MIDDLE TENNESSEE STATE UNIVERSITY

COLLEGE OF MEDIA AND ENTERTAINMENT

Future of Journalism Education Roundtable

Keynote presentation by Dianne Lynch, author of “Above and Beyond: Looking at the Future of Journalism Education”

The state of journalism schools, needs and the path ahead

How to instill and create real change and innovation in journalism programs

Positioning journalism programs for a new generation

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Organized by the College of Media and Entertainment and the John Seigenthaler Chair of Excellence in First Amendment Studies

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Deborah Fisher, Director, John Seigenthaler Chair of Excellence in First Amendment Studies

Participants:

Leon Alligood, Associate Professor of Journalism, Middle Tennessee State University

Chris Bacon, Assistant Professor of Journalism, Middle Tennessee State University

Kenneth Blake, Associate Professor of Journalism, Middle Tennessee State University

Larry Burriss, Professor of Journalism, Middle Tennessee State University

Bill Church, Senior Vice President of News for GateHouse Media

Christine Eschenfelder, Assistant Professor of Journalism, Middle Tennessee State University

Deborah Fisher, Director of the John Seigenthaler Chair of Excellence in First Amendment Studies, Middle Tennessee State University

Val Hoeppner, Director of the Center for Innovation in Media, College of Media and Entertainment, Middle Tennessee State University

Martin Keiser, Senior Fellow, Democracy Fund

Eric Ludgood, Assistant News Director, Fox 5 News, Atlanta

Greg Luft, Professor and Chair of Journalism and Media Communication Department, Colorado State University

Dianne Lynch, President of Stephens College

Andrew Oppmann, Vice President for Marketing and Communications, Middle Tennessee State University

Ken Paulson, Professor and Dean of the College of Media and Entertainment, Middle Tennessee State University

Greg Pitts, Professor and Director of the School of Journalism, Middle Tennessee State University

Zeny Sarabia-Panol, Professor and Associate Dean, College of Media and Entertainment, Middle Tennessee State University

Allan Richards, Associate Professor of Journalism and Media in the School of Communication+Journalism at Florida International University in Miami

Ronald Roberts, CEO and Managing Partner of DVL Seigenthaler

Tracey Rogers, Vice President and General Manager of WKRN, Nashville

Thom Storey, Chair of Media Studies Department at Belmont University

Jennifer Woodard, Assistant Professor of Journalism, Middle Tennessee State University

The Conversation

(The following transcript has been edited for form and clarity.)

Introduction of Roundtable Participants

Ken Paulson: This is to be a daylong conversation about the state of journalism education. And having said that, we are not talking strictly about what they used to call “news-editorial” at University of Missouri — my alma mater.

This is about everything that a contemporary school of media, mass communication or journalism might teach. So that encompasses the traditional news-gathering and reporting of journalism, but also public relations and advertising, visual communications, research data compilation and reporting — and whatever else colleges across the country are teaching in this area. Because all those elements in the end need to come together to be a vibrant educational experience for our students and make perfect sense in a changing media world.

So, I think we need to take a hard look at what a contemporary curriculum looks like and what the results are when you adopt a contemporary curriculum.

Everything is on the table. Any ideas that are totally off the wall will be particularly welcome this morning. We want to go around the room so those folks who are reading this transcript will understand the powerhouse talent we have in the room. But I want to begin by introducing the woman who organized this event. She heads up the John Seigenthaler Chair of Excellence in First Amendment Studies.

Show of hands, how many of you knew John Seigenthaler in one form or another? Wow. So, apparently to get into this conference you had to know someone. We love John and we miss him. The chair is housed on the second floor of this building and we've captured a good part of his library and his furniture up there. We take great pride that John is honored daily in our college. But just as John was dynamic and creative and engaged, our goal is to make the chair all of those things. This program is just one more example of what John himself would have organized were he still around. The woman who runs it also oversees the Tennessee Coalition for Open Government. Does a great job. Let me turn it over to Deborah Fisher.

Deborah Fisher: Thank you, Ken. I want to tell you a little bit about the chair. The John Seigenthaler Chair of Excellence in First Amendment Studies was established in 1986 to honor Mr. Seigenthaler who was the longtime president, editor and publisher of The Tennessean in Nashville and the first chairman of the Freedom Forum First Amendment Center which is at Vanderbilt University.

Mr. Seigenthaler remained a leading advocate of First Amendment freedoms throughout his career and until his death in 2014. Mr. Seigenthaler believed in journalism of integrity and throughout his nationally renowned career, he championed the underdog, shed light on dark places and looked out for the community he served. The mission of the chair is to promote awareness and understanding of the First Amendment and to support quality journalism throughout Tennessee through deepening the experiences of students with partnerships in the community.

Our main programs include:

- The First Amendment Encyclopedia, which is an online, searchable database of more than 1,500 entries by scholars covering court decisions and legal doctrines, laws, events, people, issues and organizations — everything to do with the First Amendment. The encyclopedia also has news and insight about current issues related to the First Amendment.
- The Seigenthaler News Service, which creates and supports learning environments for students where they can work in professional outlets to produce news, and
- The Pulitzer Prize Lecture Series which brings journalists in who have won Pulitzer prizes as part of a regular lecture series on a free press and journalism. And events like this.

So, I am very pleased to have all of you here and thank you so much for traveling in.

Ken Paulson: Thank you, Deborah. Next up is Dr. Greg Pitts who oversees our School of Journalism and who has a particularly vested interest in today's proceedings. Greg has been a mass communication faculty member at both public and private universities for more than 20 years. We were able to lure him from the University of North Alabama. I will tell you that what's really remarkable about his leadership is we go through this very challenging accreditation process. And those of you who have not been a part of that, there are a series of requirements, and in each case, he scored, if you want to put it in competitive terms, 100% in North Alabama. And then did the same thing here, which is like throwing two perfect games in a row. So, well done, Greg. We are delighted that you are here.

Welcoming back Tracey Rogers who is the vice president and general manager of WKRN-TV in Nashville, Tennessee. She has served as vice president and general manager of WMC-TV in Memphis and KAIT in Jonesboro (Ark.). She graduated from this fine institution just a couple of years ago (smiling) with a bachelor's degree in mass communication. Thank you for making us proud. We're delighted you're here.

Dr. Ken Blake who is a professor and data analyst. What I love about his bio is he says he's been hooked on data analysis since he began using spreadsheets to analyze campaign contributions and voting patterns while he was a newspaper reporter covering local government. Now that was the early ’90s.

Ken Blake: I think the word you're looking for is: Nerd. (*laughter*)

Ken Paulson: Ha! Dr. Nerd actually, to you. But, that background, having been a hands-on newspaper reporter using data and then an accomplished academic is a potent combination for our college and our students. We have a poll, the MTSU poll that Dr. Blake and Dr. Jason Reineke, who is right behind me, have put together. It's highly influential, highly impactful and is important to the future of the college.

Bill Church — we're glad to have you here — senior vice president of news for GateHouse Media, previously executive editor of the Sarasota Herald Tribune. He was a 2016 Knight-Visiting Nieman Fellow at Harvard and recipient of the Robert G. McGruder Diversity Leadership Award and served as a president of APME – Associated Press Managing Editors,

which is a lofty position. I think, probably, you hold the most jobs in the palm of your hand of anybody in this room.

Bill Church: I've been kicked out of good communities, Dean Paulson.

(*laughter)*

Ken Paulson: How many employees, journalism employees, does GateHouse Media employ?

Bill Church: It'd be easier to tell you how many newspapers we own: more than 140. We may have purchased a couple during the time that we've been doing introductions.

(*laughter*)

Bill Church: But, all over the country. Let's just put it that way.

Ken Paulson: Well, when we wrap up here at 3 o'clock, we'll have about 40 students with resumes lined up for you outside.

Bill Church: (*laughter*) I'll take all 40.

Ken Paulson: We want to welcome Greg Luft. He's a professor and chair of the Journalism and Media Communication Department of Colorado State University. He has been a senior fellow for the Institute for Education in International Media and is a board member of the Broadcast Education Association and the Rocky Mountain Student Media Corporation. He's also an accomplished professional in the business and has worked as a photojournalist, reporter, producer. And we're delighted to have you here, thank you.

Next is Zeny Panol, our associate dean who I have the privilege of working with every single day. She not only runs the College of Media and Entertainment, she is an accomplished researcher and extensive international traveler. Her research has been published in Journalism Studies, Public Relations Review, Asia Pacific Public Relations Journal, Disability Studies Quarterly, and Media Asia. An extraordinary asset to our college. Zeny, thank you for what you do.

Another alum we can brag about. Ronald Roberts. He is the CEO and managing partner of DVL Seigenthaler. It is the largest public relations agency in…

Ronald Roberts: The world!

Ken Paulson: In the world!

Ronald Roberts: Just kidding. (*laughter*)

Ken Paulson: Yeah. I was trying to figure out how far I could go.

Ronald Roberts: In the region.

Ken Paulson: In the region. The region being more than Nashville.

Ronald Roberts: Yes.

Ken Paulson: More than…largest in Tennessee?

Ronald Roberts: Yes.

Ken Paulson: So, in a five-state region?

Ronald Roberts: The largest. (*laughter*)

Ken Paulson: The largest. Okay. It is a vibrant agency and Ronald has been a community leader. He currently serves on several boards, including the College of Media and Entertainment's Board of Trust which I trust is your..

Ronald Roberts & Ken Paulson (in unison): Most important role. (*laughter*)

Ronald Roberts: By far.

Ken Paulson: Absolutely. I will tell you that when we renamed the college from the sort of dusty, stodgy "College of Mass Communication," largely because no 18-year-old knows what mass communication is, Ronald headed up the focus groups and gave us a scientific foundation for making the change. It's worked out very, very well. He was actually the assistant director of public relations at MTSU.

Ronald Roberts: Yes.

Ken Paulson: At one point, and later becoming part of this faculty, and has worked — I love that you worked at TNN!

Ronald Roberts: Yes.

Ken Paulson: The Nashville Network before he came to MTSU. Anyway, he's a huge leader in Nashville and we're honored to call you our alum.

Ronald Roberts: Thank you.

Ken Paulson: Next is a gentleman who will be giving us insights at noon. You're welcome to share them earlier if you've got any. (*laughter*) But, we've specifically scheduled Allan Richards who is an associate professor of journalism media in the school of communication and journalism at Florida International University in Miami. He has been the associate dean of the school and chair of their journalism and broadcasting department and was co-founder and executive editor of the South Florida News Service. Very impressively, he received The Scripps Howard Foundation AEJMC Teacher of the Year Award in 2017. The reason he's here today, in addition to all those accolades, he is the co-director of the JMC Innovation Project which is one of the more intensive and thoughtful looks at journalism education. So, thank you for being here, Allan.

Ken Paulson: Next is Marty Kaiser who couldn't get into journalism school (*smiling*).

Marty Kaiser: (*laughter)*

Ken Paulson: Probably edit the transcript because you can't see the smile, right?

Ken Paulson: Marty is currently playing a role as an educator, global traveler, and senior fellow at the Democracy Fund and he remains a journalism consultant. He is a former editor and senior vice president of the Milwaukee Journal Sentinel and he led that staff to not one, but three Pulitzer Prizes. So, delighted to have you here, Marty.

Marty Kaiser: Thank you.

Ken Paulson: Deborah, do you want to introduce our remaining panelists?

Deborah Fisher: I have the honor of introducing Leon Alligood who I worked with at The Tennessean for several years. He was for 22 years based in Nashville, working at The Tennessean and The Banner. He's an associate professor at Middle Tennessee State University which he joined in 2008. He teaches reporting, feature writing, multimedia reporting, and immersion journalism. Importantly, since 2009, he has been the faculty advisor to Sidelines (the student newspaper) and he heads up one of the Seigenthaler Chair programs that takes students on a feature writing class in the summer where they travel around the state.

He also recently was one of five journalists to be inducted into the Tennessee Journalism Hall of Fame.

Next to him is Eric Ludgood. He is an award-winning journalist with more than 30 years of experience covering domestic and international news. He's currently the assistant news director for Fox 5 News in Atlanta. Throughout his career he has held many leadership roles including vice president of CNN International, news director at WGCL-TV in Atlanta, and news director at WNCN-TV in Raleigh, North Carolina.

Thom Storey, who I know going back to SPJ days, heads the Media Studies Department at Belmont University and serves as director of The New Century Journalism program. Belmont uses a multi-platform approach to storytelling based in traditional news values and ethics. His professional background was in the newspaper industry – in publications in upstate New York, Iowa, Missouri and at The Tennessean in Nashville.

Our speaker, Dianne Lynch, is president of Stephens College. Before that she was dean of the Roy H. Park School of Communications at Ithaca College from 1989-2004. Before that, she was a faculty member and chair of the Department of Journalism at Saint Michael's College in Burlington, Vermont. She also was the founding executive director of the national Online News Association, the editorial director of the first national study of the credibility of online news, the editor of the first textbook on the ethics of digital news…

Her most recent research is a national study on the future of American journalism and journalism education which was commissioned by The Knight Foundation. So, thank you for coming and presenting and I'll turn it over to you.

Keynote - Where should journalism programs be headed?

Dianne Lynch: So, hi. I am Dianne. Thank you very much Deborah for the introduction. I'm the president of a small women's college in Columbia, Missouri and I've been that for 9 years. But, I can't seem to get my other foot out of the world of journalism. It's my passion. It's my commitment.

I grew up as a journalist. I worked at USA Today as a stringer and did everything from Vermont's standard weekly newspaper all the way to ABC News as a columnist online.

I got into online news very early. We're going to talk not about me, but what I learned from that. So, just very briefly, again some of the things that I did, I hope, give me some credibility in this room. I'm here to talk to you about my experiences, my observations. And, in fact, I think I bring that because I care as passionately as I ever have about journalism and certainly about journalism education. But I am three or four steps removed from it.

I had a wonderful conversation with Allan this morning which I believe we will probably continue forever about my perceptions and his about how we can work together as industry, as observers, as consultants, and as faculty to move journalism education forward.

I was really fortunate a couple of years ago when I went to the Knight Foundation and said, "You know what we need? We need somebody to go around the country and talk to anybody she wants to about what's the future of journalism and therefore what's the future of journalism education?"

And in their everlasting wisdom they said, "Okay. Why don't you do that?" And I spent a year, every minute of my vacation time, traveling around the country, making phone calls, interviewing, talking to people — everybody from Google to deans of some of our small and large journalism schools — to get their big ideas about the future of journalism education.

So today what I am going to do is not go through every piece of that. You can find it online (Above and Beyond: Looking at the Future of Journalism Education) if you're interested. I'm going to talk to you a little bit about my perspective:

- Where we've come from as journalists in recent times and as journalism educators and media educators.
- Where we are right now, in terms of the industry.
- Where I think we should be headed and how we should be approaching that as people who care deeply not just about education but also about the future of American journalism.
- And what does that mean for our culture, our community, and our democracy.

So, I am going to start out by acknowledging that (*reading a slide*): “You often can end up looking silly when trying to forecast the future.” This is from the BBC's Future of News. This

exercise is not about predicting the decade but preparing for it. What are all those things going to do and be? And what are the implications of all of those new developments, most important, in terms of how we are serving democracy, our readers, our viewers, our audiences, our voters?

Learning from the 1990s tipping point

So, a little history. Twenty years ago, in the late 1990s, when I was first starting to work with the Online News Association, we were at a tipping point of technology.

We had been talking about things like the web or the internet forever. But we were standing at the edge of a precipice and we didn't have any idea what was on the other side of that cliff. Journalism education was overwhelmed by it, at least in my experience.

I went to lots of conferences talking about what does it mean and what are we going to do? What we said was, "Still need the basics. Everybody still needs the basics. We're still going to do exactly what we've done which is: reporting and writing and editing and ethics." And I want you to know I believe deeply in that still today. Nonetheless, that's what we did.

But from my perspective, we spent a decade — at least, if not more — trying to figure out as an academy, as the leaders in journalism, what did this all mean? How were we going to get our heads around it? How did it matter? How were we ever going to prepare tomorrow's generation and the next generation to understand and engage this?

I see us at the tipping point, again. I think we have an extraordinary opportunity to learn from what didn't go well the last time. And I worry perhaps that we're not thinking about it in that way.

The beginning of the Online News Association

Let me start with a little bit of history again. I was the founding executive director of the Online News Association which was an organization of about 15 people.

A guy named Richard Jaroslovsky, who was executive online editor of the Wall Street Journal, got us together — we always called ourselves "Friends of Rich" or "F.O.R's." — in Chicago at a conference in a hotel, and said, "This is different. This is all different. We have no idea how online news is going to be different from print, but it's different."

And just to remind those of you who perhaps are as old as I am and were around in those days: There was war between the online and print traditional newsrooms. They were located very often in different — remember that? — *different* buildings. I remember having a conversation with one of the editors of the Chicago Tribune saying she would die before she would ever pitch a story or make a story available before a deadline because then those online people were going to steal her story and put it up first. Remember those days?

Okay. So, a group of people got together. I was very fortunate. I was at little Saint Michael's College but I knew somebody who knew somebody and I knew how to do strategic planning.

And they got a grant from the Ford Foundation and they said, “Does anybody know how to do strategic planning?” And somebody said, “Yeah. I know somebody who does that.” They called me up.

So, I got involved very early as they were starting to develop and figure out what they were doing and why did it matter. I know this (slide) is in tiny type and I hate people who read you PowerPoints, but what it basically does is outline (the founding principles of the Online News Association), what they believed was going to matter.

You’ll notice the last one says, “News organizations reporting on the internet must be afforded access to information and events equal to that of other kinds of news outlets.” Because they couldn’t get press passes!

They would go to events but everyone would be like, “No. No. No. That’s not real. No. No.” So again, this document speaks to its time. It’s naïve. It’s going to be dramatically surprised by the way things were going to develop. But it speaks to editorial integrity values — all of the things, the grounding (in) journalism — ONA was committed to it from the beginning.

The Internet would provide a voice for democracy

Here are a few things that we hoped for. When we sat around, after having a few beers at some of our conferences or meetings, we talked a lot about the fact that the internet was going to provide a voice for democracy. That in a democracy, for the first time, everybody would have means to production, means to having a voice, means to contributing to the public discourse. That was extraordinary.

Remember “one-to-many”? I remember teaching mass comm for years and there would be a little diagram. There would be one center where all the information came from that went out to the audience. But there was one (center) instead of the chaos and the “many-to-many” and the “anybody-speaks” that we have today. But we saw that. The ONA and the board saw that as such an extraordinary vision of a true and open democracy — the marketplace of ideas.

We were optimistic and super hopeful that in that chaos, the truth would emerge. We feared, similar, that Mark Twain was right. That you know what? “Nothing wrong with it except it ain’t so.” What would happen if that didn’t happen? What would happen if the noise in the chaos overwhelmed the truth. I’m from Missouri.

Our worst fears and what we got wrong

Here’s one of the things we got so wrong, so wrong — is that information wanted to be free. No business model. Why? Because from the beginning everybody sat around the table and said —and these were the online editors of the major news organizations in the country and the first ones, the *founding* online news editors in the country — and it was like, “The internet is free. People aren’t going to pay for it. They really want it to be free. We have to come up with other alternatives.”

Except the Wall Street Journal's Richard Jaroslovsky, who started this organization (ONA), who said, "Not me." Paywall from the beginning. You know? Right. Yeah. Should've listened to them.

But at any rate, it turns out this whole thing about "information wants to be free," that's not what it said. It came (from) Stewart Brand who said, it *almost* wants to be free because the costs of getting it out there are getting lower.

So we made that mistake and what a difference. I mean, what a difference that kind of decision can make — things we did not imagine, our worst fears.

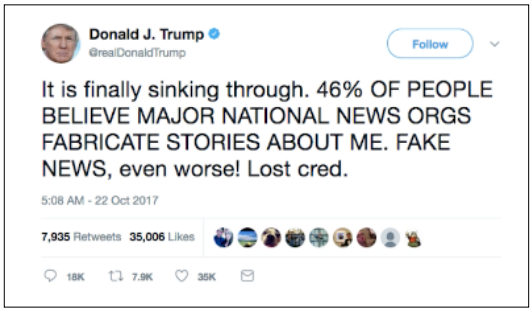
I was talking this morning about the fact that I'm not in this business anymore. And so I didn't know that The New York Times had developed this extraordinary branding company — "Stories that influence the influential." Interesting choice of words. They're beautiful. They're extraordinary. They are embedded advertising.

If you haven't looked at the Times branding company, I really encourage you to stop and go to the site and take a look at the exceptional, beautiful, narrative, journalistic advertising that The New York Times is creating.

I get that in our context today, this is nothing unusual. But I will tell you, 20 years ago, this was our worst fear. Remember that church-and-state thing between advertising and news? We just agonized about sponsored content. How will they tell? What will they do? How will we know, right? My gosh. You might have ads actually embedded in your news stories.

Earlier on, you may recall USA Today did an ad where on the front page of the site, a little Volkswagen came up the side and … went under this front page of the (news website) and out the other side. It was a crisis in journalism at the time. We had panels about it. Like, what was happening? Well, who knew?

The Washington Post has a new slogan "Democracy dies in darkness." We would never have anticipated it. And we would never have anticipated — it would have been like *Back to the Future* — if we'd seen a (headline) that said, "Jeff Bezos just bought the Washington Post." Everybody would've been like, "What? That can't happen."



Here's something else we would never have anticipated. I was thinking about how to talk about any of this in a way that's respectful and understanding of our country and where we are today. I thought well just go look on Sunday to see whether or not the president has said anything about the media that I can use as an example of something we would never have expected.

Literally within 15 minutes — I mean I'm telling you it's like delivery — there it was at 5 o'clock that morning. We would never believe that our president was going to be not only governing on Twitter— we didn't know about Twitter — but governing online. That there would be an all-out culture war between the journalists — between those who care deeply about information, news and information — and our president.

Why does it matter? For all the obvious reasons. So, this is where we've come from. Twenty years ago — we were all part of that era. We remember that. We remember in different ways based in our different experiences.

I really believe that 20 years ago — in 1999, 1997 — we were standing on this precipice of dramatic, extraordinary change in our culture, in our politics, in our environment, and in our communities, certainly in our passion for democracy, our passion for journalism, and our passion for education.

None of us knew what was coming.

I show you the ONA (founding principles) just to remind you how little we understood about where we were going and the incredible pace and rapidity of change**.**

I ask each of you to just think about how your own organizations, classrooms, curriculum, and schools' programs addressed (those changes) over time. What really worked well? And perhaps why we still, in my view, have much work yet to be done.

Dropping trust in the news media

So let's look at the state of the media industry and what does it mean for journalism education. And I appreciate so much that your schools are now engaged with students with communication writ large.

But if we think about journalism in particular in the context of this: What's happening out in the world? What does that mean for how we are preparing students to go out into the world to be the next great voice for American democracy.

I'm going to go through this relatively quickly because so much of it you already know.

But what news sources do audiences trust?

Search engines. That's what audiences trust. You're going to find that the latest data shows that search engines — Google, because Google is so neutral and objective *(irony in voice)* — is the source of information that audiences trust most. Young people even more so. 72% (of young audiences) say they trust search engines most.

Traditional news media, 64%. So think about that. The gap between all (traditional) news media (newspapers, radio & TV) and search engines. And we are no competition for Google. (Below that are) news websites, social media and websites of businesses and NGOs (non-governmental organizations).

Here's another (study). Who do I trust for news and information? My friends and family.

I love scientists and experts (which are second on the list). Brands I use (are third on the list). "Brands I use" is my source of information over journalists (which is fourth on the list). So, Ivory Soap. Coke. Pepsi. Not sure. But again, journalists are not ranking among the top sources of news and information that we trust. That's not new, but it's not changing.

If you haven't taken the time to look at the Edelman Trust Barometer, which comes out every year, it's a really extraordinary mapping of the trends in where we get our information, how we feel about our cultural institutions, those we trust, those we don't and how that changes over time.

…Dropping trust has occurred most dramatically in the media. So that from one year to the next — from '16 to '17, it's a huge international sample — it's dropped five percentage points. That's dramatic in a single year and of course we know why if we think about what's been happening globally, what's been happening nationally. It's not as though those things are happening out of context. But as my grandma used to say, "Trust is hard won and easily lost."

You're not going to be able to read this (slide). In fact, I can't read it myself because it's so small so I wrote it down so I'd be able to tell you. What this says is that 6 in 10 trust search engines more than human experts.

So when you ask, again, our culture, our community, our citizenry, what do they trust the most? They trust search engines the most and that's not something we could've predicted.

53% don't listen to ideas with which they disagree. We knew that, right? It's echo chambers, (people are) less and less willing to expose themselves to new ideas and they say they're four times more likely to disregard information they disagree with. So not only do they *not* listen to people that they disagree with, they also disregard information with which they disagree.

The echo chamber effect is stunning and growing and being promoted by those who have a reason to do that.

Two-thirds of U.S. adults get their news from social media. That's changing all the time. Adults are increasingly turning to various forms of social media. But what does that mean? We know what just happened and the issues with Facebook around the election. Again, the question is, there's a blurring. We used to worry about the fact that advertising was going to somehow creep its way into and underneath our USA Today banner, you know? And people would not be able to discern the difference.

What we have seen in 20 years, which is a blink of an eye in the history of cultural evolution and revolution, is an absolute blurring. There's not a line anymore, there's a synthesis of paid content, advertising content, community content, crowd sourcing content, which is identified as more trustworthy than journalism or those who at least aspire to providing some kind of news and information for the public good.

I know I'm not telling you anything you don't know, but sometimes it's really important just to hear it again as we begin a conversation about: What is journalism education? What is media education? What's the academy's responsibility for and commitment to the next generation and the next generation? Because, folks, we are just getting started on this.

Oh! This is context — so, two-thirds of U.S. adults get news from social media. My guess is that most of that is on their smart phones. When we think about how we're teaching our students to prepare content for smart phones, I just thought it might be useful to look at where people access the information they get on their smart phones. Probably needs to be short, direct, brief, since they're either in bed, in the bathroom or on public transportation.

So what does all this mean as we think about the media and think about the implications for the media?

I have often said that one of the great benefits of what's happened in our culture and our democracy this past 18 months is that, I think, it's revived journalism. I mean there is this passion for journalism. I'm old enough to have decided that I was going to be a journalist after Watergate. There was a surge of journalists. Young people who decided that they too were going to save the world because it could be done if you were a journalist. So I had this moment of optimism where I thought, "Oh my gosh, this is all going to drive thousands of the best and brightest students into the journalism programs, into communications programs, because they know that they can make a difference in the world." Haven't seen that happening yet. But we'll see.

But as we think about how we are preparing students for the world of tomorrow and we think about — yes, parents want jobs, kids want jobs, an ROI on their investment — what's happening in the industry? What can we promise? What can GateHouse promise? GateHouse just bought the newspaper in my town. So, what can we promise students? What kind of job prospects would they have?

So, The New York Times, Wall Street Journal, The New Yorker, are booming in circulation, but that's not happening overall.

Newspaper subscriptions continue to decline. Newspaper employment continues to decline. Alternative newspapers continue to decline. Television is holding its own. But it's important to recognize that between 2008 and 2016 the U.S. population went from 304 million to 323 million. So while it's holding its own, it's not holding its own.

I appreciate that we are educating our students to be producers and consumers of mediated messages. I'm sure that's true. But as we think about our students who are on our television track, in our newsroom/newspaper track, although I understand that that's declining, and even in our public relations and advertising tracks, because they are symbiotic with the mainstream media industries, what do these numbers mean for how we are educating our students? What are the things we're focusing on?

Radio is up. How many of you listen to podcasts? (*Raised hands*) You and everybody else. And that's why. Because they are mobile, current, timely and vertical. They have the characteristics that work with and that meet the needs of today's audiences. Because we want to be vertical and specific to our interests both politically, socially, culturally, religiously, in terms of sports, you name it. You want something that is about what we want to hear about in the way we want to hear from the people we want to hear from.

Newsletters. Look at that. Here's something we would have never expected. If I said to you, 10 years ago, we really need to start teaching radio and newsletters. You would have been like, "Yeah, I don't know about know about that." Right?

It's a good example, however, of how the fundamental skills of journalism education, the things that matter about journalism education, (can be) taught well and flexibly and dynamically in a context of helping students. And faculty understand that it isn't about the specific product. It's

about how do you take that skill set and create content across platforms? Because, again, we didn't know that podcasts and newsletters were going to be hot, but if you knew how to write a news story and you could do a broadcast, you were golden.

We focus often on the wrong things in my view.

The coming wave of artificial intelligence

AI (artificial intelligence) enters newsrooms. Journalists have urgent responsibility. Remember I talked about the tipping point and how the internet was the tipping point. Well, we're about hitting another tipping point and I don't think we've seen anything yet. I think it's going to be the difference between the Model T Ford and a plane.

I'd like to challenge all of us to think about what did we learn from the last tipping point? And what are we doing differently as a result of it? "The most profound technologies are those that disappear." (*reading slide)* I told you I wouldn't read PowerPoint, but I lied to you. "They weave themselves *into* the fabric of everyday life until they are indistinguishable from it." That's from 1991, Scientific American.

Of course we know that, right? Technology becomes part of our culture and it disappears. It's the difference between looking at the screen and through the screen. We saw that with the web. We saw that with mobile phones. It's the Model T version of what we are going to see with the integration and the invisibility of artificial intelligence, natural language generation and virtual reality. All of this is in our wheelhouse. It's all about communication, production, distribution, legitimacy, validity, credibility of the experience. The communication messaging experience that our audiences are going to have. Not tomorrow and not in two years. But in five years and 10 years.

In 1999, I stood up in my classroom and I said, "There's going to be a little box. It's going to be about this big, and it's going to have everything in it. It's going to have television." And they were like, "Yeah, right." Twenty years. Think about the rapidity of change.

So, going back to AI, what are we talking about with our students? What are we talking about with our faculty? How are we thinking about this in journalism education schools? The job of the academy is to be cutting edge. We all get paid to think. It's why we get paid to teach students what we're passionate about. It's why we are the ones who are supposed to be ahead of the curve. Not chasing it. Ahead of it.

So what are we doing as the academy, as journalism schools, to move at least in a direction where we are situated to be a part of that conversation?

This is a study that came out of Denmark … that looks at the way in which AI is going to disrupt everything we know and do.

- 13% of U.S. households will own consumer robots.
- 30% of new cars will have self-driving mode.
- 70% of mobile users will access devices via biometrics security.

You'll have 150 smart devices — the internet of things. There's gonna be cameras in the house everywhere. We have older parents. We're going to be able to watch and be able to tell when they got out of bed. We're going to be able tell how long they've been out of bed. See whether or not they've gotten back in bed safely. We are going to be absorbed by the internet of things which is one part of the invisibility of what's going to be happening.

…Basically the purpose of this (slide) is to show that there is no aspect of your life, no aspect of our educational process, and no aspect that our students will need to learn that does not speak to or is not informed by what is happening by artificial intelligence and the integration of the next wave of technology into our culture.

The implications of AI for journalism

The Tow Center (for Digital Journalism) had a meeting two weeks ago about artificial intelligence. Practical implications for journalism. It was a closed-door meeting. It was invitation only. But they did issue a report. You can watch part of it online, I encourage you to do that.

I am not going to read this (slide), but basically what it says is AI may enhance the journalism profession. It will enhance, not replace journalists work. That — in my view, outside, not a part of the culture, not a part of the academy the way I used to be — I would tell you that that strikes me as the kind of naive statement that the ONA's mission (statement) had 20 years ago.

I think that's what people hope for. But when you look at a company today, and they can create thousands of news stories, instantaneously, without human intervention, that's an interesting assertion.

"Both the knowledge gap and communication gap between technologists designing AI and journalists using it may lead to journalistic malpractice," (*reading from Tow report findings*). Where is the academy? Where are journalism scholars and educators and practitioners, in the academy, in part of those conversations?

New kinds of opportunities for reader engagement. It may create echo chambers. Think about being able to restrict and filter and refine the information you get — and not just in text but visually in 3D, in virtual reality — the experiences you want to have to exclusively those that you want to see, that fit with your world view. And think about being able to do that without having to say it again. Because the machine learns over time, and quickly, what you're interested in. How you like to see things, the kinds of people you like to interact with. It creates a dynamic, incredible echo chamber for each one of us to live within. What does that mean for democracy? What does it mean for the free marketplace of ideas? What does it mean for journalism education?

"Artificial intelligence is unpredictable. We don't feel confident predicting where the biggest problems will crop up." (*reading Tow report findings*) I think that's probably the safest statement anybody could make.

Recommendations that came out of the report (*reading from findings*):

- “Investment in training editors and reporters is crucial.” I would add faculty and students to that list. “As AI tools enter newsrooms, journalists need to understand how to use new resources for storytelling, not just ethically but efficiently.”
- “Developing and promoting shared guidelines among journalists and technologists around the ethical use of data.” Educators have to be a part of that conversation.
- “Custom-built AI partnerships with academic institutions.” So thinking about having academic partnerships, but with a computer science and engineering programs. So where is the journalism? Where is this community in terms of those partnerships? How does the academy in this part of campus make sure that it is included and respected around those questions?
- “A concerted effort to to fight hidden bias in AI.” Because algorithms are written by humans.

Other tech trends

Amy Webb does an annual review of tech trends. Again, I’m not going to read them to you but I’m just going to show you. (2018 Tech Trends)

- “Artificial Intelligence.” Bots, voice interfaces. How many of you have an Alexa?
- “Adaptive learning.” That has a lot of implications for higher education, right? Because you can create platforms and content and courses that will adjust to a student’s strengths and weaknesses. So, it’s adaptive. It does what needs to be done, individually. It’s fabulous for learning but what are the implications for that? (For) those of us who stand in a classroom and can’t adapt immediately, synthetically, invisibly and immediately to the needs, the learning needs, of every single one of our students?
- **“**Nano degrees.” This is big. Second year on the list. Nano degrees are the replacement for college degrees. It’s about certificates or it’s about badges. It’s about small, sharp, focused experience degrees that allow you to meet the needs of the industry, meet the needs of a community, a profession, immediately for now, knowing that that will change over time.
- “Limited-edition news products.” Back on the list again. Again, what are we teaching our students?
- “Real-time fact checking.” Who needs editors?
- “Future of jobs and job training.” This is about robots, artificial intelligence — it’s a massive disruption of jobs.
- I don’t know how many of you have heard of basic income? Basic income is the assertion or the theory that automation is going to eliminate so many of the service jobs in our country, in the world, that the only way to address it is by providing every citizen who works or not with the basic income — a basic living income. So that living income is dissociated from employment or work. That it is strictly the function of being a citizen. And that every citizen will receive the same living wage, and that those who choose to earn more than that will have

other options. There's an experiment going on Denmark about that now. But there's a whole dynamic around that if we apply it in journalism.

How do journalism schools leverage core commitments?

Journalism school. This comes out of the study I did do. What do journalists need to know? Do they need a journalism degree?

This was done a couple of years ago. I would be surprised if it's changed.

- 96% of journalism educators said students need a journalism degree. 57% of professionals agreed.
- More than 80% of educators, but only 25% of media professionals, say a journalism degree is extremely important when it comes to learning news gathering skills.
- 39% of educators say journalism education keeps up with industry changes a little or not at all. So more than a third of journalism educators two years ago said we are not doing a very good job keeping up. Editors and staffers — 48% — (say) journalism educators are not keeping up with the field.

Two year-long studies. Amy Webb did one. Her conclusions were that:

- Journalism departments and schools do not have good relationships within the academy.
- There's no culture of academic leadership within journalism departments and schools. I would beg to differ.
- Current system prevents curriculum development from keeping pace.
- Accreditation is a paradox.
- Journalism departments don't fundraise on par with their peers.
- And they have not created or cultivated a relationship with industry.

So basically it was an analysis and a critique of journalism schools and their position within their industries, their campuses and the culture of fundraising.

(My study) was different. Mine was to talk to the smartest and most creative people I could find and ask what is journalism going to look like in 2025 and what are they going to do about it?

What they said: Core purpose has not changed. What's new is the way it's being produced, distributed and monetized or not. And my question is how do j-schools leverage those core professional commitments?

I came out of this process in this year-long exercise with an enormous amount of respect and optimism about journalism education and a great frustration about the fact that the structure and the systems in the organization of journalism (education) in the academy comes out of the Middle Ages.

Journalism programs, media schools, are not structured to respond to and be drivers of media change in our culture. That's not the fault of the people in them. It's the fault of the system that has never been changed. So I actually put these pieces together and came up with a proposal that isn't quite as radical as I started with — but we'll get there.

No consensus on a proven sustainable business model for education or for commercial journalism. So digital gains don't make up for print losses. According to Pew, for every dollar gained in digital, $7 is lost in print revenue. There's no winning that game.

But what does that mean as we think about the implications of automatic generation of stories? Nothing cheaper than a machine to produce content. And it's timely and it's focused and it's targeted at the audience and all of those things — personalized. So what does that mean as you think about what you are teaching?

"Journalism programs, media schools, are not structured to respond to and be drivers of media change in our culture."

Changes in journalism school need to be structural

The kids who came to your programs in August on average will graduate in six years — 2023, which is light years in terms of some of the questions we're talking about. But that would've meant that you would have had to start talking about this five years ago in order to have a curriculum that prepares the students to know what they need to know in six years.

I don't know why people feel frustrated, right? You don't know what's going to happen in 10 years. How in the world do you do that? So it has to be systemwide. It has to be organizational structure rather than saying that I taught new media.

I taught new media in like 2001. I was a print journalist. I never wanted to be on television. I wanted a notebook and a pencil. But I worked in this little tiny journalism program and I had to teach new media. I was teaching web design. I had no business teaching web design. I had a book and a software and I did everything I could to stay ahead — I'm sorry to my graduates — because that's what we had. That does the faculty a disservice and that does our students a disservice and I fear that it still continues to happen all over the academy. So what can we do about that?

Journalists must be technologists, entrepreneurs, community builders and mobilizers — at least as much as they are writers and storytellers. Content is no longer the product or purview of a single tradecraft or profession. Content is produced:

- By working journalists to distribute to mass audiences — traditional model.
- By mass audience for distribution to mass audiences — crowdsourcing.
- And by journalists and mass audiences for computer systems increasingly that relay, configure and repurpose that content for distribution without human intervention.

Journalism education is not keeping pace. If there is anybody in this room who disagrees with me about that, I would love to have a conversation. Nothing would make me happier than to be convinced that this is not true. But that's not what I see. And it's certainly not what people say.

I don't know if you know Joichi Ito, but if you ever get a chance to talk to anybody in higher education in the media I recommend Joichi Ito, who is the director the MIT Media Lab.

(*reading from slide*) "(I)t feels like it's time to start experimenting with new faculty… More and more, really interesting journalists aren't coming from j-schools. If you start thinking about it, you have to ask, do we need journalism schools?"

Currency is the new core value

Three observations that I took away.

1. Currency is the new core value. You cannot be an effective educator in an industry and a profession and a discipline that is changing as fast as this one is if you are not current. That does not mean that you can teach everything. That does not mean that you are the person who knows how to teach web design. It means you are current. It means that you know what's happening in the world. It means that all of these things I'm talking about — you're like, yeah I know that, I read that.

2. Faculty cannot teach what they don't know. Can we just please all remember that faculty cannot teach what they do not know and we should stop expecting it and asking it of them.

3. And accreditation standards should value educational outcomes, but I'm not going to talk about that today.

Currency is the new core value. It's the capacity to identify and master emerging market trends.

"It's the capacity to identify and master emerging market trends."

This is about discovery learning. Everything you teach should be the next thing and the thing after that. If you are not up for that as a faculty member, you really should find something else to do.

This is about modeling currency. All of the things that are available out in the world that keep us current. Newsletters alone will keep you current. If you take an hour every morning and subscribe to the right newsletters and you bring them into your email box, and share the things that you see with your colleagues. I assign it in my management team. We read the same five newsletters every day and they come from all different political perspectives and I check it by talking to them about it. It's not that hard actually.

Faculty cannot teach what they do not know. What do people think of J-schools? They think about people that are being taught by people who aren't reflecting reality.

The field is moving more quickly than the speed at which senior faculty retire and that's a challenge. And sad but true, the fact is that across the academy, people are not retiring at the rate of change and at the rate of the influx of new ideas.

Faculty responsibilities

It's time to create a digital-first journalism education. Change the model altogether, creating a school that's non-traditional. So what does that mean? You know Paul Grabowicz at Berkeley? Tear the whole thing down. It has to be digital first.

So if you're going to create a digital-first journalism school, what does that do? It integrates the disciplinary expertise of full-time faculty, while creating an adaptable and dynamic delivery structure for skills-based learning.

What it does is assign scholarly traditional faculty to teach the core curriculum — the things that don't change, the things we care about, the things that are constant, no matter what kind of platform or system you're working within. And assign traditional professional-practice faculty to teach specializations by media platform. And those media platforms could change, will change. But it's not like saying to the faculty, all ought to be able to teach artificial intelligence. Then create a dynamic system of flexible embedded learning experiences by working professionals.

"Students ought to have the opportunity to have immersive learning with experts in the field."

Re-create every semester by adopting an immersive incubator model. When you're an adult and you want to learn how to do something new, what do you do? You go some place and you immerse yourself in it. There are startup incubators where you go when you've got an idea and you want to learn how to start it. And you go for six weeks and you are immersed in it. That's how grown-ups learn. We don't learn Monday, Wednesday, Friday, 9-9:50. We learn by immersing ourselves in it.

It doesn't mean the whole curriculum can be that. But students ought to have the opportunity to have immersive learning with experts in a field. You want to teach a group of students how to understand, talk about, and interact around artificial intelligence? Spend two weeks and schedule your courses across the semester so that they have an opportunity, two or three hours, for short periods of time, to get together and be immersed in the topic.

Or better yet, do it organizationally and have 13-week classes and two weeks at the end of every semester for immersive learning of whatever's new. And use some of your resources for faculty in terms of budget to bring those people in instead of hiring another traditional faculty member.

Yes, full-time faculty should do all of those things (*pointing to slide*). And, no, should not have to be responsible for developing and possessing the instructional skill in every media technology that emerges.

This is not disrespectful to our current faculty. In fact, it embraces what they bring. Because if the academy doesn't have that constant thread of journalism and ethics and history and

tradition and commitment to learning and students and the academic institution in which they are a part, you got nothing.

But you cannot have just that. You've got to find a way to layer that with those in the industry who are willing to come in and immerse students in these experiences that doesn't frankly humiliate or marginalize those who have given their careers to the industry.

Leverage the assets (that) competitors (to j-school) don't have. What do you have that those nano courses don't have? You have faculty. You have history. You have tradition. You have commitment. You have student learning. You have a culture in your communities.

FT Faculty Responsibilities

Yes

- Commitment to program and students
- Core expertise: Writing, reporting, editing, law, history, ethics
- Relationships with employers, community
- Integrity of curriculum and academic rigor
- Strategic long view
- A dynamic, flexible curricular structure to support currency
- Reputation and status of program (distinctive attributes of the program)
- Currency (in order to do all of the rest)

No

- Develop and possess instructional skill in every media technology that emerges throughout their careers

Nano courses, online degrees, they don't have that. What they do have is currency and immediacy and connection to the industry. But those are not mutually exclusive. I do not think you can ask the faculty member who has been somewhere for 25 years to take the lead on changing the culture around artificial intelligence. I just don't think that's realistic. And we found out with the internet that it doesn't work. We did it for 20 years. I did it for 10 years where I was an educator. And faculty were trying. Man, how many conferences have I been to where faculty were just despairing, or they are trying desperately to be innovative in ways that fit their culture, but they don't speak to the larger changes.

"Gotta skate to where the puck is going to be"

In summary, j-ed for 2025 is organized to support and manage change, early adoption, self-learning and teamwork.

But it:

- Honors and respects the core values and unique contributions of traditional full-time faculty.
- Recognizes the appropriate division of labor.
- Adopts a modular curriculum to embed flexibility and currency.
- Is interdisciplinary across the institutions and across campus in ways that don't ask one of your computer science colleagues to teach a computer science course to your students, because they don't have time to teach your students, but they might come in for a workshop.
- Holds currency as a core value.
- And is experiential.

Got to remember this: To retain our claim to being cutting edge, the academy, the place you go to learn and think, and create and innovate, we are going to have to step up our game.

And I cannot believe it, but I always end these presentations quoting Wayne Gretzky: "Gotta skate to where the puck is going to be."

The state of journalism schools, needs and the path ahead

Enrollment trends

Ken Paulson: Dianne, thank you for that and it was excellent. We want to open up the floor to questions and conversations. But I wanted to just ask you about the mundane realities of enrollment right now.

I know as part of your talking to the smartest people, you actually had to look at issues like who's enrolling in schools and what the trend is across the nation. I know the Grady (College at University of Georgia) did research in this. What is happening in journalism schools from the practical point of view in terms of enrollment and student interest?

Dianne Lynch: Actually I think it's pretty clear that the trends in journalism schools — mass communications, advertising, public relations I think is not as impacted — but certainly journalism schools are significantly on the decline. And I think that so much of that has to do with everything I've been talking about.

"If journalism schools …were recognized for (being) this hotbed where you go to learn these things…I think you would see young people responding."

I do think that if journalism schools, communication, media schools once again were recognized for (being) this hotbed of where you go to learn these things and to be a part of these things, I think you would see young people responding.

I would also say that there has to be a different approach to this. It has to be affordable, it has to be budget-conscious, it has to be efficient, it has to have return on investment. And I do think that this concept that we are going to retrain faculty with every evolution of change isn't practical.

So, if we are going to save the academy and we are going to draw students back to journalism and journalism education, I think we have to figure out a new model for it.

Ken Paulson: Just for clarification. I think at Middle Tennessee, probably our program is losing about 7% enrollment a year. I don't know if that's the case in Belmont. Is this only happening in Murfreesboro or is it a broader trend?

Dianne Lynch: Well, no. But I think one of the things that's happening across the country in terms of education is … there's a significant decline in the number of high school students.

And so there is a demographic shift as well. There's a whole bunch of things going on in terms of enrollments. It'd be interesting to know how that 7% maps against the English department or other programs on campus. I do think though the larger question for us today is that it may be that a lot of things we are talking about today impact the way a 16- or a 17-year-old thinks about choosing a major or going into a program in a different way than it might have 20 years ago.

Ken Paulson: Dianne, you've challenged us to challenge you with questions and comments. The floor is open.

Do we understand deeply enough social media?

Martin Keiser: Maybe you've looked at this. But as I think about the effect of social media — Facebook, Google and Snapchat, those are media companies — I really wonder if we've focused enough (on their impact). We get so concerned about what's happening in religion, whether it's Muslims around the world, and (yet) there are more followers of the Facebooks, the Snapchats, than there are of religions. And how that social media is changing young people and what it means for the future. You brought (social media) up as being trusted media sources. Where does that fit in? It's changing so fast.

Dianne Lynch: I actually did my doctoral research on the social identity development of digital natives. So I studied how kids grow up online and how that changes their perceptions of community, and information, and truth, and relationships, and all of those things.

And so it's been coming for a really long time. And it does speak back to the data that I showed you about social media and about our trusted sources. They're immersed in it, and they don't make any distinction between objective news and information and the information they get on Facebook. It goes back to the fact that they think Google is the most trustworthy news source, which for those of us who know how Google works, seems absurd. And yet at the same time as you say, it's the audience and it has a great implication for our democracy or for culture worldwide.

And so what my solution to that is, we need to educate. And I know that sounds soft, but it's obvious. Just as we do not teach civics — and you can look at the data that shows how many 18-year-olds cannot just name a Supreme Court justice, but they're not really clear about exactly where the Supreme Court sits in all this. We don't do a good enough job in civic education, and we don't do a good enough job when it comes to the importance of that information in a democracy. I think we have stopped doing it.

Ken Blake: I would add that you do need to educate, but I think incentivizing is an important part of that as well. Recent research shows that if you offer people even just a modest incentive for getting the right answer on some kind of a current affairs test, they stop and they think about it and they process long enough to come up with, at least on the average, a more accurate answer.

…It's not enough just to tell you, you have the right answer. How can we provide some kind of incentive for getting the right answer? The current trend toward fact-checking is maybe a good step in that right direction, because right now there really is not a penalty for getting it wrong. It's just kind of your opinion and that's okay, right? Maybe if we can begin to sort of pillory at least public figures who get it completely wrong, maybe there's a bit of an incentive for getting it right when you're just standing around the water cooler talking with your colleagues…

Allan Richards: I teach a social media class. I have 50 students and what I find fascinating is they've had maybe 10 or 12 years of social media. And yes they are natives. But they're also starting to realize how pervasive this is in their lives. Not just with the fake news and that issue. But how, as they are maturing, they say, "Well, we just don't want to share photos anymore. We don't want to hit the 'like' button, or we don't want to put a little gossip on this."

"Half the class said this is creepy. The other half said, well if we are putting our public button on, why shouldn't they?"

They are starting to see the ramifications of this — certainly with the whole way Twitter is being used in political communication and in marketing. I gave them an example the other day. Marriott is using something called geofencing where whoever stays at a Marriott hotel — whether they are aware of it or not and most are not — if their location button is on and their public button is on — this company (hired by Marriott) is gathering data about anybody who is at Marriott. So if it's my birthday and I happen to be at the Marriott Hotel and I get a knock on the door, there's a bottle of champagne, "Happy birthday, Allan."

When I was explaining this to them, it was really interesting to see the reaction. Half the class said this is creepy. The other half said, well if we are putting our public button on, why shouldn't they? Why do we put it on? We want people to see us. But it was a really interesting conversation that half of them sort of think, "I don't like this."

They are starting to, as they mature and grow up, and I could be just projecting on this, that they are starting to see that this is not all "free to be me." It is not all just fun. There are practical applications for social media. And I think that maybe (we're at) a little turning point. Because remember — Facebook 2005, YouTube, 2005 — we haven't had this forever. This is really still in the infancy. So I think there could be something going on with this age group…

Impact of the fake news drumbeat

Dianne Lynch: Do your students … talk about the fake news thing? … Do you hear people talking differently about filtering the information they are getting on Facebook? Recognizing that it's motivated perhaps by less pure intentions?

Tracey Rogers: I think so. I've been amazed at the conversations I've had over the past several months with various people — from young people to my mother who's 67 and she says, "Well now I do go and check." And I think that's good at least.

But my concern about the whole fake news drumbeat is that we haven't seen the complete impact of that by any stretch of the imagination. My concern is that now it seems like it's okay to be against journalists. Before, if somebody had that feeling, it was somewhat hidden. And now it's out there for full display. My concern is, are parents going to say to their young person, when they come to mom and dad and say, "Well, I want to be a journalist," it's going to be an automatic, "I don't think that's a good idea. You're going down the wrong path. Don't you see all this about fake news?"

"(A)re parents going to say to their young person, when they come to mom and dad and say, 'Well, I want to be a journalist,' it's going to be an automatic, 'I don't think that's a good idea…Don't you see all this about fake news?' "

I'm a little surprised that we as an industry haven't come back with some sort of campaign of truth or something that we sort of fight this. But there really hasn't been, whether it be NAB (National Association of Broadcasters) or some group that would come back and fight this drumbeat of fake news.

I think sometimes it's, well when so-and-so goes low — you heard Michelle Obama on this — we go high. I get that on the surface, but my concern is with the constant drumbeat … that we are not seeing the impact yet of what's going to happen in the months and years to come for students finding us.

We're kind of the hip station in the market and that's kind of cool because we can say that people want to be a part of that… But I just get concerned with this constant drumbeat that those kind of things aren't going to resonate with the young person maybe like they used to.

Dianne Lynch: Why hasn't the academy done that? I agree with you, it surprises me. Why has the academy not stepped up to (defend journalism) — because it holds a higher ground.

Ken Paulson: Just a bit of background. In 2007, we started something called the 1 for All campaign, which promotes freedom of the press and the First Amendment. It's in its 10th year. Totally ran out of money. Media companies are not willing to spend a dime to protect the industry. That, in a nutshell, is it. We are not seeing the financial support.

Those campaigns exist but there's no funding whatsoever. And I will tell you, you know who wants to fund 1 for All? The Koch Foundation. The number one funder of First Amendment initiatives in America today is the Koch Foundation. And it's not the media companies stepping up. So, anyway, we'll be taking up a collection.

Internal innovation? It's a systems question

Bill Church: The industry has on some level made an effort to educate the audience about fake news. There's been a lot of affinity organizations, First Amendment groups, that have educated… We would have to differentiate this because if you were to have this conversation in a lot of local markets, the view of the media perhaps is different…

One of the points that just really fascinated me in your presentation — when you talked about innovation, and how internal innovation has to be greater than external innovation — and yet I think about this from the reality of how this operates both for journalism schools and a lot of our local organizations. How do you reach that point of a culture and infrastructure change to be able to make that happen? Because I would imagine with the exception of some really well-endowed schools on certain campuses that you're probably not seeing this a lot.

Dianne Lynch: Actually I came out of this yearlong process and have thought a lot about it since — with exactly the kind of journalism program or communication school that I used to be part of, which had six faculty and 180 students or 200 — since it was very small, I thought about how, at that scale, how would we do this?

And not to spend too much time on this, but I really believe that we learn from exposure and experience… We become what we practice. So as you expose colleagues, as you expose students, to a different dynamic around learning, and the fluidity of learning, and the dynamic aspects of learning, people adopt a different kind of mindset.

I believe that the academy, part of its strength is its rich traditions. We have tenure. The academy, by definition and by commitment, is averse to chasing the market. There's this whole ethic around that. So if you're in philosophy, that works really well. If you're in communications, that's a little bit more of a challenge and always has been.

What I hope we are doing is stepping back. I always say take a step back from something until you can see it. If you step back from this far enough to see it, you can map what journalism schools did with the 20 years and the internet. How we scrambled and how faculty felt beside themselves and marginalized. And students were not as well-served as they could have been.

…If there's noise now (about fake news), it's not going to get quieter. So what are we going to do as an academy to fix that? And I do believe, in fact, that it is more than manageable and affordable for a media school to organize itself. It's like you have to step back to a different level of an analysis. Instead of reactive and individual, to an organizational systematic approach that says we are going to leverage the strengths that we have that nobody else has. And we are going to parachute in and develop a set of different kinds of immersive experiences so that our students have that experience, our faculty have that experience. They're engaged in that but not as the instructors.

Allan actually asked me this morning about how do you sustain that? I'm a college administrator. It's a systems question. But I think that's the only way we're not going to be here

in the next 20 years having the same conversations, and finding journalism and media schools marginalized because the industry is going to be wanting to work with computer science and engineering…

"Now is the moment for journalism education…to stake a claim"

I think now is the moment for journalism education, media education, to have a voice, stake a claim, recognize what happened in the last 20 years and think systematically about how they are going to bring expertise into every journalism school.

As a dean I would have been happy to say, I'm going to add a position for innovation. But instead of spending it on one person we are going hire six people to come into these six courses this semester to do this instead. It's a just a different model. It's modular.

Greg Luft: One imperative is, and I think everybody incorporates — news literacy in the curriculum. It's a huge part of it and it's happening on a very large scale in K-12 right now. Colorado has a very strong high school journalism program. We had 1,500 students and advisers at Colorado State last Thursday. And very often the Colorado instructors are the leadership nationally in the Journalism Education Association. And it is a very important thing for students to be talking about. What is news? What is news literacy? And it really should be happening in the third and fourth grade.

One thing we have discovered is students are very interested in this. We cover it to a certain degree in our beginning mass media course, in our beginner news courses. Every step of the way we're thinking about that and trying to put that into the mix.

I would disagree a little bit about the point that we shouldn't have our experienced, long-term faculty members take on new projects. It really depends on who it is. We have a former business editor from the Rocky Mountain News, older than I am, who took on data journalism. Thanks to data journalism workshops, thanks to lynda.com, he watched 20 hours worth of Excel workshops on Lynda.com, which I hope everybody is familiar with and using. He also created a business media and economics course because he knew he was expected to do that.

Now go down the hall two offices and ask somebody else to do that, it's never going to happen. But there are people within the faculty who, like you when you taught a class you didn't know about, who want to jump in. You just have to give them the opportunity and I think that really makes a big difference.

Dianne Lynch: Yes and thank you for clarifying for me. Because I'm certainly not suggesting full-time permanent faculty shouldn't have every opportunity to do that. And of course I think that thousands of them do. I do think culturally, and as an administrator, and as a structure for a school, I think it needs to be a choice. And I think we need to leverage our assets. We have strengths in every one of our faculty and I think those vary.

Greg Luft: You're very right though. Some people want nothing to do with it. They don't want to change the way they've taught the course for 20 years. And that does happen.

Dianne Lynch: And I think we also have to remember those are the people very often who should be teaching our core classes. Who should be teaching journalism ethics and media ethics. And I would embrace a faculty member who had been teaching media ethics and cared deeply about it and was passionate about it.

Ken Blake: One anti-fake news tactic that works well in the classroom that I found is to take something empirical that has been reported or asserted in media and disprove it empirically directly in front of the students.

Quick example. We had a police chief here in Murfreesboro, not the current one, who actually just resigned, a former one who was arguing that red light cameras in the city had reduced the number of accidents at intersections that have the red light cameras relative to other intersections that didn't.

"One anti-fake news tactic that works well in the classroom … is to take something empirical that has been reported or asserted in media and disprove it empirically directly in front of the students."

And this was reported, unfortunately rather uncritically, by local media. In class the following week I took the limited information he had provided in the release, cross-tabbed it basically, provided the missing numbers, and found not only was there no difference, there was exactly no difference. Like it was almost weird that the number of accidents was dead the same between the red light cameras and the non-red light cameras.

The students were just like, oh, they had the inside track now, right? Now the frustrating thing was I did not pick up any newspaper the next day including the student newspaper and read this. And that is where the disconnect was. But it does tend to fire them up, at least in the classroom, if they feel that they've got some kind of inside information.

Thom Storey: Can I make an observation? What I hear clearly is that the professional media need to be addressing this fake media and getting and taking causes. And then, faculty, we sit around and we're concerned about this all the time. We require an upper level media ethics class. And of course, in the last year, this has become part of the vernacular. It's hard just to say how we are going to approach this in a classroom with mixed political backgrounds, social backgrounds. So we show the examples, and these are by and large good students. Yeah, they recognize fake news and they kind of chuckle at it. But they don't seem to be concerned. It's more like the new reality, the new normal. So let's move on. They can write stories. They understand ethics and privacy and all these things. But, you know, (fake news) is out there, so okay. What's coming next?

Tracey Rogers: It's like they're not making the connection.

Ken Paulson: I just want to add, you talk about you're teaching new media. Actually my first website that I put online was '93 and by '95 the Gannett Company told me they didn't see an ROI on it and took it down.

But a lot of schools historically have had a new media course. It's that guy over there. He does that. The rest of us do real media, right? But what's interesting about the conversation to me so far is that it didn't go anywhere near where I thought it was going to go initially. In that we are really talking about some kind of a holistic understanding of media now and news literacy and the impact of social media.

And I just want to ask this broader question, which is, what should we be teaching in journalism schools? Because 20 years ago — well in my youth — it would have been teaching me how to write a lead, ask strangers reasonably aggressive questions, capture the events of the day. But it sounds to me like there's something else, another dynamic in the room now, that we are preparing them as citizens, as communicators. I mean if you just say what is a journalism school in 2025, what's its mission? What is that now?

The difference between information and news

Ronald Roberts: I do have a question in terms of educational standpoint. Are we talking about providing information or generating news? Because I believe there's a difference between the two. I think a lot of what you get on social media is people providing information. That's a place, a resource for information. Just because it's information doesn't necessarily make it news. So I guess the question I would have is in our journalism schools, are we teaching our students how to report news? Or how to share information? Because there's a difference between the two.

Greg Pitts: Part of that goes back to the tradition of a journalist as a gatekeeper. For the academics in the room with our pointy hats, I'll talk about David Manning White and the gatekeeping study. David Manning White looked and studied, why did a story get in the newspaper? And that is still our role today.

Because Ronald, you're right that there is a difference between information and news… And so that leads back to really what Greg said, what Dianne said, this whole discussion of civic education.

…We are wanting to teach writing and we are wanting to teach digital skills because that's the impact and the innovation that you're talking about. But at the end of the day, it's some level of critical thinking. And part of that is inside from our own traditional people teaching ethics. But it's also sending them outside for their minor, of for other courses they're taking. But it's got to be a systematic plan for those students. And maybe it's better advising sometimes from the institution directing people.

Larry Burriss: We have wounded ourselves. We've taught the digital skills. And we've taken that and said, okay, we want to send you out. And here's the person with the camera and they are standing in front of the fire. Well, they are there at the fire. And they know nothing about anybody injured. Anybody trapped in the building? What about the damages being done here? Economic impact? They know nothing about that. But, we're at the fire. Here we are. Why? You can just as easily sit in the studio and say, there's a fire here… Where's all the background data that is going with all that newfound digital skill?

Liberal arts requirements for journalism majors

Greg Luft: …One of the things that accreditation does is it requires us to include a number of components in our programs. Northwestern University made a very big splash this year by deciding not to go through accreditation. Greg and I would argue that it's because they didn't want to work as hard we had to work for our report.

The truth is that accreditation does provide a lot of very important components about what we should cover. And is very open-ended at the same time. It gives us kind of a guideline but instructs us how to do it.

"For years it was required that students in a journalism program take double the amount of liberal arts courses than they take in journalism. That's changed .. But without that liberal arts background … I don't think students can enjoy the knowledge of bringing what matters…"

But I think the most important thing that it does is it requires liberal arts. And for years it was required that students in a journalism program take double the amount of liberal arts courses that they take in journalism. That's changed. They've backed off on that a little bit. But without that liberal arts background, about humanity and people, history, I don't think students can enjoy the knowledge of bringing what matters, when the fire happens, to the audience.

Tracey Rogers: I think there are a couple of practical things when you ask what should we be teaching students. One of the things I've noticed over the years is that if I have someone who has worked at a community newspaper, a small town newspaper, they are some of the best digital journalists that I've run across. Because they get the point that you've got to dig deeper into the story. Television journalists just typically scratch the surface. We're taught to write shorter, shorter, shorter. And with the print journalist, the digital journalist, they're actually digging deeper, giving much more context.

…The other thing I would say is emotional intelligence. I think that's something that often is not even thought about. Many times, as you report on people, you've really got to care about them just like you do the people you care about in your newsroom or your family members.

I do think that the critical thinking also comes to play. It's not just going out to the fire and saying, we have a fire and we're here live and aren't we awesome. It's really about the people impacted and who are affected.

And from another practical standpoint, one of the things that I had the opportunity to do while working in Memphis was I partnered with two universities in that area, University of Mississippi and University Memphis. And we will go over once a semester and do a day at the university and make those students aware of our company. A lot of times they had no idea who we

were… I would love to have anyone who's in the academic world to come and spend time in our newsroom. And vice versa, send people to the universities to talk about what they do on a day-to-day basis. Because I have seen it make a huge difference in the way that students become aware of what's available, and what they can do, and how they can get involved.

Student assignment: Show how news is reported

Allan Richards: Here is a bright note. Just this morning, stats on millennials (show they are) now subscribing to legacy papers. That caught me totally by surprise, 18- to 34-year-olds, including The New Yorker, which is something.

On top of that, I think there are some practical things we can do. You were talking earlier about what is industry doing in terms of telling its story about what they do. A couple of years ago, The Guardian did a phenomenal video about the three little pigs. They made a little story about mortgage fraud using three little pigs. And they used that to tell a story of how The Guardian was making the transition from legacy — just print — into a digital publication.

And they showed the story of how they report news, including using Twitter, using comments, the exchange between the public and the editorial side. It was phenomenally successful. I show it in my class every semester. Because it helps them to understand the transition from paper to the digital world.

I think this is obviously quite expensive to do and I'm sorry that other publications don't do something to help educate the public. But in terms of transparency, this is what we do to gather news and this is how we do it. This is how we tell stories, and you can be part of it. But it's possibly something we could give as assignments to students in broadcast, in our journalism class, to do a piece on what journalism is. How we do it. How we show it. The students learn through the process, but it's also a piece they can show to people as well…

Dianne Lynch: What should we be teaching students? I'm a president of this little women's college that 180 years ago and for many years was a finishing school. And so when people say, well aren't you a finishing school? I always say, Stephens College has always prepared women for the lives that await them.

And that's what I think the best educational institutions do. They prepare students for the lives that await them. And those lives change. And it's our responsibility and obligation to ensure that we're not just chasing those changes, but that we're ahead of them.

So if I we're going to create a journalism school or a media program today, I can tell you that I would start with the basics. I would start with critical thinking. I would start with synthesis. I would start with the things we know matter. Reporting and editing and ethics and law.

I think those are the cornerstones of what it means to be a responsible, ethical, legal communicator in any age, certainly in this one.

How will you ensure students understand *today's* news media

But then I would ask my faculty to step back and to spend a day or two or a week in a room. And to look at all of those reports and all of that information that has to do with being current. Because everything you ever need to know about what your students are going to need to know is already out there. *Industry is doing it.* And the information is there.

And then I would ask my faculty, who are the most committed and best at understanding what students need to know and do, to articulate in their own capacity, how are we going to ensure that every graduate out of our program either can do or understand or articulate or critique these things going on in the media, right now in our industry, in our discipline, and in our profession.

"Faculty should sit down once a year and make a decision about what (students) need to know. Preparing your students for the lives that await them. Not the ones that awaited us."

And right now, I would teach kids how to think about multi-platforms in terms of content, so we're not just teaching them to write, but we're teaching them to write newsletters. Because newsletters is aggregation and curation. And curation is going to be one of the absolutely most important skill sets for a professional communicator, and certainly a journalist going forward. Because they are the protectors, purveyors and judges, if you will, of the truth.

And so that's about curation. It's about a filter as the world gets noisier and noisier. You can teach a kid to write, critique, apply media law, ethics in the context of being a curator. But does anybody have a class on curation? Because you should. It's the skill sets, the fundamentals. It's applied in different kinds of ways.

But if you look out at where the industry and the profession is headed. And you look at AI, for example, are we teaching our students now, starting now, to be critical consumers? To think about what fake news is? But also to be able to identify it?

They should understand analytics, but not just because Google sells ads. But to understand how information is tracked and what is value around information in today's media world. In a way that didn't used to be true, but is invisible. Because it's only going to get worse. And the world should be looking to your graduates to understand and be able to articulate that kind of critique of the information out there.

So again, basics, always basics. But the faculty should sit down once a year and make a decision about what they need to know. Preparing your students for the lives that await *them.* Not the ones awaited us. They are very different. But what you don't know and what you don't have expertise in, there are people who do who would be delighted to come in and share that

with your students. It just raises their level of awareness, intellect and understanding of the dynamic nature of the profession they choose to join.

Ken Paulson: Very well said. Thank you for so thoroughly answering the question. I would like to take a 10-minute break because we are nearing two hours. And then come back, beginning with Marty and then explore your point, which is the industry can teach the next generation in ways some of our current faculty cannot. I want to spend the next hour when we come back after the break talking about the dynamics between the industry and education. What's working, what might work and where we need to go from here.

(*Break*)

"Industry and journalism education desperately need each other"

Ken Paulson: (*Welcoming new participants to the roundtable*) Larry Burriss has done an extraordinary job here teaching some of those basics we talk about, media law and national security coverage and all those. A big part of our curriculum is driven by this substantive, I wouldn't say basic courses, but the courses that every student needs to take. We're delighted you're here.

We're also joined by Dr. Jennifer Woodard. You have an interest in podcasts and all things audio. You missed the part where we talked about that's the future. Congratulations, you're the future. We're proud to say she is yet another alum of our program and was led astray (*smiling*) and got a master's degree at Georgia, and then a Ph.D. at Indiana University, Bloomington in mass communication. We thank you for your leadership and thank you for being here.

So I don't know what you were going to say Marty, but I'm going to ask a question and you can choose to answer it. I've known Marty for 25 years so I'm confident you will fake whatever it is that requires faking. (*laughter*)

So going back to what we talked about as we left. We've actually got an extraordinary mix of people in the room of academic leaders, professors, teachers and then a good number of people who have had great success in the media industry. And what is really clear is that the media industry and journalism education desperately need each other.

But how that works out, how that needs to happen in the future, is still I think up for discussion. So I would love to hear from the longtime media professionals in the room about your relationship with journalism schools. We've established that most of you are products of journalism schools.

What do you think of the graduates you're getting? What do you hope for the future? But also how can you help shape their education? (It's) not a vocational school. I like the description of finishing school, a finishing school for citizens and journalists, I think. But this has got to be a two-way street and I'm delighted to have you here to help us explore that.

Marty Kaiser: I'll segue right into that, build on something Dianne said that I think is really important as you think about 2023 and those students. Recently I was reading some fascinating information on how middle school students and early high school students are

taking in information and sharing news and information, and how that will affect us (in the news industry) going forward. And to get out in front of that. Ken and I go back for long time. But back in 1996 there was some money spent on the future of news and I attended some of those conferences and was struck by how many things that I heard in 1996 had happened 20 years later, or even 10 years later. And we could've been out in the front of those things.

I think to answer Ken's question is to build on that relationship so that we can learn from what's going on at the universities. And give us people with skills that we don't have in newsrooms. … Although jobs are tough everywhere, when these openings happen, we need people with versatile skills, new skills, skills that we don't have. Thinking about skills — people willing to come in and challenge the status quo. Whether it's social media, how we're giving information, how people are sharing information and how they're taking it on. And bringing with it a real curiosity that to me is really what the best journalists have. They're always trying to find out more and learn more about what's going on. No more about this is the way we've always done it. I just hate that.

"Are we teaching the leadership skills, the resilience training, agile skills, that allow them to take ownership upfront where they essentially start leading?"

A need for problem-solvers, leaders

Bill Church: …I had a wonderful opportunity to spend a little time with Marty before this program started. We could easily commiserate about all of the warriors that have been vanquished from the battlefield over the last 10 years or so as the journalism profession has changed. But a really interesting aspect is that many have moved on and done quite well. And the skills that came out of their journalism background and the degrees they earned have placed them in a situation where they can succeed.

…We're at a point though where we've got to recognize that the model that has evolved in our industry has changed dramatically. And perhaps we need to take a different look at the leadership that exists and how newsrooms are structured. It's a key passion of mine as I've been thinking through the last 10 years and the difficult discussions that we've had. Are we really formulated to be adaptable to the changes that are taking place?

This past year, we hired for the first time non-print designers in our Austin hub, and hired them from two very well-known journalism schools. Not because of the schools themselves, but because of the skills they brought.

They had skills and were agile in technology. They were coders. But they were designers at heart. In the course of the last six months, they have been working on projects across the GateHouse lineup. And the environment has completely changed in the sense that before, where they may have started in a small newsroom and immediately started updating their resume after covering seven different planning commission meetings and wondering if this is

the business that they wanted to be in, they recognize that they have this ability and this audience to be able to tell stories, and have an impact on journalism in a different way.

Are we willing as editors, are we willing as newsroom leaders, to give those (people with such) skills — many that are developed in journalism schools like this — essentially the authority to make those changes up front? And to (ask them to) lead us now instead of in the future? Because we're still very vertically integrated organizations — that sort of command that you must have experience in order to ascend to the corner office. And that has changed so much.

And I think that's one of the assets moving forward that I see for an opportunity for journalism schools in our industry — are we teaching the leadership skills, the resilience training, agile skills, that allow them to take ownership upfront where they essentially start leading? Because the journalism students who come out are much more positive than the folks who are hiring them in many cases. And yet, that mindset is so significant in how we're going to be able to find the solutions moving forward.

Understanding the importance of local news reporting

Larry Burriss: One of the big failures across the board, how do we convince the public and the new journalism students of the importance of the zoning commission? Of the school board? Of the hospital board?

How do we convince the public and our incoming students the importance of dealing with those particular topics? It's all well and good to talk about the corn maze and we see front page stories about the corn maze. How do we impart that notion of democracy and civic participation to those audiences out there? … And I'm hearing a lot of dead air with that question.

"If we have no journalists in small towns, do the people who live in those towns even know a journalist… and understand what journalists do when they aren't just the journalists that appear on MSNBC or FOX?"

Martin Kaiser: One of the things that is happening is a real emphasis around the country in investigative reporting. People care about how their money is being spent or not being spent. One of the fears is no reporters at county commission meetings or watching the mayor. And I think that cuts in two ways. The freedom they have. But also if we have no journalists in small towns, do the people who live in those towns even know a journalist who lives down the street? And be able to trust them and get to know them, and understand what journalists do when they aren't just the journalists that appear on MSNBC or FOX? That's not what real journalists are.

Larry Burriss: When I say to my students, you can go back to Woodbury and make a difference. Go back to Woodbury? I want to start in Nashville. I want to start being the anchor.

And I have to say that that anchor at (channels) 2, 4 and 5 are not waking in their boots waiting for you to graduate. They don't understand that.

Improve listening skills (try this test)

Ronald Roberts: Ken, going back to your question, what I'm looking for — I don't come from a newsroom, I'm in the PR agency business — one of the skills (where) that I think students are not as sharp as they need to be is basic listening. Anyone who is coming in to interview for a job with me and they are a recent college graduate, I give them a listening quiz. And I've had one person pass. And it's very basic. It's a little tricky, but it's basic listening skills. So I think we get so caught up in all the other things that we forget some basics.

Ken Paulson: Can you tell us what that test is, so we can pass it. (*laughter*)

Ronald Roberts: OK, I'll give the quiz. Basically, I'm going to ask the questions out loud and I need you to orally answer them. How many months have 28 days?

Roundtable participants: (*Mixed comments*)

Ronald Roberts: All of them. I didn't ask how many only have 28 days. All of them have at least 28 days. Spell top.

Roundtable participants: T-O-P

Ronald Roberts: Spell cop.

Roundtable participants C-O-P

Ronald Roberts: Spell hop.

Roundtable participants H-O-P

Ronald Roberts: What do you do at a green light?

Roundtable participants (mixed): S-T-O, Go

Ronald Roberts: Don't S-T-O-P at a green light. Go! And the other question. This is a Bible story question but you don't have to be a Biblical scholar. How many animals did Moses carry on the ark?

Roundtable participants: None

Ronald Roberts: Why none?

Roundtable participants: He didn't carry any of them, they marched…

Ronald Roberts: No, that's not correct.

Larry Burriss: Noah had the ark.

Ronald Roberts: It was Noah that had the ark, not Moses.

(*laughter*)

Ronald Roberts: I give that quiz and almost everyone flunks it because they don't listen. They hear. So in our industry, if we're talking about communications, if we're talking about journalists, you've got to — two-way communications means you listen as well as you talk. I like to have that quiz with these graduates because they are sharp. But they haven't mastered the skill of listening.

Another thing that I look for is critical thinking and being strategic and being creative. Larry, to your point, how do you make (covering) those things (planning commission, etc.) interesting? You've got to find creative way to do it. Because if you do it the way it's always been done, no one is going to read it, no one is going to watch it, no one is going to listen to it. So I look for students or graduates who know how to listen, can be strategic, and can be creative in finding new ways to get the information out to people who may want to hear it.

Too many students don't understand how government works

Eric Ludgood: The students I see every day — and every year we get 10, 15 interns from some of the best schools, from some of the lesser known schools — and the thing I find most fascinating is how little they know about civics. How little they know about how the government works. How little they know about just general basic storytelling.

But they are proficient at editing. They are proficient with the camera. They can go out and they can look at a story and they can mimic a reporter standup. But do they truly understand the stories? So what I am looking for is a student who can actually write me a story from scratch. Not from a press release. The way I test them is I give them all the little notes that we put in our assign file that have come from various and sundry sources. Some of them are bad. Some of them are noted that they shouldn't be in the story because this came from someone else. I give it to them. And whether or not they can write me a story based on that.

I had one student this past year — I handed her the information — she came back and wrote this fantastic story. I said, "Where did you get…?" "Well, they had a phone number in here, so I called this lady and I asked her, because she said something different than what we had in here." And I said, well Fox 5 said this. And she said, "No, Mr. Ludgood, Fox 5 said this, but Fox 5 was wrong. This lady said — I talked to her."

That young lady will get a job from me anytime she wants. So the students are there, and it's incumbent on us in the industry to help them understand how they can take their skills and turn them into something I would want to buy. That zoning story? Find me a character. Find me who is affected. Make me understand. Make me care about that story because you found a character that I can connect with. Mary Jones lived on this land forever. Now Google is going to build a net center here and she doesn't have anything that her grandfather owned.

I may not care about the zoning story but I care about Mary. So this is how we help those students understand how to tell these stories. This is where we're pushing. I'm in television and we are notorious for cutting corners. You tell us the sun is going to come up at 5:30, we are

going to tell someone else that the sun is going to come up at 5:30 even though *we* should ask the question.

We don't fight enough as television journalists. Fortunately, I run an investigative unit, too, and those guys are fighting all the time and keeping me in court, but that's another story.

I think that the students we are getting can do it. But I think that what I want you guys to do as academics is help them understand how important this work is. That we have a responsibility to question everything. And not just accept what's told to us. We have a responsibility to hold the mayor's feet to the fire. To hold the procurement officer's feet to the fire. Because we ask questions and not simply accept what they tell us in the news conference.

"What I want you guys to do as academics is help them understand how important this work is. That we have a responsibility to question everything. And not just accept what's told to us."

And I want you to help them find their passion because that's what I don't see a lot of. They care about something and they haven't identified yet what they care about. You know, they care about children, or they care about domestic violence, or they care about bullying. But they don't come to me with a story that they are dying to tell. … And those students I'm finding are hard to come by. I get plenty of them who want to be an anchor. Tomorrow.

(*laughter*)

I've even had some tell me they could do my job better than me. They were probably right, but they went about it the wrong way. Because when I started asking them questions, especially about digital, they knew things that I had no idea about. Things that we actually incorporated into our newsroom. I taught them a little bit about, you know, tact. But they are there, and they have the skills and they have the desire. But we have to get them the basics because they can't write. I'm sorry, that was wrong. They're trying to write. They are emerging writers and we have to help them come out of their shell. I'm trying to be more positive in my old age.

…They don't understand the business of journalism because we are our own little entity out here. We have all these problems within broadcasting. We have one company owning half the television stations. And what does that mean for us as individual journalists and how do we work through that?

Imperative to teach writing continues

Greg Luft: I have a story about the writing. You say students can't write. Our editor-in-chief of our school newspaper was in my office talking to me about all of the failures of the university recently. One of those was that students need to get in news writing classes. (They) can't write. This is five weeks into the semester. They're in their first news writing class and she's complaining that they can't write. Which was interesting. Because when they graduate, they still can't write at a professional level and I think a lot of us don't understand that it's an evolutionary process not a revolution.

And the other funny story that happens to us is that our students who go to work for student media, we'll invite them to talk to our students and they'll say I learned nothing in my journalism classes. But when I got into student media I learned what I was doing. That's where I learned something. In fact, that's how they come to own it. So I think making that determination of who's got the skill to go after it is more important than who really is perfect at it.

Greg Pitts: The nice part of this phase of our discussion is that we really are seeing the same things today that we saw 30 years ago. That youth is wasted on the young. But it does circle us back to saying, alright, so what do we need to be doing in our programs today?And I love hearing people say it's teach them how to write. Because that's still such a fundamental skill and it's a part of the maturing process, the thinking process. Because in order to write, you have to think and you've got to examine things critically.

…But Greg, you are right, when they do take an internship, or they are in student media, it will suddenly dawn on them that writing is indeed important. And it's not just a requirement because we want you to take this class.

Ronald Roberts: In our agency, for an entry-level position, they have to take a writing test. It's four parts and lasts two hours. One (part) is they are given a topic and a contact. And they have to call that contact person and get information. The other is they have to write a release based on a fact sheet. Another part is editing. And one part is we give them a topic and they can make it whatever they want it to be. It can be a feature, it can be hard news, it can be whatever.

Some people complete it in two hours and they do a very poor job. Some people complete it in two and do a great job. It really runs the gamut. But that lets us see who can and who cannot write because it's vital to what we do.

Ken Paulson: Have you actually ever hired anyone, Ron?

(*laughter*)

Ken Paulson: Between that and your listening test, I think you're eliminating everybody.

Ronald Roberts: It narrows the pool.

Greg Luft: We tell our students that if you can write well, people will think you're smart, whether you are or not. It takes them a while to get that, but they do get it eventually.

Larry Burriss: As we read the ads for college professors, I see digital this, digital that. I have never seen one that says we want to hire a grammarian. I have never seen one that says we want a highly skilled writer.

Zeny Panol: Or editor.

Greg Pitts: Larry, I would say that driving some of those hiring ads right now, I think we feel like we've got some of the folks who are strong writers, who would have the grammar, AP style skill, and it is — to circle back to where we started — it's digital innovation. Or it's academic innovation with our programs where we are looking to bring those new folks in to cross-pollinate — whatever phrase you want to use — to get us to, I won't even say the next level, but to keep us in the game.

Soft skills: Initiative, curiosity, compassion, skeptics not cynics

Dianne Lynch: I'm struck by the conversation in the last few minutes about what we call the soft skills. It goes back to the idea that we prepare students for the lives that await them. And their lives may not be the same as ours were.

In fact, I was making a list and we were talking about initiative and humility and listening and curiosity and compassion. Being fighters, being passionate, being skeptics but not cynics. Those are things our grandmas used to teach us. Those are things we used to learn at home, I mean some of us. Those are things that people used to bring into the idea of starting at the top. That you go to a city council meeting or a zoning meeting. I don't know if anybody ever loved a zoning meeting, right? But you did it because that's what you did.

At little Stephens College, we talk a lot about these soft skills, about them being essential preparation for careers. And so it's hard to say to a faculty member, you need to teach humility to these kids. Like, "I'm trying." So we developed a program. We have a professional development program that intentionally integrates these experiences in these conversations and these articulations of these values into every single one of our students' experiences. You can't graduate without 20 different experiences.

I think if you went to a group of journalism educators or media educators, they would talk about these things. These shifts in approach or these shifts in assumption. And I would challenge you, do you talk about how you are intentionally trying to address that so that your students do come to the industry with those skills and those understandings? Because they don't do it on purpose. They are not arrogant and rude on purpose. It's because they haven't been educated. And these are the lives that await them.

So again, when you identify those things, what should journalism graduates know? If you know there is a set of soft skills that precludes them from getting jobs, do you talk about what is the curriculum doing about it?

Jennifer Woodard: I'm sitting here and I'm listening to all the conversation that we're having, and I'm listening to the industry and I'm listening to Ronald. Ronald actually hired me as a student worker several years ago when he worked here at MTSU and he's regretted it ever since. (*smiling*)

I'm feeling pretty good about what we do as faculty. I'm feeling good about the curriculum changes that we've implemented here in our journalism program. I'm feeling pretty good about my colleagues and the things we are teaching our students. Because we are teaching them the things that you are talking about. We're teaching them to be compassionate. We're teaching them to be responsible. We tell them in the classroom that you're in broadcast, but it's not about you. It's not about being a face. It's about that audience. It's about the information, and the news that you are giving them so they can make educated decisions about what they want to do, about the votes they want to make.

We give them exercises on covering those boring meetings. And how to make it more interesting with graphics and information, and focus it on a person. I do exercise after exercise on focus on a person to get people to listen to the issue. And how to be conversational. It's about the audience and it's never about you. And if you want it to be about you, you're in the wrong business. …We owe our audience something. My colleagues, we talk about this all the time.

So I'm feeling pretty good about the things that we're giving. About what we do and how we are preparing our students. We emphasize to them that they need to go work in the CIM (Center for Innovation in Media), that they need to get practical information. And we mentor them. I've got students from 20 years ago. We're Facebook friends and I'm still giving them information. So we establish relationships with them that last a long time.

We've got a class that we've established that every single one of our graduates has to take. They must take this class that teaches them resume skills, that teaches them how to interview, that makes sure they have their portfolios. To make sure those portfolios are digitized so they can take it with them and it's in the cloud. …Some of the future things we're not doing that great. I hadn't thought about virtual reality and the AI portion of it. But you know, in media arts, we have some classes that we can connect to that. So we've got people doing that that we can bring in. So, you know, I don't feel bad today. I thought that maybe I would. But I don't.

Dianne Lynch: My students are clearly not as good at that as yours are. We set up our own program. It doesn't mean you have to.

Ken Paulson: Zeny, you are the most polite person in the room. Your turn.

Zeny Panol: I'm like Jennifer. Hearing from you guys, I'm optimistic that we're still doing the things that we are supposed to — teaching students what we are supposed to teach them. Maybe not the listening skills that Ron was telling us about.

But there is a disconnect between the reports about the state of journalism education and the state of media industry, and what I'm hearing from the employers in the media in this room. Because it seems to me that we lack something. We have to tweak our curriculum. I admit that I came here in order to see what we could tweak, what we could do and what we could change

in our current curriculum. Greg has said in our hiring of faculty, we are now stressing digital skills in our hires. And it's because our current faculty, we think our current faculty can already deliver the basics.

Greg Pitts: And some of our faculty with the digital skills are just at the point where we can't give them anything else. They just need some help.

Zeny Panol: Yes. More of them. So are we in the right direction? Do we need to do more of something?

Working in smaller markets, honing skills

Tracey Rogers: By the way, Ronald Roberts also hired me for a job. I don't recall the listening test but maybe there was one. And that was to be a student ambassador for MTSU. He gave me a really cute jacket to wear. I think that's really important that we came from that club, so we'll have to start a support group.

I'm so glad to hear that you guys are having those conversations, teaching those things. Somebody said something about I went through four years of school and I really didn't learn anything until I got to my internship and then I learned everything in my internship. I look back and I remember thinking that in my head. But I think that what being a student at MTSU taught me was how to be a good human being. And I think it taught me to be more well-rounded. Leaving to go to a smaller market helped me to, again, be a better human being and be more well-rounded. It knocked some of the roughness off.

"Some of these (students) are starting in much bigger markets than they should… What's so sad is they get chewed up and spit out. And then they leave the business."

What I see sometimes now, trend-wise in my industry, is that some of these folks are starting in much bigger markets than they should. … I can't tell you how many people I talk to who were my age and I'll say something about going to Jonesboro (Arkansas), and they'll say, "Well, I don't want to have to start in Hattiesburg, Mississippi." I'm like, "You should start in Hattiesburg, Mississippi! What a great experience. It's an incredible experience! It's OK, you're not going to be there forever. It really teaches you so much about life and the industry."

I went to KAIT in Jonesboro, Arkansas, so I could learn to be a general manager. They didn't need me there. That's a well-oiled machine. I got to learn about sales. I got to learn about going out in the field. Here I was, "I'm a journalist and what I do is noble" and then I met these sales people and they go out and help people grow their businesses! And I was just amazed by that.

In Memphis, we used to say that that was a second or third job. And now it's a first-time job. And I don't know what has caused that. I don't know if it is just lack of students. If it's more the

proliferation of stations, and entities that need these people. The proliferation of digital where it is sucking up a lot of the good folks. But I've seen some really young folks who had no business being in some of these markets. What's so sad is they get chewed up and spit out. And then they leave the business.

Everybody should have to go to Jonesboro, Arkansas, and be a multimedia journalist. I just think that's a really great training ground. And then they can probably handle it.

The only other thing I would say is that with multimedia journalists — and this came about 10 years ago — some people said, well, that should be better because you should be good at everything. Or, it's going to save us money. And Eric is going to be able to put out there 50 people shooting and reporting and editing. What happened was we destroyed true photographers and I'm so sad about that. It is so hard to find very talented photographers who want to be television news photographers, print news photographers … Video is our lifeblood. For television, it's our lifeblood. For digital, it's become our lifeblood. We've basically destroyed it by sending a message to all of these young people that, you know what, your skills as a photographer don't matter as much. Your skills as a graphics artist don't matter as much.

…I would say every student coming through who has that gift to be in production, or with production, needs to know how to code. I can't tell you how many times I sit around at our stations and say, "Does anybody know how to code?" Nobody knows how to code. Thinking about the skills that we need as we move forward.

And then to your point about the zoning (meeting), it's like Eric talked about, finding those people who are passionate about digging…

The problem of low starting salaries

Larry Burriss: One of my students recently, she was very excited. She's one of our top students. She's going into advertising and she is starting at $85,000. Now what are your photographers starting at? Never mind.

Tracey Rogers: Not at $85,000

Eric Ludgood: There are reporters who aren't starting at $85,000. There are managers who don't make $85,000.

Larry Burriss: Exactly. So my top student is not going into journalism. She's going into where the money is. I don't want to say she's sold out. She's very excited about what she's doing. She's starting at $85,000.

Eric Ludgood: Where is she going to be living?

Larry Burriss: Somewhere in Texas.

Ken Blake: I'd like to get into that. One of the reasons we have a tough time attracting the best students into journalism schools and into journalism is this idea of compensation. The median

pay according to BLS, I looked it up, is $37,820 for reporters and correspondents. That's actually less than carpet installers and highway maintenance workers.

So when students come to me, this is what I have to tell them. I say, this is going to be your median salary. The number of jobs is declining between now and 2024. You're going to work long hours, maybe a 4 p.m. to 1 a.m. shift. But other than that, it's a great career choice. This is really a question for the professionals in the room. I know there are better jobs than that in journalism. How we can tell that story to these students?

Eric Ludgood: Tell the truth. The truth is, the start is hard. It's hard. I have kids with roommates because they are trying to make it. But the upside, the potential is phenomenal if you get in and work hard. You don't even have to make it to New York. You can get to places if you are good at what you do. You can literally make a great living. I have photographer, with overtime, making six figures. But they are getting old. There are reporters, O'Reilly was making $25 million a year. I don't know why that's in my head today! But there is a lot of money to be made. Especially in front of the camera. But there is a lot of money to be made behind the camera.

The other thing you have to do is expose them to all the jobs that are available in television, in media, in anywhere. Because all of the jobs don't include the jobs where you have a byline and show up on television. I do have a young man who is 26 years old who works in our digital staff, who is an emerging writer who makes mistakes that I have to correct, but he is phenomenal at getting video on Facebook and sitting there and telling everybody about it. And he is making close to 60 grand. Because he's good.

"It's a big industry now, and every job is not in a television station. Georgia Power has more videographers and editors than we do."

So the jobs are there. And the best thing for you guys to know is what jobs are available. I have a social media editor. I have a MMJ that's a multi-content provider, and all of these crazy titles. But basically they are good writers, and good journalists who go out and dig up information.

The hard part is that I work in a top 10 market. We're going to pay OK. But there are jobs out there that you have to be patient. And patience is hard. I had one young lady who is a member of my church, and I mentored her and she was a graduate of University of Tennessee. She was upset because she couldn't find a job. She started in Dothan, Alabama as an MMJ. MMJ is a one-man band, and MMJ started a long time ago, because I was one. These are the folks who have to go out and write and shoot and edit their own material. She was in Dothan for two years. She said, "What do I do? I don't want to stay in Dothan." I said, send your stuff out, you'll get a job. She'll get a job because the most experienced journalists don't want to be an MMJ anymore. So now she's working in Austin, Texas. She just got re-upped on her second contract. She's having a ball now. Her mother came to me at church, and said, "I don't know what you did but I don't have to help my daughter with her rent anymore."

(*laughter*)

But the jobs are there… It's a big industry now, and every job is not in a television station. Georgia Power has more videographers and editors than we do. AT&T does as well. There are a lot of places that are now using video and using the skill sets that these young people have, and it's not necessarily in a media operation.

Ken Blake: Thank you. I am doing some of that. One of my favorite poster children, one of our alums who came through our visual education program, she liked to fish. She would fish on the Stones River here in Murfreesboro and would pull out huge large-mouth bass. Well she's now a spokesman for Jackson Kayak. She paddles around the country catching fish and videoing herself doing this. She's having a blast.

One thing that you folks can do that would make my job in recruiting a lot easier is give me a spreadsheet with job titles, salaries … years in the business, things like that. And I can tell that story more compellingly to students, because all I have right now is BLS data. It doesn't make you look that good.

Eric Ludgood: Are you sure you want me to give out information? (*laughter*). No, there are some resources for you from media organizations. RTDNA does a survey every year on newsroom salaries in broadcast. And I know the Atlanta Press Club — I'll see what I can get. The RTDNA breaks it down by size of newsroom, a number of things that you can parse. But there are a lot of jobs in television that don't involve talking.

Tracey Rogers: And you'll be glad to know that there are some efforts to try to correct what has happened with our industry. The company that I used to work for, the CEO would go out and he was just disturbed that kids could come out of college making $50,000 and $60,000 as an accountant. But they went to a TV station making $20,000. He commissioned a group within the company to do a study (and improve salaries)…

And the other thing we were trying to pay attention to as well was the fact that a lot of times the way that you make more money is that you move. You have to be willing to relocate. You have to go to Fargo, North Dakota, and work for two years and then come back. A lot of people either don't want to do that, or can't do that for family reasons. I don't know if it was the recession — many young people want to stay closer to their parents. I don't know if it's a safety net. But they just don't want to have to move clear across the country… How do you reward those people who are strong members of your team but for whatever reason, they can't move. So there are some efforts. Not enough. Especially in those small markets. But I agree with Eric. If you stick with it, it will eventually pay off for you.

Ken Paulson: I just want to second what Eric had to say. A personal anecdote: When I graduated from law school I had always intended to go back and be a reporter. But I was kind of struck by the difference in starting salaries. And I came across an article that said after 10 years the average lawyer and the average journalist made roughly the same. I have never been able to find that article. I think my brain may have made it up. But somehow I convinced myself that was true. But it turned out to be the case. I made more money in journalism than I ever would have at law. In part because I would have been a really mediocre lawyer. But it's like

show business. Like songwriting. It's like a lot of the creative arts. If you're the best, you'll do great. But if you're not, you won't do so well, but that's OK. That's the way creative fields work.

Ronald Roberts: I really keep it simple when I talk to graduates. I say you've got to have patience and passion. You have to have the patience because it's going to take a while to get there. But you've got to want to do it. We're best when we're doing the things we want to do.

How can the media business help j-schools?

Ken Paulson: I want to ask this. Sitting behind me is Chris Clark, one of Nashville's most distinguished journalists. He is such a blessing to our college. He has been a giant in journalism in Nashville and he now passes that along to the next generation. And he's invaluable to us. And he can never ever leave. (*laughter*)

Having said that, are there ways that you in the media business now can help journalism schools short of us waiting for your stars to retire and then hiring them? Is there any way for your expertise to come this way? I'm not just talking MTSU. I'm talking colleges in general.

Eric Ludgood: I attended Auburn University. And Auburn had an off and on program where we were trying to do things. As the school evolves and the school gets so big, they are having a problem being consistent on making their requests. I know people who are in the business who are willing to work, who have attended Auburn who want to go back to help, but we don't get a consistent invitation. My recommendation is consistency and knowing who your alumni are and reaching out to them and offering them opportunities. Be it workshops. Be it meetings like this.

Thom Storey: There are other ways that professionals can give back and are very willing to give back. And I think the students appreciate it. One is to show the opportunities that are out there that you can do with a journalism degree. You can work for that kayak company. I've found that professionals, particularly young professionals, they like to tell people about themselves. And we have no problem getting graduates, other young people, that (students) can emulate and say "that's me" rather than old farts coming in and saying this is how it's done. They've seemed to just love to come back. And we've had so many connections made with students who found a passion that way. And they are also doing a service for the company they work for.

Eric Ludgood: One thing I do for Georgia College — a friend of mine from CNN is teaching there — I don't go to lecture, I go to critique a newscast. Here's what I would have done. Look at this, why don't we do this. If you have students who are in reporting, find an alumni who would critique this article for us. Give them feedback. Feedback from a professional who is working in the business right now. That may be another way instead of having them come to campus.

Greg Luft: We have really taken advantage of that at Colorado State. We started a Media Festival, an alumni media festival only, 10 years ago. First time around, we had 50 people come back and speak. They won't come back unless you ask them to speak. So now we have as many speak as possible. Each one of those people stays connected after that. But it is very

difficult to bring them in consistently because there are hundreds who want to come in. And it is kind of exhausting to bring somebody on campus and have to spend the day with them. And they do want to spend the day on campus. And you don't always get someone who can speak really well in front of a class. But generally, we've never had any trouble finding someone willing to jump in.

(*Session ends, break*)

How to instill and create real change and innovation in journalism programs

Ken Paulson: First of all, I want to introduce several new members of the panel. And these are folks who teach the new generation of students of journalism and media here at the College of Media and Entertainment. Joining us in the fall of 2015 was Christine Eschenfelder, who brings more than a dozen years of professional experience in local television news. She was the winner of two regional Edward R. Murrow awards. She completed her Ph.D. in mass communication from the University of Florida. Now, we talked earlier about some of those core courses that are so critical no matter what your curriculum is, and Christine teaches Media Ethics, Electronic News Writing, and Broadcast Announcing. So, welcome to the panel, we're glad you're here.

Next up is Val Hoeppner. And Val has had a sordid career leading her to this campus. (*smiling*) Val, like a number of people, a reformed journalist. She's a fine photojournalist and photo editor. Was Indianapolis your last stop? I then had the privilege of working with her as she ran the Diversity Institute, part of the Freedom Forum operation. And more recently she came to us as a journalist-in-residence and now runs our Center for Innovation in Media. Which is where so much of the innovation we hope will come, in coming years will be generated from. And also (she) somehow ended up running WMOT radio, our roots radio station. Our previous culture, those of you with Gannett, our culture said, "No job too big, no job too small." With you it's like no job too big, and no other job too big, and yet no other job too big. She's also a consultant. For those of you who still run news organizations, we're going to have a Groupon for her a little later. But she can come in and transform your newsroom, especially with mobile reporting skills. So Val, thank you for co-moderating this session.

I'd like to introduce Andrew Oppmann, who is the vice president for marketing and communication for MTSU. His first real and meaningful job! (*laughter*) Andrew had more than 25 years as a really widely respected journalist and ended up being a publisher. And shortly thereafter, became a member of the MTSU family. He is passionate about journalism education and although he's got one of the biggest jobs on campus, he takes the time to teach a course that's one of the best received and we thank you for your dedication Andrew. Glad you're here.

And finally, in the running for rookie of the year, here at Middle Tennessee State University's College of Media and Entertainment, we're pleased to add Chris Bacon as an assistant professor in the School of Journalism. He came from a role where he oversaw KUJH-TV at the University of Kansas and that was an award-winning station. He had a great impact on the quality of those students' skills and education. And he's doing much of the same thing here. It's extraordinary that we can get people like Chris who have an academic orientation, but also have spent in his case 10 years in television news and public relations. So welcome Chris. And now I will turn this over to Deborah and Val. We recognize a collective need for innovation. How do you instill that in an institution, particularly in the school of journalism?

Metrics: Student placement and cutting-edge graduates

Deborah Fisher: I thought we had a really great lunch speaker. Allan Richards did a great job laying out the culture of innovation and journalism programs and looking around (the country.) Before we talk about how you go about — either through a systemic or some other way — to create innovation in journalism programs, I wanted to start and articulate what are some of the metrics of success that we have in journalism programs? And is it just that someone gets a job when they get out of college? Is it that someone gets a job in the news media? Are we producing people that can be the future leaders in our news organizations and in the press?

Leon Alligood: I think employment is the top one. I mean if our kids can go out, leave us, and become employed and work in the business and do well as so many of them do, I think that speaks well for what we're doing.

While they're here though, certainly being a faculty advisor to Sidelines (the student newspaper), I'd like to see them do well in contests and to promote our brand, our school of journalism.

Greg Luft: We have a capstone course. It's required for all students. One of the ways we can measure the quality is the reviews by professionals. Every single student who graduates sits on a panel of four reviewers, three of whom are professionals, and one faculty member. And then they write reviews. They let the students know what they think of their portfolio. It's always an online portfolio. And then they do surveys for us to let us know how we're doing as a department. And that's one way we can measure. It's not always perfect, but it's a good way to see how we're doing.

Chris Bacon: One thing that I've seen is that sometimes we can fall into that trap of you can do only "this" with this career and not really opening our eyes to the different things that they can do. Great example is I had a student who had a television reporting class with me, but he didn't want to go into television. He emailed me after. He said "I'm a sports information person for a small school in Utah. And I have to do the shooting. I have to do the writing. And I have to put things up on YouTube. If I hadn't had your class, I'd be lost right now." So, it's just understanding what they can do with those skills and not putting them on one singular path.

Andrew Oppmann: Well, you know Deborah to your point on metrics, and to really dovetail on what we talked about: portfolio. I do think measuring a portfolio, the body of work, once you

leave one of our programs is so very key. No matter what career you get into, having that broad base of, “Look how I’ve handled different things in different venues.” And not just talking about how I’ve learned this in class, but actually showing it to someone and saying, “This is how I approached these different stories, and this is what I learned.”

And Leon, I’m glad you talked about the importance of student media. I think that’s one of the few commonalities between my ancient days when Bill Church and I were going to school, and now. Go work in student media. Get this experience. Build that portfolio. Use that to get internships. Use that to get the job. Those are the metrics that really count.

Deborah Fisher: Looking overall, I lived through, and I’m sure some of you in the news media lived through, Craigslist taking away our classifieds. We lived through Facebook taking away what we thought — we thought our website was the center of online conversation in the community only to be shown by Facebook not too much later that Facebook is now where conversation happens. So my question in terms of innovation, and to the question earlier, are we turning out people — and are we ourselves in the university — thought leaders? Are we turning out people that can see the competition that they’ll face in a bigger picture? Because I certainly would not have imagined that Facebook would be the gateway to our stories in the news media. How is that incorporated into what we do?

Greg Pitts: With your best students, I think you really are turning out some thought leaders. The question always though to me is would they be thought leaders no matter what school they went to? Just because they’re really good and smart and curious people.

And what I like to circle back to is to say, okay there’s the best 10% who are going to excel because they are the best 10%, but then the other 90%, what can we do? Even with student media, it’s not always that academically best 10%, but the folks who’ve got heart who really love the business and understand it who want to work in student media. I think our challenge is figuring out how to find something as a metric for all levels of our students. Because I think we do turn out thought leaders, but they might default as thought leaders anyway.

Martin Kaiser: Over the years we had a huge intern program. Sometimes as many as 20 during the summer from universities from schools all over the country. (When) your students are interns, when they come back to the university after that year or summer, to compare their experiences to other students that they engage with from other universities, what do they think of that? What skills are they missing? What do they wish they had learned from those other skills? Because they really … bond together because they come into this (newsroom and) everybody looks like their grandparents walking around the place. And if you make them a part of it and they’ve really had good experiences and they were thrown into things, what did they struggle with and what did they do well with? I don’t mean turning the school into a vocational school, but what are the skills (that they brought and learned from other interns?)

Teachers who also practice the craft

Ken Paulson: Hey Val, I want to put you on the spot. For a living, for a long time, when you were largely doing consulting work — so you walk into a newsroom, and you are there to teach

them new skills. And I would bet you nine out of 10 of those newsrooms you talked to thought they were pretty innovative places.

And you'd go in and show them basic stuff and blow their minds, and then you would think to yourself, inwardly only because you're getting paid, these people are clueless. They are so far behind. I know that to be true.

Val Hoeppner: Super true. I always joke with my kids when I'm getting ready to leave (for a consulting assignment) that I'm getting in the way-way-back machine, going back to 1995.

Ken Paulson: So, but let me continue with putting you on the spot. Same thing would happen when you went to journalism schools across the country. All of whom, many of whom would say, we are innovative, I am innovative. And you would show them cutting edge things and you'd come away thinking (*shakes head*). So how do we instill, in those journalism schools, the processes, values, approach, that creates innovation naturally as part of the system so that you don't have to go back to the way-way-back machine. How do you create a culture of innovation in a school of journalism?

Val Hoeppner: Well, I'll tell you one thing. When I came here as the journalist-in-residence, I was essentially a practicing professional, right? And I think professors of practice — Thom Storey and I have had this conversation once or twice — I think the people who are working in this industry, while imparting knowledge to our students, or who are very current in the industry, are really, really important because this industry is changing so rapidly.

"We spend a lot of time looking back. Probably too much looking back and not enough time looking forward to, what is it that people want and how do we give that to them?"

I mean, you know, Deborah mentioned Facebook, but really it's Snapchat and the next thing. I mean, people are talking of Snapchat as the next cable TV. I think that's a 50/50. But in truth you need people who are practicing the craft. And not that our professors are not practicing the craft, but in a very current newsroom. One example of that here at Middle Tennessee State is Whitney Matheson, who is our new journalist-in-residence. Whitney is writing and working now with Netflix and Slate and all kinds of publications and brings that back to our students. So I think that's one thing.

The other thing that I would say is that the academy used to be the place where research was being done and we were ahead of the industry. And I think unfortunately we spend a lot of time looking back. Probably too much looking back and not enough time looking forward to, what is it that people want and how do we give that to them? Going back to the Snapchat analogy, Christine Eschenfelder and I have been talking about how do we create a newscast for Snapchat? Because those are real things that are happening right now. So I think some of it is that we need to be thinking about the research we are doing and pushing that forward, pushing that towards not what happened 20 years ago or 50 years ago, but what is the next thing?

The last thing I would say about it, too, is an investment in technology and I don't mean hardware. You and I just had this brief hallway conversation the other day, about I need a slush fund for signing up for things like Chatfuel and Cinamaker and all kinds of other new technologies. That we can make sure that our students know what a chatbot is and how to program one. And, you know, how to livestream all kinds of things from a phone or an iPad. So all those kinds of things, I think, are important.

Ronald Roberts: Question, in terms of definitions, is Middle Tennessee State University's definition of innovation the same as Colorado State University's definition of innovation? And is the higher education definition of innovation different from the industry? Because I have a client, and my client's definition of innovation is directly related to their product. So, if we're talking about innovation in higher ed, are the students the product? What exactly are we talking about when we say innovation?

Tracey Rogers: That's a really good question. I was sitting here thinking about the folks that I see, because once they come to us … typically we can identify the folks on our team who are going to be the innovators. I call them the mavens. The early adopters. On our team if we are going to do something with Facebook Live, or anything live, it's going to be Josh Breslow. And we're going to have him teach everybody else.

And the other thing that I've noticed, that I find fascinating, is that it has nothing to do with age and it has nothing to do with being native to these products. There are certain people who make that connection and there are just others who don't. And no matter how hard you try, it's just really tough to force them into that.

You know, I see people all the time use Facebook or Snapchat on their own, in their free time. But you ask them to do (something) work-related with it, and they act like you're trying to pull their fingernails out.

If you can bring them to us with a good work ethic, and initiative, and those other things we talked about this morning, then we can take those folks that actually are the leaders in that area and are looking for the new things and they're figuring out how to use these tools then usually you can come up with a pretty successful outcome as far as innovation is concerned.

Ken Paulson: I love your point. But I do want to answer your question Rob. The product here is the education we deliver. So the question is, are we turning out cutting-edge graduates? That's our product. And we should help market them as well. But I think that's the test. And honestly today I think we fail that test. I think we've got a lot of very positive energy. We've got some great faculty here, and I think everything we're doing here is moving forward. But I don't feel like we routinely turn out cutting-edge graduates. And that's our challenge.

Greg Luft: I would say that innovation is almost an overused word at this point. We have a new lab that really looks nice, and somebody said let's name it the innovation lab. And a couple of us said, everybody is calling their labs the innovation labs. In some ways, I think we look at innovation as just keeping up. Trying to keep up. And if we can do that, then we're being innovative for the university.

But one of our faculty members has really taken this and run with it. Every semester he works on a different project. This semester he's got his class working on a campaign for a company that has a new software product that's probably going to be used nationwide very soon. The president of that company is an alum of our program, so he's put up the $2,500 prize for the group in that class that comes up with the best campaign. And they intend to use word-for-word the campaign the students come up with.

So I would say that that's something that's innovative — working with others that are doing innovative things and learning from that.

"Students willing to understand the audience"

Bill Church: I don't think there's much difference, Ken, from how the higher ed world sees themselves in terms of innovation and how news organizations see themselves. It's the classic "Oh, we're doing that." Or we've reached assumptions that says we know what that Snap thing is. I have a kid who does that. … I look at innovation and I think of (how) David Brier, the branding expert, defined it as connecting the dots you don't see.

"I look at innovation and I think of (how) David Brier, the branding expert, defined it as connecting the dots you don't see."

As we're looking at this on a more holistic perspective, we're trying to find students who are thinking differently about solving problems. This past year we had four national internships which was a big deal for our company. One was investigative reporting. One was in interactive or immersive design. And two were community-embedded journalists because we felt that we needed to understand, and journalists coming into our industry need to understand, what it was like to work in a small newsroom.

We went and did an analysis of all our applicants and focused on the story or the journey that got them there and which ones stood out. We got them from top 10 journalism programs. We got them from community colleges. But one of the parallels we saw was when we saw students who understood what we had asked for. Because we had said we want you to tell our story. We want you to dazzle us in a way that we hadn't thought of.

I want to find those thinkers who can come in and have a good foundation but understanding that storytelling (can) take a completely different look. And in order to do that, you've got to have students who are willing to understand the audience that they're trying to go after. Students who are willing to sort of immerse themselves in a completely different way of telling stories that find those particular (audience) niches.

We've got to get beyond this sense of we're doing this well or we're on track because it's the same (as) "Well, I didn't get any stains on my shirt today after eating barbecue in Nashville, obviously my manners have improved."

Andrew Oppmann: I wonder if we need to be thinking about ourselves in a different way as a profession. I wonder if we need to be borrowing a page from the youth pastors and the ministry where they're recruiting people that come into the profession because they believe. And they come in with their eye wide open. They know what the challenges are going to be. They know what the pay is going to be. They know what the situation is going to be. But yet, they're motivated by something that's different, that's special, and they're willing to overcome some of those things and learn along the way.

I mean, if you endure three solid, five solid good years at a daily newspaper, there is really nothing you can't do in the business world. I mean, think about that. Think about the amazing finishing school. Almost like the Marines in a lot of ways. We'll teach you to do about anything: think on your feet, think through problems, present yourself, present your brand, learn new technology. Maybe that's how we get that top 1%, that 5%, that 10%, that can really think and do.

Greg Pitts: Right. And that's a measure really of what Leon started by saying that a measure, a metric of success, is placement of our students. And if we remind people that it is okay to be patient and to keep a job more than two years. If they'll just hang on, they'll be the veterans at the end of probably three or four years.

…I don't necessarily want a graduate jumping into that larger market job too quickly. I'd rather that they make their mistakes somewhere else.

Train for how to get news out in the *future*, not just for today

Val Hoeppner: I have a question. So those of you who went to the Online News Association (conference) this year, like Leon and I did, we went to Amy Webb's session on tech trends. And Amy, her goal in life is to scare the bejesus out of all of us in the news industry.

I'm not often surprised by the things that Amy says. But this year I was really surprised by the intensity with which she said it. She said "Everyone in the newsroom now is a 'nowist.' How do we get the news out now, with the technology that we have now? But what we really need to be are futurists, and how do we get the news out in 5 years or 10 years?"

And she was talking about artificial intelligence. She was talking about machine learning. She was talking about Alexa. She was talking about visual reconstruction and things like that… Right now in the academy we are training people for jobs that are here now. And how do we train them for those jobs, but help them think about 5 years and 10 years down the road?

Dianne Lynch: Thank you Val, that's exactly what I said this morning. Ditto.

Deborah Fisher: So how do you do that? How do you do that within a journalism school?

Classroom should be a place where students can experiment

Jennifer Woodard: I think one of the things is having conversations like this that spark these ideas in the minds of the faculty. We've been having Friday lunches, and we've been throwing

around conversations and thinking about how to transform our curriculum and reach the students and help them to understand all of the new things that are out there, new ways they can tell their stories.

We get really excited when we talk to each other, and as I've been listening to this conversation, and Dianne especially this morning when I was listening to you, I was thinking you know, there are some partnerships we should be making and that we can make, even within in our college.

We have an interactive media program in Media Arts. And there is a professor over there doing really incredible things with virtual reality. And there are ways that we can incorporate that into what we are doing.

I think a lot of the innovation comes when the faculty get together (and) we think about it. We learn these new things, and we are so excited to bring it back into our classrooms. That's why it's so important that we go to the conferences, and we go to Poynter, and we go to ONA. I know that so many ideas that I do in my classrooms have come about from attending the conferences, or speaking on panels, and hearing from people about the things that they're doing. And we incorporate it. Okay, well we're going to do this social media thing. We're going to do the Snapchat thing. We have a student group now and their whole distribution is on Facebook Live and they have a YouTube channel. And now I am thinking we're going to Snapchat, too.

…I have several students who are doing their own shows. We've talked about shows, and they immediately start doing their own shows based upon the things that we've talked about in class or the new technologies we've shown.

Val Hoeppner: Anybody else on that?

Christine Eschenfelder: What I think is important as well is to have an environment in our classroom in which we can say to our students, "Let's try this. Let's see if it works." If it fails, so what? I'm not going to fail you. We're going to have fun and let's try it again. Let's try it a different way.

And to let the students tell me "Hey Dr. E, this is what we want to try, can we do it?" and I'm like, "Yeah, let's see Val, I'm sure Val has a camera or a tool we can work with." And just to have fun and let them come up with ideas in the classroom and let them innovate a little bit, and say, "You know I have this idea." Let them have the freedom to do that and have an environment in the classroom where they're comfortable doing that . And I love when something is just an epic fail and they laugh about it and go "Oh yeah, I can't believe I did that." And another student will say "Let's try this, we can do this." And eventually it comes together. And they love it, and I celebrate it with them…

Jennifer Woodard: We've got every day planned out. But if something exciting or extraordinary comes up, walk away from that syllabus plan and let's do it. And we do.

Tracey Rogers: I'm trying to get our team to really think about what you're talking about, and doing those things, being the "new day" part. Just the other day we had this conversation about, "Well, I don't know that we can do that because we've got to get this on the air." And I

said “No, no, no.” I said there are probably more people watching you on Facebook Live, Snapchat during the day than they’re actually watching you on TV. Look at the daytime ratings, I mean they’re not there.

So getting folks to understand that and getting students understanding that that’s really where the eyeballs are. That’s where the people are. And obviously we have to monetize that at some point down the road and we’re still trying to figure all of that out. But really, that’s the stage. It’s not necessarily in the middle of the day on the TV screen…

Christine Eschenfelder: Tracey, you mentioned Josh Breslow... I noticed he’s very active on Twitter. He had a fun tweet a few days ago where he was in the weather area, I don’t know if it was a weather cave, and he was kind of pointing to, “the weather man getting ready for the forecast.” And then he had a tweet about his dog and his dog chewing a bone. Just making himself real to the audience. And I bet people want to watch him and follow him because of that. So you make a great point. And I showed that to my students, and I said, “Look, it’s the Josh Breslow brand. But I see him as a person in addition to seeing him as an anchor.”

Tracey Rogers: Yeah, absolutely. I think sometimes we as journalists or meteorologists miss the point of social media. And the people who get it, really get it. So Josh is a guy that really gets it. On social media, it’s not all about the serious news. The folks who like television news like that sort of peek-behind-the-curtain.

One of the best meteorologists I’ve ever worked with was at KAIT in Jonesboro, Arkansas. He’s still there, his name is Ryan Vaughn. And he tickles me because sometimes his question on social media is “Hey, I came to work. Accidentally left my sandwich in the back of my car, do you think it’s still okay for me to eat it?”

And all of a sudden, all of these people are piling on, like “Oh, I wouldn’t eat it,” or “It’s fine, you should.” And you’re thinking what does this have to do with the weather? Absolutely nothing. But for whatever reason, the people feel a personal connection to him. I think that’s really what this has become is the personal connection.

I always said there would be a day that people could sit down and they could actually produce their own newscast. Like our professionals do. They sit in and they figure out ok, this is going to be the lead. And then this is the B block lead. And then this is what we’re going to end with. And so on and so forth. I really think that’s what we’re doing with our Facebook feeds now. I think we’re determining what our newscasts look like on our Facebook feeds. We decide if we want our Facebook feeds to look happy, or is there a little room for sadness or a little drama? You know, we decide that.

…At the end of the day it’s not about platform. It’s about the content. And that’s what people really want is the content. How they get it — that’s all over the place.

Dianne Lynch: So let me ask a quick question based on what Val said and the idea of iterative thinking. I couldn’t agree more that that’s what’s exciting in a classroom. How you change the culture of a classroom is by creating an environment where students are not only allowed, but encouraged, to fail.

In design thinking, it's all about being compassionate and empathetic and then iterative design. So you try it, you fail. You try something else, it works. You get used to the idea that not everything is going to work and some things do. What about doing that with faculty?

Greg Pitts: I am thinking about something I actually wrote based on some dustup with some faculty over the weekend. I had to send an email to respond to some folks. I started by saying we all trust one another to try to provide the best experience we possibly can today, but hopefully along the way, to try to figure out what is that future element that we've got to touch on.

And that really is the collaborative spirit that you want to have with your faculty. But if you aren't all willing to talk and to try it, it gets hard whenever one individual says "Oh well, I know I'm doing a good job in this class because I'm teaching it." Well, don't you trust your colleague who teaches the same class? And isn't it okay if we try something? Joe Foote at (the University of Oklahoma) told me about accreditation assessment years ago — he said that all you have to do is say, "This is what we're going to do." And then you do it, and then you say, "Oh, we failed at that!" But that's okay. Because the act of failing means you at least got out of your comfort zone and you tried something. Hopefully the students learned something from it and you did. And then you modify it and you move ahead.

"The act of failing means you at least got out of your comfort zone and you tried something."

But I don't know that we create that kind of atmosphere because we don't necessarily have the conversations and share. And maybe it's more Friday afternoon efforts at getting everybody together.

Greg Luft: But experimentation is critical.

Greg Pitts: It really is.

Greg Luft: We have a Reynolds grant to do a business journalism curriculum. Rob Reuteman, former business editor for the Rocky Mountain News until it closed down, is teaching for us. We can't get enough students in that class to really to make it happen. But we're still doing it, still hoping that sooner or later, they're going to realize that this (is important).

Meanwhile, another faculty member starts a live television production unit, just kind of out of nowhere, (with) about $20,000 worth of equipment. And it's going crazy. A hundred students in it and we can't keep up with it. So, we're still putting resources toward business journalism because we think that's a very important thing, but the bodies don't always justify the expenditure and the experiment. But I think you still have to do that and stick with it long enough to see if it's going work.

How to create a culture where faculty want to learn new skills

Val Hoeppner: I want to go back to the idea of "professors that practice" just a minute and ask, how do we get faculty to feel free to fail? To actually want the training (to teach new technical skills)? You have to know it to teach. You have to practice it to teach it. And I don't think I am speaking out of turn when I say, there are people on our faculty, and on everyone's faculty, that do not want to learn. They're an expert in their area and they don't want to get outside of that area. But how do we get them to want to do that. And to actually do it?

Because unless you know Final Cut, Premiere, Cinamaker, Snapchat, these things — unless you do it, you're not going to be able to teach it.

Thom Storey: If you're lucky enough to have a few people who can do this by example — people who are more than willing to go out and learn the latest and bring it back and show how they're doing it in the classroom. Not everybody is going to go along with that, but if you can try to develop that kind of culture of, "Let's give it a try and get over the fear of how your course evaluations are going to look that semester." Which we can't ignore. There's still a paranoia about that type of thing. But I think it has to come within that. And then as a group leader, make sure that who I'm answering to is on board with that.

Val Hoeppner: He has a faculty member named Dr. Sybril Brown. One of the classes that she teaches is — I'm not even sure what the title is — but she and I talk about it a lot because what she does is she assigns her students to find a new technology. And to learn it. To create a story in it. And then to create a tutorial that she then keeps on a blog for faculty and other students. I think that's a really interesting idea of also making our students think forward.

Thom Storey: It's called Entrepreneurial Media. Right now, we're trying to get that into the Gen Ed core. There's a little resistance to that, but it's gotten very popular.

Chris Bacon: We talked about creating a culture. I think a lot of that has to do with hiring. And making it known when we bring new people in. You bring people in that can challenge on the professional side. How are you going to innovate? How are we going to take it to that next step? Rather than — if you have the traditional faculty member — we talk about research, which is very important — but how are you going to apply new technology into your teaching?

But the professors that practice, it's not necessarily about what you've done, it's what are you going to do next? It's great to look back, that they've got that 20 years of experience, but what's the next 10 years going to look like? And I think that between the two, the tenure-track and the professor of practice, if you start looking ahead I think we'll be a lot better off.

(*Session ends, break*)

Positioning journalism programs for a new generation

Getting students interested — do we need a different name?

Ken Paulson: Welcome back, we have one more segment. And I asked for this next segment because it's a big part of the job I have to do every day, which is to try to interest the next generation into attending the school of journalism. This is universal, we alluded to it earlier. Although there are demographic trends that show that there are fewer high school students, period, especially in the South and that's leading to declines in enrollment — the truth is that at the College of Media and Entertainment, our numbers are actually going up in animation and film and television and in the recording industry, which is a troubled industry, but young people nonetheless think it would be a glamorous thing to be unemployed in. So they enroll. And our numbers are really good. But the alarming thing is we do see a steady decline in the school of journalism.

In large part, that is separate and distinct from the quality of the school of journalism. We've heard from a number of people here. We feel pretty good about the direction. We have a lot of work to do. But those 18-year-olds who are not enrolling are not making that decision because they think we have a substandard program. They're not enrolling because of a lot of factors — including that their parents are discouraging them. They've heard about newspapers failing. There's an environment out there that's not conducive to getting kids excited about the school of journalism. And this is universal. This is a conversation about all schools of journalism across the country.

And so we've got some people who are highly experienced in marketing. Ronald Roberts already helped us with the name of our college. Andrew Oppmann every single day makes us look good. Any accomplishments in the College of Media and Entertainment, the entire world knows about it, whether they want to or not.

The challenge I'm putting forward, for journalism schools everywhere, is if you had to market this as a product — and quality matters, but it's not always going to be apparent to a 17- or 18-year-old whether you have quality — so it's about orientation. It's about positioning. It's about a message to their parents.

What would you call a school of journalism? Might it be more elaborate? Different name? And what message do you send to parents, the community, and to students about why this is a really logical place to enroll? That's one of the biggest challenges journalism schools face. Period. So I've asked Greg Pitts to lead us in this discussion, because the stakes are huge for him personally.

Greg Pitts: Ken has really set up this discussion, framed it nicely, because first, what do we call ourselves? When I go out for a recruiting visit — we do the True Blue Tour — I don't have somebody walk up to me and say I want to come to Middle Tennessee and study public relations or advertising or visual communication, because they know that we're called the School of Journalism. So what do we call ourselves? And I will tell you we've had an internal discussion. I came here in the fall of ’15. The faculty had been discussing this subject before I arrived. So what do we call ourselves?

Andrew Oppmann: Wow, are we opening up for nominations? I love the name journalism and I have a bond to it from the choices I made as a youth and the career I had. But you're right. We are broader. It's difficult to translate that to students at the True Blue Tour. I get that.

I suppose I would start the conversation with, are you a school of media? I know we are the College of Media and Entertainment, but is this the school of media? And I know strategic communications is out there. It’s a word that's buzzing around quite a bit. I don't quite know what it means, but it sounds really good. I like strategic and I like communications. But really, we’re teaching media. And how you use it in so many different ways and so many different applications and so many theories.

Greg Pitts: And some folks would say we’re teaching the communication of the message delivered by a moving target of media delivery systems.

Students who transfer from other majors

Greg Luft: My department for years was called Technical Journalism, which was just a way to differentiate us from the University of Colorado's journalism program so the legislature wouldn't say you have to shut yourself down. We then became the Department of Journalism and Technical Communication because we had one guy who taught technical communication. And for the 10 students who enrolled in that every year it was a nice thing. We had to wait for him to retire before we could change the name again. And we changed it to Journalism and Media Communication after three years of debate about what we should call it. Applications doubled the very next year. And I think it’s because the word “media” connects to so many of the other things that students are doing. It’s sellable. It ties to social media. Mobile media. Pretty much across the board.

We weren't able to get all of those students to enroll. We still have by far the biggest enrollment in our department through internal transfers once they get on campus. So we do a lot of selling on campus in terms of working with the career advisement and student success office and also our College of Liberal Arts advisors.

And we also sell very big at high school J-Day, which brings 1,500 students to campus once a year. But the word media I think made a huge difference just in itself.

Andrew Oppmann: Here we have the Department of Media Arts, which is a recently named component of our electronic communications folks. Greg may be on to something there. Media and communications, it does have a synergy to it.

Ronald Roberts: When it comes to names, they're very personal. Oftentimes we work with companies that either are looking at a name change or logo change. Little things are very personal. First thing you have to ask yourself is, who is the name for? Are you looking for the name to make your faculty proud? To position yourself within the university? Is the name for students, both current and incoming? Is it for industry professionals?

I know that when we were working on the College of Media and Entertainment, those are some of the questions we asked ourselves. Because I will tell you, and this is about any faculty member, if you are a member of the journalism faculty, you're tied to that term journalism. That's what you went to school to study. That's what you have your passion for. That's what you believe in. So if someone comes in and says, you're media — "No I'm not, I'm a journalist." And, when you're looking at that name, for that faculty member who's trained in doing that, that's what they are. Is that the name that's going to bring in students? The reality is we're in higher education, but it's also a business. That's a fact. And it's also a marketing business, because everyone is after students. So what is the name that's going to generate interest of potential students? Sometimes you're selling your university. And so what is it that's going to make people interested in coming to your university? Because a lot of schools teach journalism.

You may make the decision that journalism is that name, but if your target is future students, it may not be the fit. So you've got to determine who you're naming it for. And you've got to think through that very carefully. Are you naming it for the people that are there and have been there? Are you naming it for the people that you want to come?

Broaden approach in marketing to students, parents

Ken Paulson: Because I set the challenge, I want to expand on it a bit. Because you're absolutely right. The audience is really 17- and 18-year-olds. And then a name that doesn't frighten their parents.

But before we get down this road a real long way about what words work, what I really want to know is, how do you position a school of journalism regardless of its name to those students and parents so it doesn't sound like dead-end land? That what we teach here will serve you well?

The point made earlier about if you were a reporter for five years, you can do any job in the world. There's got to be a way to market that and position whatever this entity is, so that it becomes almost like a pre-law kind of thing. We're going to give you the life skills here that you need to be successful in any industry that involves communicating to other people.

Greg Pitts: In some respects, is a journalism degree or course of study the parallel track that goes along with STEM education these days? You have so many universities that are on top of science, technology, engineering and math. And in my own career at multiple universities, I've seen students come in and they were declaring they would study engineering. For the first semester. And it wasn't that they weren't smart, good kids, but they simply wound up discovering that their — if you want to use the word passion — for mathematics wasn't quite

what the engineering professors thought that it ought to be. But they were good writers. They understood media. And they had an interest in this kind of study area. So, Greg, is that part of your marketing on campus? Where you see people discovering (your journalism school) after having sampled another degree?

Greg Luft: We have a very strong science component actually of students who come in. The students who get a D in chemistry, invariably, come to us.

But another way to think about how to reach people and their parents is alumni. We are very big on promoting who our alumni are and what they do, how they started. And we have one or two journalism people in that group, but a lot of people outside of that realm who go into creative industries. And, we think that works… On our website, we have about 15 alumni listed in all very different areas. These are very successful people, ranging from Liz Spayd who was the public editor of The New York Times and is now with Facebook doing essentially the same thing, all the way down to somebody who just started their own advertising firm and is doing well.

So, we think that if you talk to students about that, it works. But getting an audience with them individually is very big part of that.

A career where you can make a difference

Marty Kaiser: In years of journalism and talking to staff members over and over again I ask, what made you get into the business? And over and over again I would hear people say I want to make a difference. And maybe after that, it was to write or to tell stories. And I did hear a lot who started in another area, who started in science or started in engineering, and thought that's the way they could make a difference.

I don't think that a lot of times they're thinking very rationally at 17 or 18 about what (they) want to do in five and 10 years. Maybe their parents are drilling that into them. But I wanted to do something I'm passionate about, that I care about.

Andrew Oppmann: I'd like to get back to what we talked about at the last session. I think we need to be thinking about ourselves as a cause and a passion. And I use the ministry as one of those things. So we've got a tent. We've got to come up with a name to get people to come hear the Reverend Ken speak.

But the truth is I think we do need to sell the fact that we offer gateways to careers where you can make a difference. Where you can connect with people. Where you can tell stories. And even if you don't want to be a crusader on this issue or that, you can provide a valuable public service by bringing together an audience and people that can solve problems and get things done. This is an amazing industry, even though it's changed and shifted in so many ways. That's where I think we almost need to be a little evangelical about this. And, oh yes, we can teach you the latest tools, grounded in the greatest of old values, applying to things for your next job and the job after that. But get them in the tent.

A passion for finding information and sharing it

Ronald Roberts: We live in an information age. So when you're trying to get people interested in mass communications or journalism or whatever it is, never before has there been a time when people have sought more information.

Everyone's looking for information. Now they're getting it in many different ways. But if you're trying to talk people into this industry, you're trying to get people that have a passion for generating information, or a passion for finding that information and then sharing it. That's what it's all about. It's all about digging, mining that information. Presenting it in a way that no one else can and sharing that valuable information. It is a service, but it is a service that's marketable because everybody needs it.

Eric Ludgood: I contend that there's no better word than journalism. Media ethics does not inspire me. Media studies does not inspire me. If I want to make a difference, I am not going to say I want to be a media linguist, I want to go into media studies. I want to be a journalist, because I can do something as a journalist that I cannot do as anything else.

I was insistent in my own education that I was not going to be a broadcaster. I am a journalist because of what it means. And if we are so worried about who we have in our schools of journalism, I don't want you in the school of journalism if you don't want to do journalism.

Thom Storey: I can play devil's advocate here a little bit on that. I think the word journalism means so many different things to younger people, in particular, even parents these days. We face that when we have programs specifically in journalism, separate (ones) in broadcast, mass communication. And it was this cloud where people were more confused than anything else. Back in early 2000s, we're having this discussion, because all of us were hearing these different versions of what we did. And prospective students come in (and say) "I want to be a journalist." "What do you want to do?" Some of them wanted to be on MTV. And other ones thought about game show hosts or whatever. You name it.

So we changed it to Department of Media Studies and used that to tell our stories. And the marketing part comes not from us standing up there saying, "This is what journalism is." But — letting our alumni — and not necessarily the person who became an executive at CNN 20 years ago — but that person, that alumni who graduated last year and went to Superfly Productions in New York City with a journalism degree and took over their social media operations and now is doing this around the country. That lights a fire in these kids.

What matters about the word "journalism"

Eric Ludgood: I agree. My contention is that we have done — we being the industry and academia — we have done ourselves a disservice by the way we have marketed ourselves. The university that I graduated from, to this day, cannot figure out who they are when it comes to educating people to do what we do every day. I want to remind you that Discovery does great journalism. MTV does journalism. There's a lot of great journalism being done. But it's not being done in the traditional way. And I think part of the way we market this is when you are

talking to those students and you put up a documentary that was done on HBO, that's journalism.

These are things that they're watching everyday. They're watching Trevor Noah every night. They're watching all of this stuff. It's still journalism. It's different. But don't you want those people to have that passion, to care about a story?

Ken Paulson: It's just a math question. I will hang on for dear life to the name journalism. But we have explored expanding. But it's just math. Because if we're just the school of journalism and the trend continues, we have six years and we're done. In terms of news ed. Might as well then call it the College of Strategic Communication because that is the rate at which we're losing the kind of journalism that you're talking about. That's our dilemma.

So we've got to find a way — and this is universal — (or) you will see schools of journalism fold all over this country in the next 10 years. We're not going to lose our program in journalism, but it's possible we'll have to merge departments. And so we're determined to do something about it. So I'm as romantically involved with the word journalism as anybody and it's been my entire life. But we have to make sure that we turn around this dramatic decline. And that's part of what this conversation is about.

Allan Richards: We just went through renaming (our) school and consolidation. So we were the School of Journalism and Mass Communication. I'm at Florida International University. We were absorbed by the College of Architecture and the Arts, which then changed its name to the College of Communication, Architecture, and the Arts.

So we had the School of Journalism and Mass Communication that had to have its name changed. So most faculty wanted to go with the School of Communication. But a trustee on the board of trustees said, "uh, uh, sorry." You can do Communication plus Journalism.

So that became the name of the school — the School of Communication + Journalism. We had two departments. So we broke it down to the Department of Communication and Arts. And the department I'm currently in is the Department of Journalism and Media. And they were just trying to satisfy all the constituents. I think it's a little bit crazy. But I do know that that trustee was adamant and she said this is a journalism school. You can put communication in there, but journalism is staying.

Bill Church: I'm fascinated by this discussion. And also bored. Because if you were to put this in the hands of a 22-year-old, they would say, let's call it the "College of Andrew" because your story inspired me more than anything else. Or let's find a way for us to tell the experience.

Ironically, Ken, what you're dealing with is the same issue that the newspaper industry is dealing with. At some point we get so territorial in a very positive way because we believe we're passionate about what we do. But if we look at our future, what is it that inspires us to be a journalist? And I think about, Dianne, some of the tenets that you talked about early and the community-building. Should it be bad that a journalism grad wants to start their own business or become an ESPN freelancer? As long as they get a job, you've done your job. If they want to go work for a politically affiliated nonprofit, so be it.

But I think, how do we sort of tie in that experience? How do we tie in some of the tenets of community-building with the idea of creating a program that feeds the fundamental desires and needs of why journalists still want to be journalists? And at the same time prepare them for the future.

I would submit the College of Andrew, the College of Ken actually has as much resonating value as worrying about whether we include the word journalism in or not in the curriculum.

Ken Paulson: Well, I'm dead set against the College of Andrew. (*laughter*) And I understand and respect what you've had to say. Just the complication here is that — and I don't mean to be alarmist about 6 or 7 years — that's just math. We have time to turn this around. We will turn this around. We will broaden our appeal. We will increase our recruiting. The school of journalism will be here for a long, long time. Or the School of Andrew.

But here's the challenge. I mean, if you (at GateHouse) look at some of your smaller properties that are in decline, you'd say unless we turn it around, they're not here in six or seven years. But you can change anything you want to. We can't. We have tenure. We have state regulation. We do not have the same flexibility and tools. So it's almost more critical for us because innovation or reinvention becomes very difficult.

Will current events have a Watergate effect?

Greg Luft: I think it's very important to support scholastic journalism. We have in Colorado for a long time, and I don't know who else is involved. We just happen to have a very strong state organization. I came off a meeting last week where 1,500 high school students and advisors were singing the First Amendment together. So that's a very strong organization and frankly we saw their attendance at that journalism day went up 200 this year from last year. And it may have something to do with the fact that we have a national leader whose pulling a lot more attention toward what we do. And hopefully that will have a positive effect like Watergate did. And there's a real good chance that that's happening now. We haven't seen the end of that game yet. But I would bet money that it's going to have a positive effect on what we do.

Val Hoeppner: I was just at the University of Illinois, speaking at a "Mobile me and you" conference, and I ran into an old friend of mine. She was a fantastic director of photography out on the West Coast for many years , and now she's at Stanford. She was telling me that their enrollment is up dramatically in the school of journalism there. And she said the number one thing that students in her freshman class said was that they wanted to fix journalism.

And I thought that was really interesting. I probed a little, and I asked, give me the buzzwords. And she said, "We employ design thinking in our journalism curriculum and everything that we do we look at through the lens of interactivity." And if you know journalism these days, it is interactive.

I'm not just talking about a name here. I'm talking about how we sell these programs to students. And one of the things that I think we need to do for our faculty and our students and our recruits is incorporate that design thinking and to incorporate the word interactive.

I do a summer program here for high school students and it sells out every year. And it's Innovation J-camp. And we talk about interactive storytelling, multi-platform storytelling. We do one day of writing and they're like yeah, yeah, but let's do the podcast now. So we need to be selling those parts of our curriculum. I agree with Marty, too, that it's making a difference. That's why we all did this.

Marketing skills sets associated with journalism

Dianne Lynch: It is marketing. It is how you describe something. But I think, actually, that there's evidence and there's research to suggest that kids coming up, 10-, 12-, 13-years old are in fact far more interested in changing the world than perhaps the students we have in the current generation. So that's one piece.

Whether you believe it or not, the data changes depending on where you look, but you can say to parents your child is going to have 14 jobs before she's 38 and most of them haven't been invented. But the fact of the matter is that they get that. And so if you look at the skill sets that are associated with journalism — there's not a parent in the world that doesn't want their kid to be able to do those things.

"If you look at the skill sets that are associated with journalism — there's not a parent in the world that doesn't want their kid to be able to do those things."

But more importantly, it's how you talk about it. There is not out there in the world a 16-year-old kid who doesn't want to be a star on her own YouTube channel. And there isn't any reason that they can't be a star on their YouTube channel talking about the public good. Talking about poverty. Talking about race. Talking about being a journalist. There's no reason that they can't do that. They want to be in the spotlight. They have that drive to be in the spotlight.

And you put all those pieces together: the public good, passion for change, multiple jobs over periods of time, skill set. And talking not just about, "You're going to go to a newsroom." But if you told an 18-year-old kid, "First five years, (we're) going to beat the daylight out of you, then you can do anything." They'll be like, "Yeah, thanks, see you later." Right? But you talk about how you now have the ability to build your own brand, to be your own voice, to have it across multiple channels, to create stories across different channels, and to be a force for good, it's not a hard sell. It's just how we talk about it. But then you have to deliver on it.

Chris Bacon: One of the things that I always do at the very beginning of the semester is I ask what my students want to do. I teach generally journalism classes. And 75% of them don't want to go into the traditional fields of journalism. And I ask, well what do you want to do?

Well, I'd like to go work for a sports team. So what does that really boil down to? It's about communications and messaging. It's about getting that message out there and being a storyteller and teaching those skills.

I did this ten years ago. We always had this us versus them: PR versus journalism, in many cases. In higher education, I really think we have to really understand the differences, but how much we also have alike … and introduce those ideas in the classroom. Because even though I teach a television news class, I know that 75% of them aren't going to go to a television newsroom right after that. But, I know (they need) the skills. Whether they're putting a feature story together, looking up information, looking up data… Whether they go work for a PR firm (or) go work communications for a political outfit. No matter what, they can tell a story.

And I think the more that we open our eyes and open their eyes up in the classroom about the opportunities and the things that they can do, I think that's going to make us better off. And yes, the name thing, we battle it all the time. Higher education is having this issue around the country. We're not alone on that one.

Ken Blake: I think with not that many tweaks to our curriculum, we could open the door wider to double majors. And I think that's an excellent opportunity for us. There's a kid in my reporting class right now — I ask the same question on the first day, what do you want to be? He's a neuroscience major and he's also a journalism major and what he wants to do is write about neuroscience. There aren't very many majors that will dovetail with other majors as easily and readily as journalism will. If there's something that you're passionate about, and you might want to tell other people about it, you can major in that and journalism.

Bill Church: When I became the editor at Sarasota — a newsroom with a huge history, produced the Marty Kaisers of the world and many other outstanding journalists — my number one objective was not to screw things up.

And at a time of significant change in the industry, we implemented design thinking into the project work that we were doing. And it opened up new partnerships, a new way of thinking. One the assets that your program has is this wonderful sense of the ability to go find that dream. I've been Facebook friends with Andrew longer than I think Facebook existed. And I mean I crave Bonnaroo every year because, not only does he share the work of the students, but you feel like you're part of that environment.

You can't go to any other journalism school and get that experience. So how do you build on those assets? Jennifer, you are the future here. My company went from zero to a million downplays in digital audiocasts this year. And it just happened. So can you imagine what's going to happen in the industry as a whole?

The New York Times is essentially establishing their franchise around a podcast as they're moving forward. You already have those students who have those skills. I think it's finding and leveraging that, and at the same time sort of tweaking. How do you build that collaboration for the future that allows you to build off of that?

Getting evangelical and bringing them into the tent

Andrew Oppmann: How do we get them in the tent? And once they get in the tent, will they discover — even if they wanted to be a sports media consultant doing social media — they might discover that journalism is their passion because they were exposed to that opportunity.

How do we get that evangelical? How do we get the folks that want to make a difference, that want to use this technology and these things to tell stories and make a mark? How do we get those folks in greater numbers, to say this is where I'm going to do it. I don't know how I'm going to apply it yet. They're going to show me some options. But that's where my future is. These are my people. We are a common tribe.

Greg Pitts: We are at the — shall I call it the lightning round phase? One of the things that is on my desk to do tomorrow is to start working on the fall 2018 schedule. So Leon, what did you come back from ONA with that I need to know about that will impact our schedule? As a part of developing an innovative program?

Leon Alligood: There were so many good things that we talked about at ONA. We had educators meetup. Dianne, you mentioned this in your talk this morning, about having concentrated periods during the semester. I really like the idea of saving the last two weeks of the semester — get rid of your class for the first 13 weeks and in the last two you're really focusing tightly on that. I'd love to see us being able to do something like that. I have a road trip class for those of you who are not part of our school. For three weeks each summer, we spend three weeks on the road. We leave on Sunday, come back on Saturday, sleep in our own beds for one night, and then do it all over again for two more weeks.

And we go to West, Middle, and East Tennessee. We have partnerships with the individual papers there. And I work their butts off. And I tire myself out and half of this gray hair came from those three weeks over the past five years. But you can see the light bulb go on after the first week. The lightbulb goes on and they understand this is what journalism is about. And they get it. And it's just a wonderful experience. I just sit back and watch. After the first week, I don't have to tell them to find stories. They're already calling ahead to the next town to find stories. So to bring that magic into the fall and the spring semester, I would love to see us do that. And maybe that two weeks is a way to do something like that.

Greg Pitts: Okay, Val? You were there as well.

Val Hoeppner: One of the things I think that we all assume is that our students know and understand social media. And really part of what's happening in social media now is artificial intelligence. When I was talking about the slush fund to Ken in the hallway the other day, I want a subscription to Chatfuel or Echobox. I need the time to learn Run Dexter so we can make our own AI. So we can make our own bots. And those are things that our PR students need to understand. They are things our journalism students need to understand. I talked at length with an editorial person from Quartz the other day. And she is on the editorial team for bots at courts. It's a real job.

I think that artificial intelligence and how it meshes with social media and with our messages that we're trying to deliver.

Greg Pitts: So my outside guests from other programs, other industries today, what's the take away that I have from you. Bill?

Bill Church: I also went also went to my first ONA this year. I was sort of like the Yoda character on this panel and 3,000 journalists in a hotel. And really the editors conference is a

nice nap afterwards. Well what I came away with from ONA is a recognition that local journalism still matters, but we've got to do it in a way that is much more of a relationship than ever before.

We have to be involved in the journalism that we do. Instagram works best when you tell your story. And at the same time, the reason that columnists through the years have worked so well in local markets is because they've told the story from a vantage point. They haven't hidden the facts, but they have come forward with a reason why the community needed to be better. And so the opportunity here, not only for journalism education, but the industry that we all love is, how do we start building much deeper relevant relationships? And not be afraid to do so.

Greg Pitts: Good. Marty?

Marty Kaiser: That's the work I've been doing in last few years. The work starts out with the discussion of a digital innovation of newsrooms. The word digital I'm not sure I want in there because we start talking about audience. How are we a part of the audience? It's interactive. We're not speaking to them anymore. So what are the issues of that for that community? And how does it matter? And how can you, as a journalist working to make a difference, help solve the problems in the community and being part of it and not being separate? What's exciting about today is that there are so many ways to tell stories that when I started just weren't there.

Greg Pitts: Ronald?

Ronald Roberts: I think the thing that I would take away from this is we're at a very interesting point in our history. We need to be relevant while not losing our purpose.

Greg Pitts: Eric, last word?

Eric Ludgood: The last word from me is I am so envious of the educators in this room. You have at your fingertips right now ways — the students can publish today. They can have their own YouTube channels. They can have their own Facebook channels. They are publishers right now. They don't have to wait for a job. You can do a story today, publish a story, get audience feedback on the story right now. Oh my God. Don't ever forget the connection to the people that you're serving, and I use that word on purpose because we *serve*.

Greg Pitts: And Dianne you started us this morning, so can you bring us back home?

Dianne Lynch: I would suggest that the people in this room care deeply about the same value set, the same experiences, and the same impact that those things have on a democracy. I would suggest that journalism, hashtag journalism matters, and if the people in this room cannot find a way to communicate that to 18-, 16-, 14-year olds and their parents, shame on you.

Just as important. The implications of not doing so, not just in this room, but in schools of journalism all over the country, are unimaginable. If there was ever a time when this country needed journalism education and its commitments, spoken not the way it was spoken when our forefathers decided to establish the First Amendment, and not the way Edward R. Murrow spoke it, and not even the way my first editor at the Wisconsin State Journal, who screamed at me and told me it looked like a yak peed on my head. He meant it nicely. The point is that the

language and the execution of journalism has changed. And so too has to journalism education. But its purpose and its value has not. And if anything, as we all know, it is more important than ever.

I would ask you, every time you make a decision about your class, not just what's in it, but how it is scheduled, what is its purpose? How does it fit? Who is it engaging? And why — not because, God forbid, because this is how we do it — but because this is how it needs to be done.

And so what did you learn at ONA? But what are you going to teach ONA, as educators? How are you going to be not bleeding edge, but cutting edge? The academy has a place in our culture to be that place where ideas are rewarded for their own sake. And they're not always going to work. But if you get too tired to offer them, then you're in the wrong business. Because the country needs journalism educators a whole lot more than it needs business educators. The country needs what you believe in to be imparted to tomorrow's citizens of this country.

Ken Paulson: Thank you. The measure of a good roundtable is a great benediction. Thank you for that. Let me just thank all of you for being here. This has actually been very rich… I thank you for bringing your passion. I have gone to a fair number of chicken dinner things myself, telling the story of the nobility of the First Amendment and journalism as our mission. And I still think that it's the most marketable thing we have.

But I will say that when I talk to parents and students now about what our mission is at the College of Media and Entertainment, I simplify it by saying we fill this thing (*holds up phone*). Our video, our audio, our journalism, our communications, they all end up here, and somehow this is hipper to them than mere parchment.

(This transcript has been edited for form and clarity.)