

## 2001 – International Symposium on Online Journalism

### Panel 4: Looking At Online Journalism Education

*Preparing the next generation of journalists*

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#### **Moderator:**

**Rosental Calmon Alves**, Professor and Knight Chair in Journalism, University of Texas at Austin

#### **Panelists:**

**Steve Klein**, Adjunct Professor, George Mason University (former USAToday, SportsEditor.com, Dr.Koop.com)

**Mindy McAdams**, Professor and Knight Chair in Journalism, University of Florida

**Eric Meyer**, Assistant Professor of Journalism, University of Illinois at Urbana-Champaign

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**ROSENAL CALMON ALVES:** OK, our panel now is about one of the most puzzling, intriguing things of journalism education. How we are going to face the challenges of teaching something that is not really there yet. So, it's a moving target and as I said this morning, I started here teaching online journalism in 1997 and I was very glad that the students were very understanding. It's quite different from teaching other aspects of journalism that are crystallized and consolidated. I think the best merit that I have in this course here is to call the attention of the students for this phenomenon and kind of make them think about it for a semester and look at what people are doing. But we don't have a final state of the art of online journalism because nobody has it. So we have here, I have invited John Pavlik to stay at the table because he's also a pioneer of teaching online journalism along with the others at the table. So we're going to start with my fellow colleague Knight Chair in journalism technologies and democratic process. This is bigger than my chair's name. Mine is just... I'm going to complain to the Knight Foundation. Mine is just Knight Chair in International Journalism. Mindy McAdams actually is a pioneer. She worked with the Washington Post in the late 80s, Digital Ink, right. Employee number eight. Actually the Washington Post Digital Ink. is one of the best stars of these things about branding that our keynote speaker was talking about. How come a company that has this name called Washington Post has titled the operation

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disguising this name and using another name, Digital Ink. It's fine, it's a nice name Digital Ink, but compared with the Washington Post, so... Mindy is one of the pioneers of this and I was so happy when she joined the group of Knight Chairs. Welcome.

**MINDY McADAMS:** Thanks for that nice introduction, Rosental. Well, I don't need to talk about Knight Chairs or any of that. I'll talk about some things that I think about teaching. I'd like to actually start by saying a couple things about Flash. Janine mentioned Flash. We can do really cool things with Flash. They load rapidly. You can do good things that are cool, you can do cool things that aren't so good. You know it depends. The context is to what you put into it. But it does enable us to do some really cool holistic things, to tell stories in different ways, which we should be concerned about. Now, I say that to lead into the fact that I don't teach Flash. I have been learning Flash since sometime this past February but I don't teach it. Not because I just started learning it. That hasn't stopped me from teaching other things, but because you can only teach students so much in the courses that you have them for where they're learning online journalism. They really would like to learn Flash. They've begged me to teach them Flash. What I've told them is, when you've taken the advanced web course, come to me and do an independent study and I'll work with you one on one and you can do a Flash project that will really knock somebody out. But if I teach it as part of the class, I'm going to have the slow people and the fast people and the people who worked with a timeline before who will adapt to Flash faster, the people who've already programmed by hand in Java script who will adapt to Flash faster.

There's two big aspects of Flash that are difficult to learn if you're never learned them before. One is the programming language and the other is the timeline. If you've done animation or video, if you've done nonlinear editing you can handle the timeline. But if you haven't it will be the first time you ever saw a timeline. So how long is it going to take you to adapt to the timeline? And it's not that you won't, it'll just take you longer than the other students who've already done video. The same thing is true of the programming. Some students have never programmed before in their life. If I'm going to try to teach them the rudimentary things about Flash, then they will need to learn to use the scripting language, and while it's largely automatic, the ones who've had c programming and actually had a 3 credit course and passed it are going to be able to do the programming so much faster. I'm saying, for a room full of journalism students, it is really hard to teach something good in Flash and I think independent study is a better way to go for an application of that kind. So there's kind of a multimedia approach.

Now, on the other hand video. My students are journalism students. Our online media program is within the journalism department. This essentially - because we are not a converged college, even though we're a huge college with 2800 students in our college of journalism, our telecom broadcast TV people are separate from our print, magazine, photojournalism people. And the ad people are separate, the PR

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people are separate. We are not converged even as the industry is. We talk about converging the news people together and we think we should, but we're trying to figure out how can we do it cause it's hard enough to graduate the print journalism students with the writing skills they have to have before they can get a job. I mean it's hard enough to get them out of there at a decent level of quality writing, at an acceptable level to enter America's newsrooms. It's difficult to get them to that point cause they come in and their writing skills are all over the map. It's hard enough to graduate the new students in telecom with enough of the skills they need to go into a broadcast newsroom.

So what we look at - you guys probably have some inkling of this - when we look at converging the things, what we're worried about is not so much professors turf or something like that. We're really worried about, we don't want to turn out students who are kind of good in this and kind of good in that. We want to turn out students who are really good journalists. We're afraid if we try to cram too much into their curriculum we'll do them a disservice. So that leads to something that Rich I think was talking about - someone on his panel - I made a note - should there be one converged track in journalism schools. Writing skills, photo skills, video skills. Fred mentioned how some newspapers are making the photography people, the still photo people shoot video. Now anybody who's ever been trained in video or film, you know that the guy who do still photography, news photography, was not trained in the same things. He can frame the scene really nicely but can he handle the movement? And then, if you want him to cut I, if he hasn't been trained to edit film, his video is going to be really ugly. It's going to be hard for another human to follow, it's going to be choppy that's not like MTV choppy, in a bad way.

So this kind of training, these kind of job skills, I don't think it's really practical to try to train this multi function journalist who can do everything. That is, I don't think it's practical for anyone to think they're turning out students who are good at three or four things. I think we're really lucky when we turn out a student who's really good at one thing. What I do think we must do, and we need to do, and we're trying to do it at Florida. We need to turn out students who are exposed to at least three, preferably four or five really different ways of telling a story. That doesn't mean they're going to be good at it. But if I can make my students understand why a database back end is a better way to do a news driven website, if they can understand, it doesn't matter that they can't build a relationship database. It doesn't matter if they don't know how to program. But if they understand why it works and why it gives you certain things that other websites don't give you, then they'll be better able to work with the database people at some news organization that understands that and that does it that way.

Right, so what I'm trying to aim for is students who have a broad, shallow range of understanding, of actual understanding and exposure to things and who come out and they understand what journalism is, they understand our ethics, they understand the first amendment, and they know how to report, they know about

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fairness, they know about talking to people who don't look like them, they know how to be skeptical. If I can turn out kids who can do that, then I'm going to turn out good journalists who can operate in this world and I think they'll get jobs.

I can't do that by myself. I need to make sure that my students take the beginning reporting class, the second reporting class, the fact-finding class, the photojournalism class taught by the real photo guys, the law class that's taught by the actual lawyers in our college and the ethics class that's taught by the real ethicist. I'm not going to try to teach new things that other people know better than I do. But I'm really glad that I can teach them the database, and I can teach them how to optimize their photographs and their presentations for the web. And how to talk about security issues and privacy for the web. I'm glad that each of the people in my college has a different area of expertise because I think that way the students come out better rounded.

Let's see, I don't want to hog the whole thing here. Rusty this morning said that he believes that the newspaper guild will probably eventually protest, although the Guild has no teeth anymore, but will protest the requirement at some papers that journalists file these multiple versions of the story and file a summary and write the short version, the long version. But Fred from the Austin American-Statesman, on the other hand, said the main thing we need to know how to do is to tell the story.

Well, I think those two things go together. You can't tell the story today unless you know how to tell it in all the ways. You need to know how to tell the whole story in 60 words. You need to know how to write a headline in 67 characters or less - that's the Bloomberg rule. Bloomberg way forces every reporter for Bloomberg, which is a great place to work, nice place to go get a job if you're a journalist. Nice career path and stable and they make money and all that kind of thing. They require their journalists to write their own heads. They've got this - I think it's 67 characters - it's somewhere in that realm. I might be off by a couple of characters. But the headline has to fit this certain format. Then you have to write a summary, you have to write a lead that's - you have to write the 200 word version and then you also get to write the version that's as long as it needs to be.

When the editorial, whoever it is, like the budget meeting for the day, whatever that is at Bloomberg, when those guys sit down and decide which stories move first, which stories move at the top, which are the most important stories of the day, the editors only read one of the short versions. I forget if it's the tiny one or the 200 word one. But they never read the long one. They make their decision based on what you can tell them in the short version. I think that makes sense because what does Bloomberg do? They do business news and business people don't have all day to be reading those long features. Business people need a lot of news fast and then the things that really, really matter to them, they want the long version.

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Well, how is that different than the rest of us? I mean, that's the way I feel about health news. That's the way I feel about social news. That's the way I feel about news about property taxes in my town. I don't want to read some 800 word blah blah long thing about all those neighborhoods I don't care about. I want to get right to the part that matters to me and I want to be able to find the parts that are about the part of town I live in. Think about yourself, your audience is not that different from you. So I think being able to write the story in multiple ways in multiple formats, in multiple lengths usually probably with a very similar lead, but sometimes with different leads for different audiences. I think that's part of our job. I think that's what journalism is and I think we need to teach it.

So that's part of what I think. I think writing. I think teaching after the students in our college, after they've had the intro reporting course of course which we don't call that but I do, and then the reporting course where they have to go downtown and cover the school board and cover the city council and the fact-finding where they've had to dig a divulge and get through all the public records. After they have all that, if they're going to graduate with a degree in online media, they come to me and I teach them to write in components. I teach them to link the components together, and I teach them to build their component stories in a group format where they work as a team with all the other students in a class. Their final project is they all write an aspect of one big global story and no component can be longer than 350 words. So they write as many components as it takes to tell their story and then they work on linking which is the most difficult part, because the links are online with the story. I mean, if you haven't done one of these scrolling shovelware things. So that's where I think we're going and I hope I didn't take too long. Thanks.

**ROSENAL CALMON ALVES:** Thank you very much. Steve Klein is a consultant for Rosental and other people. But for me for free. I met him last year when he was managing editor for Dr. Koop, the late Dr. Koop, no, it's still there. He has helped me a lot since and at that time we did some internships for our students with Dr. Koop. He has been working in several news media, in USA Today. He's an expert in news journalism and he has also been teaching. He has taught for 12 years in different schools and now in George Mason University in the Washington area. So I'm glad that he's back here to Austin at this time not to go into Dr. Koop but to come to UT.

**STEVE KLEIN:** Thank you Rosental. There are a lot of different ways I can go about this. I kind of scripted myself and after listening to everybody today, I don't want to be scripted. A question, how many students are still out there? What are you concerned about? Just shout it out. Money. Jobs. Jobs. Jobs. I'm concerned about jobs too and bullet holes you see are the past couple years in the dotcom industry. I've had an interesting time. I was a traditional print journalism really until about 1995, working at a number of papers, including the Cleveland Plain Journal, Akron Beacon Journal, South Bend Tribune, Stanford Advocate. I worked in most of the chains. In 95, I had an opportunity to go to USA Today as their online sports editor and enjoyed that until I felt it was really stalling and going in the opposite direction

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of converging, which I don't know if that's imploding or quite what it is, but it grew to a frustrating stay. The end of 98, it was a very exciting time and I wanted to try some different cultures. I'd been in Gannett for 14 years and had been the how to do more with less guy. And it was a time when people were doing less with more I think. I wanted to see what it was like to do be able to do things with more. I found a wonderful place here in Austin to do it as a consultant and that was with Dr. Koop.com right down the street on Mopac. I think the sign is still out there, but the people aren't. The people who took over the company, took Dr. Koop's name - kind of hijacked his name although he signed it away for 7 years, which is a strange thing to do at the age of 84 going on 85, and they took it out to Santa Monica with them. So if you're wondering where Dr. Koop went, Dr. Koop.com is out in Santa Monica. Dr. Koop was an interesting experience because I had never been in a the situation where I saw a company spend \$86 million in about a ten month time. I could tell you a lot of stories. I'll tell you one.

We used to have lunch catered. I would come in for a week, once a month. I did this for a year and they would cater lunch at Dr. Koop. You'd have 3 separate choices of lunch. They also had a big kitchen room where they had free food for everybody. Not just free cokes or candy bars, but all kinds of food. And there was so much food, it became such an enterprise that they hired a person just to manage the food room. So, if you're wondering how to spend \$86 million in ten months and then get \$27 million on top of it under new ownership after you IPO, they are a true cautionary tale.

In addition to them, I was consulting Total Sports in Raleigh. Those of you who know anything about the sports base, they've been swallowed up by Kwaka and kwaka kind of swallowed up itself. It think it was 9 cents, stock was selling for 9 cents last time I looked. Koop was even higher than that. It's at 13 cents. And even better, the past 10 months or so, until really the end of January, I was working for Z University - a company that builds portals for higher education - mainly for their alumni departments. Z University like Dr. Koop, grew rapidly and was up to about (inaudible) people as was Koop and they laid off, they had first layoffs in January and laid off another 120 people last week. There are about 20 left although they've been looking at that nasty word company.com site. You know what I'm talking about. I don't want to say it. I wasn't brought up that way.

The board has been very, very interesting. But I want to get in the journalism part of this. That was all - Rosental had asked me to talk at first on the first panel on where we had been. And I had been in some interesting places. I've been teaching for 12 years while I've been working as a print and then online journalist. 9 years at Michigan State University and the past 3 at George Mason. Journalism is part of the communication department there. The person who is department head is a video editor and that is her interest. Considering that the department used to be very forensics dominated, it's a good change in terms of the skill set - the skill sets that are available to the students. But journalism is almost an afterthought at this school

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of 24,000 students which is really one of the most affordable schools, if not the most affordable school. Mark, would you agree with me? In the Metro DC area where we have about a dozen schools. Nova is probably and Northern Virginia Community College is probably more affordable - it's a community college.

The average age of a student at George Mason is 26 which tells you that when students come to GMU they're probably a little bit more serious about their educations, although given attendance rates, I don't know that that's quite true. I have pretty good attendance rates but I scare them to death. I put how much each class is costing them up on the blackboard on the beginning of the semester and tell them that every class they blow off, that's what they're throwing away. And considering that most of them work, most of them hold jobs or full-time jobs or even have families. I had one woman have a baby - not during class - but during the semester. What was interesting was this semester they went to a pay to print program. You have to have a print card to print out anything on campus and it's a nickel a page. I was told the same thing here at University of Texas and I just had a terrible revolt about that. They thought it was terribly unfair and I told them they probably wouldn't print out 2 beers over the course of the semester, which helped a little.

I wanted to talk a little bit about the convergence of the type of journalism we're teaching or trying to teach, and the type of convergence that we're talking about or around here. How what we do academically will intersect with what the media industry needs to do to be profitable, even survive, while maintaining its sacred public trust. And that led me to this one question. Are we as educators providing our students with the necessary curriculum resources and training to prepare them for the types of jobs that await them? And really what I've found is the industry is really not quite sure what kind of jobs there are that awaits them. So it's hard to train people for jobs that the industry - and I come from the industry - can describe to the educators. I don't know that there's been a true meeting of the minds yet between the industry and between educators, although symposiums like this are very helpful where we really know what we need to do so that we're training journalists for the type of jobs that are available to them. And that's very important because the fit is getting narrower, especially right now. I mean, this is just the list. It's 3 pages long and I won't go through it. From inscriptions, on online newsletter of the cuts last week. 35 employees. 2000 employees. 14 employees. 215 employees. And it goes on and on and on and on. There are fewer jobs.

So what I did. I was figuring that 5 heads were smarter than one, I talked to some of my good friends in education - Steve Lacy the Journalism Chair at Michigan State. Todd Simon, the chair at Kansas State. I also talked to Jim Detchon, the Knight Chair of Journalism at Michigan University. Mark Witherspoon, the student media advisor at Iowa State and former president of College Media Advisors, and, although she can certainly talk for herself, Kathy Lawrence who is the head of student publications here at the University of Texas. I asked them a series of questions. Everything from

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Is your school and student publications adequately preparing students for what awaits them? What works? What's cutting edge? What do you need to be doing? What skill sets are necessary? I mean I could go on and on here. Ethical concerns. And job market. And some of the answers - if anyone is interested in this just give me your email address and I'll be glad to send you a full set of their answers to these questions. There's about 10 questions and 5 people. But some of the more interesting responses I got, 'Is your school adequately preparing students for the jobs that await them?' Jim Detchen said, 'most of our faculty are not really trained in online journalism and teach what they know best - print or broadcast.' So if we're expecting faculty to be as capable and astute and cutting edge as Mindy and Eric are. The schools aren't necessarily populated with the people who are experienced to teach them the skill sets we may be looking for in the industry.

As far as student publications, Todd Simon had a very interesting answer. He said, 'there are turf wars on almost every campus getting in the way. Traditionally the newspaper, yearbook, radio, and TV kids have all see each other as competitors. (Does this sound familiar?) And often have been encouraged to think that way by their advisors.' And what's going on in the industry? The same thing is going on in the industry as we come to a point where we need to come together. Kathy Lawrence said to me, 'Finding a workplace that encourages all of this work for the various student entities and creating new kinds of working relationships is necessary.'

When I asked about curriculum, what are you doing that's cutting edge. Todd Simon said that they they're looking at a full curriculum revision that will require cross media techniques - technique classes at the sophomore level. He also said that the most difficult problem he has is selling his faculty on this. And the reason is because his faculty come from traditional media and they're resistant to the types of media that the job market demands right now.

Mark Witherspoon said, as far as skill sets, that we need to stick to the basics. And he's very right. The students that come to me, and certainly George Mason is not the University of Florida, although we get a nice cross section and marvelous diversity. The kids can't write. Of course, there are exceptions, but they come to us and they don't have basic language skills. One of the most amazing things I'm finding and I don't know if this is true in other classrooms, is the majority of the students that I'm getting are women. Because the women have better language skills than the guys do. The guys can't talk. They can't write. All they can do is kind of like high 5 you... bump elbows. I've had classes of 20, 22 students and there has been 2 guys in the class and they just kind of sit there with their tongues hanging out. It's very discouraging. I don't want you to think badly of George Mason. There are other educators here and I'm sure they've seen some of these students.

Mark Witherspoon from Iowa State said, 'what students need to learn in addition to the basics is how to present information in various formats.' The same skills that

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have always been needed, we need to teach the skill of putting them together. And Kathy said, when I asked her about the job market, she said she was very concerned. The students I see aren't being inspired to do multimedia in their classrooms and their own cultures within media are setting additional barriers - which is the problem which exists out in the industry right now. Todd Simon said, people on campus think that going digital is just another, in addition to, rather than a fairly complete change. We need industry folks to help us with this (which is nice for me to hear being an industry folk.)

Finally, and I'll conclude with this, and I wish they were my words, but he's one of my guys so I guess it's OK. Beau Dura who works at USA Today - I hired at USA Today when I was working on the nation talks program which is their very - USA Today came very late to message boards and forums and that type of interactivity - but Beau made some very good points on Steve Outing's online news list last week. I just want to mention some of them to you. That it's much hard to go from a website to a newspaper and you have a lot of people now that have lost their jobs at websites, than it is to go from a newspaper to an online site because at a newspaper you're doing things like writing and editing. At a website you're doing a lot of cutting and pasting. And this is very true. We did a lot of brief rewriting at USA Today. But they did a heck of a lot of cutting and pasting. And our attrition rate on the news desk - fortunately not on the sports desk like where I was - but on the news desk, was atrocious.

Beau said, when online journalism truly starts to mature, writing and editing will be valuable assets. Someone at a small newspaper today is doing more to develop these skills than someone who has only worked in a typical website. He concluded, at an early state in your career (and this was for the students out there) what you do is much more important than where you do it. Take advantage of the opportunities you have in college through internships and in your early jobs - those 30 to \$50,000 jobs that existed on the Internet (past tense) that looked very attractive when you could walk right into USA Today, might not be as much use to use as experience at a \$20,000 circulation newspaper where some woman from a small town on the outskirts of the small city calls you and reams you for spelling somebody's name wrong. There's a valuable lesson in that and it's one we all need to have.

**ROSENAL CALMON ALVES:** Thank you very much. Our next speaker, well, let me tell a story. I've been receiving calls from a publishing house to evaluate manuscripts of online journalism books. I did I think four.

He's the one who has to write this book. Actually he writes the book but I don't know why he wants his own publishing company. Maybe because he has a business plan and he makes much more money selling... I paid more than \$100 for the book. But this is Eric Meyer. I admire him and he was one of the first journalists that I was talking about the exaggerations and the hype on the Internet journalism and sometimes we said, this guy is crazy. We are so sick here and this guy's saying, no,

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exaggerators. So he is a professor of journalism at the University of Illinois in Urbana Champaign and our next speaker.

**ERIC MEYER:** Not to one up my previous speakers, we do teach Flash in our class. And you can get free printouts at our University, but we're also in the middle of getting a Knight Chair and interestingly, I don't know if this was just to curry favor with one faculty member, but probably our leading candidate right now came up to me earlier this week and said, you know, of all the people on this faculty - and this is a Knight Chair in Investigative and Enterprise Reporting - the closest relationship that we ought to have is with me. He thinks I'm doing the most similar thing to investigative and enterprise reporting. Because I'm dealing with information design and graphics and online and other ways of presenting large amounts of information. I thought it was an interesting comment and I think it goes to part of the mindset of what we have as a problem with online journalism education.

But before we can get to that we have to say what was the problem with online journalism and I can sum it up in two words. Online and Journalism. Online is a problem because it is a medium of some unique advantages and unique disadvantages. It is not the same as everything else. Does anybody have a newspaper - an old newspaper in the audience? Pick it up. Close your eyes. Find the score of last night's game in it. Point to it with your finger. You can do that. You can't do that with a website. You can't do that with television. There's also other things that an online has had a problem with. It has problems with portability, it has problems with not being in the right field of vision, so that you can't do what you normally do with the newspaper which is browse it like this and when you start to read it, you pull it down. Not just because we all wear bifocals but because it's a difference in the historic way that our vision works.

Lots of other things. A smaller area. You've got the light shining at you. You've got a dot matrix of what character is coming. There are inherent weaknesses to this medium. There are inherent strengths to it. Some of them aren't as strong as you think they are. Because some of them we just don't realize the metaphor that we're talking about. Waste dumps in your neighborhood. Why didn't we put a map in the newspaper with dots on it showing where they are? Why is it that this is all completely different thinking from what we've been dealt with before?

The second part of this is journalism. What's wrong with journalism? And actually it's really nice we got this guy looking over our shoulder back here cause back in the 60s he told us what was wrong with journalism. And it wasn't about the shallowness or the brevity of it. It's because journalists had lost touch with the people they served, the real people out there. So that now we have to have focus groups. What about knowing what your readers are interested in and knowing that they're going to be confused? What about the idea of simply going out there and being among your readers and typical of your readers.

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The big problem with online journalism these days - actually this was a phenomenon that started ( I'll use some of my old university) national center for super computing application embedded mosaic that was the stolen by Netscape and sold to Microsoft and on and on and on) Most of online journalism started in the heartland of America. I'm going to use a currently popular politically divisive term - and say, the people from the coasts took it over and now it's about time that we come back to the middle of the country for some sensible application of how this thing works. That isn't based on how we're going to network and what's new and what' different and what's weird about it, but it's based on some traditional values of things that we have done. As journalists our reason for being is to simplify, not obfuscate. Yet we have been obfuscating this whole media. We also don't understand what it is about journalism that is interesting to begin with. Partly because we exist in a world - please don't misunderstand me about this - I started in this business as a reporter, I think reporting and gathering information is very important, but journalism is not reporting. It's one of the elements that's part of it. Pick up any daily newspaper and think about the people that read any story on the front page of that paper and it's less than 10% got to the text of it. They still got something out of that newspaper. We have so hung up on the idea of what are we going to be with storytelling? We have to be nonlinear and all this - excuse me, we've been doing with designing pages for I don't know how long. We've had headlines and decks and graphics and entry points and photos that have made content. This is not a different concept.

And, in fact, this is part of the answer to how to educate people about this - is to draw those similarities about how we've organized material. Putting things together in story components. We've done that. When we teach people how to organize a long series. We've done that when we teach people a question outline method for doing reporting. We've also done it when we go out and create hyperlinks in different parts of a website. All of them are the same thing, and if we integrate those within our curriculum in a very demanding way. Another of the problems we have I think with journalism education is we are not being demanding. I have a class of students that I have 31 graded projects in it per semester. Now I'm sure that just meant that the drop list got very extreme if I were to try to teach this somewhere. And yes, we have those feedback forms that have the likert scale 1 to 5. How would you describe the workload on this course? I have never had anybody circle anything other than the 1 which is the awful, horrible, odious, terrible workload. But by the time they get out of there, they know a lot. They studied a little bit about many things. As Mindy was saying, they're not masters of it, and they're not going to be masters of it. There's no point for me to teach somebody Flash. Except for the fact that expose it to them as a tool and say, here, look at the types of things you can do with this. Maybe you want to try this as part of what you're doing. I do try to teach pearl scripting. I don't right now require that they actually turn in a graded pearl script, but I do give them the tools, I explain how it works. They do in class actually produce some functioning scripts so that they change some things around.

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I take 45 minutes. I'm not doing other things. All that same time I'm talking about the quality of the journalism that goes in to what goes on in this. As I like to explain to students, one of the things that they forget very quickly when you're working in online and design and whatever else, is that you have to remember to walk and chew gum at the same time. They get forgetful of where we're going. Now, how do you do this in a curriculum? By being very demanding, by not turning it into technical training. I started last semester with Photoshop 5.5 in my lab. And midway through the semester we upgraded to 6. Now if I had spent the whole semester explaining all the intricacies of how to deal with version 5.5, version 6 comes along and they don't know anymore. So what's the point of learning it? I did show them Photoshop. I did show them things that they can do. I showed them before I came down here yesterday afternoon. We'd been talking about editing video. These are all news editorial print type majors. We talked about the content of video, the timing, the pacing, changing scenes and a few basic things about that. And then I said, there's Adobe Premier. And they said great, how do we run? See this button over here? Help. Contents. Getting Started. The project is due next week.

Now that may sound mean, but that's the way they're going to confront things. Those of you who have been in the business as long as I have, how many training sessions did you ever get on software? Did they ever actually think of doing something like that? It's out there and you have to be opportunistic about it and take that attitude with it. Now I start out usually with one piece of software. Something like, relatively simple in the initial part of their curriculum - QuarkXpress. Because we integrate online into a print design class. So we talk about QuarkXpress about how to learn a program. After that it's more or less, and here's another program and you kind of learn it the same way. And this is the kind of stuff it does. And it seems to work pretty well. It works for us. We do not allow you major in online journalism. Don't ever plan to. In fact, the only differentiation we have - we don't let you major in public relations either. You can major in journalism, advertising, or this little thing called media studies that virtually no one goes into. We do have some separation between broadcast and news editorial which we're trying to eliminate as much as we possibly can. We do eliminate it throughout most of our courses. There's basically a 3 course difference between broadcast and print and we're trying to get it to a 2 course difference now and ultimately have it be a 0 course difference. Have we lost something in the process? I don't think so because throughout that we have stressed doing the really good job of basic reporting - gathering information that's important to present and presenting it in a way that's understandable. Understanding that your mission is not to be a writer. Your mission is not to be an artist. Your mission is not to be somebody who takes pictures. Your mission is to go out there and there's these masses of people out there who do not have PDAs who when they talk on cell phones, say, "Wow, did you see that? Really foxy chick over there?" Whatever they're doing on these cell phones. Listen to them in the airport. They're not talking to their broker. They're talking to somebody else. They're talking about their - well... They're also very different than us. They're very different than us. And I remember

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back to my own traditions in the newsrooms. We talk about deadlines. Well, yeah, reporters, they work on one deadline.

I worked at an afternoon newspaper, which at one time was the largest newspaper in the country. I was a news editor there. Our first deadline was at 7 in the morning. Our last one was at 7 at night. We had one every hour. Now, what's different between that and 24/7 news? Not a whole lot. We also understood that those different editions went to different places and people who were interested in different things. They might not like local in this area, they want something else. We understand a lot of those things. We dealt with feedback. We've had people who can retrieve different parts of the paper different ways. Our newspaper itself was never really a mass thing. It really was a great big mall filled with all sorts of little niche shops. Niche information about lots of different things and we packaged it together in one edition each that would work well. I think if we keep that going and avoid using the word synergize, which I've counted we've used so far today 11 times - I've just used it another time - and start thinking about some of these new ideas rather than reinventing the wheel.

I remarked to Steve at lunch today and I think I remarked to Mindy too, a lot of the things that I've heard today, and not to pick on anybody in any particular order same ideas that I heard fresh and new in 94, fresh and new in 1995, fresh and new in 1996, etc. etc. etc. We can't keep approaching this as a new idea. We've either got to do it or not do it and understand that there are some things we can do, some things we can't do. And understand the reasons behind those. Understand why something that went away like Push is an idea we should revisit. It's email. Same idea coming back at us. The idea that the daily me is an idea that largely will probably will never work and why. Same idea as the difference between analogue and digital reasoning. Think about our audience. Understand things about - there was a question about, gee, is online diminishing our readership of print? Well, there's some pretty compelling evidence about that. There's pretty compelling evidence that says you don't put banner ads at the top of pages or you'll blow the click thru rates down through the floor? Why do we keep putting them at the top of the pages?

One of the things I would urge people to do is get students involved in some of the business planning for this. One of the things that makes some of the smarter people like Steve Yelvington smart about this is that they've worked at smaller organizations where they got involved in some of the business operations as well. I happen to come from a family that owns a bunch weeklies and that helps. I also have happen to run American Journalism Review's online site which gets about 7, 8 million page views a month, which makes it not a small operation. It, by the way, has made money consistently every year since 1985 and makes me a lot more money than working at the University of Illinois does. But that unrelated to the business side of this is important so that you make wise decisions - not so that you're crossing over and doing what the business side wants you to do or worse yet that you've designed a site that you think works great for the business side and in fact doesn't because it's

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not really what they need. Ask an ad agency whether they want the ad at the top of the page and a savvy one will tell you, no. You've read the research. It says put it on the side of the page and you'll increase the click thru rate by about 3 to 4 times. So why don't we do it? Because we don't communicate. Because we don't think in those terms.

**ROSENTHAL CALMON ALVES:** Thank you very much. John has already been introduced but I know that you have ideas about how to teach online journalism and actually I read an article recently that you wrote about it.

**JOHN PAVLIK:** Well, this is not so much how to teach online journalism but it's kind of a radical proposal for journalism education in general. I have to make sure it's clear, I'm speaking for myself, not for my school. I think that we're sort of hung up in an industrial age model of journalism education and in fact, I think much higher education is hung up on that model. I would recommend what we ought to do is revisit the idea of how students learn and how we teach and take seriously the idea that we get rid of courses, at least the way that they're structured. I'd rather have a model like this where what we do is we have a newsroom that we do on campus, or in some department that we consider the educational environment and it become a 24/7 environment and we don't put every piece of knowledge into a box. We don't say, OK, now, Wednesday 3 to 4 we're going to teach about ethics in journalism. Instead ethics is woven into every moment of and fiber of how we teach and how we do our journalism. We don't teach, OK, now I'm going to teach you how to interview somebody. Instead that's woven into the entire process of how we teach our students to be journalists. We don't say, OK, now I'm going to teach about how to do x, y, or z technique, whether it's Flash or something else. Instead students are learning in team environments, the teachers come in as mentors or guides, the same way we talk about how journalism needs to embrace the idea of journalists as guides, I think we have teachers become more like mentors and in fact, in many cases my students know how to use the tools far better than I could ever hope to know how to use those tools. Why not take advantage of that opportunity and let some of the students teach each other how to use the tools?

I think what we really need to do is guide them in the fundamental principles of what makes a great journalism or what makes a great journalist and teach them ideas about being fair and balanced in editorial judgment and critical thinking and then instead of having - and I like the fact finding specialization by media type. I think that's an idea that maybe served its time, but I think it's time to get rid of that idea. Instead if we have specializations, have specializations that you might call where a student can develop command of content. So instead they specialize in learning how to report about an area, a beat, or a subject, or a domain, as engineers like to call it. So they become an expert in say reporting about business and finance or health or arts or sports or public affairs, or any, you can go on and on. These don't have to be a finite set. These can be things that each student kind of develops in consultation with their team of mentors. And instead we produce students then who understand

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how to be journalists, they understand the principles that cut across all media types, and instead of placing them into these compartments where they think the medium is what matters, instead they come out thinking it's the story that matters and telling it right is what matters.

And I think that that's a lesson we can draw from the Internet, is that this is the first time we have the opportunity outside of the conventions of each media. We don't have to say, now I have to tell the story in words because I work for a newspaper, I have to tell the story in video because I work for TV. Instead we could say, this is a story, how could I best tell this story? You'd work in a team where I don't necessarily know how to do everything it takes to produce this story but I can work in a team that does have the various skills and capability. So that's the proposal I'd like to put on the table. Maybe it's not workable right today, but maybe elements of it are. Maybe we can work longer term toward reinventing journalism education and provide some leadership that the industry could benefit from. And bring industry into those classrooms or newsrooms or whatever you want to call them. Bring in editors so that they can act as a consultant while my students work on a special project. I did that once in one class. It was before APBD news had all of its problems. We covered the slaying of Amadudialo and the editors would come in, they'd meet with students, the students went up and reported that story with a variety of new media tools and did a very nice report. I think it was a better learning experience. That's one idea I'd like to throw on the table.

**ROSENAL CALMON ALVES:** Yes. That was the article I read. I found interesting and the temptation of organizing journalism education is sort of a real presentation that would - I wonder how it would really fit in the academic patterns and accreditation and that kind of things. I wonder if anybody wants to comment. Yes, Blair.

**AUDIENCE QUESTION:** Hi. My name is Blair Mindy and I'm a student of Rosental Alves and I'm a multimedia journalism major and I'm also one of his students that likes to argue with him a lot because I'm also an anthropology major.

**ROSENAL CALMON ALVES:** Don't start here.

**AUDIENCE QUESTION:** I have kind of a long question. I wanted to start with a quote that I wanted to have you guys comment on and it's from, by C.A. Bowers. "Faculty of public school and universities need to recognize both the special opportunity and the responsibility they have for providing the background knowledge necessary to democratize technological advances. They also need to recognize that is they continue to ignore the more complex and subtle linkages between technology and hierarchical systems of increasingly centralized political control they will themselves be transformed in a way that will further marginalize forms of education that do not contribute directly to economic growth." And I guess as a journalism major, especially as a multimedia journalism major, I sometimes feel like I'm being

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taught to teach people how to consume things. And I go into ethics classes and I learn about the current information about how the function of journalism is more an educational and civic responsibility and so, I've been here for hours and I've listened to the panels talk about markets and profits, but almost none about the specific responsibilities that we consider the heart of journalism. And as a student a year from graduation, I find it difficult to strata this civic responsibility with this profit driven motive. I was wondering how each of you would help set these priorities for students like me or if we should just stay poor and go into alternative press.

**ERIC MEYER:** The alternative press these days are owned by conglomerates and they don't address those issues. Actually, that is one of the things that I was trying to talk about because some of those reports you're talking about came out of my program back in the sixties. Our fundamental responsibility is to serve the people. Now I'm not going to get into saying we need to have some sort of knee jerk way of doing this, whether we need to have public journalism or what. Whatever method we need. The first thing we need to do is just think about why and make that be the judge of why we're doing these things. We're here to serve them, not to create markets, not to do the rest. We have to pay the bills at the end of the day, of course, but I think if we keep the focus of journalism on that, on serving the people, on serving that role, rather than making it sort of a creative wonderful endeavor where we can all go out and to great multimedia stuff that will end of probably being used to market goods for - when you walk by the store it's going to yell at you and tell you to buy this kind of coffee instead of something else. That's my answer to it.

**JOHN PAVLIK:** Well, one thing I would suggest is that there's a very good book that just came out this last week and it's free, available on the Internet, through the 20th century foundation - a book by Larry Grossman. You know, Larry Grossman was the president of NBC News and president of PBS and Minner was the great FCC chairman who's famous for two words - Vaste Wasteland. Anyway, they wrote about a digital gift to the nation. And they make an argument, a very compelling argument, and they wrote an op ed about it in the New York Times last week when the book was released that we have an opportunity through the spectrum auction to take resources that we could put back into providing us a support infrastructure for the ability to promote public journalism, public education purposes, not just of the Internet but for digital media. Because I think the Internet is just a piece of what we're talking about. There's a lot more to the new media spectrum than we thought so I would recommend that book. There's a lot of good essays by a lot of smart people with interesting perspectives on it. No. It's free. You can get the whole book free online at 20th Century Foundation website. If you just do a Google search on "Digital Gift to the Nation" it will pop right up.

**MINDY McADAMS:** The one thing - what was it - Blair? What Blair said is a thing that's of great concern to me and I get to deal with it directly for a whole semester in one class. But the I often feel that in all my other classes, especially the lab classes, that these little bits of that democracy thing leak out and sometimes I feel like - the

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multiple voices in ones head - some of the voices are saying this is really not appropriate in the lab class where I'm trying to teach them tools, for me to talk about who owns the media.

And yet, it's always appropriate to talk about who owns the media and how does the ownership affect what gets out there and what doesn't get out there. One of the places it comes up, it can't help but come up, is whenever we talk about databases. Because databases have many implications for government oversight, for government manipulation, and also for like people having access to information that governments would prefer to hide and then there's the whole, the way the Internet connects people - not all people everywhere, but does connect people everywhere. One of the greatest sites on the web for the kind of thing you're talking about is the committee to protect journalists, the cpj.org. Because one of the cool things that that site does is it exposes oppression and torture and murder of journalists in countries before they're murdered we know they're in jail. And what's really cool about is, then a whole bunch of journalists all over the world can send emails to their representatives and their elected leaders or probably make phone calls to the leaders of the country where the journalist was in prison and say, you can't execute that journalist. Don't you say you have a democracy. And I get the impression that website that fewer journalists are being murdered and tortured overseas. They're still being arrested and the journalism is still being repressed, but I think that some forms of freedom do leak out through the connections that we have now.

Even though there are lots of access questions and usability questions and tool questions and free speech questions and about where do you choose to work and do you choose to make money or not make money, that's actually the choice. I mean you can do what you believe in and you will never get rich doing what you believe in unless some string of things happen. Like if you want to do a lot of good for a lot of people, that is not going to make you the CEO of Time Warner or AOL, CNN, whatever they're called today. Right? You're not going to be the CEO if you choose to spread the truth to the maximum number of people. But if that's what you want to do, then you should do that. I mean, it's mean for me to say it, but to do that and then not worry about the money. You can't both be rich and do good for people. You can't. Either you're going to make money or you're going to do a lot of good. So you pick. Maybe you can do both at the same time. But you won't make money for doing the good thing for the people.

**ROSENAL CALMON ALVES:** But usually you work for a company and you don't make money there.

**AUDIENCE QUESTION:** I just wanted to say something in response to what Blair said. She's right. We've all been sitting up here talking a lot about business strategies and paid content strategies and making a profit and all that, and that's all very much on all of our minds right now because things are a little sucky right now, even though we'll get through it. But the one thing - you asking about where's the

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ethics of this? Where are people talking about journalistic integrity. It's a darn good question. And we need people like you in the industry and everyone out there who's thinking things like that. Because the integration is good. The integration is a good thing. I like the people with MBAs. They're much more fashionable than the journalists as I was telling someone earlier and that's nice. I think it's a good thing to have that integration going on. I think you have to have people like yourself in there asking those important questions in every single way. The important thing is to now know all the answers, and who was it, someone said, knowing is the enemy of learning. I mean that's exactly right and I love how passionate you are about it so get out there, get in the newsrooms. If you're making a lot of money, it doesn't matter. If you're making a little money, it doesn't matter. Get out there and ask those questions every step of the way. That's key.

**ROSENAL CALMON ALVES:** OK, next. Neal.

**AUDIENCE QUESTION:** Neal Figure. I'm teaching communication at Concordia University. I'm from Brazil originally. I think we have in Brazil the same problem. There is not - actually my passion - just an introduction about students that come to the university. They don't know how to write. Their writing skills are a problem there and here. And there we were asking what's going on with the high school because they are from the high school. Are we talking about the high school and how it is out in the high school. Well, but my question is here technology and thinking critically. It seems that there is an excitement about having hands on. This is something that I feel at the university - and I mean in the digital production class too involved and support - with this hands on thing I would like to ask you if we are really trying to develop with our students taking them to a thinking critically way or we are educating students to think critically or to reproduce.

**ERIC MEYER:** I think it's the same analogy. Before I ever got involved in online I was a graphics editor, among other things. And as you will find, a lot of people in the online field have this in their background for good reason because there's a lot of similarity between this. It was one of those popular things that you came up and you had to do and everybody didn't really believe that it was important but there was some value if you really put the time and effort into reporting graphics and getting good content in your pictures and all the rest, that you could work in team approaches with different specialties. The thing that really sold this when you try to sell it in the news room was to take a story. I remember there was a story we had. We had a really good environmental reporter who did a piece on one of the bridges of the Mississippi River. There are very few of them. One of them was going to be closed because there was an environmentally endangered mussel living at the pilings at the foot of this bridge. Well, he'd come back and written this wonderful story about the little town along the river, gone to the pharmacy, coffee clutch. It was a great narrative story about this and he was having a horrible trouble trying to figure out how to put the stuff in about the mussel and what it was and where the bridge was, and I said, we can take care of that for you. We can put this in a graphic. We

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can show a different way to tell you different aspects of the story. He started say, cool, I can do what I do best. They can do what they do best.

That kind of thinking, getting the students to think in that direction, and understand that as my colleague who wants to go to be our Knight Chair in Investigative Reporting does, that there are elements of this that are important. Same reporter did a story one time about how great it was, Milwaukee for years and years had trouble with pollution. The ozone levels were high and they were higher every - we had more ozone alerts every summer. And this year, by gosh, we had a record low number of ozone days and it was just a wonderful thing. So we sent out this graphic artist, who was, by the way dyslexic and had no journalist dream whatsoever. Do a graphic on how ozone layers vary through the day. He started doing some work on it and found out that the layers, the levels would go up and noon and one and two and three. Then they'd start over again at 7:00 the next morning. He started questioning this.

Well, what had happened, the guy at the department of natural resources had changed his work shift to work from 6 until 3 and he no longer monitored ozone levels after 3 o'clock in the afternoon in violation of federal epa regulations. Whereupon when he was forced to work all day long, Milwaukee set a record for the worst number of ozone days that summer. When you start making breakthroughs like that and find out that a graphic ends up reporting a story for you, I think you've got the critical thinking and the technology all together.

**JOHN PAVLIK:** I would just add, I think that the critical thinking and profitable news are not incompatible. I think for the schools the emphasis should be on the critical thinking. I think one of the big problems that local news organizations have is they don't do enough critical thinking. They do too much reporting of pseudo events. They spend way too many resources covering things that are really meant just to be manipulative of the press. If I were a local news editor I'd be embarrassed every day if I didn't have one important original piece of journalism that we did. I don't care whether it's about public affairs or sports or whatever. But we ought to have a good original piece of journalism every day that we lead with. I look at so many local news sites to just kind of see what's going on. 90% of it is just off the wires. It's an embarrassment. If I were out there I'd be humiliated to put that up. I would be ashamed of myself.

**MINDY McADAMS:** One of the things about the critical thinking too is I don't think is a reflection on my students or the youth of America or anything. I think maybe it's just maybe a function of being young where it's difficult to convince them that it's worthwhile to think critically. I mean they're happy to have a discussion about anything. They love to have discussions. They love to talk about their opinion which is nice. But when you're teaching them either a bunch of facts or a bunch of tools or something like that and you're trying to give them a foundation so then they can think critically. They often object to the foundation you're teaching. I find myself

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often having to explain. It's like, look, we're going through this hunk of the history of radio, for one thing, because I think we can draw some really good analogies between the way the business worked and the way it led into TV and the things we see now with the Internet. But we can't discuss those things intelligently and you can't evaluate them until we get this foundation of the history of radio. But they're sitting there saying, oh, god we hate the history of radio, it's so boring. Yeah, but you want to talk about the Internet. How can we talk about the Internet with no context? And trying to introduce context to young people - it's not that they're dumb, it's just that they're young. I'm sure later they'll be better with context. But they'll never get better with context if they don't get some foundation now, but they reject the idea of foundation.

**ERIC MEYER:** They've also always been trained. I mean, one of the things about the educational system at lower levels as you were starting to talk about is to train people at how fulfilling this is. I wrote my feelings in my essay and isn't this wonderful. The first thing you have to do with these students is, nobody cares what you think. We just want to know what's going on in the world. We don't care whether you reacted and emoted well about this and you tried well and isn't it great that you tried. Trying is one of the great enemies of education these days. I envision this as the 5th grade 100 yard dash where there's the little 200 pound kid who runs the 100 yard dash in 5 minutes and gets a ribbon for it. We have to be a little more demanding than that. We do have to deal with this writing problem at that level and with other problems at that level. The only way I know to do this, and for those of you who are in journalism education out there, this is not popular. Don't give them over to TA's and grad assistants. You work with them yourself. And you don't go out and get your campus which is based on instructional unit funding, and if you can't handle that many students, don't take them. If you can't do it right, don't just go out and grab them for the money.

**AUDIENCE QUESTION:** I'm Cindy Royal and I'm a PhD student and a TA.

I am the exception. I teach a web publishing course and I've got two things. I'm not sure we'll have time to get to both of them. But when we teach our course, like Mindy said, my course is primarily a skills course but we often get things trickling, things about social impact or democracy. So I'd like to know how each of your programs are handling, integrating the social impact of the Internet into your curriculum. And on that, how also, what your thoughts are on an interdisciplinary approach, not just within mass com but all the resources of the university - business and computer science, sociology, law, policy - how any ideas on how you can do that in a University setting.

**MINDY McADAMS:** I can put in one thing -because I know I've talked a lot, so I'll let other people talk. Our program, if you get a degree of journalism in our program you also have to have an outside concentration. Everybody. It's not optional. The outside concentration is 12 credits which is 4 classes in some - I think they have to

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all be in the same department and it has to be outside our college. So I've urged the online interested students if you took your concentration in computer science or in some cases in graphic design. Some of them are very information, graphic oriented. The thing we run into in the university is I'm having better luck in computer science but over in the college of fine arts and architecture, well you have to take 8,000 hours of portfolio classes before they will let you take their motion graphics class or their type class or anything like that. You know, I understand where they're coming from. But basically there is no potential at our huge university for the student to have a minor or a concentration in any form of fine arts or graphic design out in the arts college. That's sort of sad, I think. Computer science people through many, many conversations which has taken me many hours, I figured out that my students can take a programming class - they can take a real C programming class if they've taken certain maths which are not really too hard for them and which will count and all that kind of thing, and after they've taken C they can actually take a good database course or they can take java, if they're so inclined. Many of them aren't. But they can actually take comp sci with the comp sci people which is great and it's ok with the comp sci people and it's ok with me. But it's complete opposite of the art college. And I've got no power to change the minds of the art college.

**ERIC MEYER:** ... exactly the same situation with the same department. We can do exactly the same thing. I think it's important for everybody to realize that our accreditation - actually they just softened them though - I was going to say the 9065 rule for anybody who is into all the stuff, you have to take 90 hours outside of your major outside of communications which is important and we shouldn't just kiss it off. I also sit on the general education board at the University of Illinois. We have very extensive general education requirements for every student coming out of the university and it's important to think about those things. We just this semester are introducing new required course - it's kind of odd because a lot of people at the time are dropping history of journalism - and we are putting it back in as an absolute 100% required course to talk about history and ethics in that class.

**JOHN PAVLIK:** I would just add a little bit of reverse in terms of trying to make things interdisciplinary in my own teaching, I specifically reach out to colleagues that I've gotten to know in just about every discipline in the university and I specifically recruit them to get students to take my classes so that I then have the students work in teams so I have a journalism student working with a computer science, with business, with law, with art, film psychology, education, international affairs, whatever. That brings interdisciplinarity right into everything. Frequently the issue of social impact of new media - not just the Internet but new media - is a theme throughout everything they do and it's a part of their conversations and so that is the sort of approach that as a teacher I can just implement on my own rather than having to get some restructuring of the curriculum which could take years.

**ROSENTHAL CALMON ALVES:** I think Mark wants to come down.

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**MARK STENCEL:** On Blair's point I actually feel appropriate in Darth Vader black as somebody who just slithered through 10 years of political journalism into the business side, but I think one of the reasons we're talking about so much about markets and the economy is obviously everyone has said their number one concern coming out of j school is getting a job. I think the reason that jobs are getting scarce, in part, is that because we as journalists are doing a bad job of serving our readers and that we've become so obsessed with writing about process or personality or some of the other things that are particularly true of national political journalism, which is the subject I know the best. That we've done a very bad job of connecting what we report on, what our journalism is about, to people. Showing people what the impact is on them. That the MBAs are sort of rolling into our news rooms because we're not doing a good enough job ourselves of figuring out what our readers need. So, I'm hiring as an employer, and somebody who plans to employ a lot of people in journalism now and in the future. Let me talk about the few things that I look for in an employee. I basically look for 2 of 3 things. You either have expertise in the subject matter, you have a strong journalism foundation, and you've got some amazing online skills. Basically, if you're good in 3 of those things or really superb in 2 of those things you're a candidate. So the kind of curriculum that you all are describing sounds perfect to me. It was very exciting to hear you guys talk. I agree with everything you said even you didn't agree with each other. And so what I'm interested in is where is the resistance? Is it institutional? Is it the structure of university programs? Are you all heretics or is this..If the 5 of you all sort of have what sound to me like very compelling ideas about journalism curriculum are there, is there resistance to this idea? Because I don't know that the students that I'm seeing coming out of J school programs haven't gone through what you've described.

**ERIC MEYER:** Understand that the best online journalism students that I have ever had have refused to work for online sites because they think they are poor quality.

**MINDY McADAMS:** I have students who go out on internships and come backs and I will never work for a newspaper because they made me copy and paste for 3 months. I hated it. They suck. They won't go back. They go off - well they have worked for these dot coms. I don't know where they're going to work now. And the other thing also is out of those some hundred students we've got, I've got 6, well 7 including a masters' student who are really, really my online students and I've been there almost 2 years, not quite. Now those 6 or 7, I'm sure that or any big online operation would be really happy with as employees, as journalists. But also there's this fine line. There's a lot of dabblers, but in the end, I would tell that out of 2800 in 2 years I have 7 maximum.

**MINDY McADAMS:** Cause I'm hard on them.

**ERIC MEYER:** They want to do things like she was talking about before. They want to go out and make a difference.

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**MINDY McADAMS:** Yeah, and they want to communicate with people. They want to produce communication.

**STEVE KLEIN:** It's interesting. We were actually just talking about this. I'm pleased to report spending a great deal of time talking about quality journalism at least as much as we talk about market share and things like that. And this includes our business folks which pleases me. But, one thing that really scares me in the number of people in my newsroom who weren't employed the last time there was a recession [because they're young] and because of the \$86 million burn rates at Dr. Koop there are people who said, I don't have to cut and past for 3 months, I can go do something great at one of these startups. Well, the startups are gone and just about every starting television journalism job I can think of you work the night shift, you do unpleasant stuff and you get paid dirt and that's what gets you in the door to do the great stuff. It's what buys you the opportunity to sneak a great idea under an editor's nose and convince them that you're a genius. But people haven't had to do that for most of this decade and so I'm concerned the people have unrealistic expectations of the job market. That said, I think online journalism is really cool. The people who have come in with advanced degrees in ControlX ControlV have been able to develop into really superb online journalists pretty quickly. The ones that really want it and realize that that's an opportunity, not punishment.

**MINDY McADAMS:** ControlC is pretty advanced for most of us.

**JOHN PAVLIK:** I'd like to say one quick thing about the issue of resistance and I think there's a least 3 sources of resistance, at least to any kind of significant change. One is that most of the faculty are probably pretty comfortable with what they've been doing and don't really want to change because it means they have to learn a lot of new things or they may feel that need. Second, this institutional structure and momentum. And that's not just the schools themselves, but there's the accreditation process, everything else, so there's a lot of institutional factors that would be resistance. Then I think industry would resist a lot of the kind of changes that I was talking about if it's a school that is known for its newspaper concentration, its television concentration, its online or new media concentration, we're not going to do that any more. There are probably a lot of people in the industry who would think, oh, they've become a communications school or that wouldn't be the reality at all, but there's be a knee jerk reaction that might be very unpleasant for the schools to deal with. So I think there's that kind of resistance that's definite and real.

**ERIC MEYER:** Also understand that most of the journalism programs in the country have become communication schools which is why you aren't seeing that many out there.

**ROSENAL CALMON ALVES:** Okay, I think that's a grand finale. Thank you very much.