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THE BYLINE

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AABJ's IN CONTACT T.V. Show Re-launches

By Le'Dor Phoenix-Milteer

The Atlanta Association of Black Journalists (AABJ) is re-launching their community news and public affairs television program *IN CONTACT*. The show welcomes Le'Dor Phoenix-Milteer, AABJ's new Vice President of Broadcast and *IN CONTACT*'s Executive Producer and Guest Host Sharon Frame.



The mission of this show is to raise awareness and present possible solutions to issues facing the Black Community.

The re-launch of the show will have a fresh approach with location interviews showing the views and opinions voiced from the community. The *In Contact* team is considering a live studio audience and a social media outreach campaign. The campaign encourage interaction with millennials and people of all ages and backgrounds. The show will also incorporate special guest that have made a significant contribution to the character and growth of the Atlanta community.



IN CONTACT's controversial topics includes: Financial Literacy, Gun Violence, Black Women in Politics, Atlanta's Sex Trafficking Crisis and much more. "What an honor

to serve as host of, *In Contact*. I look forward to us showcasing guests who offer tangible solutions to community challenges," said Sharon Frame. "And in doing so, we can take steps together to improve the lives of our viewers." *IN CONTACT* aired its first show on January 7, 2000. Thanks to the charitable sponsorship of the [AIB Network](#) and after a 5-month hiatus, the show will resume airing on Sundays at 10:30 am & Thursdays at 5:30 pm on the AIB (channel 295). of our viewers."



The show has been an effective communication. vehicle available to over 2 million viewers in Georgia. The program is designed to

help the Black Community achieve the goal of staying in contact with relevant and current news. The show believes that when the community stays informed and in contact with each other, it will lead to a greater level of understanding in the community. *IN CONTACT* is also bringing contemporary issues to their social media platforms to challenge their viewers to make positive changes, impart relevant tips, and provide access to important information. This in turn allows *IN CONTACT* to continue to

maintain its reputation as a strong, vibrant part of the Black Community. Tune into *IN CONTACT* Sunday April 16th on the AIB Network (channel 295) for the re-launch show.

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Resilient Atlanta

By Joy C. Barnes

Resilient Atlanta

...which Atlanta is *that*?

We have *InvestAtlanta*, the official economic development authority for the City of Atlanta.

There's WorkSource Atlanta, which offers a number of career, education and training services to help City job seekers find a path to sustainable employment.

We also have Renew Atlanta, operating out of the Department of Public Works, repairing and improving our city's roads, bridges, sidewalks and upgrade critical public buildings and facilities, paid for with the infrastructure bond referendum Atlanta voters approved.

And now, I was invited to attend the **Resilient** Atlanta Ambassador Program. It's focus: Assist in the awareness and outreach aspect of 100 Resilient Cities' (100RC) work.

My pre-attendance research showed Resilient Atlanta had been carved out of the Mayor's Office of

Sustainability, which works with all city departments to balance Atlanta's economic growth with environmental protection while being mindful of social justice. All city government operations are filtered through the lens of ensuring that current levels of consumption can be maintained in perpetuity... part of Mayor Reed's agenda to ensure that Atlanta is one of the nation's leading cities for sustainability. **Resilient** Atlanta operates within the Planning and Community Development Department, under Commissioner Tom Keane. Former Director of the Office of Sustainability Stephanie Stuckey Benfield transitioned into her new role as the City of Atlanta's Chief Resilience Officer.

Since sustainability is my advocacy my interest was piqued. So, I RSVP'd to attend the session.

Resilient Atlanta aims to combine local expertise with global best practices to ensure we connect our city with the best opportunities to thrive. Atlanta is one of 100 Resilient Cities in the program, pioneered by the

Rockefeller Foundation and dedicated to helping cities around the world become more resilient to physical, social and economic challenges.

Resilience is defined for this use as, "...the ability of individuals, communities, institutions, businesses, and operations within a city to adapt, function, and thrive no matter the kinds of sudden shocks or chronic stresses each experiences."

Sudden shocks can be one-time disruptive events, such as storms and flooding. Chronic stresses can be longer -term vulnerabilities such as income disparity or crime.

Cicely Garrett, **Resilient** Atlanta 100RC Project Manager, explained, "Resilience *planning* is about making a city better, in both good times and bad, for the benefit of all its residents and visitors, particularly the poor and vulnerable. And we have an aggressive timeline, we want *some* implementation underway during the Mayor's administration."

The goal of the project is to

develop and implement a City Resilience Plan in 2017 and the City needs YOUR feedback! The City of Atlanta wants to know what YOU think are the city's current vulnerabilities and how we can make Atlanta stronger. Your input will help decide the top priorities for Atlanta's resilience work set to launch Fall 2017.

During the month of March, the City would like citizens to weigh in thru in-person Community Conversations throughout the City and/or via an online survey on what factors they feel affect their community's resilience.

Community Conversations currently scheduled:

- March 09, 6-8pm: Adamsville Recreation Center, 3201 MLK Jr. Dr. SW
- March 11, 10am-12pm: The Villages

at Carver Family YMCA, 1600 Pryor Rd. SW

- March 15, 6-8pm: MARTA Headquarters Bid Room, 424 Piedmont Rd.

Presentations also will be given at monthly NPU meetings and at other meeting opportunities for community feedback that you identify and submit for scheduling consideration.

Survey feedback also will help determine the City's resilience-building priorities moving forward. You can participate through the online survey at resilientatlanta.org. It has three brief parts and should take approximately 10 minutes to complete. Garrett adds, "Your input during this process is deeply valued. It will help decide the top priorities for Atlanta's resilience action."

BTW, I have signed on as an Ambassador.

Of course, AABJ isn't new to exploring the 'sustainability' space. I was interviewed by Eric Stirgus for the BYLINE July/August 2013 article titled, "A Green Ambassador..."

In August 2014 AABJ hosted an A-list panel of experts on the subject of *Sustainable Black Communities*, moderated by AABJ Pioneer Angela Robinson.

Angela continued to dig into the sustainability/green building issue in our community, producing an In Contact TV show that featured George Bandy, then-Chair, United States Greenbuilding Council (USGBC), and Marcea Lewis, Spelman student since graduated. Here's the link:

<https://youtu.be/gBVkIstDefk>.

Stay tuned...

Jovita Moore Celebrates 19 Years at WSB

By Craig Allen Brown

Jovita Moore can arguably be considered the face of television news in the greater Atlanta area. Hailing from New York City, the Emmy-winning journalist anchors the 5pm, 6pm, and 11pm newscasts on WSB-TV, Atlanta. The longtime NABJ member recently sat down with me to discuss her very successful career, and how aspiring journalists can follow in her footsteps.



Thank you so much for agreeing to meet with me for this interview. Let's jump right in: how did you initially become interested in journalism?

The world of journalism was introduced to me by one of my professors during my freshman year in college. He was someone who talked to me about being a reporter. He had just left the news business himself; he worked for CBS News in New York, and then decided to become a teacher. He thought that I had a pretty good writing style, and that [journalism] would be something that I would be good at. I hadn't really thought about it as far as a career. I grew up watching the news, because

my mom was, and still is, a news junkie. She would watch the news all the time when she came home from work. Whatever I was watching on TV, the channel had to change, because there was one TV in our apartment, and she controlled it. So, I would end up watching the news with her every night, not knowing that that was going to be my career path.

How important was obtaining your master's degree to your career?

I think for me it was very important. I just knew that it was going to be really difficult to have a liberal arts degree just being a literature major, and getting into a very competitive world of TV news. And, how was I going to get a job anywhere if I had not worked in a newsroom? So, going to Columbia University, I thought a couple of things: one, not bad to have on a resume, and two, I get two stay home in New York City for another year to try to figure it all out. I was also working at the New York Times by that time, so as an undergrad student, going to grad school for one year afforded me the opportunity to work at the New York Times for another year. And then I just thought I'll go to Columbia, and if it doesn't work out, I can go work at the New York Times and work my way up from there, but if I go to Columbia and then get a job on TV, then it's a bonus. It all worked out. And that's exactly what happened. I thought back then that I needed a master's; I didn't think I'd be able to get into this business with just a

bachelor of arts from a liberal arts school. I needed to get into a more competitive program and competitive atmosphere to prepare me for the real world of TV news.

Would you advise attending graduate school for undergrad students who are interested in journalism?

I think it's really something to consider. I know education is expensive; I know graduate school is expensive. But I think you have to be realistic about your ability when you come out of an undergraduate school and whether you're ready or not. Because it is competitive. What I learned back then was I'm competing with students who worked at a campus TV station maybe all four years, or most of their college career. I was coming out of a liberal arts school where I didn't do that. So, you know that there are these students who are coming out of Medill or Mizzou who have this experience already, and you just don't. So, for me, I had to be very realistic, and I thought, Columbia: great school, New York City, Ivy League, graduate school, endorsed by so many people in the business already. I just thought that it was a great opportunity. And for me, it worked. But I think students today just have to be realistic about what your skill set is. Can you graduate college and walk into a newsroom? And if you're not prepared to do that, then I think you have to at least consider grad school, if you want to be in this business.

How important was it to work in smaller markets like Fayetteville, Arkansas?

Very important. You gotta crawl before you can walk, and I think that's with anything. It's just been sort of a long-standing part of this business: you start off in a small market, and you work your way up. I mean, it's a place where you make mistakes, you learn how to become a better storyteller, you learn how to find your sources and your resources, and as far as on-air people, I always tell people, you know, in those early markets, that's where you decide what hair works, what make-up works, what your face is going to look like every day. You have to get into a small market, I think, to really learn how to be in a bigger market. I think it's really hard to jump into a large size market. And it's not about "paying dues." It's about learning. It's about learning the business. It's about getting a good foundation under you. And being in a small market is, I think, the way to do that. Get that solid foundation. You make your mistakes in a smaller market, you learn from them, and then you move up to bigger markets.

What were some of the most difficult challenges you faced in smaller markets?

Coming from New York City, going to a market in a city like Fayetteville, Arkansas, it was completely different. So, there was a little bit of culture shock. The biggest thing in Arkansas, when I was there, was the University of Arkansas Razorbacks - that whole college football all

weekend, just shutting down a town – that was completely new to me. I never had a car before I went to Arkansas, so that was new. I didn't need a car in New York City. There were so many things that were new about that situation. And then, learning how to be a professional in an environment that was just completely different from any place I'd ever lived before. I got a lot of different stories. I did stories on chicken farms. I did stories about Bill Clinton, because soon after I got to Arkansas, that's when he announced that that was his last run for governor, and that he was next going to run for President. So, it was a very exciting time to be in Arkansas. That part of the country is also the home of Walmart and Tyson Foods, and so just learning about these companies that I had heard of and how much they impact the country overall, it was an experience in so many different ways. But it was a great first market. It was small enough to where you could learn, and busy enough where I could do so many different stories. I interviewed the head of the Ku Klux Klan in Arkansas, too. It ran the gamut; I got crime stories around Fayetteville, Bill Clinton, the Klan leader for the state, all different kinds of stuff!

Talk to me about hurdles you've had to deal with as an African-American woman, in a field that's dominated by white males.

I think the hurdles are probably what most people would expect: who's going to get that big story every day. I think, and I'm not being

naïve, when I look back at my career, I think I've always had very fair managers. I feel like managers have always judged me and my coworkers, honestly, based on merit. There was never a time that I felt like I didn't get a story because I was a woman, or that I didn't get a story because I was black. I think that, especially starting off in a place like Fayetteville, we had people who had been there a very long time, so they had resources that I didn't. They had those sources that I didn't. So a lot of times, they would get the big stories because it was more of who they knew. They knew someone involved; they knew the lawyer who was handling the suspect. I think that I always had fair managers who would say, "Give Jovita a shot," or "Let Jovita do that story; you do this one," as an opportunity to help me grow and expand. I never felt like I was put in a box or put to the side. I always felt like I was just as important as all the other people in the newsroom around me. So, I think it's hard to say that I felt any discrimination. The discrimination that I saw and that I felt actually came from the community more so than the newsroom itself. All of my newsrooms were very fair places. But, working in Fayetteville, Arkansas, people would call the station – and this happened a couple of times – they asked for the "colored girl." This is in my lifetime, in the 90s. I would go places, and as a woman, you're walking in with a camera and a tripod, and you might think that someone's going to hold the door for you. I've had grown men just

walk right by me, and let the door close while I'm literally struggling with equipment. So you see me carrying this camera and this tripod, and this stuff is heavy, but you'll just let the door go. I felt like the only reason why they were doing it was because they saw a black woman coming in, and they just weren't going to help me. But I was never denied a story or an opportunity because I was a black female. It was more so being a New Yorker and a black female in a small town that I saw and felt different things. Plenty of people wouldn't speak. When you walked by and said, "Good morning," you might get two out of five folks say hi, and the other three remain silent. Things like that. You learn from it, and you move on. It teaches you a certain awareness. It shined a light on something that I had not seen directly so much growing up in my neighborhood.

What were your feelings knowing that you were going to come and eventually replace long-time anchor Monica Pearson?

Well, when I came to Atlanta, I was just trying to get to Atlanta. There was no grand plan. There were people here, there were other anchors ahead of me working here at WSB, so there was never any sort of agenda. Monica was well within her contract. There had been talk of Monica leaving prior to me getting here to Atlanta, and it seemed to always be that thing that would come up every couple of years. But my objective was: I wanted to

work at the powerhouse known as WSB, and I just wanted to be the best Jovita I could be. There was a weekend anchor in place when I got here, there were other anchors in place when I got here, so I never thought that I would be the next one in line. Even when we had one weekend anchor leave, our managers at the time brought in another woman to take her place, so I didn't even get that immediate promotion that you might think I would. I never doubted WSB's decision, but I also always have felt like everything happens for a reason, and what's meant for me, will be for me. So when other people would come and go, that was them. It didn't really factor down to me. And it didn't really matter to me who was in the chair. I just felt like if it was going to be my time, my time would come. So, I got here in 1998, and it was 2012 before Monica left. So what is that?

14 years...

So, in those 14 years, I was just focused on being the best reporter and being the best weekend anchor; eventually, I did become the weekend evening anchor during the six and eleven o'clock broadcasts, and reporting during the week. And my plan was just focusing on that. It wasn't until 2005 when I started anchoring in between John [Pruitt] and Monica, but even that was seven years after I got here. And we had had other folks come and go in that time. So when it became most clear to me was closer to 2012; later, rather than sooner. And I think that,

again, everything happens for a reason. I think everything happened when it was supposed to.

What have been the most significant challenges you've faced while here at WSB-TV?

Certainly, since Monica has left, just taking on that role as the main anchor. It seemed like Monica left, and then everything else just sort of exploded, as far as social media. All of a sudden, there were just all of these other responsibilities that I had, and a lot of things that you had to focus on: meetings that I didn't go to before that I had to attend, the bigger social media presence, definitely being more engaged on Twitter and Facebook. The newsroom sorta changed after that because now you had a whole new crew of people. And then we added a show. So there was so many things that were happening, so the big challenge was being able to absorb the position that I was in and what it meant to follow an icon. And then also keep moving forward, because that's what we had to do we had, with or without Monica and John and Chuck [Dowdle]; we had to keep moving this newsroom forward. And also letting folks know that we were still WSB, and we were still going to be that station that you can trust and turn to, [with] coverage you could count on. That was probably the biggest challenge, just making that transition, and then taking on all the new responsibilities that were handed to me at that time.

In your career, was receiving an Emmy your proudest moment?

That's one of them. I got awards at my other stations. The Emmy that I got for the story about women and fibroids was a personal story. I had a personal interest in it. And because it was something that a lot of people hadn't heard about when I pitched the idea, I was, in a way, challenged. Like, "If you want to do it, do it yourself." You know, that sort of thing. So, I thought "Okay. Well, I'm going to do it." So to then turn around and win an Emmy for it was very special, because it was something that was so personal to me, and I pretty much did on my own, with my photographer. So that was great. I've won several since then. It's just always a great feeling when you're awarded for your work in that way, with an award that's held in such high esteem.

As a member of both the NABJ and the AABJ, why are these affiliations important?

They're so important. Whenever I meet students I tell them to please get involved, because I really feel like I've learned so much from the membership and being a member. We have this thing where we say "NABJ babies"; when I was first told about the New York association, I would go to these meetings in New York City, and here I was 19, 20 years old but I'm now in person in a room with people that I grew up watching on TV. So, it was just such a great way to meet people. Networking is so important. It

helps you come out of your shell. You learn that you've got to speak up and ask questions. You have to walk up and knock on doors. But you learn so much from the other members; it's a great way to connect. And our numbers in this business - there's a finite group of us who are journalists at TV stations and newspapers across the country. So chances are, you're gonna work someplace where someone else has worked. You're gonna know someone that someone else knows. It's a great way to have mentors and keep mentors. And it's a great way to network. It's a body of people that we learn from and support as well. So, every time I meet a student if they're interested and if they're serious about this

business, I tell them that they have to get involved with NABJ and their local chapter. I say, to whom much is given much is required, so being a member is my way of giving back. Supporting NABJ and AABJ is my way of giving back. Because, every job that I have was somehow connected to an NABJ convention. I met my agent at NABJ. I met my second boss at NABJ. I met the people who told me about NABJ at NYABJ. So, it always been a part of my career.

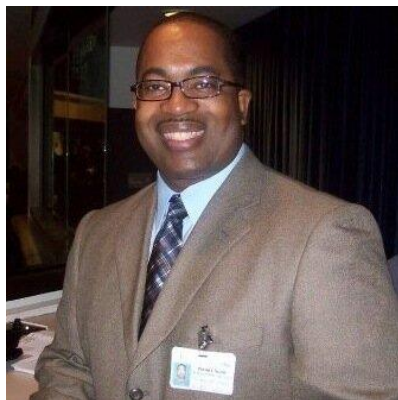


What advice would you give to aspiring broadcast journalists?

Join your local chapter, and join the NABJ. Find mentors. If you're in college, you have to get internships. Don't think that you can walk into a newsroom without ever having been in one before. I don't think it works that way. If you want to be on the air, you need internships, and you need mentors, and you need to network as much as you can.

NABJ Basics Boot Camp Introduces Student to Alabama Anchor: Randy Scott

By Anfernee Patterson



NABJ Basics Bootcamp held in February was phenomenal and life-changing. I learned many different things about the media from many different professionals. One of the most important people I met there was Randy Scott. Scott is a news anchor and journalist in Alabama. I interviewed him to figure out

why he chose to come into Journalism and learn more from him.

This is how the interview went:

What inspired you to be a journalist?

When I was a kid, I used to like watching the news on television, and I used to like reading. Not necessarily reading books but just knowing things that was going on around me. At one point, when I got older, I used to write for school newspapers in Jr. high school and high school. By the time I got to college, I decided to major in journalism. I wanted

to be a cameraman but then one of my teachers said, "You should be a reporter because well quite frankly you have the personality that seems like a good person to be in front of a camera." That kind of shaped me being not just a cameraman but a journalist also.

What would you say was the most helpful thing to help you get to the point where you are now?

Perseverance. I mean because there were a lot of challenges along the way. For instance, when I graduated from college I didn't start off being a reporter. I work as a bass

control operator and production assistant for about three of four years and then

finally got a chance to be an on-air reporter. But I took what I learned in college from being a reporter at our school television station. When I got

professional journalist and that helped out a lot. Just persevering and making sure you stuck with it and not getting discouraged that if you were not hired by this station, or that station. That goes a long way because if you give up, you are giving up on a lot of things so you just have to persevere and be tough.

Who is the most influential person in your life?

Not trying to sound cliché, but my parents. My father always commented on how proud he was of me. My older sister did also. My mom always mentioned us and all of the things we did to get where we are. Getting that inspiration from family is always helpful. Especially from your parents. I am lucky enough to see and talk about it till this day. I will also say too, NABJ. I have come to know a lot of people who have been ahead of me. People that have helped me get over hard times in this business and loss of friends. Whenever something seemed to not have been going right, they were helping me with my craft. I have to say family, parents and NABJ.

to work at a Television station, I worked with reporters, anchors and camera people who helped me get me prepared to do

What do you see yourself doing in the next 5-10 years?

Still reporting. In my career, I have done reporting, producing, anchoring and hosting. My train of thought is that, to be a good anchor, you have to be a good reporter first. In being a reporter, you are always in or around the action and I like that. I will like to keep doing that as long as possible but if being an anchor comes along, I can do that as well. Definitely being out there near the action is as close as I can be.

What advice would you give to a teenager or person wanting to major in journalism?

Always keep an open mind. If that is what you want to do, be the best at doing it. Be a master of your craft. Learn everything you can about reporting to writing, how you interview people, how you set up stories, how you shoot stories, how you work with producers, directors, camera people and news department staff. All of this goes into helping you into becoming a better person at your craft

resumes to send out for jobs as a reporter. So, that kept me close to the game. It kept me in step with what it meant to be a

(which is the most important thing you do). You are putting in your time with this person who are sharing their time with you. What you want to get out of this is something you may not know that they can tell you. Work on your craft and take their information and tell their audience what is going on. That is what you are tasked at doing. Be a master at your craft! Study it! Work on it yourself. Find out what is best for you and be the best *you* that *you* can be.

Getting to know Mr. Scott this week was one of the many of best things that happened to me this past weekend. It is stories like his that inspire college students like me reach my full potential. If there is something I can take away from this interview, it is to persevere and be the best that you can be.

Follow Randy Scott on Twitter: @Randy06Scott

Follow Anfernee Patterson on Twitter and Instagram: @anfpat_

The NASCAR Experience

Striving For Diversity

By Craig Allen Brown

NASCAR continues to dismantle stereotypes concerning a lack of ethnic diversity during its events. On March 4th, a group of African-American based organizations were invited to Atlanta Motor Speedway to witness two races, as part of an outreach program run by NASCAR's Department of Multicultural Development. Those organizations included the AABJ, students from Morehouse College's journalism program, and athletic coaches from Clark Atlanta University.



The day consisted of a tour of the Atlanta Motor Speedway, including the VIP suites, the track itself, the pit areas, the maintenance bays, and the Winner's Circle. The organizations were also escorted to the speedway's media center, where they interviewed racers, and

Atlanta Motor Speedway President and General Manager Ed Clark. Afterwards, the guests were served lunch in the Earnhardt Luxury Suite, while they watched two races: the Active Pest Control 200 and the Rinnai 250.



NASCAR Senior Account Executive Lauren Houston used her time with the organizations to discuss strides that African-American drivers and members of pit crews have made recently. "There has been a significant incline in the number of African-Americans who support NASCAR in the last few years," she said. Houston noted not only an increase in drivers and pit crew personnel, but the establishment of programs such as NASCAR's Diversity Internship Program (NDIP). The NDIP is a 10-week, paid

internship that exposes multicultural college students to employment opportunities with NASCAR, or with agencies that partner with NASCAR. Houston herself is a graduate of the program.



Another indicator of a more diverse NASCAR occurred when the groups were addressed by Shawn Marion, the retired NBA player. "NASCAR is exciting, and very profitable," Marion claimed. "I'd advise y'all to get on board!"

A Day At The Races

By John Richardson II

Despite being *the* great American motorsport, the sport has a history of a lack of diversity; however, things are beginning to change for the better. The first thing I

saw at the Atlanta Motor Speedway was a trailer covered in Trump paraphernalia, flying an American flag, and a rebel flag. Unfortunately, this type

of thing is the common misperception of NASCAR and its fans. Fortunately, these types of experiences were in the minority with my experience at the race. The

vast majority of people, both NASCAR associates and race attendees I interacted with were very friendly and very informative. NASCAR is currently trying to change its image of diversity and acceptance. By instituting, their REV racing program, the NASCAR Black History Month Award scholarship, and the NASCAR Diversity Internship Program, strides are being taken to further diversify the sport to include all members of our Nation.



Walking into the actual Atlanta Motor Speedway is a surreal experience, to say the least. The smell of Sunoco Green E15 (the racing fuel the cars run on), the sheer amount of people attending, and the sound of the cars driving around in excess of 200 miles per hour is staggering. The cars are *loud*, sometimes exceeding 140 decibels during a race; that's about as loud as a jet engine. "Welcome to NASCAR, it's loud" says Dustin Bixby, the vice president of marketing and attendance. Mr. Bixby is part of the team who is tasked with getting people to attend races, and getting new people interested in the sport. For example, NASCAR has many of the elements of other sports that make them so popular; tailgating is immensely popular in NASCAR, according to Mr. Bixby, "it's a party atmosphere, like college tailgating but all weekend."



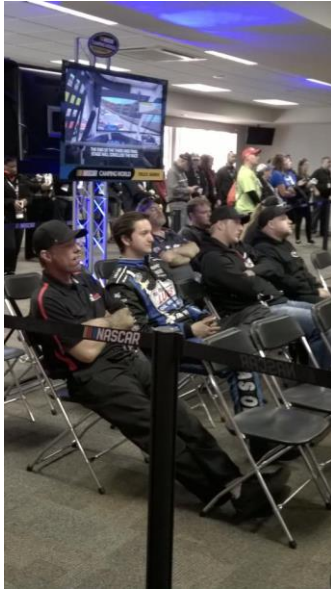
One of the reasons why some people stop themselves from getting into NASCAR is due to a lack of information about the sport. Unlike some sports like Football or Hockey, the entertainment comes from knowledge of what the competitors are dealing with. NASCAR is a sport that requires an open mind. Watching a race on television simply does not communicate what kind of event NASCAR really is. To be frank, NASCAR is not so much an event as it is an experience. The experience truly begins several hours before the actual race. Upon entry to the premises, spectators are guided to a grassy field serving as a parking lot, and then left to their own devices. Football games are well known for tailgating events; but the tailgating at NASCAR events is nothing to sneeze at. A walk through the tailgating area is an assault on the senses. A thick miasma of grilled meats, gasoline, cigarette smoke, and beer almost burns the nostrils. There are trailers far as the eye can see, and the merrymaking can be heard from far away, even over the cacophony of music. Walking past the parking field, you'll encounter the main entrance; but not before seeing the NASCAR fair area. In this area there are all kinds of events, games to play, shows to watch, and plenty of food to eat, truly an event for all kinds of people,

children included. Of course, while tailgating is a big part of NASCAR, along with the feeling of community involvement; the racing is what everyone comes to see.



There are some people out there in the world who believe that motorsports are not real sports; that is simply not true. While from a casual spectator's point of view, many NASCAR races just involve 40 or less cars going around an oval track. However, building a body capable of handling between 2-3 G-forces every time you take a turn for around 200 laps is no small feat. Not to mention the amount of concentration required to control a vehicle moving in excess of 200 miles an hour, with an 11 second break every 40 minutes or so. And let's not forget just how hot the cockpit of these vehicles get: around 130 degrees Fahrenheit, possibly more. "He's got a full plate," Ed Clark, President and General Manager of Atlanta Motor Speedway remarked, informing us of the surprisingly high physical requirements of both drivers and the pit crew "teams started recruiting college athletes...most of the guys you see go over the wall and do pit stops, that's all they do." Now keep in mind that these pit stops include replacing all 4 tires, refueling the car, possibly repairing any damage the car sustained and maybe even

changing some of the car's settings. All of this is done in roughly 11 seconds. The pit crew may "only" do "four minutes of work," but it's a critical four minutes, that are absolutely crucial to the driver's success, and the success of the team, says Clark. As the saying goes "teamwork makes the dream work."



NASCAR is an incredibly interesting experience that is not only very fun to spectate from a distance, but even more enjoyable in person. More people should at least give NASCAR a try, I would say it's well worth your time. The company itself is making great strides in employee diversity, spectator diversity, and driver diversity to make the sport more widely accessible, inclusive and enjoyable. You can experience the sense of community first hand. Instead of just listening to the deafening sounds of the cars, adding your voice to the cheers of your fellow spectators joining together taking part in an extravaganza of speed and skill regardless of background. The veil of ignorance isn't as opaque as the air in the smoking areas. No matter the color of your skin, or what flag you fly, you'll still cheer for the checkered flag because in the end it's the color of your favorite team's car that matters.

Announcements

AABJ Needs Your Help Sending Students to NABJ17 in New Orleans

The mission of the Atlanta Association of Black Journalists' Student Chapter (AABJSC) is to encourage the growth of student journalists and to provide resources to facilitate that growth.

One of the best ways to do this is to put students in the room with journalism professionals who can train and advise them about the industry that they will be a part of, and the [National Association of Black Journalists' Convention](#) in August is a great way to achieve this goal.

We understand that students and their parents may not have the funds for travel, [registration \(\\$275\)](#) and lodging ([\\$159/night](#)) but it is our responsibility to try to lend a helping hand by attempting to raise funds for these aspiring journalists.

AABJ encourages you to pay it forward by making a monetary donation to fund this initiative. No dollar amount is too small.

<https://www.youcaring.com/search/go?w=Aabi>

#AABJStudents4NABJ17
#TrainUpAStudent

CONFERENCES & WORKSHOPS

WHAT: [2017 NABJ Conference & Career Fair](#)

WHEN: Aug. 9-13, 2016

WHERE: Hilton New Orleans Riverside

Two Poydras Street

New Orleans, LA 70130

Pre-registration by June 1

Installment option available

WHAT: Media and the American Muslim Community

WHEN: April 29, 2017

TIME: 12p-2p

WHERE: The Atlanta Journal-Constitution

223 Perimeter Center Parkway Northeast

Atlanta, GA 30346

[Registration](#)

SCHOLARSHIPS, INTERNSHIPS & FELLOWSHIPS

[NABJ Scholarships](#)

NABJ awards a number of scholarships annually to deserving students interested in pursuing careers in journalism. Scholarships are worth up to \$3,000. All applications must be submitted online by April 14, 2017. You can find more information and application forms at:

[Neuffer Fellowship](#)

The Elizabeth Neuffer Fellowship gives academic and professional opportunities to women journalists who focus on covering human rights and social justice. Since 2004, twelve journalists representing nine countries have been selected.

During this fellowship, the selected journalist will have the chance to complete research and coursework at MIT's Center for International Studies and participate in internships with media outlets including The Boston Globe and The New York Times. The flexible structure of the program allows Fellows to pursue academic research and hone reporting skills. Past Fellows have taken advantage of opportunities to publish work under their bylines through various media outlets. Fellows have explored a wide range of under-reported issues including gender-based violence, indigenous rights, and religious intolerance.

JOBS

[Assignment Editor WJCL-TV](#)

[Producer WIAT-TV CBS 42](#)

[Assignment Desk Editor WIAT-TV CBS 42](#)

[Digital Content Producer WIAT-TV CBS 42](#)

[Motion Graphics Designer WIAT CBS 42](#)