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Martin “Marty” Baron **Executive Editor of The Washington Post**

Pulitzer Prize-winning journalist **Martin “Marty” Baron**, became executive editor of The Washington Post in 2013. He oversees print and digital news operations and a staff of about 650 journalists.

Before joining the Post, Baron was the editor of The Boston Globe for 11 years. Under his leadership, the Globe won six Pulitzer Prizes—for public service, explanatory journalism, national reporting, and criticism. The paper won the Pulitzer for Public Service in 2003 for its investigation into a pattern of concealing clergy sex abuse in the Catholic Church.

Baron has also held top editing positions at The New York Times, the Los Angeles Times and The Miami Herald. Under his leadership, the Herald won the Pulitzer Prize for Breaking News Coverage in 2001 for its coverage of the raid to recover Elián González, the Cuban boy at the center of a fierce immigration and custody dispute.

Subject Area/Topic: Print Journalism

Highlights: Baron chose to respond to questions from the group rather than give a formal lecture. Questions fell into the following broad categories: fake news, the future of print journalism, dealing with national security issues, and Baron’s views on the films *Spotlight* and *The Post*.

Fake news. Journalists are not perfect and sometimes make mistakes. When identified, these mistakes are corrected. Such mistakes are not fake news. Fake news is a deliberate misrepresentation of the facts.

The future of print journalism. The picture is mixed. National papers like the Post and the New York Times are doing well; regional papers in Boston, LA and Miami are struggling.

Dealing with national security issues. “Our motto is Democracy Dies in Darkness.” The modern identity of the Post was established by Watergate and, earlier, by the Pentagon Papers.”

The films *Spotlight* and *The Post*. *Spotlight* is broadly true to the way we investigated child abuse by the clergy in the Boston Diocese. I was in high school when the Pentagon Papers were published. *The Post* catches the essence of the situation but it is a movie—not a documentary.