



*Educating tomorrow's
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Feedback

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Feedback is an electronic journal scheduled for posting six times a year at www.beaweb.org by the Broadcast Education Association. As an electronic journal, *Feedback* publishes (1) articles or essays—especially those of pedagogical value—on any aspect of electronic media; (2) responsive essays—especially industry analysis and those reacting to issues and concerns raised by previous *Feedback* articles and essays; (3) scholarly papers; (4) reviews of books, video, audio, film and web resources and other instructional materials; and (5) official announcements of the BEA and news from BEA Districts and Interest Divisions. *Feedback* is not a peer-reviewed journal.

All communication regarding business, membership questions, information about past issues of *Feedback* and changes of address should be sent to the Executive Director, 1771 N. Street NW, Washington D.C. 20036.

Submission Guidelines

1. Submit an electronic version of the complete manuscript with references and charts in Microsoft Word along with graphs, audio/video and other graphic attachments to the editor. Retain a hard copy for reference.
2. Please double-space the manuscript. Use the 5th edition of the American Psychological Association (APA) style manual.
3. Articles are limited to 3,000 words or less, and essays to 1,500 words or less.
4. All authors must provide the following information: name, employer, professional rank and/or title, complete mailing address, telephone and fax numbers, email address, and whether the writing has been presented at a prior venue.
5. If editorial suggestions are made and the author(s) agree to the changes, such changes should be submitted by email as a Microsoft Word document to the editor.
6. The editor will acknowledge receipt of documents within 48 hours and provide a response within four weeks.

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4. The review must provide a full APA citation of the reviewed work.
5. The review must provide the reviewer's name, employer, professional rank and/or title, email address and complete mailing address.

Submission Deadlines

Feedback is scheduled, depending on submissions and additional material, to be posted on the BEA website the first day of January, March, May, July, September and November. To be considered, submissions should be submitted 60 days prior to posting date for that issue.

Please email submissions to Joe Misiewicz at jmisiewicz@bsu.edu. If needed: Joe Misiewicz, *Feedback* Editor, Department of Telecommunications, Ball State University, Muncie, IN 47306, USA. Fax to 765-285-1490.

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DEVELOPING ASYNCHRONOUS ONLINE CONVERSATIONS

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PowerPoint Presentation

Originally used at the Illinois Online Conference February 2003

The element missing from most online courses is effective person-to-person interaction. Relatively isolated students work separately without the benefit of idea exchange found in the normal classroom discussion. At the same time, live classrooms grow larger as budgets shrink. Classes that should have high interaction languish into a lecture-only format. While online interaction may not be ideal, some level of human contact for either distance learning or large web-enhanced courses can help.

The challenge is to encourage online discussion without the constant direction (and social presence) of the instructor. The job is not as simple as it seems and is often underdone. While discussion areas are common, good ones are rare. This paper will use personal experience and adoption research to suggest a plan for effectively managing an online discussion area. In particular, this paper will look at asynchronous discussion areas.

The Technology

While there are several systems for online discussion, this article only covers asynchronous chats – those where participant need not check in at the same time. These systems allow people to join the discussion on their own time and encourage thoughtful commentary rather than rushed typing. The problem is one of social presence (the feeling of being in contact with another person). Online discussion groups do not seem populated until the discussion really gets going. Unmotivated or technologically fearful students may take inactivity as a reason not to participate.

There are several systems for creating the asynchronous chat – everything from simple email-based to server-based systems. Email systems are easier for students (messages come directly to them). However, unless the group is small, students can get too many messages. Students may also lose their email accounts (computer crashes or disputes with the email provider) and lose contact with the group. Without some kind of active backup (with easy retrieval), instructor can be left with a headache.

Server-based systems are a little more difficult. The student must go to the server – that may not always be reachable (for many reasons). However, servers are an automatic collection of the messages. Many will allow threading (messages on same topic connected to each other), subgroups (either by topic or people), and tracking individual students. Tracking student can be particularly handy for grading. An

effective tracking system will allow the instructor to look at the number of messages sent by a student (a quantitative measure) and compile the actual message from a student (qualitative measure). Some systems will also allow the instructor to count original messages as opposed to replies. Replies are more valuable since they are interaction.

Finally, the instructor must be able to deal with disruptive students. Occasionally, students wish to use the discussion group for undesirable activity. Faculty have the same responsibility for sexual harassment, racial commentary, and off-topic messages online as they do in the classroom. A method to ban students, delete messages, and directly warn offenders is key to the management of the discussion. These tools, if used sparingly, control yet avoid inhibiting conversation.

Why Asynchronous Chat?

Despite the availability of the technology, “why should it be used?” The online chat can extend the course discussion in either time or in detail. It can allow students to talk to one another about issues of particular concern to them – thus extend the learning. The student can brainstorm on issues, ask for help and share relevant news items. Students that are slow to react can take their time and look up resources or more carefully choose their words. An unsubstantiated, yet assumed, advantage is that students with poor English skills (e.g., international students) will be more comfortable communicating online. The online environment can lessen the feeling of isolation for a distance-learning student – especially if other students are working on the same content at the same time. Besides the critical/creative/thinking skills that normally come from the online classroom, another practical concern is getting all students comfortable with online communication systems. Despite the characterization that students are more online than the teachers are, there is a surprising large percentage of luddites in any classroom.

In balance, online discussion presents motivational problems. Fear of the technology and uncertainty over content combines to encourage inactivity. Many students find themselves uneasy with the assignment parameters. Students locked into a “tell me what to say” mindset give only perfunctory responses – usually ignoring all other responses. “Lurking,” or reading messages without responding, is another way the discussions fail. Students honestly spend a long time reading messages (especially those sent by the instructor) but they will not have time to reply. While there is value in reading sent messages, sent messages need a critical mass of senders. Finally, administration time is always a concern for instructors. Courses with solidly packed content may have little space available for the additional requirement.

Adopting a Conversation

No matter what you write in your syllabus, or plan intellectually, students must actively adopt the discussion group to be successful. Even good students will ignore the requirement if conditions are not right for adoption. To drive the conversation, you must drive the adoption.

Adoption research comes from several sources. The most popular comes from diffusion of innovations (Rogers, 1962) and its sub-theories. However, Markus (1990) modified the traditional diffusion curve to allow for the possibility that non-adopters could affect adopters. He suggested a “critical mass” model for adoption. Under this model, current adopters will not continue to use the technology if others do not also adopt. After a finite

period, if the innovation is not adopted by a certain percentage of the community then current users will revert to another technology. In practical use, “critical mass” can be defined as the minimum amount of some resource (people, money, etc.) needed before another condition or product explodes into existence. For example, Hiltz (1988) suggested that there was a critical mass of participants needed for the success of an electronic forum. Dick (1992) confirmed this find and agreed with Hiltz that the number was six. The physics analogy also acknowledges the idea that the mass is unstable and in a constant state of decay. If the minimum mass is not collected in time, all that has been collected is lost.

While diffusion studies dominated mass communications and business research, a second line of adoption studies developed in sociology and political science. Collective action research concentrated on the motivations of the individuals. The watershed book for collective action was Olsen’s *The Logic of Collective Action* (Olson Jr., 1965). It considered what motivates an individual to participate in a group effort. Collective action involves situations where a group of previously unorganized individuals must work together to achieve some mutually desirable goal. One popular example is where a group of residents must work together to prevent the closing of a nearby school (Marwell & Oliver, 1984).

In collective action, individuals must choose to invest in a “common good” – in this case a discussion. If successful, everyone will benefit from his or her effort. If not successful, only those that invested their effort will lose. Collective action theorists assume that potential groups are made up of people that have different levels of the desire to participate (Marwell & Oliver, 1984; Obershall, 1980) and who elect to participate either through rational decisions (Markus, 1990; Oliver, Marwell & Teixeira, 1985) or based on learned behavior (Markus, 1990). Decisions to participate emanate from a combination of perceived cost, anticipated value and personal interest (Obershall, 1980). However, the key to discussion groups is participants concern about the likelihood of success.

Students will look at the perceived value of the online conversation in light of the personal interest and cost (trouble and time) weighed against value (grade). Instructors wishing to create the successful forum must make the value seem high (grade and class quality) and appeal to their interests (contact, interesting conversations) while reducing the cost (high-speed convenient system).

The start-up time of the discussion is the most difficult period to orchestrate. Students must be convinced that the forum will succeed and the assignment will not be forgotten. Often, they will wait for a comfortable number of prior participants before joining in themselves. Since this number is different for everyone, some combination of individuals will start easily while others will take much more prodding.

The organization of the forum depends on the number of anticipated users and the potential diversity of the content. Both Dick (1993) and Hiltz (1988) suggested that six participants were needed to create a critical mass for a discussion area. Dick (1993) also suggested a maximum of 34 messages per week. A large class broken into groups (by topic or people) limits too many messages presented together and information overload. Personal experience suggests the best results come from one discussion for every seven to ten students.

Creating the Assignment

Key to the success of the online discussion is the clarity of the assignment. Too little direction results in student anxiety and inaction. Too much direction limits content and quality of responses. Undergrads and younger students need more content direction than graduate students. Students taking a required, general elective course will need more direction than those taking a class deep in their preferred area. The following paragraph is inserted into an undergrad syllabus to establish the requirement.

Students will be required to participate in an online discussion group through the course web page. Five good messages per week should result in a B for this part of the class but grades are determined by quality as well as quantity. The software will allow me to track the number of messages you read and respond to as well as the number of messages you write so active participation is necessary. See also “Day One Assignment” – The first step.

Ideally, the grading should mix quantitative and qualitative measures of student performance. So first, set a minimum number of messages per week. This will allow the student to recognize the expected commitment you want them to make to the discussion area. It should be more than one per week yet proportionate with the effect on final grade. Usually for undergraduates, a good working number has been three messages a week. Graduate students can handle five or six messages a week. Students producing the minimum number of messages should be promised a passing grade but not much more. Interesting content, on-topic ideas, and good points cause the grade to go up. The assignment starts simple. Ask students to post an introductory message. Be easy on off-topic messages in the first week. Later, become stricter.

Posting messages is not enough to create a quality conversation. To encourage true conversation, four more rules are used.

1. *There must be at least two replies for every original message.* Students will just post messages without reading other student comments. The discussion area will become little more than an in-basket for assignments. Students get more value from reacting to one another.
2. *Students may only summarize news stories* (a link is acceptable) and an original comment must be included in the message. Many students will short circuit messaging by simply copying online news stories. Not only is this a potential copyright violation, it is not true conversation.
3. *Messages should be no longer than an in-class comment.* Some students will go the other way and write two or three pages of content. The student doing this will eventually tire and fail. Other students, compelled to read or compete, will suffer from information overload. A short paragraph makes a point and leaves enough to invite comment from others. It is better to come back with a second message than put everything in one.
4. *Ideal participation (for the best grade) will be continuous through out the term.* Warn students early that a flurry of messages to make up for past inactivity will not yield a good grade. Frequently, a student will try to make up for a term's inactivity by posting a huge mass at one time. This tactic fills numbers but does not encourage conversation. If you tell them early this will not work, they are encouraged to participate early and often.

Students must be motivated with real grades tied to class performance. Motivation can get heavy-handed at times. However, a certain amount of uncompromising force is just what creates the motivation to cause the discussion to exist. The grade for this project must be large enough to ensure participation but small enough to allow real testing of students in other ways (e.g., traditional tests and homework). To reduce complaints of workload (especially computer access), time from the classroom can be forgiven. This is particularly useful for classes you plan to miss anyway (or classes that people would not attend). You can tell the students, “Yes, you have to do this extra work but I am giving you a day off before spring break” or “this content replaces the last half hour of class.” Bringing discussion group content back into the classroom helps to tie the two together. This may be as simple as handling online complaints, good points, correction of factual errors, or an occasional major classroom topic. Public congratulations verbalized to students for good online comments are often a good motivator. As discussed later, it also lets the students know that the relatively absent faculty is paying attention to the assignment.

Management Issues

Ideally, the online forum will take on a life of its own. The first couple of weeks may require extra attention. Some students will need to be pushed throughout the term. Some students will never adopt the discussion. Finally, some students participate too much. Reasonably, these students should be warned as well so they may concentrate on other parts of the class. Experience shows that overactive students rarely want to reduce online activity.

Most faculty assume that they have to be the most active member of the forum. This is no truer than in the classroom. The easiest way to close down a discussion is to give the answer. Too many students will listen to the instructor and take notes. Instructor comments should be limited to answering complaints, correcting the occasional clear error, and starting some interesting discussions. The main goal is to understand the direction of the content. Contributing to active or successful areas should be particularly avoided. If the instructor gets involved when the students are doing well, it is counter productive. Either the area will get too active or the discussion will end. Remember, the instructor is the facilitator and not a member of the group.

The use of an alias can be quite effective at times. Ethically, you need to inform students that you may participate as an alias but few students worry about it. An alias is useful for many purposes. In a classroom, students can usually follow if you start to give a counter argument. Online, students may not so easily see the connection. An alias can disagree, argue, or say things that an instructor cannot or should not. An effective alias can jump start a conversation. The alias should have a personality of its own complete with typing pattern, attitudes, and a personal description different from the instructor. If you ask students to introduce themselves, let the alias introduce itself.

End of the term assessment, is not as difficult as it would seem. A quick read of compiled messages from each student gives the instructor a good feeling for the overall quality of contributions. Some students will naturally rise as leaders and others will fail to do effective work. The goal should be to reward real interaction and creativity or critical thinking.

Conclusion

Online discussion can effectively help any course where discussion or participation is desired. Especially in these days of growing class sizes, the large impersonal class can gain some of the personal time eliminated. A feeling of collegiality so often missing from the normal online experience is especially helpful to online students. By practicing some simple guidelines, the experience can be valuable for students and manageable for the instructors.

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BRUCE L. CHRISTENSEN
Senior Vice President, New Media and Technology,
Bonneville International Corporation
to be BEA Keynote Speaker for 2004 Convention

Bruce Christensen will be the Broadcast Education Association's 49th Annual Convention Keynote Speaker Saturday, April 17, 2004, 10:30 -11:45 AM, in the Las Vegas Hilton.

Bruce Christensen assumed his duties on the Bonneville senior staff in May of 2000. Christensen joined Bonneville after completing a seven-year assignment as Dean of Brigham Young University's College of Fine Arts and Communications. His Bonneville responsibilities include oversight for corporate development of new media and technology, including digital TV and radio broadcast transmissions, Internet, information systems, and networks.

Before Christensen was named Dean of BYU, he served for nearly ten years as President and CEO of the nation's Public Broadcasting Service in Washington, D.C. Prior to joining PBS, he was President and CEO of the National Association of Public Televisions in Washington, D.C. (1982-1984). His media activities before moving to Washington included those of Director of Media Services and General Manager of KUED-TV and KUER-FM at the University of Utah (1979-1982), and Director of Broadcast Services and General Manger at KBYU-TV and KBYU-FM (1972-1979). He began his broadcast career as a news reporter at Bonneville station KSL, Salt Lake City, in 1965. He is a cum laude graduate of the University of Utah (B.A.) and Medill School of Journalism at Northwestern University (M.S.J.). Christensen was a member of the Board of Directors of Bonneville International Corporation from 1996 to 2000.

Bonneville International Corporation is a nationwide broadcast group with headquarters in Salt Lake City, Utah. The company owns and operates divisions in the following cities: Chicago, Illinois (WLUP-FM, WNND-FM, WTMX-FM, WDRV-FM); San Francisco, California (KOIT-FM/AM, KDFC-FM, KKDV-FM); Washington, D.C. (WGMS-FM, WROP-FM/AM, WWZZ-FM, WWVZ-FM, WXTR-AM, WTOP2-Internet Radio); Salt Lake City, Utah (KSL-AM, KSL-TV, Bonneville Duplications, Bonneville Communications, Bonneville Satellite); and St. Louis, Missouri (WIL-FM, WSSM-FM, WVRV-FM, WRTH-AM).

ROBERT K. AVERY

BEA Board Member

Robert K. Avery is a professor of communication at the University of Utah in Salt Lake City, Utah. A member of the university's faculty since 1971, Professor Avery received his B.S. degree from Clarion University of Pennsylvania, and his M.A. and Ph.D. degrees from the Pennsylvania State University.

A former radio and television executive, Professor Avery began his professional broadcasting career as a staff announcer at WISR radio, Butler, Pennsylvania, in 1957. He served as news director for the Clarion Broadcasting Corporation, assistant general manager for WDFM in State College, and assistant to the president/director of development for WQED-WQEX—Pittsburgh's public television stations. He also served as chairman of the board, National Association of Educational Broadcasters.

Professor Avery continues his association with public broadcasting in the Salt Lake community as a volunteer consultant to KUED, Channel 7 and KUER FM90, and as chair of the university's Student Broadcast Council. He is author of numerous articles and monographs on the subject of broadcasting and telecommunications in the United States and his work has appeared in such journals as *Journal of Broadcasting & Electronic Media*, *Public Telecommunications Review*, *Communication Monographs*, *Communication Education*, and *Western Journal of Communication*. He is coauthor of *The Politics of Interconnection: A History of Public Television at the National Level* (1979), *Research Index of Public Telecommunications Journals* (1980), *A History of Public Broadcasting* (2000), editor of *Public Service Broadcasting in a Multichannel Environment* (1993, Korean Translation, 1995), and coeditor of *Critical Perspectives on Media and Society* (1991) and *Studies in Communications: The Discourses of War and Peace* (1995). His current research focuses on public broadcasting in the United States and comparative telecommunications policy initiatives. He is a former member of the U.S. - Japan Telecommunications Research Institute.

During the 1985-86 academic year, Professor Avery held the honorary rank of University Professor in recognition of his innovative contributions to undergraduate instruction. He was awarded the special recognition of Presidential Teaching Scholar at the University of Utah in 1994. He is the recipient of the Broadcast Education Association Research Excellence Award, the Broadcast Industry Conference Preceptor Award, and the Western States Communication Association Master Teacher Award. He is also founding editor of *Critical Studies in Mass Communication*, served as Distinguished Visiting Lecturer at San Diego State University, and is past president of the Western States Communication Association. In August 1998, he coordinated the National Communication Association's Doctoral Honors Seminar in Mass Communication Research at Northwestern University, and in 1999 he was named to the national advisory committee of Citizens for Independent Public Broadcasting. He is currently on the BEA board of directors, and the editorial boards of *Critical Studies in Media Communication* and *Journal of Broadcasting & Electronic Media*. During the 2002-2003 academic year he was on leave from the University of Utah to serve as Visiting Professor and Interim Chair of Communication at Wayne State University in Detroit, Michigan. He is a communication consultant to business, industry, and educational institutions throughout the United States.

STEVEN D. ANDERSON, PH.D.

Dr. Steve Anderson is an associate professor at James Madison University in Harrisonburg, Virginia. Before entering academe, he was the environmental reporter and weathercaster for KCNC television, a network O&O station in Denver, Colorado. Steve also worked as a reporter, news photographer and weathercaster at television stations in Fresno, California and Fargo, North Dakota. He holds a Ph.D. and an M.A. from the University of Denver and a B.A. from St. Cloud State University.

Dr. Anderson's research and creative interests involve communication technologies such as video streaming applications and database-driven websites. He has received numerous national awards for his multimedia and video work and has published across a broad range of journals, both academic and trade.

Steve has been a BEA member since 1990 and has served as the BEA2000 convention program chair, chaired the Production Aesthetics & Criticism division and chaired BEA's task force on creative activity that led to the formation of the BEA Festival of Media Arts.

Steve, and his wife Mary Ellen, have three sons. Matt and Erik are computer engineering majors at Virginia Tech. Kyle is a 9th grader at Harrisonburg High School.

DAVID F. MUSCARI
VP Strategic Alliances
WFAA-TV, *The Dallas Morning News*, Belo Interactive
& Texas Cable News (TXCN)



Dave Muscari is VP Strategic Alliances for WFAA-TV. Muscari joined WFAA as promotion manager in 1991 and was promoted to director of creative services in 1994. In January 1999 he was named creative director, WFAA-TV & Belo partnerships and began to focus on issues among the Texas-based properties including *The Dallas Morning News*, Texas Cable News (TXCN) and others. He was named vice president and assumed his current title in January 2001. His current duties include providing direction and project administration of strategically based brand extensions, partnerships and alliances involving the station. In addition, Muscari provides creative support to Belo's other broadcasting, print, and online ventures.

Prior to joining WFAA, Muscari was promotion manager for WSB-TV in Atlanta, Georgia, from 1985 to 1991. Before that he held similar promotion positions with WBRC-TV/Birmingham, WRCB-TV/Chattanooga, TN, and WSFA-TV/Montgomery, Alabama.

A native of Montgomery, Muscari earned his BA degree in broadcast and film communication from the University of Alabama in Tuscaloosa. He has received numerous industry awards throughout his career including the New York Film & Television Festival Gold Medallion. He has also been honored with Georgia Area Emmy Awards in 1989 and 1990, Heartland Regional Emmy Awards in 1992 and 1993, and various Promax, BPME and BDA awards for on-air, outdoor, and print design and promotion.

He currently serves on the Promax board of directors, an organization he has been a member of since the early eighties. He is also a founding board member of the new Lone Star Chapter of the National Academy of Television Arts & Sciences. Muscari has held positions on the ABC-TV Affiliate Marketing Advisory Board serving as vice chairman from 1993-94 and chairman from 1994-95. He is active in a number of community organizations including the St. Rita Catholic Parish and is a board member of the Town North YMCA in Dallas.

Dave's wife Jerri is a 15-year veteran flight attendant with Delta Airlines. The Muscari family includes two daughters; 14-year old Erin Ann and six year old Elizabeth Anne.

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CHILDREN, TEENS, FAMILIES AND MASS MEDIA: THE MILLENNIAL GENERATION. By Rose K. Kundanis. Mahwah, NJ: Lawrence Erlbaum Associates, 2003.

This text provides a very brief (172 pages, with lots of illustrations including ten half-page drawings by children) overview of mass media and its impact on families. The text introduces students to mass media theory, effects, media law, and children's television.

The book might work best as a supplemental text for sociology students discussing media effects, or perhaps for English classes at a liberal arts college that use media and families as a context for student essays. Most of the content of the text is covered much more extensively by a series of courses in mass communication and/or broadcasting programs in those universities that have them. Entire volumes are dedicated to the topics that receive only 20 pages of attention in this text.

This is not to imply that the book lacks value. As an introductory volume for those who will read only one book on the subject, this provides a simplified overview to a complex area. In addition to its usefulness for the classes listed above, the book would serve as a wonderful guide for parents and school groups considering media (mostly television) and its impact on their children. The relevant websites provided at the end of each chapter make it a useful tool for those beginning their inquiry into the subject. Chapters also end with a "For Further Consideration" section, that provides a listing of possible projects for students, but in some cases the projects could actually be the sort of thing that parent and school groups might find useful as well.

A unique aspect of this book is the fact that the author includes comments from teens who work in the media. This participant-observer approach is much more likely to be found in sociology or psychology texts than we customarily find in books written to be used in a mass media curriculum. Overall the book is well written and structured to maintain the attention of even the less serious student.

Reviewed by Dom Caristi, Ball State University
dgcaristi@bsu.edu

Galician, M-L. (2004). Sex, love, and romance in the mass media. Mahwah, NJ: Lawrence Erlbaum.

Galician combines theory and practice in this text that teaches students (as well as media scholars) to think critically about the most common of narratives presented in mass media—the romance. “It’s important to gain the knowledge and skills to resist the power of mass media portrayals that promote unrealistic expectations of sex, love, and romance,” writes the author. This text provides theoretical foundations of the notions of various types of “love” and of mass media in general in the first six chapters, followed by descriptions of 12 media myths about love (based on her “Mass Media Love Quiz”) as presented in media artifacts (namely, television and film fiction). Thus, readers first learn the techniques for media analysis and critique, then apply these to media messages that exemplify or contradict popularly held notions about love perpetuated by the media industry.

In Part I, Galician offers five foundations, presented as separate chapters, for analyzing media portrayals of love: major myths and stereotypes; realistic models of love; mass media story-telling approaches; techniques and devices, key research and theories of the effects of mass media; and strategies and skills of media literacy. Media studies instructors will find several chapters that synthesize material relevant to both media history and criticism. For example, Chapter 4, Mass Media Narrative Constructions, includes a summarized version of material one would typically find in textbooks for survey courses in mass media, including a brief history of the mass media (beginning with the invention of movable type).

Mass media effects research receives similar treatment in Chapter 5, The Influence of the Mass Media. Galician reviews communication and media theories, including Petty and Cacioppo’s elaboration likelihood model, Bandura’s social learning theory, hegemony, Gerbner’s cultivation analysis, and the third-person effect. She also offers a history of media effects research as well, from the “magic bullet” to limited effects. In the media literacy chapter, the author reviews basic theories and approaches to media criticism, and outlines steps for critiquing media messages.

In Part II, Galician presents 12 media myths about love and romance as separate chapters. These myths include common ideas such as “there’s such a thing as love at first sight,” “your perfect partner is cosmically predestined,” and “the right mate ‘completes you.’” The author uses examples from popular television programs and movies to illustrate each myth, then ends each chapter with a worksheet that serves as a guideline for students’ individual media criticism assignments.

Instructors of media literacy, criticism, and gender studies will find this a useful text, due to its summaries of media effects and research and the focus on love and romance, that serves as a popular subject among students. For instructors of television or film script writing and production, the text also could serve as a starting point for creating more realistic portrayals of love that also further the pro-social goals of gender equality in romantic relationships.

Reviewed by Erika Engstrom, University of Nevada—Las Vegas,
engstrom@unlv.nevada.edu

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Roger King to Join NAB Hall of Fame

Roger King, CEO, CBS Enterprises and King World Productions, Inc., will be the 2004 television inductee into the NAB Hall of Fame at the NAB2004 Television All-Industry Luncheon, April 19 in Las Vegas.

King assumed his role as CEO following the merger of his company, King World Productions, Inc., with CBS. He oversees all CBS Enterprises operations and the sales activities of King World Productions, Inc., the domestic syndication arm.

Under his guidance, King World has become the pre-eminent distributor of first-run, syndicated programming, altering public viewing habits beyond network primetime. King has spearheaded the launch, sales and marketing efforts of such landmark programs as *Wheel of Fortune*, *Jeopardy!*, *The Oprah Winfrey Show*, *Dr. Phil* and *Inside Edition*.

BROADCAST JOB OPPORTUNITIES TO BE FEATURED AT NAB2004 CAREER FAIR IN LAS VEGAS

WASHINGTON, D.C. — Job seekers and broadcasters will take part in the Radio and Television Career Fair, held in conjunction with the National Association of Broadcasters (NAB), Broadcast Education Association (BEA) and the Radio-Television News Directors Association (RTNDA) annual conventions. The event will occur Sunday, April 18, Noon - 5 p.m. at the Las Vegas Convention Center at NAB2004.

Representatives from radio and television stations seeking employees for jobs ranging from entry-level to management positions will be on hand to accept resumes and discuss career opportunities. Admission is free to all job seekers and registrants of the NAB2004, BEA2004 and RTNDA@NAB conventions.

Job seekers may register for free on-site but are encouraged to post their resumes at www.nab.org/bcc. Table reservations for recruiters at the Career Fair are due by March 22. Recruiters may contact Karen Hunter via email at khunter@nab.org for more information.

Immediately prior to the Career Fair, the NAB/BEA/RTNDA Career Employment Seminar will feature industry experts discussing the current job market and new career opportunities.

NAB2004 will take place April 17 - 22, 2004 in Las Vegas (exhibits open April 19). It is the world's largest electronic media show covering the development, delivery, and management of professional video and audio content across all media. Complete NAB2004 details are available at www.nabshow.com.

The National Association of Broadcasters is a full-service trade association that promotes and protects free, over-the-air local radio and television stations' interests in Washington and around the world. NAB is the broadcaster's voice before Congress, federal agencies, and the courts. NAB also serves a growing number of associate and international broadcaster members. Information about NAB can be found at www.nab.org.

BEA2004, the world's leading academic convention for those involved in educating

future electronic media professionals in colleges and universities worldwide, takes place at the Las Vegas Convention Center April 16-18. Details about this year's convention "BEA2004: Bold Vision, Fresh Thinking: Untangling Media's Gordian Knot," are located at www.beaweb.org.

BEA is the non-profit organization for professors, students, and professionals involved in teaching and research related to radio, television, and electronic media.

RTNDA is the world's largest professional organization devoted exclusively to electronic journalism. RTNDA represents local and network news executives in broadcasting, cable, and other electronic media in more than 30 countries.

Visit the [RTNDA website](#) for RTNDA@NAB updates.

[BEA Convention Registration Information](#)

Central Michigan University (Peter B. Orlik reporting)

The Broadcast & Cinematic Arts Department is in the process of remodeling space recently acquired when Communication Disorders moved to the new Health Professions Building. When completed, the projects will provide an advanced audio suite complete with two soundproof booths (formerly belonging to Audiology), a control room and classroom area, a laboratory home for M2D2 (Moore Media Digital Design—the department's web unit), a bullpen office for BCA graduate assistants, a new seminar room, and a much enlarged department office complex. Everything is on schedule to be completed by mid-Summer.

University of Northern Iowa

Christopher R. Martin, University of Northern Iowa, is author of the new book *Framed! Labor and the Corporate Media* (Cornell University Press, 2004). He is also co-author, with Richard Campbell and Bertina Fabos, of the 4th edition of *Media and Culture: An Introduction to Mass Communication* (Bedford/St. Martin's, 2004).

Indiana University

Media Access, edited by BEA Member Erik Bucy, Indiana University and John Newhagen, University of Maryland

The book presents a series of original studies examining the social and psychological dimensions of new technology use. Although much research attention and policy discussion relating to the digital divide remains focused on physical access to information and communication technology (ICT) or has declared the digital divide all but resolved. The studies gathered here demonstrate that differential use of ICTs is a more telling, and problematic, indicator than simple measures of computer and Internet access. While demographic markers have been employed to track whether the digital divide is widening or receding, profitable use of new media hinges more on the motivations, individual-level characteristics, and abilities of individual users. Though important for telecommunications policymaking, next generation studies of the digital divide have been slow in coming. This volume covers three aspects of media access research: cognitive effects, social, and cultural consequences. Interdisciplinary and multi-methodological in nature, the studies collected here rely on large-scale survey data, psychological explanations inferred from experimental data, and cultural

explanations derived from depth interviews and ethnographic methods. Media Access is geared for teachers and scholars interested in issues relating to technology adoption, public access to new communication technology, and research relating to the digital divide. (ebucy@indiana.edu)

Academy of Television Arts and Sciences

<http://www.emmys.org/foundation/internships.php>

Summer Internship Programs

The Academy Foundation Internships are designed to provide qualified full-time students (undergraduate and graduate) pursuing degrees at colleges and universities in the United States with in-depth exposure to professional television production, techniques, and practices. Students who have completed college or graduate school prior to January 1, 2003 are not eligible. Administrative and/or production duties will be assigned to all interns, however, collective bargaining agreements within the industry preclude some internships from “hands-on” experience in certain areas.

The Academy of Television Arts & Sciences Foundation awards \$4,000 (paid in three installments) to each intern accepted into the program. Applicable payroll deductions are made from payments.

Most Academy Foundation Internships are located in Los Angeles.

POSTMARK DEADLINE: MARCH 15, 2004

To apply for an Academy Foundation Internship, you may choose ONLY one category and submit the following materials: (Only one entry per student)

1. Cover page indicating:
name
permanent home address & phone number
college or university and expected graduation date
address and phone while attending college
status: freshman, sophomore, junior, senior, or graduate student
major/minor & GPA
number and title of category you are applying for
Complete list of categories for the Internship Programs
2. Professional Statement of 300-400 words discussing your professional objectives and the specific reasons for your choice of category.
3. Resume
4. Three letters of recommendation addressed to the Internship Committee (mailed with your entry, if possible)
5. Transcript(s) of ALL college courses and grades, both college and graduate

school, if applicable (unofficial photocopies will be accepted)

Academy members select finalists for each internship in April. All finalists must submit a videotaped interview on 1/2" VHS in response to questions posed in the notice of final candidacy. Most internships begin in late June or early July and end eight weeks after the start date. The music category usually starts in August.

Non-US citizens must submit an INS work authorization permit or CPT letter with application materials in order to be considered for an ATAS Foundation internship. NO EXCEPTIONS!

Interns will be responsible for their own housing, transportation, and living expenses.

Interns must have a car for transportation in Los Angeles. In most cases, it is not possible to rent a car without incurring a surcharge if you are under the age of 25. In all cases, a major credit card is required for rental.

ALL POSITIONS ARE FULL-TIME.

SEND MATERIALS TO:

Academy Foundation - Internships
5220 Lankershim Blvd.
N. Hollywood, CA 91601-3109

MATERIALS WILL NOT BE RETURNED. (Except: Animation, Art Direction and Costume Design)

NOTE: DO NOT send any material other than as requested. NO FAX OR EMAIL ENTRIES will be accepted.

If you have questions or for further information, please contact the Education Department at (818)754-2830.

Websites related to Jobs

Asia Pacific Broadcasting features broadcasting news, latest events, and Asia's only broadcasting classifieds. <http://www.apb-news.com>

Asian American Journalists Association provides a list of current jobs. <http://www.aaja.org/>

Birschbach Recruitment Network has the Internet's largest listing of media sales positions nationwide across all media. <http://www.mediarecruiter.com>

Black Broadcasters Alliance provides links to employers. <http://www.thebba.org/>

Broadcast Cable Financial Management (BCFM) Association—Job bank for this professional society of over 1200 radio, TV, and cable HR, MIS, and financial executives. http://www.bcfm.com/job_bank/general_information.asp

California Chicano News Media Association provides professionals and students services to help locate jobs and learn more about the media job market.

<http://www.ccnma.org/>

Don Fitzpatrick Associates provides local and national television stations a clearinghouse for broadcast news talent. <http://www.tvspy.com/jobs.htm>

EmployNow The Film, TV & Commercial Employment Network.

<http://www.employnow.com>

Investigative Reporters and Editors, Inc. lists journalism jobs in news reporting, editing, producing, and researching. <http://ire.org/jobs/>

Mandy.Com Check Mandy's International Film & Television Production Directory.

<http://www.mandy.com/>

Maslow Media Group—a specialized recruitment firm offering free job postings, resume postings, executive search, resume search, etc. <http://www.maslowmedia.com>

Media Staffing Network is a personnel staffing service that specializes in media advertising sales and associated departments. <http://www.mediastaffingnetwork.com>

MediaLine is an interactive site for jobs, agent listings, and career resources. You can even post your videotape on the web! <http://www.medialine.com>

More TV Jobs provides television, radio, media job openings and employment links.

<http://www.richmond.infi.net/~leeann/list6a.htm>

National Association of Black Journalists Search from thousands of posted career opportunities. New jobs are posted every day. <http://www.nabj.org/>

National Association of Television Program Executives—view jobs available in the television industry. <http://www.natpe.org/>

National Diversity Newspaper Job Bank posts media-related job opportunities to help increase and promote diversity within the news industry.

<http://newsjobs.com/home.html>

Radio and Television News Directors Association provides additional resources for your job search. <http://www.rtnda.org>

Resource Finder Job Opportunities for Television Professionals: Executives, On-Air Talent, Photographers, Producers, Promotion Writers and more.

<http://www.tvrundown.com/resource.html>

SBE Job Link Engineering jobs compiled by the Society of Broadcast Engineers.

<http://www.sbe.org>

Talent Dynamics is a talent development and placement firm that also posts jobs.

<http://www.talentedynamics.com/jobs/index.html>

TV and Radio Jobs.com—a career resource for TV and Radio that has been around since 1994. See the job listings and Real Audio airchecks at:

<http://www.TVandRadioJobs.com>

TV Jobs posts jobs for over 1,800 companies across 200 categories including news, production, engineering, and sales. <http://www.tvjobs.com/jbcenter.htm>

Radio and Television Station Job Banks

ABC (Links to local stations nationwide) <http://www.abc.go.com>
Ackerly Group (Nationwide) http://www.ackerley.com/ackerley_corporate/indexcareers.html
CBS Radio (Nationwide) <http://www.cbsradio.com>
Clear Channel Communications (Nationwide) <http://www.clearcareers.com/>
Cox Communications (Nationwide) <http://www.cox.com/coxcareer/search.asp>
Gannett Co., Inc. (Nationwide) <http://www.gannett.com/job/job.htm>
Jefferson-Pilot Communications (Nationwide) <http://www.jpcc.com/>
Meredith Corporation (Nationwide) <http://www.meredith.com/>
National Public Radio (Nationwide) <http://www.npr.org/>
Public Broadcasting Service (Washington, DC) <http://pbs.org/insidepbs/>
Public Broadcasting Service (Nationwide) <http://pbs.org/stations/>
Public Radio International (Minneapolis, MN) <http://www.pri.org/>
South Carolina Educational Television Commission <http://www.state.sc.us/jobs/H67/>
U of North Carolina Center for Public Television <http://www.unctv.org/about/jobs.html>
Univision <http://www.univision>
KCAL-TV (Hollywood, CA) <http://www.kcal.com/global/category.asp?c=528>
KCPQ-TV (Seattle, WA) <http://www.kcpq.com/>
KPDX-TV (Portland, OR) <http://www.kpdx.com/>
KREM-TV (Spokane, WA) <http://www.krem.com>
KTKA (Topeka, KS) <http://www.newssource49.com/>
KUSA (Denver) <http://www.9news.com>
RadioWorks, Inc. (Rockford, IL) <http://www.Radioworks.net>
WBAV/WPEG/WGIV (Charlotte, NC) <http://www.v1019.com/>
WBOC (Salisbury, MD) <http://www.wboc.com/>
WBZ (Boston)
http://www.wbz.com/prd1/now/template.display?p_story=110159&p_who=wbz/
WETA (Washington, DC) <http://www.weta.org>
WFSB (Hartford, CT) <http://www.wfsb.com/>
WHYY (Philadelphia) <http://www.whyy.org/about/employment.html>
WHRO (Norfolk, VA) <http://www.whro.org/>
WMAZ (Macon, GA) <http://www.13wmaz.com/>
WPMT (York, PA) <http://www.fox43.com/>
WTSP (Tampa/St. Petersburg, FL) <http://www.wtsp.com/>
WUSA (Washington, DC) <http://www.wusatv9.com/>
WWAY-TV (Wilmington, NC) <http://www.wwaytv3.com/>

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Going to the BEA Convention?

For your planning convenience, here is the information regarding the BEA board meeting & committee meetings April 2004 dates and times at the Las Vegas Convention Center.

The BEA board committees and board of directors will meet Thursday, April 15, the day before the BEA convention begins, as is tradition.

The Publications Committee meeting time will be set by the chair of the committee and usually starts around 11:00 AM so that the editor applicants can be interviewed and the committee can take care of its operational & scholarly items. The committee meeting concludes at 3:30 PM so that the Chair of the committee can make a report to the BEA board of directors.

The Festival of Media Arts Committee meeting time will be set by the chair of the committee.

The Executive Committee of the Board of Directors meets from 3:30-4:00 PM.

The full Board of Directors meets from 4:00 - 8:00 PM.

The academic members of the board of directors, the publications chair and committee and the BEA publications editors will receive \$100 each to help defray the cost of arriving at the BEA convention a day early to conduct business.

If you have questions, please direct them to executive director Louisa Nielsen at lnielsen@nab.org

Need housing for BEA/NAB?

Housing for BEA/NAB2004 is open. Those registered at BEA are welcome to book inside the NAB block. Rooms are available for as low as \$49/night. Go online to check availability, make your hotel reservation at any of the 23 hotels in the official NAB block, or cancel an existing reservation. You may also speak with Expovision, one of our partners, and they will gladly book your reservation for you. To reach Expovision by phone, call toll free at 888-866-8830 (U.S. only), 1-703-205-9114 or fax 1-703-205-0235. Visit <http://www.beaweb.org/index.html> or <http://www.nabshow.com> to make your reservations online.

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State BEA Association Websites

[Alaska Broadcasters Association](#)
[Arizona Broadcasters Association](#)
[California Broadcasters Association](#)
[Connecticut Broadcasters Association](#)
[Florida Association of Broadcasters, Inc.](#)
[Georgia Association of Broadcasters](#)
[Idaho Broadcasters Association](#)
[Illinois Broadcasters Association](#)
[Kansas Association of Broadcasters](#)
[Kentucky Broadcasters Association](#)
[Louisiana Association of Broadcasting](#)
[Maine Association of Broadcasters](#)
[Maryland Broadcasters Association](#)
[Massachusetts Broadcasters Association](#)
[Michigan Association of Broadcasters](#)
[Minnesota Broadcasters Association](#)
[Missouri Broadcasters Association](#)
[Nebraska Broadcasters Association](#)
[Nevada Broadcasters Association](#)
[New Hampshire Association of Broadcasters](#)
[New Jersey Broadcasters Association](#)
[New Mexico Broadcasters Association](#)
[New York Association of Broadcasters](#)
[North Carolina Association of Broadcasters](#)
[North Dakota Broadcasters Association](#)
[Ohio Association of Broadcasters](#)
[Oklahoma Association of Broadcasters](#)
[Oregon Association of Broadcasters](#)
[Pennsylvania Association of Broadcasters](#)
[South Carolina Broadcasters Association](#)
[Texas Association of Broadcasters](#)
[Utah Association of Broadcasters](#)
[Virginia Association of Broadcasters](#)
[Washington State Association of Broadcasters](#)
[West Virginia Broadcasters Association](#)
[Wisconsin Broadcasters Association](#)
[Wyoming Association of Broadcasters](#)

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Making News Before NAB2004

The NAB Education Foundation will present “Making News: Broadcast Journalism for the Non-News Executive” at Caesar’s Palace in Las Vegas. This seminar takes place April 16-17 just before NAB2004. It is designed for station executives interested in learning more about the operational and ethical principles guiding their newsrooms. Prominent group executives and general managers have designed this year’s curriculum which includes sessions ranging from developing a disaster plan for your station, to addressing core issues related to broadcasters’ First Amendment rights and obligations.

from TV Today, February 16, 2004

BEA Directories

< BEA alpha.doc >

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< BEA Subtopic.doc >

The following State Associations are BEA members:

Dennis Lyle

[Illinois Broadcasters Association](#)

2621 Montego
Suite E
Springfield, IL 62704

Linda Compton

[Indiana Broadcasters Association](#)

11919 Brookshire Pkwy.
Carmel, IN 46033

Sue Toma

[Iowa Broadcasters Association](#)

PO Box 71186
Des Moines, IA 50325

Harriet J. Lange

Kansas Association of Broadcasters
1916 SW Sieben Ct.
Topeka, KS 66611
Work Ph. (913) 235-1307
FAX (913) 233-3052
Email: harriet@kab.net

Karole L. White

[Michigan Association of Broadcasters](#)

819 N. Washington Ave.
Lansing, MI 48906

Donald Hicks

[Missouri Broadcasters Association](#)

PO Box 104445
Jefferson City, MO 65110

Greg MacDonald

President/CEO

[Montana Broadcasters Association](#)

HC 70 Box 90
Bonner, MT 59823
Phone: 406-244-4622
Fax: 406-244-5518

Dick Palmquist

[Nebraska Broadcasters Association](#)

12020 Shamrock Plaza #200
Omaha, NE 68154

Robert D. Fisher

[Nevada Broadcasters Association](#)

1050 East Flamingo Rd. Ste. 110
Las Vegas, NV 89119

Carl C. Smith

[Oklahoma Association of Broadcasters](#)

6520 N. Western
Ste. 104
Oklahoma City, OK 73116

Whit Adamson

[Tennessee Association of Broadcasters](#)

PO Box 101015
Nashville, TN 37224-1015

Mark Allen

Washington State Association of
Broadcasters
724 Columbia St, NW#310
Olympia, WA 98501

Laura Grott

[Wyoming Association of Broadcasters](#)

P.O. Box 1387
7217 Hawthorne Drive
Cheyenne, WY 82003
Phone: (307) 632-7622
Fax: (307) 638-3469

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BEA's Festival of Media Arts Announces Winners

The BEA Festival of Media Arts Committee is pleased to announce winners in the 2004 competition.

The Festival received a record number of entries. All entries were reviewed by a panel of professional judges and the entries have been pared down to the winners announced here.

The Festival Awards Ceremony and Screening will take place on Saturday, April 17th in the Las Vegas Convention Center as part of the 49th Annual BEA Convention & Exhibition, and 2nd Annual BEA Festival of Media Arts, Broadcast Education Association. On that night, the best of the best from among this list of winners will receive their Best of the Festival: King Foundation Awards. We hope to see you there.

Thanks to the King Foundation and Avid for sponsoring the event. We also thank Joyce Tudryn, our M.C. for the event. Congratulations to all the winners!

FACULTY AUDIO COMPETITION

COMPETITION CHAIR: DAVID E. REESE, JOHN CARROLL UNIVERSITY

BEA Best of Festival/King Foundation Award Winner

Keith Brand, Rowan University

“Low Power to the People”

Radio Documentary **Best of Competition:** Michael Brown, University of Wyoming,
“Worlds of Music: Music of the Cajun Community”

Promo, PSA or Commercial **Best of Competition:** Don Connolly, Western Carolina
University, “Culture”

STUDENT AUDIO COMPETITION

COMPETITION CHAIR: MARYJO ADAMS COCHRANE,
SAM HOUSTON STATE UNIVERSITY

BEA Best of Festival/King Foundation Award Winner

William G. Candler, Western Carolina University

“Promo Distraction”

Sports--Best Sportscaster **1st Place:** Jarrod P. Shadrick, University of Alabama,
“2003 Women's College World Series, Oklahoma vs. Alabama”

2nd Place: Vince Payne, Marshall University, “Student Sportscaster Compilation”

2nd Place: Tom Ortuso, Rowan University, “Rowan vs Rampo College - NCAA D-111
Basketball”

3rd Place: Chadwick Mark Anderson, University of Alabama, “Alabama vs Louisiana Tech”

Sports--Student Sportscast **1st Place:** Sean Bass & Bobby Crook, University of North Texas, “The Late Edition Sports 11/17/03”

2nd Place: Travis Huntington, Colorado State University, “KCSU Sports Update”

3rd Place: Tom Ortuso, Rowan University, “Rowan University Football Show”

Newscaster

1st Place: Baker Machado, Colorado State University, “Newscast for 10/31/03”

2nd Place: Marika Krause, Colorado State University, “Newscast”

3rd Place: Adam Geller, University of North Carolina at Chapel Hill, “Newscast Samples”

Specialty Program

1st Place: Matt Perez, University of LaVerne, “Working Independently in the Music Industry # 1”

2nd Place: Elaine Fregoso, University of LaVerne, “Music News Breakdown # 4”

3rd Place: Andrea Burridge, Ryerson University, “A Work in Progress”

3rd Place: John Cabral, California State University at Fullerton, “Some things Considered”

DJ

1st Place: Tim Johnson, Northwestern College/St. Paul, “LIFENET FM”

2nd Place: Vania Joseph, University of LaVerne, “Vania Joseph Show”

3rd Place: Gabe Schirm, Colorado State University, “DJ Aircheck”

PSA/Commercial

1st Place: William G. Candler, Western Carolina University, “Promo Distraction”

2nd Place: Daniel Clay Stimeling, Marshall University, “W-M-U-L Car Dealer”

3rd Place: Vania Joseph, University of LaVerne, “Two Girls Doin’ Their Own Thing”

Comedy/Drama

1st Place: Kevin Justus, Marshall University, “Dr. Love”

2nd Place: Mike Moore, Colorado State University, “All My Music”

2nd Place: Mike Santos & Braden Dick, Colorado State University, “KCSU I Hate You”

3rd Place: Matt Lescault, Brandon Sullivan, & Jordan Sullivan, Grossmont Community College, “Off Stage Radio Theatre: A Lesson Learned”

Educational Program

1st Place: Abby Berendt, Colorado State University, “Hip Hop and the Media”

2nd Place: Josh Huseby, Colorado State University, “Excuse Me Mr. President”

3rd Place: Bill Pavlou, Rowan University, “Are You There, America? It’s Me God”

FACULTY INTERACTIVE MULTIMEDIA COMPETITION
COMPETITION CHAIRS: TIM CLUKEY, PLATTSBURGH STATE UNIVERSITY
AND SANDY HENRY, DRAKE UNIVERSITY

BEA Best of Festival/King Foundation Award Winner

Steven D. Anderson & M. Joseph Hinshaw, James Madison University
“Video Exposure Control Tutorial”

Educational Production **Award of Excellence:** Melissa Lee Price, Staffordshire University, “Dr. Missy’s Flash Tutorial”

Award of Excellence: Brian M. Winn, Michigan State University, “The Fantastic Food Challenge” (CD-ROM)

Award of Excellence: Robert DeVargas, Southwestern Baptist Theological Seminary, “Eternal Interactive” (CD-ROM)

Entertainment Production

Best of Competition: Weiyan Wang, Southwest Missouri State University, “Isabelle Huppert: La Vie Pour Jouer”

Informational Production

Best of Competition: Melissa Lee Price, Staffordshire University, “Hypermedia”

Award of Excellence: Carol B. Schwalbe, Arizona State University, “Cronkite E-zine”
Solo Website Production

Best of Competition: Andy Lapham, London College of Music & Media, “Undergraduate Project Toolkit”

Adjunct Professor/Grad Student Production

Best of Competition: Jennifer Paige West, University of North Carolina, “Life at the End of the Road”

STUDENT INTERACTIVE MULTIMEDIA COMPETITION
COMPETITION CHAIRS: ANDY LAPHAM, LONDON COLLEGE OF MUSIC &
MEDIA AND HOWARD GOLDBAUM, UNIVERSITY OF NEVADA - RENO

BEA Best of Festival/King Foundation Award Winner

Daniel Drinkard, James Madison University
“Virtual Guitar Tutor”

Online Persuade/Sell **1st Place:** Joel Speasmaker, James Madison University, “Think: An Interactive Commentary on Excessive Consumerism”

2nd Place: Jonathan Adams, Southwest Missouri State University, “Surf & Sirloin”

3rd Place: Ross Featherstone, Bournemouth University, “badlystitched.co.uk”

Online Instruct/Train **1st Place:** Simon Jobling, Staffordshire University, “Hitting the Target”

2nd Place: Sally Smith, Staffordshire University, “Golf Caddy”

Online Inform/Educate

1st Place: Christopher Booker, Indiana University, “War in the Shadows”

2nd Place: Crystal West, University of North Carolina at Chapel Hill, “The Night Sky”

3rd Place: Joel Speasmaker, James Madison University, “Rich Hilliard Portfolio”

Online Entertain **1st Place:** Christina Handford, Staffordshire University, “Pollen Park”

2nd Place: Richard Whitehouse & Paul Gooder, Staffordshire University, “Manchester Up Close”

3rd Place: Kevin Tighe, Central Washington University, “EllensburgExtreme”

Fixed Media Persuade/Sell **1st Place:** Hafliða Sigfusson, James Madison University, “Interactive Portfolio”

Fixed Media Instruct/Train

1st Place: Daniel Drinkard, James Madison University, “Virtual Guitar Tutor”

2nd Place: Fransisca Utami, California State University/Northridge, “Indonesian Food for Two”

3rd Place: Richard Frost, Staffordshire University, “Franklin’s Lab”

Fixed Media Inform/Educate

1st Place: Stephanie Berns, Bournemouth University, “Evolution-Variation-Extinction”

2nd Place: Alfonso Gugino, Thames Valley University, “Sharks”

3rd Place: John Kondis, University of North Carolina, “Along the Powwow Trail”

Fixed Media Entertain

1st Place: Luke Whittaker, Bournemouth University, “A Break in the Road”

2nd Place: Deborah Muirhead, Staffordshire University, “Moving Toy Mechanisms”

3rd Place: Randall Moore, Southwest Missouri State University, “Pandora’s Box”

FACULTY NEWS COMPETITION
COMPETITION CHAIRS: C.A. TUGGLE, UNIVERSITY OF NORTH
CAROLINA AT CHAPEL HILL, RADIO CHAIR
DALE EDWARDS, TELEVISION CHAIR

BEA Best of Festival/King Foundation Award Winner (None Awarded)

Radio News

Award of Excellence: Neil Roberts, Minot State University, “On Air at the Fair”

TV News

Best of Competition: Kevin Hager, Wichita State University, “Smoke Detector Test”

STUDENT NEWS COMPETITION
COMPETITION CHAIRS: DANA ROSENGARD,
UNIVERSITY OF MEMPHIS, TELEVISION CHAIR AND
TIM BROWN, UNIVERSITY OF SOUTH CAROLINA, RADIO CHAIR

BEA Best of Festival/King Foundation Award Winner - Television

Russell Wilde, Southern Utah University

Compilation - “Highway Patrol Crash”, “Zion Inn Motel Fire”, “Every 15 Minutes”

BEA Best of Festival/King Foundation Award Winner - Radio

William Pitts, Arizona State University

Compilation - “Tasers”, “Palo Verde Nuclear Plant”, “Young Marines”

Winners in the Student News competition will be announced at the BEA Convention in April. Winners came from the following institutions:

Arizona State University	Southern Utah University
Elon University	University of Alabama
Lyndon State College	University of North Carolina at Chapel Hill
Northwestern University	University of North Texas
Southern Illinois University	

FACULTY SCRIPTWRITING COMPETITION
COMPETITION CHAIR: FRED G. THORNE, CALIFORNIA STATE
UNIVERSITY - CHICO

1st Place and BEA Best of Festival/King Foundation Award Winner

Frederick Jones, Southeast Missouri State University "Hope is a Three-legged Dog"

Award of Excellence: Eric Edson, California State University, Northridge, "Unlikely Places"

Award of Excellence: Rustin Greene, James Madison University, "Christmas In The Trenches"

Award of Excellence: Anne Orwin, Rochester Institute Of Technology, "In Hope Of A Hawk"

Award of Excellence: Michael Hendrix, Southwest Missouri State University, "She's Still Sarah"

STUDENT SCRIPTWRITING COMPETITION
COMPETITION CHAIR: GLENDA C. WILLIAMS, UNIVERSITY OF ALABAMA

BEA Best of Festival/King Foundation Award Winner

Catherine Harris, San Francisco State University "A New Idea"

Short Feature **1st Place:** Todd Bryant, University of Alabama, "Hair A La Mode"

2nd Place: Randall Moore, Southwest Missouri State University, "Pandora's Box"

3rd Place: Kira Rubenstein Ryerson University, "Cliché"

Full-length Features **1st Place:** Catherine Harris, San Francisco State University, "A New Idea"

2nd Place: Jeanette Castillo, Indiana University, "The Idiot"

3rd Place: Danny Bourque, Trinity University, "Vagabonds"

Television **1st Place:** Peter Aranda and Eric Alan Sera, Purdue University/Calumet, "Quit Bugging"

2nd Place: Norman Gilchrist, Jr., San Francisco State University, "Home for the Holidays"

3rd Place: Brad Patrick, Texas Tech University, "The Likelihoods"

SMALL & 2 YEAR COLLEGES COMPETITION
COMPETITION CHAIR: CHRISTIE KELLEY, YORK COLLEGE

BEA Best of Festival/King Foundation Award Winner

Abigail Scott, Chattahoochee Technical College "K-9 Assistants"

Audio Competition

1st Place: Matt Lescault-Wood, Brandon Sullivan and Jordan Sullivan, Grossmont Community College, “Offstage Radio Theatre: A Lesson Learned”

2nd Place: Paige Gibson, Grossmont Community College, “Monster Truck Parody”

Video Competition

1st Place: Abigail Scott, Chattahoochee Technical College, “K-9 Assistants”

2nd Place: Joseph Garza, Chattahoochee Technical College, “Boys and Girls Club”

3rd Place: Joe Garcia III, University of LaVerne, “Latino USA”

FACULTY VIDEO COMPETITION

COMPETITION CHAIRS: KEVIN BURKE, UNIVERSITY OF CINCINNATI AND
M. JOSEPH HINSHAW, JAMES MADISON UNIVERSITY

BEA Best of Festival/King Foundation Award Winner

Brian Patrick, University of Utah “Burying the Past--Legacy of the Mountain Meadows Massacre”

Special Technical Merit Award

Best of Competition: Sanjeev Chatterjee, University of Miami, “One Water”

Adjunct **Best of Competition:** Patrick Yackley, Loras College, “Working in the Tri-States”

Educational/Instructional **Best of Competition:** Mark C. Timney, Keene St. College, “Inside the Mass Media: Television Tour”

Award of Excellence: Marilou Johnson and Luke Aeschliman, James Madison University, “The Project Approach in the Primary Grades”

Award of Excellence: Kevin Hager, Wichita State University, “Storm Team 12: Winter Watch”

Mixed **Best of Competition:** Aaron Greer, University of Alabama, “Not Color-Blind, Just Near-Sighted”

Award of Excellence: Babak Sarrafan, San Jose State University, “Pour Some Sugar on Me”

Award of Excellence: Ron Osgood, Indiana University, “To Washington”

Commercial **Best of Competition:** John Woody, James Madison University, “Blue Ridge Community College Enrollment Spots”

Narrative **Best of Competition:** Andrew Quicke, Regents University, “Removal of Innocence”

Award of Excellence: Yahia Mahamdi, Santa Clara University, “City of Dreams”

Documentary **Best of Competition:** Brian Patrick, University of Utah, “Burying the Past--Legacy of the Mountain Meadows Massacre”

Award of Excellence: Craig Schaefer, Loras College, “For God and Country”

Award of Excellence: Maryanne Reed, West Virginia University, “Cancer Stories: Lessons in Love, Loss and Hope”

Award of Excellence: Sanjeev Chatterjee, University of Miami, “One Water”

Promotional **Best of Competition:** Eraj Shadaram, California State University at Fullerton, “College of Communication”

Award of Excellence: John M. Woody, James Madison University, “One Day/One Community”

Award of Excellence: Ian Feinberg, Chattahoochee Technical College, “Entertainment Technology Program Presentation”

STUDENT VIDEO COMPETITION
COMPETITION CHAIR: BILL BOLDOC, UNIVERSITY OF NORTH
CAROLINA WILMINGTON

BEA Best of Festival/King Foundation Award Winner

Randall Moore, Southwest Missouri State University “Pandora’s Box”

PSA/Promotional **1st Place:** Austin Kellerman, University of North Texas, “Feel Our Passion”

2nd Place: Jennifer Dudley, Arizona State University, “Expressions in Stone”

3rd Place: Scott Myrick, Elon University, “Phoenix 14 News: Fall Promo”

Honorable Mention: Melissa Parks, Pepperdine University, “Don’t Be Played” Studio

1st Place: Stephanie Kun, Ohio University, “Friday’s Live”

Documentary **1st Place:** David Pittock, University of Nebraska, “Lincoln, Cuba: Illogical Temple”

2nd Place: Sarah Jenson, University of Northern Iowa, “Shell Rock Honey & Flowers”

2nd Place: Hilla Medalia, Southern Illinois University, “Daughters of Abraham”

Mixed **1st Place:** Jason Eppink, Pepperdine University, “Deaf to the Muses”

2nd Place: Kane Kelly, University of North Texas, “Undressed”

3rd Place: Ashley Cicero, Ohio University, “AVW’s Jukebox: Cringe”

Honorable Mention: Jennifer Dudley, Arizona State University, “Celebrating Shakespeare”

Narrative **1st Place:** Randall Moore, Southwest Missouri State University, “Pandora’s Box”

2nd Place: Kurt Paulsen, Bethany Lutheran College, “The Skylands of VanMorse”

3rd Place: Ben Bumgarner, Southwest Missouri State University, “Xcommunicate”

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African Americans in Film and Television: Twentieth-Century Lessons for a New Millennium

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