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## FocusON Ad Agencies

### Ad Agencies Are In Competition with Publishers

By Brian Morrissey, Digiday

The agency model is perpetually under threat. The usual suspects are well known: bean-counting procurement officers, grindingly efficient tech platforms and a resulting talent shortage.

But the new threat is from publishers, which are scrambling to set up their own content arms. Ian Schafer, CEO of digital agency Deep Focus, believes that agencies shouldn't discount the competitive threat from publishers, as marketers increasingly look for ways to get around the many forms of ad avoidance.

"Content is code for, 'How can I get around working with agencies?'" Schafer said on this week's Digiday Podcast. "I'd rather work with a company that can guarantee me distribution. I'm getting creative with media dollars rather than getting creative with production dollars."

"We look at that as a major threat," Schafer said. "Any publisher that provides content to an advertiser I

would consider a competitor unless we can make them our friend."

Below are other highlights from the podcast:

#### Agencies are Perpetually Under Threat.

The one constant of the agency business, it seems, is the prediction of its imminent demise that never seems to arrive. Ultimately, of course, agencies reflect their clients. And recent warnings for the agency business, such as the one issued by top PepsiCo marketer Brad Jakeman, typically don't come to pass.

"It's relatively easy to place the blame on agencies for not making marketers better," said Schafer, who counts PepsiCo as a client. "He's got a point. But then very large companies tend to work with very large agencies. And size is the enemy of creativity, generally."

#### Being a Small Agency is Hard.

The fast-changing digital media landscape, along with client pleas for their agencies to be more nimble, would seem to favor smaller shops. There is a rub, however. Most big marketers are efficiency-driven in their marketing decisions, which means negotiating large deals with large agency groups.

That ends up setting the price for agency services, even when a smaller shop outside the large agency groups is hired.

"We have to prove that our rates as a smaller agency are competitive with the rates that they're getting by paying other companies a lot more money. We have to deal with the efficiencies negotiated with other large companies. That's very difficult. That makes the business that much harder for us."

#### Publishers are Driving Down the Cost of Content.

Publishing is not an easy business these days. One bright spot has been the growth of marketing services units that provide content marketing. However, the publisher model is driven by advertising, so content services are usually bundled in as an add-on, Schafer said.

"If you're going to get something for free, you can't expect it to be good," he said. "We are trying to force [marketers] to look at it from a creative-first approach, which sounds silly if your job is to create great content that people want to see."

#### Ad Blocking is a User Experience Issue, Not an Ad Creative Issue.

## HIGHLIGHTS

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### The War on 'Microaggressions:' Has It Created a 'Victimhood Culture' on Campuses?

When sensitivity desensitizes...

# [hispanic] market works

Ad avoidance is regularly pinned on poor creative. But ad blocking is a different beast, as it's often a reaction to a poor user experience that's caused by the modern ad system's reliance on ingesting and crunching data to show ads based on automated decisions.

"Our quest for more data for ads to deliver people comes at a price, and that price is page load times, stability of websites," Schafer said. "Things like that create a horrible experience for people. It could be the best ad in the world, but if it's put in a horrible experience, that context will ruin whatever content is there."

## Traditional Publishers are Screwed.

The economics of media have changed drastically. And that's taking a toll on legacy publishers with cost bases that are suited for a bygone world, Schafer said. However, the more, ahem, flexible publishers can still thrive.

"If you're a lightweight publisher, it's never been an easier time," Schafer said. "You can game the system. You can buy distribution wholesale and sell it retail all day and know what your margin is. It sucks if you have a conscience and editorial integrity."

## FocusON Television

### Telemundo: Revitalized and Stronger Than Ever

*The Spanish-language network is pulling even with its rival Univision*

*Shows that reinvent the popular telenovela model have fueled the network's popularity*

*Investments by NBCUniversal have pumped up the news division*

*By Rene Rodriguez, The Miami Herald*

On a recent Thursday afternoon inside the cavernous Telemundo Studios in Medley, director Luis Manzo yells, "Action!" A handsome young man (played by Mexican heartthrob Eugenio Siller) is visiting a sickly woman (Laura Flores, the Mexican actress and singer) in a hospital room. A crew of more than a dozen people — camera operators, grips, makeup artists — looks on as the short scene is played out. The entire thing takes 15 minutes. Then Manzo says, "Cut!" and the crew moves on to the next set.

The scene will be part of *¿Quién es quién?* (Who is Who?), a romantic comedy about two twin brothers, one rich and one



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AARP is the proud recipient of the 2015 Non-Profit Campaign of the Year iBravo Award, from the Hispanic Public Relations Association.

This award recognizes AARP's Caregiving Campaign, a statement of AARP's social commitment and its passion to help people in the Hispanic community.

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poor, who switch identities in order to resolve each other's problems. Naturally, complications ensue — probably a new one every episode, to be sure you'll tune back in the following night.

When *¿Quién es quién?* premieres on Telemundo early next year, it will be the latest volley in NBCUniversal Telemundo Enterprises' ongoing mission to gain ground on its rival Univision, which has the largest audience of Spanish-language TV viewers in the world. This summer, Telemundo ran a full-page ad in *The New York Times* crowing about its latest success: narrowing its prime-time ratings gap with Univision from 1.2 million viewers in July 2013 to 238,000 in July 2015. For the week of July 20-24, the difference between the two networks was only 40,000 viewers.

Telemundo is drawing bigger audiences through a multi-platform approach:

- Telenovelas and "super series," or ongoing telenovelas with fewer episodes, higher production values and new seasons each year, focusing on themes beyond the traditional romantic soap opera. New elements include drug dealers, immigration, humor and biography.
- An aggressive approach to TV news with an emphasis on breaking stories

and reports of particular interest to U.S. Hispanics from regions such as Venezuela and Mexico.

- Reality TV shows geared to Hispanics, such as *La Voz Kids*, a talent competition patterned after NBC's smash hit *The Voice* but focusing on child performers.
- Sports, including exclusive Spanish-language TV rights to air the 2016 Summer Olympics and the FIFA World Cup competitions through 2026, previously held by Univision.
- Community outreach, including telethons and problem-solving hot lines for viewers.

"We're living in a fascinating time in our country's history," says Cesar Conde, the newly appointed chairman of NBCUniversal International Group and NBCUniversal Telemundo Enterprises. "The issues that matter most to Latinos are at the center of our country's political debate right now, and they have ramifications that are economic, cultural, social and political. We're going to see this play out in the 2016 election cycle.

"That also opens up a huge business opportunity for media companies targeting Hispanics," says Conde, a Miami native. "Our community is evolving and changing, and we have to take that



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ConAgra Foods is the proud recipient of the **2015 Corporate Social Responsibility Campaign of the Year ¡Bravo! Award**, from the Hispanic Public Relations Association.

The award recognizes ConAgra's **Child Hunger Ends Here** initiative, helping 15.3 million children of food insecure households, through ConAgra brands such as Hunt's, Chef Boyardee, Reddi Wip, Marie Callender's and PAM. Nothing like the eloquence of good actions.

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into account. There is a tectonic shift taking place in Hispanic media right now. Latinos are increasingly choosing Telemundo as their preferred home for Spanish language news, sports and entertainment, as well as the place to empower themselves and their families.”

According to a study by the Pew Research Center, a record 33.2 million Hispanics in the U.S. — 68 percent of all Hispanics ages 5 and up — speak English proficiently. But the same study found a record 35.8 million Hispanics still speak Spanish at home. And as the total Hispanic population grows, so does the number of Spanish speakers — making the potential audience for Spanish-language television larger than ever.

Since its launch in 1987, Telemundo has lived under the shadow of its rival Univision, which has the largest audience of Spanish-language television viewers in the world. But after its sale to NBC (which later became NBC/Universal) in 2002 for \$2.7 billion, and then NBCUniversal’s acquisition by Comcast in 2013 for \$16.7 billion, the network was infused with cash and resources.

Instead of having to purchase original programming from production companies in Mexico and Latin America, Telemundo started making its own — and they have caught on. This summer, the network notched its highest August ratings ever, averaging 843,000 adults aged 18-49 and 387,000 adults aged 18-34 in Monday-to-Friday prime time. That narrowed the gap with Univision to its smallest number ever, of only 124,000 and 29,000 fewer viewers, respectively.

In April, the third season premiere of *El Señor de los Cielos* (Lord of the Skies), Telemundo’s runaway hit about a powerful drug dealer (played by Rafael Amaya), set a new record as the highest rated premiere in the network’s history, averaging 2,681,000 total viewers and 1,760,000 adults aged 18-49, even beating English-language networks CBS and ABC.

### Reinventing the Telenovela

*El Señor de los Cielos*, which airs at 10 p.m. Monday through Friday and launches its fourth season in April 2016, has been Telemundo’s most successful example of its “super series” model, conceived to remove the one stigma that had long haunted telenovelas as programs only your grandparents watched. Telemundo’s latest entry into the field, the musical *Celia Cruz* biopic *Celia*, premiered at 8 p.m. Oct. 14 to a cumulative audience of 2,375,000 total viewers and 926,000 adults 18-49, according to Nielsen. In Miami, it was the most watched program of any network, regardless of language.

“Novelas have an average of 120 episodes with a beginning, a middle and an end and that’s it,” says Manuel Martinez, president of Telemundo Station Group, which serves Spanish-speaking viewers via 17 stations in the U.S. and Puerto Rico, including New York, Boston, Los Angeles and Chicago. “Super series are shorter and you don’t close the story. If you liked the first season, you’ll come back for the second. And because it airs Monday-Friday, it’s not appointment television, like weekly English-language series. They end with a cliffhanger, so you have to tune in tomorrow to find out what’s happening and not get left behind.”

“The telenovela tradition is the melodrama, the poor girl in love with the wealthy guy,” says Luis Silberwasser, president of Telemundo network. “I’m not discounting those. They are valid stories and they’ve been popular for a long time. But when you change your mind-set and say ‘OK, let’s try to get the U.S. Hispanic audience,’ the whole world open in terms of storylines. We’ve changed the genres we’re playing with. Super series like *El Señor de los Cielos*, are more action-oriented, edgier, grittier and based on current headlines. They’re drawing a lot of young viewers. We can’t pretend *Game of Thrones* and *The Sopranos* don’t exist. Sticking solely to melodramas is not right. Audiences love morally complex characters. And now with *Celia*, we’re doing something new, a musical biography about a singer who is beloved by all Hispanics.”

Silberwasser also stresses the importance of home-grown programming versus purchasing shows produced in Latin America.

“We produce in Miami and Mexico, but the scripts, language, thinking and concepts are all geared toward people who live in the U.S.,” he says. “That drives what our programming strategy is about — to find stories that resonate with our viewers in New York, Miami, San Francisco, Houston and L.A., not the people who live in other countries. *El Señor de los Cielos* is the story of a man who comes from humble beginnings and becomes a Mexican drug lord. Why is it relevant? Not because we live that story, but because it’s in the news every day. It’s the kind of story we are all familiar with.”

The super-series concept allows Telemundo to 4

negotiate advertising rates because they are selling a proven show instead of a new one (the third year of *El Señor de los Cielos* enjoyed the highest ratings of any season thus far). According to Kantar Media, the amount of advertising dollars spent on Spanish television in the U.S. climbed from \$6281.1 million in 2013 to \$7,206.7 million in 2014, an increase of 14.7 percent (overall TV ad spending in 2014, including network, cable and syndication, was \$78,130 million).

The super-series model was an extension of that same line of thinking — updating and rethinking the long-standing telenovela format for U.S. audiences while maintaining the daily connection fans have with their favorite soaps.

In terms of quality, Telemundo's programs are radically superior to what came before because they are made with a U.S. audience in mind.

"It's a breath of fresh air to see someone doing something original in the Latin market," says Miguel Sarmiento, an independent news analyst and former Spanish online supervisor for The Associated Press. "This hadn't happened in a while. The previous generation of Spanish-language TV appealed to the lowest common denominator. They played into the media's idea of what would sell to Hispanics, which was machista, xenophobic and anti-feminist. I hope their new normal will continue to respect to women and minorities and stop referring to Americans as gringos. Telemundo is doing the right thing: Developing a good brand with original content. You have to respect your audience and talk to them if you want them to talk to you. That's the golden rule of media."

Manuel Ballagas, a Hispanic media consultant and former editor for *El Nuevo Herald* and *The Wall Street Journal Americas*, says Telemundo's perception of its audience matches the increasing multitude of cultures and colors that make up the "U.S. Hispanic" demographic.

"There's no way of grouping millions of people of different national origins and cultures just because they happen to have immigrated to the United States at some point and happen to speak varying shades of Castilian," Ballagas says. "The 'Hispanic audience' is composed of Mexicans, Central Americans, South Americans and Caribbean Americans, all with their own informational needs, tastes and entertainment preferences.

"While Univision addresses an audience that's mostly Spanish language-dependent and — perhaps most important — overwhelmingly Mexican, Telemundo seems to have its cross hairs on a more assimilated, mostly bilingual and strikingly diverse audience. Most importantly, Telemundo has dramatically altered the usual set of all-Caucasian characters by including Latin American blacks in the recent series about the life of the late Cuban singer Celia Cruz. These new approaches have helped push Telemundo forward in the ratings."

### Emphasis on Local News

Filmed programming is only one part of Telemundo's arsenal. In 2014, thanks to a "significant" investment by NBCUniversal, the Telemundo Station Group was able to debut snazzy new state-of-the-art sets in 11 markets (including the Telemundo 51 WSCV station in

Miramar), hire more than 160 new employees, launch a daily 5:30 p.m. newscast and add nine Telemundo *Responde* (Telemundo *Responds*) consumer investigative units to address issues called in by viewers to a control center in Dallas, from a shady auto mechanic who didn't perform the promised repairs to a tax agency that cheated clients out of their returns. Thus far, the unit has recovered more than \$3.5 million for consumers.

Other ongoing local-centric shows include the daily 10 a.m. newsmagazine *Acceso Total*, an entertainment show that showcases South Florida talent, and Telemundo's annual telethon to benefit the Miami-based nonprofit *Liga Contra el Cáncer* (League Against Cancer), which generates the bulk of the organization's yearly operating budget.

"We want to make sure we are the stations of the community," Martinez says. "We want to be the station that breaks news and covers weather for our audience. We have a specific relationship with our audience, because if you're not 100 percent fluent in English, you come to us every day for your entertainment and information. NBCUniversal believes in the power of the stations and local television. They are giving us the tools to be competitive. There's only so much you can do with creativity. You also need the resources."

Ten Telemundo-owned stations (including Miramar) also share news and information with their sister NBC-owned station. The duopolies allow the two station groups to pool resources and staffing, with bilingual journalists occasionally delivering on-camera reports for both stations. The result? Telemundo 51's 11 p.m.

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newscast has bested Univision in the 18-49 and 25-54 demos for the past 30 consecutive months.

“Our strategy is spot news and to report live from as many places as we can,” says Jorge Carballo, president and general manager of Telemundo 51 Miami WSCV. “On a normal day we have three or four reporters out in the field. We converted photographers’ trucks to mobile units so they can broadcast live. We cover more news than anybody in this market, probably with the exception of WSVN. That’s the secret to our success, live breaking news wherever it happens.”

Carballo, who began his career decades ago selling cable TV door-to-door, still remembers the days when

Telemundo was seen as the David to Univision’s Goliath. “I remember being at a focus group and when Telemundo came up, the people there said, ‘Those poor guys. They are trying really hard but they don’t have any money,’” Carballo says, smiling. “I laughed, because it was true. But with NBCUniversal igniting us with dollars and the duopolies, this is now the ideal place to be.”

### Closing the Ratings Gap

The numbers back him up. In prime time (7-11 p.m.), Telemundo 51 was the most watched station in the Miami/Fort Lauderdale market among adults 18 to 49 (2.8 rating) and adults 25 to 54 (3.4 rating). According to

data provided by Nielsen, Univision averaged 2,900,000 viewers versus Telemundo’s 1,200,000 in prime time during a four-week period in September/October of 2014. During the same period in 2015, Univision’s viewers dropped to 2,290,000 while Telemundo’s rose to 1,450,000, closing the gap by half.

On Facebook, the Telemundo page has a whopping 6.8 million likes. Already up and running is TeleXitos, a cable channel which broadcasts hit network TV shows (Miami Vice, Law & Order, Homicide) dubbed in Spanish. To fill the void left by Sabado Gigante, the hugely popular variety show that aired for 53 seasons and ended in September, Telemundo is unveiling its own family-friendly variety show, ¡Qué Noche! premiering on Nov.




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7. A Spanish-language version of Big Brother, the long-running CBS reality show about strangers living in a house filled with cameras, will premiere in 2016.

And Conde promises Telemundo's growth is just getting started.

"NBCUniversal believes in the potential of Telemundo Enterprises," Conde says. "We have already made considerable investments and will continue to show our commitment, not only to the core business, but also to the long term future of Telemundo Enterprises in South Florida.

## NBC UNIVERSO Set To Reach A New Hispanic Audience With South Park

*Series Created by Trey Parker and Matt Stone Premiered in Spanish on Monday, Oct. 26 at 10 p.m.*

### TELEMUNDO AT A GLANCE

#### WHAT

NBCUniversal Telemundo Enterprises, comprised of six branches:

- Telemundo, a Spanish-language television network reaching 94 percent of Hispanic TV households with scripted and non-scripted productions, films, specials, news and sports;
- Telemundo Station Group, 17 owned stations (including Telemundo 51 Miami/WSCV) and 52 broadcast and cable affiliates in 210 markets in the U.S. and Puerto Rico;
- Telemundo Studios, the leading producer of original Spanish-language prime-time content in the U.S., based in Hialeah;
- NBC Universo, a modern general entertainment cable channel for Latinos offering sports, signature series, music and strategic acquisitions, on TV, online and mobile devices;
- Telemundo International, the second largest

distributor of Spanish-language content in the world, reaching more than 120 countries in over 40 languages;

- Digital Media unit, which creates and distributes original content across digital and emerging platforms including mobile devices and apps.

#### WHERE

- Telemundo Network, Hialeah
- Telemundo 51, Miramar
- Telemundo Studios, Medley
- NBC Universo, Miami Springs
- Telemundo International, Coral Gables

#### EMPLOYEES

- Total in South Florida: 1,300

#### FACILITY SPACE

- Approximately 400,000 square feet in studios and offices



NBC UNIVERSO, the modern entertainment and sports cable channel for Latinos, announced the premiere of South Park, the irreverent and unapologetic adult animated series created by Trey Parker and Matt Stone. South Park is the longest-running primetime scripted series in cable and is the first animated series to air on

## NBC UNIVERSO.

The show revolves around four boys and their adventures in South Park, Colorado. The bold and controversial series parodies celebrities, news events and trending topics without remorse. Viewers have been tuning in for 19 successful seasons to see the crude humor and social satire that has made South Park a staple on Comedy Central. Now, as it debuts in Spanish for the first time in US television on NBC UNIVERSO, Latino audiences will be able to experience the comedy and satire that has made the series a success.

“By adding South Park to our already bold programming lineup, NBC UNIVERSO is going where no other Spanish cable network has gone before,” said Arelys Carballo, Vice President of Programming. “South Park is a daring series that introduces an irreverent brand of comedy to our Hispanic viewers and adds an exciting twist to our lineup.”

Trey Parker and Matt Stone are the co-creators of South Park. Parker, Stone, Anne Garefino and Frank C. Agnone II are the Executive Producers of the Emmy® and Peabody® Award-winning South Park. Eric Stough, Adrien Beard, Bruce Howell and Vernon Chatman are Producers. Chris Brion is the Creative Director of South Park Digital Studios. South Park’s Web site is <http://southpark.cc.com/>

For more information on NBC UNIVERSO and to find the NBC UNIVERSO channel number in your area, please visit [www.nbcuniverso.com/encuentra](http://www.nbcuniverso.com/encuentra).

## NBC UNIVERSO Acquires U.S. Television Rights To “The Walking Dead” In Spanish

*Television’s #1 Series Among Adults 18-49 Comes to U.S. Hispanic Audiences on NBC UNIVERSO*



NBC UNIVERSO, the modern entertainment and sports cable channel for Latinos, today announced it has acquired from AMC the exclusive television rights to air the hit apocalyptic series “The Walking Dead” in Spanish in the United States. This will mark the first time the series will air in Spanish on U.S. television and other platforms\*.

“The Walking Dead” has been television’s highest-rated series among adults 18-49 for the past three years. NBC UNIVERSO will begin airing episodes from seasons one through three dubbed in Spanish beginning in early 2016.

“Very few series in television history have so thoroughly captivated young adult audiences like ‘The Walking Dead.’

It has been a blockbuster mainstream hit, and there’s a tremendous appetite for Latinos to fully enjoy this series in Spanish for the very first time in the U.S.,” said Rubén Mendiola, President, NBC UNIVERSO. “Adding ‘The Walking Dead’ to our primetime programming lineup is a clear demonstration of our commitment to bringing the most provocative and best-quality entertainment to U.S. Hispanics in Spanish.”

In addition to enjoying the episodes on TV, subscribers of NBC UNIVERSO on participating cable, satellite, and telco services also will be able to view episodes of “The Walking Dead” on Video on Demand, as well as on [nbcuniverso.com](http://nbcuniverso.com) and the NBC UNIVERSO NOW app by entering the subscriber’s log-in information.

“The Walking Dead” will be one of several new compelling entertainment options for NBC UNIVERSO viewers. Additional programming NBC UNIVERSO will be debuting soon include the hit series “Prison Break”, which will premiere on Tue., Oct. 20 at 10pm ET/PT; and the highly popular, award-winning animated series “South Park”, which will premiere on Mon., Oct. 26 at 10pm ET/PT.

NBC UNIVERSO is currently available to 40 million households across the U.S. The network is telecast in HD nationwide on DirecTV; Western U.S. markets served by Comcast Xfinity TV; throughout Bright House Networks’ cable television footprint; and select Cox Communications markets.

Currently in its sixth season on AMC, new episodes of “The Walking Dead” air (in English) on Sundays at 9:00pm ET/PT.

\*Exclusive of any SAP airing

## Prison Break Debuted on NBC UNIVERSO on Tuesday, Oct. 20

*Strong Family Ties Set the Foundation for the Thrilling Series to Be Seen for the First Time in Spanish on U.S. Television*



NBC UNIVERSO, the modern entertainment and sports cable channel for Latinos, announced it was offering its viewers PRISON BREAK – the gritty series that has captivated mainstream audiences during its past four seasons. Created by Paul Scheuring, PRISON BREAK began airing in Spanish for the first time in the U.S. beginning Tue., Oct. 20, at 10 p.m. ET/PT on NBC UNIVERSO.

PRISON BREAK combines drama, action and romance, and stretches the limits of family loyalty and brotherhood. It revolves around two siblings: Michael Scofield (Wentworth Miller) and Lincoln Burrows (Dominic Purcell). One brother has been sentenced to death for a crime he did not commit, and the other

devises an elaborate plan to help his brother escape prison and clear his name.

A large tattoo covering Michael's torso and arms will unleash the intriguing melodrama in pursuit of justice. The iconic visual will reveal additional pieces of the puzzle each week, as Michael carries out his daring plan to mastermind the ultimate prison break – and solve the far-reaching national-scale conspiracy that landed his brother there in the first place.

"NBC UNIVERSO is breaking the mold of what viewers are used to seeing on Spanish-language television," said Bilal Joa Silar, Senior Vice President, Programming & Production, NBC UNIVERSO. "There is a demand for high-quality Spanish-language programming among Latinos, and we are pushing the envelope to bring edgy and provocative entertainment our audience will enjoy."

Subscribers to NBC UNIVERSO will also be able to catch-up on PRISON BREAK episodes in Spanish on NBCUNIVERSO.com, on the NBC UNIVERSO NOW app, as well as on Video-on-Demand (VOD) for participating cable, satellite and telco services. Viewers can check their local TV listings, or visit [www.nbcuniverso.com/encuentra](http://www.nbcuniverso.com/encuentra), to find channel information for NBC UNIVERSO in their area.

PRISON BREAK stars Dominic Purcell, Wentworth Miller, Michael Rapaport, Amaury Nolasco, Robert Knepper, Jodi Lyn O'Keefe, Sarah Wayne Callies and William Fichtner. It is an Adelstein-Parouse Production in association with 20th Century Fox Television. Paul T. Scheuring, Matt Olmstead, Kevin Hooks, Marty Adelstein, Dawn Parouse, Neal Moritz and Brett Ratner are executive producers. Zack Estrin, Nick Santora and Karyn Usher are co-executive producers.

About NBC UNIVERSO:

NBC UNIVERSO ([www.nbcuniverso.com](http://www.nbcuniverso.com)) is a modern entertainment and sports cable channel for Latinos, bringing the world's top sports franchises and edgy programming to more than 40 million households in the U.S. As one of the most widely available modern cable channels for U.S. Latinos, NBC UNIVERSO delivers a thrilling mix of exclusive sports action – including FIFA World Cup™, Liga MX, Premier League, NASCAR Mexico Series, NFL and The 2016 Rio Olympics – along with signature series, blockbuster movies, music, must-see live events and strategic acquisitions, on TV, online and mobile devices. NBC UNIVERSO is part of NBCUniversal Telemundo Enterprises, a division of NBCUniversal ([www.nbcuniversal.com](http://www.nbcuniversal.com)), one of the world's leading media and entertainment companies. NBCUniversal is a subsidiary of Comcast Corporation ([www.comcastcorporation.com](http://www.comcastcorporation.com)). To find the NBC

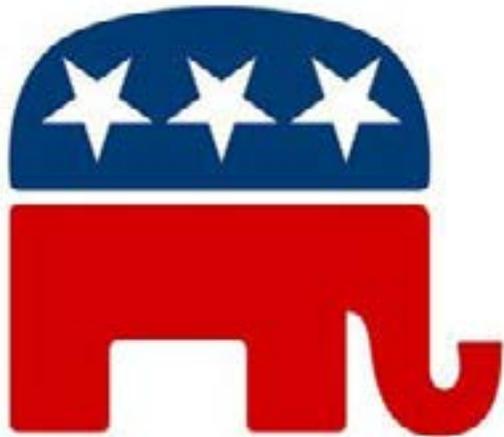
To find the NBC UNIVERSO channel number in your area, please visit [www.nbcuniverso.com/encuentra](http://www.nbcuniverso.com/encuentra).



## FocusON La Política

### RNC Suspends Partnership with NBC News for February Debate

*Candidates complained about unfair questions during this week's Republican debate.*



Republican National Committee Chair Reince Priebus sent a letter to NBC News Chairman Andrew Lack on Friday, informing him that the party was suspending its partnership with the network after candidates complained they were treated unfairly during this week's CNBC debate.

"We are suspending the partnership with NBC News for the Republican primary debate at the University of Houston on February 26, 2016," Priebus wrote in the

letter. "The RNC's sole role in the primary debate process is to ensure that our candidates are given a full and fair opportunity to lay out their vision for America's future. We simply cannot continue with NBC without full consultation with our campaigns."

NBC News said that it would work to resolve the issue with the GOP.

"This is a disappointing development. However, along with our debate broadcast partners at Telemundo we will work in good faith to resolve this matter with the Republican Party," the network said in a statement.

It's unclear whether Telemundo -- which was the only Hispanic news organization scheduled to host a GOP debate -- will remain involved in the debate.

Priebus' letter followed a Politico report that several candidates' campaigns were going to meet in Washington to consider how to take some of the organizing power for debates out of the hands of the RNC. Several candidates had complained that Wednesday's CNBC debate contained unfair questions. Accusations that CNBC had a liberal bias were somewhat surprising, considering that the network may have helped launch the super-conservative tea party movement.

Priebus slammed the debate immediately after it concluded on Wednesday, calling it "extremely disappointing."

In his letter, Priebus said the network didn't keep its promises to monitor the candidates' speaking time and let them answer an opening question about the economy. He also accused the debate moderators of asking unfair questions.

"While debates are meant to include tough questions and contrast candidates' visions and policies for the future of America, CNBC's moderators engaged in a series of 'gotcha' questions, petty and mean-spirited in tone, and designed to embarrass our candidates," he wrote. "What took place Wednesday night was not an attempt to give the American people a greater understanding of our candidates' policies and ideas."

Read the full letter below:

*Mr. Andrew Lack  
Chairman, NBC News  
30 Rockefeller Plaza  
New York, New York 10112*

*Dear Mr. Lack,*

*I write to inform you that pending further discussion between the Republican National Committee (RNC) and our presidential campaigns, we are suspending the partnership with NBC News for the Republican primary debate at the University of Houston on February 26, 2016. The RNC's sole role in the primary debate process is to ensure that our candidates are given a full and fair opportunity to lay out their vision for America's future. We simply cannot continue with NBC without full consultation with our campaigns.*

*The CNBC network is one of your media properties, and its handling of the debate was conducted in bad faith. We understand that NBC does not exercise full editorial control over CNBC's journalistic approach. However, the network is an arm of your organization, and we need to ensure there is not a repeat performance.*

*CNBC billed the debate as one that would focus on "the*

key issues that matter to all voters—job growth, taxes, technology, retirement and the health of our national economy.” That was not the case. Before the debate, the candidates were promised an opening question on economic or financial matters. That was not the case. Candidates were promised that speaking time would be carefully monitored to ensure fairness. That was not the case. Questions were inaccurate or downright offensive. The first question directed to one of our candidates asked if he was running a comic book version of a presidential campaign, hardly in the spirit of how the debate was billed.

While debates are meant to include tough questions and contrast candidates’ visions and policies for the future of America, CNBC’s moderators engaged in a series of “gotcha” questions, petty and mean-spirited in tone, and designed to embarrass our candidates. What took place Wednesday night was not an attempt to give the American people a greater understanding of our candidates’ policies and ideas.

I have tremendous respect for the First Amendment and freedom of the press. However, I also expect the media to host a substantive debate on consequential issues important to Americans. CNBC did not.

While we are suspending our partnership with NBC News and its properties, we still fully intend to have a debate on that day, and will ensure that National Review remains part of it.

I will be working with our candidates to discuss how to move forward and will be in touch.

Sincerely, Reince Priebus

Chairman, Republican National Committee

## FocusON Radio

### A Closer Look: the AM Radio Revitalization Order

By Susan Ashworth, Radio World

More than two years in the making, the long-awaited AM Radio Revitalization Report and Order was released last week by the FCC.

Among the new items in the announcement — which included a Report and Order, a Further Notice of Proposed Rule Making and a Notice of Inquiry — there are several items of note, including:

- Six actions from the original NPRM
- Several additional proposals drawn from comments submitted to the FCC in a NPRM; and
- An NOI that poses additional questions about further use of the AM Expanded Band and on maintenance and siting of main studios

Several commissioners issued statements of support for the order. Chairman Tom Wheeler said the order will “ease regulatory burdens on AM broadcasters and address practical problems and interference-related issues that have long plagued AM stations.” Commissioner Ajit Pai released a statement just prior to the order’s release, and Commissioner Mignon Clyburn said the order “acknowledges the realities of the upcoming incentive auction and the need for immediate relief for AM stations.”

Industry execs immediately dove into the lengthy document as well.

“On first blush, it looks like the FCC was truly focused on helping AM licensees survive; either by technical improvement or migration,” Ben Downs, VP and GM of Bryan Broadcasting, told Radio World. “There are enough revitalization elements in this Report and Order to improve the service for most broadcasters.”

### AM Window for FM Translators

One of the more hotly contested issues was centered on FM translators. In the order, the commission adopted a two-pronged approach to enable more AM stations to acquire FM translators.

First, the commission voted to begin a process in 2016 whereby an AM licensee seeking to rebroadcast on an FM translator may acquire and relocate one FM translator station up to 250 miles.

Then, in 2017, the commission will open new FM translator application auction windows (specifically for those AM stations that do not file a modification application in 2016). Class C and D stations will be able to take advantage of the modification window and the auction window first; second windows will be available to all classes.

The translator section of the order eventually will help many more daytime AM stations use 24/7 FM translators that do not sign off at night. Ben Downs emailed RW on Friday, “Today we saw the closing of the daytime-only slum. Every station that has lived through being off the air during half of morning and afternoon drive time is now able to serve their listeners 24 hours a day. That’s a change that would

be impossible to minimize.” Translators are the solution that make the most difference to small to medium-market broadcasters, he said.

The report also denied grant of the so-called Tell City waiver and confirms the continued use of so-called Mattoon waivers with an added four-year operating requirement (which states that the relocating FM translator must rebroadcast the proposed AM primary station for a period of four years).

## Modification of Daytime Coverage Standards

The order called for the modification of daytime community coverage standards for existing AM stations and will now require that a station provide daytime coverage to 50 percent of the community of license. As it stands now, a commercial AM radio station must provide daytime coverage to 80 percent of the community of license's area.

## Modification of Nighttime Coverage Standards

The commission called for the nighttime community coverage requirement to be eliminated for existing licensed AM stations, and be modified to require that applicants for new AM stations (and those seeking a change to their communities of license) cover either 50 percent of the population or 50 percent of the area of the communities of license with a nighttime 5 mV/m signal or a nighttime interference-free contour, whichever value is higher.

“We are mindful of striking the appropriate balance between the need to provide relief to AM broadcasters with few siting options, and the need to provide the community of license with some kind of service,” the report said.

The FCC also said it would keep a close eye on any station that asks to reduce nighttime community coverage during its first four years of operation.

## Elimination of the AM “Ratchet Rule”

The commission eliminated the ratchet rule, which required Class A or B AM stations who were looking to make facility changes that would modify its AM signal, to “ratchet back” radiation in the direction of certain other AM stations. The real-world result tended to discourage station improvements, the FCC found, because compliance with the rule often required the modifying station to reduce its power.

## Adoption of MDCL Technologies

Since 2011, AM stations have sought waivers in order to use Modulation Dependent Carrier Level control technologies, which vary either the carrier or the carrier and sideband power levels as a function of the modulation level, thereby allowing the licensee to reduce transmitter power consumption while maintaining audio quality and signal coverage. These MDCL control technologies often reduced the station's antenna input power to impermissible levels.

In an effort to reduce the burden on stations wishing to employ MDCL control technologies, AM stations no longer must file a waiver but must

electronically notify the Media Bureau of the station's MDCL control operation within 10 days after first use.

## AM Antenna Efficiency Modifications

The order reduces the existing AM antenna efficiency standards by 25% as a means to provide relief to AM broadcasters. Some commenters called for the outright elimination of the commission's minimum efficiency standards for AM transmission, and instead using a minimum radiation standard. But the commission found that that proposal lacked specifics.

## Additional Proposals

In its 74-page long document, the FCC also proposed the following changes in an NPRM, and is asking for comment on these issues:

- All Class A stations, both day and night, should be protected from co-channel stations; all Class A stations should continue to be protected from first adjacent channel stations; and the critical hours protection of Class A stations should be eliminated (read more on that here)
- Elimination of the 1991 nighttime skywave interference regulation as it pertains to calculation of nighttime RSS values of interfering field strengths and nighttime interference-free service. The commission proposes to amend the rules to return to predicting the nighttime interference-free coverage area using only the interference contributions from co-channel stations and the 50-percent exclusion method

- Revision of the daytime protection rules. The current rule specifies certain protection ratios for co-channel, first-adjacent, and second- and third- adjacent channel stations
- Revision of the rule on siting of FM cross-service translators to provide additional flexibility
- Modification of the partial proof of performance requirements
- Modification of the Method of Moments computer modeling, which is used to verify the performance of AM station directional antenna systems
- Return of an authorization from any licensee with dual standard/Expanded Band authorizations. Licensees would be required to surrender one of the two authorizations within one year of release of a future Report and Order

The commission also issued an NOI in which it seeks input on how best to continue use of the expanded AM band, including the types of stations that should operate and the technical parameters under which they should operate. The commission also is looking for comments on whether it should relax its rules and policies on maintenance and siting of AM main studios.

AM advocates felt the order was a long time coming. Three years ago, Commissioner Ajit Pai, a Republican and at the time a new member of the FCC, told a fall Radio Show convention audience in Dallas, "To me, it's time to take another look at our AM radio regulations. The FCC last conducted

a thorough review of those rules 21 years ago." He worried then about AM's overall market share and its particularly dismal performance among younger people. "These younger listeners should represent the future of AM radio, but many of them never tune in," Pai said then.

Mignon Clyburn, a Democrat and the acting FCC chair at the time, subsequently put forth a notice of proposed rulemaking setting out questions and possible steps toward "AM revitalization." Our industry has been debating and watching since then.

### Looking Back

Many of the items in that NPRM made it into the final order: elimination of the "ratchet" rule, modification suggestions to the daytime and nighttime community coverage rules for existing AMs, wider implementation of MDCL technologies, changes to nighttime interference protections and modification of antenna efficiency standards.

And the biggest topic of contention — which resulted in some very public jousting among commissioners — was the decision about translators.

The back-and-forth over the last few weeks was so pronounced that Clyburn chided the process in a statement. "Though much of the back-and-forth on the best way to provide this relief played out in the press, instead of within the walls of the commission, I am nevertheless pleased that we have achieved what I believe is an outstanding result," she said.

## Univision Enables TagStation for NextRadio

By Leslie Stimson

Univision Radio enabled its 46 FM radio stations with TagStation to deliver visual, interactive content to the NextRadio FM smartphone app.

NextRadio President says Univision Radio stations represent an important demographic demographic with 93% of Hispanics listening to radio each week. Univision Radio joins a radio industry effort to provide a consistent presentation of broadcast radio on the smartphone.

TagStation is a cloud-based service that is the programming and sales content "engine" behind NextRadio, powering the interactive experience. With the TagStation software, stations can synchronize their on-air broadcasts with album artwork, images, text and interactive touch points for visual display in the NextRadio app.

And key for executives, stations can build enhance advertising — in addition to promotions and broadcast schedule content on the app.

"We are focused on creating new ways to enrich the listening experience for our audience and advertising partners and we know that increased interaction with their favorite Univision Radio personalities will create a stronger listener connection," says Univision Local Media EVP Lee Davis.

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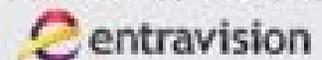
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## FocusON Culture

### The War on 'Microaggressions:' Has It Created a 'Victimhood Culture' on Campuses?

By Fred Barbash

Larry Mantle, a radio host in California was moderating a discussion last month at UC-Irvine on the fraught subject of "microaggressions," words, though uttered innocently by white people, are said to deeply offend those who are less privileged when he made a big mistake: As he called on the first questioner, he asked "Where are you from?"

That's a standard question for talk show hosts. But the audience froze in silence, briefly and uncomfortably, before breaking into a nervous laughter.

Katrina, the questioner, explained: "People are laughing because of the question," she said.

But she forgave Mantle. "I don't need to take offense at that," she said, "because I'm part of the privileged majority who don't constantly have to put up with questions of where I am from."

The reason "where are you from?" was considered offensive by some was explained on the very list of "microaggression" guidelines, a "tool" for recognizing microaggressions provided by the University of California to be used in seminars to educate faculty members, that was the subject of Mantle's radio discussion.

Asking someone of color or any minority "Where are you from or where were you born?," the guidelines suggested, could send the message that "you are not a true American. You are a perpetual foreigner in your own country." The same for comments like "you speak English very well" and "What are you? You're so interesting looking!" Saying to an African American, "When I look at you, I don't see color" is a kind of "color blindness" that denies "the individual as a racial/

cultural being."

Once kids were taught about "sticks and stones," which break their bones, but that "words will never hurt me." Now, on some campuses, they and faculty as well are being taught the opposite, innocently uttered words can and do hurt, and speech codes and guidelines about what to say and what not to say, are all the rage.

The latest controversy is also at the UC system, where the Board of Regents is considering whether saying that Israel has no right to exist, or that Israel is mostly to blame for the troubles in the region, is a form of anti-Semitism, worthy of being placed on a list of offensive language..

The debate over hurtful words, microaggressions, what can be said and what shouldn't be said has been roiling campuses across California as well as places like Oberlin, Wesleyan, Ithaca, Columbia and elsewhere for several years now, complete with "microaggression" blogs, reserved strictly for those who are not "privileged," meaning white people, in

## Tool: Recognizing Microaggressions and the Messages They Send

Microaggressions are the everyday verbal, nonverbal, and environmental slights, snubs, or insults, whether intentional or unintentional, that communicate hostile, derogatory, or negative messages to target persons based solely upon their marginalized group membership (*from Diversity in the Classroom, UCLA Diversity & Faculty Development, 2014*). **The first step in addressing microaggressions is to recognize when a microaggression has occurred and what message it may be sending. The context of the relationship and situation is critical. Below are common themes to which microaggressions attach.**

which the offended call out the offenders, for any number of perceived microaggressions, defined in the proposed UC tool as “everyday verbal, nonverbal, and environmental slights, snubs, or insults, whether intentional or unintentional, that communicate hostile, derogatory, or negative messages to target persons based solely upon their marginalized group membership.”

To critics, all this is petty and worse, stifling, and when supported by state university administrations, very much an imposition on free speech. “This concept is now being used to suppress not just, say, personal insults or discrimination in hiring or grading, but also ideas that the UC wants to exclude from university classrooms,” wrote Eugene Volokh, a UCLA law professor who leads the Volokh Conspiracy blog hosted by The Washington Post.

Fighting microaggressions “has become a cottage industry in academe,” wrote Malcolm A. Kline on a conservative Web site called “Accuracy in Academia” earlier this week, pointing to, among other places, “The Microaggressions Project” where grievance is piled upon grievance.

“Each event, observation and experience posted,” the site explains, “is not necessarily particularly striking in and of themselves. Often, they are never meant to hurt – acts done with little conscious awareness of their meanings and effects. Instead, their slow accumulation during a childhood and over a lifetime is in part what defines a marginalized experience, making explanation and communication with someone who does not share this identity particularly difficult. Social others are microaggressed hourly,

daily, weekly, monthly.”

At “I, Too Am Harvard,” which does not explicitly bill itself as a microaggression project, African Americans make similar points and provide similar examples.

Derald Wing Sue, a professor of Psychology and Education at Columbia University’s Teacher’s College, the best known scholar of microaggressions and the

developer of the microaggression tool used at UC and elsewhere, remains a strong defender.

He said in an interview with the Washington Post that he has no desire to “silence” anyone, and does not see it as an issue of suppressing free speech by whites but encouraging speech by minorities to voice their grievances. “It’s interesting that many white people on



campus see this as an issue of being silenced," he said. "When people raise this, I often say this: That people of color have always been under the gun of forced compliance. They've not been about to talk about their concerns. The microaggressions movement "frees people to say what's actually happening."

Like wise, the backlash to the anti-microaggression movement has become a cottage industry as well.

Much of it focuses on examples from the guidelines, like "Where are you from?," "I believe the most qualified person should get the job" and "America is the land of opportunity," which

critics consider mystifying or even absurd. The latter phrase, about the "land of opportunity," was said to be harmful in the California "tools" document because it advances the "myth of the meritocracy" deemed to send a message that "race or gender does not play a role in life successes."

A conservative Web site published by college students, called the College Fix, is among those leading the charge against what one of its recent articles called "microaggression madness."

A Daily Beast article on some of the micro aggression examples was headlined "The University of California's Insane Speech Police." "How are students and faculty

supposed to have an intellectual discussion about the merits of affirmative action if anyone making the opposite case is automatically branded a racist?" asked the writer, Robby Soave. "It's not that every assertion in the seminar materials is wrong. Certainly, some of these statements, when uttered with sufficient malice, could cause offense. But when university administrators make preventing offense the paramount goal—and automatically apply the terms 'racist' and 'sexist' to perfectly mild forms of speech—free speech enthusiasts have every reason to worry."

The most discussed and provocative dissection of microaggressions recently is a much broader critique published in the journal *Comparative Sociology* by Bradley Campbell of California State University and Jason Manning of West Virginia University. In "Microaggression and Moral Cultures" they see the anti-microaggression movement as a "a new species of social control," which when "present in high degrees," produces a "culture of victimhood."

It's very different than, they argue, than earlier movements like civil rights, because of its focus on otherwise unintentional slights, words alone, rather than concrete injustices, like being denied the right to vote or sit at a lunch counter. And its motive, they said, is not so much to educate offenders but elevate the offended.

"...When the victims publicize microaggressions," wrote Campbell and Manning "they call attention to what they see as the deviant behavior of the offenders. In doing so," they "also call attention to their own victimization."

THEMES	MICROAGGRESSION EXAMPLES	MESSAGE
<b>Alien in One's Own Land</b> When Asian Americans, Latino Americans and others who look different or are named differently from the dominant culture are assumed to be foreign-born	<ul style="list-style-type: none"> <li>"Where are you from or where were you born?"</li> <li>"You speak English very well."</li> <li>"What are you? You're so interesting looking!"</li> <li>A person asking an Asian American or Latino American to teach them words in their native language.</li> <li>Continuing to mispronounce the names of students after students have corrected the person time and time again. Not willing to listen closely and learn the pronunciation of a non-English based name.</li> </ul>	You are not a true American.  You are a perpetual foreigner in your own country.  Your ethnic/racial identity makes you exotic.
<b>Ascription of Intelligence</b> Assigning intelligence to a person of color or a woman based on his/her race/gender	<ul style="list-style-type: none"> <li>"You are a credit to your race."</li> <li>"Wow! How did you become so good in math?"</li> <li>To an Asian person, "You must be good in math, can you help me with this problem?"</li> <li>To a woman of color: "I would have never guessed that you were a scientist."</li> </ul>	People of color are generally not as intelligent as Whites. All Asians are intelligent and good in math/science. It is unusual for a woman to have strong mathematical skills.
<b>Color Blindness</b> Statements that indicate that a White person does not want to or need to acknowledge race.	<ul style="list-style-type: none"> <li>"When I look at you, I don't see color."</li> <li>"There is only one race, the human race."</li> <li>"America is a melting pot."</li> <li>"I don't believe in race."</li> <li>Denying the experiences of students by questioning the credibility /validity of their stories.</li> </ul>	Assimilate to the dominant culture. Denying the significance of a person of color's racial/ethnic experience and history. Denying the individual as a racial/cultural being.

(Frame grab from UC guidance for faculty)

And that, they concluded, is one of the reasons they do it. Because it lowers “the offender’s moral status” and “raises the moral status of the victims.”

“Comparative Sociology” not being widely read outside sociology circles, the paper went relatively unnoticed for about a year. Then it was discovered by Jonathan Haidt’s the Righteous Mind blog and, in September, by the Atlantic in a piece by Conor Federsdorf called “The Rise of Victimhood Culture.”

“I don’t consider myself an opponent of this stuff,” Campbell said in an interview with The Washington Post. “But it’s not a secret that I have moral concerns about the way it can limit academic freedom. I worry,” he said, “when people get in trouble because they’ve said something people consider offensive.” And “I worry when administrators feel like they have to do something about it.”

The Campbell-Manning paper has also been critiqued in articles and blogs across the country since the Atlantic publicized it, including in the Atlantic

itself, where Simba Runyowa wrote a piece entitled “Microaggressions Matter.”

“When I was studying at Oberlin College,” she wrote, “a fellow student once compared me to her dog. Because my name is Simba, a name Americans associate with animals, she unhelpfully shared that her dog’s name was also Simba. She froze with embarrassment, realizing that her remark could be perceived as debasing and culturally insensitive.

“It’s a good example of what social-justice activists term microaggressions—behaviors or statements that do not necessarily reflect malicious intent but which nevertheless can inflict insult or injury. I wasn’t particularly offended by the dog comparison. I found it amusing at best and tone deaf at worst.

“But other slights cut deeper,” she wrote. “As an immigrant, my peers relentlessly inquired, “How come your English is so good?”—as if eloquence were beyond the intellectual reach of people who look like me. An African American friend once asked an

academic advisor for information about majoring in biology and, without being asked about her academic record (which was excellent), was casually directed to “look up less-challenging courses in African American Studies instead.”

“There is nothing glamorous about being subjected to racism, and certainly no social rewards to be reaped from being the victim of oppression in a society that heaps disadvantage on historically marginalized groups.”

Sue, at Columbia, recalls hurts similar to Runyowa’s, as he rose in his academic career. He grew up in Portland, Ore. Yet, he said, throughout his career “they’ll tell you, professor Sue, you speak very good English” and then “wonder why would that offend you? The message to me is I am a perpetual alien. Not a citizen in my own country.”

“Why are people of color raising these issues,” he said in an interview with the Post. “Not because they see themselves as victims,” as Manning and Campbell suggest. “Microaggressions have empowered them by giving them a language of expression. It allows them to say this is happening, and given the fact that it’s happening, and doing all this harm, do they not have a right to say ‘this has to stop?’”

*Fred Barbash, the editor of Morning Mix, is a former National Editor and London Bureau Chief for the Washington Post.*



### Myth of Meritocracy

Statements which assert that race or gender does not play a role in life successes, for example in issues like faculty demographics.

- “I believe the most qualified person should get the job.”
- “Of course he’ll get tenure, even though he hasn’t published much—he’s Black!”
- “Men and women have equal opportunities for achievement.”
- “Gender plays no part in who we hire.”
- “America is the land of opportunity.”
- “Everyone can succeed in this society, if they work hard enough.”
- “Affirmative action is racist.”

People of color are given extra unfair benefits because of their race.  
The playing field is even so if women cannot make it, the problem is with them.  
People of color are lazy and/or incompetent and need to work harder.

(Frame grab UC guidance for faculty)

## FocusON Sports

### NBCU Scores on Premier League Deal

By Steven Perlberg

**HAT TRICK:** NBCUniversal's \$950 million extension agreement to air English Premier League soccer through the 2021-2022 season is starting to look like one of the shrewdest deals in media. The Wall Street Journal reports that NBCU didn't think the agreement would necessarily make money, but rather help round out its stable of sports media properties. But Premier League matches are about the only major sports property in the U.S. showing long-term growth prospects, with matches experiencing a 19% viewership increase over last season thus far (and a 150% increase compared with three years ago). As it happens, the Premier League audience is also one of the youngest among sports properties.



**NEW LOGO:** Speaking of sports, how long before U.S. athletes have the names of big brands splashed on their jerseys as they do in European soccer leagues? Maybe sooner than you think. WSJ reports that the NBA is planning to put a patch with the Kia logo on the upper left chest of players at All-Star games this year and next. It seems like a small promotion, sure, but it marks the first time that a "big four" American league will display a non-apparel logo during a game on a jersey, a space long thought of as sacrosanct.

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