



*Educating tomorrow's
electronic media professionals.*

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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.

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SALES

Preparing the Next Generation for a Career in Sales
 Judith M. Thorpe.....4

COMMENTARY

Clear Channel and an Emergency
 David Rubin 10

MEDIA USE

People Use Media More Than Research Would Surmise
 Joe Mandese..... 13

VIDEO STREAMING

Experimenting with Video Streaming Technology in Public Speaking
 Michel Dupagne, Valerie Manno Giroux, Mauricio Vieira..... 15

COMMENTARY

CBS Ad Policy
 Charles Davis.....24

DIVERSITY

Freedom Forum Diversity Institute Welcomes Fifth Class.....26

BEA CONVENTION DISTINGUISHED EDUCATION AWARD

Bold Vision, Fresh Thinking Untangling Media’s Gordian Knott
 Herbet Zettl.....28

BEA AWARD

David Kennedy to Receive 2004 Beville Award.....32

BEA FESTIVAL OF ARTS

2004 Award Winners34

REVIEW

John Simpson.....43
 Dom Caristi.....44
 Erika Engstrom.....45

BIOS46

BEA NEWS & NOTES51

PREPARING THE NEXT GENERATION FOR A CAREER IN SALES: WHAT COURSES SHOULD BE INCLUDED IN A SALES TRACK?

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This material was presented at the Broadcast Education Association April 4, 2003 conference

Introduction

It is so often the case when one speaks to radio or television sales people that their intention was never to be a salesperson. More often, they said I went to school to become a disc jockey or a news anchor. In sum, becoming a salesperson for American media is a well kept secret. The purpose of this essay is to refocus our curricular direction to a sales track or emphasis. What is a track or emphasis? Some academics might also call it a major, but to best explain a track, it is a scheduled number of required courses that a student will take before graduation that will give them academic expertise or greater knowledge about a specific area of study. The purpose of this essay is to argue that the desirability for a sales track is now more important than ever before. This will be supported by the results of a survey given to radio and television sales manager. Secondly, it will advance a number of courses that will best meet those specific needs, according to their rank order. After the results of the research are posited, some suggestions for how this curricular track can be implemented will be advanced. Finally, the new knowledge generated by this research study will be discussed.

Methodology

A survey was sent by mail to 153 sales managers of radio and television stations in the state of Wisconsin on January 20, 2003. A copy of the survey is included in the appendix. In sum, the survey asked two major questions. The first question was "Is a Sales Track a Good Idea?" The second question asked the sales managers to rank the courses that should be included in such a track.

The 82 responses from the 153 surveys sent out was over 53.6%. Twenty-six respondents replied by mail and 56 sent their responses back by fax. The overwhelming response to "Is a Sales Track a Good Idea? was a total of 82 yes votes, that represented one hundred percent of the surveys responding.

The potential courses that were listed for ranking were as follows:

Broadcast and Cable Sales

Radio and Television Advertising
Marketing
Business and Professional Speaking
Persuasion
Accounting
Computer Classes
Interpersonal Communication

Additionally, respondents were to add any courses that they felt were important to the future a of sales person. A discussion of those courses will follow the individual rankings of the above courses.

Broadcast and Cable Sales Course

Of the potential courses suggested, Broadcast and Cable Sales had a rank order of 3.8 (with a 1 being the highest rate). In terms of all the potential courses, Broadcast and Cable Sales ranked fifth. Research conducted previously by the author of 100 general managers that was presented in 2001 at the BEA Annual Conference listed the following topics, in order, as to what should be included in the Broadcast and Sales Course. They are listed as follows: (Thorpe, 2002)

What Should Be Included in the Broadcast and Cable Sales Course

Doing Client Presentations	3.18
Executing Customer Needs Analysis	3.83
Prospecting	3.95
Servicing the Client After the Sale is Made	4.46
How to Close.....	4.53
Time Management Skills	4.85
How to Negotiate	5.16
Creating Sales Packages	8.50
The Changing Landscape of Station Ownership	9.72

Interestingly enough, in the other items that sales managers added to the survey, were several that might normally be taught in this class. They were: Time Management, Customer Service, Prospecting, Negotiating and Needs Analysis.

Radio and Television Advertising

Ranked as first in this survey was the importance of radio and television advertising with an average of 2.7. In this course, students learn to write and create advertising that would be appropriate for the client. For example, the majority of sales managers felt that future salespeople should be able to write and produce radio and television commercials.

Business and Professional Speaking

Business and Professional Speech was averaged 3.26 with a rank of 3. The sales managers felt this course should be included in a sales track. Indeed, many communication departments include a Business and Professional Speech, often including Power Point as part of the course. Indeed, this class might be preempted if the Broadcast and Cable Sales Course included sales presentations to clients with written packets. Some classes might use Power Point presentation as is the case with some sales forces in broadcasting.

Persuasion

Persuasion received an average of 4.4 and was ranked 6th out of the eight courses. As a result, this course might serve well as an elective course if it could not be integrated into the sales track. In sum, the course description of this class often includes the study of both classical and contemporary persuasion theories and practices. The best way to assess this would be by examining the syllabus of the persuasion course presently offered.

Accounting Courses

Of all the courses advanced, this class was ranked 7th with an average of 5.46. Again, this could be included in the core curriculum or could be a minor for the future salesperson.

Computer Classes

Of all the results that were surprising to this researcher was the fact that Computer Courses was ranked last with an average of 5.64. Given the increasing dependence on computers in the broadcast industry, this result suggests that sales managers do not feel it is as great a value to the future sales person. Future research will be conducted on the survey respondents to see why this was not considered as important. A research study of stations sales departments might determine what type of computer packages are presently used so that a specific computer sales course might be created. For example, in the author's Broadcast and Cable Sales class, one assignment requires the students to create a web page for the client that could hypothetically be linked to a station web page as a value added component to a sales package.

Interpersonal Communication

Finally, the greatest surprise came with the Interpersonal Communication Courses. Of the 82 respondents, this course came in second with an average of 2.97. Of course, being an effective salesperson is often due to reading the client's nonverbal signals as well as understanding their overall drives and selling triggers.

Other Courses Listed

Of the 82 surveys, only 13 suggested courses not listed. As mentioned before, several of these courses such as Customer Service and Prospecting have already been mentioned in the Broadcast and Cable Sales Section. However, the other courses mentioned should be noted. Two respondents suggested ethics and creative writing. Individual respondents mentioned Power Point and Goal Setting. Perhaps in designing a Sales Track, these extra courses should be enfolded into the other courses available.

Although it was not listed on the syllabus, another possibility is an interviewing course that could use a Customer Needs Analysis as one of the assignments.

Conclusion and Discussion

In sum, this survey provided a strong rationale for having a Sales Track as the first conclusion. Second, the eight courses mentioned certainly provide a definite guideline of what needs to be included in the courses. As previewed earlier, we need to implement these tracks or majors with curriculum reform and revision. Every academic institution varies in its path to curriculum revision, but a simple beginning would be to have the professors of marketing and advertising, broadcast and cable sales, and business and professional sales as well as interpersonal meet as a task force, putting together syllabi that cross fertilize the sales concepts. As a result, the paperwork can flow consistently and in an orderly manner with pedagogical cohesion. It seems that the time has arrived when the Sales Track can enhance our broadcast and communication curriculum and allow our future salespeople to be more effectively educated than they have been in the past with a hit and miss scheduling of courses by advisers. Another possibility is to coordinate educational efforts with the state broadcasting organization to facilitate this special focus for future broadcasters.

Generation of New Knowledge

The biggest surprise of this study was how the sales managers ranked interpersonal communication as the second most important course. Equally surprising was the fact that computer courses and accounting were ranked as 7th and 8th. On an immediate basis, it suggests that if only a Broadcast and Sales Course is offered, it should include a unit on interpersonal communication as well as workshops on radio and television advertising. As a footnote, this researcher, for the first time, included such a workshop using the SIMPLE PLEASURE persuasive appeals advanced in Peter Orlik's text on *Broadcast Copywriting*. Even though a Radio and Television Program has been written for the Broadcast Media, such a workshop links the importance of creating effective advertising to the client's needs so that once these students become salespeople, they will be able to write more critically targeted and creative ads.

In sum, although many students come to radio television majors with little thought of becoming broadcast sales people, the availability of a Sales Track or Major would not only better prepare these students, but also provide our industry with the assurance that we understand their needs and are attempting to provide the best employees we can for the future of broadcasting.

Note: Special thanks go to Thomas D. Oelschlager for his assistance in coding the surveys and helping with this research project.

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Appendix One

A chart showing the results in rank order of the survey sent to sales managers of radio and television stations in the state of Wisconsin on January 20, 2003.

Results of broadcast track survey of Wisconsin sales managers; ranking of courses that should be included:

The Course	Rank from Final	Survey Rank
Broadcast and Cable Sales	3.80	5
Radio and TV Advertising	2.70	1
Marketing	3.43	4
Business and Professional Speech	3.26	3
Persuasion	4.44	6
Accounting	5.46	7
Computer Courses	5.64	8
Interpersonal Communication	2.97	2

Appendix Two

A Copy of the Sales Survey Sent to 153 Radio and Television Station Sales Managers in the State of Wisconsin, January 20, 2003

Dear January 14, 2003

Dear Sales Manager:

I presently teach Broadcast and Cable Sales at the University of Wisconsin-Oshkosh and need a few minutes of your time. I am conducting research on the need for a Sales Track at universities and colleges. Simply put, to better prepare our future sales force, they should take a number of courses in their college education to better prepare them for selling media. Here is all you have to do:

Just vote yes or no on whether we should offer a Sales track. Then list in order provided the courses that you think should be included starting with the most important and working down. If you wish to add a class that is not on the list, feel free to do so.

Finally, FAX this form to me at 920-424-7041.

SURVEY IS AS FOLLOWS:

A Sales Track would be a good idea? _____Yes _____No

Here is a list of the courses that should be included from my experience:

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____
- 6 _____
- 7 _____

Your Name _____ Station _____

Location _____ Phone _____

List of Possible Courses for Sales Track:

- Broadcast and Cable Sales
- Radio and Television Advertising
- Marketing
- Business and Professional Speaking
- Persuasion
- Accounting
- Computer Classes
- Interpersonal Communication

Please feel free to add any important courses that you feel would be applicable. Seven Courses are usually most manageable for a track or major but we can certainly suggest other options.

As a side note, I am preparing this research for presentation at the 2003 Broadcast Education Association/National Association of Broadcasters Convention in early April. I would appreciate your survey as soon as you can return it. Feel free to contact me at the following if you have any questions, job notices or ideas.

Sincerely,

Dr. Judith M. Thorpe, Coordinator of RadioTelevisionFilm
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CLEAR CHANNEL AND AN EMERGENCY

David Rubin

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David Rubin, Dean of the S.I. Newhouse School at Syracuse University, says the media giant has failed its audience due to poor staffing.

When power went off, WSYR failed listeners

Central New York has a potential Homeland Security problem, and I don't mean one related to the stressed power grid or Hancock International Airport. This one concerns the health of local radio news.

When the power goes out, as it did on Aug. 14, local radio is the public's information lifeline. During a crisis, radio becomes a critical part of the Homeland Security response; it is instantly transformed into the public's single most important mass medium. In such circumstances, radio ceases to be just a business and becomes a part of the national security structure, with clear responsibilities to the public.

The power failure gave us a chance to test the readiness of local radio news in a crisis. I had no power at my home in Fayetteville. I tuned to WSYR-AM, which markets itself as Central New York's home for news and talk. Indeed, so branded is WSYR-AM as our local radio news station, that it never occurred to me to tune anywhere else. I am a faithful listener.

What I heard, from about 5 p.m. until 9 p.m., with some time out to buy six-volt batteries at Target, was not encouraging. Rather, it was deeply disturbing and deserves community discussion.

Think back to WSYR's response to the Labor Day storm of 1998. It was heroic, precisely what news radio should be in a crisis. I was glued to its coverage from 3 a.m. until well into the next day. The station provided information, reassurance and a sense of community.

I assumed the same would be forthcoming on Aug. 14. Radio news people live for these kinds of crises. At a station truly dedicated to news, all personnel would have reported to work, regardless of shift or planned days off. Advertisements would be bumped from the schedule. An emergency response plan would be activated and reporters assigned to beats, such as the mayor's office, the county executive's office, police and so on.

A traffic helicopter would be dispatched. By pre-arrangement, a Niagara Mohawk spokesperson would be in studio to answer questions from callers about the power grid and efforts being made to repair it. If the emergency was regional or national in scope, a small portion of each hour would be devoted to bringing listeners up to date on the scope of the problem. But the primary focus would be local. Listeners would learn what was happening, how government was responding and how they should respond.

I heard almost none of this (except the ads, which kept on coming as usual). News Director Bill Carey was in the anchor seat and seemed to be all alone, without a local reporting staff to turn to. He was a general without any troops in the field. After brief local segments, he switched to a CNN feed that had a national, not local, focus.

Afternoon talk-show host Jim Reith did his best to convert his show into a command post by taking calls from listeners. They reported on whether they had power, which gas stations were pumping, and which food stores were still open. But callers do not substitute for a trained reporting staff, nor can they be expected to cover government's response. And one always runs the risk of inaccuracy when relying on such "correspondents."

Once Reith finished his program, the station simulcast the audio from sister station Channel 9 for a short while, and then took the ABC television network feed anchored by Ted Koppel in Washington. I learned a lot from Koppel about what was happening in New York City and around the country, but nothing about Syracuse. We just disappeared.

Jules Thompson replaced Bill Carey as the anchor, but he had no reporting staff to rely on either, so local segments were hopelessly sketchy.

My power returned shortly after 10 p.m. Crisis over. But suppose the power failure had lasted for days? Suppose there had been a toxic spill? Suppose there had been a chemical or biological attack and a loss of electric power at the same time? What would WSYR have done to inform us?

The Syracuse radio market, like most markets (thanks to the FCC), is in the grip of monopoly. Clear Channel Communications, based in San Antonio, Texas, is the owner of WSYR, and it is the dominant player in our market. It owns seven stations and a television station. We have been told that the good side of monopoly power is the ability of Clear Channel to pull together resources and offer a better product than an independent owner could muster.

If so, that didn't happen on Aug. 14.

Either Clear Channel is in the news business at WSYR as it claims to be or it is not. Based on my listening on Aug. 14, it no longer employs a newsroom that is staffed to handle an emergency. So this now becomes OUR emergency. What is to be done?

Clear Channel has at least four options.

First, it can put the public's interest ahead of its profit margin and staff this station properly. The media have constitutional protection, and the Founding Fathers didn't confer it just for the protection of Clear Channel's shareholders and executives. Even the beleaguered and misguided head of the FCC, Michael Powell, announced on Wednesday a commission to investigate whether concentration of media ownership has gone too far. Clear Channel could help itself in Syracuse by stepping up to the plate and rebuilding its radio news operation. If Clear Channel doesn't want to go it alone, it can offer to join a consortium of other radio station operators in Central New York, both commercial and noncommercial, and craft an emergency response plan to which all would contribute (with people and money in proportion to ad share in the market). I offer the Newhouse School as a place to meet, along with the considerable expertise of our faculty in crafting such a plan, plus the labor of our talented journalism students.

Failing that, Clear Channel can abandon the news-talk format and permit another station to try to fill that niche with a better product.

Finally, Clear Channel can sell the station to a local ownership group dedicated to operating it in the public interest. The FCC used to require all licensees to operate in the public interest before it caved in to the broadcast lobby and dropped serious oversight of the industry.

The government got us into this problem. Now it must get us out to protect our security in Syracuse. I appeal to Congressman Walsh and Senators Clinton and Schumer to look into this.

Clear Channel, what do you intend to do? Our lives may depend on your answer.

David M. Rubin is the Dean of the S.I. Newhouse School of Public Communications at Syracuse University.

EARLY TO BED, EARLY TO RISE, PEOPLE USE MEDIA MORE THAN RESEARCH WOULD SURMISE

By Joe Mandese

An important new study based on a rarely done, but highly regarded form of media research – direct observation of media consumers – is raising new doubts about the veracity of conventional forms of audience measurement, and is providing new ammunition for proponents of new methods, especially Aribtron's portable people meters. The study, which was released Wednesday by Ball State University's Center For Media Design, also suggests planners and buyers may be grossly misallocating advertising budgets across the media mix based on actual media consumption patterns.

The study, in which researchers followed each of 101 people through an entire day – from the moment they woke to the moment they went to sleep – recorded their actual media usage behavior, which was compared to two common forms of media research: written diaries and telephone samples. The findings indicate that both those conventional forms of audience measurement dramatically under-report the amount of time people actually spend with media. For direct observation versus phone surveys the margin was more than two-to-one.

Most importantly, the study revealed pronounced differences among media in terms of the levels of under-reporting, a finding that suggests there may be inherent flaws in the media mix of many media plans, unless they have been accounting for such discrepancies.

The academic researchers found markedly higher daily usage of computers, online media and television than conventional research methods report. Books, magazines and radio also had significantly higher levels. Newspaper usage was marginally higher. (See data below.)

In a way, the study offers both good news and bad news for advertisers and the media alike. On the one hand, it shows that consumers use media far more than conventional industry research suggests. The researchers found consumers spent a total of 11 hours each day with the media they observed versus only 4.8 hours that consumers reported spending with media daily when participating in phone surveys.

The findings are also striking because the average consumer is spending so much of their day – 46 percent – using the seven media observed in this study. That does not account for other media they may utilize during the day including outdoor, in-store, direct mail, Yellow Pages, as well as a variety of non-traditional types. Those figures, however, are cumulative. The reality, said the researchers, is that people are simultaneous using many forms of media and are doing so while doing a number of other activities.

“Some of our most significant findings involve the complexity of how people really use the media because we are looking at the interrelationships among various media,” said Bob Papper, a telecommunications professor at Ball State and study co-author.

While the study did not make explicit comparisons to certain electronic forms of media measurement, such as Nielsen Media Research's television people meters, or the Web-based systems used by comScore and Nielsen//NetRatings, it implied there is room for improvement for all forms of media measurement given the extremely mobile and simultaneous nature of the way consumers actually use media. Toward that end, they suggested a devices such as Arbitron's portable people meter, which consumers carry with them and which passively measure exposure to a variety of media, likely would be a material methodological improvement.

Daily Time Attributed To Media Via Each Method

	Phone Survey	Written Diary	Direct Observation	Phone Survey Vs. Direct Observation
Computer*	21	52	64	+205%
Online	29	57	78	+169%
Television	121	278	319	+164%
Books	18	17	36	+100%
Magazines	8	10	14	+75%
Radio	74	132	129	+74%
Newspapers	15	26	17	+13%

Source: Ball State University, Center for Media Design.

*Home computer.

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EXPERIMENTING WITH VIDEO STREAMING TECHNOLOGY IN A PUBLIC SPEAKING COURSE

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Abstract

As a technology allowing Internet users to view video clips in real time, video streaming holds promise for providing public speaking students an opportunity to watch themselves and learn from their delivery and body language mistakes. This paper describes the procedures used to test video streaming in a public speaking course and reports student evaluations of the technology at the end of the fall 2000 semester. On average, students in this public speaking class watched half of their speech presentations on line, found the on-line lectures and speech presentations helpful, and expressed a keen interest in other classes with a streaming media component. Yet, honors students appeared to have benefited the most from this technology. The authors also discuss technical and curricular recommendations for implementing video streaming technology in public speaking courses as a supplemental Internet-based instruction method.

As pointed out by the Web-based Education Commission (2000), the Internet offers a wide range of tools to enhance instruction at all levels of education, from kindergarten to college. Internet resources are becoming increasingly integrated into the college curriculum. In 2000, nearly 60 percent of college courses used electronic mail and almost a third used a website (The Campus Computing Project, 2000).

Research assessing the effectiveness of web-based instruction has revealed mixed results. On the one hand, students value the usefulness and convenience of web-based resources (Angulo & Bruce, 1999; Blake, 2000; Ward & Newlands, 1998) and perform at least as well in on-line courses as they would in traditional in-class courses (Sankaran, Sankaran, & Bui, 2000; Schulman & Sims, 1999; Schutte, 1996). On the other hand, students in on-line classes miss the face-to-face interaction of traditional instruction (Jones & Rice, 2000; Sanders & Morrison-Shetlar, 2001; Ward & Newlands, 1998).

These early empirical findings suggest that the educational needs of in-class college students in this decade might be best served by a third pedagogical approach—supplemental Internet-based instruction (SIBI). Angulo and Bruce (1999) define SIBI as “an electronic Internet-related addition to the traditional classroom environment that potentially supports out-of-class learning through the posting of content (i.e., lectures, papers, notes) and collaborative exercises generally accessible to students and faculty” (p. 106). Supplemental instruction (SI), of course, is not a new instructional phenomenon. It has been used successfully to enhance student academic performance and retention through the use of collaborative learning techniques (see Arendale, 1994). But unlike SI, SIBI does not necessarily target high-risk courses in which 30 percent or more students receive a grade of D or F. It goes beyond the traditional lecture approach by enabling instructors to interact with students on a one-on-one basis, personalize their instruction, accommodate different learning styles, and facilitate student personal development and knowledge acquisition (see Berge, 1999; Liaw & Huang, 2000; Owston, 1997; Ross & Schulz, 1999). In sum, SIBI caters to all courses and has a broader mission than SI.

Streaming technology could become a prominent component of SIBI. Created in the mid-1990s, it allows Internet users to view audio, video, and multimedia content in real time with the proper player (see Austerberry, 2002; Garrison, 2000; Mack, 2002; Wilkinson, 2002). A growing number of academic institutions, such as Stanford University, the University of Cincinnati, and Michigan Tech University, have recognized the benefits of video streaming as a primary or supplemental instructional method and are archiving lectures on line. As Dupagne (2000) noted, video streaming “has the potential to effect significant changes in the way colleges and universities promote special events and deliver instructional materials to their target audiences” (p. 8). With one exception, communication researchers have yet to investigate how students react to this technology. Wilkinson (2000) prepared 14 streaming video mini-lectures about communication research methods and asked his students to evaluate them. On the positive side, students indicated that they were able to review the material anytime and enjoyed the asynchronous convenience and access to the on-line lectures. The biggest complaints about the service focused on the technology itself including the slowness of home connections and viewing problems.

Of all communication courses, public speaking courses stand to gain the greatest benefits from the use of video streaming in the classroom because of their presentational requirements. Unless public speaking instructors videotape speech presentations, students cannot watch themselves and learn from their delivery and posturing mistakes. Even when instructors do so, they cannot lend the same tape to more than one student at a time because tapes are generally not dubbed and instructors typically use a single camera to record class presentations. Video streaming removes this obstacle. Once the videotaped presentations are converted to a proper streaming format and uploaded to a server, any student in the course can access the streaming files anytime and anywhere. Given this asynchronous quality, video streaming can serve as an appealing feedback mechanism to public speaking students.

This paper will describe the experimental use of video streaming in a public speaking course at the University of Miami in the fall of 2000. To facilitate replication and offer useful pointers, it will first outline the equipment used to test this technology in the

classroom. The next section will report the results of student evaluations of the video streaming experience at the end of the semester. Finally, the paper will discuss technical and curricular recommendations pertaining to the use of video streaming in the classroom.

Video Streaming Procedures

From August to December 2000, we videotaped all 50-minute instructor lectures and student speech presentations in COM 211 The Art of Public Speaking¹ with a Sony VX-1000 digital video camera. This “prosumer” camera was chosen because it provided high video quality, performed well in low-light conditions, and used fairly inexpensive 60-minute mini-DV tapes. The VX-1000 was positioned in the back of a seminar-type classroom with the students seated in a U-shaped arrangement facing the instructor. A wired Sony Lavalier ECM-44B microphone was used to record the audio and was connected to an external input on the camera. We were able to set up the equipment within ten minutes prior to the beginning of class. After each class, we went to the School of Communication’s multimedia lab and connected the VX-1000 to the capture cards (Targa 2000 for audio and Osprey-100 for video) of a Dell Precision 610 PE II 400 Mhz. We then encoded the mini-DV tapes to a streaming media format with Real Producer Plus 8.0 (SureStream, 20-150 Kbps, 200 x 150 pixels) and uploaded the RealMedia files to a 100-stream RealServer machine. The hardware and software used in this experiment cost about \$18,000 (\$3,000 for the audio and video equipment, \$5,000 for the encoding workstation, and \$10,000 for the streaming server). The whole course took about 4 GB of space on the streaming server. On average, the file size of a 50-minute RealMedia lecture was about 120 MB. Students accessed the links to the RealMedia files through a BlackBoard course website. Viewing of the on-line lectures and speech presentations was a voluntary activity and was not a requirement for the course.

Student Evaluations of Video Streaming

At the end of the semester, we administered a short questionnaire to the 17 enrolled students to assess their uses and attitudes toward video streaming technology. There were ten honors students. Nine of the 17 students were female.² Measures included: 1) overall use of video streaming (on a five-point scale from *once a month or less to at least once a day*); 2) frequency of on-line class viewing (on a five-point scale from *never to about every time I had a class*); 3) the number of speech presentations viewed on line (from zero to five); 4) viewing of classmates’ speech presentations (dummy); 5) helpfulness of the on-line lectures and presentations (on a four-point scale from *not helpful at all to very helpful*); and 6) interest in another class with similar on-line lectures (on a four-point scale from *not interested at all to very interested*). Two open-ended questions asked students what they liked and disliked about the use of these on-line lectures and speech presentations in the public speaking class.

Eight of the 17 students indicated they played video streaming clips at least once a week ($M = 2.35$, $SD = 1.00$). On average, the ten honors students ($M = 2.90$, $SD = 0.74$) used video streaming more frequently than the seven non-honors students ($M = 1.57$, $SD = 0.79$), $t(15) = 3.56$, $p < .01$. In the same vein, there was a significant difference in overall video streaming use between the eight male students ($M = 2.88$, SD

= 0.64) and the nine female students ($M = 1.89$, $SD = 1.05$), $t(15) = 2.29$, $p < .05$.

Only three of the 17 students watched the on-line public speaking classes at least once a week ($M = 2.65$, $SD = 1.00$). But 12 students watched at least two of their speech presentations on line ($M = 2.53$, $SD = 1.81$) and 11 watched their classmates' speeches. RealServer statistics indicated that between mid-September and early December, on-line lectures and speech presentations were requested ten times during an average week. Thirteen of 15 students reported that the on-line lectures and speech presentations were either helpful or very helpful to them ($M = 3.13$, $SD = 0.83$). Nine of the 17 students were very interested in taking another class where videotaped lectures would be put on line ($M = 3.41$, $SD = 0.71$).

Honors students were more committed to using streaming video as a supplemental instruction method or feedback mechanism on their presentations than non-honors students. This group was more likely to watch on-line classes, $t(15) = 2.62$, $p < .05$, watch their own speech presentations, $t(15) = 3.42$, $p < .01$, and express interest in taking other classes with a streaming media component, $t(15) = 2.23$, $p < .05$, than the non-honors group. There were no such differences between male and female students.

Though expressed in different ways, the driving force for using streaming video in this public speaking class focused on the instantaneous convenience that it afforded students. Students liked the use of on-line lectures and speech presentations to correct mistakes and evaluate themselves ($n = 8$), to make up for missing classes ($n = 7$), to access videos for assignments ($n = 3$), to watch speeches as many times as they wanted ($n = 1$), and to let their friends watch ($n = 1$). With regard to the drawbacks of video streaming technology, students often mentioned the less than ideal viewing experience. They disliked the use of on-line lectures and speech presentations because of the slow dial-up connection ($n = 4$), broken image and sound ($n = 2$), and image choppiness ($n = 2$). These results were consistent with those reported by Wilkinson (2000).

Of course, the implementation of this technology in the classroom is not without some challenges. The next sections will address some of the technical and curricular issues pertaining to the use of video streaming in this public speaking class and in the classroom in general.

Technical Issues of Video Streaming

Lighting

Classroom lighting is a perennial problem for streaming production, and our classroom setting was no exception. Not only did the fluorescent lights clash with the natural daylight coming through the window, but the white walls of the classroom washed out the background of the videos. Unless the class is moved to a studio facility with controlled lighting, there is no easy way to remedy these problems because classrooms are not designed and lit for television production. To avoid wreaking havoc with the aperture of the camera, one could pull down the window blinds in the classroom if they are available and if there is sufficient indoor lighting. Initially, we closed the blinds in the room, but found that a little light was preferable to no light at all and we left them slightly open. Placing the camera away from the window could also help with illumination and image quality. Bringing a portable light kit was not really an option because it would have been time-consuming to set up and would have likely inconvenienced the instructor and the students. White walls are troublesome because

they decrease the contrast level of the video. In the auto exposure mode, the camera tended to expose for the white walls, often leaving skin tones underexposed. The only remedy would have been to either cover the background wall with a cloth of a darker color (e.g., blue) or repaint the walls of the classroom in a darker color.

Microphone

The video camera did not bother the students, but the wired microphone inconvenienced some. They had to remember to clip the Lavalier on their clothes and were not really able to move around, which was hardly an unobtrusive process. When we first scouted the room, we considered using pressure zone microphones (PZM) to capture not only the presentation but also the feedback from the students. Because of its large hemispheric pick-up pattern, the PZM is ideal to cover group discussions and audience reactions (Zettl, 1984). But we soon realized that setting up several microphones and connecting them to an audio mixer could not be done in a timely fashion prior to each class. Therefore, we focused our efforts on miking the speaker only with an omnidirectional Lavalier microphone. In hindsight, a high-quality wireless microphone could have represented the best compromise, although it was rather pricey (\$1,000 and more) and would still not have captured audience feedback. We did not use the built-in microphone on the VX-1000 camera because it would have produced inadequate audio quality for the streaming clips.

Movement

Movement from the subject or the camera is the nemesis of the streaming producer because it can severely degrade the highly compressed streaming image, especially for dial-up bandwidth. A motionless presenter is the ideal subject for streaming production. A speaker who likes to pace in front of an audience can easily wreak havoc with the picture quality of a streaming clip. Of course, in a public speaking class where body language is a major component of the communication process, presenters do not always stand in a static manner. The established video shot was a medium shot, with some occasional wide shots to record body posturing and foot movement, even though in streaming production a close-up shot produces more detail than a medium or wide shot. In the absence of a student assistant to man the video camera, the established video shot would have been a wide shot.

Clip Duration

For the sake of time, we encoded each 50-minute class as a single RealMedia file. At least in the case of the speech presentations, it would have been more desirable to create a separate file for each speech so that students could easily pinpoint the beginning of their speeches.

Viewing

Virtually all U.S. campuses are networked to the Internet, but there were only an estimated 12 million U.S. home broadband subscribers in December 2000 (Nielsen/NetRatings, 2001).³ A majority of the students in the class still accessed the Internet through a dial-up connection. In the next ten years, the issue of slow bandwidth and poor viewing experience might be moot, but for the moment streaming developers must realize that some students use dial-up connections to play video clips at home even though high-speed Internet connections are available on campus.

Curricular Issues of Video Streaming

Learning Benefits

The true value of video streaming for public speaking classes is not to replace face-to-face instruction or interaction, but to offer students a self-evaluation tool. This technology allows students to view their speeches almost immediately and as many times as they like. Therefore, students would be able to analyze their oral presentation skills and set individual goals for their subsequent speeches. Public speaking instructors could also access the speeches for grading purposes. In fact, video streaming could constitute an excellent learning tool for instructors and students to discuss the strengths and weaknesses of speeches in subsequent individual sessions. Students often do not perceive their speaking incompetencies until viewed after the fact.

Because learning styles are so diverse, video streaming could also prove extremely beneficial in meeting most students' needs (Ross & Schultz, 1999). Students could give their full attention to the instructor during the lecture and then take notes upon watching the tape on line. Notes and PowerPoint slides could accompany the streaming lectures as well. Samples of famous speeches could be made available for students to watch on line when time precludes such activities during class. Therefore, video streaming technology lends itself to differential or flexible learning, whereby students can access materials whenever they choose and acquire knowledge at their own pace (Owston, 1997).

Knowledge Gap

The results indicated significant differences in terms of video streaming use between honors and non-honors students, suggesting a possible knowledge gap based on academic standing. Honors students seemed to have benefited more from the on-line lectures and speech presentations than did their non-honors counterparts. In a traditional SI approach, one would expect students who experience difficulty to reap more or at least the same rewards quantitatively than those who are doing well in the course. On the other hand, it may be premature to speculate that the use of streaming media could bring about a knowledge gap effect. Perhaps the honors students were simply more interested in experimenting with this technology and did not necessarily process streaming information faster or more extensively than the non-honors students.

Class Performance

The empirical component of this study was exploratory in scope and did not address whether exposure to on-line lectures and presentations contributed to improving academic performance in the course or reducing communication apprehension. Assessing the effectiveness of video streaming technology in public speaking courses is an important area for future research. Consistent with studies comparing web-based instruction to traditional in-class instruction (Sankaran et al., 2000; Schulman & Sims, 1999; Schutte, 1996), researchers could conduct a quasi-experiment by selecting two relatively homogeneous public speaking classes taught by the same instructor and administering the video streaming intervention to one of them.

Distance Learning

With some caveats, streaming technology could be equally valuable for distance learning classes. Following the dot-com fallout of the early 2000s, several universities, notably Columbia, Cornell, and New York University, shut down their commercial on-line operations (Arenson, 2003). Some critics have argued that university administrators

had overemphasized the technological aspect of their distance education programs at the expense of effective learning (see Hafner, 2002). Video and audio streaming should not be construed as a simple substitute for on-line interaction with a distance learning instructor. Instead it could be most effective as one of several educational tools available to an instructor to introduce distance learning students to a particular topic or reinforce important instructional points. For instance, a 30-minute streaming program about the images of African-Americans in the mass media could offer useful background information prior to a chat discussion on the topic of media stereotyping and effects in an on-line introductory communication course.

Naturally, some courses are more suitable than others for distance learning. As debated on the Communication Research and Theory Network (CRTNET) Listserv in 1998 (see <http://lists1.cac.psu.edu/cgi-bin/wa?A0=CRTNET>), the delivery of public speaking courses via the Internet has raised red flags among some communication teachers, especially with regard to the presentation and evaluation of student speeches.

Conclusions

The results of this exploratory study suggest that video streaming technology could become a valuable supplemental instruction method in public speaking courses. At the technical level, this video streaming experiment fared relatively well with the proper equipment investment. For optimal production values, it would be advisable to videotape the classes in a dedicated studio-like setting. Instructor producers must also be aware of the differences between standard television production and streaming production concerning movement, compression, and data rate (see Dupagne, 2000). At the audience level, most students in this public speaking course took advantage of the technology to review their speech presentations. On average, they watched half of their speech presentations on line. In addition, students found the on-line lectures and speech presentations helpful and expressed a keen interest in taking other classes with a streaming media component. Yet, honors students appeared to have benefited from this technology to a greater extent than did their non-honors classmates.

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Footnotes

¹ As part of the class assignments, students were required to present five speeches: an introductory speech (three minutes), an informative speech (five minutes), a persuasive speech (ten minutes), a group symposium speech (eight to ten minutes), and a final presentation speech (ten minutes). The first four weeks of this semester course covered the first introductory speeches and conceptual materials to organize and deliver effective speeches. The other 11 weeks were devoted to the other four speeches.

² In addition, there were one freshman, three sophomores, six juniors, and six seniors (one student left this question blank) in this class. Sixteen of the 17 students owned a computer at home. Eleven used a 28.8K or 56K modem to access the Internet.

³ According to Nielsen/NetRatings (2004), the number of U.S. home users accessing the Internet rose to 50 million (or 38% of all U.S. Internet users) in November 2003.

CBS'S AD POLICY – A COMMENT

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The recent uproar over CBS's rejection of what it deemed "controversial" advertising during the Super Bowl demands greater scrutiny of what is – and is not – considered fit for public airwaves.

In January, CBS rejected Moveon.org's ad about the consequences of federal deficits, citing its longstanding policy of rejecting issue ads anywhere on the network. Its policy has served the network well, and this would be an ideal use of it...

If only it were 1970. Times change, yet CBS's declaration that it refuses to air "controversial" issue ads exposes a policy crafted in the days when it was far easier to separate issues from products, controversy from corporate sponsors.

The reality, circa 2004, is that CBS is more than happy to allow corporate spinsters to use its airwaves to propagandize about their many kindnesses, often in complete defiance of the truth, but shudders at the thought of furthering political discourse, even when the speaker is willing to spend millions to make their point. The result is a one-sided political discussion, an advertising industry serving up heaping helpings of feel-good bunk featuring actors as happy employees of relentlessly thoughtful and kind companies who really just want to provide universal health care and clean up the environment.

Should CBS decide to actually toe the line and reject "controversial" ads discussing "issues," its lineup should strike any Wal-Mart spot that strays beyond touting its low, low prices. As the [Washington Post](#) recently noted, the world's biggest company is "stepping up its slate of feel-good television ads, with more spots featuring happy employees as well as examples of Wal-Mart's community involvement."

Seems Wal-Mart has a teeny little PR "issue" on its hands: according to the Post, surveys that "showed consumers mistrusted the company's labor practices and its impact on the community." The facts don't lie: in the last year alone, Wal-Mart has faced [lawsuits from the Equal Employment Opportunity Commission](#), as well as investigations into its use of illegal workers.

One would think that CBS would have a problem with a spot that shows a fake employee saying, "I don't think people know how great the benefits are at Wal-Mart" when recent reports quote Wal-Mart workers saying the company [encourages workers to seek public assistance](#) and often moves workers to part-time duty in order to avoid covering their benefits.

The company was recently accused of [locking employees in stores at night](#), while an [internal audit](#) found extensive violations of child-labor laws and state regulations requiring time for breaks and meals. Meanwhile, Mother Jones Magazine reports that "the [average hourly worker at Wal-Mart earns barely \\$18,000](#) a year at a company that pocketed \$6.6 billion in profits last year."

Controversial? No! Not when you blanket the airwaves with ad dollars.

Direct-to-consumer pharmaceutical ads are the very embodiment of “controversial,” and the Super Bowl is always filled with them. CBS regularly runs an ad by Pfizer in which the company says, “Pfizer is helping people in need get the medicines they need.”

Really? Pfizer, along with its compatriots in the drug business, lobbied like demons to weaken the new Medicare bill so that it does not significantly lower drug prices. [Time Magazine](#) reported recently that Pfizer is actively working to “shut down the Canadian pipeline” for seniors who are struggling to get lower-priced medicines.

Pfizer, by the way pocketed \$9.1 billion in pure profits – a 28 percent profit margin, more than twice that of General Electric, nine times that of Wal-Mart and 31 times that of General Motors, according to those troublemakers at MoveOn.org.

Compare the PR whitewash of Wal-Mart and the facts-are-malleable nature of pharmaceutical ads with MoveOn.org’s “controversial” issue ad, and the subjective nature of the policy comes into real focus. The ad itself – a clever spot featuring children working in adult jobs to pay off the national debt – might well be disturbing to those who feel the national debt is an amorphous political football, but its message is based on a pair of less-than-shocking facts. The national debt will have to be paid off by future generations, and the Bush Administration is at fault for creating trillions in deficits – a fact [that the government’s own budget documents confirm](#).

Seems “controversial,” to CBS, can be defined as “anything that deviates from our mindless orgy of consumerism, unless it rehabilitates the image of one of our previous sponsors of mindless orgies of consumerism, in which case we’ll tolerate the tedium, so long as it is cute.”

Such a policy creates a powerful one-way conversation, in which corporate speakers can use advertising to paper over the truth while non-profits daring to discuss the most important issues of the day are hustled off the dais.

CBS’s issue ad policy, a relic of an era in which the media, government and the non-media corporate sector worked separately, trivializes the enormous potential for television advertising to further political discussion. Today, media oligarchs too often work hand in hand with the corporate image makers to manipulate free political debate, sow contempt for the idea of political debate itself, and waste the invaluable freedom granted to the media by the First Amendment.

FREEDOM FORUM DIVERSITY INSTITUTE WELCOMES FIFTH CLASS OF SEVEN JOURNALISM FELLOWS

ABC News senior correspondent Carole Simpson gave welcoming remarks

NASHVILLE, Tenn. — The Freedom Forum Diversity Institute welcomed its fifth class of seven journalism fellows Sunday, Jan. 25. The 12-week training program at Vanderbilt University is designed for people of color who want to become journalists but have not had formal journalism training.

Emmy Award-winning journalist Carole Simpson, senior correspondent at ABC News, will spoke to the class at the Jan. 25 opening dinner. Since joining ABC News from NBC News in 1982, Simpson has anchored many major breaking news stories, such as the release of Nelson Mandela, the Senate impeachment trial of President Clinton, the Persian Gulf War, the Tiananmen Square massacre, the Clarence Thomas-Anita Hill hearings and events surrounding the Oklahoma City bombing.

Among the seven new Diversity Institute fellows are Joe Rodriguez, a radiology clerk; Margaret Davis, a surgical nurse who published a column called “Nursing Notes” while attending nursing school; and Marcela Creps, a loan officer. Creps entered Indiana’s Ball State University in 1985 with hopes of becoming a journalist, but after the deaths of both parents Creps left college. After a 15-year journey that has included secretarial positions, marriage and motherhood and becoming a mortgage loan officer, Creps is returning to her quest for a career in journalism.

Diversity Institute fellows are people seeking a mid-career change or recent college graduates who did not major in journalism. Applicants are nominated by newspaper editors, generally in the applicant’s hometown. Participating newspapers agree to hire the nominees as full-time journalists after they have completed the program, which consists of 12 weeks of hands-on training in all aspects of print journalism — reporting, writing, editing, photography, ethics and other core values of journalism.

“We applaud our newspaper partners so far in this venture as we help daily newspapers increase staff and content diversity,” said Wanda Lloyd, executive director of the Diversity Institute. “Editors who have our graduates working in their newsrooms tell us that, in most cases, Diversity Institute fellows are exceeding their expectations as entry-level journalists.”

“We look forward to expanding our partnerships with many more newspapers and newspaper companies,” said Lloyd. The Diversity Institute plans to conduct two more classes in 2004, beginning in June and September.

At the end of the fourth week of training, the fellows will begin receiving spot news assignments covering specific events, police and courthouse beats and city council meetings — working in the field, reporting, interviewing and writing. These assignments will culminate in articles that will be written for Davidson A.M., a zoned

section of *The Tennessean*. Each fellow will also spend a Saturday rotation with the metro desk of *The Tennessean*, the state's largest-circulation daily newspaper.

"The Diversity Institute fellows have embraced our mission and written a variety of community and human-interest stories for us," said Cindy Smith, *The Tennessean's* assistant managing editor/Davidson A.M. "Their work makes our section better and gives our readers a more diverse look at our hometown. We're delighted to partner with the Diversity Institute."

ABC News correspondent Simpson has established several college scholarships for women and minorities pursuing careers in broadcast journalism. She serves as co-chair of the International Women's Media Foundation and is on the advisory board of the Freedom Forum's Newseum. She is a member of the Board of Directors of the National Commission on Working Women, a member of the Board of Trustees of the Radio and Television News Directors Foundation (RTNDF), on the Board of the National Press Foundation and the University of Michigan Alumni Board.

Simpson is one of more than three dozen guest lecturers — reporters, editors, publishers, managers, photographers and former Diversity Institute graduates — who will speak to the Diversity Institute fellows during their training. The fellows also will attend the American Society of Newspaper Editors' "Covering the New Americans" seminar in Memphis, Tenn., where they will learn how to report on Latinos and immigrant communities.

Since the Diversity Institute opened its doors in June 2002, 35 fellows have graduated and gone on to daily newspaper newsroom careers.

Diversity Institute fellows are taught at the John Seigenthaler Center, a Freedom Forum facility on the campus of Vanderbilt University in Nashville. Participants receive a small stipend during the program. The Freedom Forum pays all expenses.

New fellows at the Freedom Forum Diversity Institute and their sponsoring newspapers:

- Marcela Creps – *The Herald-Times*, Bloomington, Ind.
- Margaret Davis – *The South Bend (Ind.) Tribune*
- Joe Rodriguez – *San Angelo (Texas) Standard Times*
- Leonard Thornton – *Times-Mail*, Bedford, Ind.
- Shauna Watkins – *The Reporter-Times*, Martinsville, Ind.
- Shanika Williams – *The Tuscaloosa (Ala.) News*
- Rochelle Williams – *The Fayetteville (N.C.) Observer*

For additional information about the fifth Diversity Institute class or general information, including application information, visit the Diversity Institute Web site (www.diversityinstitute.org.)

The Freedom Forum, based in Arlington, Va., is a nonpartisan foundation dedicated to free press, free speech and free spirit for all people. The foundation focuses on three main priorities: the Newseum, First Amendment issues and diversity in U.S. daily newspaper newsrooms.

BOLD VISION, FRESH THINKING: UNTANGLING MEDIA'S GORDIAN KNOT

By Herbert Zettl

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Professor Emeritus

Broadcast and Electronic Communication Arts Department

San Francisco State University

Thank you very much for this distinguished award. I'd like to especially thank the people who nominated me, the ones who supported my nomination, and the ones who finally selected me.

I am really proud of it, but I am somewhat reluctant to accept your recognition all on my own behalf.

Three years ago my respected colleague Pete Orlik received the same award in this very room. On the way out, I caught up with him and congratulated him for his accomplishments.

"Thanks, Herb," he said, adding, "but—actually—you *all* deserve it."

His gracious remark stuck with me, and I agree with him. You *all* deserve such an award, simply for having the courage or the madness to teach in this incredibly versatile and difficult field of electronic media communication. I hope that, at least for today, you let me share this prestigious award with you all.

I owe a lot to many of you: those who shared their knowledge with me, those who helped with my books, those who actually read my books and used them in class, and those who exchanged ideas with me in conference rooms and hallways of conventions such as this one.

I wouldn't be here today, however, if I hadn't been given the opportunity to teach by Stuart Hyde 45 years ago. When I switched, somewhat reluctantly, from the industry to teaching (I was then a young director on the go), he had already established a rather demanding departmental philosophy. It was relatively simple and based on the firm belief that we can make a difference in this world and that we can help make the world a better place. I was especially impressed by these seven credos:

1. Passion for the media and respect for the industry.
2. Respect for the audience.
3. Respect for the student. Doing everything to help students achieve success, rather than looking for ways to flunk them out.
4. A balance of theory and practice.
5. A 100 percent commitment to teaching and to the academic profession.
6. Maintaining, as a faculty, a climate of cooperation and mutual respect.
7. An obligation to help each faculty member develop and stretch his or her special area of interest.

Being a young faculty member, I immediately complained:

- w About the lack of books. *His answer:* “Write one!”
- w About the lack of facilities. *His answer:* “Design them!”
- w About the lack of media aesthetics. *His answer:* “Develop it!”

Thank you, Stuart, and all the faculty, staff, and students at SFSU who supported me and helped me do my thing.

Now I would like to share some of my thoughts on teaching electronic media with those of you who are relatively new at this and also with my esteemed colleagues who have been around for a while.

The theme for this year’s BEA convention is challenging: *Bold Vision, Fresh Thinking: Untangling Media’s Gordian Knot*. I like the bold-vision and fresh-thinking part. I am not quite so sure about media’s Gordian knot. Is it a metaphor for our discipline or for what’s in our head?

If you happen to encounter media’s Gordian knot, study it carefully. But when you see that its ends are spliced together and that the knot is then shrunk to make it impossible to untie, don’t waste your time trying to untangle it. Simply cut it. This may not represent fresh thinking—after all, Alexander the Great showed us how some time ago—but it is a good example of thinking outside the box.

The Gordian knot is, however, a useful metaphor for describing the complex and involved discipline we chose to study and teach. While we need to follow and develop our own strand, we need to do so always in the context of all others, without getting too tangled up. If *we* don’t integrate the various media fields in our teaching, how can we expect our students to do so?

Just a few examples of what I mean by *integration*:

- *Creativity and history*. You cannot engage in fresh thinking if you don’t know what stale thinking is or what happened before. How can we get out of the box if we don’t know that we are in it?
- *Production and social effects*. You cannot properly produce and encode a message if you are not aware of society’s needs and desires and of the effect the message might have on the audience.
- *Media literacy and production*. You cannot really teach media literacy by conventional analysis methods alone. Any intelligent deconstruction presupposes a basic knowledge of construction. Any worthwhile content analysis must include production variables.
- *Production and criticism*. As production people we need critical feedback to be optimally effective. And what would the critics do if we weren’t producing something for them to criticize? As you can see, I am somewhat biased in favor of production.

But most important, we need to approach the study of broadcast and electronic media not just as a convenient stepping-stone for future broadcast professionals but

also as a demanding academic discipline. I am happy to see that the continuous efforts by Louisa Nielsen—and the BEA and its dedicated leaders—have made it that way. Adding aesthetics and criticism to the production module was a significant step in that direction. I like to commend the people who had this bold vision quite some time ago.

Now some unsolicited advice to my new colleagues: I usually don't give unsolicited advice, but this is a onetime opportunity that I don't want to let pass by.

Don't ever apologize for being academic about the subject. In my 40 years of teaching, I had my share of "what's that got to do with TV?" when talking about such aesthetic concepts as subjective time, aerial perspective, or z-axis blocking. Being academic is, after all, our mission as professors in an academic institution. We have the privilege of getting paid—however little—for bold visions and fresh thinking.

In any case, don't feel that you have accomplished your teaching goal when one of your students comes up with a production that looks really "professional." Don't spend all your efforts and resources on competing with the industry on that level. They can do productions that are far more polished than ours—most of the time, anyway. That's what makes them professionals.

But I get nervous when bold vision and fresh thinking come more frequently from the industry professionals than from us.

Despite the growing monopolization of media and the unprecedented political and economic assault on our institutions, we need to preserve the academic environment as a place for creative thinking and experimentation. We need to teach our students a professional attitude toward their studies as well as a respect for the communication industry. But we should not limit our teaching to imitating that industry.

The pressure of accountability may tempt us to make our students produce "professional-quality" shows in the hope that they will garner competitive honors. I am grateful to the Broadcast Education Association and the Academy of Television Arts and Sciences for sponsoring such events. However, I urge you not to engage your students prematurely in this endeavor. Don't commit most of your resources to a single extravaganza by one or two of your talented students at the expense of all others who are a little slower.

Creativity is rarely awakened by imitation, however slick it may be, or by desperately trying to live up to what has been done before. Creativity in our field needs cultivating—a passion for the media, a joy of discovery, and, yes, a tolerance for failure.

When I now screen again some of the tapes from my various production classes, I see more failures than successes—at least as measured by industry standards. When looking at them more closely, however, I can also see in many of the so-called failures an awakening, a creative spark. I can see where the students tried something new—their daring, their fresh thinking, and, occasionally, their bold vision.

Try to recognize this spark and reward it even in the projects that seemed to have otherwise failed. So long as a project is imaginatively conceived and diligently prepared, there is no real failure, even if it falters during production. In the industry there is a constant demand for stepped-up creativity and, understandably, not much (if any) tolerance for failure. But in our academic environment, we need to establish a climate in which the scholar and the dreamer, the pragmatist and the visionary, can work side by side and help one another.

Now a word to the established faculty—my esteemed colleagues and friends: You can help

provide the intellectual and artistic climate for such learning. You can help provide an environment in which the student can learn the discipline and the patience necessary for research and serious production, but also one in which bold vision and fresh thinking can be exercised without fear of reprisal for both new faculty and students.

When looking back at my successes as a teacher, I am, of course, proud when I see or read about the outstanding professional accomplishments of many of my former students. But there is more to teaching media than cultivating successful professionals. Let me briefly tell you a story about Anita.

Anita was the first in her family to go to college. On the first day of class, she came early and sat in the front row. Her brand-new notebook with the San Francisco State University emblem and her pens and pencils were neatly arranged on the small armrest of her chair. She was ready to learn everything we had to offer. And then she got hit right away with my course on media aesthetics. Her first quiz resulted in a solid F. But she didn't give up. I asked her to see me in my office and helped her learn how to take notes, how to navigate through *Sight Sound Motion*, how to recognize and remember the important concepts, and how to apply the key aesthetic principles. After a few more meetings, she improved dramatically and finished the course with an A-.

I saw her again at graduation.

"Hi, Dr. Zettl. I graduated!"

"Congratulations, Anita."

"You know, that *Sight Sound Motion* stuff really helped me shoot better videos."

"Thanks. I'm glad to hear that."

"Yes, but there is more to it. I'm not sure how to say it, but your class helped me look at the world with new eyes. Bye."

"Good luck, Anita!"

This incident may not weigh heavily in an accountability report for the university trustees or our new governor, but it shows up big in my life.

Again, thank you for the award and letting me share it with you.

Broadcast Education Association
49th Annual Convention
Saturday, April 17, 2004
Las Vegas Hilton, Ballroom A
10:30–11:45 a.m.

DAVID KENNEDY RECEIVES 2004 BEVILLE AWARD FROM NAB AND BEA

WASHINGTON, D.C. The National Association of Broadcasters (NAB) and the Broadcast Education Association (BEA) awarded the 2004 Hugh Malcolm Beville, Jr. Award to David E. Kennedy of Susquehanna Radio Corporation. The Beville Award, which recognizes the memory and life's work of broadcast research pioneer Mal Beville, is presented annually in honor of outstanding contributions to the field of broadcast audience research. This year's Beville Award was presented at the BEA Annual Convention Awards Ceremony, Friday, April 16 at the Las Vegas Convention Center.

Kennedy, who has been President and COO of Susquehanna since Jan. 1, 1995, began his distinguished career for the York, Pa.-based broadcaster in 1973 when he joined WLQR in Toledo as an announcer. Kennedy later became the station's program director and then operations manager. Kennedy was promoted to corporate director of Program Research in 1979 and to vice president of Planning and Research in 1983. In August of that year, he was named senior vice president and assumed direct responsibility for WFMS, Indianapolis, and WRRM, Cincinnati. He also managed group planning, marketing, programming and research operations for all Susquehanna stations.

Kennedy is the immediate past chairman of the NAB Joint Board of Directors. He served on the Radio Board of Directors and was chairman of the Financial Advisory Committee. He is also a founding member and past chair of the Committee on Local Radio Audience Measurement (COLRAM), and a former member of the Radio Audience Measurement Task Force (RAMTF). He currently serves as the chairman of the Board of Directors for the Radio Advertising Bureau, and is a member of the Broadcast Education Association, the International Radio & Television Society Foundation (IRTS) and the American Management Association.

Kennedy is also active in a number of community service projects in his hometown including the York County Chapter of the American Red Cross and the United Way of York County. In 2000, Kennedy was named Radio Broadcaster of the Year by the Pennsylvania Association of Broadcasters.

JOURNAL OF POPULAR
FILM & TELEVISION

CALL FOR PAPERS

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

Guest Editors: Jannette L. Dates, Dean, The John H. Johnson School of Communications, Howard University, Washington, DC, & Thomas A. Mascaro, Assistant Professor, Department of Telecommunications, Bowling Green State University, Ohio

Popular culture in the broad social context of race in America is not just entertainment; it is potentially a powerful agent of change. During the civil rights movement, television was "the chosen instrument of the revolution." Despite social gains in civil rights after World War II, however, racism continues to limit America's capacity to uplift all of its citizens. Film and television have the power to change minds, which is the locus of misunderstanding about race. Therefore, in this special issue of the *Journal of Popular Film and Television*, we would like to explore lessons from the past century that we can borrow and build on in the new millennium. Papers are invited on—but not limited to—the following or similarly relevant issues:

- Which television programs in the twentieth century best depicted the range and texture of black communities, as opposed to simplistic contrasts of good or bad, super-athlete or criminal, artist or vagrant?
- What are the notable contributions of African American women to film and television?
- Who are the black documentary producers, and what perspectives do they offer?
- Who are the people of color writing for television and film, and what do they offer to American culture?
- Who has the right to tell the African American story or the right to analyze the African American story? What helps; what hurts?
- What developments have most contributed to gains behind the camera and in executive offices for African Americans?
- What are the most effective ways to teach the difficult history of African Americans in popular culture? How should the artifacts be used to have positive effects?
- What is the effect of African American sketches on comedy shows, such as the Ladies Man on *Saturday Night Live*?
- In what ways did the television-college sports complex affect images and progress in terms of race and culture in the twentieth century, and what are the future prospects?
- What is the history of black political power in the twentieth century, how were black officials and political figures portrayed in film and television, and what are the lessons for the new century?
- How are original series on cable television changing the depictions of race in American television?
- How can audiences become better informed consumers of films and television programs that deal with race and culture in the new millennium?
- How have portrayals of African Americans in film and television changed since the constitutional and political gains in civil rights in the mid-1960s, or, since the sales of the television networks and consolidation of ownership in the film industry during the mid-1980s?
- What does a social-critical analysis tell us about the nature of current programming featuring African Americans on television?

We welcome a variety of academic, historical, critical, analytical approaches, as well as submissions from authors in the popular press. Submissions should be limited to twenty pages, double-spaced, and conform to MLA style. Please include a fifty-word abstract and five to seven key words to facilitate online searches. Send three copies (along with SASE) no later than December 1, 2004, to:

Dr. Thomas A. Mascaro
 TCOM
 322 West Hall
 Bowling Green State University
 Bowling Green, OH 43403

2004 BEA FESTIVAL OF MEDIA ARTS COMPETITION 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.

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 Competitions

- [Audio](#)
- [Interactive Multimedia](#)
- [News](#)
- [Scriptwriting](#)
- [Video](#)

Student Competitions

- [Audio](#)
- [Interactive Multimedia](#)
- [News](#)
- [Scriptwriting](#)
- [Small & 2-Year Colleges](#)
- [Video](#)

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 Connelly, 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 Ramapo 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 NevadaReno

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: Haflida 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, “Franlin’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
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

Elon University

Lyndon State College

Northwestern University

Southern Illinois University

Southern Utah University

University of Alabama

University of North Carolina at Chapel Hill

University of North Texas

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, “Cliche”

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 Bolduc, 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”

[< back to table of contents](#)

NEWS FROM NO MAN'S LAND: REPORTING THE WORLD

By John Simpson, London: Pan Books, 2003 (2002).

Accurate information is the commodity in which journalists trade. Their careers, reputations, and credibility depend on the veracity of the reports they convey. Historically the British Broadcasting Corporation has been one of the world's most credible news organizations. That's why I was shocked and disturbed after having picked up this book at a London airport recently and read it to discover that the content doesn't line up with reality.

John Simpson is a veteran BBC reporter who offers this as the third in a series of autobiographical works. I haven't been to Afghanistan so I have no way of confirming what he reports from behind the scenes of the Taliban, but I do know that subsequent news reports from various other international news organizations do not portray them to be the same group of effeminate homosexual pansies as Simpson does in a section of his book.

Throughout his book, Simpson takes cheap shots at American news organizations and its public. The America he portrays is not the country I know. He seems to go out of his way to find something negative to say about how inept American journalists are and how ignorant the U.S. public is.

Simpson's journalistic ethics are rather strange too. He spends considerable length discussing why he thinks covering a jump cut with a cut-away shot is unethical. This has been a norm in television ever since editing techniques have existed. However, he violates numerous other ethical standards with no qualms. For example, he puts on a burka, i.e., Muslim woman's apparel which covers a person completely to gain access to restricted areas, a trick which later caused problems for him with colleagues from other organizations who did not approve of such deception and the government sources he deceived in that escapade.

Technically he constantly refers to "filming" various stories. Which led me to wonder, does the BBC still use film or does he not know the difference between film and tape? A constant topic Simpson also brings up is alcohol. A common trait of alcoholics is to deny the addiction. I don't know Simpson. All I know is in his book he constantly refers to his desire for it and how he hates the fact that being in Muslim countries denies him access to it. A case study of denial.

I knew nothing about Simpson before picking up this book. My inference after having read it is the author is arrogant, prideful, boorish, out for number one, thinks negatively of Americans, considers himself to be a better journalist than the facts bear out, has a convoluted sense of journalistic ethics, and doesn't lack for self-confidence.

On the positive side, he is a gifted writer and I would guess a colorful television presenter. His stories of reporting from mysterious places make for interesting reading, however if he can't be trusted to tell the truth about places I'm familiar with, how truthful are his stories elsewhere?

Reviewed by William G. Covington, Jr., williamcovington@hotmail.com

< [back to table of contents](#)

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 10 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, which 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, dgcaristi@bsu.edu

SEX, LOVE, AND ROMANCE IN THE MASS MEDIA.

Galician, M-L. (2004). 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, which 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

< [back to table of contents](#)

BEA INDUSTRY BOARD MEMBERS

Gary Corbitt

Research Director

WJXT-TV/ Post Newsweek Stations, Inc.

BEA VP/Industry Relations

Gary Corbitt is WJXT-TV4 Research Director and also serves as Research Director for all Post Newsweek Stations. The company owns WDIV, Detroit; WPLG, Miami; KPRC, Houston; KSAT, San Antonio; and WKMG, Orlando, in addition to WJXT in Jacksonville. Corbitt joined WJXT as Research Director in 1979, and was named Research Director for Post Newsweek in July 1984. Corbitt's thirty years of broadcast research experience started in New York City at the ABC Television Network where he was a Senior Research Analyst.

Gary represents Post Newsweek as a Board Member of the Media Rating Council (MRC), and the Broadcast Education Association (BEA). He currently serves on the National Association of Broadcasters (NAB) Committee on Local Television Audience Measurement (COLTAM), where he's leading an effort to grow the broadcast research industry called the Broadcast Research Initiative (BRI). He's also a team member representing the industry for the Accrediting Council on Education in Journalism & Mass Communication. He chairs the University of Florida Telecommunications Advisory Board. Locally, Gary is a board member of the Jacksonville Community Council Inc. (JCCI). He is a former board member of the Advertising Research Foundation (ARF), and was an original member of Nielsen's Policy Guidelines Committee. Over the years, Corbitt has been a frequent speaker at national conferences on local market research and ethnic research issues, including forums to teachers and students.

Gary is a graduate of Howard University with a Bachelor of Arts in Marketing. Gary enjoys long distance running, reading, music, and golf. He and his wife Debra are both native New Yorkers.

Drew Berry

VP/General Manager

Drew Berry has been Station Manager at WMAR-TV Baltimore since March of 1997. His initial responsibilities also included wearing the hat of News Director until April of 1999. In Mr. Berry's first year at WMAR-TV, 2NEWS won an EMMY for BEST NEWSCAST and the ASSOCIATED PRESS award for BEST NEWSCAST. The news department won numerous other EMMY and ASSOCIATED PRESS awards under his direction.

Mr. Berry has over 20 years of experience in the broadcast industry with the bulk of that experience in the top 5 markets. He has worked with some of the most successful broadcast stations in the country: Executive Producer at WABC-TV New York, Producer at WPVI-TV Philadelphia and Assistant News Director at WFAA-TV Dallas. Mr. Berry was News Director at WCAU-TV Philadelphia where he also won two consecutive EMMY's for BEST NEWSCAST. Although almost half his

years in the industry were with what used to be CapCities/ABC, he has worked with other television operations in New Orleans, San Antonio and CNN in Atlanta during its infancy. His experience includes anchoring, reporting, photography, editing and producing.

Mr. Berry is a mentor to journalists across the country. He has been guest faculty with the Poynter Institute, participant in Columbia School of Journalism Management Training, member of the first class of the Scripps Leadership Institute, former member of the Radio Television News Directors Association and member of the Program Committee for the Unity Convention which is the largest convention of minority journalists in the world.

Mr. Berry is a native Texan growing up in Dallas. He earned a Bachelor of Science degree in Radio, Television and Film from the University of Texas at Austin.

Mr. Berry is married for over 20 years to his wife Brenda. He has a daughter Andrea and twin boys Adam and Andrew.

Erica Farber

Publisher and CEO of Radio & Records

Erica Farber, Publisher and Chief Executive Officer of Radio & Records, climbed the ropes throughout her career in the radio business, becoming one of the industry's most respected and influential businesswomen.

As head of the industry's leading trade publication for business information and marketing innovations, Erica is the driving force behind the delivery of crucial news reflecting the trends and tremendous growth of an industry which is now the darling of Wall Street.

With offices in Los Angeles, Washington D.C., and Nashville, Erica oversees operations for the company's daily and weekly information sources read worldwide by decision-makers at all levels of management in the radio and music industries.

During the early years of her career, she held positions at KRTH-FM, KABC-FM, KABC-TV, and KIIS-AM in Los Angeles. Her advancement grew quickly when in January of 1975, she was appointed General Sales Manager of WROR-FM in Boston and was promoted to General Manager in June of that year. Her success then led to an appointment as Vice President/General Manager of WXLO-FM, New York, in 1976.

In January of 1980, she joined McGavren Guild Radio as Director of Promotional Selling and was soon named Director of Business Development and Promotion. In 1983, she was appointed Vice President/General Manager of the Radio Marketing Division for the parent company, INTEREP, one of the radio industry's leading national rep firms.

Two years later, Erica was named Vice President/General Manager of INTEREP Marketing Systems and in 1986 was named Executive Vice President/Radio Development of INTEREP. She also acted as INTEREP's Industry Association Specialist, ensuring the active involvement of the company at various broadcasting conferences.

In 1992, after twelve years, she left the INTEREP companies to join Radio & Records as Executive Vice President of Sales & Marketing. In April of 1994, she was promoted to Chief Operating Officer, and then assumed full publishing responsibilities in January, 1995, and formally changed to Publisher and Chief Executive Officer.

Erica has been, and continues to be, a major presenter and speaker at hundreds of broadcast meetings and seminars around the world. Recipient of the Southern California Chapter of AWRT 1996 Genii Award for Radio, and a 1994 AWRT Industry Award.

She is a Past Chairperson (1992-1993) of the Broadcast Promotion and Marketing Executives, member of the RAB Steering Committee for several managing Sales Conferences, past board member and Past President of the Country Radio Broadcasters, to name a few.

She currently serves on The Radio Hall of Fame Advisory committee and the Southern California Radio Advisory Group of the Museum of Television & Radio.

She is the current Chairperson of the National Board of Governors for the March of Dimes Radio AIR Awards, board member of the Broadcasters' Foundation, member of the newly created Advisory Board for the Conclave Learning Conference and is serving a two-year term as Director-at-Large on the Academy of Country Music's Board of Directors.

In April, 2000 she received an American Broadcast Pioneer Award by the Broadcasters' Foundation. She is consistently voted by the readers of Radio Ink Magazine as one of "The Most Influential Women In Radio", topping the list in 2001. Erica is also on the Board of Directors of Arbitron, Inc.

Kathleen Keefe

Vice President, Sales

Hearst-Argyle Television

Kathleen Keefe is Vice President of Sales for Hearst Argyle Television, overseeing the sales efforts at the Company's 27 television stations.

Prior to joining Hearst-Argyle Television in 2001, Keefe was Vice President of Sales and Marketing for Post-Newsweek Stations, Inc. the television station group of The Washington Post Company. During her 14 year career at Post-Newsweek, Kathleen served in Sales Management positions at WFSB-TV, Hartford and KPRC-TV, Houston, before becoming General Manager of WKMG-TV, Orlando.

Prior to joining Post-Newsweek, Keefe served as an account executive and then as a sales manager for MMT Sales, Inc., in New York and Los Angeles. She began her career at Young & Rubicam as a spot broadcast buyer.

Kathleen is a graduate of Trinity College in Washington, D.C., She currently serves as a member of the Board of Directors of the Television Bureau of Advertising and the International Radio and Television Society.

Dave Muscari

Vice president/strategic alliances

WFAA-TV.

The Dallas-Fort Worth ABC affiliate is a subsidiary of Belo Corp., (www.belo.com) one of the nation's largest media companies with a diversified group of market-leading television, newspaper, cable and interactive media assets. Belo operates news and information franchises in Texas, the Northwest, the Southwest, Rhode Island, and the Mid-Atlantic region including 19 television stations (six in the top 16 markets), nine cable news channels and four newspapers including The Dallas Morning News, The

Providence Journal, The Press-Enterprise (Riverside, CA) and the Denton Record-Chronicle (Denton, TX).

Muscari has worked with Belo since 1991. His range of responsibilities includes working with all Belo-Dallas companies on a wide variety of strategically focused sales, promotion and content issues. He also works with other Belo companies around the nation. He is a past chairman of the ABC Marketing Advisory Board, and currently serves on the PROMAX/BDA board of directors. He is a founding board member of the national Television Academy's Lone Star Chapter. Muscari is a 1979 graduate of the University of Alabama, School of Communication in Tuscaloosa where he earned a BA in Broadcast and Film Communication.

Among recent accomplishments in his position, he lead a team that designed and created a single, consolidated community services department to drive revenue, and greater brand visibility for Belo-Dallas companies including The Dallas Morning News, WFAA, Texas Cable News (TXCN) and Belo Interactive. He is also responsible for the establishment and development of partnerships with local media including radio, print and online. In 1997 Muscari was a project manager of a team that led a station effort that resulted in WFAA-DT signing on the air as America's first high definition signal to be broadcast on a VHF signal.

Today he sets strategies to leverage assets of Belo's Dallas and Texas cluster properties to result in incremental revenue and ratings growth. His work also includes project administration/management of specific assignments involving station resources and personnel. He has mentored a variety of young communicators and regularly spends time with broadcast students at local colleges and universities including SMU, the University of North Texas and Texas Christian University. Over his more than 23 years in broadcasting Muscari has been honored for his creative work with multiple regional Emmy Awards. He is a PROMAX/BDA award winner, as well as a past recipient of the prestigious New York Television and Film Festival Gold Medallion.

ADDITIONAL BOARD BIOS

Thomas R. Berg, Ph.D. BEA District II Rep

Tom is an associate professor in the Electronic Media Communication Department at Middle Tennessee State University, located in Murfreesboro. He's enjoyed a long association with MTSU, having begun his tenure in 1991. Prior to MTSU, he served on the faculties of Creighton University (1982-85, 1988-91), the University of Texas at El Paso (1977-82), and Saint Bonaventure University (1974-77).

Tom earned the degree of Doctor of Philosophy at the University of Georgia (1988), Master of Science at Iowa State University (1974), and Bachelor of Fine Arts at the University of South Dakota (1970).

While at MTSU, he has served on numerous committees, including the University's Graduate Council (current chair), the College of Mass Communication's Promotion and Tenure Committee (past chair), and the Department's Peer Evaluation Committee (past chair) and Scholarship Committee (current chair).

Continued on Page 50

Berg biography continued from Page 50

In terms of research interests, his specialty is that of electronic media management issues, particularly those concerning television station employee turnover.

In October 2003, Tom was reelected as District II representative to the BEA Board of Directors. In the mid-1980s, he served as BEA District IV representative.

Alan M. Rubin

Publications Committee Chair

Alan M. Rubin is Professor and Director of the School of Communication Studies at Kent State University. He received the Ph.D. degree, emphasizing the social influence of mass and political communication, from the University of Illinois at Urbana-Champaign in 1976, and the M.A. degree in Communication Theory and Media (1972) and B.A. degree in Communication and Political Science (1969) from Queens College of the City University of New York.

Rubin has studied the uses and effects of communication media, including news and entertainment, the formation of parasocial relationships with media personalities, intergenerational communication, media use and aggression, the impact of media and newer communication technologies, and links between personal and mediated communication. Recently, he has examined the influence of consumer motives on media use, uses of the Internet, the media's cultivation of fear in the wake of terrorism, the influence of perceived relationships on talk-radio listening, viewer aggression and attraction to TV talk-show hosts, and aggression and popular music preferences.

A Fellow of the International Communication Association, Rubin was identified among the top-16 active publishing scholars in communication and among the top-5 publishers in mass communication and telecommunications. He has written 85 articles, chapters, and books, co-authored *Communication Research: Strategies and Sources*, and is associate editor of *Communication Research Measures: A Sourcebook*. He has lectured in a dozen countries, presented 90 conference papers, and participated on 80 other conference programs. He is advisory editor in mass communication for Lawrence Erlbaum Associates, and past editor of the *Journal of Broadcasting & Electronic Media* and *Journal of Communication*. He has been an editorial consultant for numerous journals, publishers, associations, foundations, and government agencies, and a consultant to media, education, and industry, including the Motion Picture Association of America and American Broadcasting Companies. He has testified as an expert witness before the Copyright Royalty Tribunal and Copyright Arbitration Royalty Panel of the Library of Congress.

[< back to table of contents](#)

GODFREY BECOMES NEW EDITOR FOR THE JOURNAL OF BROADCASTING AND ELECTRONIC MEDIA

Donald G. Godfrey, Ph.D.

Professor

**Walter Cronkite School of Journalism and Telecommunication
Arizona State University, Tempe, AZ**

Dr. Godfrey is a teacher, a professional broadcaster and a broadcast historian. He's worked in commercial radio, television and corporate communications. He spent twelve years at KIRO-TV in production; has worked at KSVN-AM, as morning news anchor; KOET-TV, as an anchor and educational programs director; and, KEZI-TV, as a general assignment reporter and sports anchor. His academic professional activity includes service as KWAX-FM, Station Manager; the design, licensing and faculty supervision of KCMU-FM; as well as sixteen years of supervising student news and magazine programs, helping students get their work on the air at KCST-PBS, Seattle (12 years); KUAT, PBS; Tucson (2-years); KSDL-TV, Ind. St. George (2-years); Cable Access and KAET, Phoenix (8 years). He retains his professional activity as a part of his teaching career through freelance consulting and corporate work. He has received numerous awards for his video productions and writing.

His academic scholarship includes publications in the: *Journal of Broadcasting and Electronic Media*, the *Journalism Quarterly*, *Journalism History*, *American Journalism*, the *Journal of Mass Media Ethics*, the *Canadian Journal of Communications*, the *Journal of Mormon History*, the *American Review of Canadian Studies*, *Feedback* and the *Southwestern Mass Communications Journal*.

His academic honors and awards include: ATAS Delegate, 2000; NATPE Fellow, 2000; ITVA Award of Merit, 1997; First Place BEA Production Awards, 1997 and 1992; Choice, "Outstanding Academic Books List," 1992.

Dr. Godfrey has published several books: *Philo T. Farnsworth: The Father of Television*, University of Utah Press, 2001; *Electronic Media*, Wadsworth, 2000 (w/Craft & Leigh); *Historical Dictionary of American Radio*, Greenwood Press, 1998 (w/Leigh). *Television in America: Pioneering Stations Across the Nation*, Iowa State University Press, 1997 (w/ Michael Murray). *Reruns on File: A Directory of Broadcast Archives*, LEA, 1992.

Dr. Godfrey served on the Broadcast Education Association (BEA) Board of Directors, 1994 to 2001. He was elected president, 1999-2000. Currently serves on the BEA Festival Committee, Chair. He served as President, of the Council of Communications Associations 1999. He is a member of AEJMC, NCA, ICA, ACUS, AJHA and ITVA.

Dr. Godfrey says the greatest reward in his career is teaching, "I simply enjoy watching my students grow."

A New Journal ...

The International Journal of Media & Cultural Politics

To mark the launch of MCP, the Editors are inviting scholarly mini-essays of over 1000 and not more than 1500 words on any theme exploring the relationship between the contemporary media and the politics of representation, or policy, or control, and commenting on recent waves of pessimism about the media in culture. Contributors are invited to address print, broadcast or electronic media as they choose, and likewise to adapt the theme to specific forms, genres, theories, practices, demographics, localities, audiences, pedagogic and research contexts, and topical issues.

All contributions to: Katharine Sarikakis – k.sarikakis@coventry.ac.uk – by email attachment, by 31 May 2004.

For details on style, please go to: www.intellectbooks.com/journals/mcp/

Thanks ... the Editors

Please note that *MCP* is **also** now accepting full length submissions for the inaugural volumes to be published in 2005, on general media and cultural politics themes.

Annenberg Research Network Post-doctoral Position 2004-05

Dear Colleague,

The Annenberg Research Network on International Communication, at the University of Southern California, invites applications for a post-doctoral research position during the 2004-2005 academic year, from candidates who do innovative research in International Communication. Details and information are available on our web site at:

http://annenberg.usc.edu/international_communication/PostDocAnnouncement.htm

Thank you,

Jonathan Aronson, Francois Bar, Manuel Castells and Hernan Galperin

Call for Contributing Authors

Authors are needed to contribute to the book, *Issues and Conflicts in American Journalism: Opposite Forces*. The objective of the book is to identify major sources in American journalism, to discuss issues concerning these, to focus on conflicts and to propose solutions to these problems.

Individuals interested in being contributing authors should contact me with their topic of preference via email at erwinthomas@yahoo.com. Or write to: Professor Erwin K. Thomas, Department of Mass Communications & Journalism, Norfolk State University, 700 Park Ave, Norfolk, VA 23504; Tel: (757) 420-5234 (home); Fax: (757) 823-9119.

Deadline for the completion of all chapters will be March 30, 2004. Edwin Mellen Press will publish this book.

Global Media Research Center Announced by Dean Pendakur

A new Global Media Research Center is under development at Southern Illinois University Carbondale in the College of Mass Communication and Media Arts. It will receive seed funding over the next several years by the campus administration, and will initially be directed by Dr. John Downing. Building upon the international media research interests of the SIU faculty, the Center will seek to conduct a variety of research projects, but also to mount special seminars and spark publications, all of this in conjunction with researchers nationally and worldwide.

AUSACE 2004

Cairo, Egypt

9th annual meeting

Media and Civic Discourse: Citizenship and Democracy

Communication educators, students and media professionals throughout Africa, the Middle East, Asia, Europe and the United States are invited to submit research paper abstracts and panel proposals for the Ninth International Conference of the Arab-U.S. Association for Communication Educators (AUSACE), November 18-21, 2004, in Cairo. Cosponsors include: the American University in Cairo (AUC), Modern Arts and Science University (MSA), School of Communication, Cairo University, the International Academy for Media Science (IAMS), the Egyptian Radio and Television Union (ERTU), and the Center for International Media Education (CIME), Georgia State University.

Possible topics:

- Media Democracy, Bureaucracy and Citizenship
- Strategic Communication, Politics and the Public Sphere
- New Media and the Civic Culture
- Media, NGO and Democratizing of governance
- Women, Media and Peace
- Media, Public Choices and Social Learning
- Ethics and Strategic Dialogue in Civic Society
- New Media: Implications for Electronic Democracy
- Media, Ethics and Dialogues with Children

Send panels, proposals and abstracts by 27 June 2004. Final papers (25 page maximum) due by 1 September, 2004

All abstracts will be refereed. Individuals who submit materials by 27 June will receive notice of the disposition of the paper by 21 July. Acceptance of a paper will imply conference attendance.

Send Arabic language Papers to:

Hussein Amin, Ph.D, Professor and Chair

Department of Journalism and Mass Communication

The American University in Cairo
 P.O. Box 2511 Cairo 1151 Egypt.
 Phone (20-2)797-6200 * FAX. (20-2)795-7565
 Email: h_amin@aucegypt.edu
 Web site: <http://www.aucegypt.edu/>

Send English language papers to:
 Leonard Ray Teel, Ph.D, Professor and Director
 Center for International Media Education
 Department of Communication
 Georgia State University
 Atlanta, GA 30303 USA
 Phone 404 651-2697 or 404 667-2924
 FAX 404 651-1409
 Email: JOULRT@langate.gsu.edu
 Web site: <http://www.gsu.edu/~wwwcim/>

Global Fusion 2004

Endorsed by AEJMC, BEA, IAMRC & ICA

By Lisa Brooten

On 29-31 October 2004, Global Fusion 2004 will be held in St. Louis, Missouri, and will bring together international and intercultural scholars and professionals for its fourth annual meeting. **AEJMC's** International Communication Division, the Intercultural/Development Division of **ICA**, and **BEA's** International Division have all endorsed this forum, and each will present a plenary session in cooperation with Ohio University, Purdue University and the University of Texas. Southern Illinois University's College of Mass Communication & Media Arts will host the meeting.

CALL FOR PAPERS & PANEL PROPOSALS

Global Fusion 2004 will conduct a peer-reviewed paper competition on any subject dealing with global communications and/or culture. Papers (not to exceed 30 pages, including references) are due by **1 August 2004**. APA style should be employed, and an author's page with address, a separate title page, and a 200-word abstract must be included. Global Fusion 2004 also calls for submissions for panel sessions and special workshops. 250 word abstracts are due **1 August 2004**.

AWARDS

Cash prizes: **\$200**, **\$100** and **\$50** awarded to competition winners, and top papers will be published in the *Global Media Journal*, the official journal of the conference series.

FEES

Fees for the conference are **\$115/\$60** faculty/grad students before 1 September 2004; and thereafter: \$130/\$70. Conference fees include conference materials, an opening *hors d'oeuvres* reception at 6:00 PM on October 29, one luncheon, and coffee breaks. An optional night-on-the-town event is planned for Saturday evening. Make checks to Global Fusion 2004.

Meet me in St. Louie, Louie ...

The sights and sounds of a great, historical city will make your stay in St. Louis an event to remember. The conference will be held at the **Sheraton West Port Plaza** hotel. *Laclede's Landing*, the *Museum of Western Expansion*, and *Union Station* are all attractions worth visiting. Room rates are \$102 single or double occupancy. Shuttle service to and from the airport, a business center, an indoor pool, and a health center are free.

For MORE INFORMATION about GLOBAL FUSION 2004 visit the GLOBAL FUSION Website at: www.globalfusion.siu.edu

Global Media Journal

http://lass.calumet.purdue.edu/cca/gmj/about_gmj.htm

WELCOME!

The Global Media Journal is an electronic publication devoted to the exploration of the fascinating, evolving, and ever-expanding field of communication. GMJ is hosted by the Department of Communication and Creative Arts at Purdue University Calumet, Hammond, Indiana, USA.

At the outset, I would like to express my gratitude to Dr. Dan Dunn, Dean of the School of Liberal Arts and Social Sciences, for his valuable support and encouragement throughout this project.

The idea for this groundbreaking Journal started in 1999 while I was working on my textbook, *Global Communication* and a companion web site, *Global Media Monitor*. Two Purdue students/alumni, DeBorah Williams and Dennis Wells, assisted me in designing and developing the web site into its present form. I have also benefited from the expertise of Don Weaver, Supervisor of Computer Technology and Information Services, at Purdue University Calumet. Furthermore, I am grateful to my colleagues, administration, and computer staff at Purdue University Calumet for giving me the needed technical, financial, and moral support and for housing this web site on the FrontPage server of the University.

I have greatly benefited from the advice of my numerous colleagues and friends throughout the world--most of whom are serving as editors and advisory board members of the Journal. Without their kind cooperation and encouragement, this

ambitious project could not have come to fruition. My sincere thanks to everyone!

In the tradition of other academic journals, the contents of GMJ are determined by the the Editors and the Advisory Board members.

With warmest regards!
Yahya R. Kamalipour
Managing Editor

Members-on-the-Move

Dr. John Downing (Southern Illinois University).

Dr. Manjunath Pendakur, Dean of the College of Mass Communication and Media Arts, announced the appointment of **Dr. John Downing** (Ph.D., London School of Economics) as Senior Fellow of the Global Media Research Center at Southern Illinois University.

Rasha A. Abdulla (University of Miami) This is my long-awaited announcement. I'm very happy to say, that finally, with a lot of blessing from God above and after years of hard work, I've finally successfully defended my dissertation at the University of Miami on the Uses and Gratifications of the Internet among Arab students in Egypt. As part of my research, I've surveyed 502 students at the American University in Cairo to find out about their patterns of Internet use. As exciting as that was, the more exciting bit is I'm now officially a Ph.D.:)

Laura Lengel (Bowling Green University) Laura has recently published *Computer Mediated Communication: Social Interaction on the Internet* and has two books forthcoming: *Intercultural Communication and Creative Practice: Music, Dance, and Women's Cultural Identity* (Greenwood 2005) and *Casting Gender: Women and Performance in Global Contexts* (edited book with John T. Warren, forthcoming). In December 2003, Laura will be a representative of the Union of Democratic Communication to the United Nations World Summit on the Information Society, Geneva, December 2003.

Jihad N. Fakhreddine (Research Manager — Media Pan Arab Research Center, Dubai) Jihad spent a good part of the summer in Iraq, where his company conducted a poll on behalf of Gallup Research.

Mohammed el-Nawawy (Stonehill College) Mohammed has a chapter in press (co-authored with Adel Iskandar) titled "Al-Jazeera and War Coverage in Iraq: The Quest for Contextual Objectivity." It will appear in "Reporting War." (Zelizer, B. & Allan, S., editors). Routledge: London. This fall, I am teaching a course on Islam and the West: Images and Stereotypes. The course analyzes the US and Western image in the Arab and Islamic world and the Arab and Islamic image in the United States and the

West. Last October, Dr. Nawawy was invited to a panel titled “Lessons from Iraq: The News Media and the Next War” sponsored by The Lucius W. Nieman Symposium at Marquette University, Milwaukee, WI, Oct. 29, 2003. The panel included academics and many American and international war correspondents, many of whom were embedded with the coalition troops in Iraq.

Jake Podber (Southern Illinois University) is the author of “Radio’s Early Arrival in Appalachia: A Harbinger of the Global Society” published in the book, *Global Media Studies: Ethnographic Perspective* by Routledge Press. Dr. Podber also presented a paper at the Informing Science + Information Technology Education International Conference in Pori, Finland, and the Artic Circle Distance Learning Education Seminar at the University of Lapland, Rovaniemi, Finland.

Dom Caristi (Ball State University), was a visiting professor in Macerata, Italy, for AHA International fall, 2002. He taught U.S. students from a dozen different universities in a class on “Creating Effective Digital Video.” For their projects, students produced videos for a local school, the Chamber of Commerce and a hiking club. He wrote about the experience in Feedback. You can see his article at <http://www.beaweb.org/feedback/feed44v5.pdf>

Joe Straubhaar (University of Texas) Joe edited a Global Media Journal issue on telenovelas with Antonio LaPastina last spring. Took 19 students to Salavador/Sao Paulo, Brazil for six weeks in the summer of 2003 to study media, culture and history in Brazil.

Marwan M. Kraidy, (American University) On November 8, 2003 my daughter Maya was born. YEA! Marwan has just published *Global Media Studies: Ethnographic Perspectives* (co-edited with P. Murphy, Routledge 2003). In June, he delivered an invited talk at the American University of Beirut on media globalization and hybridity. In the spring and summer of 2004, he will be on research leave in Lebanon, conducting research for his next book on television and modernity in Lebanon.

John Downing (University of Texas) The Portuguese edition of his *Radical Media* book was published in Sao Paulo, Brazil, by Editora SENAC. On April 10-12, John participated in European Journal of Communication seminar at the University of Florence on the future of media research. Contributed videotaped lecture on U.S. media and the build-up to the war on Iraq to conference at Hodeidah University, Yemen, in September. In November, John attended Digital Dynamics conference at Loughborough University, UK, and participated in the IAMCR’s International Council business meetings held during the conference. Dr. Downing has recently joined the executive editorial board of a new Sage Publication, *Global Media and Communication*, scheduled to start in 2005.

LuEtt and Gary Hanson (Kent State University) Gary and I are planning a trip to

Europe this coming summer. We'll be chaperones with a youth choir, American Music Abroad. We'll be in France, Germany, Switzerland and Austria, singing American music for European audiences. (Yes, Gary and I will be singing with the choir as well.) We'll be singing at the American Memorial on the beach in France, visiting Mozart's birthplace and touring one of the concentration camps in addition to singing about 10 concerts.

Sam Swan (University of Tennessee) In January, 2003 Sam conducted a one-week workshop for TV journalists in Ghana for the US State Department, and then in March, 2003 a two-week workshop for radio producers and journalists in Namibia. Also, Sam conducted a two-week workshop for television journalists at Croatian State TV in Zagreb, Croatia for Voice of America. June, 2003: Conducted TV station consultancies for three weeks in Slovakia. September, 2003: Conducted a one-week workshop for broadcast journalists in Tashkent, Uzbekistan for VOA/IBB/Radio Free Europe.

Jyotsna Kapur (Southern Illinois University) continues her research on the ways in which late twentieth century global capital is transforming life in the Third World, specifically India. Jyotsna recently participated in a panel discussion organized by the International Forum, SIU titled, "Toys, Clothes, and the WTO: How Globalization affects Consumers" in which she presented her ongoing research on the redefinition of childhood as Indian children are integrated into the global market as labor and consumers.

Ramez Maluf (Lebanese American University) wishes to announce a Call for Papers "Media and the Transformation of Arab Societies" March 16-19, 2004. THE FOURTH ANNUAL BIMA CONFERENCE at the Lebanese American University (www.lau.edu.lb) Beirut, Lebanon. This conference is designed to generate research into the effects of media on all aspects of Arab societies, including business, education, politics, sociology, and culture.

Journal of Transnational Broadcasting Studies

TBS, a biannual journal, is the first to focus specifically on issues of broadcasting and the electronic media that transcend borders. TBS explores technology, cross-cultural issues, political and economic trends, and the dynamics of global media through feature articles, industry profiles and interviews, symposium discussions, and refereed research.

Transnational Broadcasting Studies is published by the Adham Center for Television Journalism at the American University in Cairo. All of the TBS editors, as well as many of the members of the Editorial Advisory Board, are members of the BEA International Division. The Division and TBS have a history of cooperation, sponsorship, and publication going back to the journal's beginnings.

NEWS & NOTES

All International Division members are invited to send in reports, news, personal accomplishments, project information, and other announcements for publication on the BEA International Division website (www.tbsjournal.com/BEA/home.html). The site will be updated as often as necessary, and it's a great way of keeping in touch with each other throughout the year, so please check back often. Also, all members are requested to check the Membership List section of the site and make sure your listing information is correct.

For more information or to send notices, contact at (20-2) 357-5422/3/4, fax (20-2) 355-7565, or e-mail TBS@aucegypt.edu

TBSwebsite: www.tbsjournal.com

AdhamOnLine Spring 2004

www.adhamonline.com

AdhamOnLine, home site of The American University in Cairo's Adham Center for Television Journalism, puts up its Spring Issue today.

Designed to keep the Adham Center community in touch and up to date on Center developments, AdhamOnLine reports such highlights of the past semester as the visit of Yousri Fouda ('92), chief of Al Jazeera's London bureau, and his lecture to Adham students in October, and how other distinguished alumni came together to remember old times and renew contacts at the Center's annual Distinguished Media Alumni dinner, held in December. One of those celebrants who was happy to make contact with the Center after a number of years out of touch was Amani Soliman ('90), now with the BBC Monitoring Unit, who brought AdhamOnLine up to date on her career in international TV journalism. This issue also brings a report from alumn In'am El Obeidi ('93), who teaches TV journalism in Palestine.

AdhamOnLine reports on the screening of Egyptian-American film maker Jehane Nuajim's award-winning documentary "Startup.com," tells how Center students took part in the Solis Foundation's innovative Contact program for building bridges across intercultural divides via the Internet, and reviews TBS 11, the Fall 2003 issue of *Transnational Broadcasting Studies*, the Center's electronic journal of the satellite world (leading this time with October's Arab Media Summit in Dubai).

AdhamOnLine is the place to go for all your questions about the Adham Center. It tells how the Center's ever-mobile director, Abdallah Schleifer, and its senior associate, Hussein Amin, spent their semester and lets you bring yourself up to date on the latest news from Center graduates through its comprehensive alphabetical list of alumni, available at the click of a button, as well as providing comprehensive descriptions of the Center's academic offerings. Check it out!

A thanks to Commissioner Jim Quello

During 23 remarkable years of service as a Commissioner on the Federal Communications Commission, including a year as acting chairman, Jim Quello played an important role in the development of communications policy during an era that saw dramatic changes in communication technologies and communication industries. To insure his continued legacy, the Quello Center was created at Michigan State University. The Quello Center strives to be at the forefront of telecommunication policy research and foster cutting edge academic study into the communication industries.

Jim Quello turned 90 on April 21. Happy Birthday Mr. Commissioner!

NTA and BEA Renew Relationship

Through the encouragement of a BEA board member, BEA is pleased to be renewing a relationship with the National Academy of Television Arts & Sciences, (NTA) based in NYC. We want to share their mission and activities with you, as we encourage you to take advantage of their local Chapters and their meetings around the country. Please see their webpage on Chapters at <http://www.emmyonline.org/emmy/chapters.html>

The National Television Academy was founded in 1957. It is dedicated to the advancement of the arts and sciences of television and the promotion of creative leadership for artistic, educational and technical achievements within the television industry.

The Foundation of the National Television Academy is committed to inspiring the next generation of broadcast journalists, educating television viewers, and advancing television best practices. <http://www.emmyonline.org/emmy/edu.html>.

Now in its second year, the Student Award for Excellence is part of the National Student Television program <http://www.nationalstudent.tv> which encourages and supports journalistic skills among high school students. This nation-wide initiative uses a curriculum based on two books by Av Westin. In 2004, winners will be honored in 6 categories at the chapter and national levels.

Each year the National Television Academy awards two \$40,000 college scholarships to high school students planning to pursue careers in television or a related field. The Trustees Scholarship is open to any graduating high school senior planning to major in communications at a four-year university. <http://www.emmyonline.org/emmy/scholr.html>.

The National Television Academy recognizes excellence in television with the coveted Emmy Award for News, Sports, Daytime, Public Service and Technology . The International Academy of Television Arts and Sciences, IATAS, <http://www.iemmys.tv/> , recognizes excellence in international programming and the Academy of Television Arts & Sciences, ATAS, <http://www.emmys.com/rewards>, rewards excellence in Prime Time programming.

AcademicCareers.com good Web site

Dr. James Fowler III (Jim@Drjamesfowler.com) was recently involved in a search and used the academic job site AcademicCareers.com and really liked it.

You can search or announce faculty, post doc, research, library, endowed chair, and administrative jobs at colleges, universities and research institutes anywhere.

Applicant can use all their services without being charged and employers can post a job listing for up to three full months for US\$ 175 (CAD 234). This even includes a unique email alert system that notifies applicants when a job matching their search criteria is posted.

To see the site go to www.AcademicCareers.com

Columbia Graduate School Dean Is Retooling Curriculum

Nick Lemann heads effort to turn university's 10-month journalism grad school into a two-year program that goes beyond "basic skills."

By Staci D. Kramer

<http://www.ojr.org/ojr/education/1077756445.php>

Meet Columbia's New Media Guru

Sreenath Sreenivasan has been teaching cyberspace journalism and a new media production workshop since before many journalists ever even saw the Internet.

By Staci D. Kramer

<http://www.ojr.org/ojr/education/1077755580.php>

SALARIES

2003-2004 National Salary Survey Results Broadcast Education Association

Following are the results of the eleventh annual BEA national salary survey conducted in November, 2003. Respondents encompassed all types of institutions ranging from small, private, 4-year liberal arts colleges to major public universities offering the doctorate in the field.

Please note the following:

1. All salaries are base salaries -- they do not reflect fringe benefits.
2. All have been adjusted to an academic year (9/10 mos.) basis.
3. Only faculty teaching electronic media courses are included.
4. The survey includes only full-time faculty -- both temporary and tenure-track.

	LOW	HIGH	MEDIAN	MEAN	RESPONDING SCHOOLS
Instructor	8,500	100,000	54,250	37,295	25
Asst. Prof.	28,510	69,500	49,005	46,992	33
Assoc. Prof.	32,180	89,121	60,650	55,582	35
Full Prof.	35,980	150,000	92,990	74,704	34

*Average of means compiled by each respondent for each rank

Salary most likely to be paid to an incoming INSTRUCTOR without prior full-time teaching experience (mean of those responding): \$34,038 (38 schools)

Most likely salary for an incoming ASSISTANT PROFESSOR who has just completed the terminal degree (mean of those responding): \$43,349 (46 schools)

Data compiled and reported by Peter B. Orlik, Central Michigan University, under authority of the Broadcast Education Association Board of Directors.

Broadcast Education Association

BEA Customer Service: beainfo@beaweb.org

Toll-free: (888) 380-7222

BEA's faculty salary survey is done annually by Dr. Peter B. Orlik at Central Michigan. Following is a composite of the survey results from 1993-2003. Thanks to Dr. Orlik for the work on the number crunching.

1993-1994		Low (\$)	High (\$)	Median (\$)	Mean (\$)	Responding Schools
	Instructor	15,200	38,000	26,600	27,568	37
	Assistant Professor	24,274	49,500	36,887	35,434	71
	Associate Professor	28,562	66,500	47,531	43,220	63
	Full Professor	40,401	103,900	72,151	55,317	52
	Incoming Instructor				26,497	70
	Incoming Assistant Instructor				32,677	80
1994-1995		Low (\$)	High (\$)	Median (\$)	Mean (\$)	Responding Schools
	Instructor	15,000	45,499	30,250	28,442	28

SALARIES

	Assistant Professor	26,994	54,972	40,983	36,180	44
	Associate Professor	31,800	62,394	47,097	44,940	42
	Full Professor	38,064	86,614	62,339	56,251	31
	Incoming Instructor				26,888	40
	Incoming Assistant Instructor				32,686	50
1995-1996		Low (\$)	High (\$)	Median (\$)	Mean (\$)	Responding Schools
	Instructor	8,000	45,900	26,950	29,406	32
	Assistant Professor	27,000	55,436	41,218	36,707	59
	Associate Professor	22,288	79,410	50,849	44,262	59
	Full Professor	38,000	90,100	64,050	56,152	53
	Incoming Instructor				27,169	50
	Incoming Assistant Instructor				33,544	69
1996-1997		Low (\$)	High (\$)	Median (\$)	Mean (\$)	Responding Schools
	Instructor	22,963	49,044	36,004	32,412	27
	Assistant Professor	28,000	56,726	42,363	39,030	47
	Associate Professor	34,245	63,398	51,322	46,502	45
	Full Professor	41,698	86,460	64,079	60,054	33
	Incoming Instructor				28,473	47
	Incoming Assistant Instructor				34,909	53
1997-1998		Low (\$)	High (\$)	Median (\$)	Mean (\$)	Responding Schools
	Instructor	24,000	45,000	34,500	34,018	12
	Assistant Professor	29,806	53,900	41,853	40,316	21
	Associate Professor	34,000	65,633	49,817	47,038	24
	Full Professor	44,355	93,682	69,019	62,094	16
	Incoming Instructor				29,821	21
	Incoming Assistant Instructor				36,353	24
1998-1999		Low (\$)	High (\$)	Median (\$)	Mean (\$)	Responding Schools
	Instructor	18,000	50,124	34,062	32,588	27
	Assistant Professor	28,000	61,440	44,720	41,004	51
	Associate Professor	34,000	69,550	51,775	48,418	54
	Full Professor	42,000	101,500	71,750	61,416	40
	Incoming Instructor				31,175	49
	Incoming Assistant Instructor				37,354	61
1999-2000		Low (\$)	High (\$)	Median (\$)	Mean (\$)	Responding Schools
	Instructor	24,000	48,540	36,270	33,757	32
	Assistant Professor	29,252	77,928	53,590	41,855	55
	Associate Professor	33,006	88,000	60,503	50,499	54
	Full Professor	36,913	125,000	80,956	62,893	45
	Incoming Instructor				31,282	55

SALARIES

	Incoming Assistant Instructor				38,845	64
2000-2001		Low (\$)	High (\$)	Median (\$)	Mean (\$)	Responding Schools
	Instructor	27,000	66,800	46,900	36,175	27
	Assistant Professor	33,000	68,633	50,817	43,705	33
	Associate Professor	37,000	71,434	54,217	51,860	38
	Full Professor	42,000	89,460	65,730	65,286	32
	Incoming Instructor				33,910	34
	Incoming Assistant Instructor				40,595	42
2001-2002		Low (\$)	High (\$)	Median (\$)	Mean (\$)	Responding Schools
	Instructor	24,000	81,521	52,760	37,260	35
	Assistant Professor	35,000	80,446	57,723	45,425	47
	Associate Professor	37,000	88,384	62,692	52,248	47
	Full Professor	49,328	135,379	92,353	69,090	41
	Incoming Instructor				33,473	49
	Incoming Assistant Instructor				41,616	57
2002-2203		Low (\$)	High (\$)	Median (\$)	Mean (\$)	Responding Schools
	Instructor	30,000	55,000	42,500	39,171	23
	Assistant Professor	34,700	62,000	48,350	46,284	26
	Associate Professor	35,700	72,000	53,850	53,998	33
	Full Professor	52,500	99,275	75,887	70,358	23
	Incoming Instructor				34,236	36
	Incoming Assistant Instructor				42,039	36

[< back to table of contents](#)

MEDIA OWNERSHIP RESOURCES

Well Connected: Cpi Enables Searchable Database Of Electronic Media

The Center for Public Integrity now offers a database of media ownership, searchable by zip code. CPI's unprecedented study of the telecommunications industry produced a catalogue of some 65,000 entries, capturing virtually every radio, TV, phone and cable company in America. The database also includes ownership market share numbers by company, though it does not indicate listener/viewer market share.

SOURCE: Center for Public Integrity

Search the database: <http://www.openairwaves.org/telecom>

MEDIA COMPANIES FAMILY TREE CHART DETAILS WHO OWNS WHAT

The top 100 US media companies generated over USD \$195 billion in 2002, with cable companies capturing about a third of that revenue, according to Advertising Age's 24th annual report on the country's media giants. The list contains only media distribution firms supported by advertising, and AOL Time Warner set the pace with \$26.9 billion in revenue, a 9 percent increase. The cable industry as a whole contributed 10 percent to the overall increase in media revenues among the top 100, while Spanish language outlets were identified as the largest growth sector, surging 26.7 percent in the first five months of 2003. The report, which includes a multi-page color chart outlining the 100 companies and their key holding in different sectors, is available in PDF format via the link below.

SOURCE: Advertising Age; AUTHOR: Scott MacDonald

<http://www.adage.com/news.cms?newsId=38514>

Access the report at:

<http://www.adage.com/images/random/100mediacos03.pdf>

It's a World of Media Plenty. Why Limit Ownership?

New York Times, Sunday, 10/12/03

Despite criticism that a few media giants dominate TV and the Internet, FCC chief Michael Powell insists that news and public affairs programming — “the fuel of our democratic society” — are plentiful.

<http://www.nytimes.com/2003/10/12/weekinreview/12LABA.html>

Bill Moyers on Big Media

NOW with Bill Moyers, Friday, 10/10/03

Following the public outcry against the FCC's relaxed media ownership rules, Big Media's lobbyists went to work, and now efforts to reverse the rules are “dead in the water, sinking the democratic process with it.”

<http://www.pbs.org/now/commentary/moyers27.html>

Clear Channel CEO Says Firm's Detractors Are Misinformed

San Antonio Express-News, Sunday, 10/12/03

Before deregulation more than half of the nation's radio stations lost money, says L. Lowry Mays of radio giant Clear Channel. Deregulation has led to healthier stations, he insists.

<http://news.mysanantonio.com/story.cfm?xla=saen&xlb=110&xlc=1067267>

108.4 Million TV Households in the U.S.

According to Nielsen Media Research, the total number of television households in the United States (including Alaska and Hawaii) is estimated at 108,400,000. The new estimates took effect with the television week of September 1-September 7, 2003, meaning each national rating point will represent one percent of the total, or 1,084,000 television households.

This figure, which is projected to January 1, 2004, will be used for the entire 2003-2004 television season. The new estimate represents an increase of 1.7 million television households from the 2002-2003 season. Nielsen Media Research annually reports television household and persons estimates based on information from a variety of sources, including Claritas, the United States Census Bureau and Nielsen Media Research's samples.

Demographic estimates within U.S. TV households include:

	2001-2002	2002-2003	2003-2004
Households	105,500,000	106,700,000	108,400,000
Persons 2+	269,880,000	272,040,000	275,580,000
Women 18+	107,070,000	108,190,000	109,860,000
Men 18+	98,560,000	99,020,000	101,540,000
Teens 12-17	23,520,000	24,840,000	24,700,000
Children 2-11	40,730,000	39,990,000	39,480,000

BEA's State Association Members

Dennis Lyle
Illinois Broadcasters Association
 2621 Montego
 Suite E
 Springfield, IL 62704
www.ilba.org

Linda Compton
Indiana Broadcasters Association
 11919 Brookshire Pkwy.
 Carmel, IN 46033
www.indianabroadcasters.org

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Iowa Broadcasters Association
 PO Box 71186
 Des Moines, IA 50325
www.iowabroadcasters.com

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 Lansing, MI 48906
www.michmab.org

Donald Hicks
Missouri Broadcasters Association
 PO Box 104445
 Jefferson City, MO 65110
www.mbaweb.org

Greg MacDonald
President/CEO
Montana Broadcasters Association
 HC 70 Box 90
 Bonner, MT 59823
 Phone: 406-244-4622
 Fax: 406-244-5518
www.mtbroadcasters.org/

Dick Palmquist
Nebraska Broadcasters Association
 12020 Shamrock Plaza
 #200
 Omaha, NE 68154
<http://radiostation.com/cgi-bin/w3-msql/jobopeningshow.html>

Robert D. Fisher
Nevada Broadcasters Association
 1050 East Flamingo Rd. Ste. 110
 Las Vegas, NV 89119
www.nevadabroadcasters.org

Carl C. Smith
Oklahoma Association of Broadcasters
 6520 N. Western
 Ste. 104
 Oklahoma City, OK 73116
www.oabok.org/jobbank.html

Whit Adamson
Tennessee Association of Broadcasters
 PO Box 101015
 Nashville, TN 37224-1015
www.tabttn.org

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

www.wyomingbroadcasting.org/

Web sites for State Broadcast Associations

[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](#)

Additional web resources

ABC Family

Boomerang

Cartoon Network

Cinemax

CNN

CNNenespanol

CNN International

CNN/Money

CSTV: College Sports Television

C-SPAN

Discovery HD Theater

Game Show Network

Hallmark Channel

HBO

www.ABCFamily.com

www.cartoonnetwork.com/boomerang

www.cartonnetwork.com

www.cinemax.com

www.cnn.com

www.cnnenespanol.com

www.Edition.cnn.com

www.cnnmoney.com

www.cstv.com

www.c-span.org

www.discovery.com/hd

www.gsn.com

www.hallmarkchannel.com

www.HBO.com

OUTDOOR LIFE NETWORK	www.OLNTV.com
SHOWTIME NETWORKS	www.SHO.com
Sundance Channel	www.sundancechannel.com
TBS Superstation	www.TBSSuperstation.com
Tech TV	www.techtv.com
TNT	www.tnt.tv
Travel Channel	www.discovery.com Go to Travel Channel
Turner Classic Movies	www.turnerclassicmovies.com
Univision	www.univision.com
WE: Women's Entertainment	www.we.tv

Network Affiliates

A&E Television Networks	www.AETNjustclick.com
ABC Cable Networks	www.abccng.com
AMC Networks	www.amcnetworks.com
Daystar Television Network	www.Daystar.com
Discovery networks (iPAK)	www.discoveryaffiliate.com
ESPN	www.AffiliateZone.espn.com
Fox Cable Networks	www.foxcable.com
Hallmark Channel	www.insidehallmarkchannel.com
The Independent Film Channel	www.ifctv.com/affiliates
The Inspiration Networks	www.inspnets.com
MTV Networks	www.mtvn.com
NBC Cable Networks	www.nbccableinfo.com
The Outdoor Channel	www.outdoorchannel.org
Outdoor Life Network	www.OLNTVAFFILIATES.com
Oxygen	www.oxygenaffiliates.com
Playboy TV Networks	www.pbtvnetworks.com
Scripps Networks	www.affiliate.scrippsnetworks.com
SHOWTIME NETWORKS	www.SHOinfo.com
Starz Encore	www.StarzEncoreAffiliate.com
Tech TV Affiliates	www.techtvaffiliates.com
Turner Networks	www.turnerresources.com
TV Guide	www.tvguideportfolio.com
Univision Networks	www.UnivisionNetworks.com
The Weather Channel	www.weatheraffiliate.com

Associations

Cabletelevision Advertising Bureau's CAB OnDemand	www.cableadbureau.com
NATPE	www.natpe.com
National Cable & Telecommunications Association	www.ncta.com
The 2004 NCTA National Show	www.thenationalshow.com
SCTE Online	www.scte.org

< back to table of contents

CHILDREN WEB SITES

Following are some websites for children to consider. It might make an interesting research project for a group to research these sites and determine content.

kids.discovery.com

A smorgasbord of interactive activities, including a temple filled with monkeys that throw brainteasers like bananas or yucky recipes and games that make science grossly entertaining. This site also has 63 wild interactive adventures that tease the senses with activities like riding an online roller coaster.

www.nick.com

For web-savvy kids, this site has it all - downloadable music, streaming movies, interactive games, and customizable software that lets busy kids create an online calendar to track of summer fun.

www.seussville.com

This site uses characters from Dr. Seuss stories to provide interactive games and activities that move kids right into the book.

www.crayola.com

Broadband-intensive activities include painting pictures, playing educational games, and creating cards to send to family and friends during the summer.

www.popsicle.com

This animated site lets kids cool off with interactive Popsicle games, downloadable cursors, and printable art that looks just like tantalizing summer treats.

www.sandiegozoo.org

Take tours of different habitats with streaming live video of two terrific bears on the SBC Panda Cam and Polar Bear Plunge. Online adventurers can also take a photo-trek and send an animated greeting describing the trip.

www.smokeybear.com

Smokey Bear has been working for more than 50 years to remind Americans of the importance of outdoor fire safety and wildfire prevention. The site has an interactive section for kids of all ages.

www.shockwave.com

This site can keep you entertained all day, playing interactive games, creating your own music, or watching films.

www.filmfestivalstv.com

Some films never make it to the theater. On this site, you can watch short films from your living room in a virtual interactive theater.

www.hgtv.com

An interactive library with step-by-step instructions for a variety of home improvement projects, including painting and planning a deck.

www.si.edu/history_and_culture

Can't make it to Washington D.C.?
Take a virtual history lesson at the

Smithsonian's Web site, which includes interactive exhibits, audio and video.

www.travelago.com

One of the largest multimedia travel libraries, with streaming video of hundreds of locations and special destinations - cruises, resorts, golf courses and more.

www.islandvr.com

If you're planning a trip to Hawaii or just need a virtual vacation, this site offers 360 degree virtual tours of Maui as well as island vacation rental property.

www.canoe.ca/TravelVirtualTours2/home.html

Take 360 degree virtual tours of some of the most popular travel destinations in North America, including Acapulco, New York City, Los Angeles, and British Columbia.

www.nasa.gov

To learn about the ultimate vacation - space travel - tune in to NASA's Web site for live video feeds from its headquarters and the Kennedy Space Center.

www.parks.ca.gov

To experience the beauty of the outdoors from the comfort of your home, take a tour of a number of California state parks.

www.adventuretv.com

National Geographic takes online videos to the extreme with daring adventures featuring volcanoes, native cultures, snow-topped-peaks, and even safaris.

www.virtualguidebooks.com

This travel site provides 360 degree virtual tours of North America - helpful for planning vacations as well as virtual escapes.

www.sbc.com/safety

Adults should make sure their children are up to date on Internet safety tips. SBC Safety Connections offers helpful information and an interactive game where kids protect a town against an Internet villain by choosing the right answers to questions about online safety, privacy, and security.

www.safetyallstars.com

With kids spending a lot of time with friends or home alone, this site has interactive games and activities that teach lessons on water, home, and fire safety.

www.uscgboating.org

The U.S. Coast Guard's Web site has several free online boating safety courses.

www.shapeonline.com

If healthy living or swimsuit-ready abs are your summer goal, this site offers workouts, recipes, and even printable cards with step-by-step exercise instructions that will put you on track.

www.nfpa.org/Research/NFPAFactSheets/SummerSafety/SummerSafety.asp

The National Fire Protection Association has several online fire safety tips to prevent barbeque and firework injuries.

www.boattest.com/seamanship.asp

This site provides downloadable audio lessons with safety tips on proper seamanship as well as links to online boat auctions.

Web sites for Journalism and Broadcast Jobs and Information

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.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.ccma.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>

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 1800 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>

· 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.jpc.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.newsource49.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>
- WETA (Washington, DC)
<http://www.weta.org>
- WFSB (Hartford, CT)
<http://www.wfsb.com/>
- WHYI (Philadelphia)
<http://www.whyi.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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CONVENTION DATES: APRIL 21, 22, 23, 2005

The Broadcast Education Association, BEA, www.beaweb.org announces that the 50th Annual Convention, Exhibition & 3rd Annual Festival of Media Arts dates will be Thursday- Saturday, April 21-23, 2005. The convention will be held at the Las Vegas Convention Center in Las Vegas, NV, USA.

BEA holds an annual convention with over 1,200 attendees and 160 educational sessions, technology demonstrations & workshops, and educational exhibits just after the National Association of Broadcasters and the Radio & Television News Directors conventions, in the same venue. BEA also offers over 15 scholarships for college students studying at BEA member institutions.

BEA fully paid convention registrants continue to be invited to also attend the NAB annual conference, on a complimentary basis. The National Association of Broadcasters, NAB, www.nab.org 2005 annual conference is held just before the BEA convention, and in the same venue, in 2005. The NAB continues to believe in and support the BEA mission and activities of preparing professors and their students as future employees of the broadcasting industry.

The Radio, Television News Directors Association, RTNDA, www.rtna.org convention is also held just before the BEA 2005 convention, in the same venue, and separate registration is required to attend that convention.

BEA will also be celebrating its 50th Anniversary as an association dedicated to "Educating Tomorrow's Electronic Media Professionals". A celebration of its history, contributions to broadcasting, partnerships with professors and industry professionals and vision for the future will be a special part of the Anniversary festivities at the convention.

Sam Sauls, Ph.D., University of North Texas, BEA2005@unt.edu, is the BEA 2005 Convention Program Chair. He will be sending out a 'Call for Convention Panel Proposals' and a Call for Scholarly Papers" for the 2005 convention in the near future.

BEA is a 49 year old, worldwide higher education association for professors and industry professionals who teach college students studying broadcasting & electronic media for careers in the industry and the academy. BEA has 1,200 individual, institutional & industry members, as well as an additional 1,200 subscribers to its scholarly journals, the Journal of Broadcasting & Electronic Media and the Journal of Radio Studies.

Information about BEA can be found at www.beaweb.org

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