



*Educating tomorrow's
electronic media professionals.*

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

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

Submission Guidelines

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

Review Guidelines

1. Potential instructional materials that can be reviewed include books, computer software, CD-ROMs, guides, manuals, video program, audio programs and websites.
2. Reviews may be submitted by email as a Microsoft Word document to the editor.
3. Reviews must be 350-500 words in length.
4. The review must provide a full APA citation of the reviewed work.
5. The review must provide the reviewer's name, employer, professional rank and/or title, email address and complete mailing address.

Submission Deadlines

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

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Academic program assessment is no longer a device solely for administrators: educators at all levels have been required to learn, use, and incorporate the methodology at all levels. Though assessment has often been implemented to satisfy the requirements of state legislatures, governing boards, trustees and regional accrediting groups, faculty are encouraged, if not required to adopt a “culture” of assessment in their educational units.

In many cases, the evolution has not been a pleasant one. Several internal forces have made it difficult for mid-level administrators to accomplish their requirements, and adoption has been slow.

This case study at Harding University by Michael L. James tracks experiences that may be beneficial to other similar academic units.

BEA SATURDAY EVENING

Peter Fasciano

[Peter Fasciano](#)
[@avid.com](#)

This talk was presented by Mr. Fasciano at the BEA Festival Awards. Mr. Fasciano is a Fellow of Advance Development and Co-founder of Avid.

After watching that dazzling portfolio reel all I can think of to say is,

“Uhh, Gee – wish I did stuff like that.”

Clearly, the very talented artists and editors who contributed to the compilation of work we have just seen understand the power of the portfolio and why they do what they do, and we are grateful to them for their contributions. I’m sure you’ll agree that their tremendous creativity easily flows through our tools to the screen.

This year at NAB new technologies flow across the exhibit floor. – Just like last year – and every year for the past decade and more. Today there is nothing static or sure about the media industries as they (we) are all swept along in the great digital transformation. Film making processes that were a constant through most of the last century are giving way to new tools and workflows.

A veteran DP on the set was making small talk with a new intern, and reflected, “I miss the old days – when we shot the entire frame all at once.”

Over the course of NAB week there’ll be plenty of small talk about how the industry has changed – is changing – coupled with casual speculation about the changes yet to come.

All this chaos poses unique challenges for all of you as educators. One change is the ever-lower price of the tools. As the price barrier to entry drops, the industry becomes more accessible, more democratic. As competition increases for new careers in the media arts, how can you help students to survive and thrive? You have to prepare the next generation of media professionals for a career that must be comfortable with recurring change in an unknowable future. What does that syllabus look like?

Even amongst all this technological change there are fundamental things that do remain constant. As in the past, the quality of films in the future will still be determined largely by the quality of the stories and the critical thinking that shapes them. For creative people, new or seasoned, your career still rests squarely on your portfolio. Do you have an ear for story, dialog and pace? Do you have an eye for line, form and composition?

Also important is the ability to seek out and comprehend the essential “why” of things. Noted historian and educator Diane Ravech summed it up eloquently –

“So, if you impart anything to your students, teach them to take full command of their careers by constantly seeking to know the more important “why” of things – to ask why – and to keep asking – a lot.”

“Those who know how will always have a job.

Those who know why will always be in charge.”

So, if you impart anything to your students, teach them to take full command of their careers by constantly seeking to know the more important “why” of things – to ask why – and to keep asking – a lot. As I noted at the start, the talented artists and editors who contributed to the work we enjoyed watching, all understand the power of the portfolio, and why they do what they do.

STUDENT NEWS WEBCASTING

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Dempsey will
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note at end of paper.

While many online college webcasting services are extensions of over-the-air radio stations, other radio/television, broadcast journalism, and mass communication programs operate free-standing webcasts as a means of providing realistic experiences for their students.

Besides serving as a training ground for radio music programmers, webcasting can be a useful outlet for the work of student newscasters. This article is based on *Student News Webcasting*, a panel session at the 2004 BEA convention featuring three free-standing student webcast services.

After an anxious period of uncertainty over its future, college webcasting is regaining its footing. For a time, the fear of exorbitant music royalty fees caused numerous college radio stations and free-standing webcasters to pull the plug on their online broadcasts (Williams, 2003).

But in 2003, college radio stations and the recording industry reached a compromise: Webcasters at colleges and universities with fewer than 10,000 students will pay a blanket webcasting fee of \$250 per year and those at schools with enrollments of more than 10,000 will pay \$500 (Carnevale, *Radio Stations*, 2003).¹ Following the agreement, a number of stations that ceased online broadcasting almost immediately returned to the web (Carnevale, *Colleges Resume*, 2003). "It represents a great relief for us because it will allow many stations like ours to continue streaming and new stations to begin streaming," Joel Willer, general manager of KXUL at the University of Louisiana at Monroe, said (Dean, 2003).

College webcasters remain concerned over a recent U.S. Copyright Office ruling that they must keep records of the songs they play, but most are cautiously optimistic about the ruling (Glasner, 2004).

Webcasting allows low-power college radio stations to reach a worldwide audience, while giving experience to their young broadcasters and providing exposure to many lesser known musical groups (Carnevale, *Colleges Resume*). Some colleges and universities concentrate their online activities on video programming, that has been less problematic legally because it is not as dependent on recorded music.

University of North Texas, NT Daily Sounds

NT Daily Sounds, the University of North Texas Department of Journalism's webcasting service, began in Fall 2002 as a platform for the work of our broadcast journalism students.

Rather than replicate music programming that already exists on Dallas-Fort Worth radio, we decided to use only music played by local bands. The flagship program on NT Daily Sounds is *Home Cookin'*, an hour long local music program updated weekly. A student worker and the webcast program director produce the program.

We believe students need an audience to be adequately motivated to do their best work. While UNT is blessed to have KNTU-FM and NTTV, a cable television channel, both are operated by the Department of Radio, Television and Film. While broadcast journalism students have found opportunities to gain worthwhile experience on both facilities, we felt that we needed to have our own facility to serve a rapidly growing program.

After investigating carrier current and leaky-cable options, we settled on the idea of webcasting. Dr. Jim Albright, department head at the time, suggested we link the webcast to the web page for the *North Texas Daily* student newspaper (ntdaily.com). By doing this, we would bring together the efforts of our news editorial and broadcast journalism students as well as being able to promote the webcast through the student newspaper.

After considering several providers, we decided to work with Webcasting.com of Dallas. With John Rody, a Dallas radio veteran and the chief executive of the company, we worked out a cost-effective system of free-standing, on-demand audio and video programs that are regularly updated rather than a continuously streaming audio service.

An advantage of working with Webcasting.com is that we are covered by the company's blanket music licensing agreement so we do not have to be directly concerned about this issue as other university webcasters have.

We produce our audio programs using Cool Edit Pro and our video programs using Final Cut Pro. We use Windows Media Encoder and send program elements to Webcasting.com by FTP. They are instantly updated on the site. Listeners or viewers use Windows Media to receive the programming.

Because the purpose of NT Daily Sounds was to create an audience for our students' work, (indeed, to serve as a virtual student radio/TV station), we created a music program during which the students' radio newscasts would be heard. Rather than replicate music programming that already exists on Dallas-Fort Worth radio, we decided to use only music played by local bands. The flagship program on NT Daily Sounds is *Home Cookin'*, an hour long local music program updated weekly. A student worker and the webcast program director produce the program. Students in our Writing for Electronic News Media class produce three-minute newscasts that are heard during *Home Cookin'*.

The student newscasts are posted separately on a link named *Newscast Workshop*. The students, as well as their parents or anyone else, are able to listen to the individual student newscasts on this link.

Other links on NT Daily Sounds are *UNT In Focus*, a half-hour news and public affairs program produced by our radio news production students and also heard on KNTU; *Eagle Video Online*, featuring the work of our television news production and advanced electronic news production students; and *Eagles' Choice*, an alternative student radio program, produced by UNT students who apply for the privilege.

The students frequently say they think webcasting is fun, and we have heard from parents who enjoy listening to their children on the air. We receive a good deal of email response, especially from local bands who want us to play their music. According to Webcasting.com, our site had 6,000 hits the first year. We had no idea how many hits to expect so we were not disappointed with this beginning.

In the near future, we hope to develop a continuously streaming audio program. We're also interested in linking with other Texas university webcasters and throughout the country.

John Mark Dempsey

University of Texas at Arlington, UTA Radio

UTA Radio broadcasts 24 hours per day with a mixture of music, news, sporting events, and talk programming. UTA Radio is a mixture of disc jockeys and talk show hosts, with three-minute newscasts presented several times daily. Currently we have more than 60 students working at the radio station.

At the University of Texas at Arlington, we launched our Internet-only radio station, UTA Radio, in the spring of 2001. Initially our main focus was on broadcasting our sporting events but that soon evolved into a full-service radio station. UTA Radio broadcasts 24 hours per day with a mixture of music, news, sporting events, and talk programming. UTA Radio is a mixture of disc jockeys and talk show hosts, with three-minute newscasts presented several times daily. Currently we have more than 60 students working at the radio station.

In the spring semester, life in our sports department becomes complicated since our students' broadcast play-by-play coverage for more than 80 sporting contests including men's and women's basketball, softball, and baseball. We carry all home events and the men's road games. This past spring we also carried many of the women's road trips.

UTA Radio is always on the Internet at <http://radio.uta.edu> and is also available on our city cable system.

On the television side, we have a smaller presence—usually two programs per week. Our broadcast journalism students produce a weekly television newscast that is available on the Internet and we also produce a weekly sports program with interviews and summaries of recent action. We typically have a total of 20-25 reporters preparing packages for both programs.

We use the Real Media format for all our files and we maintain all our streams in-house. There is a strong distance education presence at UTA so we are simply piggybacking onto the servers

used for those courses.

This works well for us on many levels. We have a great group of technical people who prevent any potential problems and our expenses are very small because we simply fold our operation under many of their licenses.

We also have video streaming for student projects available on our website. This is popular not only with our students, but more importantly with their families who may view their projects from anywhere in the world.

We are certainly pleased with the development of our streaming broadcasts over the past three years. We feel that our students are benefiting greatly from the opportunities our programs offer. The students gain valuable experience and greater opportunities to participate because of the availability to stream via the Internet that didn't exist five years ago.

Ron Bland

Maintaining the website is time consuming and requires the services of two graduate students who work part-time performing the administrative chores such as video capture, editing, and relaunching the site.

University of North Carolina-Chapel Hill, Carolina Week

At the University of North Carolina-Chapel Hill, we have made a major commitment to webcasting our student video newscasts. We have developed a permanent website that emphasizes the weekly shows and includes a number of other archival and informational sections.

When you first arrive at Carolina Week (www.carolinaweek.org), you will see both video and print versions of the stories for the current week's Wednesday show. The Monday show is also available by clicking the link button above the content for the Wednesday show. Also available are links directing you to the sports stories and to the current week's weathercast.

Along the side of the screen are links to CW archives where you can view past shows, a list of awards that CW and/or its staffers have won, a collection of some award-winning pieces prepared both by CW staff and by other students around the country, and links to our radio students' pieces.

We also provide links to our show times, a brief history of the show, and a collection of CW staff pictures and bios. You can also find a link to information about many of our alumni.

Maintaining the website is time consuming and requires the services of two graduate students who work part-time performing the administrative chores such as video capture, editing, and relaunching the site. We try to update the site each Tuesday and Thursday afternoon, following our Monday and Wednesday shows. We require the students to rewrite their broadcast stories into a modified AP print style (we keep the contractions and

sometimes write in second person) and file them in a folder on the network drive for editing.

It also requires a major commitment from the School of Journalism and Mass Communication in terms of financial, technical, and philosophical support. We've been fortunate to have that support at Carolina.

Though it takes a lot of time to maintain a successful web presence, we believe it is time well spent. We receive considerable positive feedback about the site and believe it has greatly assisted us in our efforts to provide the widest possible coverage for our students' work.

Dale Edwards

1. When a station surpasses 146,000 listener-hours per month, the station would pay two-hundredths of a cent per song per listener above the limit.

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John Mark Dempsey recently joined the faculty of the Department of Mass Media, Communication and Theatre at Texas A&M University-Commerce as an associate professor. He is first vice-president of the BEA News Division.

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THE STATE OF THE INDUSTRY: WHAT EMPLOYERS SEEK

**By James
Frantzreb**

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New business realities and new technology are combining to create change more rapidly than ever at professional broadcast and post facilities. Creative tools are far more sophisticated, capable, and less expensive than just a few years ago. End-to-end digital media production environments based on shared media storage and networking are much more prevalent. What are the implications for the preparation of graduates? How are the television production, news, and related content creation fields changing, and what if anything, should educators be doing to adjust their curricula and facilities? This is the second in a series of articles that addresses these questions.

Business Climate

Lower costs for creative applications, and more available talent for video and audio editing, graphics, and audio tools have meant broader availability and lower barriers to entry for smaller, less capitalized competitors. This, in turn, has changed the landscape of the broadly defined field of video postproduction, rendering the specialist “high-end boutique” facilities all but extinct and causing full service facilities to scramble to expand their service offerings in order to retain clients.

The dip in advertising spending that began in 2000 and slow recovery has had a severe impact on most types of media production, with the postproduction market being especially hard hit. This has amplified the ongoing leveling trend from more affordable technology, causing further consolidation. A positive counter-trend has been the increased demand for HD production services, that has helped sustain larger postproduction houses. While this had generally been limited to the major production centers in New York, Chicago, and LA, it is now extending to the broad postproduction market as content owners demand that material be HD-ready even if it is not immediately air-able in high definition. Greater productivity has become more of an imperative for postproduction, in turn, leading to investment in more integrated creative tools and workflow-optimizing infrastructure such as shared storage systems. More than ever, delivering a smorgasbord of capability and services quickly and with quality is key for most postproduction facilities; so skilled talent, intuitive tools, and smooth workflow are essential to delivering quality projects in shortened turnaround time—or providing more capability in the same time.

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News remains an important source of ratings and revenue as broadcasters seek ways to hold or expand audiences, and investment to raise productivity and/or lower news production costs is an important driver of the conversion from linear video tape-based to data file-based production.

Meanwhile, broadcast has suffered to a lesser extent from the advertising spending dip, and in fact, advertising spending has been robust in 2003 and 2004. On the other hand, the steady erosion in over-the-air broadcast viewership to cable, satellite, Internet, DVD, and other outlets continues unabated. Broadcasters hope to counter this with HD programming, and also by providing new services in their available digital spectrum. However, while investment in HD transmission infrastructure has been strong, to date there has been very little investment in HD production, both on the network and local station levels. Sports programming may be the exception to this and is likely to be one of the main drivers of HD conversion. HD news production could begin within 12-18 months for some broadcast and cable networks, but is probably at least two to three years away for the average local television station.

News remains an important source of ratings and revenue as broadcasters seek ways to hold or expand audiences, and investment to raise productivity and/or lower news production costs is an important driver of the conversion from linear video tape-based to data file-based production. This process began with editing but has expanded to the entire production process from acquisition to air, replacing videotape with integrated newsroom computer systems, video acquisition, nonlinear editing, shared storage, asset management, playback control and servers, and even making possible concurrent web content production. Station groups, such as Sinclair, have shown that nonlinear news production can be key in determining the profitability of news in medium to small television markets, and as of mid 2004, more than half of commercial television network production centers and approximately 18 percent of news-producing stations have converted to full nonlinear news production in the United States. This conversion is being further accelerated as new file-based magnetic disk, optical disk, and solid state disk acquisition formats are phased in and videotape-based cameras and decks are phased out.

Given the current business and technology trends of postproduction and broadcast organizations, what are the implications for educators concerned about preparing graduates to enter these fields?

Postproduction

From an informal poll of postproduction executives, there seem to be plenty of people who are “editors.” As you might expect, there is a wide variation in experience, from those who have some knowledge of nonlinear editing gained from a short training course and are now “editors” (one person coined the

Educators should be aware that while designing curricula around “prosumer” editing and other tools may save money, this will not necessarily provide the professional tools and understanding of real production environments that will give graduates an edge.

term “three-day-wonders”), to seasoned pros with solid creative and technical background and work experience. Not surprisingly, there are more of the former and fewer of the latter. As tools have become easier to use, technical depth and background seems to have become shallower. Many cited a lack of understanding of technical concepts and technology related to the postproduction environment that should be a concern to educators. This does not mean that a creative producer-editor needs to be an engineer, but many potential employers are asking for knowledge of such things as proc amps, calibration of video levels, and an understanding of the broadcast video and audio standards and their implications for the production process.

Educators should be aware that while designing curricula around “prosumer” editing and other tools may save money, this will not necessarily provide the professional tools and understanding of real production environments that will give graduates an edge. The fact is professional facilities need people who can create material that is technically well produced. Employers also want candidates who can go beyond the scope of editing and become overall problem solvers, able to pay attention to detail, to quality, and who understand professional-level tools in depth, especially as HD production becomes de-facto. These individuals will be differentiated from the crowd.

Broadcast

A related but somewhat different theme is cited in broadcast. Engineering curricula may be outside the scope of this publication, but a hiring crisis is brewing as newer technology creates the need for engineers versed in digital media and computer technology while having a solid knowledge of legacy analog and RF transmission technologies. This is a tall order. Broadcasters see a generation of engineers nearing retirement and wonder where the next generation, with a more specialized knowledge set, will come from.

Things are better in the newsroom. Newsroom computer systems for assembling text and creating a rundown are well-established at most news-producing stations, and the transition from videotape-based production to nonlinear is well under way. For the most part, the same types of tasks and workflows are preformed as with linear tape-based production, but of course the computer-based tools are different and workflow is significantly streamlined. With simultaneous access by everyone to media, scripts, and the rundown via computer networks and shared storage, stations will typically use the time savings to create more stories and more newscasts, or in some cases (but not the majority), the same output but with fewer people.

In this type of environment, nonlinear editing as well as broad computer literacy skills is highly valued. If a reporter can rough out a story on a laptop computer in the field, precious time and resources are saved. It is not all about editing; however, studies by one major station group showed that actual video editing was only 10 percent of the news production process. The most marketable electronic journalism graduates will have familiarity with the entire nonlinear production process—a process that impacts how personnel in the station including the feed record operators, journalists/producers (including news directors), editors, systems administrators/media managers, promotion producers, promotion editors, graphic artists/CG operators, and archivists do their jobs.

General business trends in the broadly defined postproduction and broadcast markets are positive. Key drivers, such as advertising spending, are up.

Summary

Consolidation and technological change notwithstanding, general business trends in the broadly defined postproduction and broadcast markets are positive. Key drivers, such as advertising spending, are up. The industry's adoption of a new generation of digital tools—and new ways of working—should play right into the strengths of today's computer-savvy graduates. Of course there are hundreds of different kinds of jobs in the various fields of content creation, but if we can generalize, prospective employers seek multi-skilled and flexible professionals who have, at least, a surface understanding of many, if not all, tasks involved in an end-to-end production environment; are thoroughly versed in at least one key tool and are proficient with others; have a solid, relevant technical grounding and context; are able to synthesize information from a variety of sources; and improvise to solve various problems or take advantage of myriad opportunities that will arise.

In our next installment, we will explore the requirements and possibilities for building efficient and affordable media labs to help educators address these challenges.

EVALUATING FACULTY RISK-TAKING: A CHAIR'S PERSPECTIVE

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Facilitation and assessment of program quality and worth have come to be primary and mandatory concerns on virtually every campus. And the department chair (or head, or director) is the person charged most directly with addressing these concerns. As the authors of *The Department Chair as Academic Leader* put it, “It is chairs who hold symbolic and practical responsibility for departmental quality, and it is chairs who are called to account if the department is derelict in its performance. Thus, like it or not, chairs are designated leaders.” (Hecht, Higginson, Gmelch & Tucker, p. 271).

In exercising this qualitative leadership, there are no assured pathways to success — but one sure road to failure. That road is inertia. The chair who devotes all efforts to maintaining the status quo is one whose department inevitably will be passed and eclipsed by other departments and newer priorities. Calculated risks must be taken by the chair. More directly, the chair must support considered risk-taking by the faculty if the department is to remain vital and innovative. This does not mean the chair should provide unequivocal support for every new initiative that individual professors bring forth. What it does entail is encouraging such initiatives and then evaluating each one’s odds of succeeding before the risk is undertaken. “The trick,” according to John Bennett, “is to discover or identify that viable middle path wherein the individual can find at least some of his or her interests advanced while also advancing department interests.” (Bennett, p. 173).

The following eight tenets are proposed as stakes that can accurately demarcate the risk-taking middle path of which Bennett spoke. The chair should seriously consider greenlighting a faculty member’s risk-taking proposal when it meets one or more of these tenets without violating any of the others.

1. The risk has the potential to enhance the mission of the department.

1. The risk has the potential to enhance the mission of the department.

Every department should have a mission statement. The risk should come within the purview of this statement.

Example: If part of that mission is to provide media literacy education for all students on campus, faculty members in beginning classes can be supported when they seek to include material and exercises that are consumer — rather than media practitioner — oriented. They should be encouraged in

propelling these classes toward acceptance as general education components — even if this means they reduce the amount of “professional preparatory” content and (initially at least) make telecommunications majors less enthralled with the course.

2. The risk is appropriate to the professor’s teaching profile.

2. The risk is appropriate to the professor’s teaching profile.

Every faculty member has certain specialties. Effective departments build teaching profiles that exploit these specialties. Risks pay off when professors well versed in an area use their knowledge and instinct to approach that area in new or extended ways.

Example: A skilled audio production teacher can be applauded in attempts to build venturesome remote recording exercises into appropriate classes — even if there is a healthy possibility for failure. In conducting these remotes, both the professor and students are likely to learn as much, if not more, from the shortfalls as from the successes. Conversely, risk-taking should not be encouraged if the subject matter is outside the instructor’s specialty area. Probability of unproductive failure is much higher in such instances because the risk comes more from blissful ignorance than informed innovation.

3. The risk has been assessed collaboratively and well in advance by chair and faculty member.

3. The risk has been assessed collaboratively and well in advance by chair and faculty member.

This gives the faculty member “cover.” The chair can honestly attest to promotion and tenure committees that the risk was a calculated initiative by the professor, endorsed by the chair as worthy of exploring.

Example: A copywriting professor wanted to pair her class with a commercial design course in the Art Department. Most assignments became focused on copywriter/art director teams to more closely parallel real-world agency situations. As a result, the professor had to relinquish some control over day-to-day class progression to her less methodical Art colleague. Students subsequently assigned her lower teaching evaluation scores in course organization. Because the chair has previously endorsed this experiment, the professor cannot be faulted for the try and instead, can be praised for the trying.

4. The risk has the potential to benefit the class in question without harming other classes.

4. The risk has the potential to benefit the class in question without harming other classes.

From a total curriculum perspective, a course that is improved at the expense of other courses is no net improvement at all. Instead, such a course fosters student and faculty animosities and departmental disfunction.

Example: The teacher of a basic film theory course wants to give class members a better understanding of visual rhetoric by requiring each student to shoot and edit a two-minute video sequence. However, many students in this course have had no production training and their use of the equipment would compromise its availability to actual video production classes. Although the pedagogical reasons behind this proposal might be sound, the risk is unacceptable because this risk cannot be confined to the class undertaking it.

5. The risk is a logical extension of the professor's research agenda while still possessing the capacity to benefit students.

5. The risk is a logical extension of the professor's research agenda while still possessing the capacity to benefit students.

Faculty research can pay substantive classroom dividends when the subject of that research, and the professor's teaching profile, are in harmony. The prospect of mutual student/faculty benefit to a project makes a risk both more appealing and more defensible.

Example: A broadcast law/regulation teacher wishes to conduct a study on the structure and sufficiency of area radio stations' public files. She decides to assign students to individual stations to audit these files with the class then working to summarize the data. Even if the result proves unpublishable due to variations in student conscientiousness, class members will still have had the opportunity to learn a great deal more about station operations and regulatory requirements.

6. If successful, the risk strategy can be readily employed by other teachers of the same course.

6. If successful, the risk strategy can be readily employed by other teachers of the same course.

Consistency of student instructional experience across all sections of a course is essential to a successful and assessable curriculum. Innovations can be counterproductive when they widen discrepancies as to what students are taught and therefore undercut curricular quality control.

Example: Professor X teaches a sales class and has close ties with the sales director at a local station. He has convinced that executive to allow students to sit in on weekly sales meetings, accompany sales reps on client calls, and write up weekly analyses of resulting sales successes and failures. Professor X thus will move the course from a primarily classroom pedagogy to a field experience. This could prove perilous from a course organizational standpoint but, if it works, could greatly enhance student real-world exposure. However, lacking such sales director ties, teachers of other sales course sections would not be able to replicate this design should it prove workable. Consequently, the risk has no potential for payoff across the sections and, in fact, will result in unequal learning opportunities for sales students.

7. The risk is proportionate to the potential reward.

7. The risk is proportionate to the potential reward.

Return on investment is as important a consideration for chairs and their departments as it is for corporate CEOs. The prospect for positive risk payoff should be more substantial than any loss that might be entailed by taking that risk.

Example: A studio production teacher handles the lecture portion of a basic class with lab sections taught by graduate assistants. She decides to voluntarily assume an overload by teaching one of the labs herself. Her hope is that this immersion will help her improve the lab lessons and fine-tune what she emphasizes in her lecture sessions. Although this added courseload will result in postponement of a production project of her own, the payoff in long-term course improvement could be substantial and worth the risk of short-term lowered research productivity. (As per #3 above, the prior-consulted chair would be in a position to explain this lowered productivity to deans and personnel committees as necessary.)

8. Risk payoff is measurable.

8. Risk payoff is measurable.

There needs to be a definable upside to what the faculty member is attempting. If success is not measurable, there is no promotion and tenure advantage to chancing failure.

Example: Professor Y teaches "Music in the Media." He decides to devote the last one-third of the class to the planning and production of a 30-minute video concert in which a high school orchestra is brought into the studio to tape a show for airing over community cable. This will involve teaching class members how to read music in order to mark scores for shot plots — a significant departure from concentrating mainly on class discussion of programming protocols. The project has the potential to teach a great deal about music packaging and coordination, but could result in negative student reaction to dealing with all the notation and organizational details involved. Fortunately, in addition to the typical student opinion survey, the risk result can be measured by critiques of the end product by faculty within and outside the department, audience reactions to this show, student-prepared logs of their part in the production process and how their assigned roles related to that of other class members.

In summary, shared risk-taking by a department's chair and faculty are essential if that unit is to evolve and prosper. However, such risk-taking should not be unbridled. Instead, it should involve:

1. Careful forethought and planning on the part of the faculty member.
2. Prior collaboration with the department chair.

3. Post-risk assessment of its benefits and drawbacks; an assessment that often can be structured as a SWOT analysis Strengths, Weaknesses, Opportunities, Threats involved in replicating the activity.

4. Deliberate subsequent decision-making as to whether to replicate or abandon this particular risk behavior. (In most cases, long-term adoption means that the residual risk is either very small or now nonexistent.)

Ultimately, a chair must neither prohibit nor demand risk-taking by individual faculty. Rather, the effective leader will learn to stimulate and shape mission-appropriate risk-taking to promote a truly dynamic department.

References

Bennett, J.B. (1983). *Managing the academic department*. New York: American Council on Education/MacMillan.

Hecht, I.W., Higgerson, M.L., Gmelch, W.H., & Tucker, A. (1999). *The department chair as academic leader*. Phoenix: American Council on Education/Oryx Press.

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. Mascaró, 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. Mascaró
TCOM
322 West Hall
Bowling Green State University
Bowling Green, OH 43403

NEWSLETTER PUBLISHED ON WEB SITE

The second summer 2004 newsletter of the MME Division is now available on line. It features the Division’s annual report.

<http://www.miami.edu/mme/newsletter.htm>

— *Michel Dupagne*

BEA CAMPAIGN CONTRIBUTIONS

The following chart indicates what funds have been pledged to the “BEA @ 50” Campaign by BEA Districts.

District 1	District 2	District 3	District 4	District 5	District 6	Totals
\$300	\$1,000	\$2,500	\$1,000	\$100	\$1,000	\$5,900
\$300	\$170	\$333	\$500	\$300	\$500	\$2,103
	\$2,000	\$300	\$350	\$50	\$1,000	\$3,700
	\$300	\$1,000	\$1,000	\$100	\$200	\$2,600
	\$500	\$250	\$300	\$500	\$1,000	\$2,550
		\$1,001			\$500	\$1,501
		\$300			\$25	\$325
		\$300				\$300
		\$1,000				\$1,000
						\$0
						\$0
\$600	\$3,970	\$6,984	\$3,150	\$1,050	\$4,225	\$19,979

[BEA DISTRICT II
FALL CONFERENCE]

October 1-2, 2004

BEA District II Director Letter to Members

Dear BEA District II Members,

I hope you've marked your calendar to attend our second annual BEA District II Conference, scheduled for October 1 and 2, here at Middle Tennessee State University!

In addition to offering panels dealing with *Media Literacy*, *Media History* and *Indecent or Offensive? The New FCC Guidelines and Student Broadcast Media*, this year's program includes both Audio and Video Showcase competitions as well as a Research In Progress competition.

You're have the opportunity to offer your feedback to panel members and actively participate in the competitions.

The highlight of our second annual conference will be the keynote address, delivered by Ken Strickland, NBC News Senate Producer and MTSU graduate.

It is my hope that you'll plan to attend our conference this October. As with last year's inaugural event, the success of this year's conference depends upon your participation. Through sponsorship, we've made every attempt to keep registration costs as low as possible.

You can save ten dollars on your registration fee by paying before the pre-registration deadline of September 17.

If you have any questions about this year's District II Conference, feel free to contact me at tberg@mtsu.edu.

Many thanks and I look forward to seeing you October 1 and 2!

Sincerely,

Thomas R. Berg, Ph.D.

Associate Professor

BEA District II Director and Conference Chair

Call for Entries: Video Showcase

BEA District II is holding a Video Showcase for faculty video projects during the October 1-2, 2004, District II Conference. The focus of the showcase is to provide critique and feedback opportunities. Therefore, works-in-progress are strongly encouraged, while finished projects also are accepted.

The showcase is scheduled for a 75-minute period on Friday, October 1. With the short screening time available, project screenings may be truncated to facilitate a maximum number of screenings with adequate feedback opportunities for each. Additionally, the allotted screening time may limit the number of screenings, even truncated screenings. Showcase projects will be evaluated on an individual basis and producers/directors will be notified as to the status of their project, whether screened in full, truncated, or rejected.

Each project should be sent CUED TO THE APPROPRIATE START position for an appropriate 10-minute screening. If a DVD is submitted, indicate on the entry form and on the DVD label the appropriate start time for a truncated screening. Projects failing to indicate a start time will have such time determined by the showcase organizer.

All submissions must be received at Northern Kentucky University by no later than September 17, 2004. Tapes/DVDs will be returned only at the BEA District II Conference in October.

Each submission must be accompanied by a completed ENTRY FORM. For more information, contact Chris Strobel at (859) 572-1426 or strobelc@nku.edu.

Schedule of Events

John Bragg Mass Communication Building
Middle Tennessee State University

Friday, October 1, 2004

11:00-12:00 On-Site Registration—Mass Communication Building

12:00-12:45 Welcoming Session—Mass Communication Building

12:45-1:00 BREAK

1:00-2:15 Panel: Media Literacy, Media History

Moderator: Janet Kenney, Morehead State University

Panelists: Bob Lochte, Murray State University; and Jennifer Woodard, Middle Tennessee State University

2:15-2:30 BREAK

2:30-3:45 Competition: Research In Progress

Moderators: Glenda Williams and Pam Doyle, University of Alabama

3:45-4:00 BREAK

4:00-5:15 Competition: Video Showcase

Moderator: Chris Strobel, Northern Kentucky University

7:30-9:00 Keynote Dinner—Hazelwood Dining Room, James Union Building

Speaker: Ken Strickland, NBC News Senate Producer

Saturday, October 4, 2003

8:00-9:00 Coffee—Mass Communication Building

9:00-10:15 Panel: Indecent or Offensive? The New FCC Guidelines and Student Broadcast Media

Moderator: Mary Brocato, Northwestern State University

Panelists: Carrie Chrisco, McNeese State University; Dennis Oneal, Middle Tennessee State University; and Loy Singleton, University of Alabama

10:15-10:30 BREAK

10:30-11:45 Competition: Audio Showcase

Moderator: Michael Taylor, Valdosta State University

11:45-12:00 Box Lunches Distributed—Mass Communication Building

12:00-12:30 Second Annual District II Conference Evaluation and Suggestions for Third Annual Event

Research in Progress Competition

BEA District II is now accepting proposals on Research in Progress for the Second Annual District II Conference at Middle Tennessee State University, scheduled for October 1-2, 2004.

The Research in Progress Competition is designed to assist faculty members who have significant research underway. Using a blind review process, up to six proposals will be accepted for presentation at the conference, and each presentation will be followed by discussion and feedback from the scholars in attendance. The goal is to aid faculty members and graduate students in the final preparation of their work for submission to the national BEA Convention, for publication, or for other venues. Project topics should be relevant to the mission of BEA; any appropriate methodology will be considered.

Proposals will be judged on originality, relevance to BEA, potential interest to district members, and timeliness. The judges also will evaluate the appropriateness of the chosen methodology and the completeness of the bibliography.

Each proposal should be double-spaced, and the author's name and affiliation should appear on the cover page only. Proposals should include the following: (1) Abstract of research project (no more than 250 words); (2) Brief discussion of methodology to be used, including (but not limited to) sample size, planned statistical analysis, copy of survey instrument, etc., as appropriate; and (3) Bibliography. The cover page should be separate, and should include the author's name, title, institution address, phone number, and e-mail (list all contact information for each author of multiple authored papers).

Please submit three copies of the proposal to Dr. Glenda Williams, The University of Alabama, c/o 3273 Brashford Road, Birmingham, AL 35216. Inquiries about the competition may be submitted to Dr. Williams at Glenda.Williams@ua.edu or to the panel co-chair, Dr. Pamela Doyle at pam.doyle@ua.edu.

Proposals must be received by no later than August 27, 2004. Selected participants will be notified by September 10, 2004.

[STATE NEWS]

Click on a state name for meetings,
seminars, scholarships and other news.



California

October 22-23

California Broadcasters Association 57th Annual Convention
Monterey Plaza Hotel, Monterey, California.

Indiana

September 23

Nov. 15-16

October 6-9

October 28

IBA Board of Directors Meeting, 11:30 a.m. IBA Office.
Indiana Broadcasters Associations Fall Conference, Sheraton
Indianapolis North Hotel, 8787 Keystone Crossing, Indianapolis
NAB Radio Show, San Diego, CA
IBA Board of Directors Meeting, 11:30 a.m. IBA Office.

Scholarship

<http://www.indianabroadcasters.org/services/collegeapplication.pdf>

Louisiana

Nov. 15 - 16

Louisiana Broadcasting Association 2004 Convention

North Carolina

Scholarships

<http://www.ncbroadcast.com/scholarshipapp04.pdf>

North Dakota

Sept. 29-30

NDBA FALL CONFERENCE, Radisson former Holiday Inn
Bismarck, ND

Friday, Sept. 29

Golf Event 11 a.m., (location TBD)

Featured speaker: Terry Bowden - ABC College

Football Analyst - "Motivating the Benchwarmer."

Saturday, Sept. 30

Teddy Awards to be presented at 6 p.m.

Oklahoma

Scholarship Awards

The OAB Education Foundation offers annual scholarships to students majoring in broadcasting at Oklahoma colleges and universities.

- \$1,000 Jack Morris Scholarship
- \$1,000 Stan Forrer Scholarship
- \$1,000 Saidie Adwon Scholarship
- \$1,000 Mark Rawlings Scholarship
- \$1,000 Harold C. & Frances Langford Stuart Scholarship
- \$1,000 Bill Teegins Scholarship

To be eligible to apply, students must:

1. Be enrolled in an Oklahoma college or university broadcast program and majoring in broadcasting,
2. Be entering either their junior or senior year during the scholarship year,
3. Maintain a minimum "B" average grade in all courses,
4. Be a full-time student carrying at least 12 hours during the scholarship year,
5. Plan to enter broadcasting upon graduation.

The 2004-2005 scholarship recipients have been selected. Winners will be announced at the OAB Student Luncheon on April 2, 2004, in Oklahoma City. Applications for the 2005-2006 scholarships will be available after October 1, 2004. Check this page, contact your academic advisor, or e-mail info@oabok.org.

Ken R. Greenwood Student Assistance Fund

Each year the OAB Education Foundation allocates \$1,000 to assist broadcast students in financial need. A student may apply for a maximum of \$250 for any financial need that may be impacting the student's education. A letter from the student's department head or professor must accompany the request.

\$2,000 Lisa John Faculty Fellowship

The OAB Education Foundation Lisa John Faculty Fellowship provides an opportunity for a broadcast faculty member to update their teaching skills and develop closer relationships with radio and television broadcasters. The fellowship is a four-week work program in an Oklahoma radio or television station. The recipient and

host station are required to develop a 40-hour per week, four-week program, mutually acceptable to both parties and approved by the OAB Education Foundation.

The 2004 Fellowship recipient is Sheree Martin, Oklahoma State University. Any member of the broadcast faculty of an Oklahoma college or university is eligible to apply. Applications may be obtained from the OAB Education Foundation office by calling (405) 848-0771 or e-mail info@oabok.org.

Pennsylvania

Thursday, Oct. 28 PAB's 20th Annual Engineering Conference Hershey Lodge & Convention Center.

Texas

Aug. 11-13 The Texas Association of Broadcasters/Society of Broadcast Engineers 51st Convention & Trade Show. Austin Hilton, Austin, Texas.

Eight TBEF scholarships available for 2004-2005

The Texas Association of Broadcasters, through the Texas Broadcast Education Foundation, will make available eight or more scholarships annually.

The scholarships for 2004-2005 are as follows:

- \$2,000 to a junior or senior student enrolled in a fully accredited program of instruction that emphasizes radio or television broadcasting or communications at a four-year college or university in Texas. This award will be made in the name of the Belo Corporation.
- \$2,000 to a junior or senior enrolled in a fully accredited program of instruction that emphasizes radio or television broadcasting or communications at a four-year college or university in Texas. This award will be made in the name of Bonner McLane.
- \$2,000 to an upcoming junior or senior student enrolled in a fully accredited program of instruction that emphasizes radio or television broadcasting or communications at a four-year college or university in Texas. This award will be made in the name of Tom Reiff.
- \$2,000 to a University of Texas at Austin student in a program with an emphasis on communications. This award will be made in the name of Lady Bird Johnson and the recipient will be eligible to apply for an internship at the Lady Bird Johnson Wildflower Center.
- \$2,000 to a student enrolled in a fully accredited program of instruction that emphasizes radio or television broadcasting or communications at a college or university in Texas. This award will be made in the name of Vann Kennedy.
- \$2,000 to a student enrolled in a fully accredited program of instruction that emphasizes radio or television broadcasting or communications at a college or university in Texas. This award will be made in the name of Wendell Mayes, Jr.
- \$2,000 to a freshman or sophomore student enrolled in a fully accredited program of instruction that emphasizes radio or television broadcasting or communications at a four-year college or university in Texas.
- \$2,000 to a student enrolled in a program of instruction that emphasizes radio or television broadcasting or communications at a two year or technical school in Texas.

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[DIRECTORY]

[NETWORKS]

ABC Family	www.ABCFamily.com
Boomerang	www.cartoonnetwork.com/boomerang
Cartoon Network	www.carttonnetwork.com
Cinemax	www.cinemax.com
CNN	www.cnn.com
CNNenespanol	www.cnnenespanol.com
CNN International	www.Edition.cnn.com
CNN/Money	www.cnnmoney.com
CSTV: College Sports Television	www.cstv.com
C-SPAN	www.c-span.org
Discovery HD Theater	www.discovery.com/hd
Game Show Network	www.gsn.com
Hallmark Channel	www.hallmarkchannel.com
HBO	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
A&E Television Networks	www.AETNjustclick.com
ABC Cable Networks	www.abceng.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

BROADCASTING&CABLE

Broadcasting & Cable	www.Broadcastingcable.com
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MULTICHANNELNEWS

Multichannel News	www.Multichannel.com
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VARIETY

Variety	www.variety.com
---------	--

[JOURNALISM]

Poynter.org	www.poynter.org
FreedomForum.org	www.freedomforum.org
American Press Institute Editor and Publisher	www.AmericanPressInstitute.org www.EditorandPublisher.com
Society of Professional Journalists	www.SPJ.org
Project of Excellence in Journalism	www.Journalism.org
Columbia Journalism Review	www.CJR.org
Online Journalism Review	www.OJR.org
American Journalism Review	www.AJR.org
American Society of Newspaper Editors	www.ASNE.org
Online News Association	www.Journalist.org
Radio-Television News Directors	www.RTNDA.org
Casey Journalism Center	www.Journalismjobs.com
Lost Remote	www.LostRemote.com
TV Week	www.TVweek.com
Broadcasting & Cable	www.Broadcastingcable.com
TV Spy	www.TVspy.com
Television Photography	www.b-roll.net
News Blues	www.newsblues.com
Mediapost	www.Mediapost.com
I Want Media news and resources	www.Iwantmedia.com

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.

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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.

[HOT SITE]

Public Affairs Access News covers news of citizen access to government and democracy via primary source public affairs TV channels and programming.

Includes news of community access to local, state and C-SPAN public affairs channels.

Current headlines:

- Tennessee's "T-SPAN" Bill Dies in Assembly
- California Cities Scramble to Keep Government Access
- More School Boards Televisе Meetings
- Missouri Public Affairs Network Proposed
- Albuquerque Experiments with Wide Range of Government Programming
- C-SPAN Faces Access Threats at 25th Anniversary

Public Affairs Access News

www.publicaffairsaccess.org

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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.ccnma.org/>

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

EmployNow The Film, TV & Commercial Employment Network. <http://www.employnow.com>

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

Mandy.Com Check Mandy's International Film & Television Production Directory. <http://www.mandy.com/>

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

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

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

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>

[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>

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- 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/>
- WHYH (Philadelphia)
<http://www.whyh.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>

[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](#)
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[Louisiana Association of Broadcasting](#)
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[South Carolina Broadcasters Association](#)
[Texas Association of Broadcasters](#)
[Utah Association of Broadcasters](#)
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[Washington State Association of Broadcasters](#)
[West Virginia Broadcasters Association](#)
[Wisconsin Broadcasters Association](#)
[Wyoming Association of Broadcasters](#)

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[MEMBERS]

[ASSOCIATE]

Academy of TV Arts & Sciences
Arizona Broadcasters Association
Automated Data Marketing
Barbizon Lighting, Inc.
Broadcasting Development Fund Program
Distributor
California Broadcasters Association
Chicago Vocational Career Academy
Illinois Broadcasters Association
Indiana Broadcasters Association
Indiana University Libraries
Iowa Broadcasters Association
Jackson Hole High School
Kansas Association of Broadcasters
Michigan Association of Broadcasters
Minnesota Broadcasters Association
Missouri Broadcasters Association
Montana Broadcasters Association
National Association of Media Brokers
Nebraska Broadcasters Association
Nevada Broadcasters Association

New Mexico State University - Library
Ohio/Illinois Centers for Broadcasting
Oklahoma Association of Broadcasters
Oregon Association of Broadcasters
Post Newsweek Stations
Radio Advertising Bureau
Saga Communications
South Carolina Broadcasters Assoc
Talk Radio News Services
Tennessee Association of Broadcasters
Texas Association of Broadcast Educators
Del Mar College
Texas Association of Broadcasters
The British Library
Virginia Association of Broadcasters
Washington State Association of
Broadcasters
WGVU - TV
WTVE TV51
Wyoming Association of Broadcasters

[INSTITUTIONS]

Aims Community College
Arizona State University
Arkansas State University
Art Institute of Fort Lauderdale
Ashland University
Azusa Pacific University
Ball State University
Barry University
Baylor University
Belmont University
Bergen Community College
Bethune-Cookman College Mass
Communications
Bob Jones University
Bossier Parish Community College
Boston University
Bournemouth University
Bradley University
Brigham Young University

Brooklyn College
Buffalo State College
California State, Chico
California State University, Fresno
California State University, Fullerton
California State University, Los Angeles
California State University, Northridge
California University of Pennsylvania
Canadore College
Cardiff University Information Services
Arts & Social Studies Resource Centre
Case Western Reserve University
Cayuga Community College
Cedarville University
Central Michigan University
Christchurch Polytechnic Institute of
Technology
Citrus Community College
City College, Fort Lauderdale

City College of San Francisco
College Misericordia
Colorado State University
Cosumnes River College
DePauw University
Dordt College
Drake University
Duquesne University
Eastern Illinois University
Eastern Illinois University
Eastern Michigan University
Elon University
Emerson College
Finger Lakes Community College
Florida A&M University
Florida Community College
Florida International University North
Miami Campus
Florida State University School Of
Motion Picture, TV &
Recording Art
Franklin College
Gardner-Webb University
Grambling State University
Green River Community College
Hank Greenspun School of
Communication University of
Nevada, Las Vegas
Harding University
Henry Ford Community College
Howard University
Hudson Valley Community College
Illinois State University
Indiana State University
Indiana University
Inter American University
International College of Broadcasting
Isothermal Community College
Ithaca College
James Madison University
John Carroll University
John Carroll University
Kutztown University
La Salle University
Lansing Community College
Long Island University

Louisiana College
Louisiana State University
Lyndon State College Television Studies
Madison Media Institute
Manchester College
Marist College
Marquette University College of
Communication
Marshall University
Meridian Community College
Michigan State University
Mississippi State University
Missouri Southern State University-
Joplin
Monroe Community College
Monroe Technology Center Television
Production
Montclair State University
Montgomery Community College
Morehead State University
Morgan State University
Communication Studies Department
Murray State University
Muskingum College
Ngee Ann Polytechnic Library
Normandale Community College
North Central College
Northern Arizona University
Northwestern College
Northwestern Oklahoma State
University
Northwestern University
Northwestern University School of
Communication
Oklahoma Baptist University
Oklahoma State University
Onondaga Community College
Electronic Media
Communications Dept.
Oral Roberts University
Otterbein College
Paine College Mass Communications;
Humanities Div.
Palomar College
Palomar College Educational Television/
CCC Conference

Pennsylvania State University
 Piedmont College Mass
 Communications
 Point Loma Nazarene University
 Principia College
 Purdue University Calumet
 Quinnipiac University
 Regent University
 Robert Morris College
 Rochester Institute of Technology
 School of Film & Animation
 Rowan University
 Ryerson University
 Salisbury University Communication &
 Theatre Arts
 Sam Houston State University
 San Diego State University School of
 Theatre, Television & Film
 San Francisco State University
 San Jose State University
 Santa Ana/Santiago Canyon College
 Santa Monica Community College
 Shippensburg State University
 Slippery Rock University
 South Suburban College
 Southeast Missouri State University
 Southern Illinois University, Edwardsville
 Southern Utah University
 Communication Dept
 Spring Arbor University
 St. Bonaventure University
 St. Cloud State University Mass
 Communications TV Productions
 St. John's University
 St. Joseph's College of Maine
 Stephen F. Austin State University
 Stephens College
 SUNY - Brockport
 Suny Alfred WETD
 Susquehanna University
 Syracuse University
 Texas A&M University
 Texas Christian University
 Texas Christian University
 Texas State University, San Marcos Mass
 Communication
 The University of Akron
 The University of Tennessee at Martin
 Department of Communications
 The University of Western Ontario
 Resource Center
 Towson University
 Towson University
 Trinity University
 Truman State University
 Universidad Iberoamericana, A.C.
 Comunicacion
 University of Alabama
 University of Arkansas
 University of Central Florida
 University of Central Oklahoma
 University of Cincinnati
 University of Denver
 University of Georgia
 University of Hawaii, Manoa
 Communication Department, University
 of Indianapolis
 University of Iowa
 University of Kentucky
 University of La Verne
 University of Louisiana, Monroe
 University of Maryland, College Park
 University of Memphis
 University of Miami
 University of Minnesota
 University of Missouri
 University of Montana
 University of Nebraska, Kearney
 University of Nebraska, Omaha
 University of Nebraska, Lincoln
 University of North Carolina
 Chapel Hill
 University of North Dakota
 University of North Texas
 University of Northern Iowa
 University of Oklahoma
 University of San Francisco
 University of South Carolina
 University of Southern Indiana
 University of Southern Mississippi
 University of Tennessee, Chattanooga
 University of Tennessee, Knoxville

University of Texas, Arlington
University of the Incarnate Word
University of Utah
University of Wisconsin, Eau Claire
University of Wisconsin, Platteville
University of Wisconsin, Stevens Point
University of Wyoming
 Communication & Journalism
USC's Annenberg School of Journalism
Utah State University
Valdosta State University
Vincennes University
Virginia Polytechnical Institute &
 State University
Virginia Western Community College
Wake Forest University

Wartburg College
Washburn University
Washington State University
Wayne State College
Western Kentucky University School of
 Journalism & Broadcasting
Westminster College
Wilkes University
Winthrop University
Xavier University
York College of Pennsylvania
Zayed University



Feedback

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Immediate Past President, Al Albarran,
University of North Texas

Executive Director, Louisa Nielsen, BEA Headquarters

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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