

# McGill

Symposium for Journalistic Courage



November 8, 2018



**UNIVERSITY OF GEORGIA**

Grady College of Journalism and Mass Communication

The McGill program is funded by the McGill Lecture Endowment

---

## EXCERPTS FROM FOUR GROUP DISCUSSIONS:

- Telling the story of addiction  
—*Max Blau*
  - When reporting becomes personal  
—*Ivan Maisel*
  - Defending science in an era of division  
—*Marshall Shepherd*
  - When the storytellers become the story  
—*Alice Li and Whitney Shefte*
- 



Welcome **4**

Telling the story of addiction **5**

When reporting becomes personal **8**

Defending science in an era of division **10**

When the storytellers become the story **12**

Participants **15**

Contact Us **16**



# WELCOME



McGill Program Director Diane Murray

On behalf of my colleagues in the Grady College of Journalism and Mass Communication, welcome to the McGill Symposium. The McGill symposium, now in its tenth year, is an outgrowth of the McGill lecture.

For nearly 40 years, the McGill lecture has brought significant figures in journalism to the University of Georgia to help us honor Ralph McGill's courage as an editor.

Roundtable discussions in 2006 with industry professionals and faculty led us to develop the McGill symposium as the next

step in honoring McGill and exploring journalistic courage. The McGill Symposium brings together students, faculty, and leading journalists to consider what journalistic courage means and how it is exemplified by reporters and editors.

Today 13 McGill Fellows – undergraduate students selected by a faculty committee for their strengths in academic achievement, practical experience and leadership – join five McGill visiting journalists for a six hour discussion.

Topics will include:

- Telling the story of addiction
- When reporting becomes personal
- Defending science in an era of division
- When the storytellers become the story

Today will be a success if the journalists, faculty and students engage each other rigorously to try to answer the question “What does courage look like in journalism?”

# TELLING THE STORY OF ADDICTION

*McGill Visiting Journalist: Max Blau, freelance journalist*

*Moderator: Pat Thomas, journalism emeritus professor at the University of Georgia Grady College of Journalism and Mass Communication*



Max Blau knows that the best stories take time, which could mean several interviews up to two years of reporting. Blau often captures narratives about places and people he didn't grow up around, putting readers into situations they haven't experienced before and wouldn't have become acquainted with otherwise. Filled with different socioeconomic classes, races and religions, Blau's stories blossom when he spends time with people who see the world in a different way.

“You have to establish trust and develop relationships with people,” he said during the 2018 McGill Symposium. “I'd be lying to myself if I said I could write across our differences by getting a story in a single day.” Blau began reporting for Creative Loafing, Atlanta's alternative weekly publication, when the Mercedes-Benz Stadium replaced the Georgia Dome as the home of the Atlanta Falcons and Atlanta United. As a city hall reporter, he wondered how the demolition and construction would affect the community and how the residents viewed the \$1.4 million deal.

The neighborhood called Lightning, home to Dr. Martin Luther King Jr. and other Civil Rights leaders, had seen difficult times in the 30 years since it was demolished to make room for the Dome. Blau teamed up with Atlanta photographer Dustin Chambers, who worked in the neighborhood for years and built trust among residents, to write a story for The Bitter Southerner. Throughout two years of reporting, Blau has stumbled across multiple stories, including questions about utility bills, evictions and the city's poorest residents, which he has now reported for





McGill Fellows Maddie Ray and Alex Soderstrom listen to Max Blau's presentation

several publications, including The Atlantic's CityLab.

"In a city with some of the largest corporations and humanitarian organizations in the world, how do families two miles away not have running water?" Blau told the McGill Fellows.

In narrative stories for The Bitter Southerner, he dug into the bureaucracy and red tape around utility bills and how mounting fines and fees can continue the generational cycle of poverty in some of Atlanta's neighborhoods. Although the city often writes off millions of dollars in unpaid water bills each year, one family had accrued \$21,000 in utility debt. It took Blau three months to uncover the documents and figure out how much the bill actually was at the start, before fines were piled on top.

"In a neighborhood where the

median household income is \$14,000 and the fine was more than a year's worth of salary, there's no way a family could ever pay that off," he said.

In a city that claims to address inequity, Blau wondered if the same actions would be taken if the fine occurred in a different neighborhood with a different history and different racial composition. His stories discuss how power, privilege and race play a major role in residential life in Atlanta.

"At first, Dustin and I didn't have an agenda or purpose other than getting to know what life looked like," he said. "It took months to be invited inside the house off the porch, where the normal rhythm of daily life included 10 people in a two-bedrooms house, with five kids on one mattress."

Blau finds value in spending

time with sources to observe their everyday rhythm of life. He also makes a point to avoid the typical "media news herd" stories as breaking news happens. Instead, he often follows up on a breaking news story on its anniversary or two years later to better report the ramifications of a large news story that appeared as a blip on the radar.

"As a freelancer, I like circling back on a story that the media has left behind," he said. "For many of these stories, I set up a Google Alert and wait until a year has passed."

For instance, Blau decided to follow up on the news story of an Interstate 85 bridge catching fire and collapsing in March 2017. He spent months interviewing Basil, the man who was accused of causing the fire due to addiction issues, even offering to give him a ride to legal appointments with the attorney. They talked nearly a dozen times before Blau felt comfortable writing a story for Atlanta Magazine called, "The Fire and Everything After."

"He'd open up like a therapy session and seemed to enjoy the experience of talking about himself and what he had gone through," Blau said. "Thousands of stories were written where his voice wasn't included."

As part of this reporting, Blau has turned his eye to stories

of addiction, particularly the opioid epidemic as it has surged in media coverage. Personally, Blau has seen family members struggle with addiction, including one who overdosed and others who underwent rehabilitation. Blau is able to match his personal understanding of what addiction does to families with his objective reporting about the science of addiction to better explain the opioid problem as a chronic medical condition with systemic, stigmatized and criminalized undertones.

McGill Fellow Christina Maticotta asked Blau if he shares his personal connection with sources and if that sometimes helps with reporting.

"If it's a long feature where I'll spend months with a source, I start by explaining who I am and why I'm interested in the story," he said. "I like to be transparent about why I'm there because they need to trust me as much as I trust what they say to be true."

To get to the truth of the story, especially when medicine or science is involved, journalists must use documents such as medical records, police reports, or autopsies to confirm details, Blau said. This can be difficult when reporting on hospitals or health care settings that have patient privacy laws in place, he added, but by spending time with their sources, reporters

may build trust and obtain permission to see the files.

McGill Fellow John Durham asked for tips on research and sourcing in the health, science and medicine beats, particularly around sensitive and potentially controversial topics such as addiction and drug overdoses. Blau suggested consulting medical journals, health and science experts, and reports with data or evidence-based practices.

"So many things get misinterpreted in coverage of how addiction works," he said. "Become an expert in the areas you care about so you know the facts, in the same way you would if you covered football."

Even now, Blau carries naloxone doses with his reporting gear in case he encounters an overdose or wants to show a source what the anti-overdose medication looks like. He advocates for everyday people to carry it and sees it as part of his mission as a journalist to make people aware of it.

"At the end of the day, it's about focusing on solutions rather than problems," he said.

McGill Fellow Kristen Adaway asked how to communicate with sources in different communities that identify differently, particularly when reporters need to overcome the feeling of being an outsider and want to become part of the crowd to report on a situation

better. Blau noted that being an outsider can be useful, in a way. As a white male with Jewish heritage, Blau attended a Catholic school in Chicago as a child, then attended Emory University in Atlanta, and then became a government reporter in Georgia. He always felt like an outsider, whether it was for religious reasons, as a "Northerner" in the South, or a "city guy" talking to "country folk" in South Georgia.

"Overcoming that feeling takes time, and even though it's our job to listen, some journalists don't always do a great job of that," he said. "Get past that and think about the core of your source's experience. The marker of success for me is whether a person can read a story and believe it captured them well."





## WHEN REPORTING BECOMES PERSONAL

*McGill Visiting Journalist: Ivan Maisel, ESPN senior writer*  
*Moderator: Welch Suggs, journalism professor at the University of Georgia Grady College of Journalism and Mass Communication*

**M**ax Maisel, a quirky, quiet middle child, had a dry sense of humor like no other, but it was how he and his father, ESPN senior writer Ivan Maisel, connected best. A photography major at the Rochester Institute of Technology in New York, Max was able to express visually what he had trouble verbalizing at times.

When Max disappeared in February 2015, Ivan courageously took the step from being behind a byline to being in front of the local TV news cameras. Although it was difficult to talk about his son's death during that week, he knew it was the right thing to do.

"I wasn't going to do the 'no comment'," Maisel recalled during the 2018 McGill Symposium. "I had the responsibility to answer questions from fellow journalists."

Since then, Maisel has published four thoughtful articles on Medium about his son, his son's death and the meaning of youth suicide in U.S. culture today.

"If you don't grieve, it's going to come out when it needs to come out, and for me, that was through writing," Maisel told the McGill Fellows. "I would wake up in the mornings and write."

When Max first disappeared, ESPN editors told Ivan to take time off from work, especially since it was a slow time for college football. After six weeks, former ESPN president John Skipper called to check on him, and Ivan asked for more time.

During Maisel's first reporting trip after returning to work, however, University of Oregon head coach Mark Helfrich brought Maisel to tears just by asking how he was doing. Then Helfrich opened up

that both of his parents had passed away during the past 18 months, and the two talked about family. Maisel had previously kept sources at arms' length journalistically, but after that moment, he was willing to open up during interviews.

"I'm a better listener now, and I ask better questions," he said. "I also find that I'm not as emotionally invested in football games, which makes me a better writer because I can stand back and view a story differently."

Then Maisel read that Washington State quarterback Tyler Hilinski ended his life in January 2017. Hilinski was a college junior, 21 years old, the second of three children and hundreds of miles away from home at the time of his death. Maisel reflected that Max had also been a college junior, 21 years old, the second of three children and hundreds of miles away from home.

Maisel knew he wanted to talk to Tyler's parents, Mark and Kym Hilinski, who created a foundation called Hilinski's Hope to fund mental health programs for Division I athletes, including at Washington State. Maisel ultimately teamed up with ESPN Gameday to produce a 9-minute broadcast about suicide among college athletes and mental health concerns among college students. Most of all, the video reflects a conversation between parents who are learning how to grieve and move on in a world that keeps changing around them. The Hilinskis, for one, are still thinking about the football career of their youngest son, Ryan, who was one of the most sought-after high school quarterbacks in the country.

"We talked about how to put one foot in front of the other," Maisel said. "To their credit, the feature was outside of the box of every story that anybody had done before, and every editorial rung let it go."

During the McGill Symposium, Fellows Jed May and John Durham asked how Maisel struck the balance between what to keep private or publish publicly, as well as how to appropriately use his emotions in his writing.

Overall, Maisel said he took a common-sense approach by considering how his wife or daughters would respond to his writing. He would also draft notes on his phone and allow himself the time to write a story because he never had a deadline for the pieces. Fellow Casey Rose asked how Maisel knew how to take a step back for himself.

"Writing is how I express my emotions, so I don't find that they get in the way," he said.

With the Hilinski story in particular, a video crew focused on the technical aspects of recording the interview, so Maisel was able to focus solely on the parents and ask questions.

"I wrote out a few questions, but the rest was talking between parents who were in the same boat," he said. "It was enormously liberating to have a crew there to worry about the journalistic aspects."

Fellow Christina Maticotta asked how Maisel has handled coverage of college football related to suicide, especially given the new research discovery that concussions may create side effects such as chronic traumatic encephalopathy, or CTE, in the brain. Maisel acknowledged that the science behind CTE is still unknown, and it's hard to know for sure whether a person is predisposed to the side effects or depression itself. At the same time, Maisel is concerned about football and concussion issues in the U.S. overall.

"Football may be in the place where boxing was 50 years ago," he said. "It was a preeminent sport when I was young and was thrilling, but between the corruption and injuries, it's not all that big of a deal in America anymore."

When it comes to journalistic courage, Maisel doesn't believe he did anything unique by being open to journalists who wanted to interview him about Max or by writing about his son's death. As he meets other parents in the same position, though, he's often struck by how courageous they are for continuing to move

forward with their day-to-day lives, reinserting themselves back into everyday life and reassuming normal routines.

"When this happens, your existence has been completely run over, and you have to figure out how to relive your life again at your own pace," he said. "You realize that people go through terrible things, and it's a burden you never saw them carry."

As he moves forward in his journalism career, Maisel continues to write reflective pieces, consider ways to honor Max and consult with his therapist. Above anything, he said, reporters should consider their mental health when reporting tough stories or living through difficult personal experiences.

"I'm a believer in therapy, and my wife and I told our daughters that we didn't care how they grieved, but they had to do something," he said. "I'm a big believer in finding someone who can help you make sense of it all."



# DEFENDING SCIENCE IN AN ERA OF DIVISION

**McGill Visiting Journalist:** Marshall Shepherd, Director of Atmospheric Sciences at the University of Georgia

**Moderator:** Janice Hume, journalism department head at the University of Georgia Grady College of Journalism and Mass Communication

A leading international expert on weather and climate, Marshall Shepherd is often asked to advise key leaders at NASA, the White House, Congress, the Department of Defense and foreign officials, and he's appeared on CBS Face The Nation, NOVA, The Today Show, CNN, Fox News and The Weather Channel. As part of his job as a scientist and researcher, Shepherd sees the communication role as important as the others.

"With climate change, if we're not talking about the science, someone with an agenda will happily fill the gap we leave behind," he said at the 2018 McGill Symposium. "It's important to get out of the Ivory Tower and talk."

Although scientists such as Carl Sagan and Neil de Grasse Tyson are sometimes criticized for "popularizing" science concepts and TV shows, Shepherd believes it's important to communicate scientific research to everyday people. In doing that, however, he's often attacked on social media by those who disagree with him. Even still, he's active on Twitter and speaks strongly about climate change.

"I'm seen as a threat, and zealots try to discredit what I say," he told the McGill Fellows. "But I've developed tough skin, and I've heard it all, from the counter at Waffle House to the White House."

Like Shepherd, journalists must develop strategies to survive the criticism, especially from trolls that like to attack social

media accounts mercilessly. He recommended developing a set of trusted sources who are experts that can be cited regularly. Shepherd also urged the McGill Fellows to move away from the false equivalency that can occur when young reporters attempt to "balance" a story. If 99 percent of experts believe a concept, adding a thought from the small minority may be more confusing than helpful for readers and viewers, he said.

"I've seen journalists struggle with the notion of false balance," he said. "But if you have one skeptic on the air who represents 1 percent of the opinion, the audience may misinterpret it and think the argument is split 50/50."

McGill Fellow Maddie Ray asked how to better explain

a complex topic and not oversimplify a story, especially if a broadcast reporter is given a short segment or a print reporter is given a short word count. Shepherd acknowledged the difficulty that journalists face with short assignments but suggested that "simple" is not synonymous with "dumbed down," and reporters should trust that their audiences can understand scientific subjects.

Plus, he likes to use imagery and metaphors to aid audiences. For instance, to explain how tsunamis are caused by earthquakes and are not a weather event, he tells people to imagine throwing a rock in pond, which creates ripples that extend outward.

"A good visual can get you across that hump," he said.



Marshall Shepherd during his presentation, with moderator Janice Hume

"Of course, it's important to understand your audience and know you'll say different things to weather geeks and the Rotary Club."

Shepherd also recommends focusing on specifics, which gives an angle for readers to latch onto rather than a broad statement they may ignore. For instance, climate stories can focus on increased food prices, national security around the Arctic Ocean as the polar ice caps melt, mosquitos with diseases migrating higher into the U.S. than before, and storms such as Hurricane Michael that are becoming stronger. McGill Fellow Maddie Ray asked how journalists can better cover these stories, especially severe weather, at broadcast stations.

"When extreme weather events occur, discard the question of whether it's caused by climate change and instead look at the frequency and intensity of these extreme storms," he said.

Fellow Charlotte Norsworthy also asked how media outlets can better use visuals to depict weather accurately. With stock images, for instance, media websites often display inaccurate images, or technical terms such as "tornado warning" and "tornado watch" can become confused. Shepherd agreed that news outlets should be particularly careful about the ways that hurricane paths and rain percentages are depicted.

"In general, I'm also not a fan of overdramatization of weather, or storm chasing and risking your life for the money shot," he said. "Stations pay big dollars for up-close tornado shots, but you might put yourself in danger."

Instead, Shepherd is concerned about some of the top climate stories that will hit newsstands in the next 20 years — mass migration, city planning, transportation, and refuge situations that occur due to drought, starvation and war. Food and water supply stories deserve major focus, too, he said.

"Water is going to be the oil of the future," he said. "We already see water battles in our own state."

Journalists should connect these big stories to everyday lives, he added. If a drought threatens cacao crops, that might be a good hook for a Valentine's Day story about chocolate disappearing. If a water shortage affects hops or barley crops, certain beers may be unavailable. In addition, companies may be able to talk about their industry concerns. Soda giants such as Coke or Pepsi may be able to discuss the stress on sugarcane crops, and Delta may speak openly about more turbulent flights due to changes in jet streams.

"Most climate scientists I know are inherently conservative and try not to be alarmist because of the need to be objective," he said. "They're underselling how much danger we're in, and we need to talk about it."

Connecting the news to the timeliness of the danger right now may be helpful as well, Shepherd explained. Stories about the consequences of climate change are often reported as future-facing narratives rather than breaking news reports that need immediate response.

"My other pet peeve is when reporters say that things are 'going to be like this' one day,

when in reality, it's happening right now," he said. "We're doing a disservice to the public by not telling them it's already here."

McGill Fellow Erin Schilling asked how to prepare for interviews and ensure that sources aren't misquoted or misunderstood. Shepherd recommended interviewing multiple sources and asking questions from several angles to cover the topic thoroughly.

"Some journalists I know send questions to eight experts, and by getting multiple responses at the same time, they can increase the range about what they understand," he said. "Context is so important."

At Grady College, journalism students are reporting on climate change around the state by following the Georgia Climate Project, which includes a network of experts who are trying to analyze climate consequences in Georgia and create solutions. Students will launch their stories during the 2019 spring semester.

"Get those real on-the-ground stories and hear from the farmers," Shepherd said. "Even the skeptical ones know something is happening and can talk about the changes."



# WHEN THE STORYTELLERS BECOME THE STORY



*McGill Visiting Journalist: Alice Li and Whitney Shefte, Washington Post reporters*

*Moderator: Mark Johnson, journalism professor at the University of Georgia Grady College of Journalism and Mass Communication*

When visual and multimedia reporters talk about journalistic courage, they often think of war correspondents or breaking news tragedies. For Alice Li and Whitney Shefte at the Washington Post, courage meant working with a group of high school journalists to report on life at Marjory Stoneman Douglas High School in Parkland, Florida, after the shooting that killed 17 students on February 14, 2018.

At first, Shefte and Li traveled

to Florida to film breaking news reports and attend the vigil in the days that followed. They faced the challenge of carefully and sensitively documenting grief with their cameras.

“That’s the nature of many of these stories, when you need to know what’s going on and hear the voices of the students and teachers going through this,” Li said during the 2018 McGill Symposium. “You’re approaching people in one of the most difficult situations of their

lives and trying to do your job.”

During their first day on the ground in Florida, Shefte and Li met journalism instructor Melissa Falkowski, who was open with them and willing to talk. She understood the importance of getting the story to the public.

“People deal with horrific situations in different ways, and many people don’t want you there,” Shefte told the Fellows. “But for some, it’s a way to grieve.”

camera and be followed,” Li said. “But we told them what to expect and why we were doing the story, which helped to bridge the divide.”

The duo attended the first meeting with the editors who planned out the memorial issue at a local bookstore. They also met with the students’ parents at home, filmed conversations among the journalism classmates and followed the students as they reported.

“High school students want people to be real with them,” Shefte said. “We were human beings with them, just as we would be with friends.”

Shefte and Li decided to make the setup simple, often with one camera and minimal lighting, to keep the interviews personal and not intimidating. Ultimately, intimacy was the key to making the story work, as was visiting several times. In total, they visited Florida half a dozen times to build trust and film the students, both in the classroom and at home.

“One of the most powerful scenes was a conversation between two students about going to therapy,” Li said. “There’s no way we would have been able to film that on the first trip.”

During the conversation, the students wore microphones and knew they were being filmed, but the camera was left rolling to the side rather than intruding with a direct on-camera interview.

“You’re not hovering, and it’s more natural,” Shefte said. “They were being open and raw, and spending time with them helped to build that moment.”

To capture the right moments and build the story correctly,

Shefte and Li brainstormed at the beginning who their main characters would be and decided to follow the top editors who were most involved with the publication process. During classroom interviews, they asked the students to wear microphones to properly capture sound and conversations. In the end, this worked perfectly for editing together the top moments.

“It became apparent that one student was struggling with what happened and decided to go to therapy, which felt more visible than the other students who internalized it more,” Li said. “We wanted to film her for those reasons, and she opened up on that third visit.”

Since the reporting duo visited several times, McGill Fellow Charlotte Norsworthy asked how they maintained trust and communication with the students in between visits and during the editing process. Shefte and Li said they stayed in touch by texting the students and made it a point to not “swoop in” and “swoop out” on reporting trips. They often checked in with the students while away and asked about important life moments, such as exams and graduation.

“The fact that they could produce such beautiful work for the memorial issue while grieving is remarkable,” Shefte said. “I can’t imagine what that’s like.”

Fellow Danny McArthur asked how the parallels with the students’ reporting process helped their own filming and editing. Shefte and Li agreed that they were able to bond with the students about the difficulty of reporting a traumatic story.

“They were dealing with the same



issues we were in terms of getting parents or friends to talk who weren't ready," Shefte added.

With such a sensitive topic, Fellow John Durham asked how the two were able to narrow down their narrative during the editing process. Shefte and Li started with transcripts of each piece of footage and then created an order on paper before touching the video. Then an editor cut down the hour-long first draft until they arrived at the final 20 minutes. Most Washington Post video pieces run between three to 10 minutes.

"We had a conversation from the beginning that it would be longer because we kept going back to report," Li said. "We're lucky they gave us that much time."

Shefte and Li worked together for the first time on this project and said it was a great experience because they tend to work alone without immediate, on-the-ground feedback. With this project, however, they were pleased to bounce ideas off each other, especially since they have similar temperaments and were able to defer to each other when making decisions. Fellow Casey Rose asked how they learned to work with

someone when thrown into a difficult reporting assignment.

"A ton of communication and establishing a lead editor who would finish the video," Shefte said. "We talked through the script, but it helped to not get confused about who did what."

Fellow Kristen Adaway asked about the importance of documenting journalism students and showing how journalists report stories. In fact, the project fit well with a Washington Post series called "How to be a Journalist," which dispels myths around journalism and gives everyday consumers an understanding of what journalists try to do when reporting.

"Especially in a time when the president diminishes the media and says our organization is 'the enemy,' this increases transparency," Shefte said. "It helps people understand that we're trying to be as honest and transparent as possible."

Several Fellows asked how Li and Shefte processed the assignment after reporting both the breaking news and the long-term emotional recovery of a mass shooting. Both have covered

traumatic situations before, including Li's recent coverage of the 2017 Las Vegas shooting.

"People process these events differently, and personally, this one was inspirational because the students were the agents of their own story," Li said. "They were doing something in response rather than just grieving."

Similarly, Shefte said, "Every time you cover this, it's tough, but you have to think about how to cover it in a sensitive way that you haven't seen too many times. You don't want people to forget the trauma, even though it's happening more and more."

To protect their mental and emotional well-being, Li and Shefte remind themselves that they're doing a job and focused on telling a story.

"I try to be a decent human being," Li said. "People are going through the worst moment of their lives, and this is the opportunity to share their story. That's my role."

Shefte added, "I always try to read the profile of each person who died. I take a step back and think about who they were and that these human lives were lost."



# PARTICIPANTS

## 2018 MCGILL FELLOWS

**Kristen Adaway** Covington, GA

**Nicki Brown** Buford, GA

**Miranda Daniel** Woodland, GA

**John Durham** Alpharetta, GA

**Christina Maticotta** Marietta, GA

**Jed May** Colbert, GA

**Danny McArthur** McRae, GA

**Charlotte Norsworthy** Midway, GA

**Maddie Ray** Columbus, GA

**Casey Rose** Snellville, GA

**Erin Schilling** Peachtree City, GA

**Alex Soderstrom** Woodstock, GA

**Becca Wright** Savannah, GA

## MODERATORS

**Pat Thomas**  
Journalism Emeritus Professor  
University of Georgia

**Welch Suggs**  
Assoc. Professor of Journalism  
University of Georgia

**Janice Hume**  
Journalism Department Head  
University of Georgia

**Mark Johnson**  
Senior Lecturer, Journalism  
University of Georgia

## MCGILL VISITING JOURNALISTS

**Ivan Maisel**  
Senior Writer *ESPN*

**Alice Li and Whitney Shefte**  
Video Journalists  
*Washington Post*

**Max Blau (MFA '18)**  
Freelance Journalist

**Marshall Shepherd**  
Director of  
Atmospheric Sciences  
University of Georgia



McGill Fellows Kristen Adaway, Nicki Brown and Christina Maticotta listen to Alice Li and Whitney Shefte



## CONTACT US

*For more information about the McGill Lecture and Symposium:*

Diane Murray: 706.542.5038, [murrayd@uga.edu](mailto:murrayd@uga.edu)

The McGill program is on the web at [www.grady.uga.edu/mcgill](http://www.grady.uga.edu/mcgill)



Grady College of Journalism  
and Mass Communication  
UNIVERSITY OF GEORGIA

McGill  
Symposium for Journalistic Courage