

# FERROCITY

## INSIDER GUIDE



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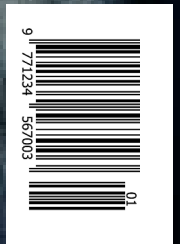
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Invite INSIDE...

[FerroCity.com](http://FerroCity.com)

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ISSUE # 1







"...two observations inspired the foundation and now mission statement of FerroCity: "Provide our community with a safe and nurturing environment. A place where we could learn, work and collaborate with the best. Together we can take control of our own destiny, rise to any level, and help others to improve their chance of success."

~ Joe Scacciaferro

*Excerpted from the  
EDITORIAL pg.3*



# FROM JOE

## EDITORIAL

To my production family across the globe,

During these unprecedented times I offer my prayers and faith to help see us through. I am a true believer the strongest metals are forged in the hottest fire. My faith teaches we are not alone and all things will pass and when they pass our lives will be restored not to what was but to a higher level.

Looking back, launching a global business on March 1, 2020 might not seem like the smartest move. As of this writing it was absolutely the perfect time. FerroCity never seemed like a business decision to me (please don't mention that to our investors or my "business" partners LOL). It was conceptualized and developed as a need to empower the creatives that ARE the entertainment business. For 30 plus years I have been blessed to work with many amazing and talented people in several sectors of the media and entertainment production industries. I have seen first-hand their creative vision. Their dedication to their craft and their dedication to each other. All in an effort to create something new and amazing. I have also seen these talented people exploited or denied access to greater opportunities. These two observations inspired the foundation and now mission statement of FerroCity: "Provide our community with a safe and nurturing environment. A place where we could learn, work and collaborate with the best. Together we can take control of our own destiny, rise to any level, and help others to improve their chance of success."

I know that sounds like a 70's poster with a beautiful sunset, rainbows and sparkly stars. It's not. As you get to know me you will quickly learn I am not that warm and fuzzy guy. I am a Jersey boy. Proud of my off-color sarcastic humor and more comfortable with my dogs than I am with people

HAHA. But that's not to be confused with dedication to fair play for all.

Although I have been blessed with a successful and exciting career, I thought it was time to rethink how the "business" of our industry is structured. I understand there is a need to make money at the top tier. I understand that takes business people who may not necessarily understand what it takes to be US. BUT it doesn't mean they alone should drive the content we produce. It shouldn't mean the only way to get your opportunity is by their grace. Let me stop here. They are not all overlords. Many, maybe most are good people. Unfortunately, they are also trapped by a system that was outdated a hundred years ago. All we wanted to do was explore other ways to structure the system for today's audiences with today's technologies. i.e. iTunes to the old record biz, UBER to the transportation biz, Airbnb to the hotel industry, you get it, just a remodeling of the existing.

So here we are FerroCity, a business empowered and driven by the community that creates the gold. A place to share and learn from each other. Learn applicable skills now and as our world evolves. A place to be mentored by people who actually do what they say and say what they know. A place where fresh ideas are cherished not exploited and given a chance to succeed or fade on their own merit. Shangri-La, nah just reasonable and fair.

To achieve all that we can be we need your help in spreading the word. Use your social media savvy. Get your friends to not only sign up but become an active member of our community. Details here [www.ferrocity.com](http://www.ferrocity.com) Come join us.

Stay well and stay safe until we all can return to face to face collaboration. ■

Ciao, joe



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### COVERFEATURE

Online marketing is one of the newest, most affordable, and most exciting methods of promotion for the do-it-yourself artist. Bobby Borg, with three highly acclaimed books on the subject makes him one of the industry's foremost experts.

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God said, "Let There Be Light", now deal with it. Lighting director, George Greczylo a 30 year pro walks us through one of his biggest challenges at the Super Bowl.

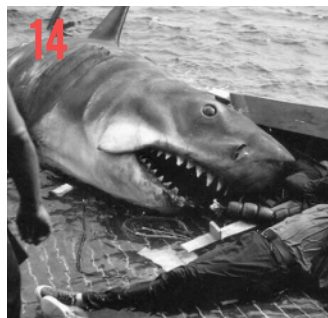
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### READERSFORUM

We love to listen to our FerroCity Insider Guide readers. We sincerely value your kudos, concerns, and questions. Let's get a conversation going!



# CRITICAL STRATEGIES FOR ONLINE MARKETING

## CREATE PROFILES ON SOCIAL NETWORKS TO ATTRACT FANS

BY BOBBY BORG



### Create Profiles on Social Networks to Attract Fans

Creating profiles on social networks and paying attention to the profiles of other companies similar to yours allows you to share your personal story about your brand, read what people are saying, and engage with fans in a non-intrusive way.

Social networks are a place where

you can be the real thing, build trust, and form solid relationships over long periods of time.

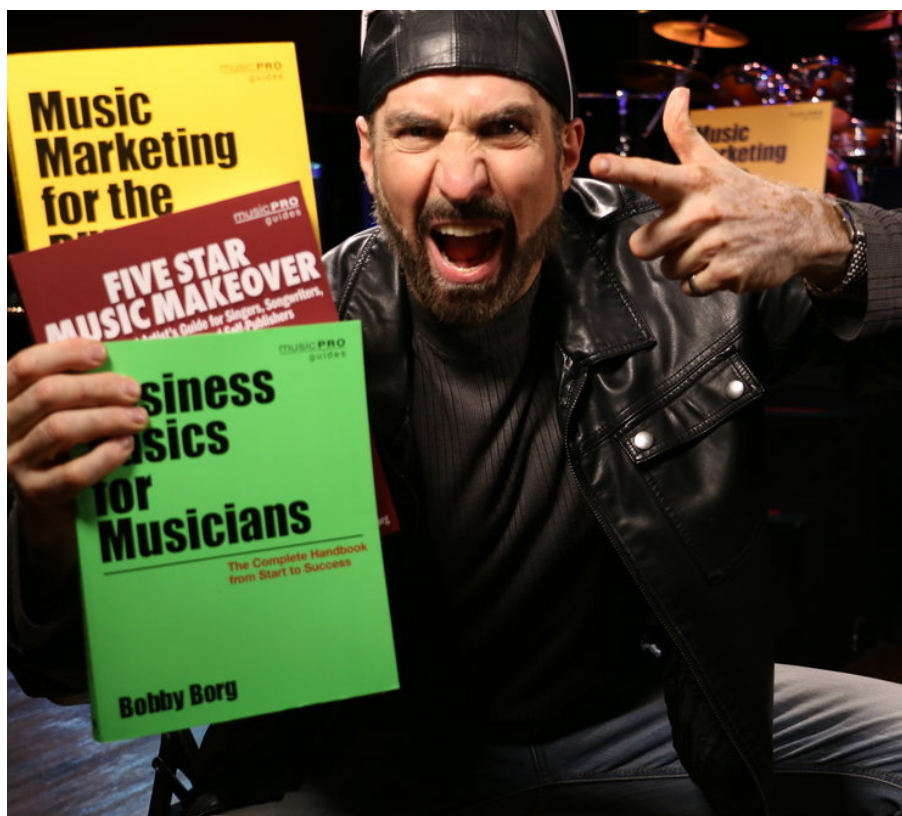
But most importantly, social networks are also places from which you can patiently direct traffic to your own personal website, entice fans to make a purchase, and ultimately collect their e-mails for your database.

The following information about Social Networks is part of a very comprehensive presentation on formulating a pro-motion strategy, and specifically the online marketing component. It's all contained in Music Marketing for the DIY Musician: Creating and Executing a Plan of Attack on a Low Budget, Second Edition by Bobby Borg. So check out some of the methods you might consider to help achieve the overall goals of your marketing plan by creating social media profiles.

Online marketing is one of the newest, most affordable, and most exciting methods of promotion for the do-it-yourself artist. By definition, it is the art and

science of using the Internet to communicate your message and get people to take action. It's about using a variety of on-line tools to engage fans, and get them to spread the positive word about your brand and make recommendations to friends.

As long as you can plan out your day effectively and avoid becoming overwhelmed by the arduous process required, online marketing is a godsend. And the best part is that many online marketing activities are low budget and even free!



DREAM

# CRITICAL STRATEGIES...

## CONTINUED FROM PAGE 5

While there are many things social networks can do for you, there's one thing they cannot offer: a place to *push* your messages on people and spam them with annoying requests. That's a big no-no in the social networking community.

As Shama Kabani says in *The Zen of Social Media Marketing*, "Social media is not just about YOU. It's about what your customers have to say, and then using their collective interest in you as social proof to attract even more fans. Social networks are about word-of-mouth!"

To utilize your time on social networks most effectively, pick the top three most popular sites for your target audience, and then be sure to automate them so that you can upload data on multiple platforms from one main site (to help you do this, be sure to check out the tools available on each social network). You must also create a social media agenda for yourself and schedule the frequency with which you will upload content, and even plan out the type of content and exact times of the day and week that you will post. The more organized you are with your time on social networks, the better.

For a detailed list of social networking sites, remember to search Wikipedia ([www.wikipedia.com](http://www.wikipedia.com)) for its "list of social networking sites."

### Social Rules of Engagement for Business

As defined in *The Power of Real-Time Social Media Marketing* by Beverly Macy and Teri Thompson, "Your behavior on a social media site should really be no different than your behavior would be at a cocktail party." In any case, here are a few rules of engagement you might want to consider:

- **Use Your Personal Name:** It feels more authentic to people when they know they are talking to a person rather than a company.
- **Create Attractive and Fully Integrated Profiles:** Use attractive profile pictures and provide thorough and interesting profile information. Just be sure to retain consistency across platforms.
- **Use an Open-Enrollment Policy:** Have an open-enrollment policy, but quickly delete anyone who spams you or makes inappropriate posts or comments.
- **Have a Plan:** Have a precise strategy, and limit the time you will devote to each social network. For instance, you might just place an update, check messages, and respond for a total of 30 minutes per day. Be consistent so that people know what to expect.
- **Remember It's Not Just About Numbers:** Having *thousands* of people on your social networks is good,

but having *hundreds* of people with whom you communicate and form relationships is better.

- **Engage People:** Engage people in conversation and read carefully what they have to say, rather than just forcing your own messages down people's throats.
- **Create Social Events:** Create events on your social network that draw traffic. For instance, you might announce that you're signing photographs digitally and e-mailing them to anyone that joins the conversation.
- **Give Up Some Control:** Get people to interact with each other, and then sit back and see where the conversation goes. Don't always feel as if you have to interject every other minute and control the conversation.
- **Be Transparent:** Be transparent by letting people see that you are a fallible and real person. Let them in on more casual information that does not cross any professional boundaries. Just be careful not to leak personal information that could jeopardize your safety and cause you harm. There are some real nuts out there.
- **Strive to Build Trust:** Social networking is about getting to know people and forming tighter bonds.
- **Provide Great Content:** Post quality, relevant, and current content that people want to share. Try to avoid multiple posts about the fact that you just drank a glass of water. Ask enticing questions, make an intriguing statement, conduct polls, initiate contests that draw people to your site, share interesting photos and videos, and post links to interesting articles. And be sure to use keywords that are pertinent to your company in these posts as well for purposes of building search results.
- **Go Beyond Networks:** Engage your social network community both on and offline. Reach out to specific people directly on the phone and even by mail.
- **Learn from Your Posts:** Take note of the people who seem to correspond with you most and get to know more about them. What is it about your posts to which they seem most drawn?
- **Do-It-Yourself:** Outsourcing people to answer your social networks for you defeats the whole purpose of transparency and building a strong community. Social networking should be done by your company, not someone pretending to be you. ■



# CRITICAL STRATEGIES FOR ONLINE MARKETING

## CREATE PROFILES ON SOCIAL NETWORKS TO ATTRACT FANS

### CONTINUED

- **Build a Community:** Make people feel as if they are part of a bigger cause or family by being involved with your social network. Perhaps you can create a general name for them, similar to the way Lady Gaga refers to her fans as Little Monsters or KISS refers to their fans as the KISS Army. Whatever you do, think of your network as family.
- **Personalize Your Social Network Address:** For professional look, you can personalize your URL (e.g., YourName.com), forward it to your social network, and mask it so that your personalized URL still shows up as the destination address. Ask your hosting service for more information about forwarding and masking.
- **Don't Argue:** Do not allow yourself to be drawn into arguments with people.
- **Be Careful:** Remember that word of mouth travels fast on social networks. You will be held accountable for everything your company does and doesn't do. So think before you act.
- **Follow the Conversation in "Real Time":** See what people are talking about on other social networking feeds, monitor their conversations just as they are happening, and then quietly post your feelings in a non-intrusive way.
- **Drive Traffic to Your Personal Website:** Social networks can come and go, and so will all of your contacts and data. Thus, remember to build a personal website that will serve as an integrated hub for all of your online marketing. Again, be sure your website and socials retain consistency.
- **Use Other Promotional Platforms:** Remember that social networking is only one part of your promotional strategy. Remember to use an integrated mix of a variety of different strategies—both on-line and offline.
- **Be Ethical:** ANA posts online rules of ethics at [www.ana.net](http://www.ana.net). Use them! ■

Check out Bobby's latest podcast on Social Media recorded at USC Annenberg's world famous facility. <https://youtu.be/OmBPt3PmaIY>

Also Subscribe to Bobby's YouTube Channel ([www.youtube.com/user/bobbyborg](http://www.youtube.com/user/bobbyborg))



# AUDIO | MUSIC

STUDIO

## QUALIFICATIONS OF A SOUND OPERATOR

BY BILL GIBSON

Any good sound operator must love music. He or she needs to have a history of listening to and learning about what different music sounds like. Although a love for technology and audio sound quality is an important part of the makeup of a good sound operator, it is by no means the qualifier for a great sound operator. I have had dealings with many technicians who couldn't create a great-sounding mix to save their lives. They might be able to get a clean signal from point A to point B and they might be able to analyze the heck out of an acoustical environment, but they just didn't have any basis for making choices about music.

### List of Qualifications

The following list of qualifications for becoming a great sound operator includes points that might surprise you; however, for the most part, these points are reasonable conclusions for anyone with musical experience.

- 1. Listens to Music:** If you want to be able to provide excellent mixes, listen to professionally recorded music that is like what you're mixing. When the act is copying an arrangement from a recording, listen to the original recording and try to emulate the recorded sound in your live setting. It's not cheating or copping out—it's smart.
- 2. Loves Music:** Excellent sound operators not only listen to great music, but they really love listening to great music. They enjoy music on an emotional level— they go deeper into the experience than simply acknowledging the existence of music.
- 3. Is a Proven Advocate of the Act:** It is important that the sound operator has proven loyalty to the band, the bandleader, and the production staff. This is an important point even though it is often overlooked in the interest of simply finding someone to fill a position. A sound operator who doesn't care about—or even like—the act is likely to bring skepticism, criticism, and strife into an otherwise peaceful group.
- 4. Agrees with Musical and Performance Direction of the Act:** If the sound operator isn't in agreement with the musical and performance direction of any performance entity, he or she won't enjoy being the sound operator for the group. This aspect of pairing the sound operator with the act is very important, although easy to overlook. Great things can happen when everyone on a team agrees with the intentions and tactics of the leaders. However, the delicate balance of synergy can easily be tilted in the wrong direction by negative energy and disagreements about fundamental ideals.



# AUDIO | MUSIC

## CONTINUED

**5. Understands the Musical Style:** If the sound operator doesn't know, understand, and buy into the lifestyle and energy of the musical and performance styles, he or she will not be creatively or technically effective. It is critical that the sound operator have a deep understanding of the energy created by the music and the typical personality of the people who love the music.

**6. Is Helpful:** A good sound operator is secure in his or her abilities and skills, yet willing to help all of the band members achieve their best performances.

**7. Has a Positive Outlook:** Negativity is infectious and must be addressed immediately. Some folks just tend to look at the glass as half empty. They tend to be fatalistic, judgmental, over-critical, and defeatist in their outlook—and their poor attitude can infect the team.

**8. Does Not Have an Ego Problem:** Confidence is a necessary attribute—without it, none of us would ever gain much opportunity. No one likes to trust important duties to people who don't trust themselves. However, cockiness, arrogance, and egomaniacal tantrums are unacceptable. A person who brags constantly, as if he or she is the best thing since sliced bread, usually isn't as perfect as he or she claims. The best of the best are typically humble yet confident.

**9. Is a Lifelong Learner:** The technical aspects of live sound are in a constant state of change. The advent of new and affordable technology provides access to a constant flow of new tools for the sound operator. A first-class sound operator is good at learning new things, whether they're about equipment, science, math, music, or virtually anything else.

**10. Is a Hard Worker:** Maintaining and operating a sound system at a professional level is a demanding undertaking. It requires the constant attention, time, and devotion of a person who enjoys working toward excellence and who appreciates achieving goals and meeting deadlines. A good sound operator will take note of equipment that malfunctions during a show and will take the time to make sure it functions perfectly at the next show.

**11. Has a Long Attention Span:** Running the sound system during any live performance requires constant attention to detail. An experienced and excellent group of singers and instrumentalists makes the sound operator's job much easier; however, there are enough variables in any live setting that the sound operator must devote his or her full attention at all times.

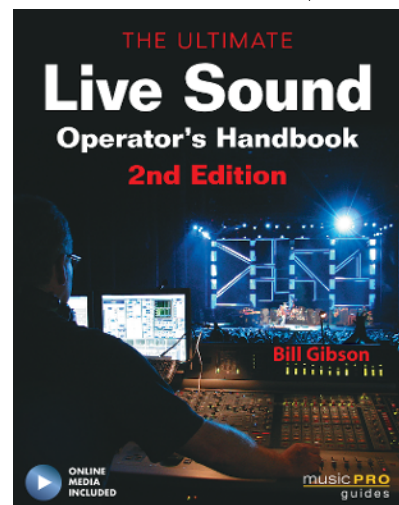
**12. Has an Excellent Technical Aptitude:** There is a lot involved in running sound, and people learn at different rates. Once it becomes obvious that the sound operator isn't technically adept, it's time to look for another candidate. Even if the person has a great desire to become an excellent sound operator, if he or she doesn't possess the necessary aptitude for the job, it is unlikely that person will achieve excellence.

**13. Has Good People Skills:** The sound operator has the ability to create tension and aggravation in the band, audience, or venue managers—a small problem can easily blow out of proportion if handled poorly. On the other hand, a tactful and compassionate sound operator can single-handedly calm the waters at any event.

**14. Has a Mature Perspective:** Maturity is not all about age. A mature person understands that we are all going to make a mistake or say the wrong thing from time to time. Repentance and forgiveness are fundamental tools in the mature person's relational toolkit. Holding grudges and having a hypercritical outlook are causes for potential strife and dismay.

**15. Likes to Help Others Succeed:** Being a sound operator is about helping the performers succeed every time they step onto the stage. The selfless and supportive role played by the sound operator is laudable. Realizing satisfaction through the support of others is very admirable. A great sound operator makes everyone else look excellent.

**16. Does Not Participate in Gossip:** Gossip is unfair, destructive, immature, and unacceptable. When we have a problem with any person, we must confront that person about it—not other team members or everyone except that person. ■



*"Qualifications of a Sound Operator" is excerpted from The Ultimate Live Sound Operator's Handbook: 2nd Edition by Bill Gibson, which is part of the Music Pro Guides series published by Rowman & Littlefield. [ORDER HERE](#)*

# LIGHTING

## **BLEACHERREPORT: UNTOLD STORIES ON REMOTE IN MIAMI** **BY GEORGE GRECZYLO**

During Super Bowl week 2020, Turner Sports and Bleacher Report took advantage of the warm weather and available access to football celebrities. The Untold Stories production team had a challenge. Take the shooting of their intimate, smoke filled, moody pool room setting, into the open unpredictable environment, of an outdoor location setting. Not only were we within the uncooperative environment of daylight, this was an event open to the public. The ability to mask the set was not an option. We could not create any visual nor physical barriers. Before the site survey, all I knew was we were outdoors and we had a roof overhead. Upon arriving on site, we found ourselves on the 6th floor of an open air parking structure. The good news, using the HELIOS App

on my phone, confirmed our designated space located the shoot in the North East Corner of the structure over-looking Miami.

We were sharing the roof top with three other broad- cast settings. Their live broadcast schedule gave us an open window to shoot between 4 and 6 pm. To shoot at night, was not an option. The evening's music activity started at 7:00 pm. Yet, we were lucky in this location we may not have to deal with direct sunlight flooding our space. At the time of the survey it was sunny and high noon. The ambient level of base daylight was 80fc at this time. We were not going to obtain the dark environment of the past shoots.

Here is an image of the show as shot in the past:





# LIGHTING

CONTINUED



After having conversations with the DP we decided to approach the shoot with the mix of 3200K for the key lights, to provide contrast to the daylight base and fill lights. We will continue with Astera Titan II tubes on the set.

To provide a constant base level, the set was wrapped with PRG TruColor HS Softlights using Daylight Phosphor Panels. Our first choice was the Arri Sky Panel C60, all were booked on the other events in town. Output of both fixtures are very similar at 5600K. Once the shots were blocked, we added Arri L-10 Fresnels as Keys with a Color Temp of 3200K. To mimic the source light from the practical, over the pool table, for the close up shots, rigged a Chroma QSpace Light with Chinese Lantern, just above the practicals. A Black Duvatine landing strip was added to keep the light off of the top of the practical shades.



# LIGHTING

## CONTINUED

The window structures, which were free standing, were covered with a neutral density 6 to match the iris level we wanted. Due to limited space and reach we could only go up to a 10ft height. This job had many restrictions and challenges, but I think we pulled off a good-looking show with depth in the middle of the day.■





# BROADCASTING

## DIRECTING MULTI-LINGUAL TELEVISION BY SERGE GERALDS

Every once in a while I get a chance to flex my foreign language skills. Sure it does come in handy when you're ordering from the menu of a Portuguese or Spanish restaurant, but in this global TV market being multi-lingual is a great plus.

Because of that, I've been able to work with many international networks and production companies. Brazil's Globo, Mexico's TVAzteca, MTV Tres, a Spanglish MTV network, and Argentine TV are but a few of those clients. I have also worked with Iranian, Pakistani, German, Turkish and Japanese networks, languages I don't speak a lick.

Knowing the language is important but not imperative. I directed an hour long, rapid fire, Iranian talk show spoken in Farsi. I had no idea what they were saying, and I didn't need to. Regardless of nationality, expression and inflection is basic to every language. An angry voice is angry regardless of the spoken tongue.

Facial expressions, head shakes, head nods are telling as to who agrees, disagrees, who likes who, who hates who or who has a question and is waiting for the opportunity to ask it. Visual and varying speaking volumes are cues as to where and to whom the conversation is going and being directed towards. I tend to keep an eye on the wide shot, looking for telling, subtle physical and auditory cues.

I was hired by [Vision Quest Productions](#), a full-service provider for television production services, as a satellite coordinator on a global town hall meeting for a major investment industry client. Once a year the client brings together all of their major satellite offices from around the world. Dubai, Johannesburg, Milan, Sao Paulo, London, Chicago, were all set up for two way communication with New York, the meeting's main origination. All sites were connected via satellite and/or fiber, with up links and down links at each individual location.

On a small scale, two-way communication can be served well enough with video teleconferencing, but when you're globetrotting around the globe, a telephone line will not do the job. This job was big, so big that it took Vision Quest nearly 6 months to prepare for. They coordinated the satellite up and down links, location transmission, local crewing and any strategic parts associated with the production.

Each city had an up link and a down link for two-way communication between the location and New York City. Phone bridges were set up with individual locations for instant, pier-to-pier communication to dedicated lines for the Director, Producer and Engineer in Charge (EIC).

In addition to assisting in location satellite coordination, my main role in this production was to coordinate satellite services in Portuguese with Sao Paulo, Brazil, troubleshooting and remedying any potential problems that may arise. Milan, Italy was the only other location that had a dedicated person to handle any problems that necessitated an Italian speaking coordinator.

The only obstacle I encountered was the Portuguese nomenclature for broadcast terms. For the most part, basic technical terms are in English and understood by most international broadcasters, but when it comes down to specifics, like horizontal polarity, up link and down link terms and individual's titles, it can make you a little tongue-tied. English being such a widespread used language helps in situations like this where mixing English and Portuguese terms to get the message across sometimes is the only way to do it.

So after a seamless production and two days of flexing my language muscles, I once again put my multilingual skills into hibernation, and await the next call when I can blow off the dust and flex them once again. ■





# WRITERS

# THE GIANTS "BEAT"

**BY VIC DICORBO**

Many "Journalists" may be focused on working diligently and creatively, just to keep their dreams alive. Dreams of someday becoming a "Columnist"... Or is that dream perhaps more of a nightmare, if and when it becomes real?

*Depends...*

More on that later, what's critical now is getting into the "BEAT". Mixing it up with the "HERD" and staying ahead of the "PACK".

Should any or all of those words excite you, if you've already figured out the storyline for this piece, then get ready because being a BEAT REPORTER MUST be in your blood!!!!

And such is the case for Paul Schwartz, who's brilliant journalistic offerings are delivered to the world through his role as the BEAT reporter covering the #NYG (New York Football Giants) for the NY Post for over a decade!!!

So, lets pick up the BEAT and share with you how and why Paul flawlessly delivers to his readers, coverage that's unique, that is other than what the pack journalistic herd is publishing...

Paul shared with us the following when asked what the secret was, enthusiastically he proffered - "You look at the crowded media pool in a feeding frenzy surrounding the 'story' And you wait...you try to think of something that YOU feel is interesting, some-thing that maybe nobody else is thinking about. You wait and see if you can bring a different angle to the coverage. Ask around the crowd and get a feel. THEN do something related, yet different and new." WARNING: that waiting strategy is only effective when it's timing is as carefully honed as Paul has it, all crafted through his years of experience

If your going to cover something, yours better be the

best of the coverage coming from the crowd OR what you've "covered" best be from such a different, yet related angle, that the reader's silent thoughts are "WOW - he's good! What a take on that storyline!!!"

In the immortal words of the GoGo's "We Got The Beat" NOTE (TheGoGo's a 1980's legendary all girl band who wrote their own songs, as did the Bangles and The Dixie Chicks) This 80's anthem, "We Got The Beat" may be a perfectly bridged metaphor for us at Ferro to use to bring you a different angle on how to COVER a story, henceforth putting the genius of Paul's sage wisdom into practice on the fly!

Here it goes... See if the BEAT reporter in you stands up and salutes after you soak in the following section !!!! This song was written by guitarist Charlotte Caffey, of the GoGo's. She drew inspiration from some Motown BEATS. Charlotte then took the angle a couple of degrees further, she specifically searched for ones that mentioned the name of her band. In an interview she did with [www.songfacts.com](http://www.songfacts.com)- here is what she said: "I thought it would be very clever to do 'Going To A Go- Go.' I thought, well, let's try working this out as a cover song. Which is really funny when I think about it. I was listening to it a lot one day, and later that night, the song came to me within 5 minutes. I don't even know if it has anything to do with listening to that song, but this whole idea came to me. It was one of those things that just went right through me and came out my hand; I wrote it down, recorded it a little bit, and then brought it into rehearsal a few days later."

SEE... SEE... ya see what we did there? HaHaHa - Ha Just like Paul, Charlotte and all successful writers, be

it in music, sports, movies or television MUST MASTER the art of story from a different and inspired angle.

There's a tool kit of sorts that every word class BEAT reporter relies on to get the job done. Here is a priceless list of wisdom Paul knows just how to do and herewith shares with you:

How to identify key issues and sources on his beat



# THE GIANTS "BEAT"

## CONTINUED

How to get background information that will give his stories context

How to develop resources to focus his coverage

The value and inner workings of social media, live-blogging and crowd sourcing as reporting tools

So full circle we go. Back to the top and to close out the "more on that later" teaser.

If your goal is to work your way into an office, alone and write a COLUMN that shares your opinions with the world, then becoming COLUMNIST is a dream come true.

If you enjoy the rush of being in the field, both figuratively and literally for Paul with the NY Giants, then being a beat reporter having the a need to know every- thing you can about your beat, is more your game. To be talking to the people in and on the field and doing lots of reading, then its fair to say that you, like Paul, thrive in the especially challenging universe of covering a complex beat like say, The New York Giants. ■



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We sincerely value your kudos, concerns, and questions.

Your guidance will help us shape future editions of the FerroCity Insider Guide. The changes we make will be a direct result of the input you give. So THANKS in advance!!!



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