

JOUR 404: Produce and Host Sports Content in Studio A 2 Units

Spring 2025– Mondays – 4-6:20 p.m.

Section: 21236R

Location: ANN 408

Instructor: Shelley Smith

Office: ANN classroom or lobby

Office Hours: By appointment

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Instructor: Cindy Mori

Office: ANN classroom or lobby

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Operational/Technological Support: Tom Norris

Office Hours: By appointment

Contact Info: tjnorris@usc.edu; 213-821-2332

Course Description

This dynamic, hands-on course will give you creative media experience as you produce and host web shows and interviews that focus on sports and athletic-related content in an innovative, one-of-a-kind way. You will learn by doing. No production experience is needed for success in this course.

The overall goal of this class is to broaden your experience and skills to enhance your communication and marketability in different professions. Sports management, communication, public relations, sports marketing, sports journalism and pretty much any other sports-related profession you may choose will require the ability to present content using constantly evolving technology. Throughout your careers, you will use and invent new ways of getting your message across. It all starts now, with this course. You can apply the skills you learn to large workplaces or to your own start-up. You can use these skills if you are ever asked to appear on camera, produce a corporate presentation, start a podcast, vlog, social media interview segment or mobile/webcam series, hire a freelance team, appear on Facebook Live and so on.

While the content in this class will always focus on sport and athletic-related issues, your role will be to find stories that interest you and bring in compelling, diverse guests to interview. At the same time, you'll work on editorial judgment, interviewing, production techniques, time management, problem solving, ethical considerations, quality control and creativity.

Technical training will be provided by Tom Norris, Director of Annenberg Multimedia Technologies.

You will be called upon to research, pitch, setup and execute interviews with people on a variety of topics using an array of different media options as to how you present their stories (stills, etc.). While the number of major assignments may seem few (three "Shows" and a final project/Show 4,) do not underestimate the amount of work, time and practice that will be needed for each assignment. Readings and viewings that do not appear in the syllabus may also be assigned from time to time.

Overall Learning Objectives and Assessment

If you apply yourself to the coursework, you will learn how to:

- Be a confident, self-sufficient producer and host.
- Create meaningful, original, substantive, timely web/mobile shows that you can use in job interviews, etc.

- Convey issues/trends/profiles/analysis in a watchable way with themes such as sports, culture, branding, thought leadership and more.
- Prepare, practice, troubleshoot and think like a producer.
- Be comfortable in front of the camera. This is harder than it seems and why practice is so important.
- Prepare and ad-lib clear, conversational points with accuracy, fairness, balance and flair.
- Prepare and ad-lib intros, transitions and wrap-ups.
- Simultaneously talk to the viewers, interact with guests and keep your show going.
- Conduct extended interviews, listen attentively and ask follow-up questions.
- Create and incorporate simple visual elements.
- Exercise professionalism and meet deadlines.
- Build a portfolio of work and increase your skills in this area.
- Collaborate, make suggestions and offer feedback.

See the grading scale and grading standards below for how your coursework will be evaluated to assess how much you are learning. We will also have frequent meetings to discuss your progress.

Description of Assignments

The bulk of your assignments will be the shows you produce and host. You will receive detailed instructions for each type of show that will be posted on our class Blackboard page (under the “Content” tab). All shows will be hosted and recorded either in the field or in studio A.

You will complete and submit written pitch forms to your instructors. You will receive a pitch form template with guidelines to help you with that. You will also be expected to present a verbal version of your interview plan to the entire class. The pitch will then be discussed and sharpened by a discussion involving your instructors and your classmates.

You are responsible for obtaining written email confirmation from your guests for permission to feature them and any materials they provide in your shows. You must save those emails indefinitely in case any questions come up. We will talk about the specific information you need to confirm.

You may choose a completely different theme or topic within the world of sports for each show you do throughout the semester. If you produce a series of shows with the same theme, each interview must consist of new content and include a new guest.

Preparation and practice are crucial:

- You need to know what you will say, what you will ask and which visuals you will use before the actual recording of each show.
- **You must practice on your own.** Time management is essential here and in the professional world:
- To avoid late shows resulting in lowered grades, put your required backup guest in right away if your original guest suddenly becomes unavailable. Backups are imperative. You will get cancelled on.
- **Do not wait until the day before the deadline to record your show.** Do not create a situation in which you encounter last minute guest cancellations or technical problems with no time left to recover. You do not want to miss a deadline or jeopardize the quality of your show. Deadlines will not be extended except for extenuating circumstances.

The Show assignments for this course break down like this (greater detail will be provided in via blackboard that will be provided for each show). All interviews will be conducted in person.

SHOW#1: Single guest interview with a classmate to be assigned.

SHOW#2 Single guest interview.

SHOW#3: Single guest interview with photos (in the field with studio wraps in studio A).

FINAL PROJECT - SHOW#4:

Option A: An interview with two guests. Each individual in a separate place. Photos are a plus.

Grading

a. Breakdown of Grade

Assignment	% of Grade
Class Participation	10%
Show Pitches	15%
Show 1	10%
Show 2	20%
Show 3	20%
Final Show Project (Show 4)	25%
TOTAL	100%

Class Participation: attendance, punctuality, attentiveness and contribution

This portion of your course grade is based on your completion of and active involvement in class activities.

Pitches:

Email each completed pitch form to cmori@usc.edu and smithshe@usc.edu by the specified deadline.

- You will not be reminded to turn in any missing forms.
- Your pitch form is still due even if you are excused from missing class.
- You will be asked to talk about your pitch in class.

Pitch grade penalties - grades will be lowered automatically for the following reasons:

- By one full grade if the pitch form is submitted after the deadline.
- By another full grade for each additional week the pitch form is missing.

If the concept, guest and/or visual elements in your show pitch are not strong enough:

- Your grade will be affected.
- You will be asked, on a quick turnaround, to revise your pitch or create a brand new replacement pitch with different subject, guest and/or visual elements.

Shows 1, 2 and 3:

Your shows serve as evidence of your degree of preparation, practice and improvement.

- Preparation includes research, planning, booking guests, coming up with interview questions and creating visual elements for shows.
- Practice includes spending your own time rehearsing and mastering newly introduced techniques.
- Improvement includes not making the same mistakes from show to show.
- **POST-PRODUCTION IS NOT ALLOWED.** You will only be allowed to trim the start and end of your show to remove any countdown at the beginning or excess dead time after the wrap-up/goodbye. No “fixing” is allowed. This will be as if it were live. **DO NOT GO OVER TIME** or your grade will be dropped.
- The total number of shows produced over the course of the semester may be adjusted based on the progress of the class.
- See the **Grading standards, Show grade penalties** and **Assignment submission policy** sections below.

Final Project

- Grading standards for show assignments apply to the final project.
- There is no midterm.

b. Grading Scale

Letter grade and corresponding numerical point range
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95% to 100%: A	80% to 83%: B-	67% to 69%: D+ (D plus)
90% to 94%: A- (A minus)	77% to 79%: C+ (C plus)	64% to 66%: D
87% to 89%: B+ (B plus)	74% to 76%: C	60% to 63%: D- (D minus)
84% to 86%: B	70% to 73%: C- (C minus)	0% to 59%: F

c. Grading Standards

Each show, including the final project, will be judged on a variety of factors including producing, hosting, interviewing, required visual elements and studio skills.

- Improvement will be taken into consideration in grading.
- Assignments will gradually increase in difficulty. All requirements will be explained in advance.
- Before each assignment is due, you must practice on your own, not just in class.

A: Assignment requirements are fulfilled at an outstanding level.

Examples of possible A-level show characteristics:

- Unique, intriguing subject and interview.
- Original, top-notch, quality content, producing, hosting, interviewing, time management and visual elements.
- Well-produced, compelling, watchable and makes sense to the viewer.
- In-studio ad-libbing is substantive, informative, accurate, clear, conversational (not print/term paper style) and tasteful.
- Do not be stiff or too rehearsed.
- Do not "READ" questions. Memory is important. Lock your questions in your brain but be flexible depending on the answer.
- Professional-level introduction and wrap-up.
- Insightful questions, follow-up questions and communication of meaningful information.
- Smooth pacing and technical flow.
- No major and/or obvious technical errors.
- Demonstrates excellent preparation and practice on the part of the producer-host.

B: Assignment requirements are fulfilled at a very good level.

Examples of possible B level show characteristics:

- Strong content.
- Interesting, engaging interview.
- A few organizational issues, minor ad-libbing flaws or stylistic issues.
- A few technical errors and rough moments.
- Demonstrates substantial preparation and practice on the part of the producer-host.

C: Assignment requirements are fulfilled at a basic level.

Examples of possible C level show characteristics:

- Some significant content flaws or omissions.
- Some technical errors and rough moments.
- Demonstrates need for better preparation and practice on the part of the producer-host.

D: Only some assignment requirements are fulfilled.

Examples of possible D level show characteristics:

- Many content flaws or omissions.
- Many technical errors and rough moments.
- Demonstrates inadequate preparation and practice on the part of the producer-host.

F: Assignment requirements are not fulfilled.

Examples of possible F-level show characteristics:

- Pretend guest or other fake elements.
- Use of material belonging to others without permission.
- Little or no preparation and practice on the part of the producer-host.
- Show is not turned in by the deadline without previous consultation with the instructor.

Show grade penalties - show grades will be lowered automatically for the following reasons:

- By a half grade if the show falls short of the specified minimum length and exceeds the specified maximum length.
- By one full grade if the show is submitted after the deadline.
- By another full grade for each additional week the show is missing.

If you miss a show deadline:

- You will not be reminded to turn in your missing shows.
- Record and upload your late show to Mori/Smith emails as soon as possible.
- **You must email to alert us as soon as your late show is uploaded.**

A NOTE ON CLASS PARTICIPATION:

- Your full attention on the class, instructors and trainers is needed to prevent you from missing important information or falling behind.
- Attendance and punctuality are crucial here and in the professional world.
- Your participation is required in workshops, practice, special exercises, critiques, analysis and other discussions.
- The ability to meet deadlines in completing any assigned viewing/reading will also be taken into account.
- You will be asked to store visual elements on your laptop and roll them into your practice shows and actual shows.

We will use all of our 4 p.m. to 6:20 p.m. class time.

Absences and/or tardiness will affect this portion of your grade and lower your overall grade.

- If you have an unavoidable emergency conflict that will prevent you from attending class you must email the instructor at least an hour before class (3 p.m.).
- Time conflicts such as studying for other courses, new or existing work commitments, internship duties, travel or other non-emergency activities will not be accepted as valid excuses for absences.

If you miss a class:

- An unexcused absence will affect your grade, because you are not able to participate or makeup any missed in-class assignments.
- You must still meet all deadlines leading up to and following the missed class.
- Even if your absence is excused by the instructor, your assignments such as pitch forms and shows are still due on time.
- It is your responsibility to obtain notes from a classmate. This is imperative.
- It is your responsibility to catch up on what you missed. The instructor and Multimedia Technologies director and team will not be available to repeat what was covered in class.
- It is your responsibility to practice before taping your interview.

Assignment Submission Policy

Here and in the professional world, deadlines count.

- You must turn in each assignment by the specified date and time, otherwise the grade penalties listed earlier in this syllabus will apply.
- The length of your "show" MUST BE within the specified time. We will not watch shows that go over time or way under. In the real world you make TV or you don't. WATCH THE CLOCK!
- If any written assignments, including ShelleySmith18@aol.com , are given, you must email the completed assignment cmori@usc.edu and by the deadline.

Required Readings and Supplementary Materials

The suggested texts for this course is:

"Creative Interviewing," Ken Metzler, current edition

"Sports Media," Brad Schultz and Ed Arke, Third Edition

In addition to the assignments listed in the schedule below, viewing and reading may be assigned for upcoming class discussions.

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 Digital Lounge](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

Add/Drop Dates for Session 001

(15 weeks: 01/13/2025 – 05/02/2025 ; Final Exam Period: 05/07-05/14 2025

Link: <https://classes.usc.edu/term-20243/calendar/>

Last day to add: Friday, Jan. 31, 2025

Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund: Friday, Jan. 31, 2025

Last day to change enrollment option to Pass/No Pass or Audit: Friday, Jan. 31, 2025 [All major and minor courses must be taken for a letter grade.]

Last day to add/drop a Monday-only class without a mark of "W" and receive a refund or change to Audit: Tuesday, Feb. 4, 2025

Last day to withdraw without a "W" on transcript or change pass/no pass to letter grade: Friday, Jan. 31, 2025 [Mark of "W" will still appear on student record and STARS report and tuition charges still apply.

*Please drop any course by the end of week three for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]

Last day to drop with a mark of "W": Friday, Jan 31, 2025

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.

	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
Week 1 Date: 01/13	So what is this class and how do I ace it?		
Week 2 Date: 01/20	No Class: MLK day		
Week 3 Date: 01/27	Picking a good guest/setup		
Week 4 Date: 02/03	Pitches presented in class.		
Week 5 Date: 02/10	SHOOT SHOW ONE		
Week 6 Date: 02/17	No Class: Presidents' Day		
Week 7 Date: 02/24	SHOW ONE DUE. Review and critiques Show ONE with the class		
Week 8 Date: 03/03	Show two instructions. Review past show 2s.		

Week 9 Date: 03/10	More info on what to do/not to do		
Spring Break Date: 03/17	No class		
Week 10 Date: 03/24	Instructions for the remaining shows.		
Week 11 Date: 03/31	Discuss instructions for Show 3		
Week 12 Date: 04/07	Watch show two		
Week 13 Date: 04/14	Instructions for show 3/ questions due		
Week 14 Date: 04/21	Watch show 3		
Week 15 Date: 04/28	Evals and Shoot show 4/watch show 3		
Final Exam Period Date: 05/12, 4:30-6:30 p.m.	Final show due Summative experience		

Policies and Procedures

Additional Policies

Professional dress policy

Hosts are no different from representatives of other organizations. If they are inappropriately dressed, it can affect the impression they make and the results they get. When on set or whether recording visual elements to be included in production, dress in a manner that fits the situation and shows respect for the interviewee(s). Flip-flops and scruffy shirts are out. So are revealing necklines and bare midriffs. Never wear an advertisement during an interview or other on-camera assignment, not even a USC sweatshirt.

Show Consumption

If you wish to produce professional quality work then you need to watch the work of others. You can't be a good producer of shows if you are not a good consumer of shows. Follow the shows and hosts you like and consider what attracts you to them. What do you like that they do? What do they do that bothers you? What can you learn from them?

Internships

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism or public relations class.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Statement on Academic Conduct and Support Systems

Academic Conduct

The USC Student Handbook (https://policy.usc.edu/wp-content/uploads/2022/09/USC_StudentCode_August2022.pdf)

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

USC School of Journalism Policy on Academic Integrity

https://catalogue.usc.edu/preview_entity.php?catoid=16&ent_oid=3459

"Since its founding, the 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."

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.

Generative AI Policy

Since creating, analytical, and critical thinking skills are part of the learning outcomes of this course, all assignments should be prepared by the student working individually or in groups. Students may not have another person or entity complete any substantive portion of the assignment. Developing strong competencies in these areas will prepare you for a competitive workplace. Therefore, using AI-generated tools is prohibited in this course, will be identified as plagiarism, and will be reported to the Office of Academic Integrity.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Student Financial Aid and Satisfactory Academic Progress:

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the Financial Aid Office webpage for undergraduate- and graduate-level SAP eligibility requirements and the appeals process.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273- 8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323) 442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

Annenberg Student Success Fund

<https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

Annenberg Student Emergency Aid Fund

<https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

Awards are distributed to students experiencing unforeseen circumstances and emergencies impacting their ability to pay tuition or cover everyday living expenses. These awards are not intended to cover full-tuition expenses, but rather serve as bridge funding to guarantee students' continued enrollment at USC until other resources, such as scholarships or loans, become available. Students are encouraged to provide as much information in their application, as well as contact their academic advisor directly with questions about additional resources available to them.

About Your Instructors

Cindy Mori is an award-winning media professional with three decades of experience. As VP, Global Talent Management & Global Casting for Discovery Inc, she manages corporate talent booking for all Discovery networks and platforms, including Discovery Channel, OWN, HGTV, Food Network, TLC and Direct to Consumer. In this capacity she capitalizes on her industry-wide relationships and deep contacts in the news, entertainment, literary and sports worlds. Mori moved into this role after thriving at Harpo/OWN for 20 years. While there she held positions in producing, booking and development, and is responsible for over 1000 hours of programming. Mori brought to all of Discovery's networks the same brand-building expertise she cultivated at OWN. Her breadth of knowledge and experience has led to Mori being pursued for outside consulting, teaching and speaking engagements.

In addition to managing corporate casting for Discovery Inc's company-wide initiatives and special projects, Mori maintains her close association with OWN. She oversees booking for Ms. Winfrey's partnership with AppleTV+, which is creating far-reaching, mission-driven content. She continues to supervise booking and talent relations for OWN's multi-platform programming and scripted and non-scripted series, including *SuperSoul Sunday*, Oprah's podcast series, *SuperSoul Conversations*, Ava DuVernay's *Queen Sugar*, Tarell McCraney's *David Makes Man*.

Mori recognized at an early age that media was a powerful tool, which could be used to inform and connect people. This interest led her to the University of Wisconsin-Madison and a B.A. in Journalism. She began her television career at CNN's *Capital Gang & Reliable Sources* where she produced live shows featuring politicians and D.C. power players. Later she moved to ABC News, producing live and taped segments for *Good Morning America*.

Mori is the recipient of the Ralph O. Nafziger Achievement Award, presented by the UW School of Journalism for distinguished achievement by an alumnus.

Shelley Smith is a seven-time national Emmy-winning reporter for ESPN, most recently for a long-form piece on USC snapper Jake Olson and her work with E60. She has covered just about every sporting event in existence, and

has done many long-form features and investigative stories for a multitude of shows. A former writer-reporter at Sports Illustrated, Smith has written extensively for [ESPN.com](https://www.espn.com) and is currently, and thankfully retired. She also has written three books – “Just Give Me The Damn Ball,” with former New York Jets and current ESPN analyst Keyshawn Johnson, “You Play to Win The Game,” with former head coach and current ESPN analyst Herm Edwards and “Games Girls Play: Lessons to Guiding and Understanding Young Female Athletes.” In 2014, she was a Hearst Visiting Scholar for her alma mater, the University of Nebraska. In 2016, She also was named Journalist of the year by Sports Illustrated (with TNTs Craig Sager) and by the Jim Murray Foundation. She also received the RainbowSports Life Beyond the Playing Field Courage Award from the Rev. Jesse Jackson and the inaugural John Saunders spirit award. She is a three-time cancer survivor and the mother of Dylann Tharp Wadley (married Oct.1, 2024), former all Pac-12 second team defender for Oregon.