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Inside Journalism

Columbia College Chicago

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INSIDE JOURNALISM

NOVEMBER, 1991

A Newsletter Published by the Journalism Department of Columbia College

J-Department Magazine Wins Award!

THE COLUMBIA SCHOLASTIC
PRESS ASSOCIATION
awards this
MEDALIST CERTIFICATE
to
CHICAGO
ARTS & COMMUNICATIONS

Given at Columbia University in the City of New York,
in its Annual Critique for 1991.



Edward J. Sullivan
DIRECTOR

"CHICAGO ARTS AND COMMUNICATIONS" RECEIVES RAVE REVIEWS

The teachers and students at Columbia College use the entire city of Chicago as their classroom every day, so it's easy to see why Columbia's new annual magazine is also Chicago's magazine.

It's also appreciated outside of Chicago. This past week, it was awarded The Columbia Scholastic Press Association's Medalist Certificate (above), given at New York's Columbia University.

From June through October, 7,500

copies of Chicago Arts and Communication flooded the shelves of newsstands and bookstores throughout Chicagoland, and the city was introduced to the talent and ambition that is at the core of Columbia's student body.

"Chicago Arts and Communication perfectly illustrates the dedication of the Columbia students who wrote and produced the magazine," says Muriel Whetstone, editor of the magazine.

Written by students from several majors and disciplines, and designed by Columbia's art department, the magazine is dedicated to profiles and feature stories on Chicago's arts and communication industries.

Perfection will no doubt come with practice, but the first issue is a better than average effort, according to the publication's faculty advisors. The



evaluators at Columbia University also denied a perfect score to the magazine. Out of a potential 1000 points for content, concept, design and creativity, the magazine won 998!

"It's head and shoulders above any college magazine I've ever seen, in terms of graphics and writing," says Nat Lehrman, chairman of the j-department.

Other journalism professionals outside Columbia agreed with Lehrman's enthusiastic appraisal. John Mack Carter, editor-in-chief of Good Housekeeping magazine and president of the Magazine Publishers' Association, says the magazine is "excellent," and Bill Williams, a Columbia faculty member, says it is the best college magazine he ever saw.

"It's a pretty good job," according to Jim Warren, national media writer for the Chicago Tribune. "Some of the ideas were far more inventive than others," he says, "but overall the writing and graphics are quite good."

Warren, who judged a national college magazine competition two years ago, added that the magazine was very comprehensive. "It gives someone who knows nothing about the city's arts a broad sense of them."

"The idea of a Columbia college magazine floated around for two years," says Don Gold, editorial advisor. The idea turned into a reality in the Fall of 1990, with the addition of Col-

lege Magazine Workshop, a two-semester class to prepare the publication.

"It wasn't your typical class," says Muriel Whetstone, student editor of the magazine. "There was a lot more work."

The magazine was subsidized by services from printers and publishers, and each writer and photographer was paid \$50 to \$100 for original articles and photographs.

"The magazine lives up to the level of any commercial magazine," comments Lehrman. "Some of the writing is great, some is fair, and that rings true for any magazine." The evaluator at Columbia University was in agreement. "A most professional effort," he writes, "which I believe could compete quite well against commercial efforts."

After slaving on the magazine for over a year, seeing it in print was a dream come true for its creators. "It was exciting to see it actually bound and printed," says Whetstone. "It was even more exciting to see it on the newsstands."

Terry Sacks, who teaches Introduction to Mass Media sees the magazine as not only interesting, but educational, and plans to use it to teach his students about different forms of media. "I was very impressed," Sacks says. "The magazine is very meaty and any reader will get something out of it."

A new set of students are working on the second annual **Chicago Arts and Communications** magazine, and Lehrman and Gold are convinced that the magazine will only get better.

"We plan on using the best writers, artists, and photographers we can," explains Gold. And Lehrman chimes in, "As long as we have good students and teachers, the magazine will hold up."

—Karen Sobus

PRE-REGISTRATION COUNSELING A MUST

The saddest thing I see at registration is journalism majors who have wasted time or lost time in completing departmental requirements. Add to this, poor grades received in courses taken out of sequence, before the necessary prerequisites were completed. Most of this waste is easily avoidable.

Students need to seek guidance, *when it counts*, from the people who

can really make a difference—the journalism department faculty. This means making an appointment, at least once a year, with a departmental advisor to plan your program for the coming semesters.

Failure to do this too often results in course selections that make little sense—selections that slow down pro-

four-year major in two years, or sometimes even one. Frequently we can substitute courses completed at other institutions for our own requirements, or waive prerequisites to help transfer students catch up. We can even give permission to enroll in courses concurrently that the catalog states must be taken in sequence. But you'll never

IMPORTANT MESSAGE FOR J-STUDENTS

Read this and your life will be easier; we promise!

Here's some good news for a change.

As part of its General Distribution requirement (48 credits), Columbia College mandates six credits in the English department: English Composition I (3 credits) and II (3 credits). In the journalism department, we love composition, and indeed we require that you take both classes before enrolling in News Reporting I. According to Columbia College regulations, students must also take an additional three credits in a writing intensive course.

Now for the good news. Introduction to Media Writing, a required course for j-students, is a writing intensive course. This exempts you from the above requirement.

If you are a qualified transfer student and have had Intro to Media Writing waived, then you may substitute any writing elective in the j-department for this requirement.

Bottom Line: You'll still have a 48 credit requirement in General Distribution, nine of which may be elective credits. We recommend that you take an English department elective or a course in any department with a strong writing component (these courses are marked W), to fulfill three of these elective credits.

—Nat Lehrman

gress rather than speed it up. And the mistakes compound themselves each semester.

The department has established course sequences and prerequisites that are intended to *facilitate* academic and professional growth. Journalism skills are cumulative; if you don't achieve a level of proficiency in introductory-level courses *first*, your performance in advanced courses will quickly reveal the inadequacies. In addition, completion of the required sequence lends legitimacy and credibility to your education in the eyes of employers.

Some students can bypass requirements or alter course sequences without negative consequence, and with our blessing—but most cannot and should not. However, no student should make these decisions without departmental consultation. We are here to assist you in making your education work for you—and flexibility is a big part of that commitment.

Transfer students are most at risk if they fail to get advice *prior* to registration because they need to complete a

know if you don't ask.

If you have questions about college-level requirements, you can receive guidance from the Academic Advising office on the third floor of the Wabash building.

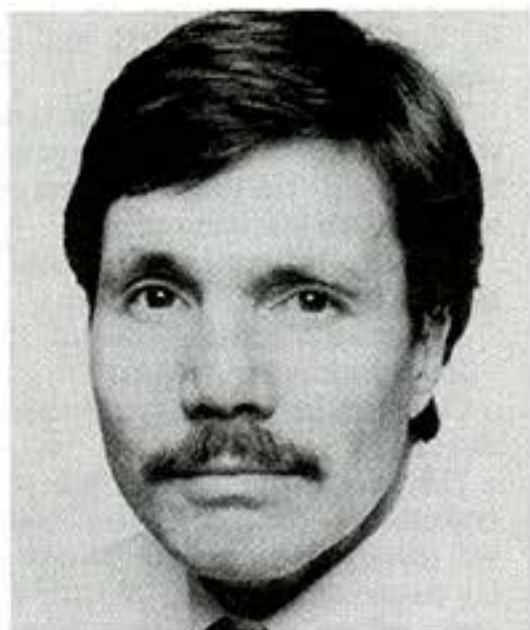
Finally, it is important to note that even if you've made mistakes with your schedule in the past, it is never too late to set things straight. Now is the time to make sure your graduation audit will result in no surprises, and that you won't be left wondering how to fulfill all those requirements in the one semester you have left.

—Carolyn Hulse

FORMER FOREIGN CORRESPONDENT JOINS J-STAFF

If a good war story is what you're after, then new j-instructor Steve Franklin is definitely the guy you want to study with.

Franklin is currently a labor writer



Stephen Franklin

for the **Chicago Tribune** and teaches feature writing on Monday evenings this semester.

Over the years, Franklin has covered plenty of major breaking news events, including the outbreak of war in Lebanon in 1982 and the liberation of Kuwait this year. In fact, shortly after returning home in 1990 from the Middle East, where he was working as a **Tribune** correspondent, he was sent back, this time to serve on the Committee to Protect Journalists during the Gulf War.

The privilege of being at the scene of major news events doesn't come without its pitfalls—the biggest one being the threat of losing your life.

Once, in Lebanon, Franklin recalls, a man pulled me from my cab, pointed a gun at my head and said, "I'm going to kill you because you gave the bomb to the Israelis, you American."

"My cab driver talked him out of it. I never found out what he said to the man, but I think that incident is what made me really want to learn Arabic."

In addition to speaking and writing Arabic, Franklin is fluent in Turkish, French, Russian and Hebrew. His impressive resume includes a stint at the **Washington Daily News** before serving in the Turkish Peace Corps. After the Corps, he went on to work at the **Elizabeth Daily News** in New Jersey, the **Pittsburgh Post Gazette**, the **Miami Herald**, the **Philadelphia Bulletin**, and the **Detroit Free Press**, where he was a runner up for the Pulitzer Prize for an investigation that he and a partner did on auto safety reports.

What would bring an accomplished, globe-trotting journalist of Franklin's caliber to Columbia? "I enjoy teach-

ing, and want to see more people become journalists," Franklin explains. "The news media has been dominated in the past by well-educated people, or white males." Franklin admires Columbia for its mix of students. "The only way the media can influence is if it involves more and more diverse people," Franklin says. "Otherwise, journalism has the potential to be wiped out."

—Elizabeth Eaken

MAKING OUR MARK

The following list contains just a sampling of where Columbia graduate program students are working:

Newspapers

Baltimore Sun (business writer, Carroll County edition)

Bay Area Reporter, San Francisco (columnist)

Daily Herald, Arlington Heights (staff writer)

Milwaukee Journal (suburban reporter)

Daily Bulletin, Ontario, CA (staff writer)

Journal Star, Peoria, IL (staff writer)

Pioneer Press, Park Ridge Advocate (education writer)

Pioneer Press, Schaumburg Review (managing editor)

Herald Journal, Syracuse, NY (Lifestyle sections editor)

Magazines, Newsletters

BOCA, The Building Official and Code Administrator Magazine (staff writer)

MAFBO, Minority and Female Business Owner (founding editor)

Associations

American Academy of Pediatrics (staff writer)

American Medical Association (associate science editor)

Illinois Manufacturers Association (director of communications)

Public Relations

Benefit Trust Life, Lake Forest (writer/editor)

Burson-Marsteller (account supervisor)

Chicago State University (writer)

City of Naperville, IL (community relations specialist)

Weiser, Minkus, Walke (writer)

MINORITIES: A GROUP WITH A SPECIAL JOB TO DO

This fall, the journalism department has a total of 417 declared journalism majors; 181 of them, or 43 percent, are African-Americans. This past spring, African-Americans also numbered 43 percent of the total journalism majors. The only group with a higher percentage were white students, who make up 46 percent of the total.

I found the high number of African-American students to be amazing—almost half the students in the department. This compares to about 23% for the entire school.

Why have so many of us chosen journalism as a career? The reason is obvious. Journalism is one of the few fields that people of color can go into and make significant changes. Changes in what, you say? A change in the way the world looks at and depicts African-Americans.

"I've always been interested in the communications field," explains Jhatayn Travis, a sophomore broadcast major. "I think people of color should see themselves represented on television and we should tell our own story instead of letting someone else tell it."

"I want to make a change in the way we are depicted in the media," agrees Temperance Townsend, another sophomore broadcast major.

As a child, I always watched the news, talk shows, and news programs—Barbara Walters was my favorite. As I watched these shows, I realized that no one looked like me. I saw an industry that was and still is dominated by white men. Then Oprah Winfrey came into the picture. She was the first African-American woman that I had ever seen playing a major role in television.

I knew then that I wanted to be a broadcast journalist. So, I excelled in my writing courses in high school and, upon graduation, I enrolled at Columbia College to attain my goal.

Why Columbia? I was told by my high school counselors that Columbia was the place to be for journalism because many of the teachers were working professionals.

It wasn't until my junior year that I realized that African-American jour-

HELP AVAILABLE FOR JOURNALISM STUDENTS!

The one-year-old Journalism Tutoring Center is ready, willing, and especially able to help students succeed in newswriting or reporting classes and prepare them to qualify for internships.

Bonnie Booth and Norma Green will be available either by appointment or on a walk-in basis on Mondays from 12 - 3 p.m. and Thursdays from 1 - 5 p.m.

Some of the services provided in the tutoring center include reviewing copy, discussing key topics, and honing basic skills with a few extra practice exercises.

Students are encouraged to sign up in advance on the department calendar, located across from the water cooler in the journalism department.

—Norma Green

nalists have a special responsibility in the community. Not only do we have to report the news but we have to be able to cut through the bias and stereotypes. Most of the time, when you see African-Americans on the news, they are either criminals or in some sort of trouble—either that or a member of the entertainment or sports industries.

There is more to the African-American community than that, and the African-American journalist has the responsibility of painting a more positive picture.

Columbia has an excellent journalism program that has turned out scores of wonderful journalists, but it can never teach us how to be African-American journalists. That is something that we have to learn on our own because of our unique experiences as African-American men and women.

—Dionna Bolar

COLUMBIA INSTRUCTOR CLEARS THE BAR

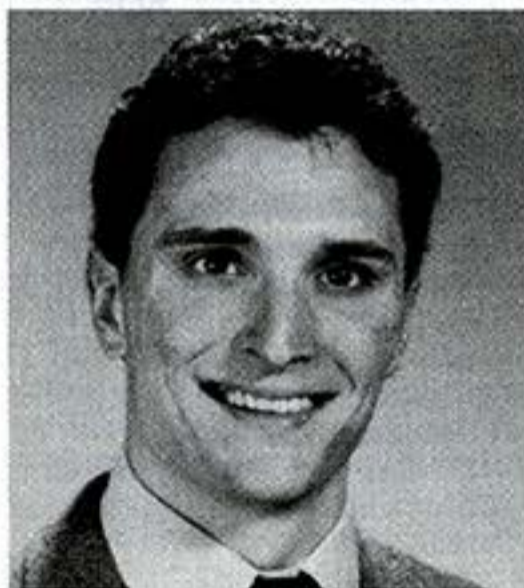
"It was one of the great reliefs of life," Dennis Culloton said recently when he was notified that he had passed the bar.

Culloton, who has taught Media Ethics and Law at Columbia since February, 1988, took the bar exam in July, and the waiting period was very stressful for him, because he didn't want to have to repeat the test. "The waiting period is another way for the government to make you walk on hot coals," he says.

After graduating from the Medill School of Journalism at Northwestern University in 1987, Culloton decided he wanted to add a law degree to his credentials. While working as a

writer/reporter for WMAQ All-news Radio during the day, Culloton attended DePaul University College of Law at night. He graduated with a J.D. degree in February, 1991.

"I haven't decided if I'll apply my law degree by staying in the journalism field or by beginning a practice. I'm still not sure what I want to be when I grow up. My ideal hope would be that I could have both careers work out for



Dennis Culloton

me and I could stay teaching," he says.

"I think that being immersed in the law will help me be a better teacher," says Culloton.

—Kimberlee Ehrenhaft

CHAIRMAN LEHRMAN TO JUDGE NATIONAL MAGAZINE AWARDS

Nat Lehrman, j-department chairman, will accept the American Society of Magazine Editor's (ASME) invitation to serve as a Member of the screen-

ing committee for the 1992 National Magazine Awards.

The purpose of the awards is to honor editorial excellence and encourage editorial vitality. The judges interpret this to include the following criteria:

Consistently superior performance in carrying out editorial objectives;

Innovative editorial techniques;

Journalistic enterprise; and

Compatibility and vigor in layout and design.

The selection of winners is a two-step process. The first, which Lehrman will participate in, requires the screening committee of about 125 chief and senior editors, art directors and journalism educators to review all the entries, category by category, and recommend to the judges up to five finalists in each category.

Second, a panel of judges consisting of former magazine editors, active chief editors, art directors and journalism professors considers the recommendations, looks at all the entries and selects the winners.

The screening will take place on February 19, 20 and 21, 1992, at Columbia University in New York City. The final judging will take place on March 17 and 18, 1992.

—Kimberlee Ehrenhaft

INSIDE JOURNALISM

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