

2015 FREELANCING AT MMF/MSWI HOST SITES

Aspen Public Radio (last updated in 2013)

I don't think it's actually in writing, though they do accept freelance pieces. Roger, the news director, seemed to recall that their rates were ~\$250 for a feature, and ~\$75 for a spot. The executive director knew nothing except that there is a line-item in each year's budget for this. That means, I think, that they probably only accept at most ~10 freelance pieces per year. It definitely isn't a normal thing, and didn't happen for the whole time I was there. As far as official information, the only real thing I have is that they do accept pitches and pay for freelancers.

I can add my own read of the situation, though. I would highly doubt that they would accept a freelance feature that didn't have lots of natural sound, and in-person recorded interviews. I doubt they would accept something that relied on a lot of phone tape. Also, since their stories usually have a very local focus, they would definitely need to pertain to Colorado, and would be best if pertinent to the Roaring Fork Valley.

Chicago Tribune (last updated in 2013)

On freelancing from John Hector, Chicago Tribune Assistant Bureau Chief (jhector@tribune.com):

We are always on the lookout for stories related to health and family issues. Ideally, the stories would have a local angle, and even better, they would be tied to some current issue/news event that people are talking about. However, other ideas that come out of the blue are also welcome. At this moment, I don't have any assignments for which I am looking for a freelancer, but that changes quickly. Two things I'd advise: Send me your future contact info. And feel free to pitch any ideas to me that you come up with. We are pretty well covered on stories about new research developments at local medical schools and universities, so try to avoid pitching those unless you have some great angle.

CNN EN ESPANOL

I believe there is a freelance budget, although the entire editorial team is quite unresponsive. Contact: Juan.Munoz@turner.com.

HHMI BULLETIN

HHMI usually only assigns articles and it is rare for them to take freelancers. Either way, the HHMI Bulletin is retiring at the end of this year and the fall issue has been all written up – hence no more room for more articles.

KQED

KQED has been expanding a lot lately, so opportunities for freelancing may also continue to expand.

Here's what's current:

For KQED Science (radio & web), there is a very limited freelance budget, however the Science unit does like to cultivate new, good freelance reporters. Freelance radio reporters generally have at least mid-level radio experience. Radio stories are generally 5 minutes, with in-depth sound and little phone tape. The Science unit doesn't use freelancers for short news spots. There's no freelance budget for web stories on most science topics; the exception is a new blog focusing on the intersection of health and technology, called Future of You. These web posts need to be "newsy" and on the cutting edge of health/tech issues. There are also a few "community contributors" who get paid very little for weekly web posts, and are basically doing the writing for exposure, to promote their institutions, etc. Science

editor Andrea Kissack (AKissack@KQED.org) is the person to contact about freelance opportunities. She asked that you send a few radio stories or clips of broadcast or published pieces in wide-reach news outlets, along with any pitches for either KQED Science or Future of You.

The California Report (TCR) has a much larger freelancing budget. They are focused on California stories (e.g. freelancers would need to report from California) and many/most of these are not necessarily science-related. It's also radio reporting, so freelancers need some radio reporting experience, with the ability to deliver a conversational narration. TCR does cover a lot of environmental/energy/water issues, which broadly fall into the Science category at KQED. Senior Science editor Craig Miller (cmiller@kqed.org) is probably the best person to contact about doing something for TCR as he can both assign water/drought stories and can advocate for people who've worked with Science in the past. He advises that TCR is also very heavily pitch driven, so you need to keep up on things and stay on their radar.

QUEST has been basically rebranded and reincorporated into KQED as an educational website that puts out some online multimedia content and eBooks. However, they will have a freelance budget for film editing, video producing, and writing scripts for eBooks and videos. They won't be taking pitches, but anybody interested should contact Andrea Aust (aaust@kqed.org) or Matt Williams (mwilliams@kqed.org) about opportunities. I think they'd prefer if you were local, and definitely familiarize yourself with the QUEST website (<http://science.kqed.org/quest/category/television/>) before you email.

Los Angeles Times

The only freelance we have going here is for Mind & Body, the "health" features that Mary MacVean edits for the Saturday section. It's not very science-y at all, or even that medical. Nothing about an actual disease can get into that space. It's all health and wellness stuff, and all very short.

It would be safe to say we don't have any freelance work here, for these purposes.

Milwaukee Journal-Sentinel

Journal-Sentinel does accept freelance but it's very limited. People can get in touch with Tom Koetting, tkoetting@jrn.com.

National Geographic

Freelancers should pitch to the newsdesk email address (newsroom@ngs.org). The news coordinator will look at it, and if it looks good they'll forward the pitch to the relevant editor.

NOVA Next

NOVA Next does have freelancing opportunities. The person to pitch to is Tim De Chant (tim_de_chant@wgpb.org.) The only thing he noted is to make sure people check out the site first and take note of the types of stories they post--i.e. not ones that cover one article.

NPR

To freelance for the science desk blogs, send pitches to Maria Godoy (mgodoy@npr.org) or Eliza Barclay (ebarclay@npr.org) for The Salt; to Scott Hensley (shensley@npr.org) for Shots; or to Marc Silver (msilver@npr.org) for Goats and Soda. They look for posts which are ~500-700 words long, and they pay ~\$200 per post (plus/minus depending on the images you include). Their posts are meant to be smart, tightly written, conversational and aimed at a lay audience – please check out each blog to get a sense

of their style before pitching. (Also, it's good to search the blog archives to see if they've covered the topic you're pitching before). Something to note is that the blogs have a core staff of reporters and interns who are writing stories off of the weekly journal studies, so your best bet is to pitch outside story ideas.

If you would like to pitch a radio story you can email the science editors: Anne Gudenkauf (agudenkauf@npr.org) for psychology or human development stories, Alison Richards for basic science, food/agriculture, and environment stories, Joe Neel for clinical medicine and biomedical research stories, Gisele Grayson for health care policy stories, and Vikki Valentine for global health and development stories. However, significant experience in radio is required before they'll consider a pitch.

The Oregonian

From Susan Gage, Director of Local News: I would say in general we typically take freelance pitches in content areas where we don't currently have beat reporting, either in geography (meaning regional and for our local audience) or topic. Freelancers typically pitch to the editor who oversees the particular coverage area the story would fall under. We don't take a ton of freelance on our big enterprise beats, but if we were to entertain a pitch, it would have to be something that's significant and relevant to our audience, and a story we wouldn't otherwise get to and would want to keep from our competitors. It's very much case-by-case, depending on editor needs and subject matter. Caveat: our freelance budgets are minuscule once you get out of entertainment and sports.

From Fellow: Bruce Hammond agreed to act as the primary point of contact: brucehammond@oregonian.com.

PBS NEWSHOUR

PBS NewsHour doesn't have a Freelance budget. In fact, the only freelancers they have are unpaid columnists.

Philadelphia Inquirer

Want to pitch for The Philadelphia Inquirer's SMASH health section? Pitches are sent to the section editor, Charlotte Sutton (csutton@phillynews.com; 215-854-2587). Here's the scoop from her directly. She's looking for stories with a strong Philly angle, stories that have news hooks (i.e. recent developments), stories that have insight on big trends. She highly values previous writing experience. Prove it to her with 3-6 clips and a CV (include references for her to potentially call). Since May 5, 2013, the paper has expanded from a small health and sciences section on Mondays to an eight-page insert on Sundays focused on health. So, naturally there's a greater emphasis on medical stories although science pitches with local roots are welcome. Typically, the pay for freelancers is a \$300 for an 800 word article. There's also the possibility of contributing unpaid pieces to one of the current medical blogs (topics include pediatrics, sports medicine, the only public health blog of a major newspaper, fitness...) or pitching a blog of your own for them to host.

Raleigh News & Observer

The N&O doesn't really use freelancers but the Charlotte Observer is interested in science freelancers who live in North Carolina. John Bordsen (jbordsen@charlotteobserver.com) is the contact at the Charlotte Observer. He compiles stories for the Sci/Tech Page that appears in the Charlotte Observer and the News & Observer. He is great to work with.

He looks for stories that are ~220-250 lines (35 inches, 900-1000 words) and have 2-3 strong visuals. Fact boxes are encouraged as well, but not required. Must have strong NC or SC focus.

The Sacramento Bee

The Sac Bee does not accept freelance work except from a few writers who they have long term contracts with (so not really freelancing, it's just that some people get to work part time). Update: the editorial page does sometimes take outside opinion pieces.

Scientific American

Please send pitches that are no longer than four paragraphs. Ideally, pitches make a point, include a draft nut paragraph in the 1st or 2nd sentence, expand on the idea for a few paragraphs, and reveal what the story will state, rather than providing background.

The pitch also should briefly answer these questions: Why would SciAm's audience want to know about this topic? Why should we run this story now rather than five years ago or five months from now, for instance? And what are the broader implications of these findings, or how can this topic/finding help our readers understand themselves or their world?

Stories that Scientific American readers like to read typically fall into one or more of these categories: enterprised, contextualizing, big-picture, myth-busting, explainers, coverage of precedent-setting findings, coverage of new trends in science, or unexpected angles on journal article news that our competitors won't have. Another way of putting it: we seek coverage of emerging or cutting-edge areas of science and discoveries that might be under the radar and haven't been covered by mainstream science news outlets. We typically do not assign profiles, Q&As, or reviews online (if you have a profile or Q&A idea, please send that only to Amber Williams at awilliams@sciam.com). We assign 700-word stories for online and 200-300 word stories for the front of the magazine. Our staff and competition already closely monitor the better known journals (Cell, JAMA, NEJM, Nature, Science, PLoS, PNAS), so assignments for stories based on papers in these journals are harder to land with us.

Scientific American's topic areas are energy/sustainability (including environment, energy technology, climate science, earth science, volcanoes, tornadoes, earthquakes, hurricanes), evolution (including archaeology, paleontology, evolutionary biology, evolution education), health and medicine (including biotech, biomedicine, ethics, infectious diseases, medical technology), basic biology, chemistry, math, physics, science education, automotive technology, communications technology, military technology, consumer-electronics, computing technology, cognitive science, neuroscience, thought and cognition, and space science (including astrophysics, ET life and cosmology).

Please send pitches in a single email addressed both to Amber Williams (awilliams@sciam.com), editor of the magazine's "Advances" section (front of the book), and to me (rlloyd@sciam.com). We look forward to hearing from you.

Slate

Slate accepts freelance stories from all fields of science and health, with a particularly stories that are counterintuitive, surprising, funny, or opinionated." Anyone who wants to pitch to Slate should email Laura Helmuth: laura.helmuth@slate.com.

Note from Fellow: I would place an emphasis on opinionated, since that's so widely discouraged at more traditional outlets. It's totally ok at Slate to insert yourself in the story, or to write an op-ed type piece.

TANGLED BANK STUDIOS

Tangled Bank doesn't have typical freelancing opportunities. At best, there will be times when they need research experts to help fact-check for specific documentaries. For example, they hired an Alzheimer's researcher for the Alzheimer's film coming up. This isn't posted though, and is just through word-of-mouth.

UNIVISION

Unfortunately, there is no clear way to go about freelancing for Univision. If you are determined to freelance, you can look on Univision's LinkedIn page or Univision.com for openings and apply. Since Univision airs all throughout Latin America, you must be able to read and write in Spanish. However, Fusion, a joint venture between Univision and ABC, publishes their work in English and aims to appeal to a millennial audience.

For both Univision or Fusion your best bet to freelance may be through a referral. You may already know someone associated with Univision to reach out to, or you can contact an editor directly via email.

Once you've been approved to freelance, you meet with Human Resources and fill out paperwork including providing a passport and social security number. If you'd like a direct deposit for your freelance work, then they ask you provide a voided check or a paper from your bank with the account and routing number.

Depending on the freelance work, you can get paid by written piece, completed project, or hours. Your manager should provide specific details such as pay rate, department, and hours (if applicable). After that, you're set to do freelance work.

VOA

VOA – for the most part – is not interested in print media or web only stories from freelancers. We purchase a very limited number of sound-rich radio features that are of interest to an international audience. However, if you can produce TV as well as radio stories, we can talk. We pay \$600 for a radio/TV combo.

To do any freelance work for the US government, you need to register in SAM – the System for Award Management. This being the government, there are a number of hoops to jump through in order to do that.

First, get a DUNS ID number, if you don't already have one. It's provided by Dun & Bradstreet and is free. To get one, call D&B at 866-705-5711 between 8 and 5 Central Time, or via e-mail to govt@dnb.com. Tell them you're a government contractor and need an ID number, answer a few questions, and they'll give you a number.

Once your DUNS number becomes active (in 24 hours, usually), go to sam.gov where you'll begin the registration process. You'll need two other numbers: SIC# 8999 and NAICS code# 711510 (these identify your 'industry' as journalism). Unless you have a free-lance business, you should identify yourself as a Sole Proprietor. Anywhere it asks for a Contact Person, list yourself. The question about business start date refers to when you first did work for VOA and annual revenue refers to how much you think you'll make from VOA in a year... if you're not sure, make up a date and an amount – there are no wrong answers! In addition to questions about you and your 'business,' there are a number of questions about

your bank – since payments are made by direct deposit to your account. If a question is not marked as mandatory, don't bother to answer it. Opt out of the Public Search, or you'll get lots of spam. At some point, you'll get a confirmation number. Keep that, you'll need it later. User guides and webinars are available under the Help tab, or you can call the Help Desk - 866-606-8220.

Submit story pitches to Faith Lapidus, Science Editor, at flapidus@voanews.com, and to the VOA Coverage Desk, coverage-desk@voanews.com.

WIRED

WIRED.com science (online, not magazine) doesn't have a lot of money for freelancers. In general their freelancers are reporters not in San Francisco who are on location somewhere that they need ad hoc coverage. Although they aren't taking freelancers now, they might in the future.

The magazine does take freelancers. Writers should e-mail Sarah Fallon (sarah_fallon@wired.com) to get notified when they are accepting pitches for the magazine. They take front-of-book pitches (shorter pieces, reference all prior issues of WIRED to see examples) as well as feature pitches. Feature pitches (highly selective, of course) need to be well-developed.

SCIENCE FOR THE CURIOUS
Discover
MAGAZINE

How to Pitch *Discover Magazine*
(rev. 2015)

Frequency	10 issues/year
Special Issues	The annual "Year In Science" issue (January/February) highlights the top 100 science stories of the previous year.
Pay Rate	\$1 to \$2/word (except for DiscoverMagazine.com, which pays at lower rates)
Payment	On story draft acceptance and completion of editing for the print magazine, and on publication for the website
Kill Fee	25%
Rights Purchased	For the print magazine, 90-day exclusivity and perpetual non-exclusive rights; for the website, 365-day exclusivity and perpetual non-exclusive rights

Contact info:

editorial@discovermagazine.com

email contact is highly preferred and is prioritized

DISCOVER magazine
21027 Crossroads Circle
Waukesha, WI 53186
262-796-8776

Pitching Etiquette: Send story pitches via email to the editorial department. If you're unsure which editor to pitch, send the pitch to editorial@discovermagazine.com.

- Do not send completed articles.
- Include a few strong clips and/or summary of your previous publications.
- Unfortunately, the volume of pitches received daily prevents a personal response to all pitches we're unable to use.

Lead Time: Six months or more for features; two to three months for news stories. Shorter leads for web stories.

An Important Note for Writers: It is typical for a *Discover* article to go back to the writer for two or three major revisions. Writers will need to make themselves available for this process at the time the editor schedules the article for publication.

Seeking Pitches for:

- The front-of-book section, “The Crux” (formerly called “Data”)
- Several columns: “Big Idea,” “Contrarian,” “Mind Over Matter,” “Notes from Earth,” “20 Things You Didn’t Know About . . .,” and “Origin Story”
- The feature well
- DiscoverMagazine.com

What Not to Pitch:

Discover does not accept pitches for the following columns and departments: “Vital Signs,” “Out There,” and book/media reviews.

**About the Sections Accepting Pitches:
THE CRUX (FORMERLY DATA)**

Our front-of-the-book section covers a broad range of all of *Discover*’s core topics, with short and lively stories, photos and infographics that capture bright ideas that are timely. This quick-paced section gives it all-important context. Some regular parts of The Crux include: “Inside” (a text- or image-driven piece depending on subject that offers readers a peek under the hood of nearly anything—a woolly mammoth, the anthrax virus, a research installation); “Tech” (the focus is on bleeding-edge technology, products and devices just now in their nascent or experimental stage, and the future implications and applications of the technology); “The Contrarian” (a story that presents an opposing view of a conventionally accepted notion or idea, either written by the contrarian himself or herself, or as told to the writer); “Personal” (a story about some aspect of a researcher’s work that sheds light on what they do, whether it’s a funny or moving anecdote or a window into their world; these are paired with striking photographs of them in their environment) Pitches can be sent to Bill Andrews (bandrews@discovermagazine.com) or Lacy Schley (lschley@discovermagazine.com).

COLUMNS

Big Idea: This two-page column (about 1,200 words) spotlights new or surprising theories, ideas, findings, and promising and upcoming—possibly even radical—advances. Pitches should be sent to Bill Andrews (bandrews@discovermagazine.com).

Mind Over Matter: This two-page column (about 1,200 words) covers the breadth of the behavioral sciences. The columns will be in a reported essay style, and when appropriate they can include some experiential component, e.g. a self-test, thought experiment, or some other interactive component. “Mind over Matter” showcases burgeoning lines of research into how the mind works in a way that will enable readers to personally relate to the subject. Send pitches to Lacy Schley (lschley@discovermagazine.com).

Notes from Earth: This two-page column (about 1,200 words) explores novel earth and environmental science topics, from rapid evolution to restoration ecology. Stories should be

told in a narrative style and inspire a sense of wonder about the planet we live on. Pitches should be sent to April Reese (areese@discovermagazine.com).

History Lessons: Devoted to uncovering lost, forgotten or seldom-visited moments and individuals throughout the history of science, “History Lessons” welcomes both thoughtful narratives as well as lighthearted essays on science history topics. The most successful pitches will be ones that can connect a moment in the past with current research, or situations where recent findings have helped shed new light on previous scientific discoveries or endeavors. Send pitches to Stephen George (editorial@discovermagazine.com).

Origin Story: “Origin Story” focuses on new research that advances — or overturns — our understanding of our collective past. The column covers archaeology, anthropology and human evolution, and we are particularly interested in findings that challenge conventional wisdom about how we evolved biologically or culturally. Story length is 1000-1200 words; send pitches to Gemma Tarlach (gtarlach@discovermagazine.com).

20 Things: Pitches for the back-page “20 Things You Didn’t Know About . . .” column must show a great deal of preliminary research anchored in verifiable sources, and a willingness to engage in lateral thinking. Specific detail is of the utmost importance. Articles run at 600 words, and authors generally need to submit 25 to 30 items for the column. Pitches for “20 Things” should be sent to Gemma Tarlach (gtarlach@discovermagazine.com).

FEATURES

We invite focused, well-crafted pitches for **narrative feature stories** in any area of science. *Discover* feature stories need to involve research that is new, rigorous, and suitable for narrative treatment. Pitches should tell us what is important and new about the science being presented and how you would approach the story narratively. Pitches should also include your ideas for additional content (e.g., sidebars, galleries, multimedia) that can accompany the story on the DiscoverMagazine.com website.

We’re also interested in **packaged features** that present the story to readers in chunks with strong visuals, including infographics. Substance, freshness and detail remain paramount, but packaged features should be pitched with a greater focus on visual presentation than on a single narrative. When pitching a packaged feature, it’s important for the writer to explain why the story would work in this form, and to include ideas for layout. Pitches should also include your ideas for additional content (e.g., sidebars, galleries, multimedia) that can accompany the story on the DiscoverMagazine.com website.

Feature pitches should be sent to editorial@discovermagazine.com (from there they will be forwarded to the appropriate editor who is a subject matter expert in the field about which you’re writing).

DISCOVERMAGAZINE.COM

Discover also seeks pitches for our website, DiscoverMagazine.com, both for our blogs and for photo galleries. Pitches for the website should be sent to Lisa Raffensperger (lraffensperger@discovermagazine.com).

Blogs that are presently using freelancers, for which we’d be open to pitches, are “The Crux”

and “D-Brief.” “The Crux” focuses on big ideas in science; these should be thought-provoking posts that rely on more than just one scientific study to paint a bigger picture of the topic at hand. “D-Brief” is our daily news blog, which covers timely science stories from journals and from news events alike.

Photo gallery pitches should outline a visual concept that could support 6 to 15 slides; pointing to possible visuals is helpful but not necessary.

Pitching ScienceNOW

Hello, and thanks for your interest in writing for *ScienceNOW*. We're always looking for good writers, and we welcome your pitches. Here are some things you should know before pitching:

What to Pitch

ScienceNOW covers all areas of science, from geology to genetics. Because we are a daily news site, we focus on *breaking news*. That usually means a new scientific study that has just come out in a major journal or that has just been presented at a scientific meeting. Our focus is also on *big news*. Thousands of scientific results come out every day—but we can only cover a handful of them. That means you should be pitching big deal discoveries that have broad implications for society and that are advances comprehensible to the general public.

A type of story we like to see: *Researchers identify region in the brain responsible for laughter*

A type of story we don't like to see: *Researchers identify new enzyme in biochemical pathway in brain that may be responsible for some human behaviors*

Another important note: We scan all of the big press releases and journals (*Science*, *Nature*, *PNAS*, etc.), so you will have very little luck successfully pitching a study from these. Our biggest piece of advice is this: *Pitch us hidden gems*. Scan the secondary journals, online archives, etc. for cool stories that didn't get press releases and/or that no one else has covered. Or scan the big journals for cool papers that didn't get press releases. At the end of the day, *we want to run cool, exclusive items*, and if you find these for us, we will look upon you highly. 😊

What Kind of Story is It?

We run three types of news stories on our website:

[ScienceNOWs](#): 500 – 600-word news stories on breaking research discoveries. Flat fee of \$350, plus \$50 if item is repurposed for the magazine.

[ScienceShots](#): 150-word photo captions for nice art. Pay is \$75.

[ScienceInsiders](#): News stories of varying lengths that cover developments in science policy. Pay is \$0.50 / word up to \$350, plus \$50 if item is repurposed for the magazine.

ScienceNOWs and *ScienceShots* should be pitched to David Grimm at dgrimm@aaas.org. *ScienceInsiders* should be pitched to insider@aaas.org.

When to Pitch

ScienceNOW is a daily news site that competes with all of the other major science news outlets on the web, from *Nature* to *The New York Times*. As such, we need to post our stories as soon as they break. If you are pitching any embargoed material, you need to pitch it *at least two days before the embargo breaks*. This will ensure that we have enough time to evaluate your pitch—and that you have enough time to write the story up.

If you are not pitching embargoed news, please check Google News to see if any other outlets have covered the story. If none, or very few have, feel free to pitch it. But please make sure that the story was published *no earlier than the current month*. (If the story is super cool, we may make an exception). Don't pitch a story that was published in January if it's already April. Note that some journals publish their articles online several months before they publish them in print. So if you see a cool story, but it has an old online publication date, check with the outlet to see if there's a fresher print date.

How to Pitch

Be sure to put "Pitch" in your subject line. Otherwise your e-mail may be flagged as spam or ignored as a press release.

Write a few sentences about what the study's about and why it's a big deal. (see sample pitch letter at end)

Include the press release and paper when possible.

Always be thinking about video, audio, and other multimedia. It can sometimes put a story over the edge.

Other Advice

Please note that we do not throw stories at new writers. You must pitch and write a few stories for us first. If we are happy with your writing and performance, we may start throwing stories at you.

We tend to be light on physical sciences, so if you see a cool physics, math, chemistry, etc. story, you have a better chance of success. That is, assuming you have demonstrated that you can handle this subject matter. That being said, most of our stories are life science stories, so there is ample opportunity to get these types of stories greenlit.

Take a look at our [website](#) to get a sense of the type of stories we cover and how we cover them. This is also a good way to ensure that you don't pitch a story we've already run.

If you are not signed up for embargoed content, please do so through [EurekAlert](#). You should also contact the major journals and asked to be put on their e-mail lists for embargoed news.

If you have not heard back about a pitch within a day of pitching (less if it's very time sensitive), please contact us again. We have an aggressive spam filter.

How the Process Works

If we greenlight a pitch, we will usually ask you to file it at 8 AM eastern time on the day we want to publish it (usually the day the embargo lifts). We will want art and multimedia by noon.

Your story will likely go through a couple of rounds of editing with a primary editor and another round of editing with a top editor. The story will then be copyedited and posted. This process usually takes 4 – 5 hours, and *it is critical that you be available either via e-mail or phone until it is complete.*

Sample Pitch Letter

Pitch: Researchers Find Antibiotic Resistant Bacteria on Antibiotic-Free Meat

If you're paying premium prices for antibiotic-free meat, then you might also expect that your steak -- or pork chop or chicken breast -- is free of antibiotic-resistant bacteria. However, a new study that's about to be published in PLoS ONE finds that this is not always the case. Researchers who compared grass-fed versus conventionally-raised farm animals discovered Methicillin-resistant Staphylococcus aureus, one of the world's most dangerous drug-resistant microbes, in similar quantities in meat sold from both animals. So consumers buying products labeled "no antibiotics added" may not be getting what they're paying for—and the government may have to rethink how it regulates this meat.

This story is embargoed for 5 PM EST next Friday. The press release is below, and I have attached the article.

I'm a science journalist who has written for WebMD, Nature, and Discover. I've written about the public health and regulatory aspects of antibiotic use in food animals for the Los Angeles Times.

Thanks for considering my pitch. I look forward to hearing from you.