

NewsPro

The Magazine for News Professionals

December 2013 *crain*

Heading the Awards Call

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CBS NEWS
CONGRATULATES



CLARISSA WARD

THE TELEVISION WEEK 2014

12 TO WATCH IN TV NEWS

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Photo of Hari Sreenivasan: Joseph Sinnott, WNET

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FROM THE EDITOR

The Bold, the Gold and the Old

This issue of NewsPro covers a broad spectrum of journalistic endeavor and achievement — from stories of students just starting to study the field and interns finding their way in the real-world workforce, to our spotlight on the now-seasoned professionals who are in the process of emerging at the very top of their game.

But the common denominator that links them all is the need to know — not only journalism's given need to know what's going on in the world around us, but everyone's need to know where the world of journalism itself is going.

The profession continues to be an evolving frontier; digital endeavors feel their way in search of a reliable and lasting business model while traditional media outlets remain in the throes of ongoing adaptation and reinvention. Newspapers and magazines continue to stumble along, pruning here, streamlining there, reducing frequency and, most recently, being spun off from their diverse, more lucrative parent corporations into do-or-die stand-alone companies.

The quest to find the way is a dire one, and for that reason, programs like the Online News Association-administered Challenge Fund and Syracuse University's "Kick It Up" initiative, both new student-funding endeavors discussed in separate stories in this issue, have come into being. They realize the future truly relies on bold imagination and innovation in the field.

For the present, excellence is journalism's best mainstay — no matter the medium — and, happily, the pursuit of the gold remains healthy. Our story on the awards front finds there's been a hardy return in entries from the recession-starved days of a few years back. And our annual 12 to Watch in TV News feature heralding the arrival of the business' next generation of movers and shakers may contain some insightful surprises.

In addition, our NewsPro-RTDNA survey of news professionals ferreted out the top journalism schools in the U.S., unearthing plenty of glowing opinions about the state of education in the field — none too few about the No. 1 choice, the University of Missouri School of Journalism.

It's ironic that the oldest J-school in the country is the mightiest in a field being ever rocked by the new. But it's also somehow reassuring in a time of great uncertainty. Onward!

— Tom Gilbert, Editor



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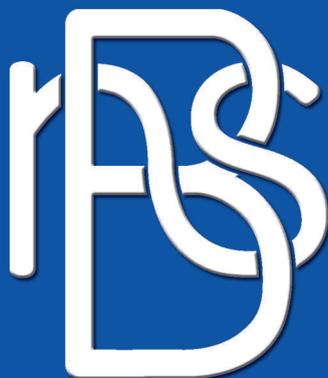
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12 TO WATCH IN TV NEWS

By Elizabeth Jensen

New networks looking to grab already over-stimulated viewers and established networks trying to hold on to what they have or had: There's lots of opportunity in TV news this year to make a splash. In no particular order, here are some of the players we have our eyes on.

HARI SREENIVASAN

"PBS NEWSHOUR WEEKEND" ANCHOR

For decades, when news broke on the weekend, fans of the "PBS NewsHour" had to turn to another network because PBS offered no weekend newscast. That changed in September with the launch of "PBS NewsHour Weekend." Hari Sreenivasan, who continues to report for the weekday "PBS NewsHour" as well, is anchoring the newscast, which, despite its name, runs just a half-hour. Stories are faster-paced than on the weekday show and use more video. But it's Sreenivasan's work as director of digital partnerships for "PBS NewsHour" that could prove most critical for the franchise, which has struggled to find funding in recent years. Through his robust social media presence — Facebook, Twitter, Google hangouts and online "anchor hours" — the show is actively encouraging dialogue with its audience and seeking out younger viewers the show has lacked and needs to recruit to remain viable.



HARI SREENIVASAN

RONAN FARROW

MSNBC HOST

Much is already known about almost-26-year-old Ronan Farrow, the son of Mia Farrow and Woody Allen (or possibly Frank Sinatra, his mother recently told Vanity Fair). He began Yale Law School at 16, and joined the U.S. State Dept. at 21. He's got a wry Twitter wit ("Thanksgiving: because genocide is a lot more festive 392 years after the fact") and is writing a book called "Pandora's Box: How American Military Aid Creates America's Enemies." But what media observers most want to know is whether he can actually anchor a show day in, day out. The network has yet to unveil a name, focus or time slot for what it has said will be an hour-long daytime show, to start in January. Farrow, who is being counted on to attract young viewers who shun cable news, told The New York Times: "I have a flair for a little bit of gallows humor," adding, "my natural voice is already somewhat counterculture for cable news."

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RONAN FARROW

12 TO WATCH

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DEBORAH TURNESS

DEBORAH TURNESS

NBC NEWS PRESIDENT

When NBC's cash-cow "Today" show lost its top spot in the ratings race to ABC's "Good Morning America" last year, Patricia Fili-Krushel, the chairwoman of the NBCUniversal News Group, decided the answer to the division's woes lay outside the company — and the country. She turned to Deborah Turness, the head of Britain's ITV News, who started as NBC News president in late summer. The first woman to run an American network news division, Turness — whose ITV newsroom nickname was "Mad Dog," for her constant stream of ideas and "prodigious work rate," according to The Guardian — has already begun to shake things up, pushing correspondents into more emotional and engaged reporting. Her first two major hires have been Brits, including Bill Neely, previously international editor at ITV News, who was tapped as NBC's chief global correspondent, a new London-based position. Still ahead, though, is figuring out how to resuscitate "Today," amid questions of whether longtime co-host Matt Lauer will stay or go, and keeping the slipping "NBC Nightly News" on top.

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CONGRATULATIONS CLARISSA WARD ON BEING NAMED "12 TO WATCH IN TV NEWS"

YOUR TEAM AT
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12 TO WATCH IN TV NEWS

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KATE O'BRIAN

AL JAZEERA AMERICA PRESIDENT

Al Jazeera America, the U.S. offshoot of the Qatari broadcaster, has hired a slew of seasoned journalists, from Ali Velshi, Joie Chen and Soledad O'Brien, all formerly of CNN, to former NBC News anchor John Seigenthaler. The channel, which debuted Aug. 20, is slowly overcoming distribution hurdles as well, adding key Time Warner Cable slots in Manhattan and Los Angeles just this month. Now President Kate O'Brien will need to get viewers tuning in. O'Brien was a surprise pick: She worked her way up the ladder during three decades at ABC News, most recently holding the post of senior vice president of newsgathering operations, but never a top job. Early results have been low: The New York Post reported that the channel averaged just 13,000 viewers at any given minute of the day in its first two months. The numbers for some of its key shows were two or three times that figure, but the network still lags far behind its competition. Still, it is early days: Just last month "PBS NewsHour" correspondent Ray Suarez came on board to anchor the late afternoon "Inside Story."



KATE O'BRIAN

MEGYN KELLY

ANCHOR, FOX NEWS CHANNEL'S "THE KELLY FILE"

After Megyn Kelly's audacious on-air challenge to Karl Rove, her 2012 presidential election-night co-anchor, it seemed only a matter of time before the host of Fox News Channel's afternoon show "America Live" would get a higher profile at the network. The surprise was that she got the most-coveted spot on television, bumping Sean Hannity from 9 p.m. in the first shakeup to the Fox News juggernaut primetime lineup in more than a decade. More news-focused than "Hannity," her new show is already proving itself just two months in. Nielsen figures provided by Fox show that in November, its first full month, "The Kelly File" drew an average 2.5 million viewers per night, and 430,000 viewers in the 25-to-54-year-old advertiser-friendly demographic. Variety noted that was "more than the combined average of time-slot competitors" on rivals CNN, MSNBC and HLN. How high can she go? In November, Kelly ranked second to longtime top-rated "The O'Reilly Factor," her lead-in, but she's also beaten that show a handful of times in the 25-to-54-year-old demo since her debut.



MEGYN KELLY

ALBIE HECHT

EXECUTIVE VICE PRESIDENT AND GENERAL MANAGER, HLN

CNN-owned HLN has racked up huge ratings in recent years with its frenzied court coverage, turning the trials of Casey Anthony, Jodi Arias and George Zimmerman into major television events. But the numbers don't tell the whole story. CNN head Jeff Zucker admitted to Capital New York that the trial coverage is "not as strong a business proposition, and it's not really what advertisers are looking for." To rethink the channel, Zucker turned to an unlikely hire: Former Nickelodeon Entertainment President Albie Hecht. Hecht, who also founded male-focused Spike TV and co-produced the Oscar-nominated documentary "War/Dance," made his first moves this fall, canceling three shows on the daytime schedule, and moving "ShowBiz Tonight" from latenight to 6 p.m. More radical changes await: Zucker told Capital New York that Hecht's mandate "is to figure out the white space for yet another cable news network in a world where headlines are ubiquitous on whatever mobile device you choose to use." At an early December staff retreat, TV Newser reported, Hecht outlined plans to embrace that, and make HLN the "social media network."



ALBIE HECHT

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BILL WEIR

BILL WEIR

CNN CORRESPONDENT

Jeff Zucker isn't just remaking HLN; he is also charged with finding a new path for CNN itself. Documentary films such as "Blackfish" have already provided a boost and more series are promised. New faces are popping up: Don Lemon is getting a primetime tryout and Zucker hired Brian Stelter from The New York Times to handle media coverage. But the most intriguing hire is ABC News's Bill Weir, formerly an anchor of "Nightline." He joined CNN with the title of anchor and "chief innovation correspondent," but no show to anchor. Will it be in primetime? That's where the betting lies since that's where CNN has its most challenges. In a statement announcing his hiring, Zucker singled out Weir's "unique storytelling style, perspective and sense of humor," leading to speculation that the format could draw more from Jon Stewart than Wolf Blitzer. In the meantime, while pilots are being tested, Weir, who had been at ABC since 2004 and helped launch the weekend "Good Morning America," landed CNN the first face-to-face interview with Toronto mayor Rob Ford, following the politician's drug-use disclosures.



GINGER ZEE

GINGER ZEE

WEATHER ANCHOR, ABC'S "GOOD MORNING AMERICA"

Sam Champion's departure from "Good Morning America" for the managing editor's post at The Weather Channel, where he will also host a new morning show, breaks up the ABC morning team just as it was enjoying a full year on top of NBC's "Today." More risky changes could be ahead as other members of the "GMA" team negotiate new deals, but in the meantime, the only semi-new face is Ginger Zee, Champion's frequent substitute. Her rise at ABC has been meteoric; the 32-year-old Zee has been the weekend "GMA" weather anchor only since November 2011, but she rapidly gained the attention of ABC viewers while chasing storms for the network. Before coming to ABC, she spent five years doing the weather for NBC's WMAQ in Chicago (the Chicago Tribune noted she is "both strikingly blunt off the air" and "strikingly human on the air"), occasionally filling in at the network level, and shooting episodes of Discovery Channel's "Storm Chasers." Notably, Zee is a meteorologist, while Champion is not; one previous boss called her "a serious dweeb."



ROLAND MARTIN

ROLAND MARTIN

ANCHOR OF TV ONE'S "NEWS ONE NOW"

Can a daily morning show — the first one programmed by any black-targeted network — help nine-year-old TV One gain more attention? The network has turned to Roland Martin, who already hosts three hours for the affiliated Radio One, to anchor the 9 a.m. "News One Now," a simulcast of his last hour of radio. Martin, a syndicated columnist, author and senior analyst for the "Tom Joyner Morning Show," has been at TV One since 2005, but he's better known for his high-profile contributor role — part of the "Best Political Team" — at CNN from 2007 until he left earlier this year. His new show examines the news, whether the employment rate or the 2016 election, through the lens of black experience that often gets left out of mainstream cable analysis. Martin told TheWrap that "This is probably one of the most important things I've done in my career."

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12 TO WATCH IN TV NEWS

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CLARISSA WARD

CBS NEWS CORRESPONDENT

The awards keep piling up for 33-year-old CBS News Foreign Correspondent Clarissa Ward, who was the first American journalist to broadcast live from inside rebel-held territory in Syria in 2011, after entering the country under cover (despite being a hard-to-miss blonde who stands 5 foot 10). In just two years at the network, she and her team, reporting for “CBS Evening News” and “60 Minutes,” have racked up two Emmys, an Alfred I. duPont-Columbia Silver Baton, a George Foster Peabody Award and honors from the Radio and Television Correspondents’ Association for reporting from Syria, territory which has proven deadly for many journalists. Before joining CBS, Ward covered Asia and Russia for ABC News and worked as a foreign correspondent for Fox News Channel.



CLARISSA WARD

KELLY EVANS

CNBC ANCHOR

With the November departure of CNBC’s longtime “Money Honey” Maria Bartiromo, the business network needs some new stars. It’s betting it has one in Kelly Evans, who, following Bartiromo’s departure for Fox Business, was immediately named co-host of “Closing Bell,” with Bill Griffeth in its 3 p.m. hour and with an ensemble of CNBC reporters for the program’s second hour. The 28-year-old Evans, who had been co-anchor of CNBC’s “Squawk on the Street,” has only been at the channel since May 2012, when she started in CNBC Europe’s London headquarters. Before that she spent five years as an economics reporter at the Wall Street Journal, where she wrote the “Ahead of the Tape” column, and gained a cult following for her early morning, low-budget daily show “News Hub” that aired on the WSJ.com video network.



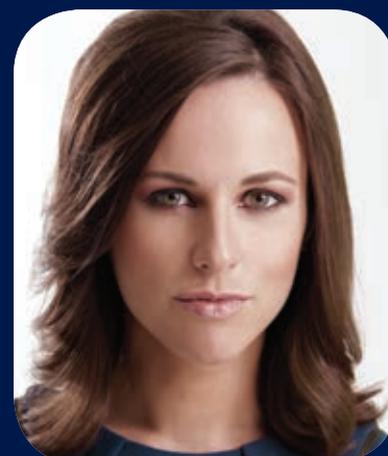
KELLY EVANS

ALICIA MENENDEZ

ANCHOR, FUSION’S “ALICIA MENENDEZ TONIGHT”

For its late-October launch, Fusion, the tiny English-language channel that is a partnership of ABC News and Univision, turned both to one of the most respected TV journalists working today, and a relative unknown. Longtime “Noticiero Univision” anchor Jorge Ramos is the established draw for the 8 p.m. hour, but his lead-in is Alicia Menendez, previously a frequent cable news guest and Web presence but never an anchor. Menendez, the daughter of New Jersey’s Democratic Senator Robert Menendez, promotes her show, part news and part pop culture, as “Sex. Politics. Paychecks. These are the things that get us up in the morning ... or keep us in bed.” The

Washington Post dubbed her “a voice for the millennials;” Fusion has to hope that those viewers agree. ■



ALICIA MENENDEZ

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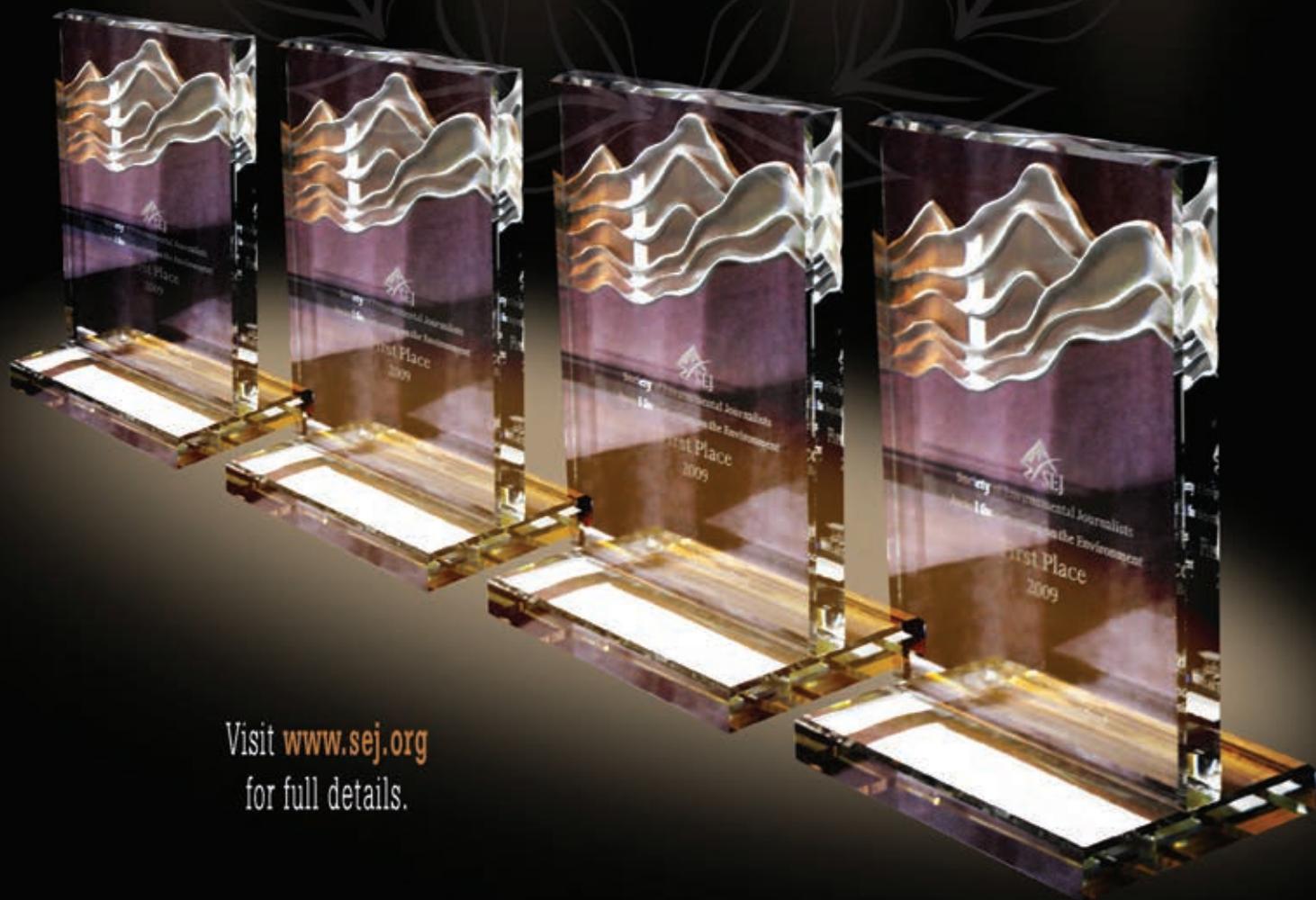


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Awards Comeback

Entries Recover From Recessionary Lows as Digital Contenders Gain Ground

By Hillary Atkin

In addition to the spate of year-end reviews and wrap-ups, the end of the calendar year is also the time for journalists and news organizations to decide which pieces of their work are awards-worthy.

The most prestigious competitions in journalism — the Pulitzer Prize, the George Foster Peabody Awards, the Edward R. Murrow Awards and the News and Documentary Emmy Awards — have various deadlines and hold their awards ceremonies at different times of the year. But one element is constant: Winning any one of them is an honored recognition of excellence in the profession.

Awards program administrators say the number of entries has recovered from a low point during the Great Recession and that there has been significant growth in digital content that is submitted.

“It can be seen in entries from traditional newspapers as well as from online-only sites. Most of our winning entries have some digital items, such as videos, interactive graphics or databases,” says Pulitzer Prize administrator Sig Gissler, who noted that an online-

only publication, Inside Climate News, won the national reporting prize last year.

The Pulitzers,

presented by Columbia University, award 14 journalism prizes, with categories encompassing public service, local, national and international reporting, feature writing and photography and criticism. The 2014 deadline is Jan. 25.

“It is America’s greatest journalism award, so the personal honor is immense,” says Gissler. “It also can lead to excellent job offers, book possibilities, speaking engagements. For the winning news organization, it means prestige.”

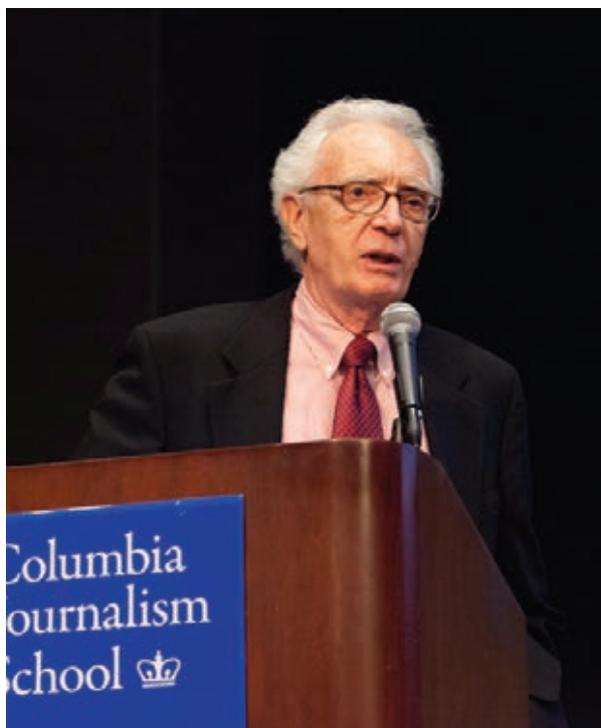
With news and documentaries, the same topics tend to recur year after year — war, natural disasters, poverty, politics and health and social issues. But award winners tend to provide fresh approaches and produce excellent coverage that offers clarity and insight.

“In news, fewer local stations are doing ambitious work, but those still doing so are perhaps more ambitious than ever,” says Jeffrey Jones, director of the Peabody Awards, presented by the University of Georgia’s Grady College of Journalism and Mass Communication. “Most of last year’s local news winners made national waves, as was the case with [Phoenix ABC affiliate] KNXV’s reporting on the Ford Escape’s acceleration problems and [Indianapolis NBC affiliate] WTHR’s reporting on the IRS.”

While other awards



JEFFREY JONES



SIG GISSLER

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Awards are given in both professional and student categories:

Professional prize categories: Print, Television, Radio, Photography, New Media, and Editorial cartoon. Each category allows for submissions by journalists in Internet-based, related media.

Student prize categories (domestic only): Awards are given to college and high school students in print and broadcast categories.

Entries must have been published or broadcast in the United States in 2013.

An entry fee of \$75 is required for all entries, excluding student journalism award entries.

Deadline for all awards:
February 1, 2014

For more details, visit:
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DOCUMENTARY PRODUCER MICHELE MITCHELL (RIGHT) IS PRESENTED WITH A NATIONAL EDWARD R. MURROW AWARD BY AL JAZEERA ANCHOR RICHELLE CAREY AT OCTOBER'S RTDNA AWARDS DINNER AND SHOW.

entities utilize judging panels to determine the prizes, for the Peabodys, the decision must be unanimous and is arrived at through face-to-face deliberations by a 16-member board. The deadline for submissions is Jan. 15, 2014.

The Radio Television Digital News Association's annual Murrow Awards are structured on a two-tiered system, with winners from 15 regions and an international division eligible for the national competition, competing against entries from networks and national news

organizations for prizes in 14 categories. The 2014 deadline for submissions is Feb. 7.

"The quality of the work has been terrific and last year was a record year for us in terms of the number of entries," says Derrick Hinds, the communications, marketing and digital media manager for RTDNA. "Overall, we are looking for excellent journalism, for well-told stories that have an impact on their community."

The number of entries for the News and Documentary Emmy Awards, handed out by the National Academy of Television Arts and Sciences, has been consistent for about five years, according to News and Documentary Emmy Awards director David Winn.

Trophies are awarded in 41 categories, including breaking news, investigative reporting, outstanding interview and best documentary, among others. The final deadline for submissions is April 3, 2014.

"What's submitted is driven by the news agenda and what's going on in the world, and the stories that are covered the most aggressively," he says. "It all comes down to excellence in reporting." ■



DAVID WINN

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Be Honest About Where Your Stories Come From

Externally Generated Content Should Be Clearly Labeled

By Mike Cavender | Executive Director, Radio Television Digital News Association

Broadcast and electronic PR firms have been around for a long time. They make a living providing video, audio and graphics about their client's stories available to the media. Their ultimate hope is that understaffed and overworked newsrooms, which are producing more and more news product these days, will see some of their material, consider it newsworthy and use it on air or online.

You know the industry terms: Video News Releases, Satellite Media Tours and the like. Over the years, many stations have used them — some more than others. In fact, did you realize that Neil Armstrong's first steps on the moon and the pictures from Mars were VNRs, at least in the strictest definition of the

term. That's because they came from an outside video provider — that government agency known as NASA.

The point is, sometimes, you can't avoid using externally generated content because the video is too important and you can't get it any other way. But most of the time the content is optional and news directors, producers and managers should carefully weigh the pros and cons of using material which originated from a company or organization that likely has an agenda for wanting to get it on your air or your digital platforms.

And nowadays, the issues of origination and motivation are even cloudier with all the user-generated content that's available. It's not

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Be Honest *continued from page 12*

always just corporations and consumer product-makers that want your airtime. So you really need to ask the same kinds of questions about any video or audio you didn't produce yourselves.

I was reminded about all this after a colleague forwarded to me an email sent by well-known broadcast PR firm touting the "ease" of covering a story without ever being there! Here's part of that email (Note: I've removed the names of the companies involved):

What if you could report a story without ever having to be there? What if the scope of your news coverage was no longer limited by your budget but only by your internet connection?

____, Inc. and ____ are launching a new distribution service that makes this possible — news reporting without having to report yourself! Just by visiting our website, you'll be able to download b-roll, interviews, and event footage for everything from packages to VO/SOT's without having to bother with crews and reporter schedules. The website launches tonight with our coverage of today's Brady Campaign lobbying event at the Capitol building (press release below).

For more information about the event, our footage, and accessing

The RTDNA Code of Ethics is very clear: "Professional electronic journalists should clearly disclose the origin of information and label all material provided by outsiders."

coverage of this event, please feel free to reach out to me at the information in my signature. Thanks for being a part of our new distribution service and hope to hear from you soon!

I will give the firm credit for one thing: It was certainly honest about its intentions! And newsroom managers need to have the same level of honesty with their audiences, when and if they choose to use material like this.

The RTDNA Code of Ethics is very clear: Under the TRUTH section, the Code says, "Professional electronic journalists should clearly disclose the origin of information and label all material provided by outsiders."

The best and cleanest solution is to avoid using "handout" material in any form. But if you determine the story is significant enough and you can't get it yourself, so you use video provided by someone else — label it clearly! Doing so allows your audience to determine



MIKE CAVENDER

the value and, perhaps, better understand the context of what they're seeing and hearing. It's just being honest!

Ethics aside, over-the-air broadcasters need also be aware of the sometimes-murky world of "sponsored content identification." Get on the wrong side of these FCC regulations and you could find yourself and your station liable for significant fines. It's happened before and, no doubt, will again.

I see more station groups adopting blanket policies for all their stations prohibiting use of any VNR or SMT-type material. Better safe than sorry.

The media comes under fire all the time, for all sorts of things. Some of the criticism is valid — much of it is not. Don't let a lack of truth and transparency be one of the criticisms about your newsroom that is justified. ■

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Righting the Internship

Condé Nast's Cancellation of Its Program Not the Trend

By Hillary Atkin

Despite Condé Nast's recent well-publicized cancellation of its internship program — news that gave pause to some news professionals already concerned with the long-term future of traditional journalism — it turns out such structured learning opportunities for students are alive and well across the media spectrum.

Condé Nast's decision came after it was sued by former interns for paying them less than minimum wage. And although many media internships are unpaid, a large number do provide a paycheck or stipend while providing experience and relationships that are invaluable.

Whether it's at big, respected outlets like The New York Times, The Boston Globe, The Washington Post, the Los Angeles Times or national television networks, or smaller newspapers and local TV outlets, news organizations continue to welcome qualified students into their newsgathering operations. As has historically been the case, many internships still lead to full-time jobs in the field.

"We treat our interns like staff and place them in just about every department of the newsroom," says Tracy Boucher, who as director of news development runs the internship program at the Los Angeles Times.

The newspaper provides up to 30 students 10-week summer programs, where they earn about \$700 per week, and also partners with outside organizations for paid fellowships. "We expect them to be able to hit the ground running. We like them to have had previous internships, with more experience than at their college newspapers."

Boucher says it's not at all uncommon for interns to gain a high profile within those 10 weeks, with some even achieving front-page

bylines or co-bylines. "Journalism has a real tradition of passing on knowledge," she says. "That's part of the culture of how it works."

Although the interns are placed in a variety of disciplines and sections, including still photo, video, copy editing, data, graphics, design, sports, arts and entertainment, business, metro, national, features, science, health and editorial pages, she advises just about everyone to have comfortable shoes and a fire kit in their car. "All of the interns quickly learn you have no idea what you might get sent out on," she says.

All of the approximately 400 students at the Scripps Howard

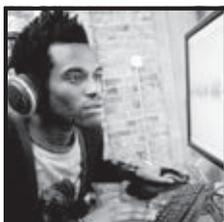
"Journalism has a real tradition of passing on knowledge."

— Tracy Boucher

School of Journalism and Communications at Hampton University in Virginia are required to have completed at least one internship in order to graduate — and many are able to list multiple such work experiences by the time they receive their diplomas.

"There are plenty of opportunities. This semester we've had so many recruiters visiting that it's been disruptive. There's a pool of talent here, and we're here to compete," says Hampton University associate professor Wayne Dawkins. He says his students are also able to participate in one-day "externships," shadowing a professional

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The Rosalynn Carter Fellowships

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Internships *continued from page 14*

journalist on the job, and that some have been offered internships on the spot as a result.

Danyelle Gary, a May 2012 graduate, held five internships over three college years before obtaining her current job as a publications specialist with the Office of University Communications at Georgia's Albany State University.

"Each of my internships gave me the chance to gain valuable life experience," says Gary. "Yes, I developed journalism skills, but I also had the chance to explore new places and meet amazing people in the process. I understand how significant it is to have practical experience in the field. I'm grateful for all of my professors and former internship editors who have continued to encourage me even now."

Another Hampton graduate, Olivia Lewis, currently a reporter for the Battle Creek Enquirer, held three internships during her college years, including one at the Houston Chronicle in sports.

"There's practically an arms race to get the really good interns first," says Don Hecker, manager of newsroom training for The New York Times.

The New York Times has two classes of internships. One is a summer program that admits

fewer than 20 students per year who are paid \$960 a week under the contract of the Newspaper Guild. There is also subsidized housing available at NYU, and each student's travel expenses to New York City are covered. Hecker says that serves to ensure that internships are not only for the wealthy and privileged — a charge that has been leveled at other New York-based publications that don't pay, leaving students and presumably their parents to foot the bill.

The New York Times also offers students at New York area colleges academic internships for school credit and a small stipend.

As would be expected, internship selection is extremely competitive — with hundreds of applicants for each slot available to work in the 1,200 person newsroom, and one position in Washington, D.C. — and the standards are extremely high. "To be a competitive candidate, you need to have had a previous internship at a major news organization," says Hecker. "We are looking for people who've had experience doing intensive and long-form journalism."

Hecker says the interns are encouraged to get stories on Page One. "We recently had someone who did on-the-ground reporting in Syria," he notes.

In addition to the news sections and its Washington bureau, The New York Times also places interns in sections for business, sports

and science as well as digital (Web producers), photography, art and graphics design, software coding and video.

On the TV side of the journalism spectrum, Univision boasts a robust one-year paid fellowship program in conjunction with universities including Stanford and Columbia for those who have already graduated.

"Many of those fellows are hired and most work for our new English-language Fusion network," says Jose Zamora, vice president of strategic communications for Univision News.

And for the first time next summer, Univision will institute an internship program based upon what it calls the teaching hospital model, in conjunction with Florida International University in Miami.

"This is much more than an internship program: it's a complete learning experience, where our seasoned instructors come together with professional, working journalists to work with the students on content that is newsworthy and high quality," says Raul Reis, professor and dean of FIU's School of Journalism and Mass Communication.

Reis and Zamora say an added benefit is creating a pipeline of talent from the new digital generation and a way for seasoned journalists to both mentor and learn from them.

"Univision News will have direct access to the future of media," Reis says. "Our students are part of a very important demographic segment that Univision News wants to reach out to. They're young, fully bilingual, and very attuned to what is going on in the world. We're hoping that they'll provide invaluable insight and resources as the company seeks to expand and build on its own traditions and strengths." ■



RAUL REIS



DON HECKER

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Match Game

Syracuse University Initiative Supports Crowdfunding

By Kathleen Haley

In the digital age, storytelling journalism is so much more than words on a page.

And Dan Pacheco, the Peter A. Horvitz Endowed Chair of Journalism Innovation at Syracuse University's S.I. Newhouse School of Public Communications, wants communications students to explore all the ways that words, photos and video can be brought to life in compelling ways.

In conjunction with the project crowdfunding site Kickstarter, Pacheco gave Newhouse students the opportunity to raise awareness of their idea for a nonfiction journalism project and possibly increase their funding support to create their project through matching funds.

"There is so much change going on thanks to digital technology," Pacheco says. "It's not slowing down, it's going faster, so that just makes it all the more important to learn how to be nimble, find niche opportunities — and that's entrepreneurship, creativity and innovation."

In the "Kick It Up" crowdfunding program, the first round of which launched in November, students with a storytelling idea or project — or who might have already submitted an idea on Kickstarter or another crowdfunding service — were asked to request a connection with the Newhouse network through Kickstarter.

Once they pushed their campaigns live, students could then apply for possible matching funds — up to \$1,500 — online at the university's Journovation Central website. Students were also required to submit a recommendation from an instructor from a course the student had taken that had touched upon entrepreneurship.



To get helpful tips, students could watch a webinar given to SU students by Kickstarter's Stephanie Pereira. In February, students can also watch online or attend in-person training on

how to run an effective Kickstarter campaign.

Applications were required to be for nonfiction storytelling projects or services from currently enrolled Newhouse students.

Funding was based on the number of backers — projects with 50 or more backers were eligible to receive \$150; projects with 100 or more backers were eligible to receive \$450; and those with 150 or more backers were eligible to receive \$900.

Ten projects were to be chosen in the first round, and selected projects were also to be featured on a Newhouse Kickstarter page and promoted by the school, including to alumni. "Kick It Up" is sponsored by the Horvitz Chair, with additional support from Newhouse Dean Lorraine Branham and Interim Chancellor and Vice Chancellor and Provost Eric Spina.

Pacheco initially thought of having a contest where students could compete to create the most innovative ways of telling a story digitally. But then his plans changed.

"I started to notice that some of our students were going into Kickstarter, creating pitches and getting funding," Pacheco says.

Pacheco also saw newsroom journalists — and others forced to become entrepreneurial journalists due to downsizing — heading to the crowdfunding site. He borrowed an idea from the Knight Foundation to create a matching program that would increase funding based on the number of backers.



DAN PACHECO

"I thought, let's encourage students and train them using these crowdfunding portals, like Kickstarter, to learn how to engage with community, and get them to support you — not just by clicking a 'like' button — but by giving you 5, 10 or 50 bucks," he says.

These sites force students to think about their audience, communicate with them and get feedback, all essential for making a product that will get viewed or bought.

"The funding is the least interesting part. It's what gets people interested at first, but when the project gets funded, that reflects that they have authentically engaged an audience," he says.

A digital journalist and entrepreneur who created e-book service BookBrewer, Pacheco understands what it's like to try to attract capital.

"What I love about crowdfunding for young people who are just starting out with an idea is that they can get started and learn by asking people to back them with very little risk," Pacheco says.

And a little bit goes a long way: 75 percent of successfully funded Kickstarter projects raised between \$1 and \$10,000.

"In truth what we're looking for is not so much to fund projects, but to use the crowdfunding process to create well-rounded entrepreneurial journalists," says Pacheco, who has students in his "Creating the Next News Startup" course working on ideas.

Although the matching funds are only available to Newhouse students, students from other schools can collaborate with Newhouse students on storytelling projects to get funding.

"It's really important for any entrepreneurial endeavor to have a diverse set of skills. I also want communications students to reach out to students at other colleges, such as engineering, if they need some software development or maybe reach out to business students," Pacheco says. "The vision is for this to be mirrored at other schools and we could create a network across the University." ■

This article originally appeared in Syracuse University News.

Micro-Grants, Macro Hopes

The Challenge Fund is Out to Change the Face of Education

By Tom Gilbert

Journalism schools and their faculty and students recently got a nice, big dose of inspiration to think outside the box — and just maybe change the course of the profession.

In October, a collaborative made up of the Excellence and Ethics in Journalism Foundation, the Robert R. McCormick Foundation, the John S. and James L. Knight Foundation and the Democracy Fund created the 2014 Challenge Fund for Innovation in Journalism Education, designed to support innovative projects created by teams of educators, students, professionals, technicians and researchers.

The competition, administered by the Online News Association, will award \$1 million in micro-grants of up to \$35,000 each to team projects that encourage more collaborative local news coverage, bridge academic and professional gaps, better train students and provide lessons from digital-age news experiments.

The micro-grants will be awarded to 15 to 25 projects to be completed during the 2014-2015 academic year. The deadline for submissions is Feb. 13, 2014, and winners will be announced in April.



ROBERT HERNANDEZ

“The Challenge Fund is an ideal way to spark innovation at a journalism school,” said Robert Hernandez, assistant professor of professional practice at USC’s Annenberg School of Journalism and a member of the ONA board. “I am hoping to see direct impact from these pilot projects to spark innovations in the classroom, which will in turn innovate in the newsroom. Not all schools are as digital as we would like them to be, and this initiative is a great step to change that.”

The fund is all about pushing the teaching and, in turn, the profession of journalism forward in whatever ways possible, and its sponsors came together out of that common interest.

“The foundations had had discussions about this before, they thought [innovation] was very important, and had tried various ways of starting up innovation in college journalism curriculum,” said Jane McDonnell, executive director of the ONA. “And we had done things like this [before] with AP Google [Journalism and Technology Scholarship Program] and the MJ Bear Fellowship,



JANE MCDONNELL

where we deliberately seek to disrupt how things are done, and try make sure people who are really doing great work don’t go under the radar.”

McDonnell said that when Eric Newton, senior adviser to the president at the Knight Foundation, visited the ONA’s Facebook page and was impressed with the plethora of activity on it, he approached the organization about becoming involved with the Challenge Fund.

“When we heard about it, we were ecstatic — we thought it was a great idea whose time had come,” she said.

For Miranda Mulligan, an educator at Northwestern University, a large part of the appeal of the Challenge Fund is its mission to expand the knowledge base of the education system itself.

“We’re not just thinking about young students, but ways of infusing

continued on page 20

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Survey: The Top 20 Journalism Schools

NewsPro's Survey of J-Schools Reveals the Best in the U.S.

By Tom Gilbert

Respondents made a clear choice in the 2013 NewsPro-RTDNA Top Journalism Schools poll of news professionals, selecting University of Missouri at Columbia School of Journalism as the top J-school in the country.

Missouri easily claimed the top spot, followed by Northwestern University's Medill School of Journalism, University of Georgia's Grady College of Journalism and Mass Communication and Syracuse University's S.I. Newhouse School of Public Communications.

Tied for fifth place were the Columbia University Graduate School of Journalism, and the Walter Cronkite School of Journalism and Mass Communication at Arizona State University.

Rounding out the top 10 were Ohio University's E.W. Scripps School of Journalism, the University of Florida College of Journalism and Communications, the University of Montana School of Journalism and, in a three-way tie for 10th place, the Electronic Journalism Arts Department at Lyndon State College in Lyndonville, Vt., the University of North Carolina at Chapel Hill School of Journalism and Mass Communication and the Philip Merrill College of Journalism at the University of Maryland.

The survey was distributed to members of the Radio Television Digital News Association, with 1,321 respondents participating. A total of 1,128 of those respondents answered the question about their professional status; of those, 484 (42.9%) said they were news professionals. Additionally, 315 (27.9%) identified as students, 211 (18.7%) answered non-news professionals and 118 (10.5%) said they were educators.

The 105-year-old Missouri School of Journalism — the oldest J-school in the country, if not the world — is known for its “Missouri Method” that enables students to receive hands-on training in real news media, including the school-owned KOMU-TV, the NBC/CW affiliate for Columbia and nearby Jefferson City, Mo. UM also operates the local National Public Radio station, KBIA-FM, and produces “Radio Adelante,” a Spanish-language radio program.

Some of the approximately 2,250 Missouri School students also get practical experience at the school's Columbia Missourian publications, which include a website, a digital suite of apps, a print

publication and e-books, and at Vox Magazine, which publishes a weekly iPad edition and a daily culture and entertainment blog called VoxTalk.

Asked why they selected a certain school as their top choice, responses were quite detailed. As can be expected, the Missouri School time and again won praise for its real-world approach. “The Missouri program, with its commercial television operation, offers the practical hands-on experience needed by young journalists looking for that first job. Two or three other schools have similar



UNIVERSITY OF MISSOURI AT COLUMBIA SCHOOL OF JOURNALISM

programs, but not at the same level,” wrote one of the many school's supporters.

One respondent whose No. 1 choice was Northwestern said, “As a ‘new Ivy,’ NU students are just as challenged in their other classes to think critically. Medill is a frontrunner in tackling new media & new technology. Student work is not done just to earn awards, but to make a real difference. The most famous example led to the freedom of men sentenced to death row and a landmark governor's decision.”

A University of Georgia advocate explained, “Grady is a dynamic program that produces well-rounded graduates who are prepared to work in journalism from the get go. The professors are dedicated and diligent to crafting these individuals and guide them to becoming

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J-SCHOOL RANKINGS

1. UNIVERSITY OF MISSOURI AT COLUMBIA
Missouri School of Journalism
2. NORTHWESTERN UNIVERSITY
Medill School of Journalism
3. UNIVERSITY OF GEORGIA
Grady College of Journalism and Mass Communication
4. SYRACUSE UNIVERSITY
S.I. Newhouse School of Public Communications
5. ARIZONA STATE UNIVERSITY
Walter Cronkite School of Journalism and Mass Communication
5. COLUMBIA UNIVERSITY
Graduate School of Journalism
7. OHIO UNIVERSITY
E.W. Scripps School of Journalism
8. UNIVERSITY OF FLORIDA
College of Journalism and Communications
9. UNIVERSITY OF MONTANA
School of Journalism
10. LYNDON STATE COLLEGE
Electronic Journalism Arts Department
10. UNIVERSITY OF MARYLAND
Philip Merrill College of Journalism
10. UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL
School of Journalism and Mass Communication

13 TO 20, IN ALPHABETICAL ORDER

American University School of Communication
Boston University College of Communication
Indiana University School of Journalism
Ithaca College Roy H. Park School of Communications
Middle Tennessee State University School of Journalism
New York University Department of Journalism and Mass Communications
University of California, Berkeley, Graduate School of Journalism
University of Southern California Annenberg School for
Communication and Journalism



Top J-Schools *continued from page 18*

independent professionals.”

Arizona State was the top choice of a respondent who commented, “Their program is comprehensive, interactive and ever-evolving to keep up with a continually changing field. From cutting edge technologies, top-tier professors and opportunity for student innovation, the Cronkite school leads the nation in developing the communications professionals of the future.”

The Electronic Journalism Arts department at 1,400-student Lyndon State was a surprise entry in the top 10 — and, like the Missouri School, favored for its in-the-trenches approach to teaching. One news professional explained, “I’m a graduate of Lyndon State College. The hands-on experience helped me tremendously in the broadcasting industry. I was able to start anchoring and reporting at 21-years-old. The professors are excellent. The student-run live newscast five days a week prepares future journalists.”

Asked what the single most important course a J-school can offer, a great many respondents replied “ethics.” Other responses varied from “make them take a foreign language, especially Spanish or Chinese” to “communications law,” “investigative reporting” and “programming and producing multimedia content.”

One respondent just called for a return to the fundamentals: “A basic newswriting class where you learn AP Style, grammar and different ways to write different kinds of stories.” Another had a telling response about the realities of landing a job today, offering, “some class about networking and connections.”

The remaining eight J-schools in the top 20 choices of news professionals were New York University’s Department of Journalism



UNIVERSITY OF MISSOURI AERIAL VIEW

and Mass Communications, the University of Southern California Annenberg School for Communication and Journalism, the University of California at Berkeley, Boston University College of Communication, Indiana University School of Journalism, American University School of Communication, Middle Tennessee State University School of Journalism and the Roy H. Park School of Communications at Ithaca College. ■

Micro-Grants *continued from page 17*



MIRANDA MULLIGAN

education into our professionals as well,” said Mulligan, executive director of Northwestern’s Knight Lab, which is tasked with advancing news media innovation and education. She is also on the committee advising ONA on its Challenge Fund selections.

Mulligan said that traditional journalism curriculum has long had a reputation for coming up short when applied to the real-world workforce.

“As much as journalism programs are getting a hard time right now for being behind, I feel like we’ve always said that,” she said, recalling similar gripes in her own days as a student. But while she finds some of the technical instruction the field is moving toward

to be more akin to trade-school curriculum — “not really the purpose of a liberal arts education,” as she put it — she acknowledges its necessity.

“Our graduates are expected to be able to do a lot of different things immediately coming out the door, and the industry in general needs a lot more technical skills, from being able to manage data bases to being able to publish and make things on the Web,” Mulligan said.

Her hope for the Challenge Fund is that it will breathe “creative new spirit” into the education process in ways that will give graduates more than just a traditional university-based journalism education. “It’s a creative solution for teaching digital literacy and data literacy, as well as practical ways to do and produce work based on these skills. I think that nothing but good will come out of it.”

But it could well be that one or more of the ideas generated by the teams of educators and their students end up influencing the course the profession takes going forward.

“The exciting part about this is that we don’t really know what we’re going to get,” McDonnell said. “We’re hoping it’s going to be a lot different than what we’re expecting.” ■

Learning the Way

A Lesson Plan for Journalism Education

By Frank Sesno

Much has been made about the transformation of journalism over the past decade. Slashed staffs, cutbacks in coverage, the disappearing ink of treasured dailies. It's been a very rough ride. But the bad news stands alongside some hopeful shoots of green: paywalls that actually pay; dramatic growth in mobile news consumption; and a fascinating "second screen phenomenon," where people consume news on more than one device at a time.

In the midst of this revolution, we are trying to teach the next generation of journalists. We have our hands full. What exactly should we teach? Should all students learn how to write code? How deep should we dive into data and data-driven storytelling? Is web design as important as video editing? How should the curriculum change to reflect journalism's shift to mobile platforms? How much should we emphasize the foundational skills of writing, reporting, editing and ethics? These are big questions and the clock is ticking.

A few years ago, when addressing incoming students, I declared a "no cry zone." It might be a bad time to be a 52-year-old in the news business, I said, but it's a great time to be 22. New ideas, technologies and business models translate into new opportunities.

But many of the opportunities are unknown. And the pressures that exist in newsrooms persist. The new business model remains elusive. That's why we're all watching Jeff Bezos. Maybe he'll deliver customized news by digital drones.

Against this backdrop, I offer a lesson plan for journalism education.

Lesson One: Understand the mission — and the big picture. News and journalism are here to stay. No one has repealed the laws of human nature. We want to know what the mayor is up to, whether the meat at supermarket is tainted and why the principal ran away with the hairdresser. Human beings have always been hunters and gatherers — whether of food or information. The tools change but the hunt goes on. The first and most important thing to teach, then, is how to find, vet and tell a good story — built on fact, truth and transparency. We call it reporting.

Lesson Two: Students must understand how to dig into data to find the nugget that can become the compelling narrative. Data can point to where infectious disease is rampant or where crumbling bridges endanger lives. But it still takes good characters and great storytelling to make the data come to life with the pathos and personality needed to retain news consumers' precious time and attention. Knowing how to recognize and convey the Big Idea is as important as navigating Big Data.

Lesson Three: We must teach technology as a tool, not a crutch — and certainly not as a toy. Students should know how to use technology and social media as legitimate news-gathering, engagement and promotional devices. They should understand how a story can be illustrated through mapping, timelines, animation and other technologies to create a multi-dimensional, multi-media experience that will engage an audience, prompt a conversation and enable a reader or viewer to pursue "detail on demand."

Lesson Four: We need to preach — and teach — innovation. Whatever the platform, whatever the technology, tomorrow's journalists will need to be more innovative in how they pursue their craft, tell their stories, employ the tools and establish their voice. As educators, we need to make it clear that in order to succeed in a warp-speed, ultra-competitive, information-saturated environment, journalists need to be thought entrepreneurs. All help-wanted ads should say, "Initiative required. Risk-takers welcome. Innovation a must."

Lesson Five: Learn by doing. Experience matters. And we should be teaching experience by putting our students in the field, encouraging internships, connecting their work to real news environments, partnering with news organizations and developing projects where students learn and confront the real world. At GW, I started Planetforward.org, a multi-media vehicle for students to report on issues relating to sustainability. Other schools — from Northwestern to the ASU's Cronkite School — have well-established partnerships with professional news organizations that feature excellent student work. USC's Annenberg School has invested in an Innovation Lab. The Knight Foundation and others have invested significant experiential learning projects.

I speak with students and newly minted graduates all the time who are inventing journalism's future. They're writing, designing and expanding the frontiers of our digital world of words and images, data and graphics. They convey a genuinely entrepreneurial spirit. But in their short careers, they've also seen rounds of layoffs and watched promising startups flounder and fold. They know they'll need all the skill, creativity and energy they can muster to survive. And in a world where technology can change in a nanosecond, they know they'll need to continue learning and evolving.

The future here. Now we have to teach it. ■

Frank Sesno is director of the School of Media and Public Affairs at the George Washington University. He is an Emmy Award-winning journalist and creator of PlanetForward.org, a user-driven Web and television project that highlights innovations in sustainability.



FRANK SESNO