



Miami Dade College

Tuesday, March 26, 2019



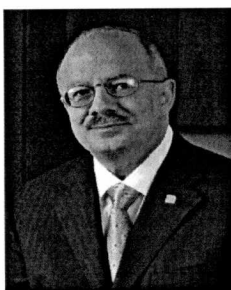
The Daily News Clippings

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South Florida 100: The world deals with another horrific terror attack. This time, it's New Zealand.

March 22, 2019 4:34 pm



Eduardo J. Padron, president, Miami Dade College

Last week: MDC's New World School of the Arts annual showcase, Rising Stars, once again took over downtown Miami on March 21, with a myriad visual works of art followed by dance, music and theater performances at the Olympia Theater. This amazing school and this event have served as springboards for some of the most talented artists in the world. Last week we also celebrated the 30th anniversary of the renowned School for Advanced Studies at MDC, consistently ranked among the top 10 best high schools in America, where students graduate with both high school and college degrees. The SAS and NWSA are both examples of what groundbreaking partnerships can achieve.

Looking ahead: We're headed into a busy but productive stretch at MDC. On April 1 and 2, MDC presents the 2019 World Strategic Forum around the theme of Building a Sustainable Future. On April 4, we host the U.S.-Morocco Trade & Investment Forum to discuss the development of trade between the U.S., Morocco and the rest of Africa. On April 6 and 7, we will again hold Maker Faire Miami at our Wolfson Campus, a festival of innovation. On April 9, we will host our annual Alumni Hall of Fame Gala. On April 29 and 30, MDC will again present at eMerge Americas where we will showcase our new Tesla program. Finally, May 4 is graduation day at MDC.



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Ileana Ros-Lehtinen Should Be President

By: Grant Miller, Publisher | March 25, 2019

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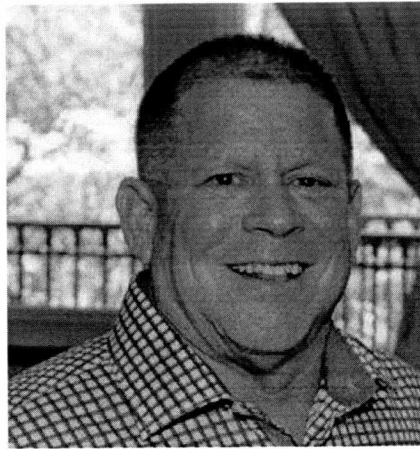
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I was saddened when Ileana-Ros Lehtinen announced that she would not be running for reelection in 2018. After all, she's been a political fixture in



South Florida since 1982 when she was first elected to the Florida House of Representatives.

She didn't stop there. She was elected to the Florida Senate in 1986, becoming the first Hispanic woman to sit in either chamber. And when Claude Pepper died in 1989, she won a special election to fill his seat and became the first Hispanic woman elected to Congress.

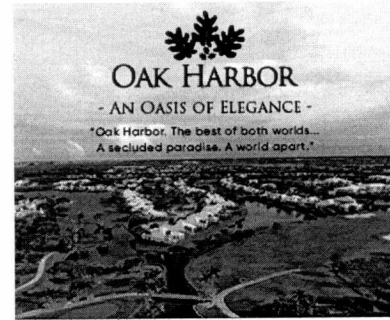


Grant Miller, Publisher

In her 30 years in Congress, she was both a stalwart opponent of the spread of Communism and a progressive on social issues, most notably on matters affecting the LGBT community. She was a strong supporter of the Head Start program for the very young and to increase the availability of federal student financial aid. And on top of that, she rose to chair the House Foreign Affairs committee.

Ileana is a product of South Florida. Although her family fled the Communist Cuban regime when she was eight, she attended Southside Elementary School in Little Havana, West Miami Junior High, and Southwest High School. She has an AA from Miami-Dade, a bachelor's and master's degree from FIU, and got a doctorate in education from UM in 2004 while serving in Congress.

She may have hoped to retire to the balmy shade of South Florida, but her work is not done yet. That's why I am endorsing Ileana Ros-Lehtinen for President... of Miami-Dade College.



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Dr. Eduardo J. Padrón, the current President of Miami-Dade College announced that he was stepping down after holding the office since 1995. Under Dr. Padrón's tenure, MDC has grown to the largest higher educational institution in America with nine campuses and an enrollment of more than 130,000 students, almost as large as the University of Central Florida, Texas A&M, and Ohio State *combined*.



Ileana Ros-Lehtinen

Under Dr. Padrón, the trope that MDC is a “high school with ashtrays” has been buried deep underground. The college has become an economic engine for South Florida whose alumni include actors Sylvester Stallone and Oscar Issac, Pulitzer Prize winners Liz Balmeseda and Mirta Ojito, Children's Trust Chair Modesto Abety, scores of business and banking CEOs and too many local politicians to count. Dr. Padrón's legacy should continue.

MDC is a serious educational institution. It deserves a serious President.

Should a politician run a major educational institution? Ask the University of Miami. Donna Shalala was Bill Clinton's Secretary of Health and Human Services when she was appointed to the presidency of UM. She served as the college's President for 14 years, raising over \$1.6 billion for

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the UM endowment and raising the prestige of UM while at it.

Ileana left Congress with favorable ratings among voters and, in spite of the blue tide that swept Congress in 2018, would likely have won reelection. She is well respected by members of the public on both sides of the political aisle.



I haven't spoken to Ileana about this. I don't know if she's interested. I don't know if she's keen to toss her hat into the ring in what promises to be a wide search for the next MDC President.

But if she is interested, if the call to public service can capture her imagination once more, if the thought of new challenges and new horizons swiftens her heartbeat, we could find no better champion for the students of Miami-Dade College or the people of South Florida.



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CIEE and Penn Center for Minority Serving Institutions Applaud College Presidents for Frederick Douglass Global Fellowship Grants

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(MENAFN - PR Newswire)

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These college presidents are changing the face of study abroad by matching CIEE's \$1500 grant to their students who applied for the prestigious Frederick Douglass Global Fellowship.

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President Joseph I. Castro, California State University,
Fresno

President Framroze Virjee, California State University,
Fullerton

President Cynthia Jackson-Hammond, Central State
University

Chancellor James A. Anderson, Fayetteville State
University

President Rudolph F. Crew, Medgar Evers College

President Eduardo J. Padrón, Miami Dade College

President David Thomas, Morehouse College

President David Wilson, Morgan State University

President Ann McElaney-Johnson, Mount Saint Mary
College

President Michael Sorrell, Paul Quinn College

President Laurel Vermillion, Sitting Bull College

President Patricia McGuire, Trinity Washington University

Chancellor Michael D. Amiridis, University of Illinois, Chicago

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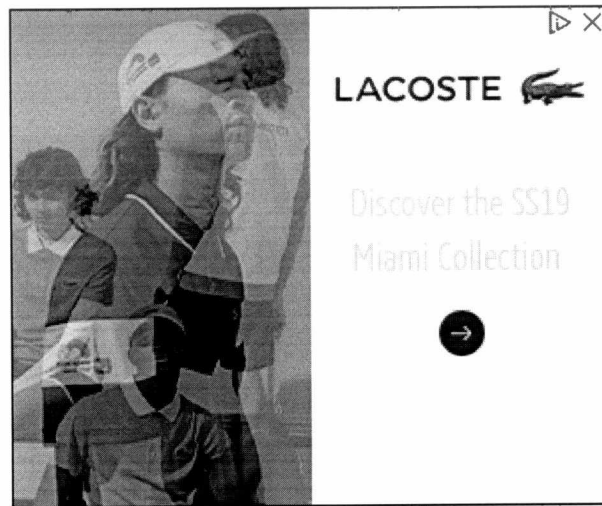
Presidents Changing the Face of Study Abroad

Leadership matters. Leaders take action. Action turns vision into reality.



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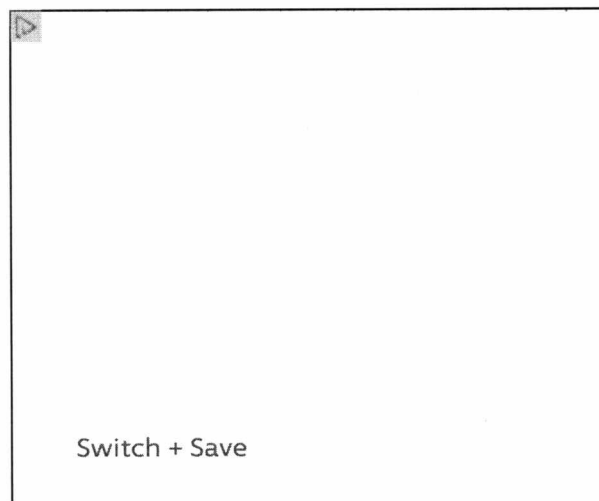
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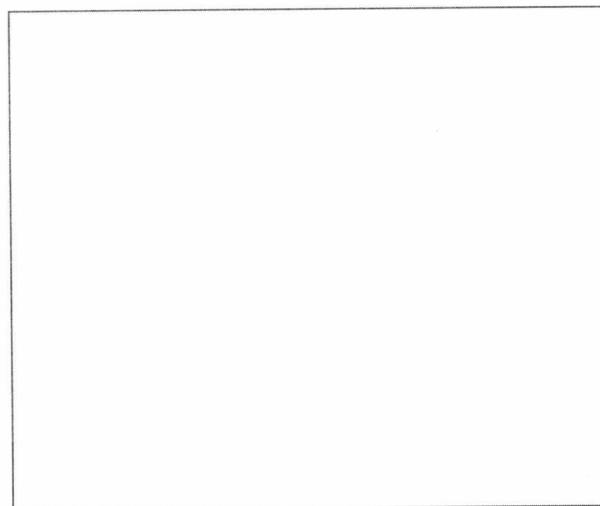
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PRESS RELEASE

Multi-Million Dollar Wayman Aviation Academy Opens in South Florida to Confront the International Pilot Shortage

A new multi-million-dollar Aviation Education Center opens at Hollywood North Perry Airport. Wayman Aviation Academy is the largest and longest-running flight school in South Florida, It serves students from over 70...

SOURCE Wayman Aviation Academy

Wayman Aviation Academy is the largest and longest-running flight school in South Florida. It will open a new multi-million-dollar Aviation Education Center opens at Hollywood North Perry Airport. The academy serves students from over 70 countries for over 32 years. The school will open the doors to its new state-of-the-art expansion facility on Friday, March 22

FT. LAUDERDALE, Fla., March 25, 2019 /PRNewswire-PRWeb/ -- A new multi-million-dollar Aviation Education Center opens at Hollywood North Perry Airport. Wayman Aviation Academy is the largest and longest-running flight school in South Florida, It serves students from over 70 countries for over 32 years. The school will open the

doors to its new state-of-the-art expansion facility on Friday, March 22. North Perry Airport has become a strong center for flight training, recently heralded as the busiest VFR airport in the state of Florida. It is at the cross roads of Pembroke Pines, Miramar, and Hollywood Florida.

The new facility will increase the school's capacity for students from its partners including Miami-Dade College, Embry-Riddle Aeronautical University, Liberty University and airlines. New classrooms will lead to expanded course offerings; a large seminar space for gatherings such as its recent open house for 60 Girl Scouts. It will house a new dispatch and flight line to accommodate its fleet of nearly 40 aircraft. The Wayman FAA certified testing center for pilots, mechanics, dispatchers will double to 10 seats.

"We're very proud to take the next step, our goal is to become an Aviation Institute offering the best training and education for the new generation of aviators", says Wayman Eddy Luy, Vice President and 2nd generation manager of the school.



The school aims to support local and international students that are responding to the world-wide shortage of pilots. Boeing and Airbus estimate a need for over 345,000 pilots over the next 20 years. However, the US only trains approximately 14,000 ATP pilots a year, half of what it needs to meet demand. This has led to rising entry level wages at the regional airlines and booming salaries for senior captains. The new

facility will be next to Wayman Aviation's existing FAA certified Part 145 aircraft repair station, and its renown pilot shop at 7501 S Airport Rd Pembroke Pines, FL. The school maintains a flight line at Miami -Opa Locka Executive Airport as well.

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TAX PREPARATION**

Miami Dade College will again provide free tax preparation services to low-income individuals, the elderly and non-English speaking residents throughout Miami-Dade County as part of the Internal Revenue's Volunteer Income Tax Assistance Program (VITA). Services will be available to April 14, at various MDC campuses.

You must bring the following documents: Social Security card and Social Security cards of any dependents to be claimed; photo ID; W-2 earnings statement; 1099 MISC (for self-employed only); 1099 INT (interest income); and any documents pertaining to expenses to be claimed.

For campus details and more information, call 305-237-3151.

(<http://remezcla.com/>)

In This Documentary, DJ EFN Explores Colombia

UP NEXT: Starring Latino Cast, Indie Drama 'Vandal' Is a Look at the Miami
(<http://remezcla.com/film/vandal-miami-film-festival/>)



Written by [Manuel Betancourt](http://remezcla.com/author/mbetancourt/) | 4 days ago



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UP NEXT: Starring a Latino Case in Cuba Alfredo A. D. J. EFN for Miami decided to look into his roots, the

(<http://remezcla.com/m/vandal-miami-film-festival/>)



result was *Coming Home*. That 2012 documentary followed him as he visited Cuba and explored the island's hip hop scene. Realizing the potential that kind of intervention can have in showcasing the impact and influence of hip hop around the world, he's since produced

several more installments including *Coming Home: Vietnam* and *Coming Home: Peru*. In this year's Miami Film Festival, Crazy Hood productions unveiled the latest doc: *Coming Home: Colombia*.

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"It's important for people to know that the documentaries we do aren't documentaries about the history of hip hop in a country," DJ EFN clarifies at one point in the film. Instead, all he and his collaborators can do is drop us into the communities making music there nowadays. Featuring hip hop artists La Etnnia, Crack Family, MC Killer, Flavor Coast b-boys, and Clika Underground among others, this docuseries episode takes audiences into the communities in Bogotá, Medellín and Barranquilla that are leading the scene in Colombia.

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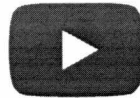
With plenty of drone footage as well as visual and storytelling language that owes plenty to the health of Miami's hip hop scene, *Coming Home: Colombia* nevertheless is a helpful primer for hip hop

aficionados (as well as for DJ EFN's fans who'll be better able to follow along the inside

UP NEXT: **Starring a Latino Cast, Indie Drama 'Vandal' Is a Look at the Miami ...**
(<http://remezilla.com/film/vandal-miami-film-festival/>)

South American country's hip hop scene, here are five things we learned while watching the hour-long doc.

Coming Home: Colombia (Movie Trailer)

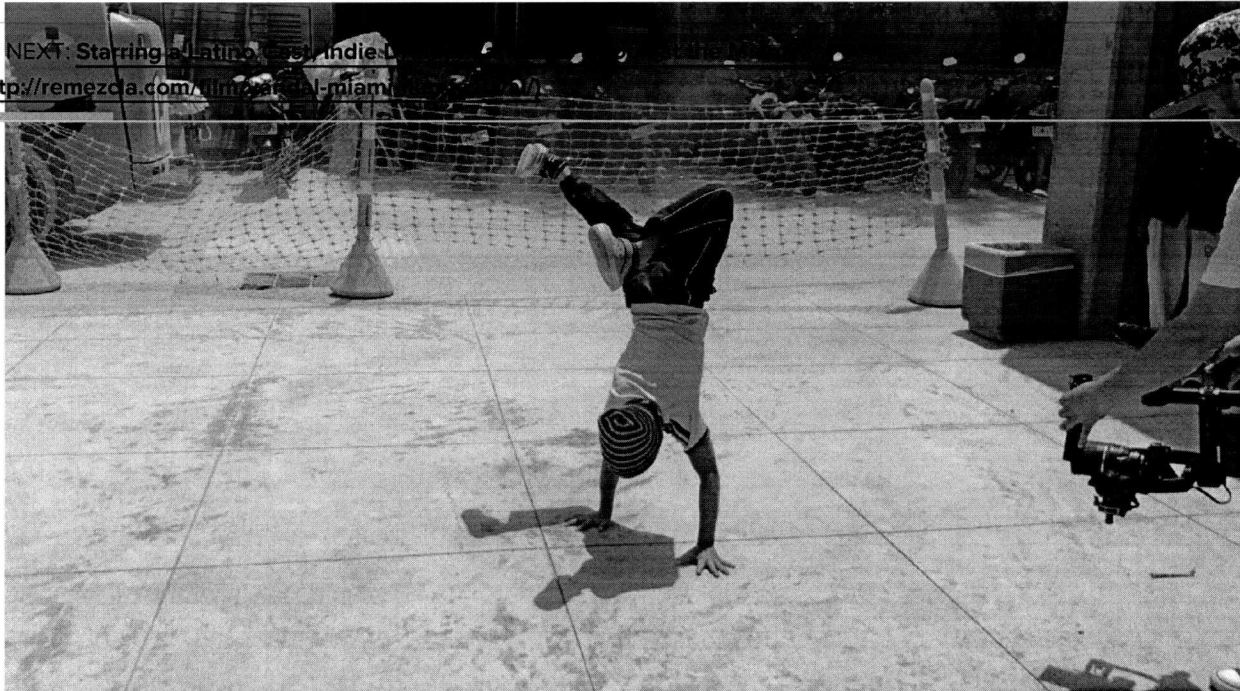


Coming Home: Colombia screened as part of the 2019 Miami Film Festival

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UP NEXT: Starring Latino Indie
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Perhaps a bit too excitedly, the *Coming Home* crew boast that they're visiting "real" hoods in Colombia (el Centro in Bogotá, Comuna 13 in Medellín). But that's where hip hop thrives in Colombia, much like its origins in the Bronx. When they meet with Crack Family, "an infamous rap crew known for their come up in the streets," we get a sense of how the genre speaks to locals. As Cejaz Negraz explains, their entrepreneurial spirit (they sell tees, caps) is also about setting an example ("try to teach these kids that they can do something else") and moving away from a life of violence. Which is ultimately the promise and premise of hip hop.

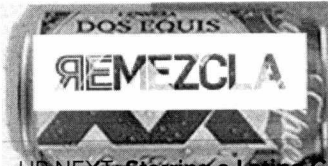
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To drive around Colombia's capital, as we see DJ EFN's crew do for much of the film, is to see street art flourishing. Graffiti, tagging, stickers; you name it, this city has it. And while the film introduces us to several graffiti writers and street artists, it also tells us the story of "Tripido," a young kid who was shot by the police when caught in the act. The media story that followed (which was complicated by the police's attempts to pin the kid as a thief), was made all crazier when Justin Bieber visited Bogotá a few weeks later and was escorted by the same police force while he graffitied the streets on their watch. Eventually, the city legalized street art, making concessions to the growing artistic community in Bogotá. There are now over 5,000 street artist active in Bogota with a legal license



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**INTERESTING:
A BETTER VE**

UP NEXT: Starring a Latino Cast, Indie Drama Vandal is a Look at the Miami Film Festival WRITTEN BY CERVEZAS MEXICANAS, WHITE PLAINS, NY



(<http://remezcla.com/film/vandal-miami-film-festival/>)

Hip hop is changing lives



Despite starting their Medellín visit with a “Pablo Escobar” tour, the *Coming Home* crew decides to visit Casa Kolacho, a hip hop cultural center in Comuna 13. The once deadly neighborhood is currently being revitalized by several cultural initiatives, including this hip hop school which works on reforming kids by tapping into their creativity — through music and graffiti. It’s but one attempt to turn their history of violence into an opportunity for growth. As Jhon Farley Ciro, who works there puts it, “We learned to sell what we do without selling who we are.”

(<http://remezcla.com/>)

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UP NEXT: Starring in the Best Indie Drama 'Vandal' is ... at the Miami...
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Like its predecessors, Colombian hip hop was born in the streets

Wu Tang Clan. Tupac. Run-DMC. DMX. To hear many of the MCs and rappers the *Coming Home* crew interview, the inspirations and influences for the hip hop scene in the South American country remain dated. But it's because they grew from them and are now interested in moving those decades-old sounds into the 21st century with local and indigenous sounds, to speak about the current trials and tribulations of a country still afflicted by the remnants of war. "So when you hear something of ours, somewhere else," as one says, "you realize it's also hip hop but it's more of our identity."



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j.b. spins

Jazz, film, and improvised culture.

about me

Name:

J.B.

Location:

New York, New York, United States

J.B. (Joe Bendel) works in the book publishing industry, and also teaches jazz survey courses at NYU's School of Continuing and Professional Studies. He has written jazz articles for publications which would be appalled by his political affiliation. He also coordinated instrument donations for displaced musicians on a volunteer basis for the Jazz Foundation of America during the aftermath of Hurricane Katrina. Send e-mail to: [jb.feedback "at" yahoo "dot" com](mailto:jb.feedback%20at%20yahoo%20dot%20com).

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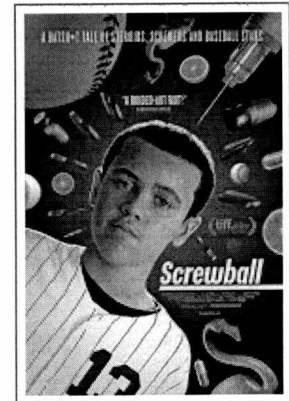
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monday, march 25, 2019

Screwball: MLB's Doping Dopes

It was like the World Series of criminal stupidity. Since it largely unfolded in South Florida, this scandal was fully stocked with colorful characters. There were not a lot of good guys, but arguably the worst of the worst was Alex "A-Rod" Rodriguez. Yankee fans could have told you that. The 2013 Major League Baseball doping scandal gets an irreverent but still damning treatment in Billy Corben's *Screwball*, which opens this Friday in New York and Miami.



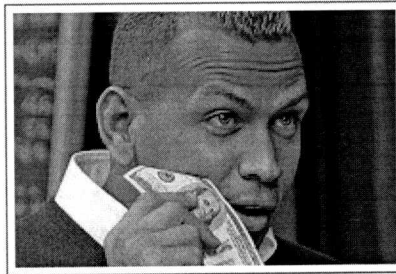
The most of the events in *Screwball* transpired after the Balco doping media frenzy, so nobody involved can plead ignorance. The dopers knew they were doping and the consequences they were risking. However, Tony Bosch thought he had a system that could avoid detection while still giving performance enhancing benefits through strategic mini-dosing. Rather inconveniently, the jig was almost up when his star client, Manny Ramirez, went off the regimen and tested positive. However, that perversely led an even bigger client to Bosch's doorstep: A-Rod.

Suddenly, Bosch's Biogenesis was awash in clients from the professional, college, and most disturbingly, prep levels. He even experimented with franchising Biogenesis's services through a chain of South Florida tanning salons owned by a shady pair of brothers. That was how Bosch met Porter Fischer, a tanning meathead who would become an unlikely but important witness against nearly everyone involved, through sheer dumb luck.



Screwball is a compulsively watchable, highly entertaining true crime doc, but viewers should be warned. They could get headaches from all the forehead slapping and face-palming it inspires. Sure, Corben exposes plenty of greed and corruption, but most of the time "stupidity" is the word that best defines the actions of the primary figures.

Corben has an affinity for documenting the intersection of illicit drugs and pop culture (in films like *Limelight* and *Square Grouper*), so the baseball doping scandals are a logical subject for him to explore. In this case, he makes each twist and turn clear and easy to follow. Each connection is fully established, so there really aren't any unsubstantiated claims left hanging by the time the film ends.



However, Corben makes an aesthetic choice that will be divisive (and most likely distracting), by staging his dramatic recreations with child actors, sort of making *Screwball* a black sheep cousin to *Bugsy Malone*.

It certainly distinguishes the film from the pack, but the novelty value yields drastically diminishing returns. Frankly, Corben probably would have been better off employing goofy animation instead.

Corben also needlessly alienates potential viewer by taking a cheap shot at Pres. George W. Bush, who was out of office by the time most of the events of the film took place. If you want to talk presidential politics and steroids, you could better ask why Obama's Justice Department so conspicuously let Lance Armstrong off the hook. Still, most Yankee fans will appreciate seeing A-Rod and Ramirez (a longtime Red Sox) get put under a searing microscope. One thing is for sure, the film is never boring. Recommended for bitter Yankee fans and viewers of *Real Sports* and the *30 for 30* series, *Screwball* opens this Friday (3/29) in New York at the Cinema Village and in Miami at the Tower Theater.

PEOPLE**Plaza Health names development director**

Plaza Health Network has named **Yanelle Garcia** director of business development for its not-for-profit network of rehabilitation and skilled nursing centers with six locations throughout Miami-Dade County.

She was most recently a managed care liaison for Managed Care Consultants of Florida.

She received her associate in science degree at Miami Dade College.

**Yanelle Garcia**

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Toronto Film Festival Dailies



The Toronto International Film Festival, to be held September 6 to 16, 2018 in Canada's most vibrant and exciting metropolis, has become one of the most important film events on the festival calendar.

Showcasing more than 250 films and hosting industryites from around the world, Toronto can "make or break" films looking for international distribution and a chance at Oscar gold. From glitzy red carpet premieres to challenging art films to cutting edge new media, the Festival offers something for every taste.

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Diana Sanchez appointed in Toronto to newly created role of Senior Director, Film at TIFF



Laura Ryan and Jennifer Frees promoted to Vice President roles

Diana Sanchez, Photo Credit: George Pimentel WireImage Getty for TIFF

TORONTO — Cameron Bailey, Artistic Director and Co-Head, and Joana Vicente, Executive Director and Co-Head, today announced several appointments to the Senior Management team at TIFF.

Diana Sanchez has been appointed to the newly created role of **Senior Director, Film**, effective April 15, 2019. Sanchez will oversee the programming strategy for the Toronto International Film Festival; TIFF Cinematheque; Film Circuit, the organization's nationwide film network; and Theatrical release programming at TIFF Bell Lightbox. Sanchez has a long-standing relationship with TIFF that began in the Festival's Guest Office in 1998. A lover of Spanish-language cinema, she has been responsible for selecting the Festival's films from Latin America, Spain, and Portugal since 2002. In that time, Sanchez has developed strong relationships with a wide range of filmmakers, including Pedro Almodóvar, Lucrecia Martel, Guillermo del Toro, and Sebastián Lelio. In addition to her work at TIFF, Sanchez has worked as the Artistic Director of the Panama



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Film Festival since its inception in 2011, and programmed for the Rotterdam Film Festival, the Miami Film Festival, and the Los Angeles Latino Film Festival, where she served as Programming Director.

“The Senior Director of Film position was created to bring our curatorial strategies for the Festival and year-round film programming closer together,” said Cameron Bailey. “Diana and I will work with film programming teams to amplify the cumulative impact of TIFF’s singular resources: a prominent film festival, a globally respected cinematheque, one of the best art-house cinemas in the world, and a national network of Film Circuit groups that reaches film lovers and knowledge seekers across Canada. I look forward to beginning work with Diana as she makes her transition to the new position, and am excited for her to be part of the future of TIFF.”

On the operational and revenue-generating side of TIFF, Laura Ryan, who has been with the organization for four years, takes on the role of Vice President, Visitor Experience. Ryan’s responsibility encompasses all teams that curate customer experience at every touchpoint at TIFF, which include the Event, Technical Production, Ticketing Operations, Retail, and Customer Service teams. Prior to TIFF, Ryan worked in Finance and IT, leading groups responsible for Sales and Customer Service globally.

Jennifer Frees takes on the role of Vice President, Partnerships, which oversees over 100 partner accounts. Frees, who has been at TIFF for eight years, will continue to provide senior sales, negotiation, and property-development direction for the organization’s corporate, festival, event and hospitality partnerships. Under her direction, TIFF Partnerships has become one of the most successful partner programmes in the film festival world.

“We are very excited that both Laura and Jennifer have taken on these newly created leadership roles with TIFF,” said Joana Vicente. “Both of these individuals possess an incredible business acumen and overall leadership vision that will benefit the organization for years to come. Their hard work is a large part of the current day success of TIFF, and we are privileged to have their voices on the Senior Management team.”

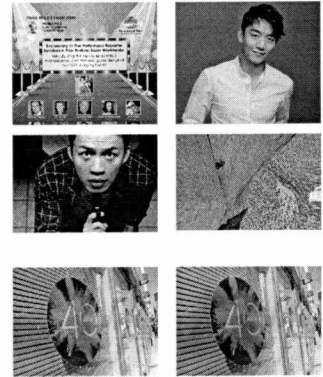
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MIAMI STORIES

Looking down from a Freedom Tower window leads to a startling street scene

BY JAN BECKER

Special to the Miami Herald

On my first visit to Miami, my host told me it's a good place to write. I'm glad I listened and moved here. That trip included a stop at the Freedom Tower. I recognized its architecture from a trip to Spain, where I climbed to the top of the Giralda Tower, the inspiration for Miami's landmark, and looked out over Seville to the ocean.

There's another tower on the corner of Northeast Sixth Street and Biscayne Boulevard, "The Tower of Snow," a bronze of a young boy on crutches carrying the weight of his home on his back, erected to commemorate Operation Pedro Pan and the child refugees brought to the United States at the start of the Communist revolution in Cuba. It symbolizes an immigrant's feelings of duality, fragility and exile — feelings I relate to, having grown up a military brat, in a different kind of diaspora. I'm at home in Miami, where hardly anyone seems to be from here. For the most part, Miami has welcomed me.

Most people associate the Freedom Tower with refuge and welcome, stemming from the many Cubans who were processed there when the federal government used the building as an entry point for immigrants. I now work in the Freedom Tower for the Miami Book Fair, where I write the newsletter. I'm greeted at the



The area around the Freedom Tower where the author and her colleague found a man lying unresponsively on the sidewalk.



The author Jan Becker at a live reading at the Girls' Club in 2015.

elevator by a stone carving of a printing press from 1925, when the building was the headquarters of the Miami News. Periodically, the newsletter runs a column called "Freedom

Tower Dispatches." Recently, I found myself exploring the view from above:

Freedom Tower Dispatch: Sept 1, 7:23 p.m., 91°F, (RealFeel 102°F):

guages.

As I write this, hours later, the air is cooled by thunderheads and the setting sun. While the three of us stood over the man, it felt as though we'd been trapped in a broiling oven along with a pot of evaporating water.

We called 911.

Before I moved to Miami, I worked with people with seizure disorders. I have a visceral reaction when I'm close to people in seizures. This man was having an absence seizure, which doesn't manifest with convulsion. He didn't need to be repositioned. His airway was clear. I've seen people in convulsive seizures, and feel the same distance, an electric aura, something kinetic thrown from the body, the outwardly spiraling moan of a brain with circuitry gone haywire.

It took us about four minutes to get from the seventh floor to where the man lay prone on the sidewalk and in that time, no one assisted him. Once we began to examine him closely, he became an item of interest, and a small crowd gathered. Someone looked at the man's watch to check the brand to determine if he had financial status. I'm not sure why, but my thoughts wandered to what Lorca wrote about the death of a matador, something about arsenic bells and smoke. In that instant, I felt a great loss.

After a few minutes, an ambulance arrived. The man was coming out of his

Out of Many, One

2:39 p.m.: Through an east-facing window of the Freedom Tower, my co-worker Gervacio sees a man facedown across the street. Ads for shows and liquor cycle blindly on the giant LED screen attached to the American Airlines Arena. We are seven floors above him, four lanes of city traffic away, watching from our air-conditioned office, while people pass by. He's not moving; we're concerned he might be dead. No one stops.

Something is wrong.

Gervacio, our student assistant Yoshi, and I, grab water and cellphones, and head down and across. He's alive, but his breathing is shallow, his eyes are wide open, glazed, and unfocused. He's unresponsive to four different lan-

haze. One of the paramedics pulled a bottle of medication from the man's pocket before they lifted him to the gurney, and said he'd be better in no time.

This reminds me how dangerous it is to be shepherded through the corral of our "urgent" agendas. How much is rendered invisible under the cool shade of our haste? Unless someone steps forward to look closely, it becomes just a paseo as always — nothing to see there — nothing lying fragile and frozen on the sidewalk. In the godawful heat of Sept. 1 at 2:39 p.m. in Miami, it can feel bone-chillingly frigid.

When I asked Gervacio what drew him to the window, he said he liked to look at the ocean. He'd like to sail to the Bahamas in the spring.

It's such a beautiful view from above. Sometimes, when the office is empty, and I need to clear my head to write, I go to the window and look out over the cruise ships to the white buildings on Miami Beach across the bay, and simply breathe for a minute. I am thankful I work with such a sharp-eyed man as Gervacio, who can see past the glamorous view of Miami, and notice one drop, spilled from an ocean, in danger of evaporating in the afternoon heat.

Jan Becker earned an MFA in creative writing from Florida International University, and teaches creative writing with Reading Queer and other community organizations. She is winner of the 2015 AWP Intro Journals Prize in Nonfiction. Her first book, "The Sunshine Chronicles," was published in 2016 by Jitney Books, a local Miami micro-press, and is available where most books are sold.

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By: [Education Design Lab](#) via [PR Newswire](#)

March 14, 2019 at 09:00 AM EDT

New Report Highlights Five Ways Colleges Are Reinventing Themselves for the Future of Work

WASHINGTON, March 14, 2019 /PRNewswire/ -- Education Design Lab, the nonprofit that pioneered the concept of learner-centric design, today released a report that documents more than five years of work with the nation's most innovative colleges and universities. *The Learner Revolution: How Colleges Can Thrive in a New Skills and Competencies Marketplace* reflects the experiences of more than 100 institutions, including George Mason University, Arizona State University, Miami Dade College, and Harper College that are reimagining themselves in response to a rapidly changing labor market. The report includes an assessment that every higher education leader can utilize to evaluate institutional readiness for learner-centric and market-responsive innovation.

Education Design Lab



"Five years ago, the concept of learner-centric design was relatively new. But it is gaining momentum in an era where institutions are under unprecedented pressure to reinvent themselves and equip an increasingly diverse student population for more equitable futures," said Kathleen deLaski, founder of Education Design Lab. "This paper puts that work in context through a new lexicon, rooted in the experiences and approach of institutional leaders working on the frontlines of the learner revolution."

Since its launch in 2013, Education Design Lab has helped more than 100 colleges and universities design and implement institutional strategies that reflect the demands of a new majority of students, who are older, more diverse, and often grappling with the demands of work and family responsibilities. Rather than pushing from the top-down, Education Design Lab helps institutional leaders understand the direction and pace of labor market changes and build new student-centered programs and credentials from the ground up.

"Education Design Lab understands that the forces pushing us toward a more learner-centric ecosystem bring both promise and peril for institutional leaders," said Rufus Glesper, President and CEO of the League for Innovation in the Community College, who contributed a foreword to the report. "This paper provides insights from five years at the vanguard of this shift, along with examples of promising new models. It marries a thoughtful depiction of the big trends, with concrete steps that leaders can take to embrace--and accelerate--change."

Five years out from its founding, the organization plays a central role at the intersection of institutions and employers, working to build new pathways from education to employment, They played an early role facilitating

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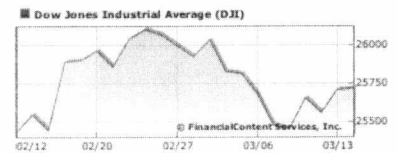


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S&P 500 DAILY	2808.48	+0.00 (+0.00%)
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design sessions with the U.S. Department of Education to support its 2016 "Reimagining the Role of Technology in Higher Education" plan, and developing an innovation training program for higher ed leaders with Arizona State University and Georgetown University. Experts from the Lab have advised some of the largest and forward thinking institutions from Northern Virginia Community College to Western Governors University to adult public charter schools as they design new pathways to attainment and employment for underserved learners.

About Education Design Lab: Education Design Lab is a national nonprofit that designs, tests, and implements unique higher education models and credentials that address the rapidly changing economy and emerging technology opportunities. The Lab demonstrates where technology, rigor and design can improve opportunity for historically underserved learners to maximize their potential in the higher education system.

Education Design Lab works across disciplines and alongside schools, employers, entrepreneurs, government, foundations, nonprofits and innovators. The organization has significant experience managing national and local learning cohorts, working with organizations such as The Michael and Susan Dell Foundation, the United Negro College Fund, Walmart, American Council on Education and the EDCM Foundation. Learn more: www.eddesignlab.org.

View original content to download multimedia:<http://www.prnewswire.com/news-releases/new-report-highlights-five-ways-colleges-are-reinventing-themselves-for-the-future-of-work-300812202.html>

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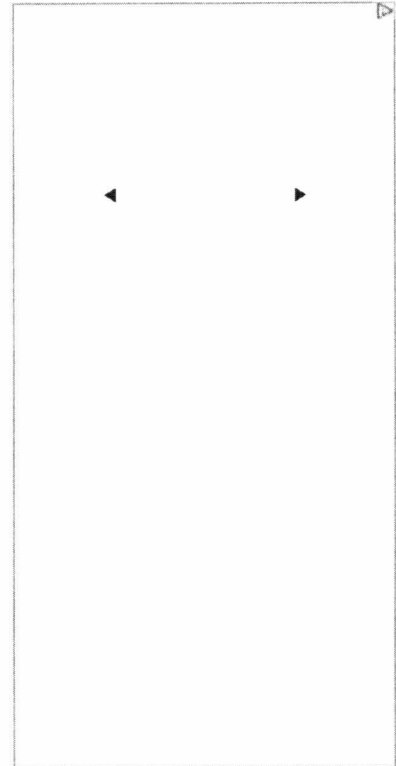


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Is International Business Machines (IBM) a Buy? 8:31 EDT

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WAB	72.26	\$130.34M	- (-)
TSLA	283.46	\$125.00M	-6.50 (-2.24%)
AZN	42.15	\$45.66M	-0.12 (-0.28%)

Percent Gainers

Symbol	Last	Volume	Change (%)
ACHV	4.37	2.7M	+1.92 (+78.37%)
HAIR	1.44	2.8M	+0.61 (+73.49%)
SLNO	2.30	1.0M	+0.95 (+70.37%)
MDCA	2.52	109.9K	+0.49 (+24.14%)

Percent Losers

Symbol	Last	Volume	Change (%)
ATOS	5.45	1.9M	-1.62 (-22.91%)
KOPN	1.15	121.8K	-0.34 (-22.82%)
FRSX	1.56	31.4K	-0.40 (-20.41%)
PHIIK	1.58	64.4K	-0.38 (-19.39%)

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Downtown Miami Solidifies International Destination Status

Mia Taylor 18 hrs ago



© aphostory/iStock/Getty Images Plus View of downtown Miami

For decades, countless travelers have been flocking to Miami each year to explore its legendary see-and-be-seen beaches.

In recent years, however, the city's downtown core has been steadily developing its own momentum, growing into a stand-alone destination in its own right.

A recently completed five-year study from the Miami Downtown Development Authority found that more than six million people visit downtown annually, making it the second most visited destination in all of Miami-Dade County, behind only the beaches.

The new study, which covers 2013 through 2018, looks at development and investment in the downtown core, as well as overall hotel performance and the pipeline of hotels slated for the area. It revealed a variety of noteworthy trends:

—Hotel inventory has grown 20 percent in five years – more than 1,300 rooms have been added in downtown.

—The data also shows that demand is keeping up with all of this supply. Occupancy rates are stable, average daily rates are up 12 percent, and revenue per average room has risen 11 percent.

—The number of overnight stays in the urban core is up 37 percent from 2013 through 2017, growing to 2.4 million.

—Downtown Miami doubled its number of hotels between 2000 and 2018, and that trendline is expected to continue as the neighborhood prepares to welcome 11 new hotels that are either planned or now under construction.

The new hotels now in the works for the downtown area will result in the creation of nearly 4,000 more rooms.

Development authority officials say they're also seeing a diverse set of offerings enter the market—everything from premium luxury properties like the Waldorf to limited service options like Yotel and citizenM.

So, what's fueling all of the continued confidence among developers?

In addition to the ongoing strength of hotel performance amid a growing market, developer optimism is linked to such future demand drivers as newer, larger ships slated to come to PortMiami and a new 500,000-square-foot expo center at Miami Worldcenter, according to development authority officials.

The survey's findings also coincide with a period of dynamic change in and around Miami's urban core, which is benefitting from surging population growth, new cultural and entertainment venues, the debut of retail and dining destinations, and the launch of new transit options.

"Downtown Miami's emergence as a vibrant 24/7 residential and commercial neighborhood over the past decade has been one of the country's most dramatic revitalization stories, and that growth is fueling a surge in the number of people visiting our urban core," said Miami Downtown Development Authority Executive Director Alyce Robertson.

"From world-class museums and major events to a growing number of hotels at all price points and the City's top restaurants and shopping options, Downtown Miami has earned its place as one of the world's most exciting urban destinations."

As Robertson indicated, downtown Miami has welcomed a slew of attractions and cultural offerings in recent years.

Highlights include the Perez Art Museum Miami and the Frost Science Museum in Museum Park and a retail, dining, and entertainment complex known as Brickell City Centre. Meanwhile, Miami's trendiest shops, restaurants, and bars are opening in and around downtown. Recent additions include Komodo, Casa Tua Cucina, Lost Boy, Mama Tried, Jaguar Sun and Novikov.

The Florida city also hosts a variety of major events such as Miami Art Week, the Fitbit Miami Marathon and the Miami Film Festival, all of which continue to draw visitors to downtown in droves.

Next year's Super Bowl LIV will feature an immersive village in Bayfront Park, creating a central hub for fans visiting from out of town, and the NFL has selected the InterContinental Miami as its headquarters hotel during Super Bowl week.

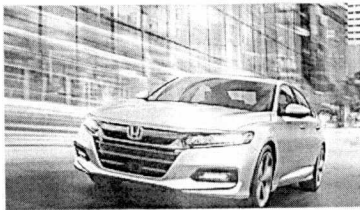
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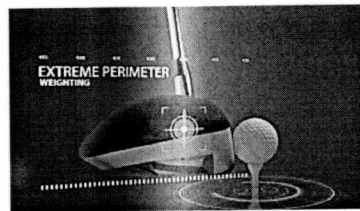
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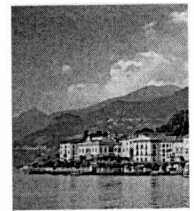
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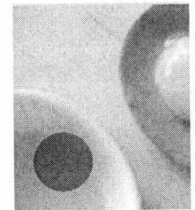
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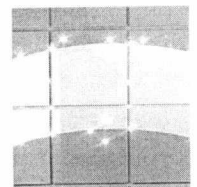
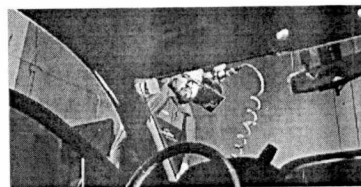
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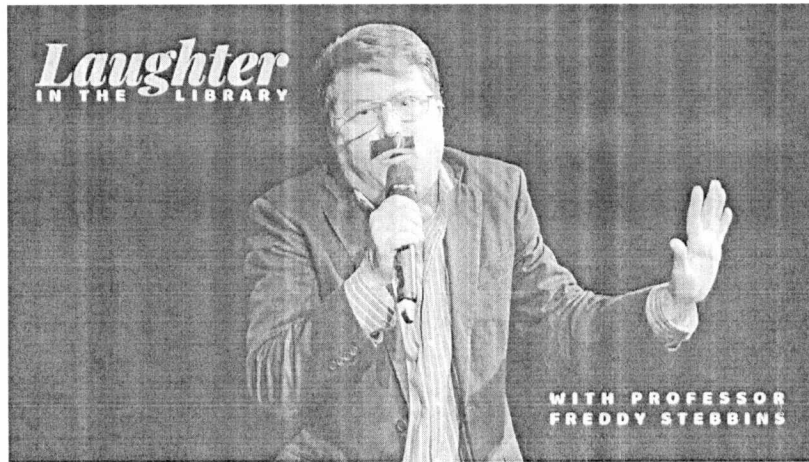
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Reader's Digest.CA



Miami on the Cheap Free Laughter in the library tour with comedian Freddy Stebbins

POSTED BY
Josie Gulliksen



Miami-Dade College professor and award-winning comedian Freddy Stebbins is ready to tickle your funny bone during his **free** Laughter in the Library Tour – Miami: A Very Funny History," with performances at various Miami-Dade Public Libraries in February- April. The tour is part of The Miami Foundation's Public Space Challenge with an investment by Target. **RSVP required.** (<https://www.eventbrite.com/e/laughter-in-the-library-tour-miami-a-very-funny-history-tickets-54717201623>)

During the shows, you'll step back in time with Stebbins as he relives, through costume and impersonation, the magical moments and people that transformed Miami. The one-of-a-kind journey depicts Miami's changing landscape over time and celebrates the global cultures that have shaped it. The shows are a unique blend of humor and history the entire family will enjoy.

Here is the schedule:

Friday, March 29 at 4 p.m.

Pinecrest Branch Library – 5835 SW 111 St., Pinecrest, FL 33156

Saturday, March 30 at 2 p.m.

Kendale Lakes Branch Library – 15205 SW 88 St., Miami, FL 33196

Saturday, April 6 at 4:00 p.m.

Northeast Branch Library – 2930 Aventura Blvd., Aventura, FL 33180

WHEN	WHAT	WHERE	COST
March 29, 2019 @ 4:00 pm-5:30 pm	Free laughter in the library tour	Pinecrest Library	FREE

Add to Calendar:

Google (<https://www.google.com/calendar/render?action=TEMPLATE&text=Free+laughter+in+the+library+tour&dates=20190329T200000Z%2F20190329T213000Z&details=https%3A%2F%2Fmiamionthecheap.com>)

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WHEN	WHAT	WHERE	COST
March 30, 2019 @ 2:00 pm-3:30 pm	Free laughter in the library tour	Kendale Lakes Library	FREE

Add to Calendar:

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WHEN	WHAT	WHERE	COST
April 6, 2019 @ 4:00 pm-5:30 pm	Free laughter in the library tour	Northeast Dade – Aventura Branch Library	FREE

Add to Calendar:

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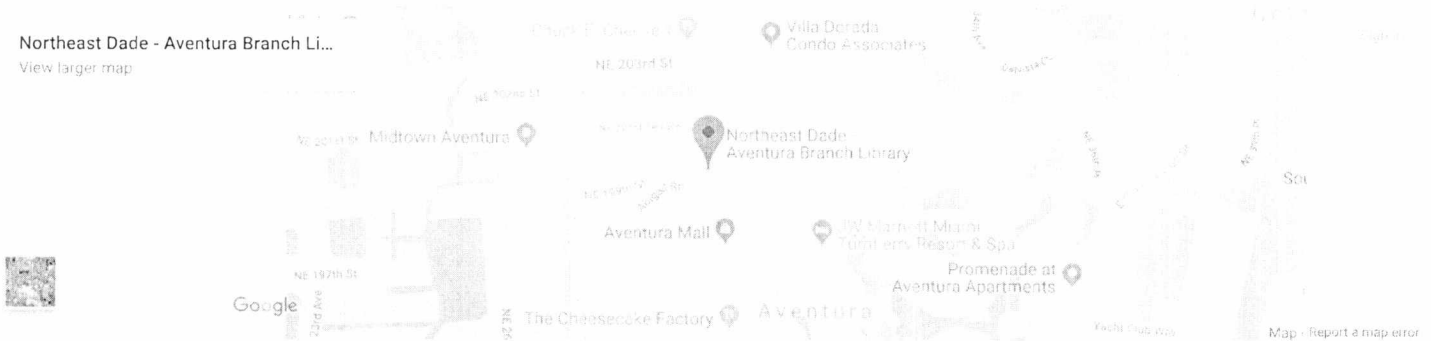
Northeast Dade – Aventura Branch Library

2930 NE 199th Street (also known as Aventura Boulevard)
Aventura , FL 33180
305-931-5512

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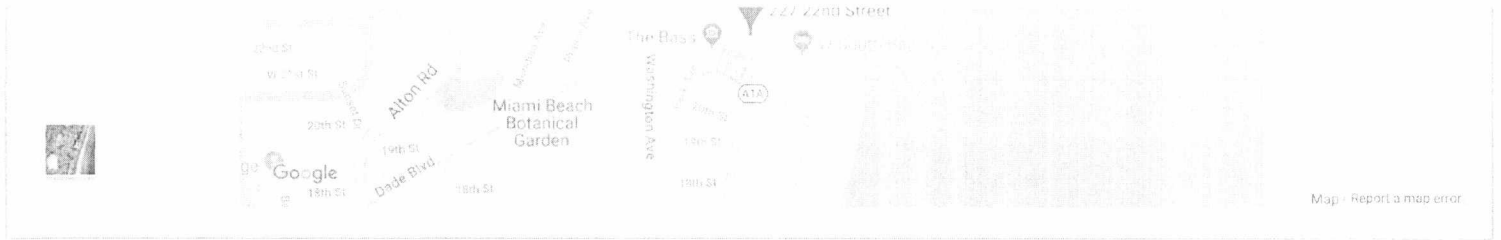
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Pinecrest Library

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Pinecrest, FL 33156
(305) 668-4571

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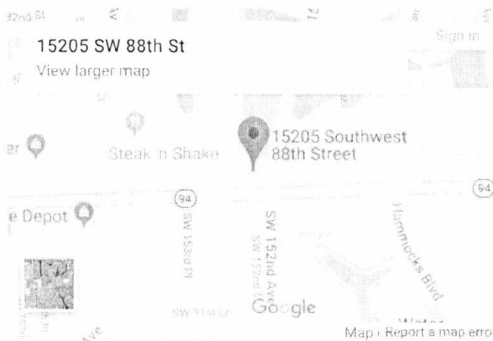


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Kendale Lakes Library

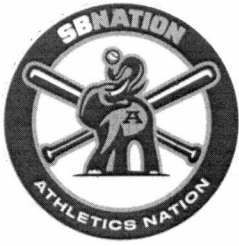
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AN Exclusive Interview: Jharel Cotton Reflects Back On Virgin Islands, Forward On Recovery

By Nico | Mar 25, 2019, 6:00am PDT

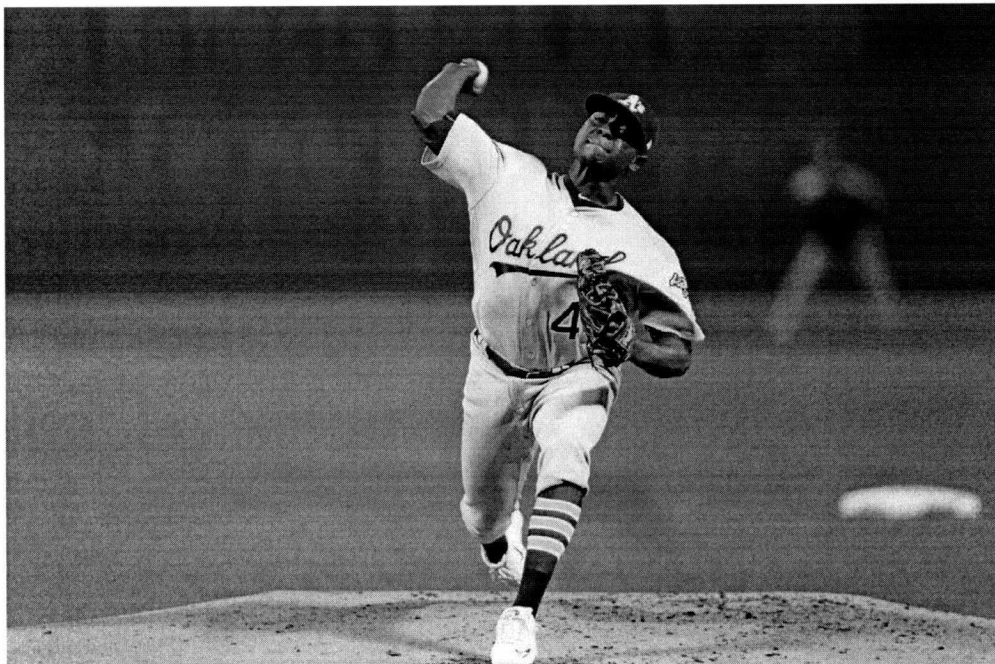


Photo by Maddie Meyer/Getty Images

First and foremost, a heartfelt thanks goes out to AN veteran Margie Kahn for her magical transcribing skills that made it possible for me to publish my three interviews so soon after they were conducted. I sat down with Jharel Cotton on Sunday, March 10th, to reflect on an interesting life that began in the Virgin Islands and has taken him to Tommy John surgery and, hopefully, back.

Nico: I'm really interested in learning about the Virgin Islands. I can't imagine. I've never been there and I imagine that it is just very, very different from the US. So I was hoping through you to give readers a taste of what is it like and what was it like being born there?

Cotton: Well, first of all, beautiful, crystal-clear waters, white sand beaches, coconut trees and palm trees, all those beautiful things. People are fantastic, food is amazing, culture is great. Our taste for food is amazing. A lot of tourists go down there, that's our biggest economy right now is the tourism, so we get maybe five or six cruise ships per day, sometimes, in St. Thomas.

I was originally raised in Tortola, which is British Virgin Islands, and we have some pretty cool things over there as well. As you know, the guy who owns Virgin Mobile, he lives close to the island of Virgin Gordo. I think he has his own island, and he brings a ton of people down there to his island. It's paradise. It's fantastic. Growing up there was amazing. As a kid I used to surf. I was initially a beach bum.

Nico: What do the kids do all day in summer when they're not in school?

Cotton: Some of the kids work. Most of the kids go to the beach, they fish, they jump off the bridge...mostly just go swimming, that's what they do. It's not a big, big island so we don't have that much things to do, so either we go to the beach, we go party at nighttime, or just hang out at home.

Nico: What does "party" mean? It probably means something family oriented.

Cotton: So, party like guys who are between the ages of 12 going to 18, we have a dance. So we go to a venue, there's no alcohol, it's just strictly like high school kids, and we just go out and have a big dance and meet new people, and that's about it.

Nico: I'm imaging that the lifestyle is more laid back and relaxed. America is kinda known for "go go go!"

Cotton: Yeah, it's very laid back. Like I said, it's a very small island so there's not too much going on. So all you gotta do is just chill and have a good time, go to the

beach, have a good time on Friday night at a venue, and that's it. There's not a lot going on.

Nico: And is it one of those things like everybody knows everybody?

Cotton: I would say it's over 50,000 people on the island, so it's hard to know everyone, but I would say St. Thomas is about two major high schools, four private schools, and probably like 10 elementary schools, so on and so forth, two junior high schools. So if you go to each of them, you would know everyone in school.

Nico: Would it be fair to assume that all, or many, of the 50,000 follow your career pretty closely?

Cotton: Yeah, the ones who are invested in baseball on the island, yes, they do. I have a lot of fans back there from coaches, teammates, teachers that followed me growing up most of my life. And of course I'm big in the papers down there, so if anyone reads the paper they see me and knew who I am.

Nico: How old were you when you came over to the states?

Cotton: I was 16 years old. So at the age of 16 I was playing my final summer league in St. Thomas and one of my coaches approached me, like "Hey, there's an opportunity in Virginia, do you want to take it and go for high school baseball for your senior year?" I was like "Yeah, sure. I want to go to Virginia. I feel like it's gonna be different. I'll meet a lot more people, it's a lot bigger. And plus it gets cold, so you have all four seasons, so I'll probably see snow for the first time."

So when he told me that, I was on board 100% on board. So I went to Virginia, Newport News, Virginia, at age 16, and played my final high school career there, and while I was at Virginia we won states. My first year then we won, my high school won the state tournament, so it was a milestone that you accomplished.

Nico: What was the adjustment like from Virgin Islands to Virginia? It's a little different.

Cotton: Yes, because it's a bigger place. In St. Thomas we wore school uniforms. In the states you wear whatever you want. Some of the kids would go to school in pajamas and stuff like that. So I had to get used to that.

And school times were different. School times were shorter, a lot more kids were driving to school, and it was just, I liked it, I loved it a lot. It was different and it was cool. I met a lot more people, it was a different culture, and the school loved us because we were different. We had the accent, we were from the Virgin Islands. Everyone knew we were from the Virgin Islands and they wanted to meet us and talk to us because we had pretty cool accents.

Nico: You actually don't have much of an accent now.

Cotton: I do when I talk to my family. After so long I've learned how to talk.

Nico: But with your friends do you have to actually make your accent...?

Cotton: No, actually it's normal for me now. I can talk this way and then, of course, if I talk to my family and stuff like that I (revert) to my island accent.

Nico: Interesting. So what do you miss most about the Virgin Islands, and what do you miss the least?

Cotton: What I miss most is the beautiful beaches and the sand. You can't find that in the US. The water down there is pristine, it's beautiful. What I miss least is that it's a small island so you can't do too much. I love being in a big place because I like to drive and stuff like that, I like to go to different places. Our island is 9 miles long so from end to end it's 9 miles, and the width is 2 miles. So now I live in Michigan, and for me to go from where I live to Lake Michigan is about 200 miles. So I like to drive and just relax and just check out the scenery and the trees, the outdoor species in the United States. That's what I like.

Nico: It sounds like you are an outdoor, nature person.

Cotton: Yeah, I like to see different things. Of course, Arizona has its perks too, like mountains and stuff like that, the desert. I'd love to check out Flagstaff, but I've been

to the Grand Canyon before and that was amazing for me to see. But I do complain a lot when I'm here because I'm so used to growing up seeing grass and trees, it was like a change being in Arizona.

Nico: Just turning to baseball, it's really fortunate that you were discovered because you're not huge in stature, you didn't come from a known baseball place, and then you've never really been part of a huge scouting program. So what got you on the radar?

Cotton: So this guy, name of Dan, he owns the future stars organization in St. Thomas. So as I was living in Virginia, he contacted me and was like "Hey, I have an opportunity for you to go down to Miami Dade College to do a workout." And when I went down to Miami Dade, I killed the workout. It was great. I did a great job and got a full ride to Miami Dade.

Since then, I have my sights on going to play college ball in South Miami where a lot of scouts are, stuff like that. So my first year in Miami, playing college ball, scouts would come around, and he said I wasn't big in stature but I had a good arm, and I had my changeup, so they saw those two things and they were like, well, this kid has some talent. Then I came back to Virginia that summer and pitched in a collegiate summer league, Coastal Plains League, and I dominated the league, and that year I got an offer from East Carolina. But I opted to go back to Miami Dade to finish my second year. So I went back to Miami Dade and I started throwing harder, up to 95, and then I was on the radar.

And I got drafted in the 28th round by the Mets. I didn't sign because I had my sights on going to a D-1 school to experience it. So I went to D-1, East Carolina, and I had a great year there. A lot of scouts saw me. But like you said, I wasn't showing plus numbers they wanted to see to get in the top rounds. But they gave me an opportunity, the Dodgers did, I signed with the Dodgers, and I just made my way through the minor leagues to the Dodgers. As they say, quote unquote, I was a "sleeper" in the organization because of my changeup and my fastball was pretty high when I first got drafted, so that put me on the radar.

Nico: Now, I saw you start your last start in spring training last year, and you actually pitched pretty well. I didn't know that you were probably pitching in a fair amount of pain. What was going on at that point?

Cotton: So last year, the game you saw was against the Giants. Yes, I was pitching in a lot of pain back then, but I was trying to fight through it because I didn't know what it was, and I was telling myself maybe it might be like tendinitis or something like that, so I just pitched through it and "get treatment and it will get better..."

But after that game I was, like, there's no way, I gotta get this checked out. And by getting it checked out I found out that I had a flexor strain and torn ligament. I thought I had a flexor strain but I didn't know I had a torn ligament. So when I found out the news it was heartbreaking and, of course, my season ended. So, you know, I'm coming back right now, doing great, and I'm excited to be back with the team whenever I'm ready.

Nico: Can you say a little bit more about "heartbreaking"? Because I've never been through, and I will never be through, what actually happened to you.

Cotton: Well, so I went to the doctor's office and he came into the room with the news, and he was, like, laughing a little bit — not laughing, but he was like smiling and shaking on my elbow. So I was, like, you know what, my elbow is fine, it's just probably like a strain, like I was gonna get a cortisone shot and I'd be fine next week.

So he was shaking my elbow and asking me does this hurt? I'm like no. And he was like huh, that's pretty weird, because like your ligament is torn. And I just, like, I wanted to cry. It was so bad because I've never, I've played since I was eight years old every single year, and this is the first year I didn't play at all. So just by that news it was, like, I can't play baseball for a year. It's heartbreaking. I want to play baseball and I can't because of injury.

Nico: So what was that year like? Because that's the year that nobody hears about.

Cotton: Well, that's the year I'm in the background, but I took that year to work on things I needed to work on, which is my mental strength, my body, perfecting my

mobility and my range of my body and stuff like that. And I took the year off and I did that. I stretched a lot, I got my hips together, I got my brain together, and it was a blessing in disguise. I took the year off and I learned about baseball, I learned how to become a pitcher.

Nico: I always wonder, when you get back to throwing — you've been throwing now (for a couple weeks) — what it is like mentally as far as trusting that your elbow's not gonna break?

Cotton: Well, so, when I first started my throwing program I was in a sock. I was doing sock throws. And I told myself, "My ligament is repaired, it's fine, just throw. No matter if it hurts, just throw." But you don't want to baby it, and then when you're ready to throw you do something wrong. You gotta get that out the way right now. So I had that mentality in my head and I just kept throwing, throwing. It felt great. And I just kept my mind at ease. The throwing program so far has been a breeze. I've had some nicks here and there, but I've found a way to get back into feeling good.

Nico: And what do you think is realistic as far as when, in your mind, you might be back on the big league mound?

Cotton: For me, "day by day" is the most I can say because I don't know what's gonna happen tomorrow or the next day, so I'm just taking it day by day. The time frame they said in the paper is about June, July, so of course if I hit that time frame I'll be excited. That's gonna be a goal for me to reach. So far right now I'm just taking it day by day. If I feel good today, I feel good tomorrow, then that's an A+ in my book.

el Nuevo Herald

LOS INFLUYENTES

LOS TEMAS DE LAS ELECCIONES DEL 2020 EN LA MESA DE DEBATE

El Herald relanza la serie de Los Influyentes

POR MARTIN VASSOLO
mvassolo@miamiherald.com

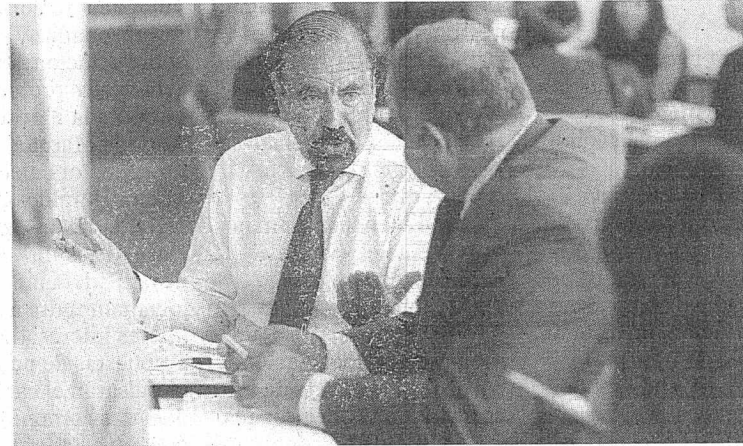
Mientras el nuevo gobernador y el gabinete comienzan a trabajar de cara a los próximos cuatro años y la Legislatura estatal se reúne en Tallahassee, el Miami Herald, el Nuevo Herald y el Bradenton Herald relanzan la serie de los Influyentes en un esfuerzo por entablar una conversación con líderes destacados de la Florida y continuar un debate razonado sobre temas de políticas que

enfrenta el Estado del Sol.

Los Influyentes son 50 líderes de diversos campos, desde la industria aeroespacial hasta la hotelera, las comunidades LGBTQ y religiosas, así como activistas comunitarios.

El grupo incluye a personalidades del calibre de Frank DiBello, presidente y CEO de Space Florida; Eric Eikenberg, CEO de la Everglades Foundation; Karen Arnold, jefa de operaciones de la Cámara de Comercio de la Zona Metropolitana de Tampa; Catherine Stempien, presidenta de Duke Energy Florida, y Barron Channer, CEO del Woodward Group.

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PATRICK FARRELL pfarrell@miamiherald.com

JORGE PÉREZ, Influyente de la Florida y presidente de The Related Group, participa en una discusión sobre el medio ambiente.

Les preguntamos: ¿Cuál es el tema más importante que enfrenta la Florida este año?

Como se esperaba, las respuestas fueron tan diversas como los propios Influyentes.

Aunque el tema de la violencia con las armas fue uno de los asuntos clave en la serie de los Influyentes del año pasado —el proyecto se lanzó a raíz de la masacre en la secundaria de Parkland el 14 de febrero del 2018— la lista de respuestas de este año se concentró en la desigualdad económica, las preocupaciones sobre el medioambiente y la capacitación de la fuerza

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LOS INFLUYENTES

laboral, entre otros.

“La desigualdad económica es el asunto más importante que afecta a la Florida”, alegó Channer. “Le roba a nuestra comunidad el talento y la participación de una gran cantidad de ciudadanos. Nuestra capacidad de solucionar otros asuntos importantes se reduce al no poder contar con todo ese talento”.

Para Arnold, mejorar las opciones de transporte público y la vivienda asequible ayudará a desarrollar las empresas en el estado.

“A medida que la diversidad de nuestra nación, estado y región sigue aumentando, debe prestarse más atención a asegurar que todos los dueños de negocios tienen la capacidad de superar los obstá-

culos para hacer crecer sus empresas. Estos obstáculos incluyen a menudo el acceso limitado al capital, a personas encargadas de tomar decisiones clave e información”, dijo Arnold. “Los negocios de minorías también son afectados por asuntos clave como acceso a la educación, un sistema aceptable de transporte público y vivienda asequible”.

Para DiBello, el asunto más importante es capitalizar el auge de la alta tecnología en la Florida creando un sistema en que los estudiantes aprendan destrezas avanzadas de manufactura.

“La Florida es un estado dinámico y rápidamente cambiante que no solamente mantiene la tendencia de una opción deseable para millones de personas

que toman decisiones de estilo de vida sobre dónde vivir, sino que también emerge en calidad de una región de primera clase para compañías de tecnología de próxima generación y manufactura que buscan el entorno ideal para ubicarse y desarrollarse”, dijo.

Para Eikenberg, lo más importante es evitar descargas dañinas del lago Okeechobee y evitar una inminente “crisis de agua” mediante la financiación y construcción rápida de un embalse en los Everglades.

“La Florida enfrenta una crisis de agua que pone en peligro nuestra industria del turismo, hotelería y pesca recreativa, que mueven miles de millones de dólares, y tiene un impacto negativo fuerte en los bienes raíces junto a la costa”, dijo Eikenberg.

Para ver la lista completa de los Influyentes y los temas que les parecen más

importantes (solamente en inglés), haga clic aquí.

“Nuestro proyecto inaugural generó conversaciones razonadas y apolíticas sobre soluciones a los principales problemas que enfrenta la Florida”, dijo Aminda Marqués González, directora ejecutiva del Miami Herald y el Nuevo Herald. “Esta segunda clase de los Influyentes llevará adelante ese trabajo y mantendrá a nuestros líderes interesados en las propuestas de políticas que impulsarán el cambio en nuestras comunidades y nuestro estado”.

El Herald también pide a ustedes, nuestros lectores, que nos digan cuáles son los temas que más les interesan en este ciclo electoral. Enviénnos sus ideas preliminares y durante el resto del año les pediremos a ustedes y a nuestros Influyentes, sobre los principales problemas del estado y sus posibles soluciones.

LOS INFLUYENTES

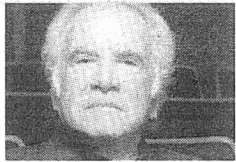
Conozca a los Influyentes del 2019

POR AMINDA MARQUÉS GONZÁLEZ
amarques@miamiherald.com

La primavera pasada dimos inicio a una conversación sobre temas importantes de política para los floridianos. Como parte de ese proyecto el Miami Herald, el Nuevo Herald y el Bradenton Herald reclutaron a 50 de las personas más influyentes en la Florida. No solamente aquellos con cargos importantes, sino floridianos líderes destacados en los negocios, las artes, la educación, las comunidades religiosas, los servicios de salud y organizaciones sin fines de lucro, y comunitarias.

Sus respuestas a las encuestas regulares, así como en una reunión cumbre donde participaron personalmente, ayudaron a dar forma a la conversación estatal sobre la educación, los servicios médicos, el medioambiente y otros temas importantes.

Ahora nos complace presentarles a la clase de los Influyentes del 2019. Al igual que en el 2018, nos ofrecerán sus puntos de vista sobre



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Directora ejecutiva,
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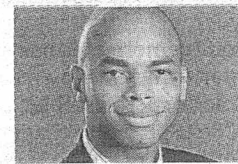
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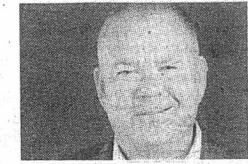
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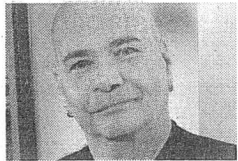


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los problemas que enfrenta el Estado del Sol, pero más importante,
soluciones a esos problemas. Usted podrá encontrar sus ideas iniciales
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Los invitamos a que conozcan a la clase de los Influyentes del 2019
en nuestro estado:



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Aprende sobre las estrategias que utilizan los grandes negocios para destacarse en el sur de la Florida en esta charla con temas de marketing, finanzas y liderazgo patrocinado por el Better Business Bureau el **26 de marzo de 2019** en el **AmericanAirlines Arena**.

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TRASFONDO

Las mujeres en la industria del cine

POR ISABEL OLMOS ESPECIAL/EL NUEVO HERALD



25 DE MARZO DE 2019 08:00 AM



Las trabajadoras del hogar de Miami consideran que el filme Roma, de Alfonso Cuarón, contribuye a que se valore más su trabajo y el amor que le dan a las familias que las emplean.
por

El documental feminista *This Changes Everything*/"Esto lo Cambia Todo", dirigido por el norteamericano Tom Donahue, dio mucho que hablar en el Miami Film Festival entre las mujeres de la

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industria del cine que estuvieron allí. Es difícil imaginar que las estrellas de Hollywood vivan los mismos problemas y afronten los mismos conflictos que las mujeres cineastas en Latinoamérica, Centroamérica y el Caribe.

Los datos sobre la desigualdad de género en Hollywood mostrados en este documental son aplastantes y sólidos. .

Porque la lucha por los derechos de la mujer afecta a todos, tanto en la gran pantalla como fuera de ella, se escucharon los comentarios de grandes estrellas hollywoodienses como Natalie Portman, Meryl Streep, María Giese, Jessica Chastain, Reese Witherspoon, Cate Blanchett, y Lena Dunham.

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Entre las 100 películas más taquilleras de 2018, las mujeres representaron el 4 por ciento de los consejeros, el 15 por ciento de



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MARZO 24, 2019 08:00 PM

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MARZO 25, 2019 08:00 PM

los escritores y guionistas, el 3 por ciento de los cineastas, el 18 por ciento de los productores, otro 18 por ciento de los productores ejecutivos y el 14 por ciento de los editores. Entre las 250 películas más taquilleras de 2018, las mujeres representaban el 6 por ciento de los compositores. Esto representa un incremento del 3 por ciento desde 2017.

La cineasta brasileña Clara Linhart, quien debutó en solitario como directora con el documental *La Manuela* (2017) y presentó en el MFF la película *Domingo* (2018), codirigida con Fellipe Barbosa estrenada mundialmente en el Festival de Cine de Venecia, piensa que “fue muy fuerte como gesto político abrir el festival con esta película”.

Linhart, quien lleva 20 años en la industria cinematográfica, quedó impresionada porque “es importante ver a estas estrellas norteamericanas hablar de problemas que yo vivo en primera persona como cineasta brasileña. Era difícil imaginar que ellas también pasan por eso porque parece que están por encima de nosotros, y no es así”.

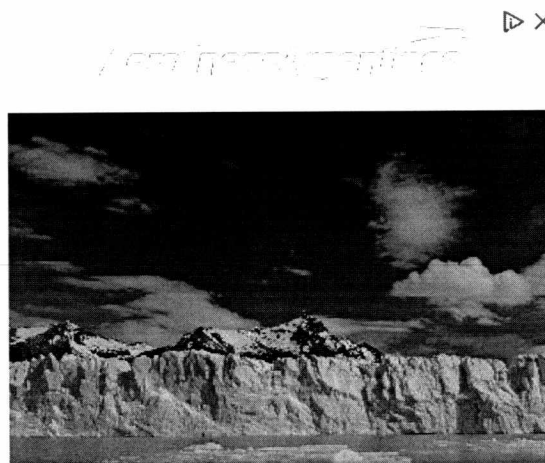
Jayme Gershen, cineasta y fotógrafa colombiana, residente en Miami, y una de las ganadoras de los cortometrajes hechos en Miami con *Six Degrees of Immigration*, apuntó que “fue una película que empezó una conversación. Podemos a ver un cambio en cómo nos comunicamos, funcionamos y somos en la industria”.

Guaidó tilda de montajes acusaciones de plan para asesinar a Maduro

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MARZO 25, 2019 09:46 AM



El horóscopo de Walter Mercado

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“Es importante saber que estas mujeres tan famosas han pasado por esas vicisitudes. Y aunque todas parecemos tener una vida perfecta, no saben cuánto hemos tenido que pasar para llegar donde estamos”, dice tras ver el documental Anita Curbelo, directora de relaciones públicas internacionales durante más de 10 años del antiguo Festival Pobre de Cuba, actual Festival Internacional de Cine de Gibara, mánager de actores latinoamericanos y consejera en relaciones externas en múltiples festivales en Nueva York, Glasgow, Milán, Suiza y Bogotá, entre otros.

A Roxana Barba, productora del cortometraje *Zenú*, le sorprendió “cómo un ejecutivo tomó conciencia de su rol al empezar a implementar maneras para fomentar el apoyo a cineastas mujeres. Admitió que sintió vergüenza al recibir un estudio hecho acerca de las prácticas en su compañía que demostraba inequidad. Se dio cuenta que inconscientemente estaba negándole oportunidades a mujeres y tomó medidas para cambiarlo”.

La más joven de las actrices del festival, la cubana Gabriela Ramos Gómez, de 19 años, protagonista de la película *¿Eres tú, papa?*, del director cubano Rudy Riverón, tenía tan solo 16 años cuando empezó la grabación de la película en Cuba. Fue ganadora del “Seymour Cassel Award” por su excepcional actuación en el Festival Internacional de Oldenburg, entre otros, y nominada en una veintena de festivales en todo el mundo.



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“Me interesa porque aporta imágenes y datos de las mujeres en la industria del cine de este país desde el pasado hasta el presente, y lo fueron abordando desde que empezó el papel de la mujer en el cine hasta hoy en día. Es importante ver cómo la mujer en el cine ha sido infravalorada, y los hombres ni pensaban que iban a ser tan buenas como son, ni que pudieran alcanzar logros por ellas mismas”.

En el documental, la académica de cine Jeanine Basinger hace un repaso a la historia señalando que la situación empeoró en 1979 cuando media docena de mujeres miembros del Gremio de Directores conocido como “The Original Six”/ “Los Seis Originales” demandaron a los estudios de Hollywood por prácticas de contratación discriminatorias al descubrir que durante las tres décadas anteriores solo el 0.5 por ciento de todas las asignaciones fueron dadas a mujeres. Al final, los resultados fueron muy favorables para las mujeres.

Los datos de *This Changes Everything*, aportados en asociación con el Instituto Geena Davis sobre Género en los Medios, junto con la Unión Americana de Libertades Civiles (ACLU), indican que las mujeres representan el 50 por ciento de los espectadores y son el 51 por ciento de la población de EEUU, pero la mayoría de las películas familiares cuentan las historias de las vidas de los hombres.

“Todos mis compañeros hombres asistentes de dirección fueron promovidos a directores sin hacer un solo corto. Yo he hecho tres cortometrajes, he co-dirigido con Felipe Barbosa, después de 10 años con él como asistente de dirección. Nadie de la televisión me ha llamado para hacer la promoción de la película”, reflexiona Linhart.

“Cuando es un hombre el que manda para darte presupuesto o para darte cabida en un lugar importante, el mismo hombre duda mucho, tiene mucha inseguridad de aprobarte. Tiene que ser un hombre muy seguro de sí mismo y muy sensible al tema de las mujeres para tener esa fuerza de presentarse ante el mundo para decir que prefirió el proyecto de mujer antes que el de 20 mil hombres más”, explica la directora de cine guatemalteca Verónica Riedel, quien ya está trabajando en su próximo largometraje *Gallo Gallina*.

Entre las 500 películas principales de 2018, las películas con al menos una directora emplean un mayor porcentaje de escritoras, editoras, cineastas y compositoras que las películas con directores exclusivamente masculinos, según datos del Centro para el Estudio de la Mujer en Televisión y Cine.

El 65 por ciento de todos los personajes femeninos eran blancos en las 100 mejores películas de 2018. El 21 por ciento eran negros, el 10 por ciento eran asiáticos, el 4

por ciento eran latinos y el 1 por ciento correspondía a otra raza u origen étnico.

“La situación en Brasil respecto a las mujeres es trágica y todas las feministas dicen que deben luchar por la causa de la mujer negra. Al documental le faltó tocar en profundidad la situación de las actrices afroamericanas”, puntualiza Linhart.

La actriz afroamericana Tiffany Haddish recuerda de manera graciosa en el documental cómo se convenció de que ella podía hacer cualquier cosa en el cine al ver la actriz Diahann Carroll interpretar a una mujer negra rica en la serie *Dinastía*.

En el documental, la actriz y defensora Geena Davis se pregunta por qué el éxito de *Thelma y Louise* no hizo más por cambiar a Hollywood, al tiempo que se hace eco de las repercusiones en el movimiento MeToo y Time's Up tras estallar el escándalo de Harvey Weinstein. Destaca el abuso de poder y la absoluta necesidad de compartir el poder con igualdad entre los géneros.

Las actrices de Hollywood comparten historias de misoginia en el set. Sharon Stone recuerda cómo un director le pedía que sentará en su regazo para repasar las notas.

“He sufrido asedio y acoso, nunca una violación. Cuando eres asistente de dirección, eres el maestro de la producción, y a los técnicos les tomó mucho tiempo respetarme. Trabajar en un set de rodaje es

muy duro, 12 horas por día, seis días a la semana, de 5 p.m. a 5 a.m., y encima tener que aguantar comentarios sexistas”, confiesa Clara.

“En esta industria de hombres, cuando ven una mujer sola, muy comunicativa y dispuesta a ir resolviendo todas las situaciones, muchas veces se confunden pensando que tú estás tratando de sacarlos de fiesta, en lugar de pensar que estamos trabajando”, explica Curbelo, que vive entre Cuba, Colombia y Miami.

Muchas de las actrices de Hollywood se quejan de las pocas oportunidades que han tenido de colaborar con mujeres detrás de la cámara. Portman se ríe cuando dice que había trabajado solo con dos directoras, y una fue ella misma.

Kathryn Bigelow es la única mujer que ha ganado el Premio de la Academia al Mejor Director. Sólo cinco mujeres han sido nominadas: Lina Wertmüller, Jane Campion, Sofía Coppola, Bigelow y Greta Gerwig.

En el 2018, Rachel Morrison se convirtió en la primera mujer nominada para el Premio de la Academia de Cinematografía. En las 100 mejores películas del 2018, las mujeres lideraron o co-lideraron 40 películas, de las cuales 11 eran mujeres de color y otras 11 actrices femeninas de 45 años o más.

El documental muestra como la actriz hollywoodiense Reese Witherspoon pasó de

ser actriz infantil a ser una poderosa productora de *Big Little Lies* y otros proyectos centrados en la mujer. Explica lo que puede ser llamado el “Efecto CSI”: el hecho de presentar a la actriz Marg Helgenberger en el papel protagónico como investigadora forense ha llevado a la paridad de género en ese campo.

El estudio del Instituto Gena Davis sobre Género en los Medios también descubrió que los personales de la programación infantil son desproporcionalmente masculinos, lo que enseña que las niñas y las mujeres no ocupan la mitad del espacio del mundo. “El documental proporcionó una reflexión más amplia con respecto al contenido que consumen las niñas desde temprana edad y cómo se ven o no reflejadas en personajes del género femenino y lo que esto causa en ellas”, añade Roxana Barba.

Hubo una investigación hace unos 7 años que decía que ninguna película en la que heroína fuera una mujer iba a ser taquillera. La súper heroína “Wonder Woman”, dirigida por Patty Jenkins, fue el número uno y recaudó \$412.6 millones. “Emociona mucho en el documental ver imágenes de las niñas disfrazadas de este personaje. Eso es la fuerza del cine por la que tenemos que seguir luchando”, muestra Linhar.

Las reacciones tras el documental son esperanzadoras. Gershen dice que a partir del MeToo empezó “a cuestionar mis

experiencias y cómo quiero ser en esta industria. Aconsejo a las mujeres que lo hagan de cualquier manera. Tenemos que reflexionar en nuestras acciones diariamente por que a veces lo que la sociedad nos dice que es aceptable, no siempre es lo correcto”.

EL MOVIMIENTO #METOO EN LATINOAMÉRICA

Brasil. “Este movimiento tuvo sus repercusiones, pero solo en la televisión más que en el cine. Ahora en el cine se habla más, pero no se ha perdido el miedo a perder el trabajo”, explica Linhart. “En los rodajes algunos pueden pensar que todo fluye, pero para las mujeres es trabajo. En mi película como directora un actor de 70 años, el que parecía más indefenso, intentó pasarse con la asistente de maquillaje quien esperó hasta que se rodara todo para explicar lo sucedido. El dijo que fue una cosa cariñosa. El productor le dijo que los tiempos eran otros y que no se puede hacer más eso”.

Cuba. “Este movimiento no está presente”, explica Gabriela Ramos, quien actualmente estudia actuación en la Escuela Nacional de Arte (ENA) y trabaja como actriz en Cuba. Insiste en que no sabe si hay temas de abuso sexual o psicológico en la industria del cine o si éstos son silenciados. “Tal vez porque soy joven, no estoy vinculada a esos rumores dentro del cine. Por mi edad, no me han llegado esas referencias para no

limitarme a hacer cosas, aunque puede ser que en un futuro salgan casos en Cuba relacionados con el movimiento MeToo porque el mundo va cambiando constantemente, y hay muchas cosas que están y no se saben”.

Respecto a la lucha por la paridad salarial, en Cuba “sí cobran lo mismo un actor y una actriz que tengan el mismo nivel de actuación. Se cobra poco, pero lo mismo”, comenta Ramos con franqueza. “Creo que sí se subvalora mucho a la mujer. Hay más hombres directores de cine que mujeres. Teníamos una mujer directora Sara Gómez, que su obra es un punto de referencia para el cine cubano. Ya empezamos a tener más mujeres sonidistas y editoras. Y como hay más hombres, son ellos los que siempre reciben los premios. Hay que seguir luchando para incorporar a la mujer en la industria del cine cubano”.

Guatemala. “Se menciona, pero la fuerza femenina es rara. Hay mucha mujer empresaria que tiene su propia empresa, pero las mujeres que escalan posiciones en las compañías no hablan de esto porque está prohibido”, destaca Riedel. “No hay muchas actrices profesionales, quizás hay más en televisión”.

Twitter: @IsabelOlmos

El cine iberoamericano y los 40 años de "Alien" se apoderan de Miami



El cine en español mantiene toda su pujanza en la 36 edición del **Festival de Cine de Miami**, que proyectará a partir de este viernes 160 filmes, documentales y cortos procedentes de 40 países, y celebrará el 40 aniversario de la aterradora obra maestra **"Alien"**, del británico **Ridley Scott**.

Miami se inunda de buen cine y atractivos estrenos hasta el próximo 10 de marzo y tendrá en las producciones de sello iberoamericano el "centro y corazón" del certamen, dijo hoy a Efe Jaie Laplante, director ejecutivo de la cita cinematográfica.

Retiene la gran pantalla en español, sin duda, el cetro del festival con propuestas de primer orden en diferentes categorías y la estimulante sección HBO Ibero-American Film Award lista con 22 películas que se disputarán un premio de 10.000 dólares.

"Todas nuestras películas iberoamericanas son maravillosas y queridas, entre estas la guatemalteca 'Tremors' ('Temblores'), de Jayro Bustamante, que tiene su estreno en Norteamérica y recibirá un galardón especial", señaló Laplante, que fue condecorado en 2018 con la Cruz de Caballero de la Orden de Isabel La Católica por su apoyo al cine español.

“Temblores” (2019), un filme sobre el machismo, la opresión y la misoginia, narra la historia de Pablo, que se enamora de Francisco y decide abandonar a su familia profundamente creyente y convencida de que la homosexualidad de Pablo es curable.

El cine iberoamericano toma el pulso a la realidad también con uno de los estrenos mundiales más interesantes: el hermoso largometraje “El Proyeccionista” (2019), una producción dominicano-española del cineasta José María Cabral, que compite también en la sección Knight Marimbas Award y se proyectará subtitulada en inglés el 2 de marzo.

Cabral (República Dominicana) narra en “El Proyeccionista” la historia de un hombre que pasa solo la mayor parte de su tiempo, operando un proyector en un cine, y encuentra su único consuelo en una mujer que aparece en el carrete de una película.

Un accidente destruye el proyector de cine, la única conexión de Pablo con ella, y entonces el protagonista emprende un viaje a las partes más remotas y pobres de la República Dominicana en busca de esta mujer.

La presencia femenina hispana gana también terreno en la cita con el “trabajo de mujeres increíbles” como las españolas Iciar Bollain, Celia Rico Clavellino y Almudena Carracedo, la argentina Ana Katz, la dominicana Leticia Tonos, las mexicanas Alejandra Márquez Abella y Bani Khoshnoudi, la venezolana Carmén La Roche y la peruana Bettina Perut, resaltó Laplante.

Las mujeres tienen especial peso desde el comienzo del festival de Miami, ya que este año abre el certamen el documental “This Changes Everything” (2018), del estadounidense Tom Donahue, que aborda la desigualdad de género en el cine y la televisión de EE.UU.

Consagradas actrices como Meryl Streep, Geena Davis, Cate Blanchett, Natalie Portman y Reese Witherspoon son algunas de las numerosas protagonistas de este documental que tiene su “premiere” en Florida.

En esta edición, el festival homenajea además a la actriz estadounidense Patricia Clarkson, de 59 años, ganadora del Globo de Oro a la Mejor Actriz Secundaria por su papel en “Sharp Objects”, una serie de HBO realizada por Jean-Marc Vallée.

Este pulso que toma el festival a los problemas de la sociedad actual se acelera con motivo de la celebración del 40 aniversario del estreno de «Alien, el octavo pasajero» (1979), el viaje espacial más terrorífico de la ciencia-ficción.

Se trata de un “clásico que merece ser descubierto una y otra vez por cada nueva generación de fans del cine de ciencia ficción y terror”, resaltó el director y comisario jefe del festival, dependiente del Miami Dade College (MDC).

Laplante se mostró fervoroso espectador de esta película que cuenta con un “increíble reparto y contribuciones indelebles de un gran equipo, incluidos los diseños de criaturas alienígenas creados por H.R. Giger”, resaltó el director y comisario jefe del festival, dependiente del Miami Dade College (MDC).

En la proyección del filme, expertos “presentarán el largometraje y brindarán el contexto de su lugar en la historia” del séptimo arte.

El certamen de este año se hace eco también del éxito de las series españolas a nivel mundial, como es el caso de “La casa de papel”, “Élite” y, ahora, de “Gigantes”, en su “premiere” norteamericana para la noche de clausura del festival, donde se proyectarán dos capítulos subtítulos en inglés.

Dirigidos los tres primeros capítulos por Enrique Urbizu, “Gigantes” arrastra a los espectadores a un escenario de violencia y vértigo con Madrid como telón de fondo en una guerra fratricida por el control de la droga en la capital.

“Estamos entusiasmados con la expansión de nuestros horizontes con una televisión de alta calidad influenciada por el cine” que cristaliza en “Gigantes”, puso de relieve.

Y puesto que “vivimos en la edad de oro de la televisión”, “es natural”, expresó, que el Festival de Cine de Miami “también incluya el trabajo de alta calidad que se realiza en este sector de la industria del entretenimiento audiovisual”.

De esta cita cinematográfica que supera ya las tres décadas, Laplante destacó su “personalidad dinámica y multifacética, fuerte y distinta”, valores que han reforzado, afirmó, su “atractivo y seguimiento durante los últimos años”.

Emilio J. López, EFE



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11 de marzo de 2019, 19:03



Jayro Bustamante está entre los "10 Latinos a seguir" de Variety. (Foto: Instagram)

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La revista especializada **Variety** anunció en el **Miami Film Festival** a los **"10 Latinos to Watch"** (10 Latinos para observar).





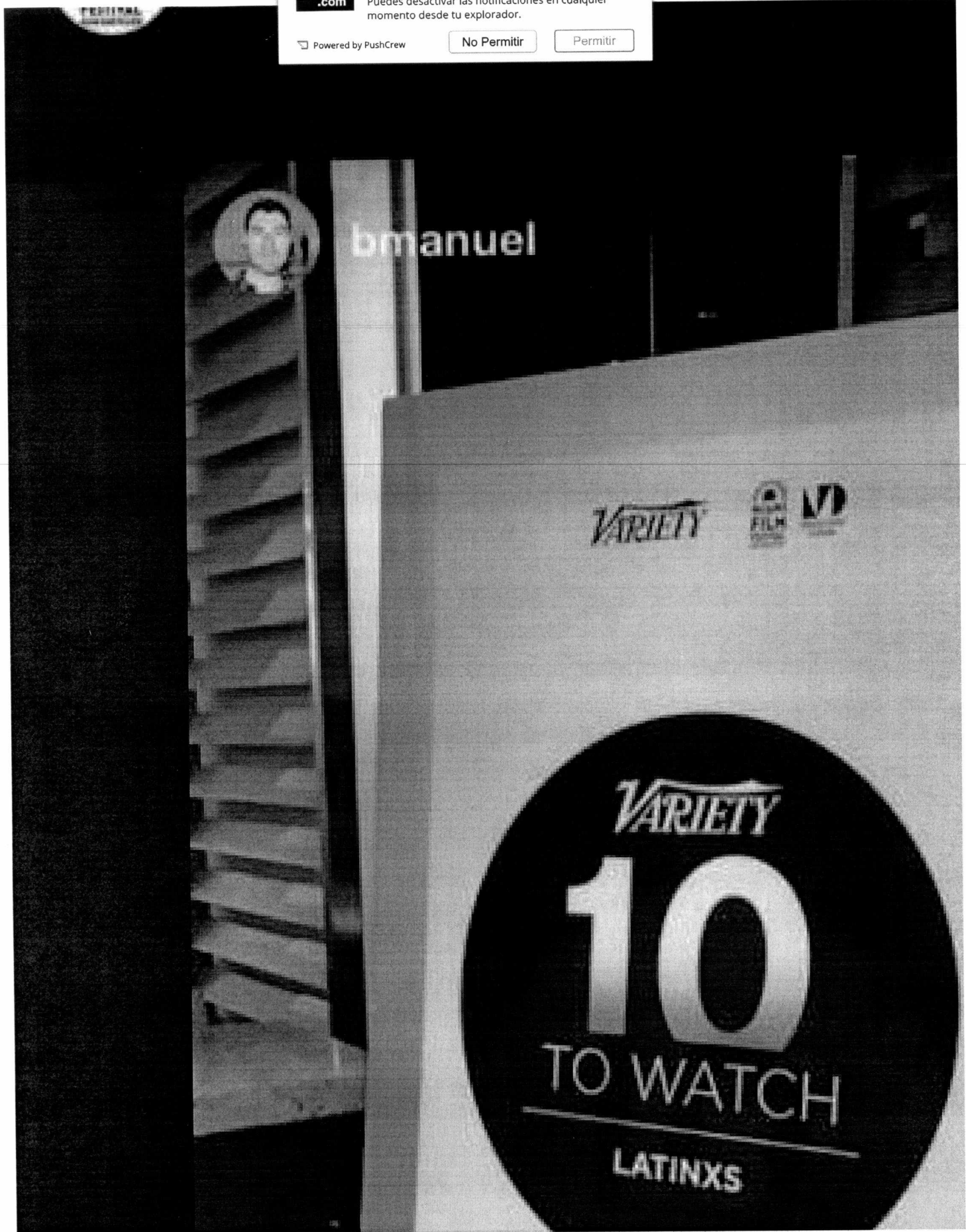
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Temblores, película de Jayro Bustamante se estrenó en el festival de cine de Miami

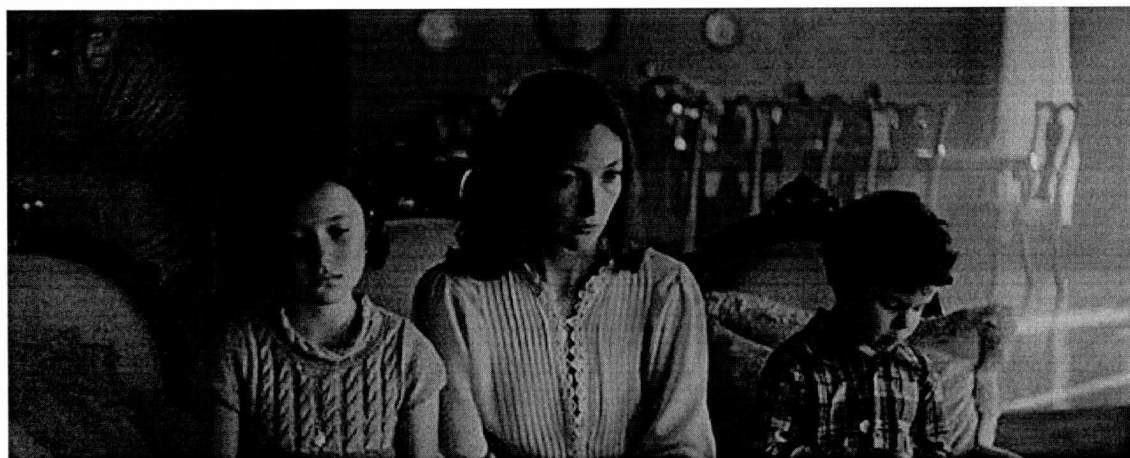
Por Mildrey Rincón / mrincon@republica.gt - 11 marzo, 2019



Temblores, el nuevo filme del cineasta Guatemalteco Jayro Bustamante, es una historia **sobre la vida de un hombre homosexual**, pero no es esto lo único que toca pues según su autor, **“transparenta muchos otros temas”**.

Religión, represión, machismo, sexismo y misoginia, son algunos de los tópicos que van entrelazándose en esta historia y tiene como protagonista a Pablo.

Temblores, es una delicada historia guatemalteca donde retrata a Pablo, un padre casado de 40 años, un modelo a seguir, con una vida tradicional perfecta y 2 hijos maravillosos.



Entre los actores esta **Diane Bathen**

Su debut cinematográfico ha llegado de mano del drama *Temblores*

Pablo encuentra sus sentimientos en conflicto con las creencias, cuando se enamora de un hombre, y su vida se convierte en un infierno de intolerancia represiva cuando su familia y su iglesia deciden hacer lo que sea necesario para "curarlo" lo que obligó a Pablo a reprimir sus impulsos mediante la terapia.



Más que una historia, una realidad

Luego de ganar el Alfred Bauer a la innovación con "Ixcanul" durante su debut en la Berlinale en 2016, Bustamante conoció a un hombre que lo inspiró a investigar sobre la homosexualidad en Guatemala. Fue así que se dio cuenta de que el **9% de los hombres en su país no aceptan públicamente su homosexualidad** e incluso se casan y tienen hijos bajo el esquema heterosexual.

Juan Pablo Olyslager, actor protagonista de la cinta, y Bustamante, comparten una idea con respeto al tema: las personas que hace cine en una sociedad cerrada, **tienen el deber de señalar con el dedo las cosas con las que no están de acuerdo.**

Te puede interesar:

La guatemalteca Andrea Celeste del Valle descubrió una nueva cura para el cáncer

Mildrey Rincón / mrincon@republica.gt

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SECCIONES ▾

La persuasión electoral

El humor gráfico, con casi tres siglos a cuestas, es hoy un arte expresivo y comunicador de primer orden, que MUNDIARIO trae a su página home de la mano de Manel Vizoso.

25 de marzo de 2019 (13:04 h.)

TAGS: ULTRADERECHA (/TAGS/ULTRADERECHA) PARTIDOS POLÍTICOS (/TAGS/PARTIDOS-POLITICOS) ELECCIONES GENERALES (/TAGS/ELECCIONES-GENERALES) IDEOLOGÍAS (/TAGS/IDEOLOGIAS)

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(https://twitter.com/share?text=Las manifestaciones del humor gráfico en la prensa son rastreables desde el siglo XVIII



Manel Vizoso (/author/manelvizioso)

El autor, MANEL VIZOSO, es humorista y dibujante. Autor del blog Cachondo de Jahvé (<https://cachondodejahve.blogspot.com.es>). Colabora en MUNDIARIO. @mundiario
</rss/author/manelvizioso>

Las manifestaciones del humor gráfico en la prensa son rastreables desde el siglo XVIII. Si bien en los medios digitales rara vez se han hecho presentes en sus primeras páginas, MUNDIARIO incorpora las aportaciones de varios creadores a su página home.

ADVERTISING

MUNDIARIO, que se define como un periódico de análisis y opinión, parte de la base de que el humor dibujado, con casi tres siglos auestas, es hoy un arte expresivo y comunicador de primer orden, que debe estar ya para siempre en su primera página. A su vez, este periódico asume que el humor gráfico también contempla la fotografía, de lo cual dan testimonio las exposiciones del Miami Dade College, en Florida (EE UU); el Portocartoon en Portugal, y la Casa del Humor de Gabrovo, en Bulgaria.



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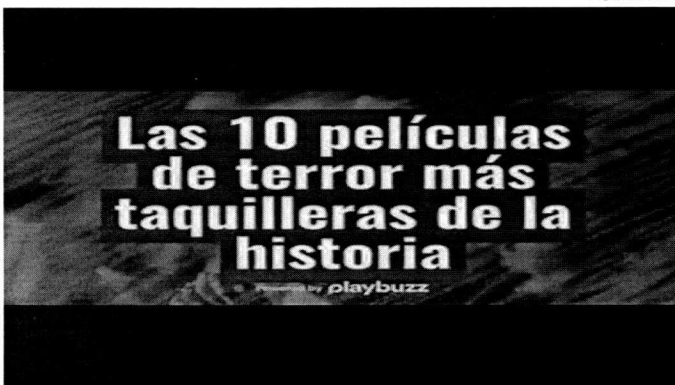


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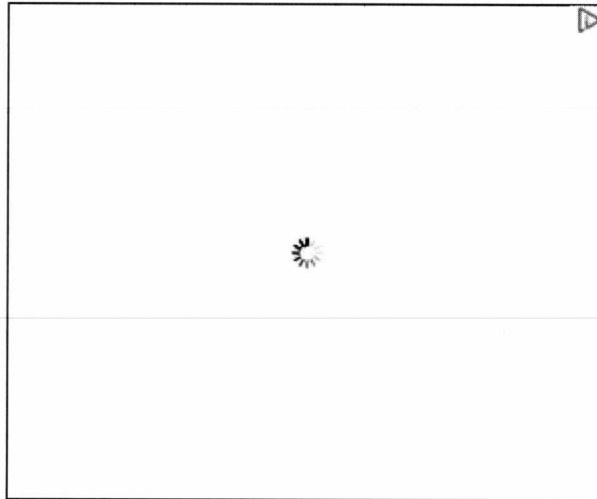
Verónica Brancato, una joven que apuesta a la radio moderna

La comunicadora comenzó las grabaciones del programa piloto que será un magazine radial, con un formato distinto, versátil y fresco



ENTRETENIMIENTO

Verónica Brancato Quadrelli supo desde niña que la comunicación era su pasión. Desde muy pequeña le llamó la atención el mundo de la radio y la televisión, por lo que estudió Comunicación Social en la Universidad Santa María, en Caracas, y más tarde cursó Marketing Management, en Miami Dade College.



En Venezuela, Verónica se desempeñó como asistente de producción y locución en una emisora caraqueña. También tomó experiencia como corresponsal en Tv host de Miami TV, corresponsal y productora en RCN, en el espacio *Trendiando* y animadora en el canal web From Miami TV, todo de manera promocional, sumando habilidades para el futuro. Hoy ese futuro está cerca y ya comienza las grabaciones del programa piloto que será un magazine radial, con un formato distinto, versátil y fresco, dada la modernidad en las redes y las comunicaciones.

"La radio es mi pasión. Quiero seguir comunicándome con los escuchas a través de un medio que no se vuelve obsoleto, a pesar de los adelantos tecnológicos", explicó la joven comunicadora que busca complementar su experiencia no solo en la radio, sino también en la pantalla chica para lo que se prepara cada día y promete dar buenas noticias en los próximos días.

Ya anteriormente Verónica Brancato había trabajado en la parte audiovisual al prestar su talento e imagen para las grabaciones de clips o videos musicales de artistas como Luis Fonsi, Maluma y Alexis y Fido.

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