



Race Track Industry Program

39th ANNUAL
SYMPOSIUM ON RACING & GAMING

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**THE MARK KAUFMAN WORKSHOP –
PRESENTED BY THE TURF PUBLICISTS OF AMERICA:
ADAPTING TO THE NEW RACING MEDIA**

MODERATOR:

Bill Knauf, Vice President, Monmouth Park Racetrack

SPEAKERS:

Penelope Miller, Senior Manager, Digital Media

Ray Paulick, Publisher, Paulick Report

Tom Pedulla, Journalist, America's Best Racing

Ms. Wendy Davis: Welcome to the first day of the Global Symposium on Racing and Gaming. A little bit of housekeeping, I'd like to thank our panel session sponsor, TrackPackPa.com and *Union Rags: An American Love Story*. Also thanks goes to the American Quarter Horse Association and the Jockey Club Information Systems for sponsoring our mentor lunch today. Our refreshment break this afternoon is sponsored by WatchAndWager.com. Please, if you see any of our sponsors, thank them. We could not do this without them.

As is the tradition, we have the Turf Publicists of America as our lead-off panel this afternoon, and it's always a great pleasure to have them here presenting the Mark Kaufman Workshop. It's always really insightful. You can walk away from this with tools and skills and things that you can take back and really put into practice. So, without taking much more of their time, I would like to introduce an alumni of the Racetrack Industry Program and the current President of the Turf Publicists of America, which I know a lot of us in this room are proud members of — I'd like to turn this over to Bill Knauf for this afternoon's discussion. Bill, thank you.

Mr. Bill Knauf: Thanks, Wendy. Thank you. It's great to be back here, again, welcome to the Turf Publicists of America Mark Kaufman Workshop. I'd like to do a little bit of TPA housekeeping first, before we get into the panel. I'm at the end of my two-year reign, and I did want to call out one person. I wanted to say thank you to Dave Zenner, our secretary/treasurer. For those who know Dave, he's one of the hardest working guys in

racing, and he's an unbelievable resource to me over the past few years and to the TPA, so I just wanted to thank him personally.

All right, moving on, so we had three positions up for election this year. We have a President and two Vice Presidents, and I'd like to congratulate Mandy Minger of the *Racing Forum* as our next President, and we have — yep. Our two Vice Presidents are Sophia Mangalee from Emerald Downs and Jim Mulvihill of Fair Grounds. Congratulations to them.

I also wanted to remind everybody, tomorrow we are presenting the Big Sport of Turfdom award. It is at the luncheon which all symposium attendees are able to attend. We've got — our winner is Dale Romans and he will be in attendance, so please join us for that.

All right, on to the panel. The panel this year is adapting to new racing media. We all know that media is constantly changing. We're getting it more rapidly, it's getting it on smartphones, on iPhones, iPads, and the racing industry needs to keep up with it, adjust to it, obviously press boxes are not as filled as they once were and we need to make adjustments moving forward.

We've got a great panel put here for you. We've got three industry experts. They're going to talk about their backgrounds, their media expertise, what they've done, what's worked, what hasn't, and maybe give some insights into the future. So, the format for today is, I'm going to introduce all three and we're going to let each one give sort of a talk as to whatever their expertise, and then afterwards we're going to leave plenty of time for just discussion and certainly questions from the audience.

Whenever you — afterwards, we'll hold all questions to the end, and then we've got microphones set up that you can approach it and just direct your question to whichever panelist you would like.

Let me introduce the three panelists we have here today. We have Tom Pedulla to my left. He's been a long-time and well-respected journalist. He is the president of the National Turf Writers Association and now writes for *America's Best Racing*. To his left is Ray Paulick, another long-time well-respected journalist. He is the editor of the ever-popular *Paulick Report* and formerly with the *Blood Horse*, and at the end is Penelope Miller, she's the Senior Manager of Digital Media from *America's Best Racing*, and she will speak to the social media presence for us.

Tom, take it away.

Mr. Tom Pedulla: Bill had asked me if I needed any audio-visual and I said I did not. I would like to speak to you very much from the heart today, and tell you my story because I think frankly it will illustrate for you how difficult the transition is from traditional to social media for some of us, and frankly how painful it can be, and I hope also to persuade you by the end to believe in traditional media, that it absolutely must have a continuing role in our society.

My story begins with my grandfather, who came over from Italy and was illiterate, and he never did learn to read or write. My father was working at a candy factory in The Bronx, New York, and except for World War II and the GI Bill he would never have gone to college, but my father did get the opportunity to go to college. He wanted very much for me to write, to become a writer, and he used to bring home the New York Times. I was an avid sports fan and I studied that sports section. I inhaled the information, but I was also

studying the writing style because I did want — my father's dream was my dream, and I wanted so much for this to happen.

As I went to college, I went to Manhattan College, and I got my start as a messenger at a weekly newspaper in The Bronx, New York, picking up ads and picking up coffee, whatever was needed. Got a few writing opportunities, worked for the college paper, graduated from Manhattan College in 1978 and got an opportunity to join the Gannett Westchester papers in a part-time capacity with the promise that I'd be full-time in a year.

Five years later, I got the full-time job, so just to illustrate how difficult this business was then, and is now, of course. I was writing high school sports. I got an opportunity to cover the Yankees for 11 years. I got hired by USA Today, Gannett's flagship paper, in 1995, and frankly all of my dreams came true. I was fortunate enough to go to six Olympics, 14 World Series, every Super Bowl since 1995, every Triple Crown race since 1998. It just couldn't get any better.

I felt as if I was writing as well as I could possibly write. I've never tired of trying to improve as a writer. I think of ideas all the time. It's what I'm all about, and what many traditional journalists are all about. We recognize these are dream jobs and I guess selfishly we want to keep them going forever, and we believe we have wonderful stories to tell and we live to tell them.

Anyway, to come to this year it became clear that my dream job was about to change in some very big ways. First of all, I was brought in for some training and it had to do with posting photos to the blog, and obviously I have no expertise at this. I really have never edited photos, I struggle to see the corners so that I can move these — these photos have to be moved in a certain way, they have to be dragged, and I couldn't see to drag them, so the training ended very badly.

Then we were having a restructuring of the department and you had two interviews, and the first person I interviewed with at the end of the interview, she could not have been more complimentary. This was a firm that had been hired outside of Gannett and she said, you know, it's just a joy to interview you, and some of your colleagues, you have exceptional backgrounds, and I told her how proud I was of it and how much I wanted to continue writing. I left that interview feeling very good about things.

The second phone interview, the second was also a phone interview, by people in-house, some new people who had been brought in, people I had never met, never have met yet, and didn't seem to go so well. They were asking me about my ability to move into the new age, so to speak. I told them about breaking a story that was a very important football story, it had to do with a coach who left the New England Patriots to coach at Penn State, replace the legendary Joe Paterno. This was a major story and I broke that story, and I was so proud to have broken that story, and I certainly knew that the first thing you must do is get it on the internet. I told the editor my source, which was an absolutely impeccable source, and we broke that story, and that was what they call a great get. I've always grasped that we must be fast, be fast with the news now, that the world has changed. It wasn't that I got left behind in that way, I did not at all. Matter of fact, I love the idea that we can be out there so quickly with information, but I would stress that we need to be out there very quickly with — as I said, I had an impeccable source. We want to be out there with accurate information that people can absolutely count on.

Anyway, the bottom line is, I did cover the Kentucky Derby and the Preakness for USA Today this year, and on May 22 I'm looking forward to the Triple Crown bid of I'll Have

Another, and I get an e-mail, we must have your plans for Belmont Stakes coverage immediately, and it's a Tuesday night and I say oh, this is great, every sign is good, I'm going to be able to extend my career, and I get an e-mail at 9:00 a.m. on Wednesday that I need to be on a call at noon. They now have my plan for the Belmont Stakes coverage and come to find out I will not be part of that Belmont Stakes coverage. I had been not retained. To use the corporate word, I was separated from service.

That's the world we live in right now, separated from service, after 31 years of giving everything I possibly could. Vacation, you need me, George Steinbrenner died, I had covered Mr. Steinbrenner for many years. They needed me to write a piece, of course I wrote the piece. My brother was in, I told him, I just can't spend time with you this day even though I was on vacation.

No thank you, no nothing, so now I have to move on and I remember the day after waking up — how do I move on? I really didn't know the answer, and I'm still not sure I know the answer, to be honest with you, but thank God I got a call from *America's Best Racing*, a call — and I will always be indebted for this call, and it was, would you like to cover the Belmont Stakes for us? Because I think *America's Best Racing*, while they know that they must engage new fans, and I'm obviously totally behind that, they recognize that you have to have a balance. Blogs, the tweeting, but you also do need solid editorial content. You need people hopefully like me, to tell great stories, because what is racing all about? It's wonderful stories. The peculiarities of some of these animals are wonderful to relate.

Being at the barn with Zenyatta, seeing people who had brought apples and carrots for her to snack on, these are sights you never forget and stories that you want to tell. The Funny Cide connections, getting off that yellow school bus and winning the Kentucky Derby. This is what the sport, this is what makes the sport so great, and what makes people like me want to be able to tell these stories forever.

My story is going to have a happy ending because in a way, my dream came true. I got some opportunities to write for the *New York Times*, they reached out to me also after I was separated from service, and I've been able to write some football for them, I was able to assist them at the Breeders Cup writing about Bill Mott and Bob Baffert, and Royal Delta, and Shanghai Bobby and Rosie Napravnik. Again, wonderful stories to tell.

I guess I say to myself, where am I going, where's this all going? I guess one thing I feel is that social media just — I guess I worry about where it's taking us, because again I've prided myself on quality of writing. I've prided myself on accuracy. When I was at *USA Today* and now at the *New York Times*, and I can only speak from the *New York Times* from the football end. I know they have not ingratiated themselves to this audience. I get that, but I can tell you this. Their fact-checking with the football portion of what they do is impeccable. It's almost impossible to make a mistake. They have so many people eyeballing the copy.

When I go on the internet surfing, I do, I can do that — when I'm out there surfing I hate to tell you how many inaccuracies there are. I mean, I come upon them all the time, because I'm working from stat sheets etc., so I know what the correct numbers are. They don't have the correct numbers. You have to remember many times there is no editor. There's no line of defense. I always refer to it as a line of defense. The editor will protect me from myself, protect me from mistakes.

Many times for people who are blogging, or tweeting, where is this taking us? Who can we count on for accurate information? I say it still has to be the traditional media. Another

thing about where we're going that just troubles me terribly is what we're doing to the English language, frankly. I love words, and we're mangling the language. I mean, the very nature of tweeting is to use this shorthand, this — sometimes incredibly rough language. I say to myself, where are we going as a society with this? This can't be healthy. Where are we going as human beings? I have a cousin who's a single mother, and I'm close to her son and I will — he's a very, he's a good young man and I will try to talk to him, though, about values, and different aspects of our lives. Frankly, part of the time he's listening and part of the time he's got the device in front of him and he's tweeting.

How healthy is that? I really do wonder where we're going. I mean, in the event of a crisis where are you going to get accurate information if not traditional media? Who can you count on? We have so much misinformation right now it's unbelievable. We have very prominent athletes whose reputations are hurt by social media. I will give you one example.

Earlier this year, Michael Vick was in the midst of a horrible game for the Philadelphia Eagles and his younger brother Marcus tweets, "We want out of Philly," and poor Michael after the game is left to explain — no, no, that's not my feeling, that was my brother's feeling.

I also did a story on a member of the New York Giants, a young man named Will Hill, who acknowledges that he's made many mistakes, but Will also said that members of his family did so much damage to his reputation through things they tweeted, that he no longer speaks to them. He was out of, he was once a top prospect and because of the damage to his reputation he went undrafted last year. He signed with the Giants as a free agent and is now trying to rebuild his life and career, but he no longer speaks to family members because of the damage they did to him through social media.

I obviously want to move forward very much in this world. I'm not sure of the things I need to do to continue to be part of it. It's hard for me to want to tweet. It's hard for me to want to blog. I do want to interact with fans, matter of fact this issue came up with *America's Best Racing*, and the editor in Lexington, Mike Curry, we had a little conversation about it. I said please, put my e-mail on everything I write and I'll be happy to get back to people, but I don't necessarily want to communicate with them in this very, very tight format.

I guess really to wind down what I have to say, I guess I all but implore you to continue to value traditional media, and I really hope for the sake of our society that it continues to have its place. Thank you very much.

Mr. Bill Knauf: Thanks, Tom, I appreciate that. Ray? All you.

Mr. Ray Paulick: Thank you. Thank you to the Turf Publicists for the invitation to speak, and it's really an honor to be on the panel with Tom and with Penelope. My story is a little similar to Tom's. I grew up a newspaper junkie. My newspaper wasn't the *New York Times*, it was the *Rockford Register-Star* in Rockford, Illinois, but the *Chicago Tribune* was something that was available to us in high school and we had a special price on that, and I just love newspapers. I wrote for high school newspaper in the late 60s and early 70s, they wanted me to write about the prom and things like that, and I wanted to write about the Vietnam war and the unfairness of 18-year-olds being drafted but not being able to vote until they're 21. I wasn't exactly a team player, at the time.

[Laughter]

For what they wanted.

My first job in the business, it was in 1975 and I thought — I'd moved to Chicago after spending time in Florida thinking I was going to become a golf professional. That didn't work out, but I learned a trade that I thought was just going to take care of me the rest of my career, and that was to be a telex operator. I don't know if — I couldn't even find a picture of a telex, to be honest with you, but it's a little bit like, it's a little bit like telegram, I guess. There's tapes, and it's what was used to transmit columns internationally, and it was the job of the Field Newspaper Syndicate in Chicago, it was part of the *Chicago Sun-Times*, *Chicago Daily News*. At the time, there were I believe five newspapers in Chicago, now there are two.

This job as a telex operator, turned out it wasn't a lifetime career because that was phased out by technology, but during that time there, I moved into an editor position and I got to work with some really good syndicated columnists, mostly in the political world. People like Evans and Novak and Joseph Kraft, but we also had a sports syndicated columnist, a guy named Jimmy "The Greek" Snyder, and I'm sure some of you have heard of Jimmy The Greek.

He couldn't write his name, really. He was an odds maker, a gambler, a professional gambler, and he was the guy that went on the CBS NFL Today I guess it was called, and did the prognostications, and he had to rely on ghost writers. He always seemed to find a ghost writer that was a drunk that didn't show up and didn't call in when he was supposed to, and we actually have a fraternity of ghost writers out there that are still alive. One of them, I'm not saying that Hank fits into that, but Hank Goldberg was one of Jimmy The Greek's ghost writers. So was David Israel, who is the Vice Chairman of the California Horse Racing Board, he became a noted sports columnist and later Hollywood writer.

At one point he had fired one of his ghost writers and he calls me up and he said, "Kid, can you write?" I said sure, I can write, I you know, had written in high school papers, so great, fine. I became his ghost writer for a while and I knew all, I was a big sports fan, I knew professional football, I knew all the players. This is back when you didn't have 38 baseball teams and 40 NFL teams, you could actually name all the players on all the teams.

The one thing I didn't know, though, that Jimmy covered, was horse racing, and I said, I gotta be honest with you, I don't know anything about horse racing. This was, by this time I think it was about '77 and he said, well, just buy the *Racing Form*, you'll figure it out.

That's what I started doing. I started buying the racing form and going to Hawthorne and Sportsman's and Arlington, and writing for Jimmy. I got fired eventually too, I forgot why, but I became a big horse racing fan. The company that I worked for was divided and they moved to California in 1979, and I moved out there to Southern California and instead of going to Hawthorne and Sportsman's in the winter time, I went to Santa Anita in the winter time, and I said wow, this is different, this is nice.

In 1980, I learned of an opening at the *Racing Form* which had a Los Angeles office at the time and ended up working there, and I actually got the job because of that skill I learned in Chicago, a telex operator. They were still in use in the early 80s, every racetrack had a guy that would sit there and pound out the results and the charts and everything on a Telex machine, and that was my entry to the *Racing Form*. I spent eight years there, ended up moving to Kentucky in 1988 working for *Thoroughbred Times* as managing editor for three years. Joined Steve Christ and Mandy Minger and a group of others at *The Racing Times* for

one year, one really fun action-packed year before we folded, and then got a lucky call from the *Blood-Horse* and served 15 years there as editor until I was canned in 2007.

Just like Tom, I said gee, what am I going to do now? I did a few odds and ends, I did some freelance writing, and someone said, you know, you should start a website, and with about \$10,000 and really not much of a business plan I met a guy named Brad Cummings who's in the audience, and we started *The Paulick Report* in June of 2008. It was very fortuitous timing, because it was right after Big Brown's Triple Crown and Rick Dutrow had been called to Washington, D.C. to participate in a congressional hearing.

We launched that week. I did a live blog of the hearing. Some people in the audience may have been speaking that day, I don't know, but so we were kind of off and running, and what started out as a little project that Brad thought would last a couple weeks or a couple months has actually lasted four-and-a-half years now, and I'm really pleased with the reception we've gotten both from readership and the advertising community.

Without further ado I'm going to — that's the background part of it. I thought I'd talk a little bit about what differentiates *The Paulick Report* say from more traditional media, which I'm also pretty familiar with having been as Bill—Bill said to me last night, have you worked for just about everybody? I said, well, just about.

[Laughter]

I haven't worked for any racetracks yet, but who knows?

Let's see if I can get this to work. Yeah. I wanted to start out first of all with a question. I don't know if there's any students here, but what—first of all Turfway Park on New Year's Eve is going to have a huge concert with a member of the Hall of Fame, Rock and Roll Hall of Fame, named Bootsy Collins. I don't know if you're familiar with Bootsy. Which photo do you think would get the most attention online for a racetrack concert promotion? I'll give you a couple options, here.

This photo, or this photo? Which, what do you think? This one, or this one? That one? All right, yeah. Which one do you think we chose to use in *The Paulick Report*? There you go.

[Laughter]

So, that was an easy question, really.

This press release went out to all the media, and I'm not going to pick on anybody in particular, but which photo do you think a mainstream horse media website published? If you said that one, you were right. That in a nutshell really is what is the difference between us, and them.

We don't worry about corporate owners, or boards of directors, or anything like that. We try to have a little bit of fun with what we do. We're a company of four people full time and a couple of part-timers. Most of the time we know, the right hand knows what the left hand is doing. Brad might say differently.

That makes us a little bit more nimble. We can do things probably quicker. We do a lot of multitasking. I had to learn how to crop photos.

[Laughter]

Stuff that I hadn't known before. We don't worry about the length of stories. We don't have print deadlines.

The Racing Form has a daily print deadline they have to deal with and they also have an internet site. *The Blood-Horse* has a weekly print deadline, but they also have the internet going all the time. We don't have to worry about that print deadline, so that really helps us out a little bit.

Another question, which photo did the track publicity department distribute with a press release? Neither one, they didn't send anything out, and you know, to me that's a wasted opportunity because how often in racing do we get a chance to show a picture of Bootsy Collins?

[Laughter]

I don't understand, I don't understand that, particularly.

We're in a serious business, but we really don't take ourselves too seriously.

[Laughter]

For an example, we just launched a readership demographic survey online yesterday, and Brad put it together, and the promotion for it said one of the questions was, should Ray be replaced by a trained monkey? Not an untrained monkey, because we do have some standards, but — so, on any given day we might publish something that's investigative. This is a story that I wrote that had over 100,000 views, page views, when it came out in January, and it was actually nominated — I'll break a little news here today, it was nominated for the First Annual Stan Bergstein Award, which is an award that was created by Barry Irwin at Team Valor. Unfortunately I went up against a juggernaut of the *New York Times* and the *New York Times* won the first annual Bergstein award for the third article in their series, which I'm sure everybody in this audience really grew to love, the *New York Times* series.

So, the \$25,000 first prize instead of going to me didn't actually go to the *New York Times* because they have a policy against accepting cash awards, either Team Valor's Barry Irwin or *The New York Times* themselves, Tom suggested it was probably Barry, the \$25,000 will go to the Racing Medication and Testing Consortium which is good news because that will fit into the subject matter of what the *New York Times* wrote about.

We do investigative stuff, we do commentary, and I figure that over the last 25 years or so I've gained enough political capital to get my viewpoint across in a buzzworthy manner, if that's a word, but we also in addition to that, we do a lot of stuff on the lighter side. This was a great story that we just really grew to love. There's a guy in England who kept showing up on Google Maps wearing a horse head, and it just — kind of sort of a cult story in England, and so we of course covered that because it's such an odd story, but we've covered other stories like the guy who was arrested for riding his horse drunk in Kentucky, a story on the world's largest horse. There was actually a horse semen drinking contest that we've covered, and the list goes on.

We create unique content. This was a video that we produced on our Breeders Cup Or Bust drive to California on racing at Will Rogers, and a guy who has no business being in racing after getting a 21-year suspension still being, still training horses. We aggregate, we

publish press releases. I don't really see the point in many cases of taking a press release and rewriting it. Publications have been doing that for years, they don't add anything to it, maybe they'll cut out some of the hyperbole but what's really the point of rewriting a press release if it's been done well and it isn't too self-promotional. Then we aggregate because what's the point of hiring somebody to cover something that everybody else has already covered?

We rewrite, that's been something that the trades have been doing for years, and we're no different than that. We're a little bit like *Huffington Post* in that way, I guess, and then finally we communicate. We always communicate. Every story has comments. When we get e-mails from our readers and some of them, in fact that in a nutshell picture of the squirrel that was one of our readers, actually.

We answer, we answer every e-mail we get, and even if we tell them they're crazy. It's just, we just feel it's really important.

We have never-ending deadlines. We're a 24/7 operation, maybe not entirely 24/7, but we don't have — we don't live by print deadlines. When the news happens we feel it's important to cover it. Our office is anywhere. We really love Starbucks, whether it's in Tokyo or anywhere else, because they have such fast internet connections, and we are constantly connected. This is actually the boiler, this is our four full-time employees here, I think.

[Laughter]

Staying constantly connected.

You know, examples of this, Brad reminded me that when we started he was I think Christmas shopping a few months into this at a Wal-Mart, and he got some sort of an alert on his phone and he had his laptop in the shopping cart, because I said don't ever go anywhere without your laptop. He posted some story while he was Christmas shopping at Wal-Mart. I used to take my laptop to the golf course when I had time to play golf. When we do our "Breeders Cup or Bust" fundraising drives, we're constantly pulling off the road or trying to find an internet signal using our wireless cards to post stuff.

Brad was at Disneyland one year and he was talking to Mickey and he got a news alert, and I told him to post the story. Recently I was at my sister's house in Florida on Thanksgiving, and in the middle of dinner I got a press release from Calumet Farm saying they were standing the Melbourne Cup winner, so I got up and posted the press release and my sister didn't quite understand that.

Speaking of press release, I'm going to divert a little bit. Some do's and don'ts for the publicists here. Don't send out press releases on Thanksgiving. Also, don't send them out at 5:00 on a Friday night unless you don't want anybody to see them. I can't believe how many press releases we get at 5:00 on a Friday, it is just — I don't get it.

Do send photos whenever possible, especially if Bootsy Collins is playing at your track. If you have to attach a Word document, I don't quite get why some tracks do that, or businesses do that. At least also put the text in the e-mail, or tell us what it says. The worst kind of press release is the one that says thank you, and doesn't say anything, and you've got to open the document and you find out it's nothing you're interested in.

Do let us know what that press release says, even if it's in a document of some sort. Do get to know the editors, because building relationships is very, very important. We like Christmas treats, for example. Lou Malnati's Pizza in Chicago, they actually have mail order on that in case anybody wants to build relationships with us.

Do know who you're contacting. The one thing I'll say, in 15 years at the *Blood-Horse*, I had one PR person say to me, I've got a great cover story idea for you, in 15 years of — one publicist. We do things like, we do a weekly Q&A, we do our Good News Friday which is promoting something good in the business, we've probably gotten three story ideas from, unsolicited, from racetrack publicists or other businesses. *The Racing Form* does a weekly Q&A. Editors don't mind being called and given story ideas, suggestions, so pitch specific stories to specific publications.

You should — we are constantly connected, you should be, too. Skip this slide there. This is what I start out in, in 1975, a Selectric, an IBM Selectric Typewriter, then I learned the wonderful Telex machine. The tools have really changed. The first PCs, powerful laptops, mobile devices, regular mail, this is how we used to get all of our news. Now we call it snail mail and these are all of the tools that we reach readers with now. It's a completely different world. I'm hoping you're staying ahead of the pack. Thank you very much.

Mr. Bill Knauf: Thanks, Ray. Penelope?

Ms. Penelope Miller: Hi, everyone. For those of you who don't know me, my name's Penelope Miller, and I'm going to talk to you a little bit about new media, horse racing and implications of social media.

Here is why you should believe the things I tell you. I formerly began integrating social media and horse racing at my career at Tampa Bay Downs. I was doing it recreationally a long time before that. I initiated the Facebook and Twitter accounts for the racetrack, really started to incorporate photos and videos into the Twitter and Facebook feeds, which increased our viewership astronomically. I also was the first, was behind the Tampa Bay Downs being the first racetrack to offer a Groupon, which, for those of you who don't know, is a web-based coupon that gives you discounts to events, stuff like that. It was a huge success. It actually became one of Groupon's examples for their company.

Last year, in August, I joined the NTRA and was put in charge of their social media. Since then our Facebook followers have increased by almost 70 percent and our Twitter followers are up 90 percent, so that's all very good. I initiated Pinterest and Instagram accounts for America's Best Racing, and pretty much anything you see on the ABR site which is FollowHorseRacing.com, is somehow filtered through me.

Hopefully we can talk a little bit about how to start utilizing social media for the racetracks and publicists to really increase visibility of your racetrack and go forward from there. Facebook now has almost a billion users. Fifty two percent of them are between the ages of 18 to 34, which is a demographic I think we all agree we'd like to see a lot more of at the racetrack.

It's best used as a means for sharing promotions, polls, photos, stuff like that, to really interact one-on-one with fans. You can also spread a lot of information about your tent pole big events, which is I know easiest way to start growing your brand, and you can address customers one on one and provide ultimate customer service experience, which is very, very important.

YouTube, I hope everyone out there has a YouTube channel affiliated with your racetrack. It's a way to show off and share stories that maybe wouldn't be seen by normal circumstances. It's extremely compatible with all mobile devices, which is entirely important because really mobile devices are becoming the most-used technology out there.

You can share past performances, upcoming events, spoofs, I hope everyone's seen the Gangnam Style jockey video, the jockey style that was put out in Great Britain, of the jump jockeys. If you haven't seen it, look it up. It's hilarious, it's got almost 600,000 views.

Now we're going to talk about my favorite social media, which is Twitter. 2012, Twitter and horse racing really got together and dominated. We saw global and national trending following tent-poled events, so here we can see after the Santa Anita Derby, Creative Cause and I'll Have Another, trending. After the Derby, Bodemeister and I'll have Another, trending. Here we can just see different examples of horse racing trending, both worldwide and globally.

The question becomes, how do we take advantage of these trends? As industry professionals, we have to really as Tom was saying, learn to shape the story. Become the source of information through Twitter. Using tweets while something is trending, so say for example we'll go back to the Louisiana Derby trending worldwide, what you would do is you would make sure that you include the hashtag, #LouisianaDerby, and then put together a photo, a link to an article, a link to something on your website, that would make you basically the authority on that trend. Become the one that shapes what people have to say, become the one that shapes the conversation around your racetrack, the event, anything like that.

The goal is to be retweeted, to be clicked through, to really become the one people look for as a source of information on Twitter, because again as Tom pointed out, there are a lot of people out there saying a lot of things that are just not accurate. The idea is to really become the person that people go to for a source of information.

Again, use a hashtag that also applies to the trend. For example, Believe You Can was trending first, number one globally, following the Kentucky Oaks. Put another hashtag in there like #KYOaks to really help give people context about what is the reason behind the trend. There are really good websites out there that are free, like HashTracking.com that will tell you within 24 hours the amount of impact that certain trends have. Who was the most influential, what's being said, how often is it being said, what the reach is. Here, we're looking at the hashtag #BC12 on Breeders Cup Saturday, so within 24 hours, 1483 tweets generated over 2 million impressions reaching an audience of almost—over 715,000 people. Those are pretty impressive numbers, when you think about you know this is just BC12, this isn't even the names of horses, the names of individual races, anything like that. This is just the simple #BC12 hashtag.

When you start utilizing numbers like this, you can really, using hash tracking, find out how many people you're reaching, what's useful for reaching people, stuff like that. It's one of my favorite metrics systems out there, so I really recommend using it.

It's always good to talk about best practices with Twitter. You want to generate buzz around obviously your tent-pole events, as well as the day-to-day stuff, but really to build up your big events. It should be a three-pronged approach. Build up the hype before, encourage different people with your press releases to use specific hash tags, just really start getting people interested, looking forward to the event.

During the event itself, during the races, tweet pictures of people out there having a good time, people having cocktails and betting on horses, the horses themselves. If there's a pony horse that has been all done up specially to celebrate the day, tweet pictures of that. Those are the sort of things that really grab people's imaginations and it's helpful for people who don't know much about racing to say hey, this looks kind of cool, it's a visual aid, it makes you think that — it makes people think that racing could be for them.

Like I said, show rather than tell, when applicable. Images and video get much more play than just straight tweets, and again, link back to your website. Become the authority around that hashtag.

One of the biggest emerging social media trends right now is Pinterest, which is a very visual medium. It is the perfect actually, social media for horse racing, in that it's like I said, completely visually-based. It's all driven by sharing photos, and you can link right back to your website. It drives a lot of traffic to websites through clickthroughs.

Interestingly, 80 percent of Pinterest users are women, another demographic that horse racing needs to continue to attract and they're between 25 and 44, and interestingly enough are pretty well-educated and are making decent money. They're the kind of people you'd really like to see coming to your racetrack.

What is Pinterest? Basically, you build boards that appeal to different segments of the racing society. This is the *America's Best Racing* Pinterest page. We have something dedicated to racetracks, fashion, personalities within the sport, the horses themselves, celebrities, just anything that you know, would really one, be a beautiful image, and two, get people interested in actually attending the races, coming to the track, hey look I can dress up, this is what I wear, this is what's going to be there, this is what things around the racetrack, stuff like that. So, it's a great way to sort of grow your entire brand and lifestyle of the racetrack and get people to really be interested in coming in and seeing what it's all about.

Instagram is another wonderful app, I hope a lot of people are starting to use them for their racetracks. It's just very simple. It's all done on mobile devices. It's free, it just makes everything look pretty even if it's a terrible picture. You just put a filter on it, and man, it looks amazing. You can share Instagram content as well automatically on your Twitter and Facebook feeds. I would lead towards just your Twitter feed though, just because it uses a lot of hashtags, stuff like that, but you can update automatically so it goes right through. It's a very simple way to connect to a lot more people and it's again, a very young demographic, something that we'd like to see a lot more of at the racetrack.

Different ways to showcase using Instagram at the track. You can do families there, kids dressing up with their parents, just beautiful shots of the track, individual horses, much like Pinterest. It's a way to just communicate what's going on through photos, so. The question is moving forward, what are the takeaways from this? I would say just remember your audience.

When you're talking on Facebook, you're having a conversation. When you're talking on Twitter, you're really spreading news. Pinterest, Instagram, you're just trying to show people pretty pictures.

Remember the fans that you're talking to, occasionally you're going to be talking to people who have no idea about anything about horse racing and sometimes you're going to be talking to a guy that's been handicapping races for the last 50 years. So, just respond

appropriately, and of course, be social. Whenever you have somebody contact you through your social media, the most important thing to do is answer them. Even an "I don't know, I'll get back to you," is better than no answer because again, you want to be the authority on all things surrounding the racetrack.

If you're looking for inspiration, a lot of racetracks are doing a really wonderful job out there. Keeneland's done an amazing job with their Facebook. They have well over 100,000 likes. Del Mar does a fantastic job with their Instagram account. You can look them up and sort of find ways to copy that. Arlington gets a shout out for their amazing YouTube series, including Behind The Silks, which is following jockey Tim Horton around. It's really fantastic. It's a great way to utilize YouTube to show a different aspect of the racetrack that people don't normally get a chance to see, and replays are great but also the stories are fantastic to share.

Pimlico and the Preakness does a great job with their Pinterest account. They've really gotten behind that ball and run with it. I was talking to Rodnell about the Twitter account for NYRA, and especially their personalities like Maggie Wolfendale and Andy Serling. Fantastic job showcasing the racetrack. Santa Anita does a great job with their Twitter account, too, but — and you can always contact me, I'm around. I sleep with a computer, iPad and iPhone next to my head at all times, so.

Yeah, thank you very much and if you have any questions, let me know.

Mr. Bill Knauf: Thanks, Penelope. As everybody can see, we've got a really broad spectrum here of sort of the media that has been, is continuing and will be in the future, so with that I think we've left a good amount of time for questions. If anybody from the audience has any specific questions for any of these three, of media in the future?

Audience Member: Hey, gang. With all of the use of social media, I've noticed particularly that most tracks aren't actually integrating it to their broadcast signal, so with very few exceptions, Arlington around the Million was very integrative with it, and Tampa Bay Downs which is open on Saturday was actually posting tweets during the course of their actual racing, and they were taking up space that's otherwise relatively useless in the bottom third of their screen as the horses were on the track. For the old-timers that are saying, "I can't see the horses," the horses weren't being covered but they were actually using live tweets.

Isn't it in your opinion more about — it's not just having a Twitter account but actually using it, applying it, and trying to integrate this, especially to simulcast locations, OTBs, where not everyone can see or rather hear what is being said on the feed. For as great as NYRA's overall tweeting from Andy Serling and Maggie Wolfendale, from the paddock, if I'm on track and I don't have Twitter and I couldn't hear something, I don't see it. It's a lost art. That full integration into the feed and actually the people that are watching my signal to bet is really almost as important as doing it in the first place.

Ms. Penelope Miller: Absolutely, that's a great point. It's vital to integrate social media and almost every aspect of the track life, the — the Tampa feed as you were saying, I was watching that on Saturday. It was very well done, and you almost want to look at major sports events on network TV. Like, football games, basketball games, stuff like that, and really just look into how that is integrated into their feeds, and try to — you know, work around that and make especially Twitter part of your conversation that you're having as you said, with not just your fans online but your fans that are watching on television as well.

Mr. Ray Paulick: I also think that's a great point of just sort of mixing the new media like Twitter, with the traditional media. I'll put you on the spot — do you think there's ever a time you'll have a Twitter account?

Mr. Tom Pedulla: I did, I did have it at *USA Today*, and I used it. One of the issues I had actually was I felt that I really didn't get good instruction on how to make the most of it, and I think that's something that a lot of traditional journalists are going through. I remember asking an editor, well, do you want my opinions out there? No, we really don't want people knowing how you feel about different things because obviously it's very important that you be perceived as impartial. It's not healthy for me to be, or really appropriate for me I think, to be denouncing a certain trainer that I'm going to perhaps have to profile in the future. I think it's very delicate for the traditional journalist, and I have not figured that out. Maybe Penelope is going to help me figure it out.

Ms. Penelope Miller: I'd be happy to.

Mr. Bill Knauf: Tom brings up a really interesting point, and just in the last couple weeks somebody, I saw this on Twitter, somebody tweeted a link to a report by the Columbia School of Journalism's digital media department about the changing role of journalists, and how it's no longer sort of en vogue to just report. We see this on TV a lot, on the right channels and the left channels and the middle channels, we all know the way Fox and CNN and MSNBC are, and this report really talks about — and it's interesting for people that are interested in knowing about how journalism roles are changing, that it's no longer just enough to report. That they want, they do want to know what the writers think about certain subjects, and that probably gives you heartburn because you're a traditional journalist, but that's really the way things are heading right now.

Audience Member: You collect a lot of feeds on the *Paulick Report*. Do you see anybody out there that maybe has that balance right now? One that comes to my mind is possibly Jennie Rees, seems like she has a blog but she's also reporting from more of the traditional standpoint. You see it more than I do.

Mr. Ray Paulick: I think *Daily Racing Form* has done a good job rebranding all their Twitter people with a brand, DRF look. I'm not so sure that — Matt Haggerty's here. I'm not so sure that he puts opinions out there as much as facts. I think he, they probably want him to stay, Matt's probably a better person to answer that than me, but Jennie's an example. There's a guy at the *Louisville Courier-Journal* that covers the business side of horse racing and breeding, Greg Hall, who just started a blog recently and he really pushes it out using his Twitter feed, and he's really doing well with it, I think.

There are some I think bright spots, and there are some reporters that are doing commentary, too.

Mr. Bill Knauf: Now if you flip that, the scenario around, and go to the racing publicist, more on the say, the racetrack side, does the same thought occur that the racetrack publicist should be putting out a press release, and then maybe blogging as well, or?

Mr. Ray Paulick: Well, one thing that always drives me crazy is when a racetrack puts out a press release and you can't see it on their website, because I'll link to it on my Twitter feed. If there's a good something, and I think my followers would like to see, I'll link to their press release and a lot of times it takes hours before they actually get it on their website, and that's part of the whole not being nimble. You need people that are able to do all of those things when you send out an e-mail, load it onto the website, it's not that tough.

Ms. Penelope Miller: Absolutely, Ray makes a great point. If you're sending out press releases, make sure it's actually — excuse me, it's on the website first, and then include that link within the body of the press release because people want to be able — I mean, it's a digital world now, and for your story to get around especially using social media, gotta have links in your press release.

Mr. Ray Paulick: Penelope mentioned the tracks that she thinks are doing a good job, and I agree with probably every one of the ones you said. What I get more out of a racetrack is sort of feel like I'm there. A lot of pictures, winner's circle pictures. Tampa does photos of two-year-olds, of first-time starters a lot I think before a race. If you can't be there, if you can't be at a simulcast site, you don't have TVG or HRTV to watch or TwinSpires.com or any of the online sites, it's — you know that's the whole point of Twitter is you're getting information as if you're there. That's — I think you were the one that said, it's more for spreading news. I think a lot of the tracks do a great job of that.

Mr. Bill Knauf: Do we have any other questions out there? If you do, feel free to just step up to the mic.

Ms. Penelope Miller: If not, I do have something I'd like to implore the turf publicists or track publicists out there to do, which is on your big event days, please, please utilize mobile boosters. Allow your fans who are on the racetrack to tweet photos, Facebook photos, Instagram, use all of that technology that's really spreading your word through grass roots approach. We all know that once you get a huge crowd at the racetrack, the first thing that goes is the cell phone signal, and with everybody using mobile devices now, especially younger fans, they want to show off what they're doing, they want to talk about where they are, what they're eating, what they're drinking, what they're wearing, how much they've won, and they just really need to have the opportunity to be able to tell their fans, their friends that, and their followers.

On big event days, it's absolutely vital to make sure that they have the opportunity to do that, by providing extra signal strength. Open up Wi-Fi, password protect the press box but open up Wi-Fi, and just allow people to really spread the word for you. Your biggest advocates are going to be the people that are enjoying a great day at the racetrack on a Saturday afternoon, so give them the chance to tell people how much fun it is to go to the races and have a great afternoon of racing.

Mr. Bill Knauf: I think, and that's sort of on the — I think you kind of hit it on the big days, a lot of us I think in the publicity world, we focus on our big days but I think we've probably lost track a little bit at least from the racetrack side on sort of the everyday publicity. I think that should always be a focus, and we're going to have to get creative as in the middle of our season on say a Friday of racing, what to do.

Tom, you mentioned something, though, I thought it was interesting. You said you could count on the facts of a traditional racing writer. Now, do you think Ray and Penelope, that there is something to being able to factually count on someone from more of the traditional side as it compares to sort of a blogger or maybe not as traditional?

Mr. Ray Paulick: My experience has been that when you make mistakes, people tell you about it, so it's — if you do make mistakes. You hate to, you just, any journalist hates to make a mistake and everybody's cut back on editors. I don't think there's — there were times when you know, you had fact checkers, you got editors, you got proofreaders, and

now it's, I think Gannett may be one of the organizations that actually ships all of the different papers to one editing station, in I don't know, in —

Mr. Tom Pedulla: Oh, they do that with certain pages, like with the baseball page or they do it with one NFL page. I would say that my experience at *USA Today* was a very rigorous editing process. I'm pretty confident that remains in place. You know, and I don't know. As you say, we all hate to make mistakes, but if you don't have somebody that's second eye on your copy, the chances of making a mistake to me increase exponentially. It's very valuable. I mean, at the *New York Times* when I've done football copy, two three, four, five editors sometimes are on it and you may hear a different point from each of them, and frankly, usually they're very valid points, and you hope they're not corrections, but sometimes they are and you're just grateful they're there.

Mr. Bill Knauf: Sure. Question?

Mr. TJ Burkett: Yes, I'm TJ Burkett from the US Trotting Association, I do some of the social media for the harness side. I had a question for Ray and for Penelope since you are coming at my question from different angles. With the anonymity of the internet, and just — and Twitter especially, it seems that conversations tend to get snarky and they tend to get sarcastic very quickly, and I believe that racing has that same problem sometimes. You know, it's when you get frustrated, it's easy to get sarcastic and to get snarky, as well.

Ray, I know, I read your website, I know that you have your own voice because it's your own website and you can do your own thing, but Penelope on your side, you're always, you always have to be publicizing and pushing. How do you stay upbeat, and how do you present the best side to every story that way? Then on the other side of that, how do you respond to those that come to you and contact you on the internet and maybe they don't have the best attitude? How do you diffuse that situation?

Ms. Penelope Miller: I'm just naturally very perky.

[Laughter]

No, it is a great question. I mean of course, the first rule of the internet is, don't feed the trolls. There are people out there that are, I mean, they take complete joy and their only reason for being on the internet is to what's called, troll people, to try to get people to give an adverse reaction to something that they've said that's inflammatory. They don't actually care what your response is, as long as it's angry and makes you look like you're sort of the hot-headed one. Just ignore them. I mean, there's a difference between someone saying for example, "Hey, I thought the payout should be \$580, it was \$575, what's the deal," or somebody saying, "Hey, you guys suck."

Really the idea for me is, always to one, if it is a legitimate question or concern or you know, critique, that's fine. I will either you know, mea culpa if I've done something wrong, like you said, the internet's quite fast to point out when anyone's made a mistake. So it's always a possibility to say yes, you're right, I did something wrong. Uh oh. The second thing to do is, if somebody is critiquing you or something like that, and you can show them something fact-based, that will settle the difference of opinion or something like that, link to an article. Link to something you've done, find a fact, present it. Don't lord it over the person, but just say hey, you might want to give this a read, it's going to give you an idea of what's really going on, that sort of thing.

Mr. Lonny Powell: I have an observation, would like maybe to get some comments from the panelists. I'm Lonnie Powell, CEO, Florida Thoroughbred Owners & Breeders Association. It's been interesting, evolving through this process and seeing how the media has changed. I love the immediacy of it all, but I think a lot of us would agree that leads to a lot of confusion and misrepresentation in the marketplace sometimes, because the emphasis is on speed versus accuracy. I think we've also seen the ability to be anonymous makes courageous people out of people that normally when you see them face to face, they're nothing but nice. I guess the greatest observation I would make, I'm curious where you come from — you're legitimate journalists and you may choose to be a blogger in these times, but you're a journalist. I'm amazed at the people that are just bloggers with no formal training that consider themselves to be journalists, that want credentials to big events, that want media access, that want access to information that's media information, and yet anybody can become a blogger.

I think it's just way skewed, and the marketplace and the general public doesn't have time to understand those differences, and will take some of these things as gospel. I'm curious as to again, your reaction. I get where all journalists could be bloggers, but this all bloggers are journalists I have a real issue with, and I'm curious as to how you guys feel.

Mr. Bill Knauf: Tom, that's perfect for you.

Mr. Tom Pedulla: Boy, am I glad to hear you say that.

[Laughter]

No, I have a real problem with it, because I've had exercise riders tell me that they're journalists as their second job, and I don't pretend to be an exercise rider, and frankly I've worked so hard to be a journalist, and I have trained, and I've taken classes, and I've worked with some terrific editors, and I read those sports sections when I was a kid and I studied it as closely as I possibly could.

I'm really glad to hear you say that, because I think that we do need to understand that not everyone is a journalist. Not everyone's trained that way, and again, I would never pretend to be, to be an exercise rider or an assistant trainer, to have that kind of expertise. This is expertise, it should be respected. Not everyone can get the facts right. I just naturally, and I know Ray is this way, and Penelope I'm sure is this way too, you know, you get a certain training where any time you use a statistic you look twice. You know, that's just something I've built over time.

Sometimes, I'll look at it three or four times. If it's the score, I look at it about four times to make sure there's no way I got the score wrong. Well frankly, the amateur doesn't know to do that, just as I don't know, again, I don't have that clock in my head to work a horse. You know, I think that we do need to understand there's expertise involved, there's an obligation to get it right. I have no tolerance for misinformation, and the public should not either.

Misinformation, it tends to lead to greater misinformation. Bill and I had talked about the handling of the Eight Belles situation. You know, terrible, terrible situation but Churchill Downs I thought handled it so well that night and Larry Jones handled it so well because there was that attempt to control the message. Larry came up, told us everything he knew, bared his heart, and that's what people worked off of, but if that had not happened, think of the misinformation that might have been out there that evening and in the days to come. As it is, even with that attempt to control the message, there was so much speculation,

rumors as to what had led to the demise of the great filly, you know. Again, if you can attempt to control the message and have some trusted sources, it's vital.

Mr. Ray Paulick: I think starting a blog is a little bit like opening a corner store or a little restaurant, or something. If nobody shows up and buys anything from your store or your restaurant, you're going to go out of business, and I've seen a lot of people start blogs and they start with this enthusiasm. They're posting stuff every day and then it's once every two weeks, and then it's once a month, and then it's you know, once every six months, and then you look at it and they haven't posted anything for two years. If nobody's reading it, it's a little bit like the tree that falls in the forest, I guess.

To your point about bloggers becoming journalists, it sort of weeds itself out, I think, over time. I wouldn't necessarily want to be one of the Triple Crown tracks or Breeders Cup in evaluating which blogger gets a credential and which one doesn't. I don't know what their standards are, but eventually if nobody's reading a blog, they're going to stop writing it, whether it's accurate or — and there are some well-written blogs by people who aren't traditional journalists that I'm kind of, have been sad to see go by the wayside because they just felt like nobody was reading it.

Ms. Penelope Miller: Yeah, that's a very good point. With bloggers, too, you want to find out really what — who their audience is. Are you talking to somebody that really wants hard-hitting sports stories, is it somebody who's there more for a social aspect, find of the readership, find out what they're going to be talking about. If it's legitimate, actual interest in the sport, then perhaps they do have a place in the press box. However, if they are just there because they want to get free stuff, yeah, it's probably a good idea to deny credentials.

Mr. Ray Paulick: Free stuff, there's nothing wrong with free stuff.

Ms. Penelope Miller: Look, I mean I know, we like free stuff. I said "just" free stuff.

Mr. Ray Paulick: Okay.

[Laughter]

Ms. Penelope Miller: They have to want a story and free stuff, but yeah, no, I think that's a really good point. I mean, there are definitely people out there that think that they're journalists when they're actually just people that own a computer. So, the idea is, you're just differentiating between the actual legitimate people who perhaps are not classically-trained journalists but do have a story to tell and a readership to tell it to, versus people who are shouting into an empty room.

Mr. Tom Pedulla: Could I just also say though, I do think these are treacherous waters because some people do put out legitimate, well-thought-out blogs, and as President of the Turf Writers and Broadcasters, I'm not so sure how we're going to start differentiating, well who's eligible for membership, who's not, and on your end, who gets credentialed, who doesn't, who gets backstretch access. We all know there are a lot of self-important people walking around, who think they deserve these privileges, and they are privileges and they need to be treated as such. I'm really, also, I'm really not sure how you start drawing the line. I mean, I know it's something the Turf Writers and Broadcasters have to address, because this is going to be an increasing issue for all of us. Absolutely.

Mr. Bill Knauf: Yes, sir?

Mr. Michael Adolphson: Hi, I'm Michael Adolphson, I'm here with the Race Track Industry Program. Mostly this is directed toward Penelope, and social media. I always find it interesting that social media posts can be either quickly forgotten, or forever remembered, especially those that are negative. Considering the importance of timeliness and instant timing with social media, do you find it difficult to balance this with regulating your own brand? Especially with having multiple people with access?

Ms. Penelope Miller: I will say I'm a little bit of a control freak when it comes to our social media. I let people in but only for short periods of time, for very specific events. When it comes to social media impacting your overall brand, the idea is that you're actually incorporating the social media into your brand, it's part of the brand. You want to make all of your social, your Facebook, your Twitter, your Instagram, your Pinterest, your Flickr, your YouTube, anything that you're using, is something that enhances the product that you're putting out. It's not a separate thing from the brand itself. Instead, it's just a way to show different aspects of your brand and to talk about it with people, so it's very important to control the messaging, make sure that you're saying what you want to say, to the people you want to say it to, throughout these different rivers of social media to really make sure that your entire message is the one that you want to put out there.

That having been said, it's very important to pick the right person to be your voice on the internet. You don't necessarily want it to be the most junior person in the room just because they know how to use a computer. You want it to be somebody who understands your brand messaging, who knows how to talk to people, who knows how to interact with people, and there will be inevitable problems that come up or criticisms or something like that — and just really make sure that, as you said, it's a brand enhancement, not something that separates your brand into different parts. It has to really make your brand into a whole.

And, something that people feel comfortable talking — a vehicle through which people feel comfortable contacting you.

Mr. Bill Knauf: I wanted to jump back for just a sec, when we were talking about credentials in the press box, Ray, you had a story posted about, recently about the Hastings press box and how they sort of revamped getting life up there, and getting, attracting sort of a younger social demographic up there. Are press boxes in general, for the three of you, are they a thing of the past, at this point? I mean, aside, and I'll — you take the big tracks and the big days out.

Mr. Ray Paulick: Well actually, at Churchill Downs you could take the press box out.

[Laughter]

They've moved it to a closet in the old corporate headquarters, so it actually—covering the Derby will actually be easier from my living room, I think, this year. The actual race. Derby Week, you still have access to the backstretch, but Derby Day, other than a few people who might be able to sit in boxes where you can't see anything anyways because of all the tents in the infield, Derby Day there's no press box overlooking the track anymore which is amazing to me, in a way.

The story we did was from Greg, is it Williamson?

Mr. Bill Knauf: I don't recall who it was from.

Mr. Ray Paulick: I forget his last name, but he talked about how they have kind of reinvigorated interest from young people, and that interest in coming out for Friday night and Saturday racing has brought new interest from I think more of the non-traditional—

Mr. Bill Knauf: I agree.

Mr. Ray Paulick: The weeklies, the free weeklies and that, and all of a sudden he said that the press box actually has some people back in it. They're not writing for the Vancouver Sun necessarily, but they're writing about horse racing, they're getting it out there, so.

Mr. Bill Knauf: It's not a traditional racing writer that's going there.

Mr. Ray Paulick: No, it's not.

Mr. Bill Knauf: It's a new racing writer.

Mr. Ray Paulick: That's something, with what I wrote a few weeks ago was the demise of the turf writer. I said there were only three cities now that — let's see, Louisville has Jennie Rees, New York has, the *Post* and the *Daily News* have full-time, and I guess Nick, what's his — Cling? Nick Cling up in Troy is full-time, he pointed out I missed him in the story. That's it. The rest of the major cities, Chicago, Los Angeles, Philadelphia, no longer have a full-time turf writer. The people who used to cover racing, now have to cover other sports, and oftentimes whoever gets sent out to cover a big race or a big story, a lot of times it might be a negative one, doesn't know the first thing about racing.

It makes the challenge of the publicist that much tougher because not only are they dealing with maybe a negative story, but then you've got to deal with a reporter who doesn't know the industry.

Mr. Bill Knauf: Do you need a press box, Tom?

Mr. Tom Pedulla: Well, it would help.

[Laughter]

You know, I mean, as President of the Turf Writers and Broadcasters I have a lot of members who are upset about what's happened at Churchill Downs because that was a wonderful, wonderful press box. Great vantage point to cover the premier race in the country. It's a huge loss but I will say, as fervent as I am about traditional media, I did have to say hey, we have to acknowledge we've lost leverage. We don't bring in the numbers we used to bring in, and the reality is Churchill Downs is going to make an awful lot of money by turning that space into space for the rich and famous, and they do answer to stockholders. I had to acknowledge that. I think it's really naïve to say anything else, and rather foolhardy to take any other position. If you've lost leverage you do have to acknowledge it. That's where I'm coming from on that.

Mr. Bill Knauf: Dave?

Mr. Dave Zenner: Dave Zenner from Arlington Park. Penelope, this one's for you. Regarding like a Facebook page with an open wall, if you're tracking something negative's happening, maybe there's a series of breakdowns, or you're racing in a terrible heat wave or whatever, and the people just start hammering your Facebook page, at what point do

you either shut down the wall, or answer — how do you answer them or what do you do to kind of control the message when they're really getting out there, like calling you practically criminal?

Ms. Penelope Miller: Right. I understand. At no point do you shut down communication. That basically is the worst possible thing you could do.

Mr. Dave Zenner: Right, that's the worst thing to do, absolutely.

Ms. Penelope Miller: The best thing to do is if it is pertaining to a specific incident, we'll use the Eight Belles example just because it was so well-known nationally, don't — you're not going to be able to respond to every single person obviously one-on-one that contacts you, so the best thing you can do is you know, put together a statement, do — that addresses, you know, yes we acknowledge that this happened. We are looking into why it's a problem. We will keep you updated as to you know, the action steps we're taking to make sure that this does not happen again.

The best thing you can do is say, we hear you, we're working on it, and we will keep you updated. It's vital to communicate that to people, because the worst thing you can do is ignore them because that makes you look heartless, especially when we're in a sport that does you know, we have animals, we have beautiful animals, people feel very attracted, attached to them one-on-one, so if something bad does happen it is vital to communicate that yes, you care, and you're doing something about it.

Mr. Dave Zenner: Right, thanks.

Mr. Bill Knauf: Anybody else? Well, I think we've hit our time limit and I just want to say thank you to all the panelists, an excellent conversation, and thank you everybody else for attending.

Mr. Tom Pedulla: Thank you.

Ms. Penelope Miller: Thank you.

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