|  |  |
| --- | --- |
| Informal_Annenberg_CardOnWhite | **JOUR 510: Special Assignment Reporting:** **Health and Healthcare** |
| **2 Units, 15 weeks** |
| **Fall 2017 – Fridays – Lecture: 10-11:50 a.m.** |
| **Section:** 21699 |
| **Location:** ANN 209 |
|  |
| **Instructor: Joe Saltzman** |
| **Contact Info:** Home: 310.377.8883; Cell: 310.663.1390 |
| **Office Hours:** TBD |

**I. Course Description**

This 15-week Specialized Reporting class in Health Journalism allows students to spend the Fall Semester developing stories and sources in a particular topic area of their interest. You will complete a series of pieces in different media while working with your beat team and a dedicated faculty instructor.

We anticipate that you will have to edit and rewrite your stories and that they will go through several drafts and multiple revisions. You may also have to go back and do more reporting. The goal will be for you to do professional work in a topic area in which you have gained expertise. You will also have the experience of working closely with editors and producers. Much of journalism involves teamwork, a back-and-forth process in the newsroom that results in accurate, authoritative and timely stories.

Throughout the semester, we will emphasize the basics of good journalism: ethics, interview techniques, point of view, critical practice, diversity of thought. We will also discuss how to find a story – and how to write that story.

These stories will not be done solely as “class work.” Each class will act as a “beat” in the Annenberg Media Center (MC) and students will pitch their proposed stories to MC outlets. Once an MC outlet agrees to take a pitch, the student will work on it until it is deemed ready by the MC editors and the class instructor and can be published by the MC. **NOTE:** While MC editors/producers gets the “right of first refusal” on pitches, if they pass on a story then students may (with their instructor’s permission) pitch their work to outside entities.

For this course, your classroom will be the MC and much of Southern California. This class has an established meeting time, but your instructors will be in the MC at least two to three days a week, Monday through Thursday. You should try to schedule time with them when you are not working your General Assignment MC shift. You should also always keep them informed of what you are working on, especially when interviews, research, etc. takes you out of the MC. Staying in touch with your “desk” is a key task of good reporting.

**NOTE:** You are not allowed to schedule work, internships, or other classes during the designated time of the class meeting.

**II. Overall Learning Objectives and Assessment**

While engaged in this class and covering your chosen beat for the MC, it is expected that you will spend weeks, if not a whole semester, on your assignments. The point is for you to delve deeply into a subject area of your choice while honing story development, writing, and reporting skills. You will have the time and opportunity to educate yourself about the context and controversies of your topic area – as well as to gain an awareness of the history, public actors and uncertainties surrounding the key issues.

Familiarity with a beat’s subject matter will empower students to find archived information and reliable sources quickly. You will learn how to conduct knowledgeable interviews and discern who can be trusted to provide truthful, helpful information.

You will also gain the ability to stay current on your beat – how to manage your time and stay focused in a 24/7 news environment. Managing a beat well means journalists can produce specialized news on tight deadlines, as well as being able to plan and generate long-form projects efficiently. Working a beat enables reporters to dig out exclusive stories. It gives you the confidence to pitch innovative story ideas to editors and producers who may be generalists – and not likely to be as well grounded in a topic as you are.After completing this course, you will be able to use critical thinking and technical skills to tell compelling stories on multimedia platforms and will be capable of engaging interactively with the public through social media related to your beat.

This course does not have a final exam. Your performance will be assessed on the basis of your accumulated semester work. We do not expect you to produce professional stories from Day One. We are looking for rapid improvement, which you can achieve by working closely with your instructor and the relevant MC editors/producers who will be helping you to bring your journalism up to professional standards. Our expectation is that by the end of the semester, you will be contributing stories that require few changes.

The goal: professionalism. You can *do* the job. And put your own enviable and high-standard twist on it.

**III. Description of Assignments**

Students complete one in-depth piece and three shorter stories as they work their chosen beat. All of these pieces still involve revisions and multiple drafts, but obviously the in-depth piece will require more reporting, more drafts and extensive rewriting sessions.

The exact length and nature of the pieces for this course will be decided in conjunction with your instructor and the MC outlet or editors/producers who accepted the pitch. While your instructor and the MC must approve all story pitches, **you may do all your semester assignments on the same topic or area within your beat or you may do stories on a variety of subjects across the spectrum of your beat.**

NO FIRST DRAFTS WILL BE ACCEPTED FOR PUBLICATION, POSTING, OR BROADCAST. YOU SHOULD EXPECT TO DO MULTIPLE DRAFT, EDITS, CUTS, ETC., FOR THIS COURSE.

With that in mind, when it comes to video and audio pieces, no actual editing is allowed until you have script approval from your instructor and your publishing outlet. For online/mobile pieces, you must have outlet and instructor approval of any workflow, wireframe, or storyboards before beginning work on digital elements.

It is possible that your instructor may not be 100 percent conversant in some forms of media (video, audio or digital for example). If that is the case, there are faculty coaches in the MC who are on call to help as you with your assignments.

A WORD ON FALL PROJECTS AND THE CAPSTONE PROJECT: Please bear in mind that a good beat story (or set of stories) can be the germ of your Fall Midterm or Final Project and could be the basis for your Spring Graduate Capstone Project. Consult your Fall Digital News Immersion instructor about your fall projects and, in the spring, talk to your Capstone instructors about stories you would like to build on.

**IV. Grading
a. Breakdown of Grade**

| Assignment | Points | % of Grade  |
| --- | --- | --- |
| Class participation, Research Beat & Story Development | 50 | 5 |
| Pitches, Sources | 100 | 10 |
| Pieces #1, 2, 3 (15% each) | 450 | 45 |
| Piece #4 | 400 | 40 |
| **TOTAL** | **500** | **100%** |

**b. Grading Scale**

|  |  |  |
| --- | --- | --- |
| 95 to 100: A | 80 to less than 83: B- | 67 to less than 70: D+ |
| 90 to less than 95: A- | 77 to less than 80: C+ | 63 to less than 67: D |
| 87 to less than 90: B+ | 73 to less than 77: C | 60 to less than 63: D- |
| 83 to less than 87: B | 70 to less than 73: C- | 0 to less than 60: F |

**c. Grading Standards**

In all assignments, you will be judged first on the accuracy, fairness and (where appropriate the) objectivity of your stories. You will be then evaluated for AP style, grammar, broadcast style, editing, production value, originality and ability to meet deadlines. Writing will also be graded on correct punctuation and spelling.

Any indication that a student has fabricated or plagiarized information will result in an “F” in the course and possible expulsion from the School of Journalism and USC. Be aware that stories will be randomly checked to verify sourcing and attribution.

If you are concerned about your grade during this course, please contact your instructor to schedule a discussion. Keep in mind that achieving high grades should not be your primary goal. Top grades result from dedicated reporting and good stories that meet professional standards.

"A" and "B" stories should have ALL components that have been agreed upon with your instructor and with your MC editors/producers; students will not get a grade higher than a C+ unless everything is turned in.

1. “A” stories are accurate, clear, comprehensive stories that are well written and require only minor copyediting (i.e., they would air). They are also shot and edited creatively, are well paced, and include good sound bites and natural sound that add flavor, color, or emotion to the story.

2. “B” stories require more than minor editing, and have a few style or spelling errors or one significant error of omission. There may be minor flaws in the composition of some shots or in the editing. They make good use of available sound bites.

3. “C” stories need considerable editing or rewriting and/or have many spelling, style, or omission errors. Camera work and editing techniques are mediocre or unimaginative, but passable. Sound bites add little or no color – only information that could be better told in the reporter’s narration.

4. “D” stories require excessive rewriting, have numerous errors and should not have been submitted. Camera work is unsatisfactory, or fails to show important elements.

5. “F” stories have failed to meet the major criteria of the assignment, have numerous errors, or both. A story that has a factual error that is material to the story merits an “F.”

The following are some other circumstances that would warrant a grade of “F”:

* Plagiarizing a script, portions of a script, or information from any source – wire copy, feed packages, another reporter’s package or story script.
* Staging video: When the reporter tells or asks someone to do something specific, unless that is revealed or made obvious in the context of the story. (Gray areas will be discussed in class.)
* Using video shot by someone else and presenting it as original work.
* Telling interview subjects what you want them to say.
* Distorting video: shooting video in one location and presenting it as being another location.
* Using the camcorder to intentionally intimidate, provoke or incite a person or a group of people to elicit more “dramatic” video.
* Promising, paying or giving someone something in exchange for doing an interview either on or off camera.
* Misspellings of proper names and/or factual errors = Automatic "F" on the assignment.
* Missing a deadline.

Attendance at required course meetings in the classroom or the MC is mandatory. If illness or serious circumstances do prevent attendance, you must contact your instructor to discuss your absence.

Your instructor will be happy to discuss the content of your work. Your instructor will not, however, discuss the grade you have received. If you wish to appeal a grade, a formal process is available.

In grading your work, your instructor will consider quality of research and clarity of expression. Good writing needs to be backed up by good research, and involves good organization. Additionally, your instructor will look for evidence of insight into the topic – do you seem to really grasp the subject matter and say something interesting and original about it? Have you supported your opinion with evidence, no matter how passionately you may feel about the topic? For this class and your future endeavors, you want your work to be compelling and convincing. Achieving that balanced combination is always difficult but always possible.

**V. Assignment Submission Policy**

All assignments are due on the date(s) agreed upon by the student, the instructor, and the publishing MC Outlet. Generally that is by noon the day before class. Lacking prior discussion and agreement with the instructor, late assignments will automatically be given a grade of “F.” Your instructors will also inform you of their preferred draft submission method (Blackboard, XChange – our Multimedia Asset Management (MAM) system, e-mail, etc.). Each MC Outlet will also advise you on how to submit material.

Each student must have a USC Internet account for this class to facilitate the distribution of class materials and for communication between the instructors, students, and the MC. Instructors will not send emails to non-USC accounts. If you wish, you may set forwarding mechanisms in your own account. We will also make use of the Blackboard website (<http://blackboard.usc.edu>) for this class -- please sign on regularly for announcements and additional reading assignments.

**VI. Required Readings and Supplementary Materials**

We will work together in this course to make it, as much as possible, a paperless experience.

**Required Textbooks:**

*1. AP Stylebook*

The AP offers a text version, which is available at the USC bookstore. The online and mobile versions of the stylebook can be purchased at <https://www.apstylebook.com/>

The AP also offers other products, such as AP style quizzes and automated style corrections. If you buy a used stylebook, be sure it is the 2017 edition.

**Required Website:** Michelle Levander and the Center for Health Journalism:

**ww.centerforhealthjournalism.org.**

All other reading assignments and additional materials/links will be announced in class or made available on our class Blackboard site (<http://blackboard.usc.edu>). You should monitor Blackboard and let your fellow students know if something new has been posted. Your instructor may use email to assign specific readings to you throughout the semester, especially on-line content that applies to a story you are working on.

**VII. Laptop Policy**

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg [Virtual Commons](http://vc.uscannenberg.org/new-laptop-policy) for more information. To connect to USC’s Secure Wireless network, please visit USC’s [Information Technology Services](http://itservices.usc.edu/wireless/support/) website.

**Add/Drop Dates for Session 001 (15 weeks: 8/21/17 – 12/1/17)**

**Friday, September 8:** Last day to register and add classes for Session 001

**Friday, September 8:** Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund for Session 001

**Tuesday, September 12**: Last day to drop a Monday-only class without a mark of “W” and receive a refund for Session 001

**Friday, October 6:** Last day to drop a course without a mark of “W” on the transcript for Session 001. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

**Friday, October 6:** Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

**Friday, November 10:** Last day to drop a class with a mark of “W” for Session 001

**VIII. Course Schedule: A Weekly Breakdown**

***Important note to students:*** *Be advised that this syllabus is subject to change – and probably will change – based on the progress of the class, news events, and/or guest speaker availability.*

|  |  |  |  |
| --- | --- | --- | --- |
| **DATE** | **Topics/Daily Activities** | **Readings and Homework****For the next week** | **Due Dates** |
| **Week 1** 8/25 | What is beat reporting?The Semester ahead: Review of key assignments.How to find and pitch your first beat story.Michelle Levander and the Center for Health Journalism: ww.centerforhealthjournalism.org. | Get familiar with resources such as ww.centerforhealthjournalism.org in order to understand what has already been published on the topics you are pursuing and hundreds of story ideas and topics.Come to next class with a clear idea of what you want to focus on for your beat. Write a paragraph that defines the beat and your approach: the kind of stories you want to cover, what area of health and medicine do you want to specialize in?What contacts do you already have? How do you propose getting story?  | Paragraph defining your specific health beat, the kind of stories you want to cover, the area of health you want to specialize inEmail it to Saltzman@usc.eduon Monday, 8-28.Week Two Deadline: List of three stories you want to write that will lead-in to your major in-depth piece. |
| **Week 2**9/1 | Refine your beat. Define the themes on your beat. Using Los Angeles as a reporting laboratory.Working with ww.centerforhealthjournalism.orgThe art of interviewing. Tactics and techniques for getting what you want. How can you collaborate with your colleagues?  | Reading two stories a day on your beat. Developing two sources a day on your beat. Creating your WIP (works in progress) list of stories. This is called a “story list,” “beat memo,” or “assignment list.” **Week Two Deadline**: List of three stories you want to write that will lead-in to your major in-depth piece. | Week Three Deadline:Story #1 Pitch |
| **Week 3**9/8 | How to structure a story. How can you collaborate with your colleagues Story development? Refining your story topics and begin reporting your first story from your WIP. .  | Continue reading two relevant pieces of health journalism a day. Develop beat sources – interview sources to see if there are any new stories you should know about. Or do two interviews a day for your stories.Improving WIP list. **Week Three Deadline:****Story #1 Pitch** | Week Four Deadline, Story #1 Due |
| **Week 4** 9/15 | Learning how to pitch your story. We will go over what needs to be in a pitch. Refining reporting strategies.  | Continue reading two relevant pieces of health journalism a day. Develop beat sources – interview sources to see if there are any new stories you should know about. Or do two interviews a day for your stories.Improving WIP list. **Story #1 Due** | Week Five Deadline Story #2 Pitch Due |
| **Week 5** 9/22 | Review of story pitches.Deliver update on your reporting so far. Present to class on how you are thinking about your beat so far. | Continue with two interviews a day; reading two relevant pieces of journalism a day. Improving WIP list. **Week Five Deadline Story #2 Pitch Due** | Week 6 Deadline 9-29:Revision of Story #1Submit Story #2 |
| **Week 6**9/29 | Discussion of reporting problems, pitching stories and other reporting problems in the health-medical field. | Continue with two interviews a day; reading two relevant pieces of journalism a day. Improving WIP list. **Revision of First Story****Submit Story #2** | Week 7 Deadline 10/6:Second Story Due |
| **Week 7**10/6 | Group discussion of stories.  | **Week 7 Deadline 10/6:****Second Story Due** | Week 8 Deadline, 10/13: Pitch Story #3 |
| **Week 8**10/13 | Discussion of problems in developing, writing, creating stories. Deciding what media is the best media for your story: text? Audio?  | Continue with two interviews a day; reading two relevant pieces of journalism a day. Improving WIP list. **Submit your pitch for Story #3.** | Deadline Week 9 10/20: Refile Story #2 |
| **Week 9**10/20 | The art of the profile. | Continue with two interviews a day; reading two relevant pieces of journalism a day. Improving WIP list. **Revision of your Story #2.**   | **[Sukkot:** October 16 - 22]Week 10 Deadline File File Story #3Pitch In-Depth Story #4 |
| **Week 10**10/27 | Fairness in reporting. What is ethical behavior on the part of the press? Moving beyond the concept of objectivity: accuracy and fairness and transparency: key words to live by. | Continue with two interviews a day; reading two relevant pieces of journalism a day. Improving WIP list. **File Story #3****Pitch In-Depth Story #4** | Week 11 Deadline, 11/3:Revise and Refile Story #3 |
| **Week 11**11/3 | Your sources and network; whom do you bring to the beat? How do you cultivate sources? Protect them? Not get used by them?How to stay on the right side of the ethical divide. How to comport yourself as a reporter. | Continue with two interviews a day; reading two relevant pieces of journalism a day. Improving WIP list. **Revise and Refile Story #3****Work on In-Depth Story** | Week 12 Deadline 11/10: Work on In-Depth Story |
| **Week 12**11/10 | Sharing our stories: What have we learned so far? How can we improve? What did we do right? Wrong?  | Continue with two interviews a day; reading two relevant pieces of journalism a day. Improving WIP list. **Work on In-Depth Story #4** | Week #13: File In-Depth Story #4 |
| **Week 13**11/17 | Promoting your story: What happens once you press publish? How can you get the maximum impact out of your piece?  | Continue with two interviews a day; reading two relevant pieces of journalism a day. Improving WIP list. **File In-Depth Story #4** |  |
| **Week 14**11/24 | No Class | Complete all your projects. Deadline is next week. | **Thanksgiving Break** |
| **Week 15**12/1 | Final deadline for all your MC work (in four diff media) Individual Conferences on In-Depth Story #4 Revision |  | Final Week Deadline: Fourth Story Rewrite Due |
| **IN PLACE OF A FINAL EXAM**12/11, 8-10 a.m. | Instructor’s review of all stories done during the semester. Final exam day may be used for a last round of edits and polishing by your instructor. | **Revise and Refile In-Depth Story**  | Deadline: Revise and Refile In-Depth Story. |

**IX. Additional Policies and Procedures**

**CELL PHONE/LAPTOP POLICY**

Information communication technologies are a part of the modern education landscape. Students are welcome to use laptop computers in classroom for purposes relevant to the class lesson and furthering discussion. However, out of consideration for the learning environment and fellow classmates, we respectfully ask that you refrain from extraneous activities such instant messaging, gaming or other online services. On the occasions when the professor asks for laptops and devices to be put away in the classroom, please honor those requests.

**CLASS PROTOCOL AND PROFESSIONAL DRESS CODE**

This is a professional degree program. As such, students are expected to deal with each other and with their instructors in a collegial manner. That means you should immediately talk to your instructor if you have any concerns about the course, grading, fellow students, the length of time it takes to get back graded assignments, etc.

For purposes of this class, you are a bona fide member of the working press. You should expect to be treated with all of the normal courtesies and privileges afforded to the news media. In return, you are expected to represent the profession in a dignified and appropriate manner. That means while you are reporting or working in the field you should dress like a professional, not a college student. Business casual is best: women should wear skirts or dresses of an appropriate length and pants that are not jeans; men should wear button-down shirts and pants that are not jeans. No skimpy or tight clothing, shorts, wrinkled t-shirts or flip flops. Avoid clothing with any sort of logo, including USC logos.

**RESEARCH ASSISTANCE**

USC has 23 libraries and research centers that provide access to thousands of electronic and print resources. Make sure you become familiar with resources available to you. The librarian for the Annenberg School for Communication and Journalism is Chimene Tucker, 213-740-2332 cetucker@usc.edu. For your research needs schedule an appointment with Chimene or visit the Reference Desk in Doheny Library. http://www.usc.edu/libraries

**Statement on Academic Conduct and Support Systems**

**a. Academic Conduct**

*Plagiarism*

Presenting someone else’s ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* (<https://policy.usc.edu/scampus-part-b/>). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct (<http://policy.usc.edu/scientific-misconduct/>).

*USC School of Journalism Policy on Academic Integrity*

The following is the USC Annenberg School of Journalism’s policy on academic integrity and repeated in the syllabus for every course in the school:

“Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an ‘F’ on the assignment to dismissal from the School of Journalism. All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators.”

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

**b. Support Systems**

*Equity and Diversity*

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* (<http://equity.usc.edu/>) or to the *Department of Public Safety* (<http://dps.usc.edu/contact/report/>). This is important for the safety of the whole USC community. Another member of the university community - such as a friend, classmate, adviser, or faculty member - can help initiate the report, or can initiate the report on behalf of another person.The *Relationship and Sexual Violence Prevention and Services* (<https://engemannshc.usc.edu/rsvp/>) provides 24/7 confidential support, and the sexual assault resource center webpage (<https://sarc.usc.edu/>) describes reporting options and other resources.

*Support with Scholarly Writing*

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your adviser or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* (<http://ali.usc.edu/>) which sponsors courses and workshops specifically for international graduate students.

*The Office of Disability Services and Programs* (<http://dsp.usc.edu/>) provides certification for students with disabilities and helps arrange the relevant accommodations.

Students requesting test-related accommodations will need to share and discuss their DSP recommended accommodation letter/s with their faculty and/or appropriate departmental contact person at least three weeks before the date the accommodations will be needed. Additional time may be needed for final exams. Reasonable exceptions will be considered during the first three weeks of the semester as well as for temporary injuries and for students recently diagnosed. Please note that a reasonable period of time is still required for DSP to review documentation and to make a determination whether a requested accommodation will be appropriate.

*Stress Management*

Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at (213) 740-7711. The service is confidential, and there is no charge.

*Emergency Information*

If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* (<http://emergency.usc.edu/>) will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

**X. About Your Instructor**

**Joe Saltzman**, professor of journalism and communication at USC Annenberg, has been a prolific print and electronic journalist for more than 50 years. He created the broadcasting sequence for the School of Journalism at the University of Southern California in 1974. He has taught for 48 years, is a tenured professor at USC and the winner of several teaching awards, including the Scripps-Howard National Journalism and Mass Communications Professor of the Year and the USC Associates Teaching Excellence Award. He is currently the Director of the Image of the Journalist in Popular Culture (IJPC), a project of the Norman Lear Center, USC Annenberg, and a former associate dean of the Annenberg School for Communication and Journalism.

Professor Joe Saltzman has been an award-winning writer-producer of health and medical programs since 1974 when he produced the first television documentary on breast cancer, *Why Me?* that resulted in thousands of lives being saved and advocated changes in the treatment of breast cancer in America that today are commonplace. The Alfred I. duPont-Columbia University Award for Broadcast Journalism reads: “Of many worthy programs on subjects of particular interest to women, the most remarkable unquestionably was this gripping hour on breast cancer. Saltzman tread a narrow path between bathos and tragedy, which he survived with signal success thanks to his own and the participants’ impeccable taste and sincerity.”

He has written and produced official medical tapes for the American Medical Association, the Academy of Orthopaedic Surgeons, and the American College of Obstetricians and Gynecologists. Professor Saltzman’s video, "Chorionic Villi Sampling: A Procedure for Prenatal -- Fetal Diagnosis," produced in consultation with Yale Medical School, Harvard Medical School, Thomas Jefferson Medical College, UCLA School of Medicine, Columbia Hospital for Women, and Harris Birthright Research Centre for Fetal Medicine, Kings College Hospital, University of London, England. has been used in medical schools and hospitals throughout the world to teach the procedure to physicians.

Professor Saltzman’s health and medical programs have won many awards including Alfred I. duPont/Columbia University Award in Broadcast Journalism; Radio‑Television News Association special Golden Mike award for best documentary; American Cancer Society Certificate of Merit; San Francisco State University Broadcast Media Award; three National Academy of Television Arts and Sciences Regional Emmy Awards; Greater Los Angeles Press Club "Best Television Documentary" award; Scripps‑Howard Foundation Distinguished Journalism Citation for Outstanding Public Service Reporting, and many others.