wrote about 18 months ago about the threat to some of the iconic tree species—the redwoods, the sequoias, the Joshua trees in California. A musical director at a pretty big concert hall here in California was moved by it and was trying to figure out how to connect arts to climate change. He commissioned several composers to write pieces off of that story. They'll be performing unique and original works based off something I wrote, which has never happened to me before.

**Bergen:** Amazing. Whoever thought you'd be the muse to an orchestral performance? Jackie, has social media changed how you engage with your audiences?

**Fortiér:** I've never not had social media as a journalist, so it's not that different than what I was doing before. (The pandemic) has meant a lot of over-the-phone interviews that I would really have preferred not to do over the phone, but that's just the way it had to happen. It's been really difficult to have patients, family members, nurses, doctors crying to you on the phone, talking about how difficult it's been treating people or going through COVID, and you're not there in person. A lot of them didn't want to have video on while we were talking. I think that has been the hardest part of the pandemic for me.

**Bergen:** That's interesting. I brought my generational perspective to this because I wanted to delve into how social media may have changed some of your work, but you're reminding me that this has always been part of your reporting.

**Fortiér:** I covered the Planned Parenthood shooter in Colorado Springs. None of the institutions were on Twitter so I couldn't pull any information from that. I was doing live updates because there was this shooter on the loose in Colorado Springs, and it was when people were traveling. It sounds morose to say, but we're going to have another breaking news situation, and so now that institutions are actually putting that information out there, it helps from a journalistic perspective.

**Ramachandran:** In some ways it's broken geographic barriers to reach people around the country or world. But in another sense, particularly when trying to reach marginalized communities, are we self-selecting the



sorts of people who would want to speak out anyway or who are comfortable with engaging on those platforms?

When I was doing a lot of reporting on the pandemic spike in anti-Asian hate crimes and incidents, there were a lot of folks on the forefront talking about the issue on social platforms. But when talking to some of the folks who have been personally impacted by these issues, it's trying to build rapport with someone whose child has been stabbed in a parking lot because of a hate crime. Trying to do that interview over Zoom is just a very different dynamic versus really ingraining yourself in the community and trying to understand the story and all its nuances and complexities. I think in some ways (Zoom) is such a useful tool, but in other ways, I think it's a means to launch a conversation in a traditional way.

**“I just want people to remember, there are real people behind this news.”**

—John Branch

**Branch:** I think it's just a different conversation when you and I are looking at each other, even if it's through a camera. But I do worry that media companies will use it as a crutch and not send people out because it's too simple and much cheaper to do it this way. I still think the best reporting is face to face, in person, not face to face over a monitor. It's a totally different dynamic. I mean, I can see you in your little box right now, but I don't know what the environment is around you. There's not a whole lot of spontaneity when you and I are talking like this. There's no, “Let's just jump in the car and go get coffee somewhere,” or I can't see what you have posted on your refrigerator that might elicit a whole line of questions.

**Bergen:** Good point, John. I'm curious, what form is most of your content being created in and how is it distributed to audiences?

**Fortiér:** Everything I do is multiplatform, from a 20-second spot to a full-fledged feature. If I go out to do a story, it's pictures, tweets while I'm there, video, hopefully, depending on what's happened. We create content specifically for TikTok. Usually I'm trying to find sources, but sometimes just to engage audiences. I kind of feel like the legacy journalists are just kind of catching up, to be honest with you, now that *The New York Times* and *The Washington Post* are like, “Oh, audio is a thing.”

**Bergen:** Well, that sounded like you guys need to respond to that one.

**Ramachandran:** Honestly, the last 10 years have been everything from print to writing for the web to audio work to video work to data analysis. I think the best editors have always given me the advice to just tell the story in the medium that tells the story best.

**Bergen:** I love that. It's what we try to teach our students, but it always sounds so much better when somebody else says that.

**Branch:** I'll say that what has been one of the changes post-“Snow Fall” is we have had a lot more conversations about the best way to present the story. Now, it's like, what if this is nothing but a photo essay? What if this is actually a big, dynamic graphic? What if it is text? What if it's video?

I'm working on a story now that we hope to make a full-length documentary. Some of my stories they'll have me read so we can deliver them to podcast and audio audiences.

I think it has kind of exploded the environment and the imagination that we have for what's the best way to deliver this to people. It's exciting times to be a part of it.

## Making a difference

**Bergen:** Could each of you talk a little bit about your experience with how journalism has made a difference?

**Fortiér:** I was the only health journalist in Oklahoma. We had a huge opioid lawsuit against Purdue (Pharma) settled, but Johnson & Johnson was the one that actually went to trial.

The trial happened to be in the town that I lived in, Norman, Oklahoma. I did a bunch of stories leading up to it, and then I just filed and filed and filed with NPR's newscast. I was the only reporter that was there every day. Because I tweeted the whole thing—and that was really the only way that people knew it was happening because it wasn't being broadcast live—I had a ton of people following me on Twitter, both for and against opioid companies, which was interesting.

It showed me how important local journalism is because I was there. I had other journalists telling me the only reason they came was because their editor heard what I was doing and thought, “Oh, we better get over there.” Parachuting in has its merits in some cases, but most of the time you need local people who know the ins and outs and the subtleties of what's going on.

**Bergen:** Although my question was, how does journalism have an impact, what you've really underscored is, journalists have an impact.

**Ramachandran:** Before the pandemic, I worked for ProPublica's Chicago office. We were local reporters living in the communities that we were reporting on. There were tangible impacts of laws changed. We had colleagues who did investigations on the tax assessment system there; the corrupt assessor who ended up getting voted out the next election; how they were targeting

Black and brown communities of Chicago in disproportionate ways; and then how those policies were kind of changed in Chicago. In my own reporting on Asian American communities, it's interesting to see a different sort of impact. I did a few stories on how South Asian Americans have a higher risk of cardiovascular ailments, and I got emails saying, “Hey, I signed up to get a heart scan,” or, “I'm going to be talking to my primary care doctor.”

**Branch:** One theme I've had the last 10 years has been stories about CTE, the chronic brain disease caused by repetitive hits in a lot of sports. I'm here in Colorado right now, and I just saw a friend the other night who said, “I can't watch hockey the way I used to anymore, thanks to you. I can't watch football the way I used to because of the reporting that you and your colleagues have done.”

You know, anytime you hear somebody talk about political news or sports news or celebrity news, or on global news of some sort, I want to say, “You realize that's media, right? You've been bashing the media, but you realize everything that you talk about, everything that connects us through conversation is media.”

I just want people to remember, there are real people behind this news.

## Moments of joy

**Bergen:** I'm just curious, are there moments of joy in your work?

**Ramachandran:** I think when you tell the stories that you want to tell, tell the stories that impact folks, that kind of stuff is what keeps me going.

**Branch:** I find joy in small places, like when I've written a nice sentence. Most of my joy comes in very private moments: When I've

received a callback that I've been waiting for, or just got off the phone on a really good interview, and I can't wait to tell my editor what I've just found out.

**Fortiér:** I think I find the most joy when I get to take a listener somewhere that they don't normally go or hear from someone that they wouldn't think to speak to. What I really love about audio is that I can take 20 seconds and let that quote breathe. It has a pacing to it. It's very experiential.

## Trust and credibility

**Bergen:** What are the biggest challenges you face as journalists?

**Branch:** Credibility and maintaining trust with audiences that are as fractured as ever. I work in what's derisively called the mainstream media. I worry about how we get that mainstream news to a wide swath of people, across socioeconomic lines, across political lines, across racial divides, so that we're all working with a core set of facts. That's become trickier and trickier as the years have gone by.

**Bergen:** And that's probably not going to change in the future.

**Branch:** Our goal at *The New York Times* is to keep delivering truth as we believe it should be told and hope that people come around, and not try to bend to certain people, not just play to your audience. I think that's what the original journalism tenets were—deliver truth as unbiased as possible and let people absorb it as they absorb it, but don't try to steer your news to an audience necessarily. That's tricky, because you get into conversations about bias and unintended biases and so on. We've been doing it for 170 years. We'll keep going and hope that more people keep believing what we're delivering.

**Fortiér:** I would add to that: staying relevant. In order to be consumable by younger audiences, we really need to get more Black and brown people in newsrooms and in positions of power within newsrooms. You know, I can think of one public radio station that has a woman as the CEO or president off the top of my head. So, we talk about diversity all the time. We talk about diversity in sources, but we really need more diversity in journalism.

**Ramachandran:** I feel like earlier in my career, I would've said it's the economics of journalism, which I think is definitely a concern, but it feels like we're going to figure that out. But to John's point, I'm personally very concerned—and I feel like it's a challenge for journalism—this credibility and trust question. I think that's just the biggest thing we're going to be grappling with for many years.

**Fortiér:** I will say having been a reporter in Oklahoma at a public radio station where people don't really like journalists, that as I consistently did accurate, solid reporting, I got respect. It took a little while, but as I kept doing the good work, people realized that I wasn't biased.

**Bergen:** Just a good reminder how much relationship building can have an impact on this.

**Branch:** To what Jackie said, that's my mission, just keep doing the good work. I don't know what else we can do. ❖

# Maker's Mind

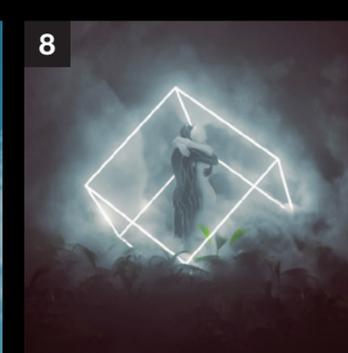
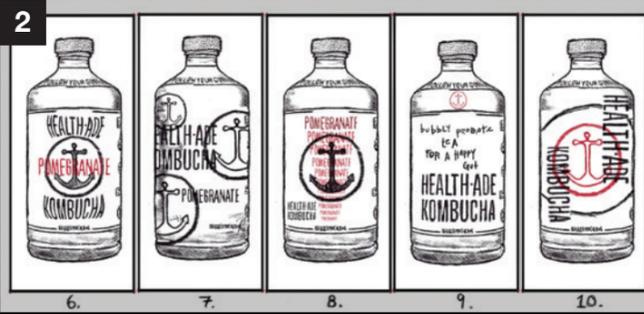
## The Student Perspective

At CMCI, students explore their personal passions while pursuing academic and professional interests.

Since CMCI's founding, we've collected student work from each of the college's six departments. Here, you can see what our students have produced using different mediums like photography and digital illustration. Some of these pieces were created for class assignments and others were featured in student showcases throughout the year.

To see more examples of CMCI student work, visit [colorado.edu/cmci/studentworkgallery](http://colorado.edu/cmci/studentworkgallery).

**1** Gavin Crowson, critical media practices; **2** Tanner Clark, strategic communication; **3** Casey Paul, information science; **4** Evan Valenta, critical media practices; **5** Lourdes Camarillo, journalism; **6** Ashley Schoenbauer, Jordan Altergott, Laurette Selleck, Chase Wille, strategic communication; **7** Ashley Schoenbauer, Jordan Altergott, Laurette Selleck, Chase Willie, strategic communication; **8** Ilias Hosain, critical media practices



# Swimming with Sound

By Hannah Stewart (Comm'19)

In a room filled with waves projected onto walls, the sound of rippling water joined images of colorful goldfish swimming across a screen to produce the illusion of being in the middle of a goldfish pond.

Bryan "Noodle" Chi Hun Lai (CritMedia'22) created the augmented reality exhibition *ponder*. to meld physical space with the sights and sounds of a virtual world. At two spring 2022 Department of Critical Media Practices student showcases, attendees eagerly waited their turn to grab an iPad and headphones and plunge into the interactive experience.

Chi Hun, a sonic artist with a background in music production, developed a project that fused his cultural roots and creative exploration.

"With *ponder*. I had hoped to set an example of what it meant to embrace the dichotomy of the influences in my creativity and the influences of my heritage," said Chi Hun, who is from Hong Kong and also graduated with a certificate in music technology from the College of Music.

Koi and goldfish often represent prosperity and luck in Chinese culture. With that symbolism in mind, Chi Hun set out to create a meditative, extended reality experience that tied into his interest in ambient music.

At the showcases, students, faculty and other attendees held an iPad in front of them to see goldfish swimming around them through an augmented reality program. At the same time, they wore headphones that revealed a new layer of *ponder*.: an interactive, jazz- and trap-inspired audio experience.

Chi Hun divided the soundtrack into groups of frequencies, then he assigned each frequency to a different fish. As participants moved toward a given fish, the sound associated with it would become louder. If participants



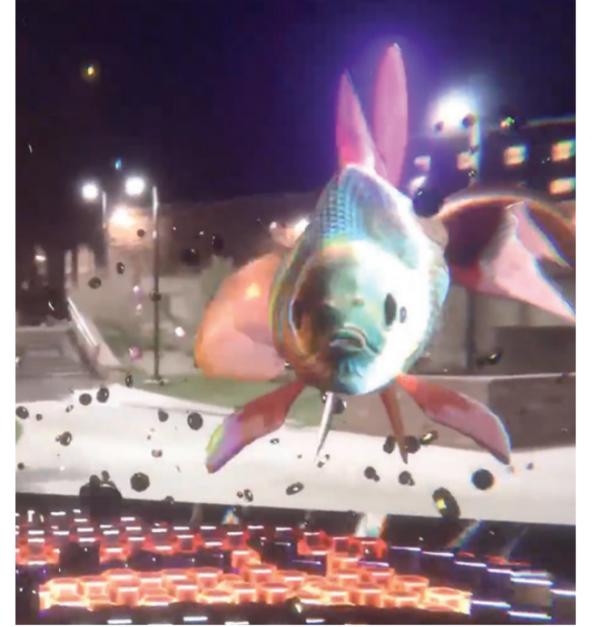
decided to feed the fish, an element of the program designed by Chi Hun, they would be surrounded by the full range of sound in the soundtrack.

Chi Hun said the Advanced Augmented Reality course taught by Jason Gnerre helped him craft and hone the final version of *ponder*.

"*Ponder*. is a fantastic example of augmented reality because it leans into all the unique aspects of this technology," said Gnerre, CMCI senior media specialist and instructor for the course. "This new way of experiencing digital art creates a very personalized experience, where the meaning changes depending on your vantage point and surroundings."

Through *ponder*., Chi Hun hoped to challenge himself and attendees to immerse themselves in a creative, virtual experience. He said he hoped that by being able to walk around in a goldfish pond, viewers would be inspired to be creative themselves.

"All art stems from some sort of inspiration," he said. "I'm hoping, as I find my own path . . . that it develops the same sort of desire in other people." ❖



Photos courtesy of Bryan Chi Hun Lai

# Mission for CHANGE

By Hannah Prince (Jour'22)

As Emma Rabiús (StratComm'22) walked across campus, she was deep in thought about a class assignment: create a climate-focused project that would change student attitudes. It had to be good, she knew. The winning idea would be submitted for grant funding.

Once in class, Rabiús proposed a localized, campuswide "Meatless Mondays" campaign.

"I've always been on the trajectory of wanting to do some kind of good for the environment," Rabiús said. "I started making changes in my personal life, trying to eat more local foods."

Within minutes, her idea was declared the class favorite. Weeks later, the class's work became a reality—thanks to funding from Mission Zero, a Boulder-based climate action organization.

In spring 2022, the Meatless Mondays campaign was one of seven projects in the College of Media, Communication and Information to receive grant funding through Mission Zero. The organization, founded by Scott King (EIEngr'85), offers learning opportunities, funding and support for climate-focused academics at CU Boulder.

This year for the first time, Mission Zero partnered with CMCI, donating \$25,000 to further climate-focused work in the college.

"This is the first time we've had money to execute a campaign, something students have always asked for when working on a strategic communication project," said Associate Professor Erin Schauster, faculty lead for the Meatless Mondays project. "You can't get more real-world than that."

In Schauster's strategic communication class, each student group developed a unique campaign strategy to explain to audiences the substantial climate impact of meat production and consumption.

One group encouraged non-meat proteins as part of an exercise-focused diet. Another advocated for using alternative milks in coffee, and a third group urged students to avoid eating meat on Mondays. The class used its \$4,825 grant to advertise and buy materials, like non-meat protein samples, coffee tumblers, seed kits for herbs and tailored tote bags.

"Every group had to do research about climate change, meat consumption, best practices for climate change communication, and about what CU was already doing in this space," Schauster said. "A lot of that research inspired their ideas."

In other areas of CMCI, the six grantees used different methods to tackle climate action. Some emphasized storytelling by offering film awards, incorporating climate topics into student publications or using interactive platforms to communicate climate issues to the public. Others included community partners, like the Denver Museum of Nature and Science and the Colorado Department of Public Health and Environment (CDPHE).

Emma Piper-Burket, a PhD student in the Emergent Technologies and Media Art Practices program, received \$500 from Mission Zero to fund a film project visualizing ecosystem change over time.

The film will show the life cycle of mountain pine beetles, trees, petrified wood and humans. Mountain pine beetles are one of the most severe threats to the health of Western conifer forests, according to the U.S. Forest Service. Her film captures

the beetles as they make patterns in the bark—a behavior that ultimately contributes to the death of the tree.

"I try to be really present with the environment," said Piper-Burket, who uses media to investigate interactions among nature, society and the human spirit. "I've scaled back and now film the things that are coming to me—trying to be gentle with all those things that are happening and responsive."

Phaedra C. Pezzullo, associate professor of communication and media studies, received \$2,175 from Mission Zero to focus on environmental justice storytelling in Colorado.

In the graduate-level Foundations of Environmental Justice course, her students partnered with CDPHE to pilot digital storytelling projects about the Lower Arkansas River Valley and Pueblo County using ArcGIS StoryMaps. The interactive stories are housed on the state's new Environmental Justice website.

Students interviewed Colorado residents about their communities and integrated audio clips in the story maps, which also include photographs, reporting and resources for public engagement. Each story opens with what people love in their communities.

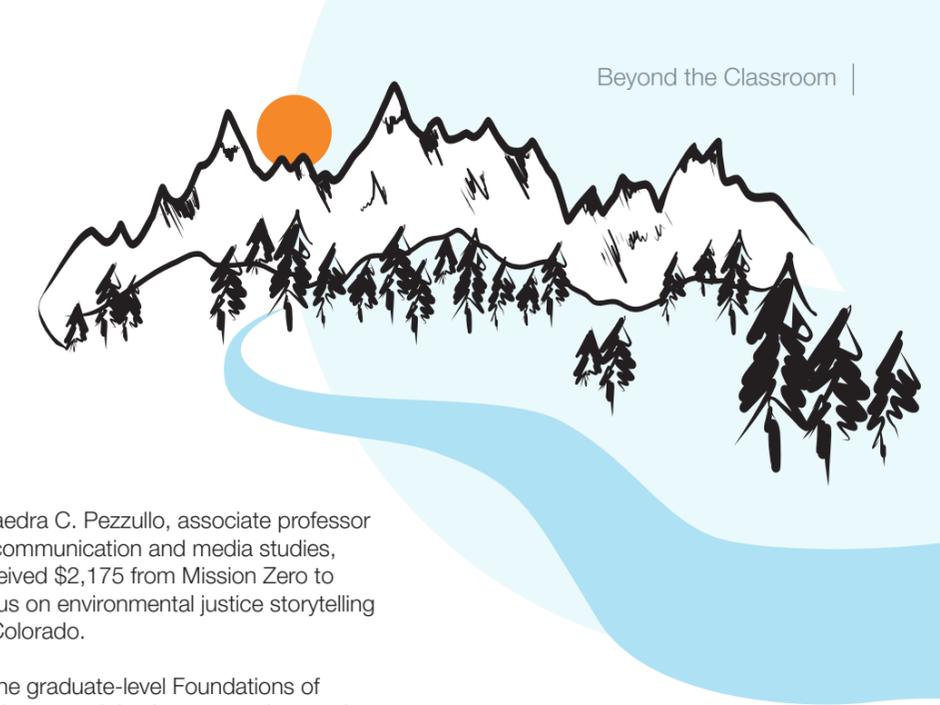
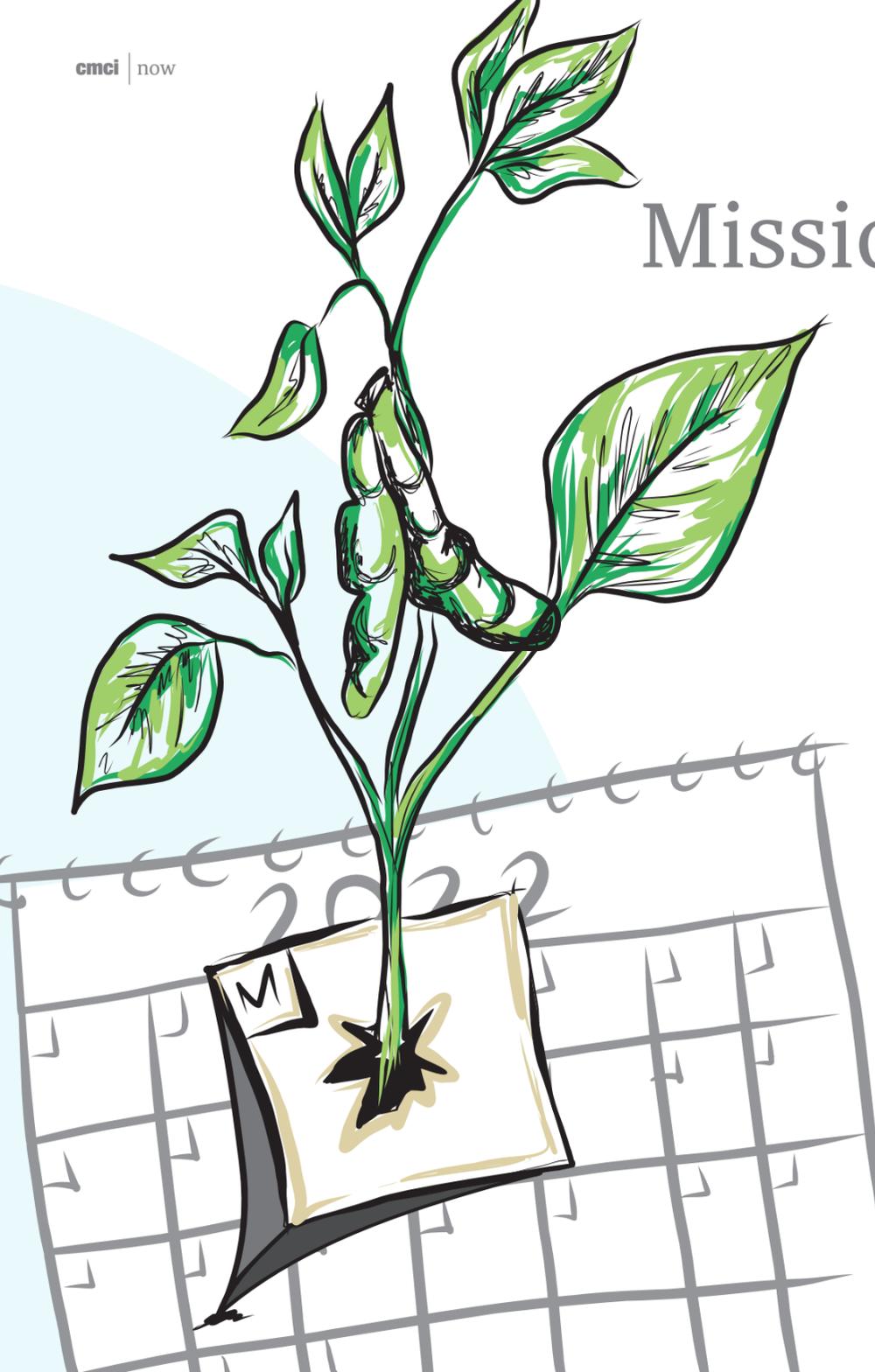
"Environmental harm, whether it's climate change or toxic pollution, is not just about the numbers and the science, but it is also about human relationships," Pezzullo said.

The project prioritized environmental and social issues, including how climate change affects marginalized communities, said Anthony Albidrez, who is pursuing a master's degree in journalism.

"Environmental justice for me is amplifying the voices of the frontline communities that are facing continued environmental degradation and the continued impacts of climate change," said Albidrez, who interviewed residents in Fowler, Colorado, part of the Lower Arkansas River Valley.

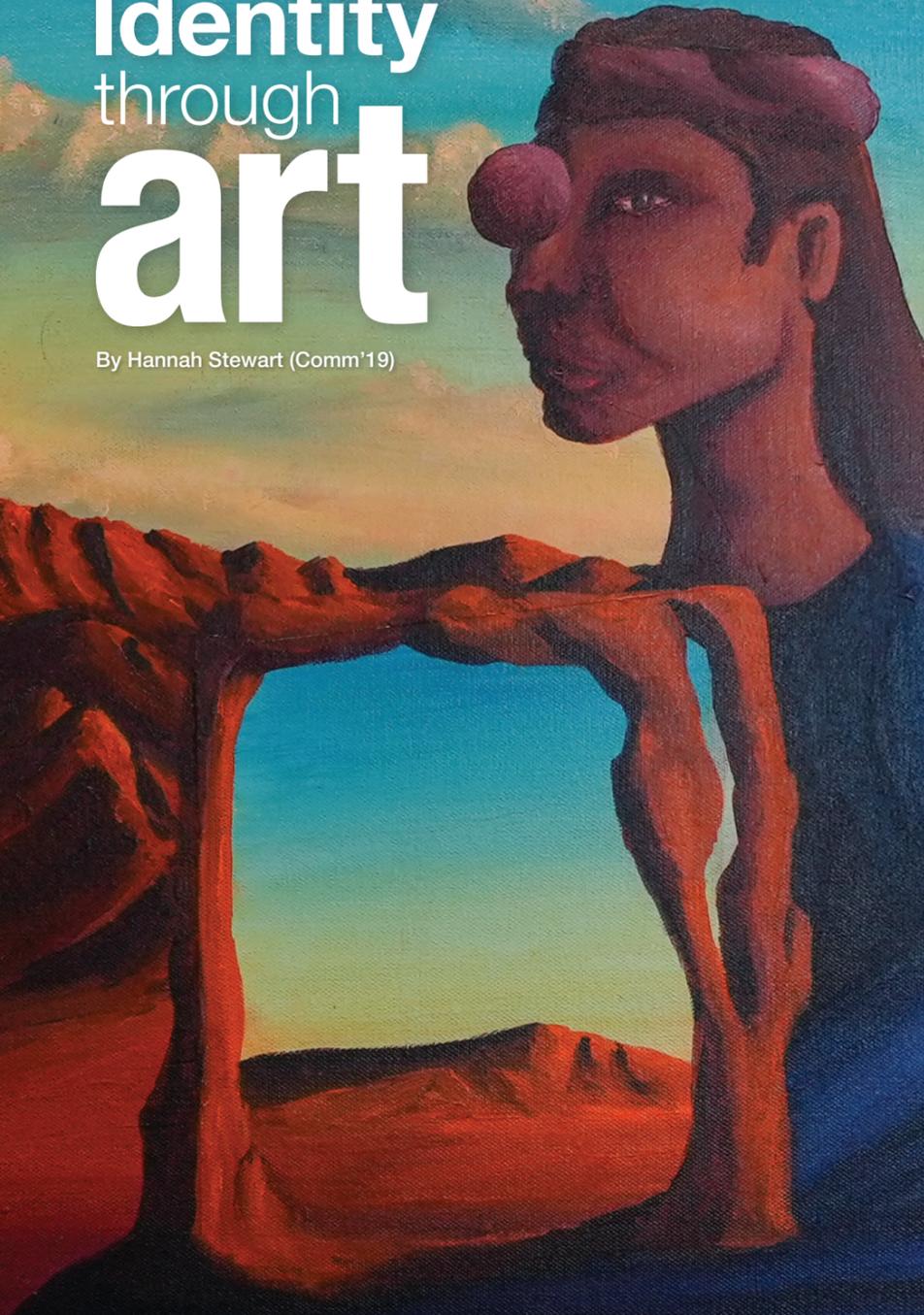
Through their Mission Zero projects, CMCI faculty and students connected climate issues to the daily lives of Coloradans and their neighbors—all through stories shared in innovative ways. They sought to reveal why it's so vital that all stakeholders take climate action.

"No story is the last word," Pezzullo said. "No conversation is the final conversation on environmental justice. There will always be challenges, and to find a way to make peace with ethical decisions is just one step." ❖



# Identity through art

By Hannah Stewart (Comm'19)



As a child, Jamie Chihuan would go to his grandmother's house and see paintings of brightly colored desert landscapes and other Incan art. Years later, a high school art class helped him realize he wanted to create paintings of his own.

"The projects we did helped me focus my creativity," he said. "I thought, 'What if I become an artist or graphic designer?'"

Chihuan now explores his interest in visual arts by incorporating it into his collegiate studies and internships. Eventually, he hopes to use these experiences to build a creative agency.

Since coming to CU Boulder, Chihuan has created a niche for himself as a strategic communication major minoring in media production. As a multimedia artist, he enjoys finding ways to incorporate his art—largely inspired by his Latino identity and other personal experiences—into professional settings.

"When I first started, I found it very hard as a 19-year-old Mexican kid. People never took me seriously," he said.

Chihuan explores everything from painting to videography, and his surrealist paintings attract the most attention. In spring 2022, his artwork was displayed at the Museum of Boulder's *Voces Vivas* exhibit, which showcases the stories of early Boulder County Latino families.

"Jamie's painting is intriguing," community curator Linda Arroyo-Holstrom said. "I embrace the idea that we all have sacred knowledge within us. The painting is like an embrace to our reciprocal relationship with nature and 'homelands.'"

Art by Jamie Chihuan

As a student, Chihuan's love of art has blossomed into a love of visual communication. Following his passion, Chihuan searched for internship opportunities focused on visual production.

"I really wanted to get into somewhere where I could start doing content creation," he said.

In March, he began a six-month internship with cybersecurity company Palo Alto Networks. He received daily assignments to interview colleagues and create videos for internal teams like sales and marketing. One video he loved creating was a multimedia documentary incorporating animation, footage and archival material.

"I am able to take the documentary practices I have learned at CU and apply them to my process at Palo Alto Networks," Chihuan said.

Chihuan also applies his training in graphic design and media production to his own passion projects. He sells his art online through a website he calls *A Deal in Hell*, its name inspired by Dante Alighieri's *The Divine Comedy*. He plans to grow this company into a creative agency capable of producing a variety of work.

As a Latino in the art and media world, Chihuan has experienced and overcome doubts, but through his work as a content creator, he has found new ways to apply his artistic skills. As he heads toward graduation and his own career, he hopes to inspire others to pursue their own creative passions. ❖

# SOUND OF THE WILD

By Lauren Irwin (Jour'22)



In November 2020, Audrey Mayes (MMediaSt'22) watched as 13 mostly urban counties outvoted 51 mostly rural counties, approving gray wolf reintroduction in Colorado.

To Mayes, the vote on Proposition 114 was a clear demonstration of the state's rural-urban divide, and it showed rural voices being drowned out. She decided to do something about it.

As Mayes formulated the topic of her master's program final project, she focused on uplifting and highlighting rural perspectives on Colorado wildlife issues and controversies. She gathered information from scientists, ecologists, outdoor business owners, farmers, ranchers, and parks and wildlife employees to combine her two interests—wildlife and media—into a three-part podcast.

"Within the discussion of the (proposition), the rural voices were just not being heard or being pushed into the background, and that's where I really focused my

attention in raising the rural perspective within these spaces," said Mayes, a recent graduate from CMCI's Media and Public Engagement master's program.

Through research, interviews and personal experience, she found that it's difficult for rural people to engage with news media because of technological challenges, like poor internet access, distrust of media or, most commonly, lack of time.

Mayes knows firsthand that her target audience is busy. She grew up in rural Texas, spending most of her time outside, hunting, fishing and learning from family about rural traditions and lifestyles.

"If the sun's up, rural people are usually working," Mayes said.

With hectic schedules in mind, Mayes knew she needed to create a media project that would be easily accessible—and a podcast seemed like the perfect solution.

"The reason I made it into a podcast is that it's easy to consume. You can pay attention to them, but you can do other things," she said.

In April, Mayes published her podcast, *Where the Aud Things Are*, on Spotify. With a title borrowed from the children's book *Where the Wild Things Are*, Mayes knew her wildlife focus, plus the "odd" lifestyle of rural people and her name, Audrey, fit together to create a name representative of the content she was creating.

Mayes has received audience engagement and positive responses since debuting the podcast. In some cases, people have suggested she expand her coverage to different states or submitted topics for her to cover.

She plans to continue producing the podcast while she pursues a career in media and conservation with Vista Outdoor Inc. as Remington Ammunition's marketing specialist.

"Conservation is immensely important to me because loving wildlife . . . was instilled in me when I was a young child," Mayes said. "My hope is to allow future generations the same opportunity by conserving traditions, wildlife and wild spaces." ❖



# art of Awareness

By Tayler Shaw (Jour, Span'21)

On a heavily traveled path to campus, faculty and students encountered something unexpected underneath the Broadway bridge last spring: A sheet of plexiglass covered in purple and red splatches that said, “This can be your blood. It’s cancer.”

Nearby, a TV camera crew stood in the February sunshine and captured their reactions. That’s when strategic communication student Keleigh Andrus (StratComm’22) asked them what they knew about lymphoma, one of the most common forms of blood cancer that impacts the body’s lymphatic system.

The art installation was one strategy implemented by strategic communication students participating in the 2022 Bateman Case Study Competition, a national competition executed through the Public Relations Student Society of America (PRSSA). All student teams were assigned the same client, the Lymphoma Research Foundation, and challenged to spread awareness of the cancer among those ages 15 to 39.

“(The art) was supposed to be as invasive as lymphoma is in the systems of patients and survivors,” Andrus said. “It gave us the opportunity to speak to people and further educate on what this was about, what it was intended for, and really talk about our campaign.”

Andrus and her three peers developed their campaign, called Through It, as part of their senior capstone course, the Bateman class. The yearlong course, taught by Assistant Professor Jolene Fisher and instructor and CU Boulder’s PRSSA faculty advisor Dawn Doty, is for a select group of public relations students who are also members of PRSSA.

“It truly is the crème de la crème competition for public relations students in the United States,” Doty said. “And what separates it from other types of programs or classes is that students actually take what they’ve learned in the classroom and their internships, and they create and implement a full public relations campaign from start to finish with a real budget.”

Four student teams represented CU Boulder in this year’s Bateman competition. Each was given a budget of \$300 from the College of Media, Communication and Information to implement campaign strategies, and teams were able to raise \$1,000 from in-kind donations.

One team, The Flatiron Firm, focused most of its efforts on hosting a gala, called Red for Research, which featured four speakers sharing information about lymphoma.

Nearly 60 people dressed in red, one of the primary colors of the Lymphoma Research Foundation, attended the event.

“We really wanted people to come and be educated, but also hear firsthand stories. One of the people on our panel is a professor at CU who is a two-time lymphoma survivor,” said Chris DeLuca, one of the four Flatiron Firm team members. “It ended up being really successful for us. We were really happy.”

Students involved in The Flatiron Firm and Through It garnered media attention for their unique projects from 9News, Rocky Mountain PBS and other news outlets. Although the four teams did not formally

place in the Bateman competition, the experience has paid off in other ways, as the recently graduated seniors are now impressing future employers, Doty said.

“They all are getting really great jobs because of it,” she said. “I’m so proud of each of them because they all worked so hard.”

Discussing the Bateman experience during job interviews was especially beneficial to Nicole del Cardayre, a member of the Through It campaign.

“Every single person I’ve talked to has been absolutely impressed with what Bateman is, the campaign implementation and the media coverage that we were able to secure,” said del Cardayre, who recently became an associate at Golin Health, a global health care communications agency.

“I think it’s just a great testimony toward what this class and competition can do for students.” ❖



Opposite page: Keleigh Andrus is interviewed by 9News. Above: Andrus and the Through It team created an art installation to raise awareness about lymphoma as part of their project for the Bateman Case Study Competition. Photos by Kimberly Coffin, CMCI

# Supporting the Next Generation of Communicators

In today's ever-changing media landscape, it's essential to support the next generation of communication leaders.

A degree from the College of Media, Communication and Information (CMCI) can help these future leaders tell stories through data, words, strategy and evolving forms of media. For many first-generation students or students from low-income or underserved communities, scholarships can bridge a gap and make their CU Boulder education possible.

Gifts made to the CMCI General Scholarship Fund go directly to CMCI students within a year of being made.

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“

“Your generosity will help me continue working toward getting my bachelor's degree. I am hoping to one day go to graduate school, and with your support, I am that much closer to reaching that dream.”  
—**Brooke Curry (Comm, Mus'23)**



“I am the oldest of six children from a single-income household, and I am currently working three different jobs to pay my way through school. Because of your generous scholarship, I will be able to focus on my studies this year without concern for paying my tuition.”  
—**Rylee Vogel (Comm'23)**

”

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“This scholarship helps me breathe a little easier knowing that a part of my family's struggles is getting lifted off of their plate—so this scholarship is not only for me, but also for my family.”  
—**Eduardo Torres (StratComm'24)**



## Scholarships for the 2022–23 academic year

**\$91,000**  
from donor  
endowments  
supported  
21 first-year  
students.

**Total**  
donor-funded  
scholarships  
exceeded  
**\$272,000.**

**More than**  
50 named  
scholarships  
were awarded  
to more than  
60 students.

# Dean's Leadership Society

This list celebrates cumulative giving of \$1,000 or more to any CMCI fund, department or center during the recent academic year (July 1, 2021, to June 30, 2022).

Although we strive for accuracy, we are aware that errors can occur. If you spot an error, please let us know by emailing [cmcigiving@colorado.edu](mailto:cmcigiving@colorado.edu).

To learn more and join the Dean's Leadership Society for the current academic year (July 1, 2022, to June 30, 2023) visit [colorado.edu/cmci/donate](https://colorado.edu/cmci/donate).

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Charitable support from alumni, parents and friends played a critical role in CMCI's first seven years and is important for continued success. Please consider a gift today.

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Mike Davies (Jour'94)  
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Matthew Warsaw (Comm'08)  
William Weintraub  
Van Woodcock (Advert'84)  
Pam (Advert'78) and Eames Yates

# Rethinking Plastic

By Lisa Marshall (Jour, PolSci'94)

In summer 2021, Phaedra C. Pezzullo was—like many—facing catastrophe on top of catastrophe.

The pandemic was entering its second year. Wildfires fueled by climate change choked the air and forced her to evacuate her home. Her friends and family remained traumatized by a mass shooting at her neighborhood King Soopers. And on top of it all, she was caring for her dying mother.

Why, at a time like this, would anyone worry about something so seemingly trivial as a plastic shopping bag? The thought crossed her mind.

“Avoiding plastics felt like a bourgeois privilege—not a movement,” recalled Pezzullo, an associate professor of communication who has written about pollution and environmental racism for decades.

She dutifully carried a stainless steel water bottle and straw and recycled, but she had always thought of plastics as a “lightweight” environmental concern, somehow less worthy of prioritizing than air pollution, toxic chemicals and, of course, climate change.

But after attending a virtual “toxic tour” exploring the negative impacts of plastic manufacturing and waste on communities in the Gulf Coast, Vietnam and Taiwan, she began to see plastic differently: as an existential global threat, a chilling example of environmental injustice and a killer of people.

“At every stage of the plastic life cycle, it harms,” Pezzullo said, noting that its production emits greenhouse gases, its waste clogs drainage systems to make floodwaters more deadly, and as it disintegrates it gets into our bodies, fueling disease.

She dives into these impacts in her new podcast, *Communicating Care*, and forthcoming University of California Press book, *Beyond Strawmen: Plastic Pollution, Impure Politics and Networked Cultures*

*of Care*, due out in 2023. Through more than a year’s worth of deep research and interviews, the works illuminate a broken plastics infrastructure and the global effort to fix it, led largely by marginalized communities around the world.

“We often talk about plastics as a marine-life issue, which is important, but they are more than that,” she said. “They are a human rights story, a racial justice story, a climate change story and a public health story.”

## Seeking justice through communication

Pezzullo grew up outside Philadelphia, where, as she puts it, she could smell the local refuse site before she could see it.

“I knew from a very early age that I cared about the environment,” she said. “I believed that clean air and water were basic human rights, and, naively, I couldn’t understand why everyone didn’t see it that way.”

Pezzullo initially wanted to be a scientist and pursued a bachelor’s degree in natural resource sciences. But she quickly learned that while scientists knew what was wrong, they often had a hard time convincing people to do anything about it.

She went on to study natural resources, social theory and political economy,

“At every stage of the plastic life cycle, it harms.” —Phaedra Pezzullo

earning two bachelor’s degrees before obtaining a doctorate in communication studies from the University of North Carolina at Chapel Hill.

In 2015, she joined the College of Media, Communication and Information as an associate professor, pursuing research that focuses on people who mobilize to resist pollutants and are impacted the most by the climate emergency.

Whose voices are heard? Whose are ignored? And how do those facing a disproportionate burden from toxins make change?

Pezzullo is quick to note that politically, culturally and/or economically marginalized communities around the world inevitably suffer the brunt of harms from pollutants generated primarily by the wealthy and white. One Environmental Protection Agency report recently found that poor people and people of color in the United States are exposed to as much as 1.5 times more airborne pollutants than their white counterparts, and they’re more likely to live within 2.5 miles of refineries, including those associated with plastic production.

“I’m always moved by environmental justice activists, because they continue, generation after generation, to face massive odds without giving up,” she said. “Often, giving up is a privilege they do not have.”

## Drowning in plastic

Early in her career, Pezzullo’s work led her to Warren County, North Carolina—broadly considered the birthplace of the environmental justice movement in the U.S.—to work alongside local activists to lobby the state to clean up an infamous landfill plaguing their mostly Black community.

Later, she traveled to Louisiana’s “Cancer Alley” and the rural towns at the Texas-Mexico border to document bold community responses to toxic assaults.

While digging into the plastics issue through social media, or “hashtag,” activism, she found herself studying some of the same communities.

“I realized that these communities I long had been working with were not only facing disproportionate impacts from petrochemicals, but also from the plastics industry,” she said.

Just the sheer amount being produced around the globe today is, as Pezzullo puts it, “jaw-dropping.”

In 1964, according to the World Economic Forum, 15 million tons of plastic were produced annually worldwide. By 2014, that number had risen to 311 million tons (the equivalent of about 900 Empire State Buildings) with only about 9% ever recycled. Production is expected to double in 20 years, particularly as renewable

energy increases and fossil fuel companies seek alternative uses for petroleum, from which plastic is made.

If trends continue, the ocean will contain more plastics than fish, by weight, by 2050, Pezzullo said. Already, some communities are literally drowning in plastic.

In one instance, drains clogged by plastic bags near the capital city of Accra, Ghana, overflowed and caused a massive flood that killed 150 people. Similar incidents occurred in Bangladesh, prompting the country to, in 2002, become the first in the world to ban single-use plastic.

“Nothing is bigger than plastic,” said Sharir Hossain, a Bangladesh-born reporter-turned-activist, during an episode of Pezzullo’s podcast. He helped craft the world’s first single-use plastic ban. “It’s in our water, our air, our soil and our food chain.”

## The changemakers

For her research, Pezzullo has interviewed “hashtag” activists from the Gulf Coast, Kenya, Vietnam and other countries who have used social media and other means to elevate the issue of plastic pollution in public debates and policy.

“The podcast is like a master class on how to create social change,” she said.

And change is slowly coming.

About 90 countries have bans and restrictions on single-use plastic bags. And in March, representatives from 175 nations endorsed a United Nations resolution to forge an international treaty by 2024 that would address plastic pollution from manufacturing to disposal.

Meanwhile, Pezzullo said she has observed a growing culture of shaming around the world concerning anti-plastic efforts on- and offline. She doesn’t believe that’s the way to address the plastics crisis.

“Avoiding plastics often is only viable for able-bodied people who do not need IV tubes, for example,” she said. “So, we cannot transform plastics through individual actions only—we need systemic change that stops subsidizing fossil fuels and reduces the production of plastics.”

When she was caring for her dying mother, she acknowledged she didn’t seek out cloth diapers or prescription drugs that weren’t in plastic bottles. She wears contact lenses made of plastic and used a plastic keyboard to write her book.

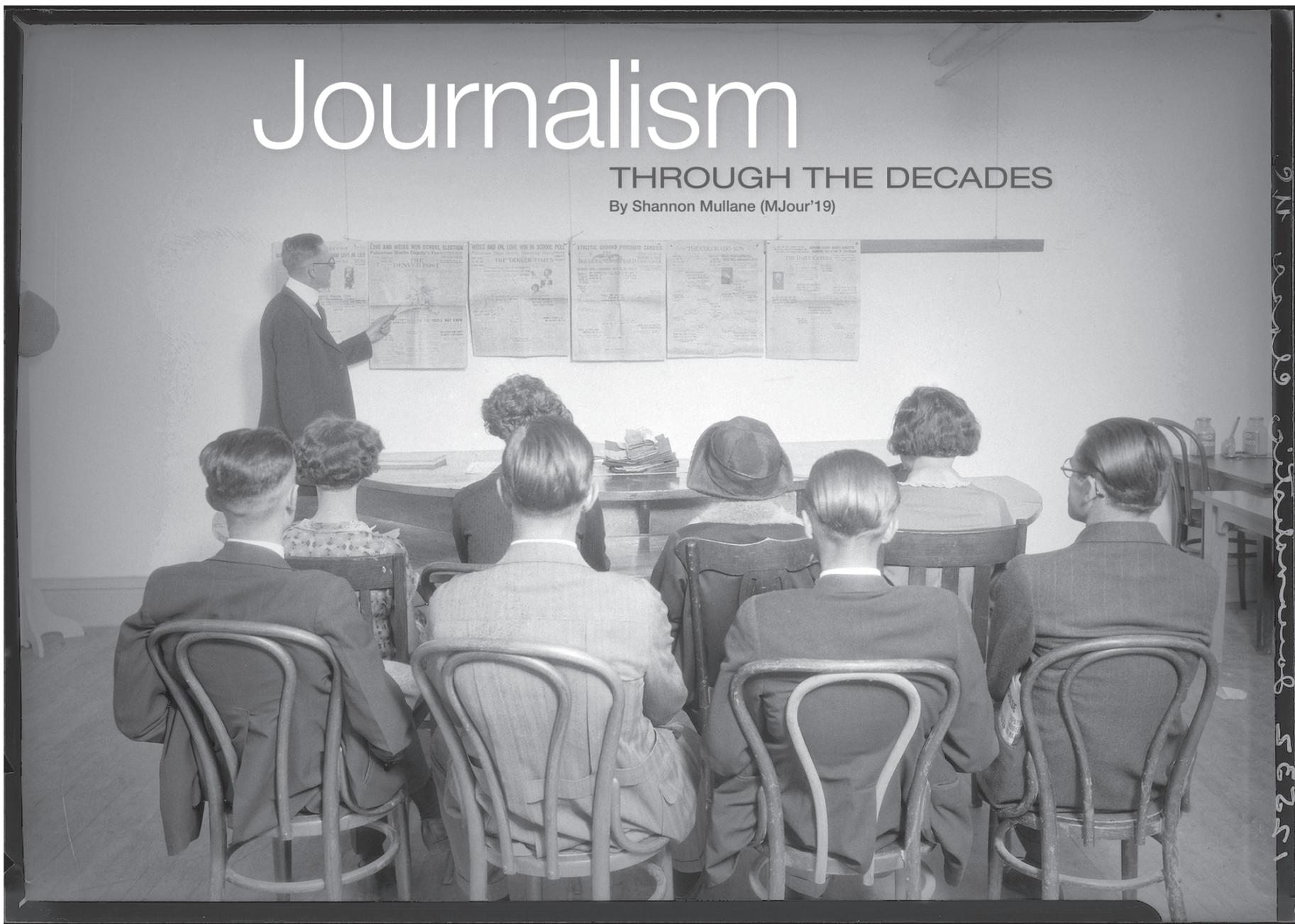
“I use plastic every day. We all do,” she said. “But what we as a nation—and globally—need to grapple with is: When is it helpful and necessary, and when can we live without it? If we can start thinking about that we can make some real progress.” ❖



# Journalism

## THROUGH THE DECADES

By Shannon Mullane (MJour'19)



On April 21, 1922, the University of Colorado Board of Regents approved the new Department of Journalism and set in motion a century of journalism education in Colorado.

That fall, the university's first four-year journalism degree program launched with two professors and about 25 students. Over the past 100 years, the program has seen many changes: It has taken up residence in numerous buildings across campus, shifted its organizational structure and pursued journalistic excellence amid the biggest historical events of the 20th and 21st centuries.

That first semester of classes laid the foundation of the College of Media, Communication and Information, which houses the current journalism department at CU Boulder. In late 2021, faculty, staff, students and historians took to the archives to learn more about the department's history, searching through old yearbooks, photography collections, newspaper archives and historical documents. Their research resurfaced details about the department's history that help connect the past to journalism education today.

CMCI kicked off a yearlong celebration of the 100th anniversary on April 21 in 21st-century style: with social media posts, an interactive multimedia timeline, a website and online articles.

"It's such an honor to celebrate the extraordinary work by journalism students and faculty, now and in the past," said Lori Bergen, founding dean of CMCI. "The journalism industry has seen tremendous change over the past 10 decades, but our goal has been the same: teach students to find truth and hold power to account. As we move into the next century, we're excited to continue that pursuit—maybe in ways we can't even imagine today!"

*Previous Page: Journalism class circa 1910s–1930s. Source: Charles F. Snow Photograph Collection. Right: Media Archaeology Lab collection. Photo by Kimberly Coffin, CMCI*

### ■ The First Years

In early 2022, Mona Lambrecht started combing through student directories, yearbooks, newspaper articles and more to uncover the first years of the new journalism program.

"Researching the 1920s is actually a lot of fun," said Lambrecht, curator of history and collections at CU Boulder's Heritage Center. "Each source provides different bits of information and adds another piece to the puzzle."

She learned that journalism classes, which began in 1907, were initially taught in the English language department but were connected to the College of Commerce. The focus seemed to be on professionalizing the trade "for the practical demands of business."

By 1920, Boulder had about 11,000 residents, and 2,800 students studied on campus. The university, established with just one building—Old Main—in 1876, had grown to include more than 20 buildings and 30 academic departments.

Two years later, the journalism department was established with Professor Ralph Crosman at its helm. Students walked to class through the halls of Old Main, where the journalism program was housed, and joined the student newspaper, *The Silver and Gold*.

Some classes were similar to those offered today, like Reporting, News and News Writing, and Newspaper Production, a practical laboratory course that simulated a newsroom. Others taught about methods of preparing telegraph copy and legal matters, like government censorship in wartime, according to the 1922–23 course catalog. Several of the four-year program's first graduates, the class of 1926, went on to careers in local, state and national news.



“Researching the people has been the most satisfying, albeit time-consuming, part of this project,” Lambrecht said. “Of the 13 known students initially considered journalism alumni, only six completed all the specified courses and received their degrees.”

### ■ The War and Red Scare

The 1920s and 1930s were marked by new buildings, expanding departments and financial blows. The Boulder campus even faced near-closure as it vied for support in the Colorado Legislature and for limited state funds during the economic turbulence of the Great Depression, according to *The University of Colorado 1876–1976*.

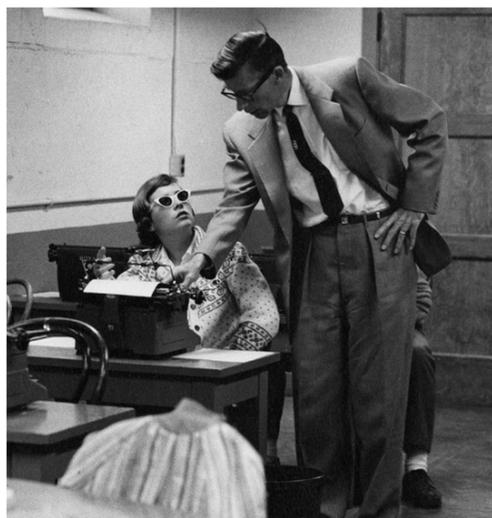
In the 1920s, *The Silver and Gold* issued editorials condemning the Ku Klux Klan, which held power in the state at the time. In 1937, the journalism department became the College of Journalism, housed within the College of Arts and Sciences.

As the 1940s rolled into the 1950s, Boulder’s population grew to about 19,900 residents, including 7,700 university students. During World War II, the campus was used for education and as a naval installation. In 1953, *The Silver and Gold* ended, and the next student publication, the *Colorado Daily*, began.

Student newspapers covered the Red Scare, the hysteria over the perceived threat posed by Communists in the U.S. during the Cold War, as it seeped into campus life. The state Legislature demanded a sweeping investigation of Communist influences at state schools, including CU.

Melvin Mencher (Jour’47), who taught journalism at Columbia University for 30 years, landed in Boulder in the early 1940s after a stint in the Navy. He picked CU because it had a good journalism department—and journalism and dentistry were the two careers that escaped unscathed from the Great Depression, Mencher said.

“I didn’t want to spend my life looking into people’s mouths, so I went into journalism,” he said. “I grew up in a practical era.”



Students in the School of Journalism work on typewriters, pull feed from news wires, consult with faculty and develop photos in darkrooms, dates unknown. Source: University Libraries Rare and Distinctive Collections



During one of his first classes in 1946, Mencher remembered Professor Zell Mabee—an alumnus who studied journalism at CU before graduating in 1924—handing him a fact sheet so he could type up an article. The only issue was that he did not know how to use a typewriter. Plus, the machines in the journalism department had blank keys, he said.

“I was terrified because I had no idea,” he said. “They have a system of grading where you lost five points for every typographical error. Of course, my first paper was something like minus 85.”

During his studies, most of the classroom assignments relied on fact sheets. Students rarely reported in the Boulder community, he said. He described the journalism of the time as “he-said, she-said.”

“We just quoted people, and we didn’t dig beneath the surface,” said Mencher, who wrote *News Reporting and Writing*, a journalism textbook used by more than a quarter of a million students. “Today’s journalism student should be dedicated to digging.”

### ■ Watergate and New Journalism

In the 1960s and 1970s, the journalism program, formerly housed within the College of Arts and Sciences, became a separate entity called the School of Journalism. In 1964, the school launched its master’s degree program and began a broadcast news sequence two years later. Meanwhile, newswriting practices were shifting during the New Journalism era, when writers started incorporating literary techniques into their articles.

In 1970, John Leach began his studies as a math major. Realizing that wasn’t the right fit, Leach soon turned to journalism.

“I’m the only former math major I’ve ever met among any journalists or journalism students,” said Leach (Jour’74), who was a reporter and editor for more than 40 years. He is now a journalism lecturer in CMCI.



“John Mitchell’s Public Affairs class seemed brutal but provided the most lasting lesson. Understanding how government was supposed to work and how it actually worked provided a foundation for a lot of the reporting we did then, and it’s still crucial today.”

**Jeanette Chavez (Jour’73)**  
—Former managing editor at *The Denver Post*

“I started a print publication for Black students called *Extensions* that featured personal essays, poetry and artwork by and for the African American students on campus and communities of color in the Boulder area. I was a Black studies minor and was inspired by the classes I took in that area. At the time there was no media targeted to us, so the experience really deepened and enhanced my time at CU.”

**Linda Villarosa (Jour’81)**  
—Journalism educator and contributing writer for *The New York Times Magazine*

Media Archaeology Lab collection.  
Photos by Kimberly Coffin, CMCI



Taking classes in Macky Auditorium, journalism students took up the tools of the trade: pens, paper, phones, typewriters and photography darkrooms. Broadcast equipment was relatively primitive, and tape recorders were still in the not-so-distant future, Leach said.

News reporting was primarily event-driven: Reporters would go to a meeting, find a story, turn it in. But after the Watergate scandal, students—Leach included—wanted to investigate waste, fraud and abuse, to dig deeper and to be more skeptical, he said.

In one memorable class, Reporting of Public Affairs with faculty member John Mitchell, students completed nine stories and covered Boulder City Council. If the council meeting ended at 2 a.m., the article was still due at 5 p.m. that day. Points were deducted if it was late, and students failed if they had any factual errors in their stories.

“It frankly caused some people to leave journalism, which might’ve been healthy, and was legendary in my era,” Leach said. “I went from that to covering government politics for the *Boulder Daily Camera*, and boy, I was ready to roll based on that course.”

### ■ The Rise of the Internet

In 1986, the school was renamed the School of Journalism and Mass Communication. The next year, NewsTeam Boulder aired its first 30-minute newscast, laying the groundwork for a long-running, student-run TV broadcast program. In 1989, the SJMC launched its postdoctoral degree program.

Then, the rise of the internet in the 1990s fundamentally transformed the news industry.

The flow of advertising revenue morphed or dropped, in many cases cratering newsroom budgets. As publications consolidated, daily newspapers began to shutter—dropping from about 1,600 daily publications in 1990 to 1,380 in 2012, according to Statista based on U.S. census data.

Print articles became online news packages stuffed with slideshows, videos and other multimedia components. Journalists had access to more databases and reporting resources online.

In classrooms, lessons on page design gave way to multimedia editing and web design. Students

learned about updating online breaking news stories over time and how to incorporate audio, video and interactive graphics.

“I went from newspapers that had one or two deadlines a day to doing the web, and it’s like a deadline every minute essentially,” Leach said.

### ■ The New College

Just before the turn of the 21st century, the SJMC incorporated the Ted Scripps Fellowships in Environmental Journalism and later moved into the Armory building. The student newspaper, now called *The Campus Press*, became an online-only publication in 2006, years ahead of most college newspapers.

However, challenges within the School of Journalism and Mass Communication rose to a boil in the 2000s and cast uncertainty on the program’s future.

In 2011, the university discontinued the SJMC, citing the need for strategic and budgetary realignment, and the desire to explore a more interdisciplinary approach in response to the changing media landscape.

That same year the school ran into accreditation issues. It was out of compliance on academic standards because of “intractable disputes” in the school’s governance, according to a report from the Accrediting Council on Education in Journalism and Mass Communication. The graduate program faced additional compliance issues related to assessing learning outcomes, and diversity and inclusiveness.

By 2012, the school was back in compliance, and the ACEJMC recommended it for reaccreditation. Throughout the disruption, the program was enrolling students and attracting new faculty. Students were graduating, generally seemed content and were finding jobs, the ACEJMC report said.

Two years later, the university’s effort to follow a more modern “Journalism Plus” model reached its final form: The Board of Regents voted to approve CMCI. The new college held six departments: Advertising, Public Relations and Media Design; Communication; Critical Media Practices; Information Science; Journalism; and Media Studies. The next year, the university appointed Lori Bergen, a former journalist and longtime journalism educator with a doctorate in mass communication, as CMCI’s founding dean.



“During my last semester at CU in the spring of 1996, one class I took connected us to internships. I covered high school sports for the Boulder *Daily Camera*, including Broomfield girls basketball on deadline. It helped me understand how important the basics are to a story, including keeping statistics, making detailed notes and getting things right.”

**Brent Schrottenboer (Jour’96)**  
—Sports investigative journalist at *USA Today*

“I was an intern at the *Daily Camera* my junior year and then Dave (Martinez) connected me with the Chips Quinn Scholars program, an initiative that connects student journalists of color with paid internship opportunities and mentorship. Through this, I was able to get a summer internship at the *St. Paul Pioneer Press*, which led to my internship at *The Denver Post* during my senior year. I was hired at the *Post* out of my internship and learned so much from all these experiences.”

**Elizabeth Hernandez (Jour’15)**  
—Enterprise reporter at *The Denver Post*

Previously siloed in their own fields, faculty formed new relationships across disciplines. New departments coalesced, and students gained access to a uniquely interdisciplinary educational experience, said Leach, who was chair of the Journalism Advisory Board at the time.

Within the new college, students focused on sports journalism can pick up minors in information science, or combine their interests and double major in public relations and journalism.

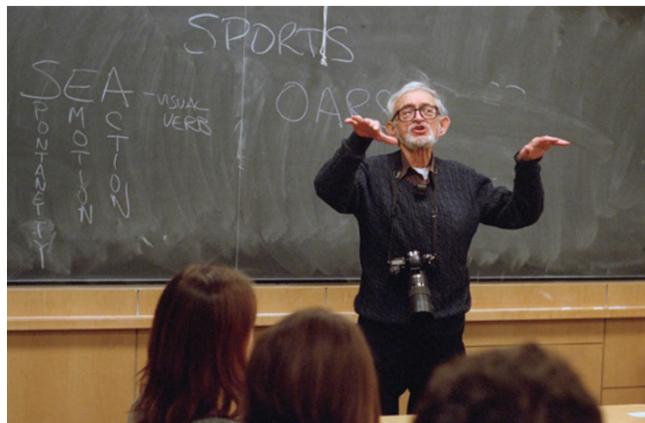
Current students can join courses about designing virtual reality experiences; check out drones, cameras and other top-of-the-line equipment from The Vault; and participate in new enrichment programs outside the classroom.

For Hayley Sanchez (Jour'17), enrichment programs and the journalism training at CU Boulder helped prepare her to take on her current role as a host and editor at Colorado Public Radio. At first interested in print journalism, she remembered studying newspaper layout and design at CU, and learning about multimedia storytelling using photos, audio and text.

Those skills have come in handy at CPR, she said, where journalists are often expected to produce both radio and written pieces. As a student, Sanchez also took advantage of new programs offered to CMCI students, like the Pathways to Excellence summer bridge program and CU in D.C., which sends CMCI students to Washington, D.C., for internships.

"Mentorship was something that's really, really meaningful to me. I learned a lot about making connections and networking through (Pathways)," Sanchez said. "I wanted to help students coming behind me, and even now in my career, I'm finding mentors who can help me grow."

Top: Instructor Paul Moloney teaches photojournalism in 2008. Courtesy of Kevin Moloney  
Middle: Journalism student photographs the Homecoming game in 2021. Photo by Kimberly Coffin, CMCI  
Bottom: News Corps students report in the field in 2020. Photo by Kimberly Coffin, CMCI



## ■ The View from Today

Since its founding, CMCI has grown into the fourth-largest college on campus with about 2,400 students and 100 faculty. The university as a whole has also grown: About 30,000 students live in a city of about 108,000 residents, according to recent estimates.

In 2020, journalism students shifted into remote classes during the worldwide upheaval caused by the coronavirus pandemic. They reported on the widespread social unrest that followed and a mass shooting within miles of campus. Today, they continue a 130-year legacy of providing student-led coverage for their community.

Looking ahead, Sanchez anticipated that diversifying staff will be increasingly important for newsrooms. As the U.S. population becomes more diverse, news outlets will need to reflect that shift and incorporate broader perspectives in their coverage.

One lesson for young journalists: Always be prepared, whether that means having a go-bag in your car or the right writing tools for any situation, she said.

In the future, Leach hopes the journalism industry can find a way to maintain its audience and secure stable funding. Students should keep an open mind if jobs are scarce—public relations and editing are always good options, he said.

"Find a way to do storytelling if that's what you're ultimately about," Leach said.

At Columbia University, Mencher became famous for his one-liners. "Follow the buck," he would tell students. "If they like you, you're doing something wrong."

His advice for students today: "Question authority."

"I just hope that students have the same drive that students of my era had, which was to serve the public by giving people the information they need to lead decent, fulfilling lives," he said. "I just hope they have the same drive for finding out the truth." ❖

# Alumni News

Journalism students gather for a photo on campus during the 1925–26 school year. In 1922, the Department of Journalism was founded, and in celebration of its 100th anniversary, CMCI gathered information about some of the journalism program's early graduates to share in Alumni News. Meet graduates from the 1920s through the 1950s by looking for entries marked by (♦). **Share your Buffs journalism story at [colorado.edu/cmci/journalism/100years](https://colorado.edu/cmci/journalism/100years)!** Photo by Charles Snow



## 1926

**Isabelle Keating (Jour)♦**—who was one of the first graduates from the Department of Journalism's four-year degree program, established in 1922—had articles appear in *The Colorado Transcript* and *The Aspen Daily Times*. While at CU, she co-founded the Women's Press Club. Keating moved to Rockland County, New York, and worked at the Associated Press and at various papers, including the *New York Herald Tribune*. She later became a journalism professor at Sarah Lawrence College. She married Morton Savell, the *Brooklyn Eagle's* Sunday editor, and they had two children. She also worked in various roles for Nelson Rockefeller, published multiple books and worked as the historian of the Historical Society of Rockland County. In 1984, CU Boulder awarded her with an honorary Doctorate of Humane Letters. She died Oct. 27, 1988.

## 1931

**Robert "Bob" Spencer (Jour)♦** joined his father as co-owner of the *Fort Morgan Times* after graduation. As a child he helped around the newsroom in any way he could. The publication's survival rested on Spencer's shoulders as it weathered the Great Depression and World War II. He took on advertising and reporting roles after their staff shrank, according to his son, Bill Spencer. Bob Spencer and his wife, Fern, were devoted to the paper's success in the community. Bill Spencer worked at the newspaper, and the family eventually sold it to American Publishing Co. in 1988. Bob Spencer died May 4, 2002.



Eleanor Carlson Flanders (Jour'38)



Virginia Patterson (Jour'46)



Melvin Mencher (Jour'47)

## 1935

**Arthur Veysey (Jour)♦** joined the staff at *The Denver Post* in 1935 and later worked for the *Chicago Tribune*. While at the *Tribune* from 1943 to 1985, Veysey covered international issues, including British elections, the Middle East, World War II combat, the Japanese surrender on the USS Missouri, the Hungarian Revolution, and conflicts in Africa and Northern Ireland. He worked alongside his wife, Gwen Morgan, with whom he co-wrote many award-winning articles. Veysey died Aug. 25, 1997, in New Zealand.

## 1938

After graduation, **Eleanor Carlson Flanders (Jour)♦** became a consistent volunteer in the Boulder community for organizations like the local sunshine club, historical society, school board, Sunday school and the Longmont Hospital Auxiliary. She was a mother to four children, hosted exchange students, sponsored a Vietnamese family and was named Colorado Mother of the Year. After serving on the St. Vrain Valley School Board in the 1980s, she created a private foundation to help teachers. Upon her retirement, the school board dedicated a travel grant for teachers in her name. She died Feb. 5, 2017, at 100 years old.

## 1946

**Virginia Wheeler Patterson (Jour)♦** was an editor of *The Silver and Gold*. As a senior, she was a guest editor-in-chief for *Mademoiselle*, a magazine for youth in New York City. She later returned to Boulder to sell advertisements for the *Daily Camera*. She married Rev. A.B. Patterson, longtime CU sports announcer, and the two bought The Printed Page on Pearl Street in Boulder. Many locals who helped create the Pearl Street Pedestrian Mall attribute its success to Patterson. She died Oct. 20, 2018, in Boulder.

## 1947

**Melvin Mencher (Jour)**, author of the seminal journalism textbook *News Reporting and Writing*, taught at the Columbia Graduate School of Journalism from 1962 to 1990. Now retired, he lives in New York near Columbia University. He recently signed a copy of his textbook with the inscription, "To CU Boulder, where it all began."

## 1950

**Fred Betz Jr. (Jour)♦** moved to Boulder to pursue his degree after serving in the Navy during World War II. After graduating, Betz joined his father, who owned and published the *Lamar Daily News*. He was the publisher of the *Lamar Daily News* until it was sold to American Publishing Co. Betz was also an amateur radio operator and was involved in many community organizations, including the CU Board of Regents. He died Sept. 25, 2010.

## 1953

**Ruth Morris Keesling (Jour)♦** founded and led many international nonprofits, including the Mountain Gorilla Conservation Fund. Keesling's work with the conservation fund helped increase the endangered mountain gorilla's population from fewer than 300 to almost 900 worldwide. After graduating from CU Boulder, she served as president of the university's alumni organization and received the Alumni Recognition Award. She died April 18, 2018.

## 1959

**Frank Gappa (Jour)♦** was a Navy veteran of the Korean War and served on the naval ship, USNS General Edwin D. Patrick. After graduating, Gappa began his career at the *Greeley Daily Tribune* and was the managing editor at the Boulder *Daily Camera*. He died Nov. 5, 2021.

## 1965

**Carol Robinson Andrews (Jour)** is happily retired and enjoying life with her husband, John. They have two sons and four grandchildren. They traveled through the entire United States and many Canadian provinces in an RV between 1988 and 2021. She continues to write—blogging about their travels since 2006 and writing her life story.

**Tim Findley (Jour)♦** joined the Marine Corps after graduating, then embarked on a career as an investigative reporter for the *San Francisco Chronicle*. Findley was known for fiercely covering controversial issues, even at great personal risk. At the *Chronicle*, he covered the Native American occupation of Alcatraz Island and spent time as a prisoner for a series on Soledad State Prison in California. He discovered the identities of members of the Symbionese Liberation Army, a revolutionary group that kidnapped newspaper heiress Patricia Hearst. Later he worked as a freelance television producer and a writer for *Rolling Stone* magazine. Findley wrote until the end, beginning a new article for *Range* magazine just days before his death in 2010.

## 1969

**Mildred Taylor (MJour)♦** is the author of nine books. Her first, *Roll of Thunder, Hear My Cry*, won the Newbery Medal in 1977 and recently celebrated its 40th anniversary with the release of a special edition. At CU, Mildred helped create a Black studies program and taught in it for two years. She lives in Boulder.

## 1973

**E. Thomas McClanahan (Jour)** is enjoying retirement and working on his second novel. His first novel, *Pranked*, is available on Amazon.

## 1974

**John Leach (Jour, MA'79)** was selected to serve on the CU Alumni Association's Board of Advisors. His three-year term began June 1, 2022.

## 1975

For the past 10 football seasons, **Phil Caragol (Comm)**, known to many Folsom Field attendees as "Buffalo Phil," has run through the stadium on game day with a furry horned buffalo helmet adorned with a mullet and CU beer koozies. He's proud to serve as the Buffs' positive and friendly superfan and cheerleader. His career as a copywriter and creative director spans four decades at advertising agencies in New York and San Francisco. He and his wife, **Susan Blickhahn Caragol (Jour, Psych'75)**, live in Boulder.

## 1976

**Martin Streim (Comm, MA'79)** retired in 2017 after a 35-year career in corporate human resources, during which he focused on organizational and leadership development. Before retiring, he spent several years as the director of ethics and business conduct in his employer's office of legal counsel. He and his wife, Christie, live in Boulder.

## 1977

**Stephen Mease (Jour)** wrote and edited *Champlain Valley Fair* in celebration of the 100th anniversary of the Champlain Valley Exposition, located in Essex Junction, Vermont. Mease is a former newspaper editor, freelance writer, publicist, special events photographer and communications director. Mease is the public affairs manager for Vermont Student Assistance Corp. in Winooski, Vermont, and the owner of Stephen Mease Photography. He was also features editor for the *Burlington Free Press* for 13 years.

## 1978

**Sara Fischer (Jour, Engl'78)** oversees worldwide production for all Shondaland TV series and manages production for development and special projects at the company. Most recently, Fischer led production on Shondaland's groundbreaking hit, *Bridgerton*, the most-watched series debut in Netflix history, as well as *Inventing Anna*. Fischer splits her time between London and Los Angeles.

**Rob Reuteman (MJour)** retired in 2020 after 10 years on the journalism faculty at Colorado State University and 26 years as an editor at the *Rocky Mountain News*. He served as state-region editor, city editor, national editor, business editor and a columnist for 12 years before the paper closed. He also served as the 2010–11 president of the Society of American Business Editors and Writers.



Phil Caragol (Comm'75)



Sara Fischer (Jour, Engl'78)



Rob Reuteman (MJour'78)



Ray Ring (Jour'79)

## 1979

**Ray Ring (Jour)** retired from a 35-year career in journalism to focus on writing novels. He previously wrote *Arizona Kiss*, a noir piece about a journalist exposing a corrupt judge. His upcoming, self-published novel *Montana Reckoning* will explore racism in one of the least diverse states.

## 1981

Well-known sports journalist **Rick Reilly (Jour)** recently released his 15th book, *So Help Me Golf: Why We Love the Game*. It includes 80 new stories, some of them about his own life growing up with an alcoholic golfing dad in Boulder. It comes on the heels of his *New York Times* bestseller, *Commander In Cheat: How Golf Explains Trump*, which the *New Yorker* called “amusing and alarming.” Reilly, whom *USA Today* called “the closest thing sportswriting ever had to a rock star,” lives in Sedona, Arizona, and Hermosa Beach, California.



Shannon Luthy Lukens (Jour'82)

## 1982

**Shannon Luthy Lukens (Jour)** is the news director for seven radio stations in Northwest Colorado and was recently voted Best Radio Personality in Steamboat Springs. Her photos and news stories frequently end up on the Denver networks. As president of Lukens Mountain Media, she is hired to announce events, sports and any shows in the area that need an emcee, including many of the activities at Steamboat Resort. Lukens was the longtime announcer of CU men's lacrosse games in Boulder.



Scott Takeda (Jour'89)



Kevin Gammon (Advert'90)

**David Plati (Jour)** will reach his 40th year working full time at CU on Jan. 9, 2023, all spent in the sports information department. He will be semi-retiring in 2023 to transition into the role of athletic historian for the university.

## 1985

**John Shepphird (Comm)** is the senior creative director at FanDuel Group and lives in Hermosa Beach, California. His communication degree led him to a Columbia University master's degree in screenwriting and directing. Shepphird has directed multiple TV shows and movies, and has written award-winning crime fiction.

## 1989

Look for **Scott Takeda (Jour)** on your TV this fall. He is a recurring guest star on a new comedy called *Panhandle* and recently shot with Catherine Zeta Jones in the new Disney+ series *National Treasure*. He still appears on *General Hospital*.

## 1990

**Pete Baumgartner (Jour)** is the managing editor for Central Asia and the Middle East at *Radio Free Europe/Radio Liberty (RFE/RL)* in Prague, Czech Republic. Baumgartner served as a senior correspondent for *RFE/RL* in Munich, Germany, and Washington before moving to Prague. Before moving to Europe, he was the sports editor of CU Boulder's *Campus Press* and worked for the *Longmont Daily-Times Call* and the *Rocky Mountain News*. He enjoys traveling, skiing and attending European soccer games. He lives outside of Prague with his wife.

**Kevin Gammon (Advert)** started his career in Chicago at FCB advertising agency as a young creative working on the Coors and Gatorade accounts. He then moved to San Francisco to continue working for FCB as a creative director before working for McCann's Microsoft team. He started his own agency in 2009. Thirteen years and two college-graduated kids later, he is still running Teak, his small creative agency, in San Francisco.

## 1991

**Patrick Everson (Jour)** and his wife, **Annette Stanford Everson (Bus'92)**, live in Las Vegas, Nevada, where he worked at the *Las Vegas Review-Journal* for 22 years before moving to Covers.com in 2016 as a national reporter covering the sports betting industry. In July 2021, he moved into his current role as the vice president of content for Props.com.

**Carolyn Maas Hinkley (Jour)** is the acting communications director for the U.S. Department of Energy's Arctic Energy Office, based in Fairbanks, Alaska. She is also the proud mother of **Christine Hinkley (StratComm'22)**.

**Moyra Knight (Jour)** is vice president of communications at Astellas and manages the company's on-market products across all regions worldwide. She is a member of the Public Relations Society of America, a graduate of the Arthur Page Future Leaders Program and a member of PageUp. Knight has more than 25 years of experience in communications and corporate foundations. She is married with two children and lives in Glenview, Illinois.

**Christine Mahoney (Jour)** is the public information officer and spokesperson for the University of Colorado Boulder Police Department. Before that, she spent 18 years at CU Boulder, first as an adjunct journalism instructor and then as the internship coordinator for CMCI. Mahoney continues to freelance in the industry, writing for magazines and websites and doing voiceover work.

## 1992

While at CU, **Amy Jones (Comm)** was the feature twirler for the national champion football team and a member of Kappa Alpha Theta. She had a career in sales, holding key roles in various industries and primarily focused on graphic design and large format printing. Later she began volunteering, working with local schools, women's scholarships and educational foundations. While at CU, Jones met her husband, **Clark Jones (Acct'91)**. The couple created the Garman/Jones endowments to fund scholarships for CMCI and Leeds students, and they also donate to the CU Athletic Department. They live in Southern California with their daughter and spend as much time in Boulder as possible.

## 1994

**Jennifer Alsever (Jour)**, a business journalist and author based in Eagle, Colorado, released her latest young adult novel, *Burying Eva Flores*, a paranormal mystery set in Paonia. This is the fifth novel published by Alsever since 2016. When the *Coloradan* magazine published news about her first trilogy, the *Trinity Forest Series*, several years ago, LA-based film producer **Matthew Moore (Engl'93)** reached out and they began collaborating on adapting her stories for the big screen. Alsever credits her son, **Jacob Beauprez (ExMediaSt'24)**, with pushing her to write fiction.

**Kris Hudson (Jour)** is a director of communications in Dallas for the commercial real estate services company CBRE. He joined CBRE in 2015 after a 20-year journalism career that included 10 years at *The Wall Street Journal* and five years at *The Denver Post*.

**Dan Pacheco (Jour)** is beginning his 11th year as the Peter A. Horvitz Endowed Chair in Journalism Innovation at the Newhouse School of Public Communications at Syracuse University. He is working on his first book, *Experimenting With Emerging Media Platforms: Field Testing the Future*, for publication by Routledge in 2023.

## 1995

**Sam Flickinger (Jour)** is approaching 14 years at ExpertVoice in Salt Lake City, a software as a service company focused on brand advocacy, retail training, generating helpful product reviews and more. After spending more than a decade in print media, today he is a digital storyteller and editor who chronicles the adventures of the organization's members and connects them with their 500+ brand partners in a verified community of experts online.

**Jeff Tahler (Comm)** is the managing director at Madica Productions. Madica's hit Netflix series *Ginny and Georgia* is in production for its second season. The company's YouTube series *Brave Mission* amassed more than 4.5 million views in the first month of its release.

## 1996

**Tracey Marx Bernstein (Jour)** is an executive producer at Yahoo. She creates content in the diversity, equity, inclusion and belonging (DEI&B) space, celebrating different cultures, identities and backgrounds.

**Brent Schrotenboer (Jour)**, an enterprise and investigative reporter for *USA Today*, recently won three national top 10 writing awards from the Associated Press Sports Editors for work he did in 2021. Schrotenboer has received 11 national top 10 awards since 2014. He has been with *USA Today* since 2012 and covers legal, business and social issues related to sports. He lives in San Diego, California.

**Sabine Kortals Stein (Bus, Mus'91; MJour)** works closely with the dean of the College of Music and the assistant dean for concerts and communications. Additionally, she serves as editor of the college's annual magazine, and edits and contributes to other print and digital publications. She also serves on the College of Music's diversity committee. Stein's career comprises music journalism and for-profit and nonprofit communications.

## 1997

This year, **Kelly Graziadei (Advert)** and co-founder, Joanna Lee Shevelenko, announced and closed their first institutional venture capital fund, f7 Ventures. The venture capital fund was one of the largest first-time funds launched by female operators. This is particularly notable with only 4% of VC firms in the U.S. led by women. The \$50 million fund includes a respected and diverse set of limited partners, and 70% of their investments have been to underrepresented founders.



Dan Pacheco (Jour'94)



Brent Schrotenboer (Jour'96)



Sabine Kortals Stein (Bus, Mus'91; MJour'96)



Kelly Graziadei (Advert'97), right



Dave Briggs (Jour'99)

## 1999

**Dave Briggs (Jour)** is an anchor for Yahoo Finance. Previously, he worked at CNN, NBC Sports and Fox News as an anchor.

**Drew Krejci (Advert)** is vice president of corporate communications at Optum, a UnitedHealth Group company. Krejci's time in Boulder launched a career in communications that has taken him to New York City, Washington, D.C., and now Minneapolis, where he lives with his wife and two children.



Reid Kaplan (Advert'01)

## 2001

**Reid Kaplan (Advert)** is a residential real estate broker and multifamily investor based in West Los Angeles. In 2021, he ranked in the top 1.5% of realtors in California. Reid is married with two sons.



Jake Loskutoff (Comm'03)

**Piya Sorcar (Bus, Econ, Jour)** is the founder and CEO of the social venture TeachAids, an adjunct affiliate at Stanford University School of Medicine, and a faculty fellow at the Stanford Center for Innovation in Global Health. TeachAids HIV education software is used in 82 countries, including areas where HIV-related education was previously forbidden. TeachAids launched CrashCourse concussion education in partnership with 23 of the U.S. Olympic Committee's national governing bodies. Sorcar lives in Mountain View, California.

## 2002

**Ian Cohen (Jour)** serves as PayPal's senior director of global creative strategy and production and head of the brand communications team. He is a four-time Daytime Emmy-nominated television producer, winning twice for Outstanding Daytime Show of the Year for his work on *Rachael Ray*. He recently became an elected official in his hometown, Wellesley, Massachusetts.

**Heather Fehringer Mundt (MJour)** is a freelance writer. She wrote a comprehensive guide to family travel called *Colorado Family Outdoor Adventure*, which was published in May 2022 by the University of New Mexico Press. The Colorado native and mom of two teen boys lives in Longmont with her husband and two rescue huskies. She writes about family, adventure and outdoor travel.

**Mitch Schneider (Jour)** and his wife, Tania, welcomed their first child, Ivy Isabella, in mid-July. Schneider is approaching nearly two decades of work in technology software sales. He spent the last four-and-a-half years working for Braze, a customer engagement platform, on the global strategic accounts team, selling to many of the world's largest media and entertainment brands. Braze went public in November 2021.

## 2003

**Jake Loskutoff (Comm)** was recently nominated for three Emmy Awards for his work with the Los Angeles Angels, Anaheim Ducks and Los Angeles Kings. He continues to grow his production company, LIFEinaVAN Studios, and just completed his first marathon.

## 2004

In April 2022, **Robert Barba (Jour)** joined the U.S. news desk of *The Wall Street Journal* as a news editor. Joining the *WSJ* in 2018, Barba was also part of a team named as a finalist for a Pulitzer Prize in explanatory reporting for a package on the 100-year anniversary of the Tulsa Race Massacre.

**Zach Kouwe (Jour)** just celebrated his 11th anniversary at Dukas Linden Public Relations, one of the largest independent financial communication firms in the industry. His work in PR came after more than a decade as a financial journalist, including time as a staff reporter for *The New York Times*.

## 2005

**Peter Booth (MediaSt)** is an attorney and shareholder at Polsinelli PC. Booth lives in Boulder with his wife, **Lisa Schneider (Eng'96)**, and their children, Sidney and Sebastian.

**Lauren Glendenning (Jour)** is the global communications manager for Amazon Web Services on the global employer brand team. Glendenning previously held the roles of sponsored content director at Swift Communications, editor-in-chief at *The Aspen Times*, editorial projects director at Colorado Mountain News Media, and reporter and senior editor at the *Vail Daily*.

## 2007

**Brooke Diamond (Advert)** has worked in advertising and marketing since graduating, leading brands such as American Red Cross, Gillette, Campbell Soup Co. and Johnson & Johnson. Diamond is the marketing director at Morgan Stanley. She met her husband while living in New York City. They welcomed their first child in November 2020 and live in Minneapolis, Minnesota.

## 2009

**Christopher Bell (PhDMediaSt)** is the director of creative inclusion at Skydance Animation. Before moving into this role, he served for 11 years as an associate professor of media studies in the Department of Communication at the University of Colorado Colorado Springs. Recognized nationally for his expertise in the area of children's culture, he teaches and has published in the areas of critical analysis of popular culture, rhetorical theory, representation theory and the history of mass media.

**Jennifer Newell Davies (Jour)** joined Trice Imaging as the marketing manager in January 2022. With offices in Del Mar, California, and Stockholm, Sweden, she is using both her journalism degree and Nordic studies minor.

**Kim Fuller (Jour)** is a co-founder of Jaunt Media Collective, a collection of print and digital lifestyle publications based in Colorado, including the titles *Spoke+Blossom* and *CO YOGA + Life*. In 2021, Fuller, who lives in Vail, launched *Covered Bridge*, a print magazine for the Vail Valley.

**Molly Rettig (MJour)** published her first book through the University of Alaska Press, titled *Finding True North: Firsthand Stories of the Booms that Built Modern Alaska*. When she moved to Fairbanks, Alaska, to work for the local newspaper, Rettig thought she would be writing stories about climate change, wildlife and dog mushing, but instead found herself covering mining, drilling and resource extraction. As she discovered how Alaska was transformed from a land of subsistence into one of the world's great resource economies, it challenged many of her ideas about Alaska and about herself.

## 2011

**Jacob Elyachar (Jour)** hosts a platform, *Jake's Take with Jacob Elyachar*, which is celebrating its 11th year. The podcast has welcomed a variety of guests that range from reality TV stars to entertainment icons such as Howie Mandel and Desmond Child. He is also working at Jewish Family Services of Greater Kansas City.

**Vignesh Ramachandran (Jour)** is based in Denver and working as a multiplatform editor at *The Washington Post*, where he edits mobile platforms. He also continues to build Red, White and Brown Media, which shares stories about and engages with Asian American communities.

## 2012

**Esteban L. Hernandez (Jour)** is employed at Axios Denver after four years of working for Denverite and Colorado Public Radio covering local news.

## 2015

**Elizabeth Hernandez (Jour)** is a *Denver Post* reporter with a passion for covering historically marginalized communities and issues impacting millennials and younger readers.

## 2017

**Morgan Gallo (StratComm)** is a nationally touring comedian based out of St. Augustine, Florida. She was recently awarded Best of Fest at the Big Pine Comedy Festival in San Diego, California. This year she plans to perform back home in Colorado for the first time since she began her comedy career.

## 2018

**Riley Clinton (CritMedia)**, along with other CU alumni, co-founded Boulder Media House LLC, a full-service production agency now based in Denver. BMH works across a variety of industries, but its favorite projects are in the commercial, sports and music worlds. The BMH team has had the opportunity to work with the NFL, Peyton Manning, GRIZ, Shinesty Threads and many more. Boulder Media House is passionate about working with and supporting local Colorado companies, and contributing to our great state.



Jennifer Newell Davies (Comm'09)



Kim Fuller (Jour'09)



Elizabeth Hernandez (Jour'15)



Morgan Gallo (StratComm'17)



Jeremy Elder (CritMedia'20), front row, second from right



Leilani Osmundson (StratComm'20)



Daniela Martinez Carpizo (Comm'21)



Savannah Mather (Jour'21)

## 2020

After graduating, **Steven Bonifazi (Jour)** worked full time as a reporter at a Fort Collins independent newspaper, *North Forty News*. He then moved to Denver and accepted a position as a reporter at NewsBreak, where he helped develop the Denver team, wrote weekly articles, and edited and published a weekly newsletter.

**Jeremy Elder (CritMedia)** co-founded Boulder Media House, a video production company, along with other CU alumni. Since graduation, they have hired four new team members and created hundreds of videos. Their team is expanding to a new location outside of Colorado later this year.

**Megan Nyvold (StratComm)** is head of media at Security Token Market, a leading brand in the asset tokenization industry focused on market democratization using blockchain technology. She leads the marketing and media efforts. Nyvold is featured on weekly shows *Spilling the NFTea* and *The Security Token Show*, as well as Cointelegraph and other global publications.

After graduation, **Leilani Osmundson (StratComm)** got married and started her dream job as a digital producer for the travel section of *U.S. News & World Report*. Osmundson and her husband bought a house and welcomed six guinea pigs into their family.

## 2021

**Daniela Martinez Carpizo (Comm)** worked for Major League Baseball and helped coordinate the 2021 MLB All-Star Game in Denver. Following MLB All-Star Week, she joined the Colorado Rockies for the 2021 season before joining the Denver Broncos' community development team. She now works at the Leeds School of Business as a program coordinator for recent alumni and student engagement.

**Savannah Mather (Jour)** recently got her certification in public relations. She started a job as a publicist for Blue Practice, a PR firm based out of Sausalito, California, which represents companies that are creating innovative solutions for climate change.

After graduation, **Izzy Rosen (CritMedia)** interned at Old Tale Productions, a Boulder-based media company co-founded by **Monty Moran (Comm'88)**. Following her internship, Rosen was hired as a producer working on Season Two of the five-episode, 60-minute docuseries *CONNECTED: A Search for Unity*, which airs on PBS. Rosen lives in Brooklyn, New York, and is pursuing a master's degree at the Pratt Institute while remaining a producer for Old Tale Productions.

## 2022

**Christopher DeLuca (StratComm)** accepted an offer at Edelman, a public relations company, as a brand team intern in New York City. He would like to thank those who supported him in his public relations career, including CMCI instructor Dawn Doty for her continued encouragement.

**Grace Naber (StratComm)** moved to Dublin after graduation for an internship with Groopeze, a travel and booking agency operating in the U.K. and Ireland. She is excited to spend the next period of her life abroad, and she is thankful for all she learned through CMCI and will soon be applying in the real world.

Shortly after graduation, **Anna Newkirk (Jour)** moved to Washington, D.C., to join the broadcast media team for the Washington Commanders. She is grateful for the support of her professors and mentors who guided her to where she is now.

**Claire Wernick (StratComm)** recently announced her new employment as a public relations assistant with Havas Formula, a public relations agency, in its Midwest division. She is looking forward to joining a team of innovative thinkers and has always looked up to the way Havas Formula is a trendsetter within the public relations industry.



## Stay Connected

**Michael Gelman (Jour'83)** is the executive producer of *Live with Kelly and Ryan* and set the 2018 Guinness World Record for the most morning show episodes produced by an individual.

In fall 2021, he came back to Boulder for Homecoming and was interviewed by **Caleigh Elkin (Jour'21)**.

**"I knew I wanted to do either TV or film," Gelman said in the interview. "What I learned at this university is how to think, and that will help you no matter what kind of technology you have."**

### Connect

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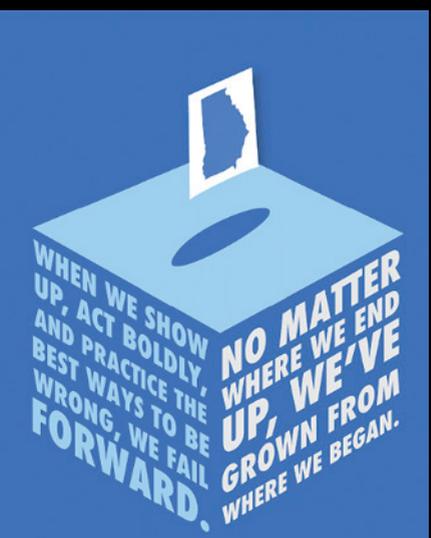
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Each year, CMCI students from every major develop their portfolios through class projects, personal pursuits, professional internships and more. See some of their best creative work here, and view Page 14 for more!

1 Aaron Jensen, strategic communication; 2 West Weichert, critical media practices; 3 Claud Grossi, strategic communication; 4 Bryan Chi Hun Lai (CritMedia'22); 5 Olivia Bransford, strategic communication; 6 Sierra George, strategic communication



5



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