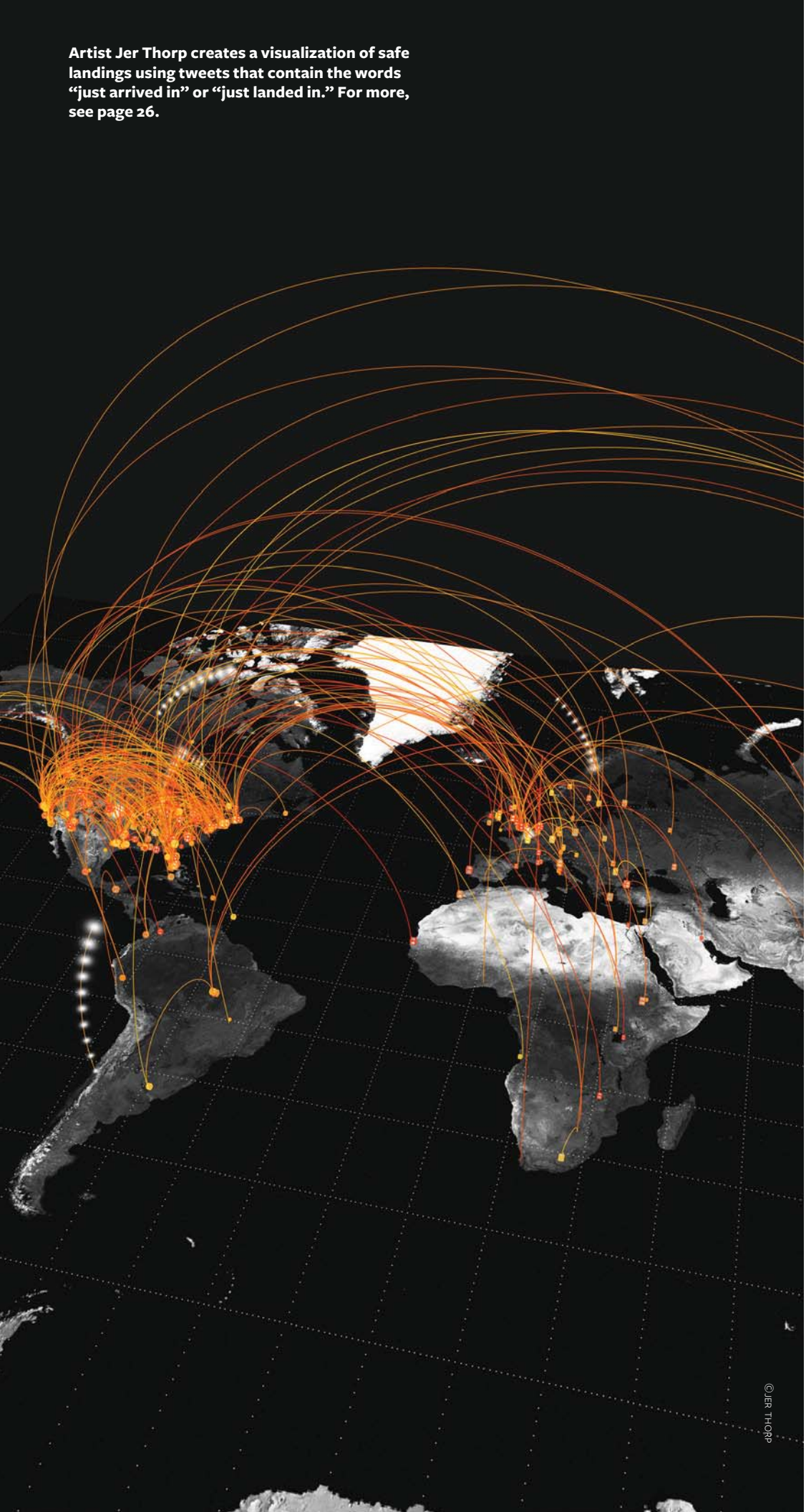
eJOURNAL USA | U.S. DEPARTMENT OF STATE

EJ|USA

Getting the Story Out

IN THIS ISSUE: PRESS FREEDOM | DO-IT-YOURSELF ELECTRICITY | MOVIES | ALUMS WORLDWIDE

Artist Jer Thorp creates a visualization of safe landings using tweets that contain the words "just arrived in" or "just landed in." For more, see page 26.



Editor EJ|USA
IIP/CD/WC
U.S. Department of State
2200 C Street, NW
Washington, DC
20522-0501 USA
email: ejusa-suggestions@state.gov

Subscription ISBN 978-1-625-92050-8
Individual ISBN 978-1-622-39951-2

U.S. Department of State
Bureau of International Information Programs

IIP Coordinator
Macon Phillips

Executive Editor
Nicholas S. Namba

Director of Written Content
Michael Jay Friedman

EDITORIAL STAFF

Managing Editor
Elizabeth Kelleher

Editors
Kourtni Gonzalez, Sasha Ingber, Lauren Monsen, Jon Tollestrup, Mark Trainer, Andrzej Zwaniecki

Designers
Lisa Jusino, Julia Maruszewski, Lauren Russell

Illustrator
Doug Thompson

Contributing Writers
Burton Bollag, Christopher Connell, Douglas Frantz, Michael Gallant, Anastasya Lloyd-Damnjanovic, Susan Milligan

Cover Art
Doug Thompson

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PUBLISHER
The Bureau of International Information Programs of the U.S. Department of State publishes *EJ|USA*. Every issue provides insight about U.S. society, values, thought and institutions for international readers.

Each *EJ|USA* is published in print and electronically in English and may also be made available in either or both formats in Arabic, Chinese, French, Persian, Portuguese, Russian, Spanish or other languages. Each issue is catalogued by volume and number.

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EJ|USA

U.S. DEPARTMENT OF STATE | VOL. 18 | NO. 11 EJUSA.STATE.GOV

EJ|USA

May 2014

Getting the Story Out

FEATURE

6 **GETTING THE STORY OUT: College Journalists Uphold Press Freedom.**
First Amendment Classrooms; Exposé; A Day in the Life of an Editor; Better Journalism Online

Departments

3 **SNAPSHOTS OF AMERICA**
You Say Donut, I Say Olycook? | The Morphing of Mother's Day | Summer Blockbuster Predictions | A Roaring Tribute

4 **MARKETPLACE**
Off the Grid

14 **EDUCATION**
Staying Connected

ARTS
16 Saving the World's Treasures
18 A Picture Preserved

20 **COMMUNITIES**
'Placemaking': How Art Boosts Local Economies

22 **LEISURE**
Making Movies on a Shoestring: The Screenplay

26 **SCIENCE**
Beautiful Data

28 **DOUGLAS FRANTZ: LAST WORD**
Journo

29 **RESOURCES**
Policy Points
Connecting the Dots

DOUG THOMPSON

Paper Girl

I grew up during the 1970s, when the *Washington Post*'s most famous journalists, Bob Woodward and Carl Bernstein, were investigating the break-in at the Democratic National Committee's offices in the Watergate office complex by men connected to the re-election committee for President Nixon.

During the summer of 1972 — when Woodward and Bernstein were writing those first, front-page stories about Watergate — I delivered the *Post* to homes in my neighborhood. As I was typically awake before my brothers, with whom I shared the paper route, I would take the top newspaper from a large bundle left by the distributor on our driveway and begin to read under the street lamp. I liked being the first one to get the news.

It was not a good time for this country's morale, but it was an amazing time to witness the power of the press. Woodward and Bernstein inspired a generation of young journalists, including me.

Thus, it is an honor to mark World Press Freedom Day (May 3) in this month's *EJ|USA*, which features articles on student journalists practicing even-handed reporting, chasing down updates for news websites and exposing unfair practices by administrators or peers in their academic communities.

This issue includes stories about other types of communication too: how one American turns data into art, how some artists are teaming up with economic development experts to boost their communities, and how resourceful filmmakers get their work done on a tiny budget.

–Elizabeth Kelleher

ILLUSTRATION: DOUG THOMPSON

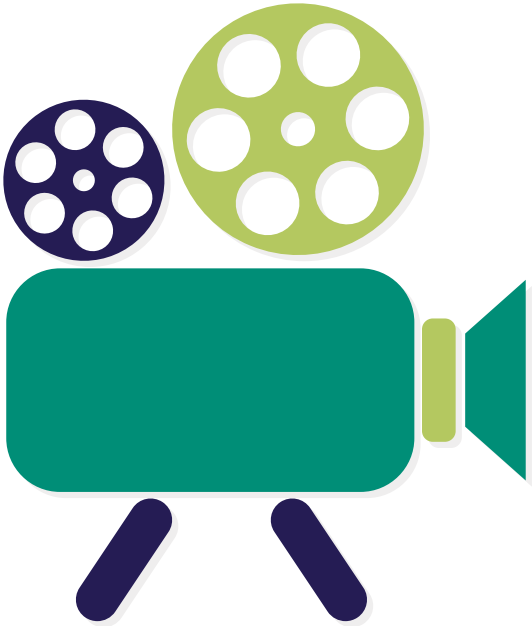
You Say Donut, I Say Olycook?

A map of speech variations across the United States, compiled by researchers at the University of Cambridge in the United Kingdom, highlights the diversity and history of American conversation. "English speakers in [Western countries] underestimate the influence of other languages and cultures on English," said lead researcher Bert Vaux. In Southwestern states located close to Mexico, Spanish dialect influences speech, making words like "patio" and "plaza" more common than in other regions. Just west of the Appalachian Mountains, colloquial terms like "ragamuffin" and "reckon" stem from the area's Elizabethan roots. In the Hudson Valley, north of New York, people refer to "donuts" as "crullers" and "olycooks" — a nod to Dutch settlers from the 1600s. That's just the start for a nation of 300 million talkers.

The Morphing of Mother's Day

Mother's Day, celebrated each year on the second Sunday in May, is typically marked by greeting cards and gifts, but it didn't start out that way. Anna Jarvis of Philadelphia introduced the idea of Mother's Day in 1905, hoping to establish a quiet day to honor all mothers. When florists, greeting card manufacturers and confectioners began embracing it, Jarvis soured on their sentiments. She filed a lawsuit to stop the commercialization — to no avail. Today, Americans spend an average of $169 on their moms every Mother's Day, according to the National Retail Federation. Recent trends show that more people shop for gifts online and prefer to send e-mails and text messages on mobile phones rather than mailed cards.

Some people find more creative expressions of love and gratitude. In 2012, singer-songwriter Justin Bieber released "Turn to You (Mothers Day Dedication)." The same year, Peter Moyer, who is not a celebrity, enlisted 40 people to say, "I love my mom" simultaneously in order to set a record.



Summer Blockbuster Predictions

As Hollywood gears up for its summer releases, which movies will be the biggest hits? *Hercules* dips into Greek mythology with a tale about a hero famous for his strength and fantastic adventures. *Jupiter Ascending* has the Wachowskis (writers, directors and producers of *The Matrix*) behind the camera. *Guardians of the Galaxy* comes with Marvel Comics credentials. *Maleficent* shows the tale of Sleeping Beauty from the perspective of the wicked fairy godmother, played by Angelina Jolie. On the animated front, *How to Train Your Dragon 2* chronicles the next chapter of the union between Vikings and dragons.

A Roaring Tribute

On the Sunday before Memorial Day, May 26, their sound rattles the windows in downtown Washington — thousands of motorcycles slowly riding from the Pentagon, across Memorial Bridge to the Vietnam Veterans Memorial.

The memorial procession, called Rolling Thunder for its distinctive din, began in 1988 as a protest to bring attention to American servicemen missing in action or still imprisoned in Vietnam. In the 25 years since its first ride, Rolling Thunder has evolved to honor all veterans of war and participation has grown from 2,500 riders to more than 850,000 — what organizers say is the world's largest single-day motorcycle event.

DONUT, FLOWER, CAMERA ©LESHKASMOK/THINKSTOCK; MOTORCYCLE ©SHIGAR/THINKSTOCK, ADAPTED BY LAUREN RUSSELL

Off the Grid

ANDRZEJ ZWANIECKI

More than 12,000 solar panels cover 1.2 hectares of roof space on a Federal Express building in Woodbridge, New Jersey.

Energy-conscious businesses are installing more and more solar panels, wind turbines and other power-generation equipment on their premises to drive down electricity costs and reduce greenhouse gas emissions.

From retailer Wal-Mart Stores Inc. to tech giant Google Inc. and automaker BMW AG, companies are now using self-generated electricity to power buildings and equipment. Sometimes they even sell excess electricity to the grid.

"It's cost-effective," said Joseph Stanislaw, an adviser to consultancy Deloitte LLP. Rising electricity prices, falling solar- and wind-equipment prices and lower installation costs are the big reasons. Government rebates and tax credits also make power generation feasible where it might not have been just a few years ago.

The number of power generation units at U.S. commercial sites has more than quadrupled to about 40,000 since 2006, according to *Wall Street Journal* estimates based on federal statistics.

On-site units usually don't cover all of a facility's energy needs. But even by providing a share of the necessary electricity, these units can bring significant savings. Energy accounts for between 5 percent and 20 percent of a typical company's total costs, according to a 2010 Deloitte report co-authored by Stanislaw.

Also, non-energy businesses invest in power generation to ensure they have backup power and to operate in an environmentally sustainable manner. In the United States, power outages have become more frequent and tend to last longer than they did in the 1990s because of an aging grid and recent extreme weather, according to *Off The Grid News*. Having their own backup-power capability limits companies' business losses during outages.

Many companies view generating their own renewable energy as part of broader environmental goals. For example, the organic King Estate Winery in Oregon installed solar panels on 1.6 hectares of land with enough capacity to meet its own power needs and supply a local electric-distribution cooperative. "Our philosophy is rooted in sustainable agriculture and environmentally conscious business practices," said Ed King, co-founder and chief executive, in a statement. "Installing a large-scale solar power system is a natural progression for us."

Environmentalists like self-generation because it depends mainly on renewables. It's integral to accelerating the transition to a clean, low-carbon energy economy, according to Jim Marston, a vice president of the Environmental Defense Fund.

Retailers Wal-Mart and Inter Ikea Systems B.V. aim to derive all the energy they need from renewable sources. Walgreen Co., the largest U.S. drugstore chain, will have more solar locations than any other company in the U.S. once it completes its current solar expansion. If successful, these companies will register significant achievements, experts say. But their influence over suppliers and competitors is even more important. "With our size and scale, Wal-Mart is in a unique position to encourage innovation and accelerate the adoption of cost-effective, clean-energy alternatives," said Kim Saylors-Laster, vice president of Wal-Mart.

Not everyone is a fan of self-generated energy. Utility companies worry that it reduces electricity demand and their pricing power, threatening the industry's revenues and growth prospects, according to Edison Electric Institute, a trade association.

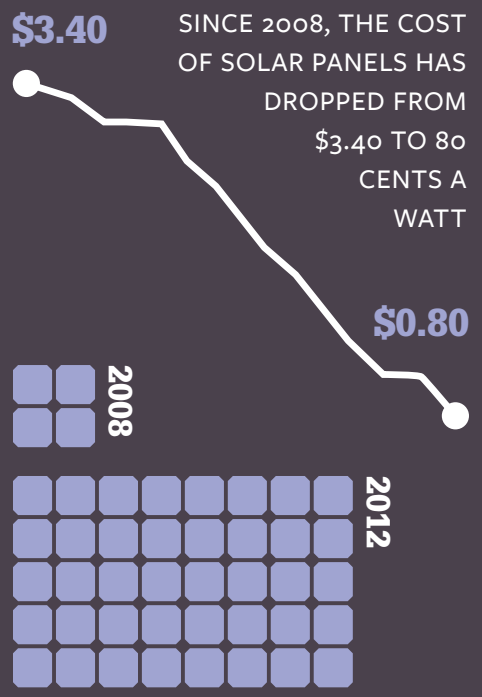
For now, on-site generation accounts for less than 5 percent of U.S. electricity production, according to the Energy Information Administration. Nevertheless, both utilities and environmental groups see that as significant: "It begins to change the natural order of the industry," said Stanislaw, who consults for Deloitte on energy and sustainability. ▧

Utility: ...a company that provides electricity, water, etc. : public utility...
Grid: a network of electrical wires and equipment that supplies electricity to a large area

POLICY POINTS: CONSERVATION, GREEN GOVERNMENT

ENERGY

HOW THE UNITED STATES IS MAKING MORE AND USING LESS

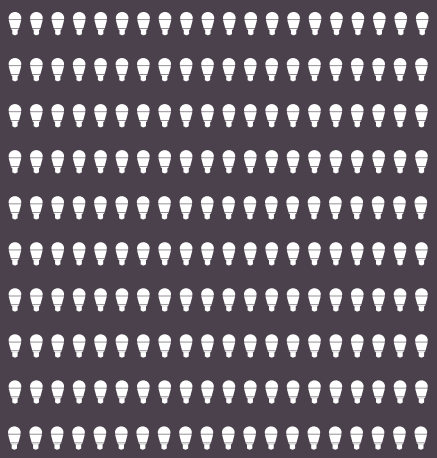


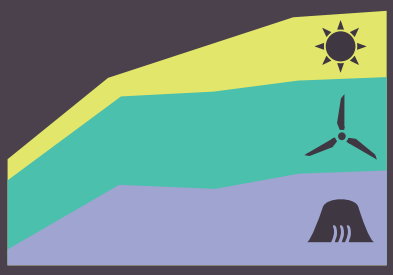
SINCE 2008, THE COST OF SOLAR PANELS HAS DROPPED FROM $3.40 TO 80 CENTS A WATT

AND SOLAR PANEL INSTALLATIONS ARE **10 times their 2008 level**

In 2009, fewer than **400,000 LED lights** were installed **in the United States**

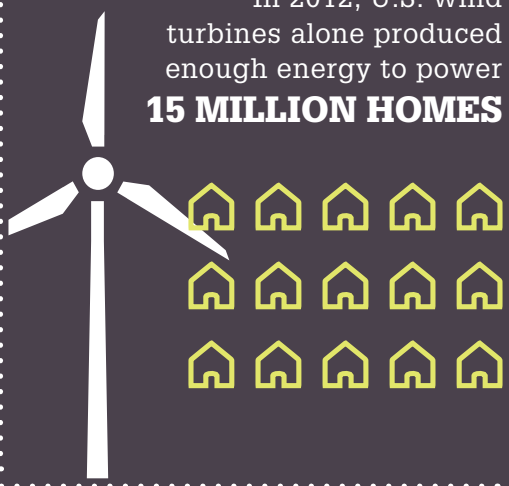
NOW, THERE ARE **20 MILLION**





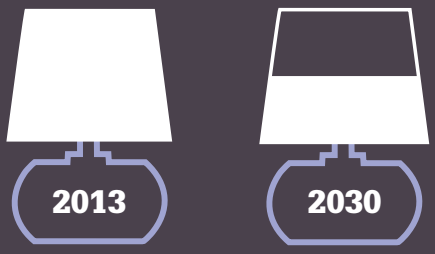
Since 2008, U.S. energy from solar, wind and geothermal sources **HAS MORE THAN DOUBLED**

In 2012, U.S. wind turbines alone produced enough energy to power **15 MILLION HOMES**



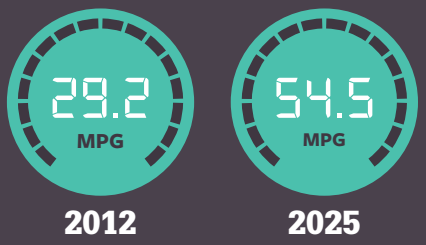
WHILE THE U.S. ECONOMY GREW 2.8% IN 2012, **energy use declined 5.1%**

Experts say these LED lights will cut U.S. energy consumption for lighting **in half**



By 2030, heavy-duty vehicle standards **will reduce**

greenhouse gas emissions by **UP TO 20 PERCENT**



And by 2025, the fuel efficiency of U.S. cars and light trucks **will double**

SOURCE: U.S. DEPARTMENT OF ENERGY, U.S. ENERGY INFORMATION ADMINISTRATION, U.S. ENVIRONMENTAL PROTECTION AGENCY, OFFICE OF TRANSPORTATION AND AIR QUALITY, WHITE HOUSE

FEATURE

Getting the Story Out

College Journalists Uphold Press Freedom

First Amendment Classrooms

CHRISTOPHER CONNELL

At U.S. college campuses, future journalists get much of their education not in classrooms but on student newspapers, which are a laboratory for freedom of the press — a right established in the First Amendment to the U.S. Constitution. These newspapers teach student editors lessons on what to do when college presidents, coaches or fellow students don't like what the paper is reporting.

The biggest problem college reporters face, said Frank LoMonte, director of the Student Press Law Center, is not outright censorship but "obstructionism" by campus leaders who may not grant interviews, release documents or allow coverage of meetings. "It's censorship by starvation: 'We're not going to tell you that you can't write this story, but we're going to block you at every turn,'" said LoMonte.

The degree of press freedom varies depending on the type of school. The Supreme Court restricted rights for secondary-school newspapers in a 1988 decision that upheld a principal's decision to censor stories on teen pregnancy and divorce. College papers at public universities are typically free to cover news as their staffs see fit. Private colleges may impose tighter controls, but often when they do, groups such as LoMonte's or the Foundation for Individual Rights in Education raise such an outcry that the college leaders back off.

"Our freedom as a nation rests on our freedom of the press."

– President Barack Obama, presidential medal of freedom ceremony, nov. 20, 2013

Shaming censors "is very effective," said the foundation's president, Greg Lukianoff. "Fighting them in the court of public opinion is our main weapon."

When Alex Green, editor of the *Triangle* newspaper at Bryan College in Dayton, Tennessee, ferreted out the story behind the sudden resignation of a biblical studies professor in 2012 — he had been arrested in an FBI child-molestation sting — the Christian college's president refused to let Green publish the story.

In response, Green printed and distributed several hundred fliers breaking the news on his own. Facing criticism, President Stephen Livesay conceded in a statement that blocking the story "may have been a mistake."

At La Salle University, a Catholic institution in Philadelphia, Vinny Vella, editor of the *Collegian*, tangled in 2011 with a dean who prevented him from running a scoop — an exclusive story — about a professor who hired strippers for an ethics seminar. After other news outlets reported on the incident, the dean let the story run in the next issue, but ordered it relegated to the bottom of the front page.

Vella complied. But he left the top half of the front page blank save for the words "See below the fold." His move drew national attention. Vella, now a *Philadelphia Daily News* reporter, said, "If La Salle didn't want its journalism students to act like actual journalists, then it shouldn't have a student newspaper."

Former journalist and media watchdog Jim Romenesko pounces on censorship in his media blog. "College administrators see student newspapers as necessary evils. They need them as a training tool for student journalists and for their journalism classes" but oftentimes bridle "when they start asking tough questions," Romenesko said.

Rachele Kanigel, professor of journalism at San Francisco State University and president of the College Media Association, said, "On a day-to-day basis, most student newspapers don't get any interference." Sometimes critics latch onto students' mistakes or bad judgment and use that as an argument for reining in their freedom. "People say, 'The newspaper's not doing its job or not doing it well, and this has to stop,'" Kanigel said.

Some student newspapers are run out of journalism departments or through student affairs offices. Others are fully independent, such as the *Daily Tar Heel* at the University of North Carolina and the *Daily Collegian* at Penn State.

All have one thing in common. These newspapers are "where a lot of students come to understand the First Amendment because they are practicing it," Kanigel said.

Watchdog: a person or organization that makes sure that companies, governments, etc., are not doing anything illegal or wrong
Bridle: ...to react in an angry way
Rein in: to limit or control (someone or something)...
Disavow: to say that you are not responsible for (something) : to deny that you know about or are involved in (something)

CONNECTING THE DOTS: DAYTON, TENNESSEE; PHILADELPHIA; HARRISONBURG, VIRGINIA
POLICY POINTS: FREE PRESS

Free Press on Campus

- After a 2010 riot at James Madison University in Harrisonburg, Virginia, police seized nearly a thousand photographs from the *Breeze*, the student newspaper. Student-editors got the photos returned, posted 20 of them online and received an apology and $10,000 in legal fees.
- A federal appeals court in 2012 revived a lawsuit against Oregon State University by editors of a conservative student newspaper, the *Liberty*, after the university confiscated the newspaper's distribution bins.
- The University of Memphis restored $25,000 in student activity fees to the *Daily Helmsman* — funds that a student activity board cut in 2012 because it was dissatisfied with the newspaper's content.
- Virginia Tech's *Collegiate Times* was threatened by a student affairs board with loss of funding unless the paper stopped allowing anonymous comments on its website. University officials disavowed the threat and the board backed off.

SOURCE: FOUNDATION FOR INDIVIDUAL RIGHTS IN EDUCATION

Exposé

Few newspaper stories prompted change more swiftly than the one published by the University of Alabama's student paper *The Crimson White*. With a 2,000-word exposé headlined "The Final Barrier" in a September 2013 issue, it revealed how sorority alumnae were blocking the social organizations from admitting black students.

The governor of Alabama decried the discrimination the next day, and university President Judy Bonner ordered the sororities to reopen their bidding process, saying the university would "not tolerate discrimination of any kind." Within a week, seven previously all-white sororities had their first black members.

The investigative story, written by reporters Abbey Crain and Matt Ford, made national headlines, in part because the university was the scene of an infamous civil rights confrontation in 1963 when then-Governor George Wallace stood in a doorway and tried unsuccessfully to block the enrollment of the school's first black undergraduates.

The newspaper described the sororities, where students live, eat and party, as "the last bastion of segregation" on a campus that long ago fully integrated its student body and faculty.

Mazie Bryant, editor of *The Crimson White* and herself a sorority member, said the daily newspaper had reported before on discrimination within sororities, but this was the first time it got the inside story. "People were finally willing to speak to us," she said, "and break the culture of silence on campus." The story quoted students upset when alumnae blocked them from pledging African-American candidates, including the granddaughter of a former Alabama Supreme Court justice and university trustee.

A month after "The Final Barrier" ran, the two reporters and Bryant received the 2013 College Press Freedom Award from the Student Press Law Center and the Associated Collegiate Press.

"It really shows you the power of students and the power of journalism to hold people accountable for their actions and see the truth come to light," said Bryant. *–C.C.*

Exposé: ...to reveal the crimes or faults of (someone)...
Infamous: well-known for being bad : known for evil acts or crimes...

CONNECTING THE DOTS: TUSCALOOSA, ALABAMA

***Daily Princetonian* editors confer over newspaper layout.**

A Day in the Life of an Editor

ANASTASYA LLOYD-DAMNJANOVIC

When I first joined the *Daily Princetonian* in the fall of my freshman year at Princeton University, I thought of it as a hobby secondary to my academic work. But as I rose through the reporting ranks to become news editor over the next three years, I received an education — both practical and ethical — more intensive than I ever could have imagined.

My first stories as a staff writer for "the Prince" were assigned to me by editors. But as I gained experience, I pitched my own ideas. Every Sunday I emailed my editors a summary of the story I wanted to tell.

MAKE A PITCH: Propose the story and offer a short list of appropriate sources and an explanation of the story's timeliness or relevance to previous coverage.

Occasionally, I or another reporter got too close to our sources; it tended to happen when we were writing stories that involved our professors or friends. At those times, editors found another reporter to interview the sources and thus ensured an unbiased write-up.

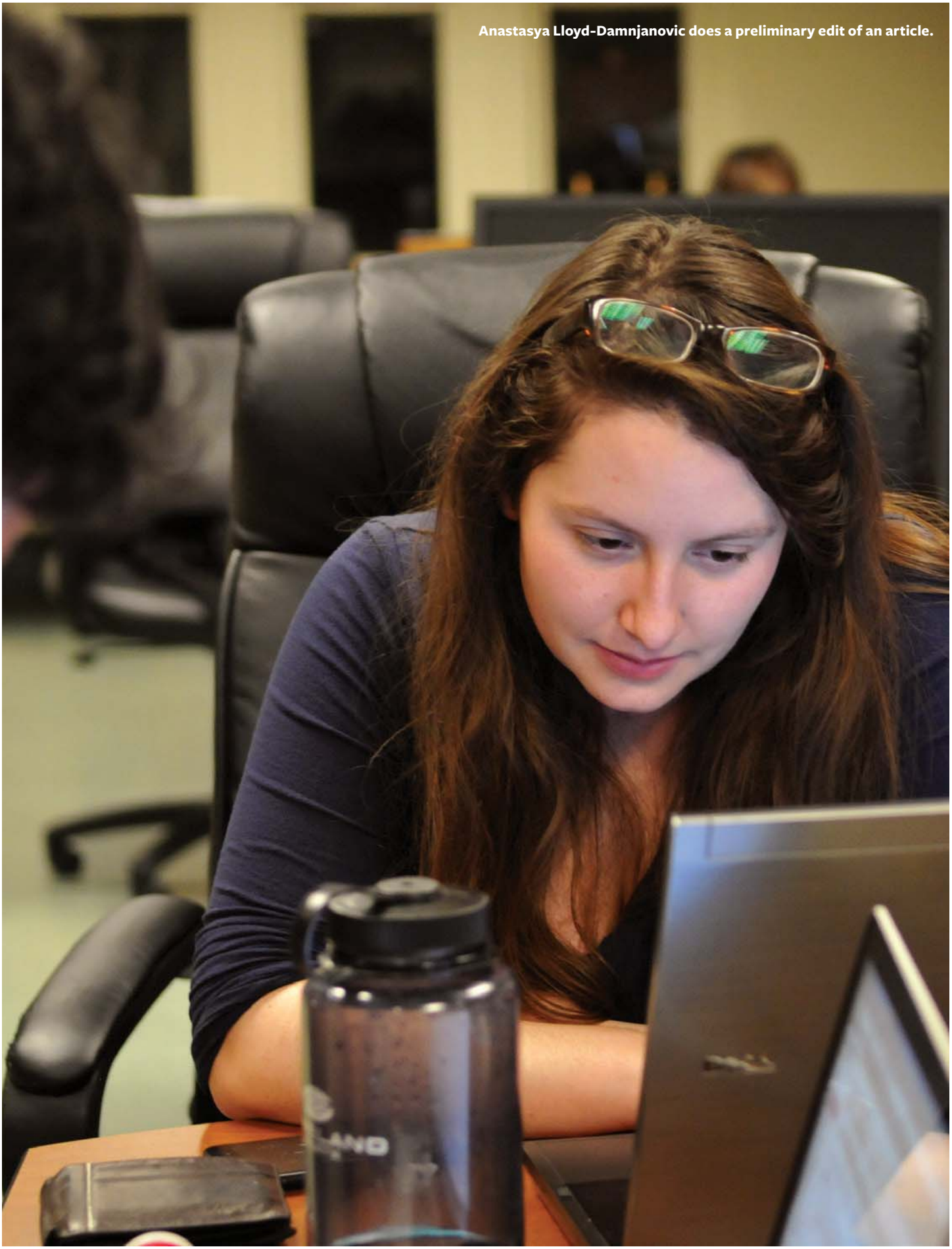
To maintain credibility as a news organization, we also justify our policies in editorials and disclose our reporters' "conflicts of interest."

DISCLOSE CONFLICTS OF INTEREST: A potential conflict of interest is a reporter's affiliation with the subject matter, source or media outlet. Here is a real-life example of a disclosure. (Full disclosure: In the summer of 2012, I was an intern for the State Department, which publishes this magazine.)

Independent of the university and not beholden to special interests, the Prince publishes controversial stories that provoke debate in the campus dining halls and in the comment threads on our website. In the past, such stories ranged from a student arrested for marijuana possession to administrators overseeing a policy to protect students from sexual assault that some argued did not do enough.

GET BOTH SIDES: Reporters at the Prince are required to seek a response from the people or institutions involved in any negative coverage.

By illuminating negligence or abuses of power, our stories have led the campus community to take action. After one article showed that the university had suppressed the results of a survey on sexual assault, student protests prompted administrators to re-survey all



Anastasya Lloyd-Damnjanovic does a preliminary edit of an article.

ALL IMAGES ©LILIA XIE

students and to announce new anti-harassment initiatives.

Most of the time, Prince reporters conduct interviews "on the record." We strive to convince our sources to speak with reporters on the record to avoid the perception by readers that the Prince is being used by sources to spread rumors. We also confirm information with a second source. But sometimes sources will only agree to talk to us "on background" or "off the record."

FOLLOW INTERVIEW GROUND RULES: On the record means anything a source tells a reporter can be fully reported and attributed. On background means a reporter can use the information a source tells him or her but cannot include the source's name. Off the record means a reporter cannot publish the information at all, but can use it for contextual knowledge.

Prince editors work to remain transparent about the paper's operations as well as our mistakes. We recently published a Code of Ethics to disclose our reporting practices to readers. When we discover a factual error made in the reporting or editing process, we publish a correction both online and in print the day after the story runs. Admitting mistakes is crucial to gaining readers' trust. In a way, the Prince's corrections are actually something to be proud of.

CORRECT MISTAKES: This is the format we use at the Prince. "Correction: Due to a reporting error, an earlier version of this article misstated the nature of _____; it is _____. The 'Prince' regrets the error."

The press plays a crucial role in making complex policy debates intelligible to the average citizen, but it also acts as a watchdog over those in power. Former Prince editor-in-chief and *Washington Post* national security reporter Barton Gellman once said that the job of a journalist is to help the public hold politicians accountable for what they do and how they do it. The fundamental question journalists help ordinary people answer, Gellman wrote, is: "Do we approve of what's being done, for us, to us, in our interests, or don't we?"

So, do you approve? If not, write about it. ▧

"... Our stories have led the campus community to take action."

Credibility: the quality of being believed or accepted as true, real, or honest
Unbiased: not having or showing an unfair tendency to believe that some people, ideas, etc., are better than others : not biased

Better Journalism Online

SUSAN MILLIGAN

Reports that a gunman was loose on the American University (AU) campus had Washington on edge in December 2013. Security put the entire campus in lockdown, meaning no local newspaper reporters or TV crews could get in to cover the event as it unfolded. That left *The Eagle*, the student newspaper, as the sole news source on the story. Every 15–30 minutes, the reporters — scattered in dormitories, libraries and cafeterias — updated the website and let a worried community know what was happening.

"As students, we were getting AU alerts" from university officials, said Paige Jones, the paper's editor-in-chief. "We had the inside scoop. We're journalists first and students second."

The scare turned out to be a false alarm (the purported gunman was merely an off-duty police officer). But the incident showed the nation's capital what a student newspaper can do — especially when the paper has an online presence. Once a twice-weekly print publication, *The Eagle* scaled down to once a week to save money. Still, the model of putting news on paper was problematic. Like commercial papers, *The Eagle* was suffering from a drop in advertising revenue because of the recession. And weekly publication meant students could not get up-to-date news and sports scores.

Last year, *The Eagle* shifted online (except for one Parent's Weekend special edition), and the benefits are already evident. After running deficits four years straight, the paper now has a $2,500 surplus. Student writers file stories daily, offering readers up-to-date content.

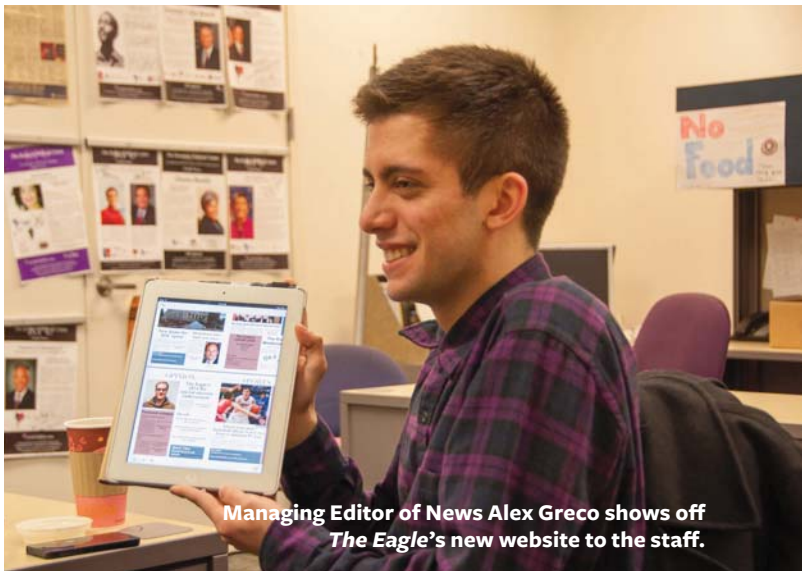
The Eagle recently joined with six other campus media organizations and is part of an aggregate news site that covers AU in a multimedia format. Adell Crowe, AU's assistant director for student media, said, "*The Eagle* has always been a valuable resource to the AU community. But now with an even stronger online presence, with daily updates, graphics and video, it has expanded its reach beyond campus to alumni, parents and prospective students."

Experts aren't sure how many student papers publish exclusively online, but Rachele Kanigel, a journalism professor at San Francisco State University and president of the College Media Association, estimates that upwards of 1,500 college campus newspapers have an online presence. "That is a trend we've seen the last couple of years, and it's going to continue," said Kanigel, author of *The Student Newspaper Survival Guide*.

Publishing online allows college newspapers to use digital tools, such as links to related coverage or audio and visual reports, said Logan Aimone, who works for the Web-design firm School Newspapers Online. "That's a pretty good advantage," he said.

The revamp is certainly working for *The Eagle*, which won a Society of Professional Journalists Mark of Excellence Award in 2013 for its overall coverage. And *The Eagle* will soon launch a mobile app to make content more accessible to students. As it is, most students are more likely to be on smartphones or laptops than reading printed books or papers, Jones said. "Everyone's online now," she added. ▧

CONNECTING THE DOTS: WASHINGTON ●; SAN FRANCISCO, CALIFORNIA ●



Managing Editor of News Alex Greco shows off *The Eagle*'s new website to the staff.

Publishing online allows college newspapers to use digital tools, such as links to related coverage or audio and visual reports.

Scoop: ...a news story that is reported before other news reporters know about it...
Digital: ...using or characterized by computer technology...
App: application

On Comments

The comment section — that long trail of reader feedback that scrolls beneath articles in online publications — is, depending on your point of view, a democratic representation of reader opinions or a virtual, unregulated schoolyard full of anger and name-calling.

HEADSHOTS COURTESY OF THE *WASHINGTON POST* AND THE *NEW YORK TIMES*

Doug Feaver

former editor (2001–2005) of the *Washington Post's* washingtonpost.com and author of the site's dot.comments blog

Bassey Etim

editor for community and social media at the *New York Times*

Q. Are your comments moderated?

Feaver: They aren't moderated before they go live. There is a group of moderators, about three people, who go in and delete some comments.

Etim: We moderate the majority of the comments by hand. We have a team of people who review the comments and decide whether or not we want to put them through.

Q. What's the reasoning behind allowing or not allowing potentially offensive comments?

Feaver: We spend a lot of time as Americans running around patting ourselves on the back on what wonderful progress we've made. We can hide the unpleasantness behind a curtain of moderation, but I think it's beneficial for readers to be aware of [offensive points of view].

Etim: When people are reading the comments, we want them to feel like they haven't left the *New York Times* and gone to some kind of pit. We want them to feel like they're still reading the *New York Times*.

Q. How do your comments benefit your publication?

Feaver: People seem to enjoy commenting, and anything that brings a reader to the page enhances the business model. And that [online ads] is how we pay for this operation now.

Etim: In the early days, we were able to establish a culture, so that readers now think, "These are going to be literate, urbane comments." Our readers gravitate toward that.

Moderate: ...to guide a discussion or direct a meeting that involves a group of people
Literate: ...having or showing knowledge about a particular subject
Urbane: polite and confident...

Reporter David Lim (left) transcribes an interview while Lifestyle Editor Mark Lieberman edits a story.

ALL IMAGES © ALEJANDRO ALVAREZ

A UC Berkeley event in the United Kingdom.

©FLICKR/UC BERKELEY OFFICE OF INTERNATIONAL RELATIONS

Staying Connected

BURTON BOLLAG

International students of U.S. colleges take school pride with them when they graduate

Every month, a group of former students of the University of Texas at Austin meets. Members listen to a speaker discuss current affairs or cheer on the university's American football team, named the Texas Longhorns after a type of cattle bred in the state. Recently, the group started an annual Texas-style barbecue to raise money to send a few promising local young people to study at their alma mater.

But unlike most of the university's 150 alumni clubs, this one is not meeting in the United States, but in Mexico City, and most of its members are Mexicans.

The more than 1,000 alumni in the Mexico City area "feel very strongly that the University of Texas led to changes in their lives that have been very positive to themselves and the country," said Ron Nicholas, the club's president. Because of their shared higher-education experience, the members feel a special bond.

American colleges have long promoted alumni associations as a way for their graduates to network and as a way for the schools to tap former students for donations or help in recruiting new students. As foreign enrollments have steadily grown, institutions have increasingly encouraged alumni in foreign countries to form clubs too.

The University of Texas at Austin has about 11,500 alumni living outside the United States. "Higher education is increasingly a global community," said Tim Taliaferro, spokesman for the Texas Exes, as the university's alumni network is called. "Just because they're further away, that doesn't mean they don't want to engage with their alma mater."

David Jeu, assistant vice chancellor of the University of California at Berkeley, agrees. Overseas, former students feel "an element of pride" in having attended a prestigious American college, he said. His university boasts about 25 alumni clubs in other countries and is in the process of approving a dozen new ones in Latin America, Europe and Asia.

The UC Berkeley Club of France has a membership that ranges from fresh graduates to retirees who earned their degrees in the 1940s. As is the case with other overseas alumni clubs, its members socialize and engage in professional networking — finding jobs and discussing business deals. "People come for business networking," said Nicolas Tollet, an attorney with an oil and gas exploration company in France who founded the club in 2008, "but also because they miss UC Berkeley and want to get to know one another."

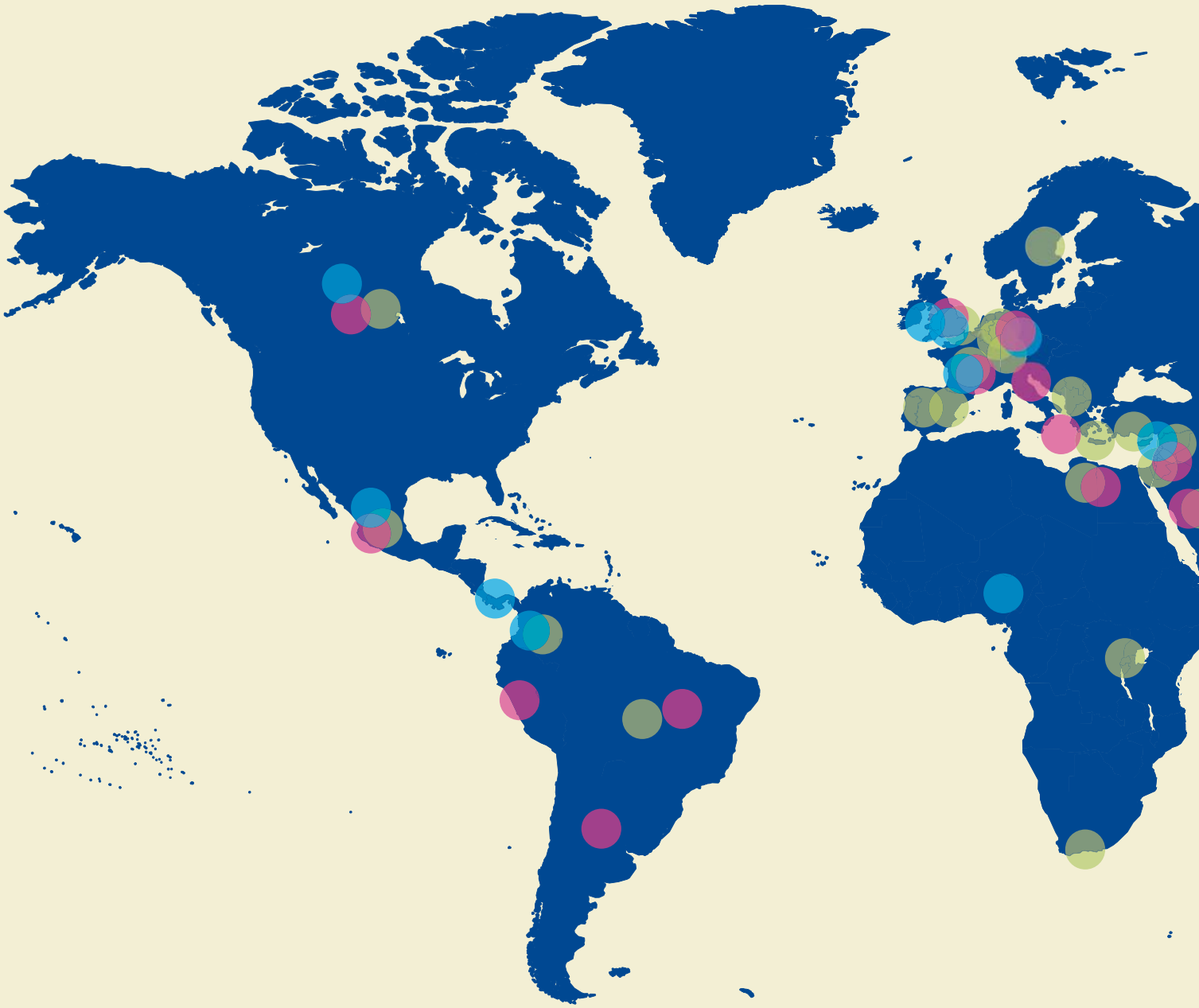
Alumni clubs are springing up in all corners of the globe. Abdullah I. Almojel, a vice president of the King Abdullah University of Science and Technology, near Jeddah in Saudi Arabia, earned a doctoral degree in engineering at George Washington University (GW) in Washington. Two years ago, he established the GW Alumni Club of Saudi Arabia. The club is a venue for socializing, but it also promotes academic cooperation between GW and Saudi Arabia. It just helped establish a new "blended" degree program in which students will split their studies between Saudi Arabia and Washington.

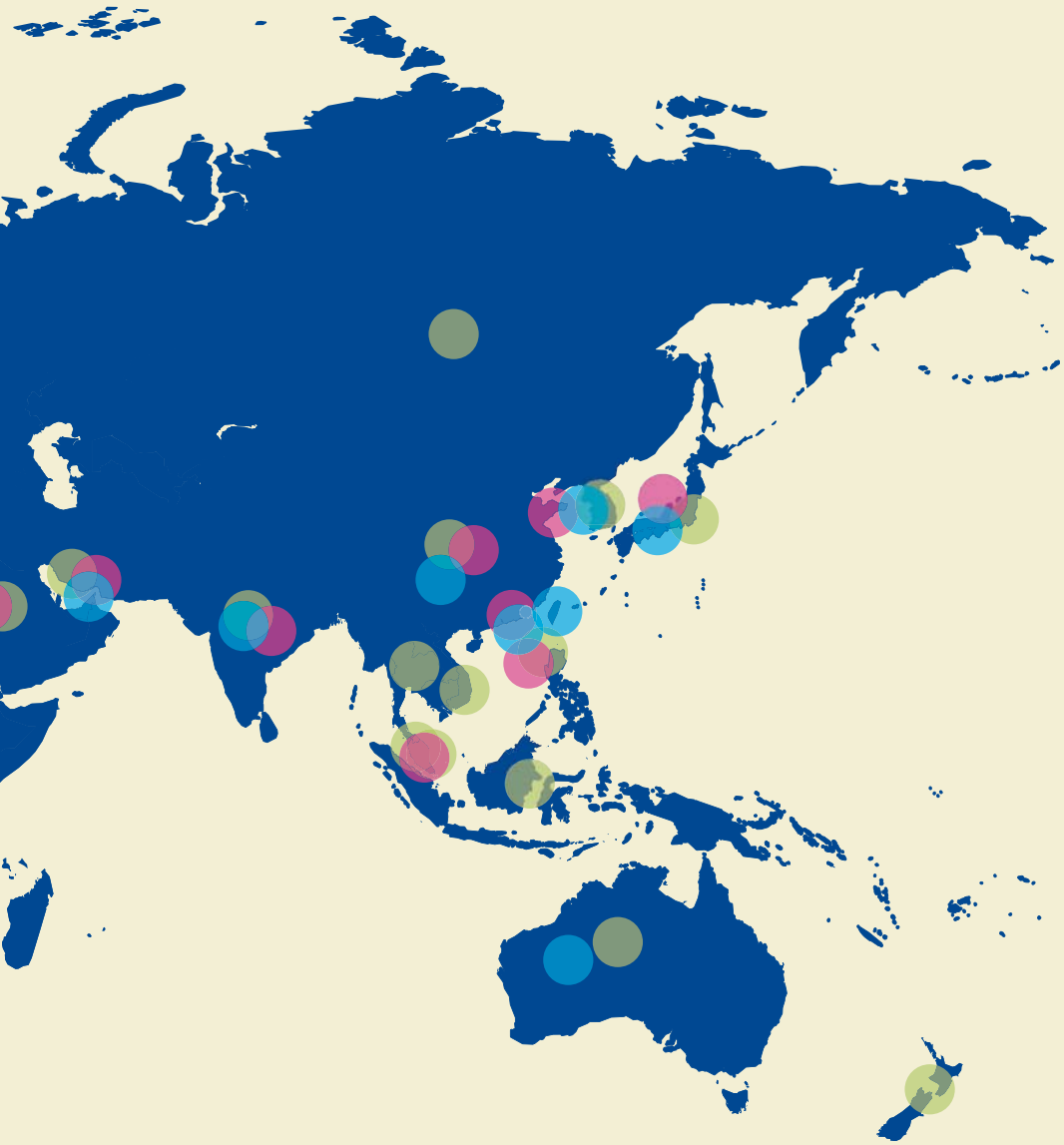
"We are a social club that tries to benefit Saudi society by bringing the best from GW University to develop a better life for our people," said Almojel. ▧

Bond: something (such as an idea, interest, experience, or feeling) that is shared between people or groups and forms a connection between them...

The World Is Their Campus

International alumni group locations





George Washington University

Argentina
Brazil
Canada
China
Egypt
France
Germany
Greece
Hong Kong
India
Italy
Japan
Lebanon
Mexico
Peru
Republic of Korea
Saudi Arabia
Singapore
Taiwan
UAE
United Kingdom

University of California at Berkeley

Australia
Brazil
Canada
China
Colombia
Czech Republic
France
Germany
Greece
India
Indonesia
Israel
Japan
Lebanon
Malaysia
Mexico
New Zealand
North Africa
Portugal
Republic of Korea
Romania
Russia
Rwanda
Saudi Arabia
Singapore
South Africa
Spain
Sweden
Switzerland
Taiwan
Thailand
Turkey
UAE
United Kingdom
Vietnam

University of Texas at Austin

Australia
Canada
China
Colombia
Costa Rica
France
Germany
Hong Kong
India
Ireland
Israel
Japan
Mexico (the only country with two groups: in Mexico City and Monterrey)
Nigeria
Republic of Korea
Taiwan
UAE
United Kingdom

Saving the World's

LAUREN MONSEN

Ruins of the Church of the Holy Redeemer (Surp Amenap'rkitch), constructed in 1035. On a lonely plateau in northeastern Turkey, only a few buildings mark the site of Ani, an ancient city that served as capital of the Bagratid Armenian kingdom.

JAMES GORDON

Treasures

Since its inception 13 years ago, the U.S. Ambassadors Fund for Cultural Preservation has contributed millions of dollars to preserve cultural sites and objects, and traditional forms of expression, worldwide.

These projects include the restoration of buildings, conservation of manuscripts, protection of archaeological sites and documentation of vanishing crafts. The preserved sites and objects are all testaments to the experiences of humanity. ▧

Explore!

Learn about the U.S. Ambassadors Fund in the book *Priceless*.

http://goo.gl/Fvqy6l

The Amarbayasgalant Monastery in Mongolia will be featured in next month's issue of *EJ|USA*.

BOGOMOLOVA

A Picture Preserved

KOURTNI GONZALEZ

Just 15 years after the filming of *Jaws*, director Steven Spielberg was shocked to review the master reel of his film and find it badly deteriorated. Though the film was eventually restored, other classics like *Cleopatra* (1917) and *The Story of the Kelly Gang* (1906) — the world's first full-length feature film — have been lost forever.

Director Martin Scorsese, guest speaker at the National Endowment for the Humanities' 42nd annual Jefferson Lecture in April 2013, stressed the urgency of film preservation. "Over 90 percent of all silent cinema is gone," he said, referring to the master reels of silent films that have deteriorated beyond recovery.

Among all preserved films, silent or talkies, Alfred Hitchcock's *Vertigo*, voted the best movie of all time by the British Film Institute, ranks high. Shot in 1958, *Vertigo* received mixed reviews when it premiered and then was largely forgotten. During the decade that it was out of circulation, critics re-evaluated their opinions and called for its rerelease. By this time, though, the color and sound quality of the film had decayed almost beyond repair. Directors and producers were coming to feel an urgent need for preservation.

600

features and newsreels restored by The Film Foundation since 1990

Scorsese organized a group of fellow filmmakers to champion the preservation and restoration of films, and not just classics, which many people believe are most in need of saving. Since 1990, his New York–based organization, The Film Foundation, has restored 600 silent films, documentaries, newsreels and great Hollywood features, both domestic and international. Some may not be the most important films ever made, but they represent part of our history, according to Margaret Bodde, executive director of the foundation.

"This wasn't even a field 50 years ago," Bodde said. "Before, people didn't realize there was any reason to preserve film, and in many instances the original copy was left to deteriorate."

Film preservation is costly and time-consuming. According to Robert Stone, moving image curator at the Library of Congress, the process can take up to 10 years. *Wings*, the first film to win an Oscar for Best Picture, cost $750,000 to save.

The Film Foundation tries to raise awareness of the need for digital preservation too. Many think that new, advanced methods of producing a movie make preservation unnecessary, but experts say that's not the case. "With an actual film, you can unroll a reel that's 100 years old, put it up to light and see the image. You can't do that with digital. More and more things are being produced digitally these days, and these still need to be preserved," said Bodde. To digitally restore a film, preservationists scan it into a computer at high resolution, make repairs or corrections — such as rerecording the sound or splicing in scenes that had been lost — and store the copies in different places.

Perhaps the most important reason to preserve film is for its ability to educate people about cultures other than their own. Peggy Parsons, head of the film department at the National Gallery of Art in Washington, recommends that cinephiles and aspiring directors alike watch films to understand a foreign culture through its native cinema, not just for entertainment value. She likens this to learning a different language. "If you only speak your own language, you're kind of limited in what you can do. But if you learn another language — learn how filmmakers in other societies portray events and portray characters and stories" — you're challenging yourself and learning something interesting.

Though Americans will continue to anticipate new Hollywood flicks, many realize how important it is to appreciate the films of our past. ▧

CONNECTING THE DOTS: NEW YORK ●; WASHINGTON ●

> "Over 90 percent of all silent cinema is gone."
>
> —DIRECTOR MARTIN SCORSESE

Lost and Found

Film preservationists like to tell a story about a silent horror film from the 1900s, considered lost, called *The Unknown*. At an archive, there was a film can labeled "unknown" that for years went untouched. It just took someone opening it up to see that it actually was the film *The Unknown*.

A Tribute to the Past

Martin Scorsese's passion for film preservation is evident in his film *Hugo*, an adventure drama based on Brian Selznick's popular graphic novel for children, *The Invention of Hugo Cabret*. The story follows Hugo, a 12-year-old boy who lives alone in a Paris train station. One day, he meets Georges Méliès, an old man who precipitates many of Hugo's adventures. The character Méliès is based on a filmmaker and director from the 1900s with the same name who introduced special effects like double exposure, in which images are superimposed on each other; split screen, to create the illusion that the actors are duplicated; and dissolve, the fading of one image into another. Many of Méliès' films were destroyed by soldiers during World War I, and others by Méliès himself. Though much of his work was lost, around 200 films have been preserved.

Deteriorate: to become worse as time passes...
Restored: ...to return (something) to an earlier or original condition by repairing it, cleaning it, etc. ...

©AP IMAGES

FILM FOUNDATION

Laurence Olivier's 1955 historical drama *Richard III* may have popularized Shakespeare more than any other work. (Lower half restored.)

FILM FOUNDATION

The restored romantic drama *The Life and Death of Colonel Blimp*, by Michael Powell and Emeric Pressburger, premiered in New York. (Lower half restored.)

©AP IMAGES

‘Placemaking’: How Art Boosts Local Economies

MICHAEL GALLANT

Kip Bergstrom, of the Connecticut Department of Economic and Community Development, sees placemaking — employing art to reinvigorate a local economy and a community’s character — as a potent strategy for civic renewal, but also as a window into something deeper.

“Starting with the first cave paintings 40,000 years ago, we’ve been using art to transform places that feel dark and scary into places that are safe and vibrant,” Bergstrom said. “From primitive hand prints of blue and red pigment to the water-activated murals that were just unveiled in Hartford, Connecticut, the creative process that informs placemaking is an unbroken chain. What defines us, and the places where we live and work, is our art.”

Communities throughout the United States have shown time and time again that art is far more than something pretty to listen to, look at, or experience in passing. “Cities have long understood the opportunities to leverage cultural and artistic resources to shape the character of a neighborhood,” said Kerry Adams Hapner, director of cultural affairs for San Jose, California.

In San Jose, there are multiple efforts to bring art and business together. An organization called ZERO1, for instance, brings Silicon Valley–born technology to artists and embeds artists in tech companies to promote innovation.

Another San Jose organization, ArtPlace, brings together foundations and banks to support communitywide art. San Jose has won multiple ArtPlace grants for projects like turning an abandoned park in the city’s SoFA district into an “urban living room for the arts, so the arts organizations surrounding it could bring the insides of their organizations to the outside,” said Adams Hapner. “SoFA is our chief cultural district, and we’re excited about these opportunities that help us continue to transform it.”

Whether on a local, state or national level, efforts to marry art to economic development work, according to Bergstrom. He describes

Reinvigorate: ...to cause (something) to become more active and lively
Marry: ...to join or combine (two things) closely
Resurgence: a growth or increase that occurs after a period without growth or increase

***The Charter Oak*, a water-activated mural depicted on this otherwise blank wall in Hartford, Connecticut, is visible only when it rains.**

©BOB GREGSON

ART FOR ALL

"We know that when the arts are incorporated into a community in a meaningful way, they can help create lively, beautiful and sustainable places."

–JASON SCHUPBACH, NEA DIRECTOR OF DESIGN PROGRAMS

a mosaic project in the city of Waterbury, Connecticut, that focused on the restoration of the Naugatuck River. "It had been an industrial sewer running through Waterbury, which was a brass city in the day," he said. "The streams were full of contaminants, but it's all been cleaned up. It's a metaphor for the resurgence of Waterbury itself."

More than 1,200 people collaborated on the 30-by-30-foot mural, which depicts brown trout in a stream with a line of brass running through it and is mounted on a blank wall by the city's downtown.

Another effort — Project Storefront — is a Connecticut-based program that sets up working artists in otherwise vacant New Haven storefronts with immediate economic benefits. "Every single artist brings attention to the space he or she is working in, so it gets rented," Bergstrom said. ▧

Editor's Note: This is an abridged and revised version of an NEA Arts *magazine article from the 2012 No. 3 issue titled "A Vibrant Transformation: Cities and States Take Creative Placemaking to New Heights."*

Government-funded arts programs benefit everyone, regardless of socioeconomic class, according to a recent study by the National Center for Arts Research at Southern Methodist University in Dallas. The U.S. National Endowment for the Arts (NEA) judiciously awards funds to support art education, partnerships with local art-based organizations, museums, theater, music and programs that contribute to art in the United States. Collaboration with other federal agencies, charities and state-based institutions has allowed the NEA to have an even greater impact on the future of the nation's art.

POLICY POINTS: ECONOMIC DEVELOPMENT

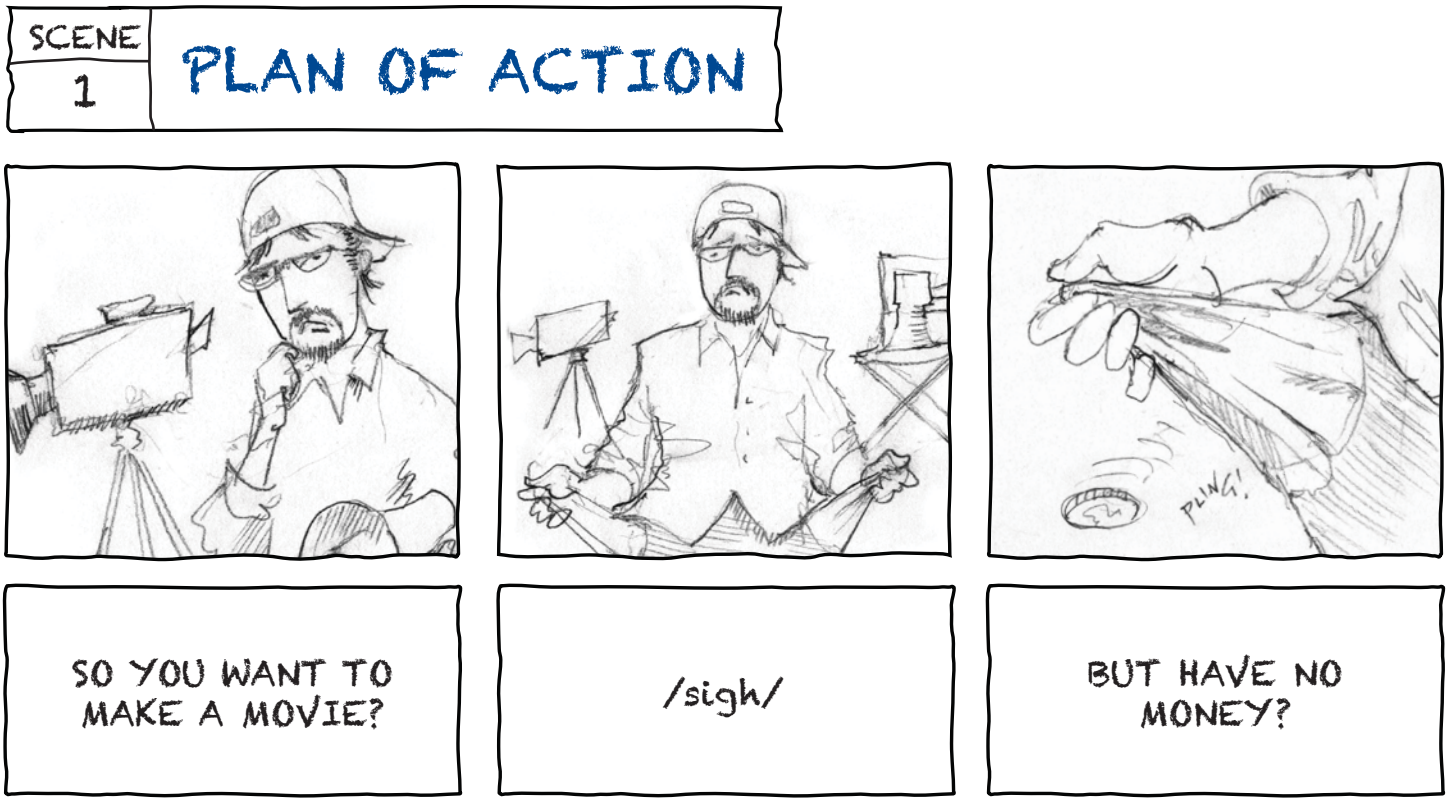
CONNECTING THE DOTS: HARTFORD, CT; SAN JOSE, CA; WATERBURY, CT; NEW HAVEN, CT

Now an outdoor living room with food trucks and a large viewing screen, *The Great Room* was once an abandoned park in San Jose, California.

©PATRICK LYDON

Making Movies on a Shoestring: The Screenplay

Got talent and dreams of the silver screen? Grab your popcorn as *EJ|USA* reveals how to write a screenplay and produce a movie even if you don't have a big budget.



Chutzpah: approving : personal confidence or courage that allows someone to do or say things that may seem shocking to others

CONNECTING THE DOTS:
AUSTIN
POLICY POINTS:
THE BUSINESS OF ART

VOICE OVER: With lots of ingenuity, enthusiasm and chutzpah, you can pull it off, as did thousands of independent filmmakers before you. Be warned though: Making movies is a messy and time-consuming process.

So to bring the project to fruition, **Joshua Demeule**, a film student at Keene State College in New Hampshire, will tell you, "Keep level-headed and keep pushing through."

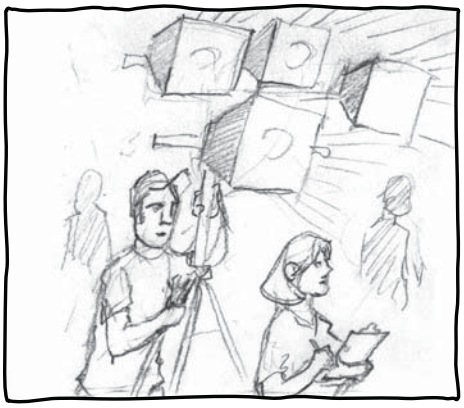
Making short films — between five and 10 minutes long — is a good way to start, according to **Jarod Neece**, a producer and programmer at the SXSW independent film festival in Austin, Texas. A short project gives a budding filmmaker an opportunity to test his or her skills and keep expenses to a bare minimum.

Daniel Matyas, who debuted at the SXSW festival, has been making short films ranging from romantic comedy to horror since age 13, when he was first inspired by a secondary-school teacher.

CUT TO ▶

SCENE 2

CREW



LIGHTS

CAMERA

ACTION

MATYAS: It started as a fun hobby and then became an all-consuming passion. Over the years, I've worked with incredibly talented people and learned how important it is to hear someone else's voice, see someone else's viewpoint.

VOICE OVER: Different people contribute complementary skills to a film project. Full-fledged productions hire dozens of people, but micro-budget projects can manage with about five workers (not including actors) — a director, director of photography, sound person and two others who handle almost everything else, according to *Naked Filmmaking* by Mike Carroll. Demeule has worked on several movies in different capacities. Now he co-directs a TV horror series called *Limbo*, which involves nine other film students at Keene.

Indie (independent) filmmakers often recruit their crews and actors from among their friends and relatives. Sometimes they reach for semi-professionals, such as students at film schools or drama departments, luring them by promising to include their names in the screen credits.

DEMEULE: People love making movies and being involved with making movies.

CUT TO ▶

Script Sluglines

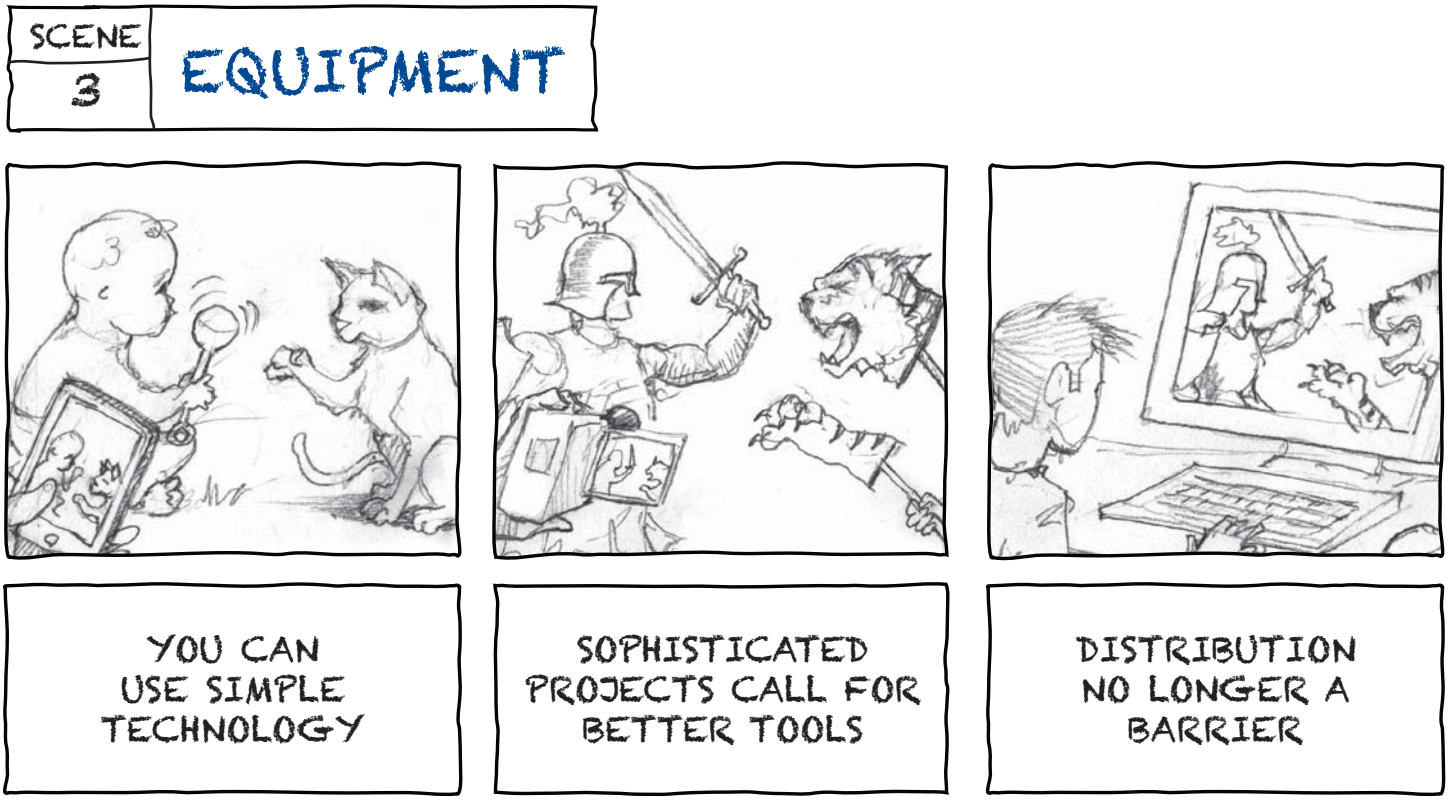
Close-Up When the camera moves in on some object, action or person

Crossfade A transition in which as one scene fades out, a moment of black screen appears before the next scene fades in

Cut to A transition that describes a change of scene over the course of one frame

Stock Shot Footage of events in history, from other films, etc.

Voice Over A character's monologue signifying his/her inner thoughts or a narrator's comments on pictures seen by viewers



VOICE OVER: The distribution and recording equipment, which used to be a major barrier to new filmmakers, have now become broadly accessible. With the Internet, straight-to-DVD, cable and other channels, indie movies have a better chance of reaching an audience than ever before, according to Neece.

NEECE: Today, you can make a movie with a smartphone or a point-and-shoot camera.

VOICE OVER: More sophisticated projects may call for costumes, a set or props or a special location. Then —

DEMEULE: It's all about who you know, who you can get to work for free and what and where you can get what you need. The success of the project depends on how well you play this game.

VOICE OVER: It might mean asking for favors and, sometimes, even begging. For example, Dad can help construct a set, Mom can put together costumes, and friends' parents can let you use their offices or homes as locations. Ingenuity can make up for the lack of funding.

For an intricate set for her sci-fi horror film *Pâté*, Agnieszka Wojtowicz-Vosloo lugged pieces of broken furniture from street dumpsters to her tiny New York apartment.

Prop: an object that is used by a performer or actor or that is used to create a desired effect in a scene on a stage, in a movie, etc.

CONNECTING THE DOTS: NEW YORK

CUT TO ▶

DOs & DON'Ts

DO

- Budget your movie. Plan the production (your spreadsheet will make nice memorabilia once your following grows).
- Be resourceful and reach out. Borrow, beg and wheel and deal to get what you need.
- Have a storyboard and shot list to keep shoots on schedule and minimize cost.
- Treat your crew well. Food and coffee might prevent a revolt if the shooting drags on.
- Write a screenplay. Otherwise, you'll run for the exit after you call "action."

DON'T

- Cut corners on artistic quality. Drop special effects, elaborate sets and Tom Cruise from the cast first.
- Depend entirely on friends. They claim to have been hit by meteors on the way to the set more often than paid actors do.
- Expect viewers to find your movie on their own. Market it online, on campuses and at indie film festivals.

SCENE 4

FINANCING

VOICE OVER: Some money may be needed to pay for crew lunches and gasoline to get everybody to the set, as well as for burning DVDs and paying festival-submission fees. Funds usually come from personal savings, credit cards, loans from family and friends, grants, donations and, increasingly, crowdfunding.

DEMEULE: Don't be afraid to reach out and ask for support.

VOICE OVER: Demeule and Matyas have relied on this approach for all of their projects.

MATYAS: The worst that can happen is you will hear 'no.'

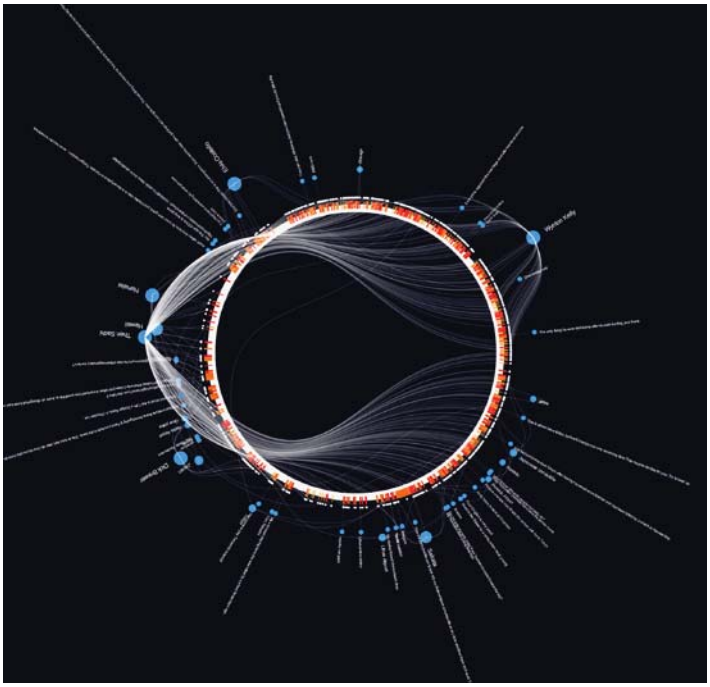
VOICE OVER: For shorts Matyas made at his secondary school, he put up an average of $150 in personal savings; the budget of his recent film project at Yale University, where he studies cognitive science, called for $650 in personal funds.

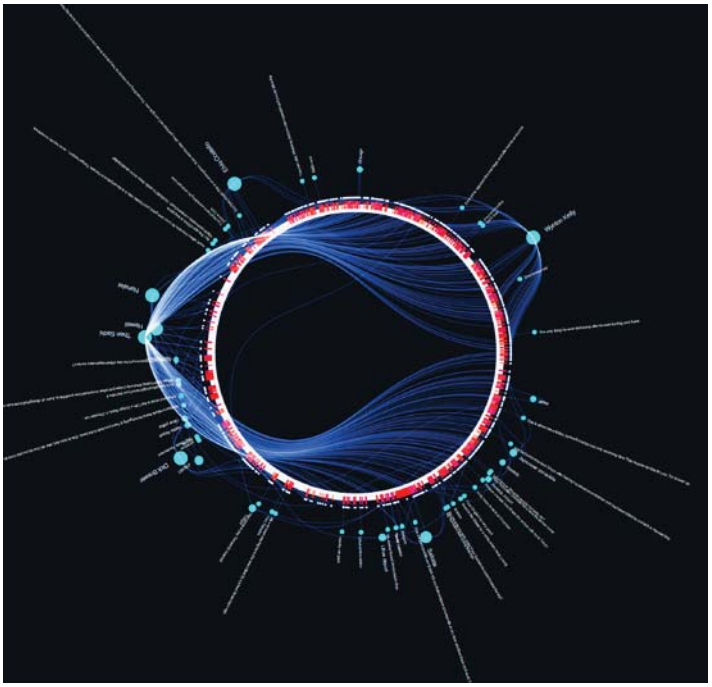
Not scared off yet?

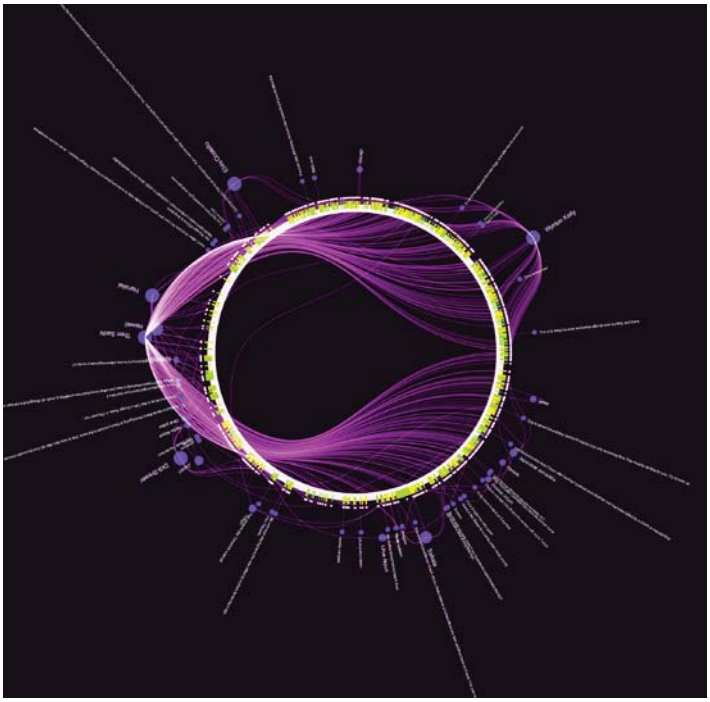
Then you're likely to join the crowd aiming at the big prize: a career in Hollywood. A lot of people have become fired up about filmmaking by the unexpected success of low-budget movies, such as *Clerks, Slacker, El Mariachi, The Blair Witch Project* and *Paranormal Activity.*

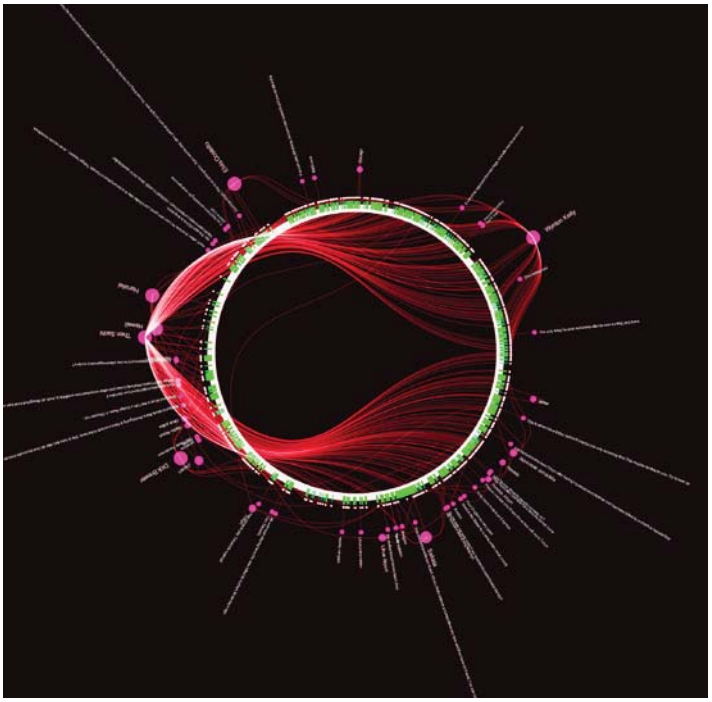
But Neece cautions against exaggerated expectations — commercial success on par with films like *Paranormal Activity* is rare. Most artistically successful independent filmmakers rely on other jobs to make ends meet, he said.

NEECE: Don't get into making films if you just want to be a millionaire, if you don't love making films just for the sake of it. ▧ *–A.Z.*









ADAPTATION OF THORP'S IMAGES

Beautiful Data

SASHA INGBER

To some people, data may be sterile facts used to calculate or analyze — scattered pieces of information that live in a computer or a science lab. But not to Jer Thorp. The Canadian-born artist works with data the way other artists work with paint or film. The long, winding sets of numbers, symbols and words are opportunities to create colors, textures and shapes layered in meaning. Thorp, co-founder of the Office for Creative Research in New York, often looks at information and wonders, "What kind of questions could be answered, what kinds of questions could be generated, what could be done that has never been done before?"

Watch NASA's Exo!

vimeo.com/41655330

Thorp grew up with a computer that sounded like a lawn mower when it started up. By age 12, he was programming on his parents' newly purchased Mac.

Those hours of exploring what the machine could do presaged Thorp's interest in data. More than simply embarking on a path where science and art intersect, he has designed interfaces to help us understand the world around us — from what the planet looks like as 3 million bolts of lightning strike it every day to how technical and cultural terms have changed in 138 years of *Popular Science* magazine.

Working with statistician Mark Hansen for the *New York Times*, Thorp built a way to visualize the lifespan of a story as it winds through the Web. The project, called "Cascade," creates three-dimensional structures that rise up as people share and discuss an article on social media networks. They form in real time. The scale and pace of conversations emerge as bushy or jagged structures. "We were able to see something that was not seen before, like getting a new sense," said Thorp.

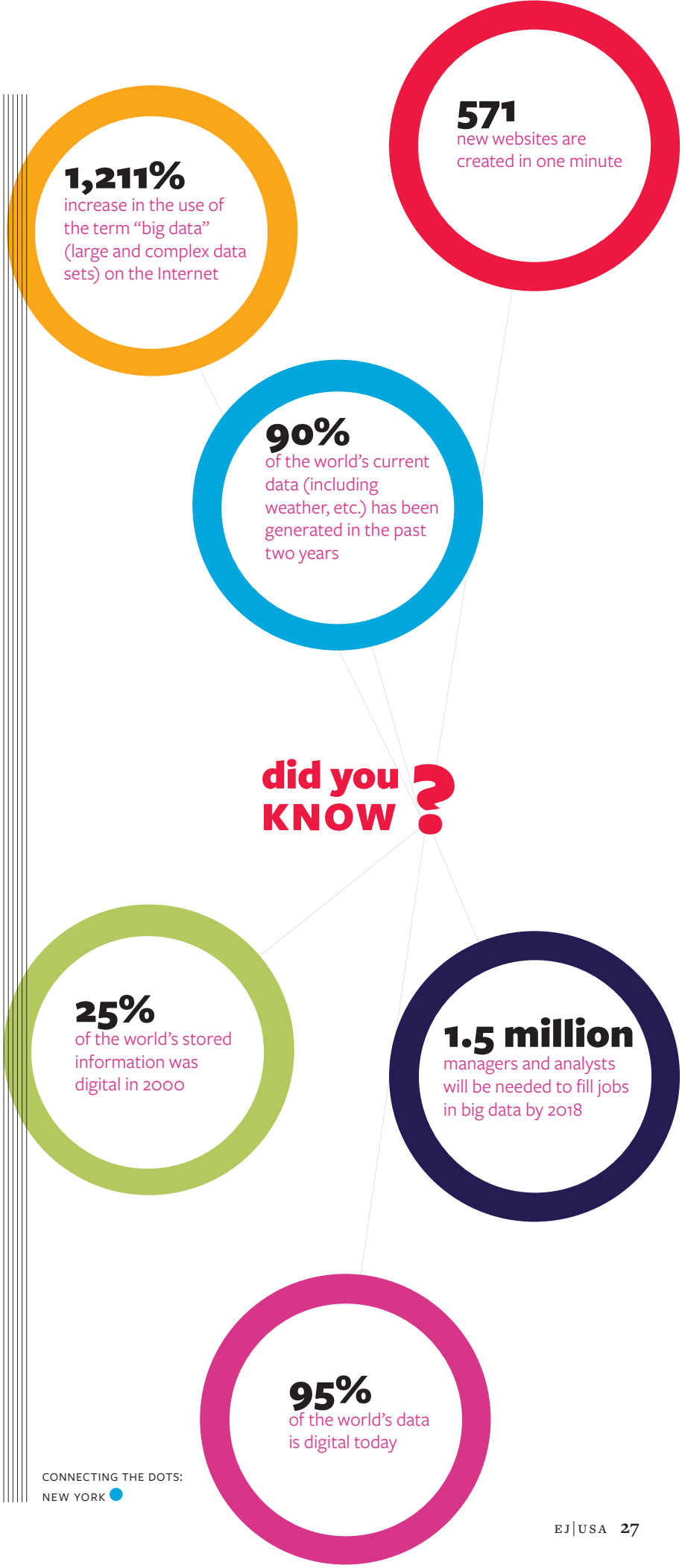
He and John Underkoffler, the science and technology adviser for the film *Minority Report*, designed a motion-sensitive, 3-D interface that lets people explore 2,300 extrasolar planets recently discovered by NASA in one giant solar system. "Exo" has a sea-like feel and can be toggled into graphs measuring the heat and size of the planets — some of which are potentially habitable. (NASA enjoyed the work so much it posted a video of the project on its website.)

A project can span an afternoon or several years. The data artist spent about a month developing an algorithm, without alphabetization, for names engraved in the bronze-paneled pools where New York's twin towers once stood. The seemingly random inscriptions of 2,982 names reflect not just those killed in the September 11, 2001, terrorist attacks, but more than 1,000 connections forged between colleagues sharing cubicles in the World Trade Center, passengers of hijacked airliners sharing armrests, and family members from New York and Washington. A huge typographical undertaking, The 9/11 Memorial has been Thorp's most rewarding work so far, he said.

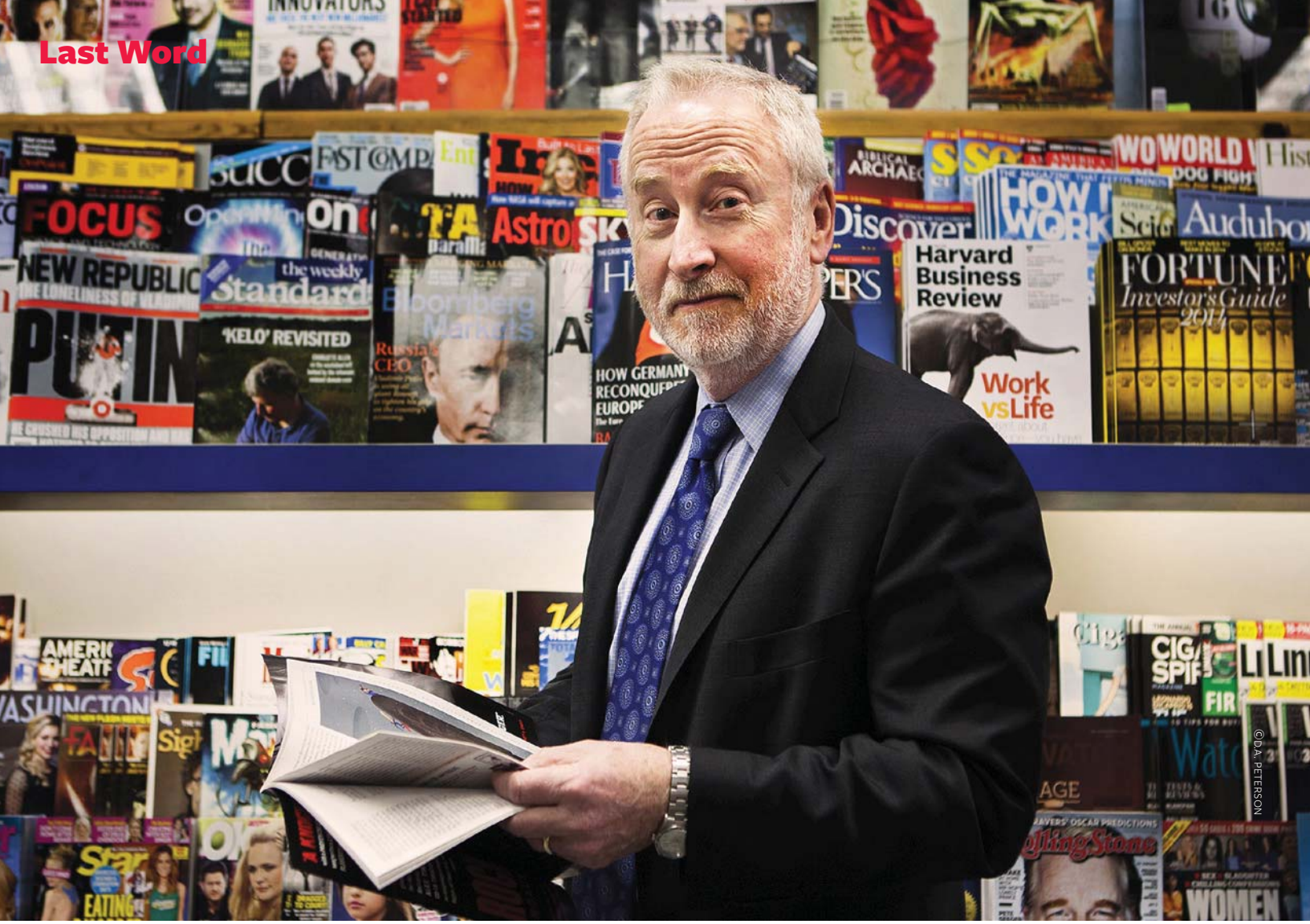
Living in the age of the Internet, we generate and consume data faster than our forefathers could ever have imagined. A whole industry of management and analytics has risen up as a result. "Datafication" quantifies everything — opinions on Twitter, gazes through Google Glass, even sports: Oakland A's general manager Billy Beane used statistics, instead of baseball players' status or success, to build a bizarrely successful team at the turn of the millennium.

Thorp and other data enthusiasts remind us of where most data come from: ourselves. "Culture produces data, and data change how culture unfolds," said Thorp. "How can we do things that operate right at that boundary?" ▧

Algorithm: a set of steps that are followed in order to solve a mathematical problem or to complete a computer process
Presage: to give or be a sign of (something that will happen or develop in the future)



CONNECTING THE DOTS: NEW YORK



©D.A. PETERSON

Journo

DOUGLAS FRANTZ

Douglas Frantz is assistant secretary for public affairs at the U.S. Department of State. He shares a Pulitzer Prize for *New York Times* coverage of the 9/11 attacks on the U.S.

Sometimes I hear ex-reporters say they are "recovering journalists." Not me. Despite joining the State Department in 2013, I remain a journalist to my core. I remain committed to the First Amendment of the U.S. Constitution, which says that "Congress shall make no law … abridging the freedom of speech, or of the press," and committed to the necessity of a vigorous press. I remain a believer that the public must be kept informed and that powerful people and institutions must be accountable.

For more than 35 years, I was the lucky young guy from a small town in Indiana who got to travel the globe for some of the world's best newspapers — the *New York Times*, the *Los Angeles Times* and the *Washington Post*. Unwittingly, I followed the advice of Confucius, who said, "Choose a job you love, and you will never have to work a day in your life." From the time I was a cub reporter raising questions about school board finances, I was always thrilled by the chase for information and the ability to challenge any person or institution on my beat.

To the core: in a very complete or extreme way — used for emphasis
Beat: …a place or area that someone (such as a policeman) regularly goes to, walks through, or covers as part of a job

I'm no longer young, but I'm just as lucky today. My colleagues and I are as committed as any journalist to the values enshrined in the First Amendment. From Secretary Kerry's spokeswoman hosting daily briefings for the media, to her co-workers who run the Edward R. Murrow Program, which hosts reporters from around the world as they hone their skills, we stand behind what we believe. As a fundamental principle and foreign policy objective, press freedom is something that the U.S. not only stands for but advocates. Across this huge department, people are working every day on behalf of an open press around the world.

The rights to unhindered news coverage and unfettered debate are hard-won freedoms. Promoting and protecting them requires commitment from the next generation of journalists worldwide. Indeed, it is encouraging to read the articles in this issue in which young journalists recount their determination to get the stories out. (See pages 6–13.)

In many places, journalists face genuine threats. They are intimidated; they are beaten, jailed and sometimes killed. The State Department is committed to protecting them whenever possible. By protecting them, we are protecting the universal right to freedom of expression. ▧

ILLUSTRATION: DOUG THOMPSON

policy points

Conservation

Energy Secretary Ernest Moniz has said energy efficiency will be "critical [to finding a] credible solution to the climate challenge." His department implements energy-conservation standards for appliances and equipment, which, by 2030, are expected to generate $1.7 trillion in cost savings and to reduce carbon dioxide emissions by 6.5 billion tons. See pages 4–5, *Off the Grid*

Exchange Students

International students enrich U.S. communities in ways that endure long after students return to their home countries. Students develop an understanding of U.S. perspectives. The same valuable exchange occurs when U.S. students study abroad. The U.S. Department of State encourages exchanges because they connect students, scholars and emerging leaders around the world, enabling them to collaborate and tackle global challenges. See pages 14–15, *Staying Connected*

GREEN GOVERNMENT

During the Obama administration, federal agencies have reduced their own operations' annual greenhouse-gas emissions by more than 15 percent. The president has asked agencies to do more. The Department of Defense — the single largest consumer of energy in the U.S. — is committed to deriving 25 percent, or 3 gigawatts, of the energy its operations consume from renewable sources by 2025. See pages 4–5, *Off the Grid*

Free Press

"A free and open press," Secretary Kerry recently said, "is a vital foundation of peace and prosperity." He was speaking to a gathering of international journalists, whose work connects them to people all over the world. Societies based on democracy and on a free flow of information tend to be more stable, more prosperous, and more peaceful. See pages 6–13, *Getting the Story Out*

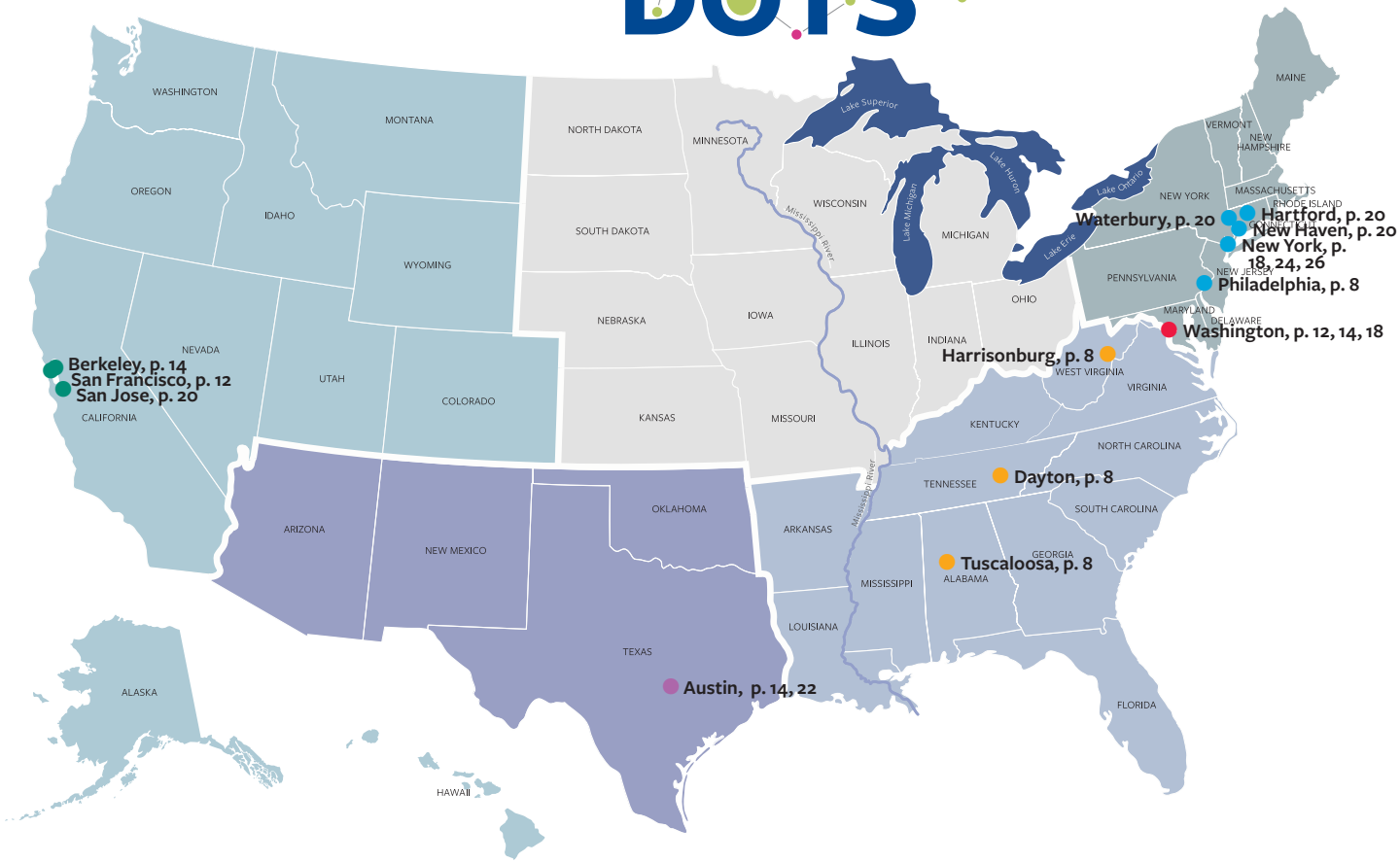
The Business of Art

The U.S.-funded National Endowment for the Arts supports artists and art projects including independent filmmakers and noncommercial film projects. Recent grant recipients include sponsors of "Women Make Movies," a series of workshops and technical assistance for emerging and established independent women filmmakers. See pages 22–25, *Making Movies on a Shoestring: The Screenplay*

Economic Development

The U.S. government believes that art benefits individuals and communities alike and promotes creativity, so it invests in programs to increase access to art in underserved parts of the country, especially rural and inner-city communities. See pages 20–21, *'Placemaking': How Art Boosts Local Economies*

CONNECTING THE DOTS



MAP ADAPTED FROM EVE STECCATI

Embassy of the United States of America

UNITED STATES DEPARTMENT OF STATE
BUREAU OF INTERNATIONAL INFORMATION PROGRAMS