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VOLUME 45 • NUMBER 6 • 2004

# Feedback

NOVEMBER  
2004

## September 2004 (Vol. 45, No. 5)

Feedback is an electronic journal scheduled for posting six times a year at [www.beaweb.org](http://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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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.
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### Submission Deadlines

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Please email submissions to Joe Misiewicz at [jmisiewicz@bsu.edu](mailto:jmisiewicz@bsu.edu). If needed: Joe Misiewicz, *Feedback* Editor, Department of Telecommunications, Ball State University, Muncie, IN 47306, USA.

Fax to 765-285-1490.

*Feedback* receives support from Ball State University's College of Communication, Information and Media.

**BROADCAST EDUCATION ASSOCIATION**  
**BEA Customer Service: [beainfo@beaweb.org](mailto:beainfo@beaweb.org)**  
**Toll free: 888-380-7222**

**FEEDBACK EDITORIAL STAFF**

**EDITOR:** Joe Misiewicz, Department of Telecommunications, Ball State University  
**ASSISTANT COPY EDITOR:** Kerri Misiewicz, University Teleplex, Ball State University  
**ASSISTANT EDITOR/PAGE LAYOUT:** Scott Davis, Ball State University

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# ASSESSMENT PROGRESS AT HARDING UNIVERSITY: A CASE STUDY (AKA A MOVE FROM “KICKING AND SCREAMING” TO “HEY, THIS MIGHT WORK!”)

Michael L. James  
[james@  
harding.edu](mailto:james@harding.edu)  
Harding  
University

## Abstract

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 tracks experiences that may be beneficial to other similar academic units.

## Assessment Progress at Harding University: A Case Study (AKA a move from “kicking and screaming” to “hey, this might work!”)

The Higher Learning Commission of the North Central Association has made a strict edict for member schools: begin a solid assessment program or face problems with re-accreditation.

For Harding, this revelation was known early. Our president, Dr. David Burks, was the president of the

HLC for two previous terms and was responsible for enacting many of these requirements. However, this should not be a surprise to any in academe. All accreditation by professional organizations, regional accrediting agencies, and governmental bodies has been moving towards a re-affirmation of the values of assessment for at least eight years. During Harding's last re-accreditation in 1995, we knew that assessment was soon to be engaged.

Even more directly, assessment is just what we should want to do: we desire to equip our students well; we want students to be competitive and ready for the workforce; and we hope our program measures up to our competition. Assessment, simply put, seeks to find out if we are doing what we say we are. Many reasons exist, but an anecdotal "Top 10" reasons for assessing are listed in Appendix A.

Shortly after our 1995 NCA re-accreditation, we prepared for the new requirements for the 2004 visit. With our university president at the NCA helm, it was not surprising that his order was one requiring us to be pristine and ready.

During our first meetings on assessment, most of us were appalled when officials said we did not currently assess. What? Are grades not what we have used as our means of assessment? Are we saying they are not good enough?

The outcry was pretty much universal in the first months. Assessment, it was said, is just another paper chase, another job from bureaucrats that will add only time, frustration and work for the faculty, and, in the end, serve no useful purpose. Across departments, seldom was heard an encouraging word about the dreaded "A" word.

Though the attitude in 2004 is not one of gleeful acceptance, it has changed to tolerance and even respect. Every major, every academic unit, and all support units at the university are in the third full-year cycle of assessment. And a calm attitude of gratitude for assessment seems to be catching hold.

Much of the preliminary work was at the university administration "deans" level. They, too, were newbies in assessment, but after countless visits to workshops, NCA headquarters and tête-à-têtes with gurus in the area, they became knowledgeable taskmasters for the department chairs.

Of particular value was an alliance with the assessment leaders at the HLC level. One notable expert was Dr. Cecelia Lopez. She was available with superb advice at every step. Judging from a quick Internet name search, she was valuable to scores of other universities as well. The Harding administration brought Dr. Lopez to our campus with meetings, and an address to the faculty. She has since taken another position as a dean of a Chicago community college.

Another helpful administrative decision was to seek the aid of other professional assessment consultants. Dr. James O. Nichols and Karen Nichols of the University of Mississippi are well known as standard-bearers for assessment. Additionally, they have published many texts that explain how the process works, and how departments can achieve their assessment goals. Of particular note for department chair is General Education Assessment for

Improvement of Student Academic Achievement: Guidance for Academic Departments and Committees. Through their private enterprise, Institutional Effectiveness Associates, the pair provides strong support for their clients. IEA conducts regional workshops and one national seminar each year, and have provided consulting services to more than 270 institutions. This year, their national seminar will be held July 26-28 in New Orleans. They are extremely talented and helpful, and share much of their information on their website for IEA. In particular all of the forms needed for assessment are readily downloadable on their site without charge. They also grant permission to photocopy, modify, and use the forms. (See references for address).

After months of preparation, the university engaged the team for a two-day seminar and evaluation period. With small groups and interactive meetings, the participants were able to see whether their plans would, or would not, be effective.

In retrospect, the beginning was not too involved. Among the first steps toward planning assessment is to identify the mission of the school. This one or two sentence statement is a broad definition of why the university exists. Much of the work was done at the university level to re-write these succinct goals of the university. From this overall mission statement, the university team prepared the “expanded statement of institutional purpose”. For Harding, this currently includes seven statements broadening the definition of its mission in the physical, emotional, cognitive, and spiritual dimensions of the University (Appendix B).

Certainly the statement that is of prime concern to academic units is the one detailing the mission in education. This “ESIP” #2 came to be the walking papers for our department. For Harding, this academic ESIP is stated as:

2. The University provides programs that enable students to acquire essential knowledge, skills, and dispositions in their academic disciplines for successful careers, advanced studies, and servant leadership.

Now the ball is in the academic unit’s court—the mission of our department must be synced with that of the university. This ESIP #2 became the first column of the “five-column model”. This model was recommended to us by the HLC, particularly under the advice of Dr. Cecelia Lopez in that office.

In 1996, our department prepared the first of many plans for assessment. Though flawed in several ways, these early plans were a good first step, but few faculties felt this new assessment paperwork was important or necessary. Reports were required, and the plan was made reluctantly, mildly speaking. (See Appendices C, D, and E.).

Missing, however, was an engaged faculty. Several methods were engaged to bring the faculty on board. Small group meetings, special presentations, committee formations, breakfasts, dinners, and door prizes were tried. With involvement, education, and clarification, the tide started turning towards a better attitude of acceptance by the faculty and staff. The operative word, however, is better. It has taken many months, even years, for most to accept a “culture of accreditation” that is called for by NCA.

Much of our current acceptance of assessment has been through the encouragement of our academic vice-president and the dean of our college. They have constantly kept us on-task with a variety of methods. Of special help has been the addition of two new staff members to handle this workload. In January 2002, Dr. Marty Spears became Director of Institutional Research and Dr. Flavil Yeakley became Director of Outcomes Assessment. They have become excellent sources and guides for the department chairs. Further, they are the clearinghouse for the annual assessment reports and serve as evaluators for these. The Office of Outcomes Assessment is responsible for administering and collecting data through surveys, managing teacher evaluations, and working directly with activities related to North Central accreditation.

To meld the administration with the faculty, an assessment committee was formed to encourage, support, train, and evaluate our assessment procedures. Nearly twenty members from each college and academic support group are represented. The final year's assessment report passes through this committee before evaluation in the Office of Outcomes Assessment.

It is the charge to every faculty member to engage in the culture of assessment. As such, they are held accountable for the plans of their individual majors. They are responsible for deciding which factors should be assessed, and writing a statement of intended outcome for each. Before the end of the school year the evaluation must be conducted, and the results weighed. As an end result the faculty find that curriculum improvements are usually the result of this assessment.

With our field of communication, in particular, there are few “national” measures or instruments that can be used to compare programs. Other programs (e.g. education, English, history, law) have national exams available. One goal would be for such a national construct to be prepared.

However we do have a tool many departments do not have—internships. A request for evaluation by internship supervisors give just the measure needed to chart performance of your program. Use your internship as an assessment measure. Other good measures are rubrics, tests, surveys, and interviews.

## **The current assessment “culture” in the Department of Communication**

The Communication Department at Harding is encased in the College of Arts and Humanities at this 5,500-student school. The department has 360 students majoring in broadcast journalism, electronic media production, interactive media, PR, advertising, print journalism, communication management, theatre, oral communication, and communication disorders taught by 16 full-time faculty and aided by five full-time staff. Succinctly, our assessment seeks to find what our product (our students):

Believe (Affective)

Know (Cognitive)

## Do (Behavioral)

One faculty member should be assigned as the department assessment guru. He/she can be the editor, policeman, encourager, resource person, and “go-between” with the College/University assessment office. More than anything else, this person should be an enforcer of the timelines assigned by the university (Appendix F).

To ensure accountability, each major should have one assessment leader. He/she should involve all others within the major so the “culture of assessment” can be engaged at the faculty level. All should be constantly informed and encouraged. Meetings can be effective if they are pleasant: soften them with luncheons, dinners, favors, etc. These faculty leaders will prepare and administer any measures needed for the Intended Educational Outcomes. Appendix G displays a summary of the measures we employ in the Department of Communication. Further, Appendix H is an example of the detail for one measure used in Interactive Media. It is part of a “rubric” to evaluate student work.

The end result for each major will be the “five-column” model that traces the development from the ESIP (Expanded Statement of Institutional Purpose), through statements of Intended Educational Outcomes, measured by specific Means of Assessment. The ultimate goal translates to “Use of Results” to improve the program. As an example, the assessment plan for the Interactive Media major is shown as a five-column model display in Appendix I.

After all the tests/evaluations/reports are complete, they are compiled into a Department Assessment Record Book (Appendix J), ready for inspection at any time. These are forwarded through channels to the University Assessment office where they are reviewed and approved.

Then we start all over again.

Our current quest is to develop a “culture of assessment”. Everyone needs to be knowledgeable about the tools used to assess, and how the results are used to improve the program. But that culture must also go to the students, staff and administration. The students become aware early, even on the first day of class, with the obligatory course syllabus. Our university recommends wording similar to the following:

Assessment: Harding University, since its charter in 1924, has been strongly committed to providing the best resources and environment for the teaching-learning process. The board, administration, faculty, and staff are wholeheartedly committed to full compliance with all criteria of the Higher Learning Commission of the North Central Association of Colleges and Schools. The university values continuous, rigorous assessment at every level for its potential to improve student learning and achievement and for its centrality in fulfilling the stated mission of Harding. Thus, a comprehensive assessment program has been developed that includes both the academic units and the Administrative and Educational Support (AES) units. Specifically, all academic units will be assessed in reference to the following Expanded Statement of Institutional Purpose: The University provides

programs that enable students to acquire essential knowledge, skills, and dispositions in their academic disciplines for successful careers, advanced studies, and servant leadership.

Departmental Assessment: Near the completion of their major in this department, students will be assessed by means of (describe departmental assessment).

A valuable tool may already be present in your department. Our “capstone” classes in each discipline usually contain the students we want to measure—the seniors ready for graduation. These are excellent courses in which to measure Intended Educational Outcome (column 2).

What are the keys to ensure compliance? Accountability, responsibility, and flexibility would be three keys. Communication to the individual faculty members need to show that they are directly accountable for this mission, they have a responsibility for institutional improvement, and that they should be flexible in these changes.

The work may seem like a paper chase, and in a way, it is. However, we are looking for “evidence” that our assessment process does more than just gather data. Our goal demands that we use the data as information to lead to changes and improvements in our program and, thus, our students as our product.

[<< CLICK HERE FOR APPENDICES >>](#)

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## **“NOT BEING THERE:” NETWORK TV NEWS BUDGET CUTS AND SKIPPING THE STORY SCENE**

**Mark Harmon**  
[mdharmon@  
utk.edu](mailto:mdharmon@utk.edu)  
**University of  
Tennessee  
Knoxville**

U.S. network television news organizations underwent significant budget cuts during the period 1985-87, including the closing of foreign bureaus and the firings of reporters, producers, and field camera crews. Network broadcast journalists, including CBS anchor Dan Rather, lamented the cuts in the opinion pages of newspapers and in the journalism trade press (Rather). These articles predicted dire consequences for the news gathering abilities of ABC, NBC, and CBS.

Strangely, a review of the academic literature finds no later effort to check the validity of those predictions and claims. The historical record of how and why the cuts occurred is well documented in Ken Auletta's book *Three Blind Mice*. Auletta used about 1500 interviews with 350 participants in network news and management in the 1980s (Auletta). No follow-up, however, directly addressed the predicted consequences of the news cuts. Such research is possible through the Television News Archive and Index, a videotaped historical record of every U.S. network TV newscast since 1968. The index to it is available in many libraries and recently on-line as well.

This paper is an attempt to correct the oversight using a content analysis (one randomly selected day per month) of the newscasts as reported in the index. The research covers not only the period of the cuts but also four years before and four years after the cuts to observe any patterns. The paper also indirectly is a call for greater historical follow-up when great shifts in telecommunications lead to sweeping predictions about consequences.

## Literature Review

American television networks and their news operations suffered a series of severe financial blows in the mid-through late 1980s. It soon became clear that employment in network TV news operations peaked around 1985, and the news operations may never be as large again.

The dramatic fall off was preceded by a steady but significant buildup. As late as the mid-1960s, the largest network news staff was only 400 people at CBS. By October 1985, that network had a news staff of 1,250 (Smith).

That's when the bottom fell out. That month CBS eliminated 125 of those jobs (Smith). Another wave of firings took place Friday, March 13, 1987—a date still referred to as Bad Day at Black Rock. CBS cut an additional 200 news jobs, including 15 correspondents (Friendly). The shrinkage left former CBS news president Ed Joyce complaining that CBS News had eliminated approximately one-third of its work force in a 14-month period (Joyce).

A number of factors led to the decline, but the trigger was a 1985 FCC decision to relax rules on the sale and ownership of broadcast properties. Bidding wars jacked up the price and left large debts of borrowed money to pay for the acquisitions. The price of some stations tripled. Ted Turner's attempted takeover of CBS helped put CBS one billion dollars in debt. CBS was acquired by Lawrence Tisch in 1986. Capital Cities swallowed the larger ABC on March 18, 1985; and General Electric bought RCA and thus NBC on Dec. 11, 1985 (Facts on File).

The new owners, more “bottom line” types, generally were less willing than their predecessors to shield the TV news operations from budget cuts. Costs had been increasing along with the staff size. In 1969, network news divisions spent three million dollars a week to gain news; ten years later the figure had tripled, and by 1985 it was \$15 million per week. By comparison, Turner's CNN was spending two million dollars a week to deliver news 24 hours a day (Smith).

At the same time, network share of viewing was declining in all areas, including news. When Walter Cronkite retired from the CBS anchor desk in 1981, the three network share of viewing was about 75%, seven years later, it averaged 15 to 20 percentage points less (Leiser).

The networks also endured a costly writers strike (Denniston); and NBC had to deal with a strike by the National Association of Broadcast Employees and Technicians (Flander).

Bidding wars for talent also increased costs. One 1988 estimate put Peter Jennings contract at ABC at \$1.8 million, while Dan Rather at CBS and Tom Brokaw at NBC were getting \$2.5 million and \$2 million respectively (Flander). Former CBS News president Fred Friendly complained in 1987 that a dozen CBS “big foot” anchors and correspondents alone were getting \$800,000 a year or more. He claimed if each would take a one-third pay cut the 200 most recent layoffs could be avoided (Friendly).

Affiliate stations during this time period were sending reporters and anchors farther and farther afield to cover stories normally covered for them by networks. The affiliates also were developing secondary satellite

feed resources like CONUS (Drummond). Finally, station executives were increasingly “shifting” network newscasts and news programs to less desirable time slots. For example, WABC-TV, New York, the network flagship, shifted *World News Tonight* from 7 p.m. to 6:30, to put *Jeopardy* in the greater viewing time slot. By 1987, 82 ABC affiliates were delaying *Nightline* to run more profitable syndicated shows (Cummings).

Do the network cuts affect the on-air news reports? It seems logical to assume some affect, but then CBS News president Howard Stringer told the House Subcommittee on Telecommunications and Finance that his network’s ability to cover news has never been stronger. Former CBS News reporter George Herman commented “He did not explain how that could be with a sharply reduced force of researchers, camera crews, and reporters, and the subcommittee ignored the remark as expectable twaddle” (Herman).

Anecdotal evidence abounded of fewer network news junkets to foreign locales, fewer foreign crews, fewer perks, and more pressure to cut costs, especially special satellite feeds (Matusow).

Mike Jensen, NBC News chief financial correspondent, calculates in 1992 he did roughly three times as many stories “voicing over” the video of others compared to what he did in 1991. CBS chief European correspondent Tom Fenton says one can only “get a feel for the story by being there” and you frequently discover “things are wildly different from the way they’re reported in the local press” (Sanit).

CBS’s Martha Teichner says she is spending less time reporting from the scene and more time writing voice overs in the London Bureau. She laments “more and more, we’re becoming packagers rather than reporters”. Betsy Aaron, also from CBS, says buying second-hand footage is no substitute for being there (Sanit).

Newscast producers and executives also complain about “not being there”. Paul Freidman says his program, ABC’s *World News Tonight*, needs reporters who can go out, find a story, and understand it. Former NBC News executive Tom Wolzien is worried less about affiliates (with whom there is a professional relationship) but very concerned about overseas video where you might get poor information or staged video (Sanit).

Meanwhile, local TV news operations have begun encroaching on traditionally network turf. Hundreds of local TV news operations now send thousands of staffers to cover a political convention or the Olympics or an inauguration. Some local TV news operations even have gone overseas to cover the Persian Gulf War or traveled to Mexico to report on an earthquake. Videotape shot by local TV news operations is much more common now in primetime news programs and special reports. Former network reporters such as Bill Kurtis, Fred Graham, Sylvia Chase, Bill Redcker, Emery King, Lee McCarthy, and Morton Dean left the network for local news (Jacobs).

Some news directors and network executives are talking about greater local-network cooperative ventures—and about a redefined network role, less spot news and more perspective and background pieces told in longer format (Jacobs). These tendencies toward lifestyle, trend, and background pieces

was “a staple of the network diet” by the time Peter Herford wrote about it in 1991.

Herford also gave the example of a story about a Gulf War veteran killed on the streets of Detroit:

‘In the good old days’, the correspondent, the producer, and the crew from the national network would have been on a plane to Detroit to spend three days to a week in the city reporting on the story. Today the correspondent never leaves New York. The producer takes the feed from the Detroit affiliate, probably reassembles the video and audio to ‘network standards’ and then the narration is written from wire service and affiliate information. This has nothing to do with original reporting, it is derivative, relying on secondary and tertiary sources (Herford).

The search for a unique network niche has grown more intense with the expanding array of syndicated services, “satellite local news vans; and regional co-ops”. (Briller) Former network news territory is further encroached by cable or news related channels Court TV, C-Span, local or regional cable news services (New England cable News, News 12 Long Island, Orange County News channel) and specialty services like Turner Broadcasting’s Checkout Channel and Airport Channel (Lepore).

## **Research Questions**

If network news cuts, and the related search for market niche, did influence network newscasts, one would expect to see certain signs: 1) a decreased number of reporter packages and a greater number of stories done in short forms such as voice-overs and readers; 2) the remaining packages will run longer than in the past; 3) more domestic and fewer international reports; and, 4) a greater number of international reports done from some place other than the scene of the action (either in New York or Washington or from a nearby bureau, eg. Warsaw stories actually done from the London bureau).

## **Methods**

To test changes in U.S. TV network newscasts, the researcher developed a coding scheme of the Television News Abstracts created by Vanderbilt University. Five graduate students in an advanced research course assisted in coding. The coders then examined the news content of all three evening newscasts (ABC, CBS, NBC) on a randomly selected weekday for each month of the study period, January 1981 to July 1991.

The story was the unit of analysis. Each story was coded by: length (in 10 second increments), country of origin, topic country, form (package, voice-over, reader, etc.) and topic, using a modified version of the Deutchmann categories. Each “story” was as defined by the archives and occasionally included multiple-package stories or packages combined with voice-over footage, graphics, or sound bites.

The coders did not code bumpers, previews of coming stories. Stock market graphics were included only if accompanied by anchor narra-

tion. The resulting 4,714 stories were analyzed using a standard statistical computer program.

## Results and Discussion

Contrary to prediction in Research Question One, the number of short-form stories did not increase dramatically after network TV budget cuts. In fact, the findings ran counter to prediction. The number of long-form reports actually increased during the 1985-86 cutbacks, and peaked again in 1990-91 (Table 1). However, as predicted in Research Question Two, network packages generally have been running longer since the budget cuts (Table 1) and, overall, stories are running longer (Table 1).

Attention to domestic versus international developments fluctuated, but not in any manner obviously associated with the 1985-86 cuts (Table 1); thus, the prediction in Research Question Three failed. However, the results support Research Question Four, the predicted pattern of greater reporting from some place other than the scene of the action. "Not Being There" jumped dramatically during 1985-86, and overall was much higher after the network turmoil than before (Table 1).

One should be careful not to make claims about cause and effect. Variables other than network budget cuts could account for the increase in overall story length and the increase in reporting away from the scene of the action. Nevertheless, these data confirm two suspected trends in U.S. network television newscasts. Initially, newscast producers are delivering longer reports. This trend may be part of "role redefining" in light of greater viewer options for television news. Secondly, now network TV news is constrained to rely more on the news gathering resources of others (satellite services, foreign news networks, wire services, and affiliates).

This latter trend should be of some professional concern. There is a certain self-checking mechanism of a group of reporters at the scene of an event. Reporters are a competitive lot, and each will seek to find a picture, source, angle, or nuance missed by the others. This can and does raise the overall quality of work from the scene. Fewer reporters mean a risk that an oversimplification, misinterpretation, skewed view, or even outright factual error could be repeated many times over by news organizations without the budget to go to the scene of the event. Therefore, "not being there" is a long-term threat to the integrity and credibility of network television news.

**Table 1. Changes in Network Television News (1981-1991)**

Year/N	% Stories in Short Form	Mean Length of Packages (seconds)	Mean Length of All Reports (seconds)	% Intl. Stories	% Stories Not being there" **
1981/465	48.8	102.5	97.53	13.5	21.5
1982/490	51.0	112.9	94.55	13.3	18.2
1983/522	51.1	103.4	87.22	11.5	22.4
1984/438	46.6	124.9	104.16	13.0	20.3
1985/442	37.3	130.2	130.50	16.3	29.2
1986/441	38.3	139.7	127.80	13.4	28.8
1987/431	44.3	123.4	108.00	16.7	22.7
1988/441	50.0	128.8	131.30	25.0	29.0
1989/480	46.2	127.3	120.80	23.8	27.1
1990/369	43.4	135.7	119.77	15.7	23.0
1991/195*	41.0	141.2	114.46	22.6	24.6

\* only first half of 1991 coded.

\*\* "Not being there" defined as stories from some place other than scene.

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Lynn Spangler  
[spanglel@  
newpaltz.edu](mailto:spanglel@newpaltz.edu)  
Thomas  
McQuaide  
[mcquaidt@  
newpaltz.edu](mailto:mcquaidt@newpaltz.edu)  
State University  
of New York  
— New Paltz

# PROGRAM-BASED ASSESSMENT AT SUNY NEW PALTZ

## Background

As educational institutions across the country are faced with establishing assessment programs in order to keep their college accreditation, it is time for the Broadcast Education Association to take a strong leadership role as a resource in this area. This article, presented as part of a panel on assessment at the BEA convention in April 2004, is meant to be part of the dialog to help develop guidelines and a repository of information on assessment through BEA. Attitudes of faculty and staff, how to educate and get people to do it, the establishment of goals, outcomes and assessment procedures are some of the topics covered.

The pressure to develop assessment plans at the State University of New York (SUNY)-New Paltz comes from our accrediting body, the Middle States Commission on Higher Education, as well as our own SUNY Systems Administration. A campus-wide Assessment Steering Committee (ASC) was formed three years ago and a consultant to run workshops was hired to get us started on our long, sometimes arduous and often controversial, journey. There are two types of assessment we are doing at SUNY New Paltz. One is for assessing our general education program and the second is for program assessment, with the concept of “program” defined by individual academic departments and most often interpreted as majors. This paper will focus on the road to program assessment in our electronic media major within the Department of Communication and Media.

The ASC on our campus spent over a year researching and creating a document of recommendations for assessment and discussing their proposal at faculty meetings. As one might expect, many faculty found the notion of assessment threatening and/or a waste of time, something that we were being forced to do that could be

used against us. Faculty have been assured that specific courses and individual faculty would *not* be assessed, but many are still not convinced. Much time was spent distinguishing the concept of evaluation from assessment, with the former dealing with a final judgment, as with grades, and the latter—assessment—meant to be used for improvement without blame. This notion of assessment is quite a paradigm shift in our culture of grading, tenure, and promotion.

When the recommendations of the ASC were finally passed by the faculty, the next step was to prepare a booklet of guidelines for departments to use in the creation of their assessment plan. This was undertaken by our Director of Institutional Research (one of the co-chairs of the now defunct ASC) and another former member of that committee. The Liberal Arts and Sciences Dean's office worked with them to create guidelines that were tailored for their faculty. The priority was to make it easy to understand (i.e., not filled with jargon) and relatively easy to do. It was felt that it is important that faculty spend their time discussing their mission, goals, desired outcomes, and assessment methodologies rather than trying to understand new terminology. The step-by-step guidelines are in a 26 page document which includes a four page template that departments use to present their assessment plan (<http://www.newpaltz.edu/collegelas/lasassessmentmanual.pdf>). Completed program assessment plans are perhaps four to eight pages long.

As mentioned earlier, we had a consultant come to our campus who worked with our Director of Institutional Research and held workshops for faculty. The first workshop was two days long and we spent much time trying to understand the specialized terminology of this consultant. While some productive work was accomplished in small groups, the workshop made the process seem much more complicated than it had to be. Two subsequent workshops were considered a waste of time by many. The lesson here is that consultants, if used, must be chosen carefully and used judiciously. Time might be better spent with departments working on their specific plans, a good part of which is spent putting into words what has often been implicit, including the mission and goals of the programs offered. It is important that faculty understand that assessment is just making **transparent and systematic** a process they have gone through anytime they have changed their curriculum or made improvements in a course.

## **Assessment in the Electronic Media program at SUNY New Paltz**

There are four major programs in the Department of Communication and Media at SUNY New Paltz – Communication, Journalism, Public Relations, and Electronic Media. The Electronic Media major focuses on two areas: Media Production and Media Management. The Media Production track concentrates on developing the creative and technical skills essential in audio and video production, while the Media Management track prepares students for employment in a range of management positions in the electronic media field.

## Assessment Workshop

The Communication and Media Department's program assessment plan began with a multi-part workshop that was held in March 2003. After an intense search on the Internet of assessment plans at other universities, the structure proposed in the University of Massachusetts – Amherst handbook ([http://www.umass.edu/oapa/assessment/publications/online\\_handbooks/program\\_based.pdf](http://www.umass.edu/oapa/assessment/publications/online_handbooks/program_based.pdf)) was found to be most helpful as well as our own campus-developed guidelines and ideas from two books, *Learner-Centered Assessment on College Campuses* by Mary E. Huba and Jann E. Freed and *Media Education Assessment Handbook*, edited by William Christ. The first part of the workshop reviewed the foundations and benefits of the program assessment process. These discussions were facilitated by handouts that were prepared and provided by the department chair prior to the start of the workshop.

From this broad beginning, the workshop moved on to review and acknowledge the college's mission statement (<http://www.newpaltz.edu/academics/mission.html>), which included the responsibility to construct “a vibrant intellectual/creative public forum which reflects and celebrates the diversity of our society and encourages and supports active participation in scholarly and artistic activity.” This broad undertaking was linked with the department's mission to train students to be “insightful critics and effective producers of persuasive, informative and entertaining messages.” Working on the revision of the departmental mission statement ([http://www.newpaltz.edu/collegelas/comm\\_media\\_mission.pdf](http://www.newpaltz.edu/collegelas/comm_media_mission.pdf)) with all majors together was helpful for faculty to better see how much our majors have in common.

Still working as a group, the faculty workshop continued with the establishment of the Department of Communication and Media's goals and objectives. Referring to the University of Massachusetts – Amherst program assessment handbook, the distinction between goals and objectives were that goals describe “broad learning outcomes and concepts...expressed in general terms,” while objectives are linked to “specific skills, values, and attitudes students should exhibit that reflect the broader goals” (p. 9). In developing the goals of the program, the faculty was asked to reflect on the goals and objectives outlined in course materials such as textbooks, syllabi and course assignments. Furthermore, the faculty considered the expected achievements and practices of an ideal student in the program. Successful alumni also were to be considered when defining program goals. It was also important to prioritize goals so that the most relevant learning experiences of students could be assessed.

Defining program objectives involved transforming the goals that were established above into specific activities and practices which demonstrate that students' education is successfully moving in the direction of the outlined goals. While developing objectives, faculty were asked to consider different types of learning objectives, specifically cognitive objectives, meaning what students should know; affective objectives, in other words, what students are expected to care about; and behavioral objectives, or what

students are able to do. Similarly, identifying the level of expected learning is important in describing program objectives. Faculty was provided with Bloom's Taxonomy of the Cognitive Domain that presented concrete terms that can be linked with different levels of learning. For instance, verbs such as "define," "identify," and "name" are suggested for objective statements for a basic "Knowledge" level of cognitive behavior, while verbs such as "appraise," "judge," and "value" are offered for the more advanced "Evaluation" level.

Once the program goals and objectives were discussed, the workshop continued with a discussion on the more concrete matters of methodologies to be used for the program assessment. This determined the ways to discover whether and how the objectives of the program were being met. The faculty was presented with an outline of available assessment methods, such as alumni surveys, curriculum analysis, focus groups, portfolio evaluations, transcript analysis and reflective essays. Particular attention was given to utilizing existing information currently available for the program assessment. This included capstone courses, syllabi, and questionnaires filled out by interns and their on-site supervisors.

After establishing a framework and defining key terms for program assessment, the four areas began work detailing the goals and objectives for the entire department. At this stage, it was determined that the department would utilize two existing methodologies – syllabus analysis and internship questionnaires – to acquire the necessary assessment data. The department then broke into their areas of specialization to discuss their own goals, objectives and assessment methods for each area of the department. Following these breakaway sessions, the department met again as a group to get feedback from colleagues and allow areas to further refine their assessment plans.

## **Electronic Media Program Assessment Plan Template**

As noted earlier, the Electronic Media area of the department has two tracks: Electronic Media Production and Media Management. The full-time faculty who are part of these tracks met on several occasions following the workshop to complete the Program Assessment Plan Template. It was helpful that in each meeting, a senior faculty member prepared notes and handouts in advance that could be used as a springboard for discussion. For the purpose of the assessment process, the two tracks were combined as one program, with some differing learning outcomes identified for students. Completion of the template began with determining the context for assessment and preparing a mission statement for the major. It was established that the mission of the Electronic Media major is to:

prepare students for careers in electronic media or graduate school who understand not only the business and production aspects of their chosen field, but who also act ethically in light of the power of the media to affect people's lives. Throughout their coursework, students develop appropriate analytic, research and presentation abilities that can be applied beyond their

major areas of study.

Also part of identifying the assessment context was defining the scope, or boundaries, of the program. This meant addressing the focus of the program, and outlining the disciplinary boundaries, in other words, establishing what is and is not within the program realm. This step identifies more specifically toward what types of subjects a program will direct its energies. For instance, in our example, the Electronic Media major is an undergraduate program where the Media Management track focuses on preparing students for careers in advertising sales, marketing and promotion, program management, and research, while the Production track stresses a strong foundation in producing and writing skills which allows students to pursue careers in a number of areas, but particularly those related to television and radio. Conversely, the major is not a film school or vocational program, but rather, it is placed within the context of other liberal arts disciplines.

The final step in identifying the assessment context is determining the existing activities that support the program. Delineating these activities can help faculty get a broader sense of the program, as well as identify what program activities are available for assessment. As outlined in the Program Assessment Plan Template, the activities that the Electronic Media major at SUNY New Paltz consider contributing to student learning include the variety of course offerings, internships, wide access to production and computer labs, and alumni outreach programs.

The second step of completing the template was prioritizing goals and identifying the desired performance. Referring to the major's mission statement, in this step it was determined where the major is moving and what are the specific results that we want to see in students. When setting goals, it was important to keep a long-term perspective and approach the process with at least a 3-year time frame in sight. While the department will do annual reports on assessment, this long-term window will allow us to accumulate sufficient material more manageably and comprehensively for a five year program review required by SUNY Central.

When establishing goals, the preferred qualities present in students and graduates should also be considered along with those of the major as a whole. Here it is determined, in general terms, what knowledge, skills and values students will acquire through enrollment in the program. In our case, for example, we noted that students should "be prepared for professional work in the electronic media" and "be prepared for life-long learning in the media." While establishing program goals, it can be an opportunity to reflect on the existing strengths of the program as well as articulate the areas where the program can be improved. Program goals do not have to be limited to the program curriculum, but can also include, for example, out-of-class and advising experiences. Considering the 3 to 5 year assessment horizon, some of the program goals for the Electronic Media major include having "up-to-date facilities and sufficient equipment for media course work" and improving "relations with private sector media." It is important to prioritize goals, narrowing them to a list of five to eight so that the process does not become

too unwieldy.

Once a foundation of student and program goals has been determined in the template, specific performance statements are written that will identify the progress that is being made to meet those goals. In this step of completing the template, we were free to brainstorm performance statements and identify an extensive list of student and program outcomes. At this stage a distinction was made between the performances of students in the Media Production and Media Management tracks of the program. Bloom's levels of cognitive behaviors taxonomy was very helpful in this stage in determining student outcomes as well as providing concrete, measurable verbs for creating the performance statements in our plan.

After the student and program goals and statements of expected outcomes were identified, the Assessment Plan development was further refined by prioritizing performances and determining what performance aspects would be most practical and valuable to measure. Determining the most valuable performance aspects entailed identifying those that were most significant and best represented progress toward the plan's foundational goals. More than three aspects of a performance statement, however, should not be designated for measurement so as to keep the process manageable. Following this determination, methodologies, either quantitative or qualitative, direct and indirect, should be identified for measuring these performances. Learning is demonstrated in direct measures, such as capstone projects, while students report on their learning through indirect methodologies. At this point it can also be decided whether existing or new data gathering practices will be best in measuring performance aspects.

Five student and program performances considered to have highest priority were selected from the list of statements created in Step Two. For each, between one to three key performance aspects were identified for measurement. Next, specific methodologies were chosen, including syllabus analysis, course assignments, and internship reports, to gather the data measuring the performance aspects. Also in this stage, it was determined when the preparation and implementation of the assessment would take place. Likewise, it was established who in the Electronic Media faculty would be responsible for each facet of the assessment process. This identified for each faculty member his or her specific roles in the assessment process, and provided the opportunity for them to schedule and plan their activities.

The Program Assessment Plan Template for the Electronic Media major ([http://www.newpaltz.edu/collegelas/pap\\_electronic\\_media.pdf](http://www.newpaltz.edu/collegelas/pap_electronic_media.pdf)) was completed and presented to the entire Communication and Media department for feedback during the fall 2003 semester. The next phase of the assessment process will begin during the 2004 – 2005 academic year. The immediate challenges in this next step will be to establish the rubrics or matrixes that will be used for the syllabi analysis and to refine effective questionnaires that will be used in the internship surveys. Again, what is important is creating instruments for gathering performance aspect information that is most relevant for measuring the progress toward student and

program goals. It is also important that the assessment methodologies be manageable, preferably incorporating activities that faculty already do, such as capstone projects.

It must be noted that department assessment plans on the SUNY New Paltz campus must go through campus governance. After department submission to the Liberal Arts and Sciences (LAS) Dean's office for preliminary approval, assessment plans go to our LAS senate, followed by the campus-wide curriculum committee, a Committee on Assessment, and the Provost/Vice President for Academic Affairs. As we negotiate the process on campus, we are hoping the role of those outside the department will be to review and discuss the program assessment plans and to give feedback, not to change them or demand changes, a process supported and pursued by the LAS Dean's office. Assessment plans must come from faculty themselves, who need to determine, in conjunction with their college's mission, their own mission statements, goals, outcomes, and assessment procedures for their departments and programs.

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# BUILDING COGNITIVE SKILLS AND COLLABORATIVE PARTNERSHIP IN A PROBLEM SOLVING TASK

Tamrat Mereba,  
Ph.D.  
[tmereba@ncat.edu](mailto:tmereba@ncat.edu)  
North Carolina  
Agricultural and  
Technical State  
University

## Introduction

During recent years, a wide diversity of researchers representing many fields of discipline have been studying the process of knowledge construction and the use of this knowledge during collaborative problem solving in a computer-mediated learning environment. The article on “Interaction and Performance in Computer Supported Collaborative Tasks” written by Gijsbert Erkens, Jerry Andriessen, and Nanno Peetrs, (2003) extensively covers this subject. The article begins with the notion of how educators envision knowledge construction in a computer-mediated information environment and how this knowledge could be used to enhance students’ task performance skills and goal related coordination during collaborative problem solving. In this regard, two major issues stand out. One is the issue of information exchange and knowledge construction in a computer-mediated information environment and the other is the quality of task performance skills students demonstrate when they work together to fulfill an assigned task (Erkens, Andriessen and Peters, 2003).

Erkens and partners share a critical insight into what these two major issues can provide to create a new set of discourse when we, as faculty, attempt to explore the most effective ways of engaging our students in the learning process. According to this, the kind of intellectual engagement that we all desire to see in our students can only evolve out of an active learning environment where students work together toward a common goal in a collaborative way. According to Vygotskian (1978), peer collaboration is seen as an intermediate stage in the

development process of internalization of social activities and technology can play a major role in this endeavor. Expounding on the same subject, Rogoff (1991), suggests that the collaborative verbal and written coordination that students develop when working together on a common project can help build their mental capacity and cognitive awareness.

Arguably, “despite a large number of studies on computer-mediated collaborative communication (Dillenbourg,1999), not much is known about the specific (mutual) relationships between the nature of interaction and communication on one hand and performance (learning, problem solving, and decision making) on the other. In particular, more insight is needed about the crucial characteristics of the interaction and produced discourse, and the relationships with task performance” (Erkens, 2003). This paper examines collaborative writing as a process of collective knowledge building where individual students participating in group projects can establish a common ground for information sharing, dialogue, and reflection (knowledge construction). This type of experience can enhance the quality of students’ task performance skills as well as collaborative work ethics.

## **Engaging Students in Knowledge Construction and Cooperative Problem Solving**

Practically speaking, the process of working together toward a common goal in a collaborative way requires considerable time and effort on the part of students. (Eby, 2001). Students eliciting their participation and commitment to group interaction and dialogue during problem solving expect “anticipated collective rewards for their efforts” (Schneiderman & Carriero, 1995). A collaborative writing project can draw students from diverse areas of mass communication such as electronic media journalism, advertising, and public relations to embark on a common writing assignment. This assignment allows them to engage in multiple disciplinary perspectives around a particular theme or topic built upon connections across disciplines. The creation of student clusters to work around a common theme or topic involving different disciplines not only will raise the quality of students’ collaborative problem solving skills, but also enhances their intellectual capacity for dealing with complex issues in new and intriguing ways (Eby, 2001).

The significance of collaborative writing as a good learning model is enormous. It ensures “effective ways to present a common experience to engage a group in discussion...awareness of complexity and enhanced understanding result when learners discuss the meaning of events with each other. But to be successful, groups need a common experience to draw them into participation, establish a personal connection with the content, and provide a shared referent from which to exemplify their ideas...participants therefore, become connected with both concrete example of the content, and each other” (Drummond, 2003). The collaborative writing project can serve as a venue for discussing concepts during interaction when students debate issues and negotiate common solutions to solve a problem. Computer-mediated

communication supports collaborative activities over electronic networks by allowing many students to interact at the same time using specific methods such as email conferencing, virtual classrooms, and discussions forums. These and many other groupware systems and educational software facilitates communication and interaction during a problem solving task.

In reality, collaborating on a task-driven integrated project such as this is as powerful an experience for students as it is for faculty. Referring to this very subject, Eby comments, "A team creates new knowledge that integrates and moves beyond individual perspectives. This integrative knowledge is the real value of the intellectual work of the group. Essentially through the collaborative process, we practice and mirror the kind of knowledge acquisition and integration that we hope the students will engage in as members of a learning community" (Eby, 2001).

### **Interdisciplinary Inquiry as a Primary Way for Creating New Integrated Knowledge.**

As the earlier discussion indicates, understanding the connection between knowledge construction through interaction and communication and the quality of task performance skills students demonstrate during collaborative problem solving should be a subject of serious inquiry that all faculty need to examine through cross-disciplinary discussions. In the Department of Journalism and Mass Communication at North Carolina Agricultural and Technical State University, faculty from different areas of mass communication are fully engaged in this endeavor. They are actively exploring various themes and topics that are built on connections across disciplines and help the faculty to design a wide variety of student-centered projects like the collaborative writing process.

These projects could also be seen as relationship building components for fostering university-wide collaborative learning, research, and faculty service to the community. In particular, "developing a disciplinary self-awareness can be a difficult and intense process, especially for faculty who are particularly entrenched or wedded to their disciplinary roots" (Eby, 2001). An interdisciplinary team teaching approach using such projects creates interest in the pursuit of common knowledge and collaborative practice in group problem solving. Imagine the following scenario:

*A technology-enhanced learning (TEL) program might require students in a separate math, science, business, and sociology courses to collaborate in teams on a single assignment addressing a real-life issue. Student teams might determine how the institution's proposed expansion plan for building new dorms might affect local traffic patterns on campus. Students would use the TEL system to acquire and share course content to conduct research with campus and local officials, to collaborate online and to build models and simulations. Teams would then present findings in various electronic or paper media to real audiences such as the campus building and grounds department, the ecology club, or a member of the local chamber of commerce. (Bocchi, Weyland and Watson, 1999).*

Arguably, the above scenario illustrates that “ a process of answering a question, solving a problem, or addressing a topic that is too broad or complex to be dealt with adequately by a single discipline, profession, or individual requires interdisciplinary inquiry and integrated knowledge”( Eby, 2001). Electronically networked interaction in a collaborative learning environment such as the one mentioned above can facilitate a strong knowledge-base and high-quality task performance skills needed for group problem solving.

## **Faculty Involvement and Commitment**

The faculty of the Department of Mass Communication at North Carolina Agricultural and Technical State University realize that, understanding new trends and future directions of learning can help an organization to develop the capacity to effectively match technological resources to learners’ needs and situations. With this in mind, three major goals drive our efforts.

First, the creation of faculty clusters around a variety of teams, topics, and interests that focus on interdisciplinary research and the design of projects that can draw students to work together toward a common goal in a collaborative way. Second, constructing at least one experimental collaborative writing project by identifying a common theme or topic among three areas of mass communication. This project could be structured to fit an ongoing class activity or be regarded as an end of the semester major assignment. Third, identifying assessment tools that can clearly demonstrate the connection between knowledge construction and the development of high quality task performance skills that students need when collaborating on a problem solving task.

## **Conclusion**

Much has been said and written about computer mediated-communication in a learning environment where students work together toward a common goal in a collaborative way. Not much is known, however, about the relationships between knowledge construction in a computer-mediated information environment and the quality of skills students demonstrate during a problem solving task. The literature reviewed so far confirms that collaborative writing as a vehicle for integrative knowledge construction can heighten students’ conceptual understanding of issues as well as improve the quality of their task performance skills. In this regard, faculty should take into account the many options technology provides for networking and information exchange. As students collaborate on a common writing project that integrates multidisciplinary perspectives and faculty work as interdisciplinary teaching team, students would be able to experience a wide variety of issues and views through experiential learning. With all these possibilities, the collaborative writing process can enhance students’ personal experiences, build strong collaborative relationships among faculty, and improve the overall academic climate of the university.

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[<< RETURN TO TABLE OF CONTENTS](#)

Robert W.  
McChesney  
[rwmchес@  
uiuc.edu](mailto:rwmchес@uiuc.edu)  
University of  
Illinois at  
Urbana-  
Champaign

## INTRODUCING FREE PRESS

For more than a decade my research, teaching and public service have addressed the limitations of the existing media system in the United States for viable self-government. I have regarded the deep flaws of a corporate-dominated, commercially marinated media system as a fundamental contradiction for an ostensibly democratic society, and one that had to be addressed directly in the realm of public policy if this society is to make significant social advances. The propagandistic nature of U.S. media coverage of the war in Iraq, and the dreadful campaign coverage in this election year only pour gasoline on the flames of my argument.

Much of my research has addressed the myths that protect entrenched corporate media power: the media have no effect; the commercial media “give the people what they want;” professional journalism works to promote democracy; the new media have a left-wing bias; advertising is the best possible basis of support for a free press.

But the most important myths that protect the corporate media status quo are: 1) that this is a free market system based upon private initiative and competition, and where the government plays a relatively minor role; and 2) the current media system is what the First Amendment to the constitution mandates. It is the only true American system of media.

These claims are closely related and they are deeply flawed. All of the major media companies are recipients of government monopoly licenses and enormous subsidies. Government-granted and enforced monopoly broadcast licenses, government-generated cable and satellite monopoly or duopoly franchises, and government-created and enforced copyright privileges are three of the main subsidies that gird the media system. This is not a free market system, it is a government-created system.

And it has always been that way, as Paul Starr chroni-

cles in his compelling new book, *The Creation of the Media*. The spirit of the constitution is not that the private sector is to be permitted to make as much money in media regardless of the consequences without any government interference, but, rather, that the people acting through the government have a duty to establish a viable free press. It will not happen otherwise.

So it was in the early Republic lavish printing and postal subsidies spawned a vibrant print culture (and political culture) that dwarfed anything else in the world at the time. Political debates surrounding these subsidies had the clear tinge of self-interest for commercial interests, but they were also bathed in real concerns about building a free press.

The dramatic change over the past century or so has not been that government subsidies have ended -- indeed, they are probably much larger than ever before even in relative terms -- but, rather, that the policy making process that generates media policies has become entirely corrupt. As the media sector has become an engine for massive profits, and huge corporations have resulted, powerful corporate media lobbies and trade associations duke it out for the best policies and subsidies behind closed doors with nary a shred of press coverage or popular involvement. Then, when the big firms get their way, they have their PR agents and hired guns explain that this is a free market system that is "giving the people what they want."

The metaphor that best captures how media policies are made in the United States is to recall a scene from the 1974 Oscar-winning Hollywood film, *The Godfather II*. A number of American gangsters led by Hyman Roth and Michael Corleone assemble on a Havana patio in 1958 --before the Revolution when the dictator Batista and the mob ruled Cuba -- to divvy up the island between themselves. As Roth announces the division of the spoils he gives each gangster a slice of his birthday cake which appropriately enough has the outline of Cuba etched in the frosting. Roth gleefully announces, "Isn't it great to be in a country with a government that respects private enterprise."

This is pretty much how media policies are made in the United States. And it is not a backslapping conspiracy either. The big media firms all have enormous lobbying arsenals not because they are afraid of the public, but because they are duking it out with each other for the largest slice of the cake. But they all agree that it is their cake, and nobody else gets a slice.

This then points in the direction of what needs to be done to solve the problem of the media in the United States. We have to take media policy making off the proverbial Havana patio. It needs to be the subject of wide-spread and informed public involvement. The more public involvement there is in media policy making, the more likely the resulting policies will produce a media system that better serves democratic needs. I am a "small d" democrat, so I am willing to live with the outcome of such a debate, no matter where it ends up. But I suspect that such a public debate will almost certainly produce a more competitive and locally oriented commercial media system, and a much stronger nonprofit and noncommercial media sector. I would like to find out.

Regrettably, the corporate media interests that traditionally dominate media policy making in the United States share little of my interest in popularizing media policy debates. Their dominance has been mostly unchallenged, due not only to the power of the aforementioned myths, but also to the supreme power of the media lobby as a political force in Washington, D.C. As recently as 2002 if one discussed the idea of popularizing media policy debates it would be met, quiet rationally, by howls of derision. The prospect was seen as absurd. The corporate media lobby was too powerful. The system was too successful. The people were happy with the status quo. It was a non-starter all the way around. Case closed.

But in 2003 everything changed. The Federal Communication Commission considered whether to relax media ownership rules and let the biggest media companies get even larger. Three of the five FCC members were republicans and on record as favoring relaxing or scrapping the rules even before they considered any evidence. The Bush White House was completely in the pocket of the big media owners, and the Republicans controlled both houses of Congress. History suggested the rules would be rewritten with hardly a shred of public awareness much like the atrocious and corrupt 1996 Telecommunications Act, that had relaxed radio ownership rules and virtually destroyed that medium.

But history took an unexpected turn. Nearly three million Americans contacted either Congress or the FCC to oppose media concentration, from across the political spectrum. While the FCC relaxed the rules in a 3-2 vote in June 2003, the Senate overturned the FCC's work by a 55-40 vote in September. In 2004 a Federal Court threw out the FCC's rules changes and called for the FCC to revisit the matter.

By 2004 media has become a political issue in a manner that has not been the case for generations. A number of public interest groups are active in the area. I helped found one of them, Free Press, located on the web at [www.freepress.net](http://www.freepress.net).

There is an important role of academics to play in assisting the public become informed participants in the media policy making process. One of the functions of Free Press is to assist in this process. Please visit the website, become a member, and talk to us about your ideas and how we can work together. The future of viable self-government may well depend upon our success.

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Doug Mitchell  
[nextgeneration  
 radio@npr.org](http://nextgenerationradio@npr.org)

## PASSING THE MIC: NPR AND THE NEXT GENERATION IN RADIO

I'm sitting at my desk at NPR Headquarters in Washington DC. Outside it's cloudy, humid, and raining *again*. I've been trying to write this article for most of the day, but I keep getting interrupted. What can I say? I'm a popular guy around here. I'm the "Answer Man," the all-knowing, all-seeing guru to those who come seeking a job in public radio. (They usually start out as NPR interns.)

In the last 30 minutes, four interns have come by. First it was Cat McDonald, our NPR Online-Editorial Intern. She has an idea. She wants to interview the hosts of our newsmagazines about *being* a host. Cat (Cathy) wants to contribute to the one-hour radio program NPR interns write, edit, and produce themselves called *Intern Edition*. She doesn't know it, but as I write this we chose her to co-host *Intern Edition*. (She beat out 19 others who auditioned.) I say "Great idea."

We have 46 interns at NPR this summer. That's a historic number, beating last year's record of 38 quite easily. We even have our first international intern, a young lady I met last October when I was in Santiago, Chile visiting and doing seminars at the school where I taught in 1997. Since I had been there I felt it was time for someone from there to come here.

Cat leaves and I go back to typing. Ten minutes later, Rebecca Ekpe, the *Weekend All Things Considered* intern, comes by. She had photos on a digital camera of an undocumented immigrant. Rebecca is from Ghana and just graduated from the University of North Texas. Her story for *Intern Edition* is about asking DC area immigrants if they have realized "the American Dream." At the moment I can't find my card reader to put her photos on my laptop so we agree to do it later. I turn back to the computer screen and keyboard.

I manage to write the first paragraph before *Intern*

*Edition* Executive Producer Katrina Matthews, who has two degrees from Louisiana State University, and Managing Editor Deanna Garcia, who just graduated from New Mexico State, are standing over me.

“We have a great idea,” they say excitedly. “How about we have the host of the show interview the hosts of NPR’s shows?” I laugh, then say, “Cat McDonald was just here pitching that idea.” “Oh,” they say, “Well, Cat just talked to us.” We all laugh.

These are typical scenes in my job as project manager for NPR’s *Next Generation Radio*. I usually say it’s an initiative funded entirely by NPR designed to bring young people, new voices, and ideas to public radio through hands-on training. I’ve been at this for ten years. First, I was doing it on the side.

In 1994, one of my best friends, Traci Tong, a producer and director for the PRI program *The World*, roped me into helping her lead a radio training project at a conference called UNITY: Journalists of Color. The four minority journalist organizations were meeting for the very first time at a single conference to find common ground and to address issues with one voice. Our radio project was titled *United Voice*.

Neither of us had any kind of project management experience. We competitively selected our student trainees, and for several months, spent each day on the phone together planning the project. We assembled a team of like-minded colleagues as mentors and, with luck and chutzpah, we pulled it off.

Emboldened by the experience, the next year I started a radio-training project with the National Association of Black Journalists. My then colleague Maria Martin, who founded the NPR program *Latino USA*, and that show’s host, Maria Hinojosa, who reports for CNN, as well as NPR’s Mandalit del Barco, worked on a radio project with the National Association of Hispanic Journalists. Traci started the radio-training project for the Asian-American



**Audio Engineering intern Sunny Khemlani. Sunny was part of a team of student engineering interns who oversaw the audio quality of the summer 2004 intern radio program at NPR.**

Journalists Association. Another NPR colleague and I worked to launch a radio project with the Native American Journalists Association.

By 1999, after another successful UNITY radio project, I decided to put all of this under NPR's tent in order to raise our profile and make it much more than a minority focused radio-training program. Luckily, I had NPR's senior managers on my side. I dubbed our program *Next Generation Radio*. I decided to call it that because that's exactly what it is, radio done by the next generation of people who are interested in reporting and producing in public radio. In 2003, I either led or oversaw 13 different radio training projects across the country and at NPR, where college students of varying ages had the opportunity to produce a real story in real working conditions with real deadlines.



**Summer 2004 interns Amie McClain (standing) and Christina Houghton. Interns at NPR get to produce their own stories for their own show. Amie's story was on her trip to Senegal.**

Another interruption. One of our next gen participants from a project we did with Heineken and *Billboard Magazine* in 2000 for commercial Spanish language radio stations just called. She's now doing public relations in DC and wanted to give me her contact information. We've been training students who speak both Spanish and English for four years now as part of our overall partnership with the NAHJ.

A mentor on our NAHJ radio projects has given me the Spanish nickname "Padrino" or "Godfather."

A major factor in the development of *Next Generation Radio* has been the Internet. In 1999, at the height of the dot-com craziness, a former colleague and I started our own Internet company we called Freshwav.com. (I kept my NPR producing and directing job.) We wanted to take all those people with radio programs who were not being heard and edit or produce them and put their programs on the Internet for a small fee. Not many people had high-speed connections then, we had no money, and no one wanted to pay for our services. We crashed, alongside hundreds of other start-ups. As a good friend of mine who also experienced a dot-com crash wisely advised me,

“You should be burning other people’s money, not your own.”

What I learned during that insanity about the growing convergence of media and technology and who adapted quickly and used it to their benefit is the reason we have *Next Generation Radio* at NPR today. In fact, the name came from a phrase that was thrown around during my start-up days when referring to the next generation of operating systems, routers, hubs, switchers, cell phones, etc., etc. I even went to “Yahoo!” and registered two domain names I still rent today: “nextgenerationradio.net” and “nextgenerationradio.org.”

There goes the phone again. Maria Hermosilla (our intern from Chile) and Martina Castro, the intern at *Talk of The Nation* and my next gen radio website columnist, both need reporter kits to finish interviewing people for their *Intern Edition* stories. The political conventions, Olympics, Interns and our UNITY Radio project all happening at the same time means NPR is tapped out of equipment. We figure out a way for both of them to get what they need. I go back to writing.

I’ve been with NPR for 17 years. My interest in public radio began the same way it does for our current interns. My parents listened to NPR and were big contributors to their local station. I worked at an NPR member-station in Oklahoma where I grew up and went to college. The news department was very serious. Our News Director at the time didn’t allow us to be lazy, incompetent, or ignorant. There was no whining, no excuses for missing a story, being irresponsible, unethical, or not knowing how a bill got through the legislature. If you didn’t measure up, you didn’t work for him and he would say so to your face. Thankfully if he hadn’t pushed me then, I would not be working here now. I was at my college public radio station for three and a half years reporting and producing. I landed a reporting/anchoring job at the top commercial radio station in Tulsa one week after graduation.

You know, life is a circle. I’m not nearly as mean as my old news director, but *Next Generation Radio* at NPR does essentially the same thing that many public radio stations have given up doing since I was in school. We give college students a chance to prove themselves in an environment that is stressful, often difficult, and unpredictable but very nurturing. So far, NPR itself has hired nearly 40 former interns and *Next Generation Radio* participants. We have others sprinkled throughout the public radio system as reporters from Boston to Atlanta, Detroit to New York City, Seattle to Flagstaff, Arizona.

My email is piling up and there’s the phone again. Let’s see...a student at a California university found our website, wants to get into radio, can’t decide what equipment to buy...

*Over his 17 year NPR career, Doug Mitchell has produced and directed Weekend Edition Saturday, Weekend All Things Considered, and Weekly Edition for NPR News. He’s officially been the project manager for Next Generation Radio since 2002.*

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Elizabeth Birge  
[Elizabeth.Birge@wpunj.edu](mailto:Elizabeth.Birge@wpunj.edu)  
William Paterson  
University

## **TEACHING CONVERGENCE – BUT WHAT IS IT? EDUCATORS STRUGGLE WITH AMBIGUOUS DEFINITIONS FROM THE PROFESSION**

For some time now, many U.S. newspapers and television stations have had some kind of online presence. At a minimum, those sites have reflected the content from the newspaper or broadcast; in many cases, reporters file separate stories specifically tailored to the Web.

Other papers, such as the Tampa Tribune and the Chicago Tribune, have larger operations and are associated with television stations. They also share their staffs; reporters appear on television to discuss stories, and television reporters write for the newspaper.

But within the walls of academia, this blending of media has not produced a revolution in curriculum changes. In fact, as colleges and universities work to prepare the next generation of journalists, what skills and knowledge they need to compete in the modern media age – and who is going to teach them these skills and share this knowledge – is a subject being debated more often than it's being taught.

Should J-schools infuse students with a broader background that includes – to varying degrees – exposure to more than one medium? Should they focus on the basics and only the basics, reasoning that is the core of good journalism regardless of the platform? Should they wait and see what happens? Are they willing to risk their reputations, their competitive edge, based on what many in the industry think will be The Next Big Thing?

The answer to all of the above is yes – which is to say there is utterly no consensus on the subject.

It does not help that convergence is a bit of a squishy term. People interviewed for this article invariably

referred to it as cross-media training, cross-platform training, working across platforms, teamwork, sharing and blending.

In addition, nobody is absolutely certain how much a curriculum needs to change in order to satisfy the current and future needs of the industry. Do students need to be super journalists who can operate a video camera, update Web pages using HTML and write for print and broadcast?

Preparing students for the future becomes a bit of a guessing game, as the answers are uncertain and, in some real ways, unknowable.

For example, how many news outlets are converged?

If you accept the most basic definition of convergence – a “coming together” of different media – then any newspaper or television station with an online site qualifies.

On the other hand, if you narrow the definition, as one think tank did, the number drops. The Media Center at the American Press Institute defines convergence this way:

“Partners working together to cover or develop news stories. The relationship can range from cooperating on breaking news to sharing budgets (run downs) to working on major investigations.”

On The Media Center’s Web page, the number of newspapers that meet this definition is 62 – not what you would call a real groundswell, and certainly nothing that’s sweeping through newsrooms. But it’s a beginning that researchers say is only going to grow.

“The trends in audience behavior and advertising and the proliferation of media channels will inevitably drive media companies to recognize the solution is cross-media companies rather than companies on a single delivery system,” said Andrew Nachison, director of The Media Center, a think tank focused on media convergence and the future of news.

The Media Center’s Web site includes a list of those newspapers state by state that have convergence relationships with other media, and it describes the extent of that involvement.

“The trends in newspaper readership are down. TV viewership is down,” said Nachison.

But beyond that, a recent study released by The Media Study indicates that people are not solitary consumers of media. They multitask.

“Three-quarters of U.S. television viewers read the newspaper while they watch TV, and two-thirds of them go online while they watch TV,” according to a study of simultaneous media consumption that can be found on the Web at [www.mediacenter.org](http://www.mediacenter.org).

“To sustain a system of productivity,” said Nachison, media outlets will come to work across multimedia platforms.

Asked to look into the future of newsrooms, editors and some academics describe a scenario like this:

“All newsrooms, big and small, will move toward a 24/7 news environment on the Web,” said Ken Sands, managing editor of online and new media at the Spokesman-Review in Spokane, Wash. “Once a day, a newspaper will spin out of that. And possibly a couple or three TV news broadcasts.

Newspaper companies will compete with TV as much as they ‘converge’ with TV.

“Reporters will need to have the writing skills of a fast wire service reporter, plus the multimedia skills of a TV reporter. Of course, not everyone will do everything. Students should learn how to do all of these things, but should try to specialize in one or two things.”

That description confirms everything people such as James Gentry and Robert Papper believe.

Gentry, considered by many to be the pioneer in cross-media preparation for journalism students, developed a program with the faculty shortly after becoming dean of the William Allen White School of Journalism and Mass Communication at the University of Kansas in 1997.

In preparation for re-accreditation and in an effort to identify the school’s core values, the faculty began an assessment of the program and found some surprises.

“Over half of our graduates were doing totally different things five years after school,” Gentry said. Moreover, the students found the current curriculum rigid.

“The kids called it an elevator,” said Gentry. “They’d get in, and the doors would close, and they’d never take” another course outside their area until they graduated.

In essence, they rode the tracks of their programs until graduation. No convergence, no cross-training, no blending. Nothing.

Gentry and his faculty didn’t find this particularly student-centered, an area they’d identified as one of their core values. And so began the process of change.

“The faculty had to stop being focused on their research or consulting and had to think about what was best for students,” he said.

In 2000, students were exposed to a broader array of experiences and the faculty – mostly print – underwent some training to learn how to shoot and edit video.

“We want (students) to function in these areas,” said Gentry. “There are going to be jobs out there that aren’t a glimmer in anyone’s eye.”

Two years ago, Ball State University in Muncie, Ind., adopted a convergence curriculum as well. Their belief was that, regardless of exactly what a newsroom looked like in five or 10 years, they wanted their students to be familiar with more than one medium.

“I’ve always believed we need to have broader skills and understanding than just the ones we think we’ll need in the first job we have,” said Papper, a telecommunications professor. “We need to train (students) and to have them aware of more than one area. They don’t know how they’re going to need to move” in the coming years.

The students still specialize, said Papper, but they also leave knowing how to comfortably step into another world.

“We’re not preparing converged journalists for some converged jobs. There are only three out there,” he said, noting facetiously the absence of wide-

spread multimedia newsrooms. “These jobs don’t exist, but that’s not the point.”

The point, he said, is that students – 18-, 19-, 20-year-olds – think they know exactly what they’re going to do for the rest of their lives.

“I don’t know if their crystal ball is any better than ours,” he said. The only thing he’s sure of, he added, is that in five to 10 years newsrooms are going to look different than they do now.

## **Breaking from tradition**

The traditional way of teaching journalism has been to split everyone into specific print or broadcast tracks. Save for the few shared core requirements of the departments, print and broadcast students met in shared classrooms as often as their professional counterparts met in shared newsrooms.

With the widespread media adoption of Web sites in the 1990s, “traditional” journalism jobs began to morph a bit. Students who graduated with multimedia skills were seen in some ways as more valuable players.

But knowing that hasn’t produced a sweeping metamorphosis in most journalism programs. In a 2002 national survey of media writing teachers in journalism and mass communications programs, two professors at Ball State found almost 50 percent of accredited and nonaccredited schools offered a converged writing class.

In addition, almost 40 percent of accredited-school faculty said they planned to offer a converged writing class, and 50 percent of faculty at nonaccredited programs said the same thing.

“We found writing teachers are in a transition from old-style to converged style,” said Mark N. Popovich, a professor of journalism at Ball State who conducted the study with Mark Massé, an associate professor of journalism.

“There’s a lot of indecisiveness about what they’re doing and what their philosophy is. We found people were just stuck in the middle.”

Indeed, Nachison of The Media Center finds that it is a subject he can’t escape when he has contact with journalism schools.

“Every school I run into has it on their agenda to one degree or another. At the very least, anecdotal experience is that they’re all looking at it,” he said. “I think some are just scratching their heads about it, while some have embraced convergence as a core principle.”

Count B. William Silcock among the head scratchers.

“It makes for wonderful, long faculty meetings and long hallway conversations,” said Silcock, an assistant professor of broadcast journalism at the Walter Cronkite School of Journalism and Mass Communication at Arizona State University.

In fact, those discussions with a colleague in print journalism have led to a productive research agenda; several papers have been written when educators who find their areas have much in common. But so far, it hasn’t led to a converged curriculum.

“We had people come in and tell us the only way to do it is to blow up the curriculum,” said Silcock. “Everybody is scared to admit maybe we’re wrong,

and others don't want to admit they're being drawn (to convergence) by" an industry model.

But there are other reasons to pause before taking the step toward a converged curriculum, said Silcock. Some of it is simply competitive. Journalism schools want to be known as "the" school to go to for a student who wants to be a print, broadcast or photo journalist, and they're not inclined to tinker with a curriculum that might change anyone's perception.

Some of it is just logistics. If a print program, for example, wants to add a convergence component to the curriculum, what do they remove? Do they sacrifice the in-depth specialized reporting class? Do they add credits to the program? Will this delay graduation dates?

"That's the thing. The pressure and competition in the industry is felt in academia just as much," he said. "We're caught.

"You need people who are willing to say, 'I don't know a thing about how your area works, and you don't know a thing about mine, but let's get together and try to figure it out,' " he said. "That takes guts."

And then there are those who jumped into convergence and are now trying to step back.

"I think at first people had this idea of a super journalist," said Dale Cressmen, an assistant professor of broadcast at Brigham Young University. "That's an idea we're backing away from."

BYU started out with convergence by putting broadcast and print students in the same newsroom and required the class to do all assignments for every media.

"It was just insane trying to put everyone through it. You can't teach everything; some areas get watered down," he said. "We're still trying to figure it out."

He believes the department simply overreacted to "this new thing, thinking it is going to do away with how we've done things before."

They've decided the place to cover convergence is in the capstone class that students take in their senior year.

## **Beyond the buzzword**

According to those who work in multimedia news outlets, the "super journalist model" doesn't describe convergence; it describes chaos.

Media outlets still need specialists – reporters who write, photographers who take pictures and television reporters who do stand-ups. But they also need reporters who can think like graphic artists, television reporters who can write a brief and photographers who can shoot video and interview people at a breaking news story.

And while those journalism programs that have embraced the idea of multimedia preparation can't agree on exactly what to call it – a bigger problem than you'd think if only because it confuses people in both the industry and academia – they do agree on what the goals of such programs should be: to prepare students so they can keep a comfortable foot in several media worlds.

What's interesting is that those in the industry who say convergence skills aren't important really do want students who can do more than one thing. In a survey of photo editors throughout the state, Jack Zibluk, an associate professor and photojournalism coordinator at Arkansas State University, found that convergence was "not a big deal for them."

"The important thing is good, old-fashioned journalism," said Zibluk. "On my list of the 16 most important skills a photographer needed, convergence skills was number 10."

The top three most-desired skills were how to use a digital camera, a basic camera and knowledge of law and ethics. Knowledge of Photoshop, people skills, reporting skills and basic writing skills also topped the list.

"Small and mid-sized papers were more concerned with basic journalism skills and less concerned with Internet or TV skills," said Zibluk.

But in his survey, Zibluk left space for the photo editors to provide advice about what they thought needed to be emphasized in photojournalism programs. And though "convergence" was a skill less valued, in their comments the photo editors begged for students who've been exposed to areas other than photography.

The term "convergence" seemed to signal only technology to the survey respondents, but the basic goals behind the philosophy – training in other areas – were strongly supported in their comments:

"Please, please, please teach basic writing, reporting, law and ethics. They can only increase students' skill, knowledge and employability.

"Interviewing is a very important skill for photojournalists, as there is rarely a writer available for spot news stories."

"Reporting and writing skills are a must for photojournalists. Those who can write as well as photograph have a better chance in the job market. Editors are always concerned about the bottom line, and it saves the paper money on some occasions when one person can be sent to cover a story instead of two. Being able to write solid cutlines, and the occasional story when necessary, is a must."

Beverly Dominick, the news recruiting and training manager at the Tampa Tribune, wholeheartedly endorses those comments.

The Tribune, the icon of media convergence, operates in a shared space with the television station WFLA and on a shared Web site. Most reporters at the Tribune write for the Web site and occasionally do stand-ups for the station. Some WFLA reporters have weekly columns in the newspaper. Photographers shoot video and still photos. And at budget meetings, which are attended by representatives from the paper and the television station, they discuss how stories should be told. Is this a television story? Is this a print story? Is it both?

Those realities dictate what kind of staffers the paper looks for.

"We're looking for folks with an interest in convergence and hopefully exposure in more than one area, but that doesn't necessarily disqualify them if they don't," said Dominick.

When people think of media convergence, they often think that journal-

ists have to do everything – they have to write, shoot video and photos and appear on camera. But again, that term that doesn't necessarily reflect the reality.

"If you had everyone doing everything, it would be chaos," said Dominick. "We do have some people who want to stay true to their craft. Not every position is converged."

If she were giving advice to journalism students, it would be simple and wouldn't require their programs to adopt a new curriculum or even necessarily spend much money – they'd simply need to be a little flexible in their tracks.

"I think (students) have a leg up on our generation. They're so much more visually oriented, they're already online, they already use computers," she said. "I think what we're saying is add journalism to that."

Her advice for journalism students today: "I would take a broadcast writing class if I were a print student and vice versa for broadcast students."

## **Changing education**

For the past two years, the Poynter Institute for Media Studies in St. Petersburg, Fla., has offered a convergence workshop for college educators. At the workshops, educators discuss what ground "convergence" covers and how it might fit in their programs. But Poynter does not take a position on how to define the word or if it's the right avenue to pursue.

"It's not for Poynter to say what convergence is or how it should be played out. It can mean different things to different people," said Howard Finberg, part of the interactive learning faculty who teaches in these workshops.

He has a clear idea on what it should look like, though.

"I want students to be media aware, but I don't expect fluency in every form of media," he said. "I want them to understand at the very least the various aspects of media and how they are used to inform and how they need to gather information and package and present information."

Charles Bierbaur did this very thing years ago as a correspondent covering the U.S. Supreme Court for CNN. Only then they didn't call it convergence; it was more like coincidence.

"I'd finish up my report and then there'd be a voice in my ear reminding me, 'Don't forget to do a radio bit, and then interactive wants to talk to you,'" he said.

Bierbaur, the dean of the University of South Carolina's College of Mass Communications and Information Studies, believes this is how you should start out a story.

"With convergence, you start out with the premise that the story will be covered different ways by different media," he said. "Is this a four-media story or is it only a TV story? It's simply opening your mind to the notion that you're covering the news, knowing you will not get the message all the same way."

A year ago, USC opened its \$2.5 million Newsplex, which its Web site describes as "a prototype advanced micronewsroom for demonstration,

training and research in next-generation news-handling tools and techniques.”

The facility was developed by the Ifra Centre for Advanced News Operations, and it is operated in cooperation with the College of Journalism and Mass Communication. It is used to teach students and train educators and professionals.

“It’s still an age of specialization and division,” said Bierbaur. “Convergence lets students know what’s going on in the world.”

To do that, however, it’s not necessary to have a \$2.5 million structure a mile from campus to get the point across to students.

“You don’t need a Newsplex to do convergence,” said Bierbaur. “You can do it in a class with no technology” by simply asking the right questions and giving the right assignments.

As it turns out, you also don’t need to be a large university.

Ashbury College in Wilmore, Ky., has plans drawn for a new building that will include a converged newsroom. The college embraced the idea for several reasons.

“We think future newsrooms will have converged features,” said Michael A. Longinow, the journalism program coordinator. “Our graduates tell us that often within the first week of a new job, they’re asked, ‘Can you shoot some video so we can add it to the Web?’ “

Like everyone else, professors are products of their upbringing. Many worked in their respective fields when computers were edging out electric typewriters and a 24-hour news cycle wasn’t but a thing to talk about and laugh over.

Often they teach what they were taught – and as they were taught. But to teach as if nothing in the world of journalism has changed – well, that concerns more than a few in academia.

“Too many of our programs emphasize medium-specific craft-training over education for leadership in the Information Ages,” wrote Hampden H. Smith III in an e-mail. Smith is the head of the department of Journalism and Mass Communication at Washington and Lee University in Virginia.

“Too many of our faculty teach what they did in the newsroom 20 or more years ago as though Gutenberg were still working in the composing room. Our (students) deserve a better education than that.”

*Reprinted with permission from Jeff Mohl, Editor, Quill magazine where it was published originally.*

## DESIGNING TECHNOLOGY FOR THE FUTURE

By **Johnathon Howard, III**  
[Johnathon.](#)  
[Howard@avid.com](mailto:Howard@avid.com)

**Johnathon Howard is a manager of Broadcast System Design for Avid Technology, Inc.**

**The views expressed in this article do not necessarily represent the views of Avid Technology, Inc.**

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The goal of designing the tools needed to make your vision a success while reducing operating cost is a big challenge for any vendor. When it comes to most types of video and audio production, the tools and infrastructure to support it are often built with an assembly line in mind. The architect for the system will start with the type of production they would like to support and then put the necessary infrastructure in place. This infrastructure can include everything from video routers and IT networks all the way down to the right kind of coffee machine. The next step is to hire highly specialized people to make the facility come alive when you finally flip the switch. If all goes well, then the cost of building and operating your new facility will be less than the money you bring in.

### What can go wrong?

It has been proven time and time again that the assembly line model is a very efficient way to get a product out the door or to the antenna, but it can also be the biggest deterrent to accomplishing the often sought-after “do more with less” scenario. Hiring highly specialized people to work within the assembly line creates a linear process dependency that is hard to avoid. The assembly line only works as well as the person ahead of and after you in the process. Person B can’t do their job until Person A does their job, and so on. It also creates a series of very unfortunate compromises during the cycle. If a user knows their part of the workflow is getting in the way of someone else getting their job finished, the user may decide to cut corners, deviating from the original vision of the finished product. Ironically it is often the specialized applications that create the highly specialized user, which in turn can create this series of compromises. Most broadcasters have built facilities in this way and it has proven to be successful for many years. While the broadcast process is not as stringent as the traditional assembly line it has many similarities. As

budgets get tighter, both providers of production tools and customers have to rethink the linear process dependency, and need to consider a “workflow” mentality.

## **New technology, new skill sets**

In order to empower the user to do more, the entire process should be taken into consideration when building an end-to-end solution. Technology is also an important consideration. Traditionally, the video router had the job of moving video and audio to everyone that needed it and the IT network was primarily used for newsroom computer systems, e-mail, etc. The IT network is now taking on a more significant role within the typical broadcast facility. The introduction of on-demand and IT-based shared storage systems for video and audio eliminates much of the traditional dependence on video routers. Tape-based acquisition companies have even moved to data based mediums for their new market offerings. This transition is good for both customers and vendors because it provides the opportunity to do new things. Keep in mind however, that you can't install technology for technology's sake. Vendors and broadcasters have to remember that once a new system is in place, real people are going to sit down and use it.

So, I would like to assume that you have the right infrastructure in place and focus on the part of the solution that is often overlooked when building or choosing an end-to-end solution - the end user.

Broadcasting is made up of many different disciplines and tasks that must come together in order to have a successful outcome.

The following is a list of things that will help you create an elegant solution. The following analysis should be done for each major player in the workflow:

**1. Know the user:** Remember that one size does not fit all but also remember that your users are savvier than they ever have been. The comfort level of sitting in front of a computer and doing the job is now commonplace. In fact, most home computer systems now come with home movie editing software so the idea of computer-based editing is less intimidating and easier to digest. However, the skill set for each discipline is unique and the application should be tailored to fit the user.

### **□ Identify the users involved in the production process.**

A single user can do much more within the process than appears on the surface.

- If given the right tool, a single user can be more involved in the production process leading up to and following his or her traditional daily tasks. This will cut down the number of compromises and ultimately create a better end result.

### **□ Identify the average number of people doing that task.**

- This number is an important one to know. The system must perform

best under “worst case” scenarios. Make sure that your system will not falter during the most crucial times.

### □ **Identify the tools they currently use**

- Training or re-training is a major issue in most facilities. Most of the users involved in a production have based their careers on the applications with which they are most familiar. They also become comfortable with the limitations of what they can and cannot do using these tools, especially when the clock is ticking.
- Any new application must be a logical extension of what they already do. If you want your journalist to do his or her own editing it is not a good idea to give them an NLE that has been designed for high-end graphics compositing or for the consumer or film markets with no integration with other systems.
- A good solution will extract essential information from each user in the workflow in order to make the job of the next person in the process as easy as possible.

## **2. Know the Flow of a Production**

When designing an end-to-end environment it is important to understand how each task influences the next task in the process. Allowing each task to do more for the process allows the handoff to take place efficiently and thus eliminates much of the linear process dependency.

### □ **Scheduling**

Intelligent coordination of assets coming into the facility is paramount. The scheduling system should be able to handle everything from recurring feeds to instant recording in breaking news situations. Equally important is making sure those assets can be found within an integrated asset management system predictably and quickly while under the most demanding scenarios.

### □ **Capturing**

Today’s broadcast environment can nearly eliminate the need for video to ever be used via analog video. Video feeds can be converted from SDI to industry-standard formats like DV or IMX, and kept as data throughout the process. Keeping the video as data throughout the process keeps the video pristine and can improve your on-air quality considerably.

The capture station is a great place to identify good shots or to flag anything of significance for people downstream. Remember the more descriptive you are with media on origination the more usable it becomes downstream.

Video can also be transferred as data over standard transport vehicles like FireWire or Ethernet from many cameras and decks, which is the best way of acquiring video from the field. The photographer shoots the original material, that material is transferred as data to the production system where it is edited as data and eventually sent to the playback device as data. The video played to air is exactly the same quality as the original.

### ❑ **Gathering**

Asset management is one of the most important points of any successful system and should be integrated as part of the whole workflow. The days of keeping stacks of tapes together with many printed pieces of paper are essentially over. Please keep in mind that asset management is much more than an index of video assets that reside on a server somewhere. Asset management maintains the relationships between assets as well as gives the user access to otherwise unattainable assets on “near-line” and archive devices as well as servers in other geographies. If you give the user the power to quickly and easily gain access to items in an archive, for example, the less likely you are to see repeated shots or shots that just don’t quite fit the words in a story

### ❑ **Collaborating**

In a shared storage environment, everyone that has the necessary privileges should gain access to material that is being recorded while it is being recorded. When a time sensitive piece of video comes into the facility, users should never have wait for someone else to be finished or to make multiple copies of the video in order to use it. A sister station should be able to access relevant material from yours with a simple drag-and-drop.

Users that describe media so that it can be easily found during the production process, like librarians and archivist, can now add benefit much earlier in the process. Light weight metadata entry tools are a smart addition to your workflow. Users responsible for web content or other distribution formats should be able to gain access to news material in tandem with the news production while it is still news and not as an after thought.

### ❑ **Assembling**

Each user in the process should have a unique assembly tool tailored to fit their skill set and comfort level. For the journalist, it’s the newsroom computer system (NRCS). The NRCS is primarily text driven, while an NLE system designed for news is primarily focused on putting together pieces of video and audio. Both of these tools are intimately related and should collaborate with one another. The NRCS system should allow the journalist to build as much of the story as possible in order to either

finish the story completely or allow the final editor to focus on finessing the piece.

The editor should have an integrated view into the newsroom system so that they can see changes to the script as they happen. Integrating features traditionally reserved for separate disciplines can be a very powerful part of the workflow.

### **□ Governing**

Highly collaborative systems must have intelligent deletion and rights management without compromising usability in order to prevent inadvertent mistakes like deleting media that is still being used by another user. Access control is mandatory in any collaborative system. If your goal is to have multiple disciplines and geographies access your system, it is important to have public, private and controlled groups for specific media access in order to govern the system properly.

### **□ Publishing**

When a story is complete it obviously needs to go to air. Traditionally, playback servers have been built very much like an M1 tank. But a chassis of bent sheet metal does not always equate to reliability. Building a box that relies on hardware is an expensive proposition and can also become obsolete way before you can achieve a return on investment (ROI). Playback servers that use software codecs offer a greater range of flexibility in video format support. Buy the hardware once and upgrade the software as new versions become available! This type of architecture places less emphasis on potential board replacements and focuses more on software upgrades to increase usability features and functionality in an area that rarely sees significant new functionality.

In addition, a growing trend with broadcasters is to find other alternative distribution methods. When designing a system, it is important that it can easily distribute material to the Web and other mediums like 3G phones. The system should allow this to be an easy, nearly invisible addition to your workflow.

### **□ Archiving**

The Archive represents one of the most valuable assets a television station owns, yet remains under utilized because it can be a difficult and timely process to get to the content. Understand what really needs to be archived and choose the appropriate storage. Regardless of what you choose the asset management system should bridge the archive world with that of the online. There are two types of archiving that can help maximize online storage.

- **Near-line Storage:** This is a “park and pull” repository of low-cost, high-capacity storage for content that may not be needed immediately but must be readily accessible.
- **Long-term Storage:** Deciding on what to do with the archive is one of the more difficult decisions to make. Depending on your budget, you can choose anything from DVD jukeboxes to giant tape robots that are the size of a small country.

#### ❑ **Working well with others**

The system should work well with items for which you have already made an investment. Whether it is your newsroom computer system, playout server or NLE, the right system won't force you to choose an all or nothing solution from one vendor.

The system should use industry standards whenever possible. MXF and AAF are both essential parts of ensuring smooth interoperability between vendors. Integration between multiple vendors should not seem like many cobbled together pieces to the end user. Usability with a third party should work similarly if not exactly like the vendors own solution.

#### **What can we expect in the future?**

The lines that have traditionally separated the different broadcast disciplines are quickly disappearing. Finally, the promise of the ultimate super-user is becoming a reality. Hundreds of broadcasters have successfully made the switch to IT workflows indicating that the technology has caught up with the most demanding of any group in video production. While solution providers will always have to push the envelope of technology we now must focus much of our energy on tailoring applications in areas that will provide a greater ROI.

There is a major paradigm shift happening that extends beyond just technology. The next major shift will happen with the users that make up the process. Traditional assets like text, video, graphics and automation triggers will all be combined to create multiple types of broadcasts with fewer people involved in the process. I look forward to being a part of this revolutionary transition.

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# PRODUCTION SOURCES, MARKET COMPETITION AND ENHANCED TV FEATURES ON TV STATION WEBSITES: A CASE STUDY OF OHIO TV STATIONS

By Louisa Ha,  
Ph.D.  
[louisah@  
bgnet.bgsu.edu](mailto:louisah@bgnet.bgsu.edu)  
Bowling Green  
State University

## Abstract

In a study of Ohio TV station websites in 2002, sites that were ran by website design companies used the highest number of enhanced TV features. Columbus is the TV market with the most sophisticated TV sites. It scored highest in the total number of features, and specifically in the fan-based feature category, the game-based feature category and the interactive/TV commerce feature category. Cincinnati and Youngstown scored highest in the information-based feature category. Cleveland scored highest in the game-based feature category. The most popular individual enhanced TV feature being used by Ohio TV stations is TV schedule. Stations also differ by their network affiliation. ABC affiliates scored highest in the number of enhanced TV features used. But different networks showed different emphasis in each category of feature. Generally, Ohio TV stations used their site primarily for on-air promotion. Not many of them were using the site as a profit center for e-commerce. WHIZ and WHIO were the stations with the largest number of total enhanced TV features used.

## Background

Americans' favorite pastime of television viewing is no longer confined to viewing programs with a TV set. Because of increased Internet penetration, now over 60 million households in the U.S. can "enhance" their TV watching experience through the World Wide Web. For example, more than eight million computer users

have logged on to ABC Network's website for the online play-along game of *Who Wants to be a Millionaire* (Gruenwedel, 2000). Media entertainment websites are on the top of the must-visit lists according to trade reports of web traffic, capturing more than 72 percent of web visitors (Pastore, 2001).

There are two approaches for TV companies to build presences on the Web: 1) Generate brand loyalty as a part of the brand franchise by promoting on-air programs, and 2) establish a profitable Internet service (Klein & Masielat, 2001). Hit shows such as ABC's *Who wants to be a Millionaire*, CBS's *Survivor*, and Fox's *American Idol* all benefited from a strong website support in arousing and sustaining viewers' interest in the programs. Enhanced TV features such as daily updates, votes, contests, and play-along games continuously create consumers' excitement on the program and encourage their participation. ESPN and *The Weather Channel* are making good profits out of their websites' highly popular news and information services on sports and weather respectively (Klein & Masielat, 2001).

## Enhanced TV Features on TV websites

Four major types of enhanced TV features enable interaction between a TV station and its viewers on the Web (Hurst, 2000): (a) Fan-based features, (b) game-based features, (c) information-based features, and (d) programming-based features. Fan-based features aim at building better relationships with the fans of a show by providing opportunities to learn more about and/or connect with the show and stars. For example, by providing chat rooms or message boards, a TV network can facilitate the creation of a fan community for its programs/stars in the programs. Other examples of fan-based features are episode synopses, news and gossips about the TV stars, video clip archives, and lists of upcoming guests for a show to create a loyal following to the show.

Game-based features enable users to participate in a Web-only show or simulate a contestant's experience on a game show. One of the most successful has been the "Millionaire Game" featured on ABC's *Who wants to be a Millionaire* website. Sweepstakes, Question and Answer (Q & A), and other trivia quizzes are also examples of game-based enhanced TV features.

Information-based features are online functions that provide supplemental news/sports/weather information. Viewers can personalize the display of this information through user specified settings. Background information to news events, news and weather updates, statistics and scores, third-party hyperlinks, and transcripts are examples of information-based enhanced TV features.

Programming-based features either facilitate a viewer's programming selection process or deliver selected web-based programs to the viewer. Program previews, TV schedules, original programs on the Web and simulcast are examples of programming-based features. In addition, many TV websites use interactive features to obtain feedback or collect information from the viewers by means of online polls and e-mail links to the webmaster. Such interactive functions can also serve as TV commerce platforms for TV

stations to conduct business transactions on the web, selling the advertisers' products or the TV station's merchandise.

## Ohio TV Stations' Websites

To understand how Ohio TV stations use the various enhanced TV features on the Internet in their websites, a study of all available Ohio TV station websites was conducted in July 2002. A group of 16 undergraduate students trained in website design coded the sites. The websites' URLs were based on Bacon's TV Directory. For URLs that were not accessible, the author identified them either by typing the call letters of the station and adding ".com" as the URL or finding the station using the Google search engine. If a TV station's website could not be identified in all of the above ways, the TV station was deemed not having an operational site during the time of study and was excluded from the analysis. Website features were grouped into five categories: 1) fan-based, 2) game-based, 3) information-based, 4) programming-based and 5) other interactive/TV commerce features. A total of 38 TV websites were identified and analyzed. Twenty-three of the sites are from major commercial network affiliates (ABC, CBS, NBC and Fox). There are slightly more TV stations (21) in northern Ohio (Cleveland, Toledo, Youngstown, Dayton, and Lima) than southern Ohio (17). Table 1 lists all the TV stations and their network affiliation that were included in the study.

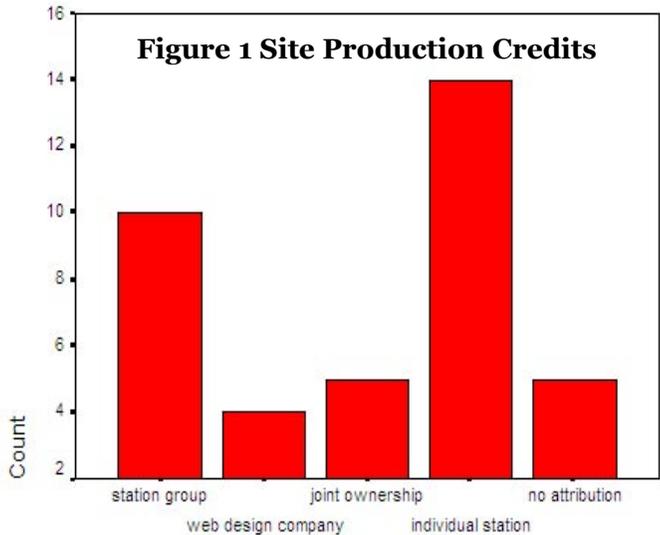
**Table 1 List of TV Stations in the Study**

Station	Affiliation
1 WIMN <a href="http://www.tct-net.org">http://www.tct-net.org</a>	Independent
2 WMFD <a href="http://www.wmfd.com">http://www.wmfd.com</a>	Independent
3 WCPO <a href="http://www.wcpo.com">http://www.wcpo.com</a>	ABC
4 WDTN <a href="http://www.wdtn.com">http://www.wdtn.com</a>	ABC
5 WEWS <a href="http://www.newsnet5.com">http://www.newsnet5.com</a>	ABC
6 WSYX <a href="http://www.wsyx6.com">http://www.wsyx6.com</a>	ABC
7 WTTE <a href="http://www.wtte28.com">http://www.wtte28.com</a>	ABC
8 WTVG <a href="http://www.13abc.com">http://www.13abc.com</a>	ABC
9 WYTV <a href="http://www.wytv.com">http://www.wytv.com</a>	ABC
10 WBNS <a href="http://www.wbns10tv.com">http://www.wbns10tv.com</a>	CBS
11 WCMH <a href="http://www.wcmh4.com">http://www.wcmh4.com</a>	CBS
12 WHIO <a href="http://www.activedayton.com/partners/whiotv/">http://www.activedayton.com/partners/whiotv/</a>	CBS
13 WKRC <a href="http://www.wkrc.com">http://www.wkrc.com</a>	CBS
14 WTOL <a href="http://www.wtol.com">http://www.wtol.com</a>	CBS
15 WFMJ <a href="http://www.wfmj.com">http://www.wfmj.com</a>	NBC
16 WHIZ <a href="http://www.whizamfmtv.com">http://www.whizamfmtv.com</a>	NBC
17 WKEF <a href="http://www.nbc22.com">http://www.nbc22.com</a>	NBC
18 WKYC <a href="http://www.wkyc.com">http://www.wkyc.com</a>	NBC
19 WLIO <a href="http://www.wlio.com">http://www.wlio.com</a>	NBC
20 WLWT <a href="http://www.wlwt.com">http://www.wlwt.com</a>	NBC
21 WNWO <a href="http://www.nbc24.com">http://www.nbc24.com</a>	NBC

22 WKBN <a href="http://www.wkbn.com">http://www.wkbn.com</a>	FOX
23 WOHL <a href="http://www.foxlima.com">http://www.foxlima.com</a>	FOX
24 WUPW <a href="http://www.wupw.com">http://www.wupw.com</a>	FOX
25 WXIX <a href="http://www.fox19.com">http://www.fox19.com</a>	FOX
26 WBQC <a href="http://www.wbqc.com">http://www.wbqc.com</a>	UPN
27 WNGT <a href="http://www.wngt.com">http://www.wngt.com</a>	UPN
28 WOIO <a href="http://www.woio.com">http://www.woio.com</a>	UPN
29 WWHO <a href="http://www.upn53.com">http://www.upn53.com</a>	UPN
30 WBNX <a href="http://www.wbnx.com">http://www.wbnx.com</a>	WB
31 WSTR <a href="http://www.wb64.net">http://www.wb64.net</a>	WB
32 WTLW <a href="http://www.wtlw.com">http://www.wtlw.com</a>	PAX
33 WVPX <a href="http://www.akron23.com">http://www.akron23.com</a>	PAX
34 WGTE <a href="http://www.wgte.org">http://www.wgte.org</a>	PBS
35 WNEO <a href="http://www.ch4549.org">http://www.ch4549.org</a>	PBS
36 WOSU <a href="http://www.wosu.org">http://www.wosu.org</a>	PBS
37 WPTD <a href="http://www.thinktv.org">http://www.thinktv.org</a>	PBS
38 WVIZ <a href="http://www.wviz.org">http://www.wviz.org</a>	PBS

This study first identified the production source of the site by locating the copyright ownership credits at the end of the page. Stations' website production sources were identified as:

- 1) network/group ownership,
- 2) individual station,
- 3) website design company such as Internet Broadcasting System or WorldNow,
- 4) joint ownership by station and web design company, and
- 5) no attribution.



As shown in Figure 1, most of the stations' sites were either produced by the individual station or the station group (24 out of 38). Notably, nine sites either shared or let the website design company own the copyright of the site. There were also five sites with no identifiable attribution of the source.

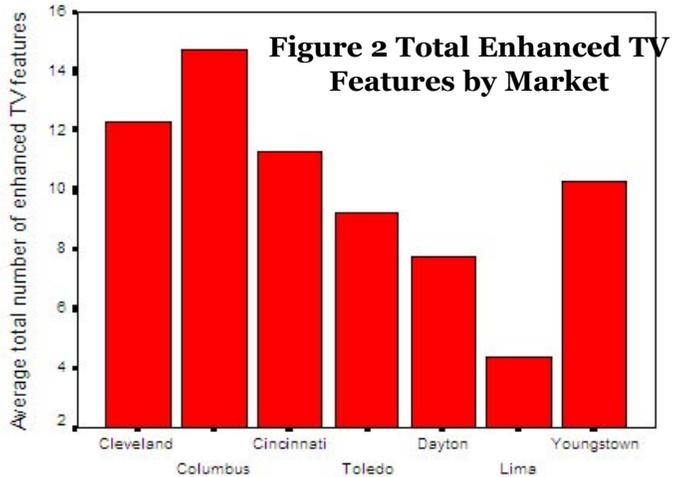
Sites that attributed the source to a web design company or jointly owned the site with web design company have the highest total number of enhanced TV features (average=13 features). Sites owned by station groups or individual stations have a lower total number of enhanced TV features (average ten features). Apparently, sites ran by website design companies were more likely to diversify their features to attract visitors. Sites run by individual stations or station groups focused on a few features. The difference between website design company-run sites and stations' own sites is most significant on feedback and TV commerce features. Because such features require higher interactive technology to collect information, the expertise of professional website design company can be capitalized.

Among the five enhanced TV feature categories, information based features, such as news and background information, were the most commonly present features (average=0.65). The second most commonly available features were programming-based features (average=0.59). The third most common ones were the feedback/TV commerce features (average=0.42). The fourth common ones were the game-based features (average=0.37). The lowest incidence is the fan-based features (average=0.35).

## Market Comparison

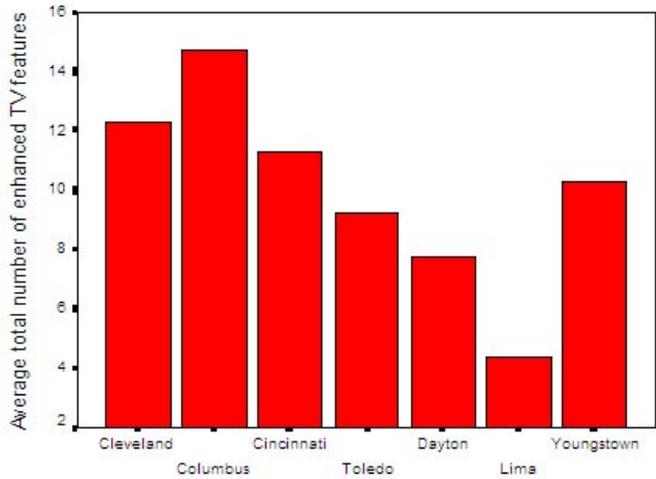
Among the Nielsen's TV markets, Columbus market's TV websites had the most variety in enhanced TV features (Figure 2). On average, they had 14.7 features on their sites. Because Dayton and Lima are the smaller market stations, understandably they

scored lowest in the average number of enhanced TV features on their sites. But Toledo, which has seven stations in the sample, had one of the lowest score in total average number of enhanced TV features on their websites. The Zanesville market was excluded from the ranking as only one Ohio TV station belongs to that market.



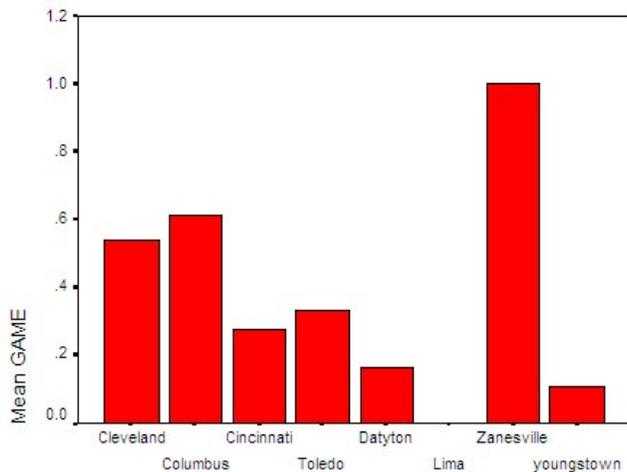
On the fan-based features category, none of Lima's stations used that category on their sites. Stations in Columbus had the highest use of fan-based features (average=0.62), followed by Cleveland (average=0.4). Toledo, Dayton, and Youngstown all fared low in this feature category.

**Figure 3 Fan-Based Features by TV Markets**

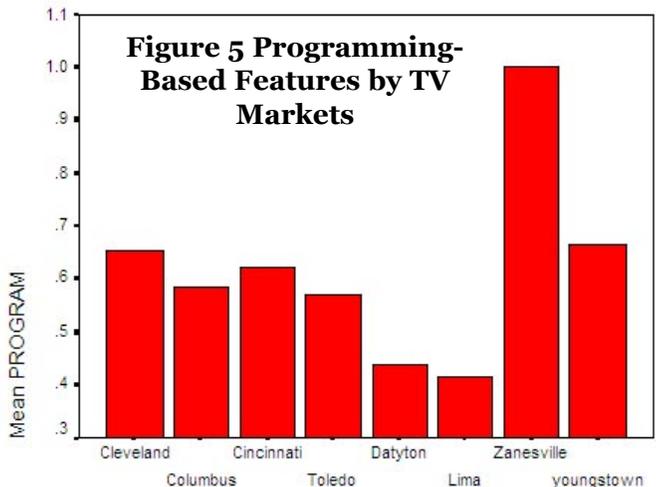


In the game-based feature category, Columbus (average=0.67) and Cleveland (average=0.48) maintained the same leadership. None of the Lima stations used any game-based features. Toledo fared better than Youngstown, Dayton, and Cincinnati in this feature category (Figure 4).

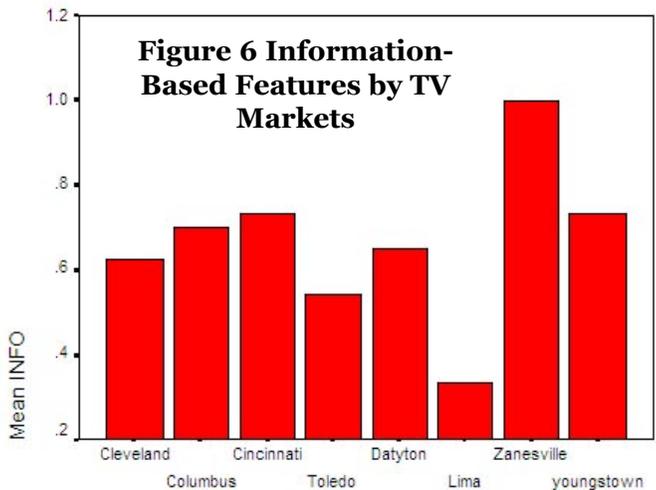
**Figure 4 Game-Based Features by TV Markets**



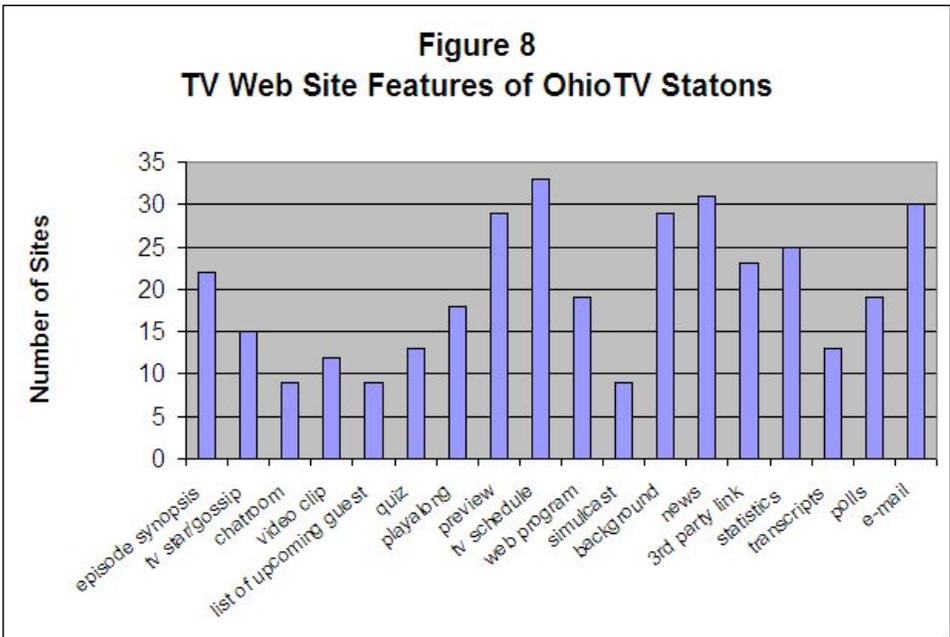
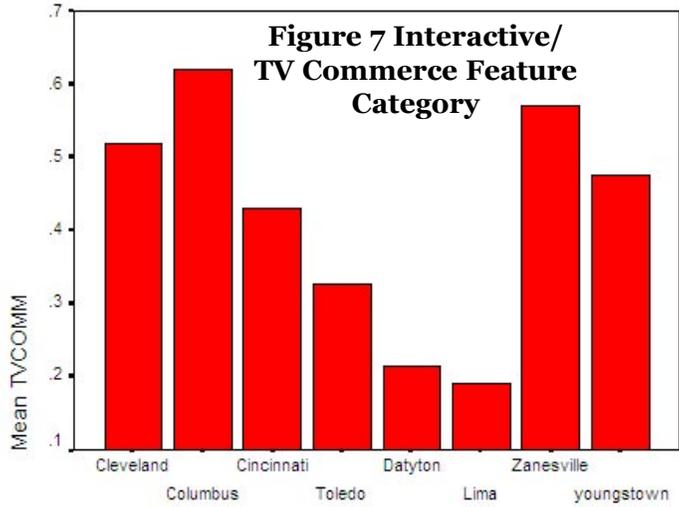
There were not many big differences among TV markets in the use of programming-based features. Although Columbus still took the lead (average=0.68), Youngstown was a very close second (average=0.67), and Cincinnati was a close third (average=0.63). Even Lima, the market with the lowest use of programming features, still scored an average of 0.42. It indicates that stations used programming-based features quite frequently across the board (Figure 5).



Information-based features were the most commonly used feature category. However, the difference between the heavy users and light users is relatively high in this category. Youngstown and Cincinnati scored highest in this category (average=0.73). Toledo (average=0.54) and Lima (average=0.33) were the two markets least likely to provide a lot of information-based features (Figure 6).



TV commerce and interactive features varied the most among all enhanced TV feature categories. While Columbus led in this category with an average number of 0.61, Lima had only an average of 0.19. Dayton had only 0.21 and Toledo had only 0.33 (Figure 7).



As shown in Figure 8, the most popular specific enhanced TV feature being used by Ohio TV stations was TV schedule. All but five TV stations provide a schedule of their program line-ups. Most of these websites had a strong news component in it by providing local and national news on its sites. One half of the sites had online polling on news and current issue such as “With appeals pending, and businessman Richard Detore’s Ethnic Hearing testimony, should the House wait on a vote to expel Congressman Jim Traficant?” E-mail link to the TV station or its webmaster was also commonly found on the websites. The least used features were those that demand high interactivity

and bandwidth such as chatforum and simulcast. Interestingly, although talk shows are common daytime program genres for TV stations, not many of them feature the upcoming list of guests for those shows to entice viewers.

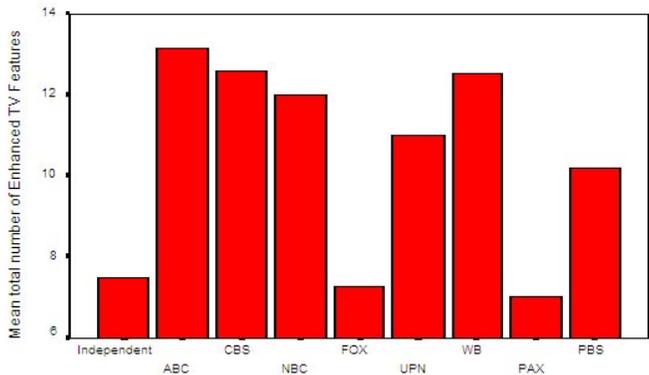
Generally, the presence of e-commerce features was low across stations and markets. Less than one half of the stations showed products or ads for advertisers, or selling products featured in their TV shows on their websites. Even fewer sold memorabilia of their affiliated TV network (seven out of 38) or memorabilia of the TV program (five out of 38). Nevertheless, those stations that used e-commerce features either had dedicated shopping channels/marketplaces (such as WLWT of Cincinnati) or featured special products on their sites (such as WVIT/UPN53 of Columbus). It is not known how well the e-commerce business is on these sites. Using websites to cross-promote sister radio stations within the same market could be found at some stations. For example, WKRC of Cincinnati featured seven local radio stations that belong to the parent Clear Channel Communication at the bottom of its home page.

## Network Affiliation

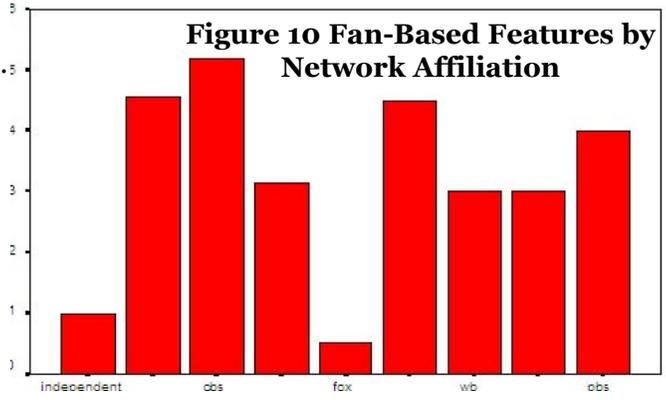
Network affiliation also differed in the use of enhanced TV features. ABC network affiliates had the highest average number of total enhanced TV features used, closely followed by CBS and WB. Interestingly, Fox affiliates had fewer enhanced TV

features on their websites than much weaker competitors such as UPN and WB. With smaller budgets, it is understandable that independent stations and Pax stations all had low use of enhanced TV features. But Fox affiliates' limited use of enhanced TV features may indicate the lack of website support by the Fox network to its affiliates (Figure 9).

**Figure 9 Total Enhanced TV Features by Network Affiliation**

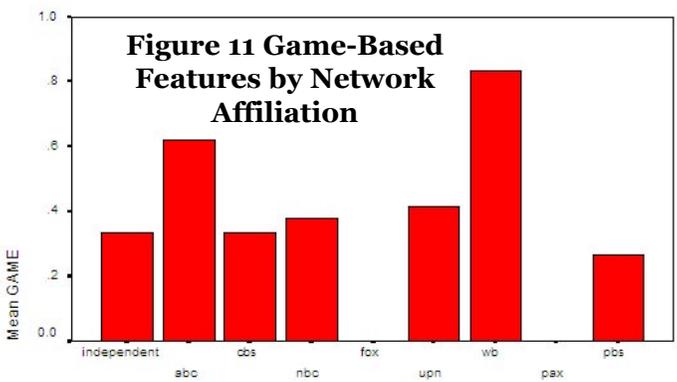


The use of feature categories also varied by network affiliation. CBS affiliates used the highest number of fan-based features than other network affiliates (Figure 10). ABC and UPN affiliates were close seconds to CBS affiliates in their use of fan-based features.



Fox affiliates were the weakest on fan-based features among network affiliates. PBS stations scored fourth in fan-based features.

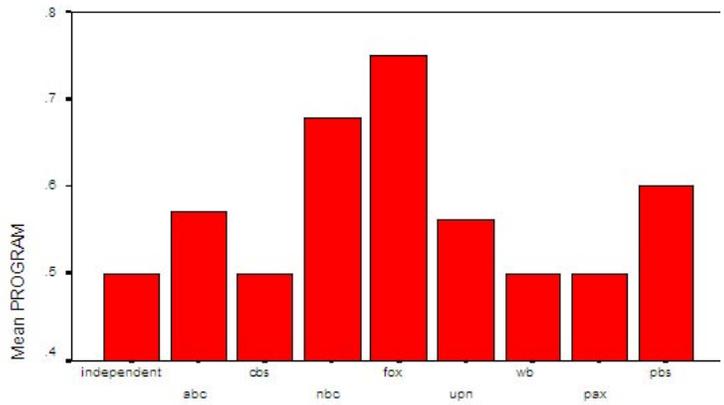
As shown in Figure 11, game-based features were used very selectively by network affiliates. WB affiliates scored highest in this feature category. Fox and Pax affiliates did not use this feature category at all.



Independent stations ranked similar in this category with CBS affiliates. PBS also scored lowly on this feature. The younger demographic of WB affiliates probably leads the affiliates to engage the young viewers with game-based features.

**Figure 12 Programming Based Features by Network Affiliation**

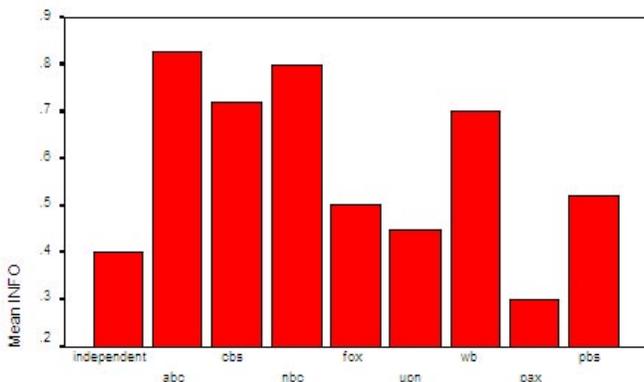
In contrast to their low overall use of enhanced TV features, Fox affiliates seem to concentrate on programming-based features with the highest score among all stations (average = 0.77). CBS, WB, Pax and



independents were at similar levels in providing programming-based features (Figure 12).

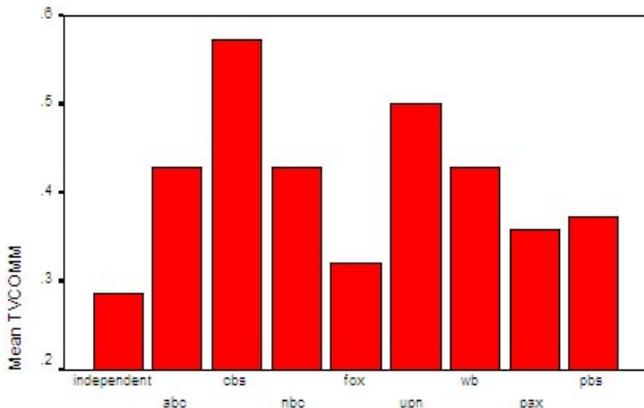
In providing information services to visitors, ABC affiliates fared best. Almost all information-based features analyzed in this study were present in ABC affiliates' sites. CBS and NBC all scored highly in this feature category (Figure 13).

**Figure 13 Information-Based Features by Network Affiliation**



The presence of TV commerce and interactive features is an indicator of whether TV stations treat their sites as a profit center. The analysis shows that the presence is not high as less than one half of them contain at least one e-commerce features such as purchase forms.

**Figure 14 Interactive/TV Commerce Features by Network Affiliation**



CBS affiliates were apparently most prominent in using their sites for business transactions such as shopping products and linking to advertisers. Most of the interactive features were e-mail links to the webmaster or the opinion polls. Only very few e-commerce features were found (Figure 14).

## Managerial Implications

This study reveals that Ohio TV stations are similar to the national trend in that they have a very strong local focus on their sites. Some were not friendly at all to non-local residents because their sites did not show their call letters or network affiliation status. They simply called themselves as News5 Channel or Cincinnati's WB64. Most of the home page items were

related to local news, making them a direct competitor to local newspapers' and national newspapers' websites. Some stations are presenting themselves as the local city's portal. The competition for "local" representation will be fierce in the foreseeable future.

TV websites have become an indispensable tool for TV stations to promote themselves, provide community and audience services, collect feedback, and create additional revenue source for stations. As every viewer expects their TV station to have a presence on the web and daily updates are necessary to meet their needs, it has become a fixed cost to TV station managers. Prudent managers have to make the website worth its cost by either attracting more audience and cultivating audience loyalty to the stations or utilizing the site for business transactions such as e-commerce. The more types of enhanced TV features a station's site has, the more likely the cost of the site is higher. Enhanced TV features are to be utilized accordingly, in one way or another, to justify their cost. As this study shows, the bigger and more competitive TV markets such as Columbus and Cincinnati stations have more features on their sites. Such phenomenon indicates the willingness of the stations there to spend substantial resources on the sites. How consumers respond to those features will determine the success of the TV sites in enhancing the viewers' experience and creating more direct revenue (advertising and e-commerce) or indirect revenue (higher audience ratings) for the TV station. The author's national TV website audience survey conducted in 2001 shows a low use of enhanced TV features on websites by visitors (Ha & Chan-Olmsted, 2002). TV viewers need to be educated on how to use the sites' features. TV stations should monitor their local viewers' use of the website features and allocate more resources to features that audiences use or value. Adjustments should be made accordingly to compete effectively with other rival TV stations in the market. Then TV websites will not only enhance the viewers' experience but also strengthen the TV station's position in the market. Finally, TV stations need to develop metrics to measure the success of TV websites based on the site's objectives to enable managers to make a decision to increase or decrease investment on station websites.

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# THE RELATIONSHIP OF THE MASS COMMUNICATION PROGRAM TO OTHER ACADEMIC DEPARTMENTS

By Ralph Donald,  
[rdonald@siue.edu](mailto:rdonald@siue.edu)  
Southern Illinois  
University of  
Edwardsville

Presented to  
the 2004 BEA  
Convention on a  
panel entitled,  
“A Sense of  
Place: The  
Position of  
the Mass  
Communication  
Program Within  
the University  
Community”

The first issue in the relationship of Mass Communication to the campus I'll discuss today is how the various sub-disciplines in MassComm are organized on campus. The key issue to me is whether Journalism, and especially Broadcast Journalism, is housed in your department or somewhere else on campus.

If you're teaching at a smaller college, broadcasting and journalism, P.R. and advertising may all be quartered in one department. It might be called Mass Communications, or, if the Speech faculty are with you, the department might just be called Communications, or Communication. And, believe it or not, there is a difference in the minds of many of our colleagues between Communications and Communication.

- **Communications** has, through the years, come to refer to the school or department that includes units that provide professional mass communication preparation.

- **Communication** has come to mean a school or department that includes a mix of professional units and Speech Communication. Just to muddy the waters, there are also units called **Communication** that are strictly Speech, while other units on campus may be referred to as Journalism or TV-Radio or Broadcasting. WHEW!

Regardless, I'll tell you who gets upset by all this argument about “communication:” our colleagues over in the English Department. “Who are we, chopped liver?” they ask. “What, we don't teach communication?”

If you're teaching on a larger campus, there may be a College of Communication (or Mass Communication) that may include schools of Journalism, Broadcasting,

etc. Then there are campuses, such as my own, in which different departments that teach certain subjects in Mass Communication are housed in a School or College of Arts and Sciences.

On my campus, due to long-forgotten faculty personality conflicts 30 years ago, Speech Communication, that teaches all the P.R. courses, is in a department separate from Mass Communications. A few years ago, Speech Communication decided it wanted to become more competitive with MassComm, and tried to change its name to the Department of Communication! I was chair of Mass Communications then, and had to debate two Speech professors before our College's curriculum committee about why this name change would be even more confusing than the present Speech Communication – Mass Communication labels.

That's when I pulled out a survey that I had done, showing that every department called Communication in the state of Illinois was a combination of Speech Communication and Mass Communication programs housed in the same department. I won the argument and the names remain the same.

There are many more horror stories that you folks (the panel audience) could probably tell us about why certain programs in Mass Communication have split up—or have been split up and “reorganized”—over time. Although occasionally these changes are caused by the slings and arrows of outrageous administrators, divorces like these almost always start with bickering and armed camps among faculty who really should be working together. The sad thing is that these divorces often turn out to be not in the interest of the “children” (the students), because there are more opportunities for synergy between these units – especially between Journalism and traditional TV-Radio—than there are roadblocks.

So far I've talked about organizational concerns within the discipline of Journalism and Mass Communication. Now I'd like to discuss our discipline's relationships with other units on campus.

Journalism and Mass Communication didn't spring, fully grown, from the head of Zeus. Rather, units in our discipline most often evolved from three other disciplines: English, Speech and Rhetoric, and Theatre.

In the European academy, from whom we Americans inherit most of our academic tradition, the subject of Rhetoric was one of the earliest disciplines, the ancestor of what is most often called Speech Communication today. But in the English-speaking academy, both Speech/Rhetoric and English language and literature studies evolved in tandem. For decades in American universities, Theatre and Speech were studied in the same school or department. In the 1960s the massive breakaway of Theatre from Speech began. And across the U.S., from the 1940s until the present, faculty who taught the various disciplines of Mass Communication broke away from English, Theatre and Speech units to create departments of Journalism and Mass Communication. Most often the journalists broke away from English and the broadcasters broke away from Speech and Theatre.

There are also many notable exceptions to this typical form of evolution, such as the fascinating marriage of Radio and later Television Broadcasting

in the College-Conservatory of Music at the University of Cincinnati. But these are anomalies rather than the rule.

Often, when faculty broke away from English, Theatre and Speech departments and created their own, these traditional departments lost considerable credit hour production, prestige and job opportunities for the graduates of their units. This didn't make these colleagues very happy or cordial about us relative newcomers in Journalism, Mass Communications and Broadcasting. For example, a few decades ago at Westfield State College in Massachusetts, Mass Communication broke away from English. Shortly after that time I joined the MassComm faculty. For the next 7-8 years, whenever we would bring a new program or a new course proposal to the College-wide curriculum committee, we would face debate, sneering, name-calling, and general vitriol from the English Department. Those were rhetorical battles-royal, but little by little the MassComm program won most of the battles and grew, hired new faculty, and fought for its share of budget. Now MassComm is among the two largest, most powerful degree programs at Westfield State.

Incidentally, scholarly disdain for professionally-oriented programs is not just an American phenomenon. In much of Europe and Asia, Journalism and Mass Communication are not considered academic disciplines on a par with those in the traditional Liberal Arts. Rather than combine Professional Studies and the Liberal Arts in the same institution as we do in the 'states, Journalism and Mass Communication, Business, Engineering, and other professional disciplines are relegated to Polytechnic Universities. Although degrees from these institutions are tickets to admissions to entry-level jobs in their professional fields, they don't get the public respect that a degree from Oxford or Cambridge would warrant.

What does all this mean to those of us who administer programs in Journalism and Mass Communication? It means that we must always be vigilant when we must request curriculum changes and new programs, ask for budget increases, equipment and new faculty members. As soon as these requests leave our department, school, or college of Journalism and Mass Communication they will be faced with some of these typical responses, usually from administrators from the sciences, humanities and social sciences:

a. *We're not an academic discipline.* Don't try to fight that argument head-on. Instead say we're a professional discipline with huge enrollment numbers and great student interest. They come to the university because of us. Rightly or wrongly, kids make jokes about majoring in the liberal arts and talk about their graduates being qualified only to wear paper hats at McDonald's.

b. *We cost too much.* Take a closer look at the huge budgets for equipment and supplies in the sciences. Actually, we cost less than many hard science disciplines, and, heaven knows, our salaries are less than colleagues in some of the science disciplines, and much less than our colleagues in our schools of business or engineering.

c. *Administrators are uncomfortable with our mix of Ph.D.s and ex-*

*professionals without proper “academic credentials”*. But we’re a professional program and need a balance between professionalism and theory to do the job right. What if Walter Cronkite, who has a School of Journalism and Mass Communication named after him at Arizona State, or the soon-to-retire Tom Brokaw wanted a full-time job on your campus? Most of the hiring policies practiced by our institutions would have to turn them down because they only have bachelor’s degrees. This is really a topic for its own panel another time, but more universities and colleges need to create separate-but-equal tenure track systems for professional disciplines like ours: one for research-oriented Ph.D.s and the other for candidates with significant professional experience in lieu of the Ph.D.

In 1989, the AEJMC created a committee to propose standards for such a system. The result is called the CONEE Statement, a set of particulars for a two-track appointment and tenure system. The CONEE Statement was authored by the AEJMC’s Committee on News Editorial Education, but the principles can be easily adapted for all disciplines in Journalism and Mass Communication.

Many enlightened schools, such as the University of Alabama, the University of North Carolina, and the University of Oklahoma have been using the principles of the CONEE Statement for many years. I’ve sat as an outside member of a tenure committee for a professional track professor at the University of Oklahoma: I’ve rarely read a more convincing or persuasive dossier of a candidate for tenure.

During the time these fine universities have employed the CONEE Statement, their reputations have only improved. And their upper administrators have grown to accept experienced professionals with bachelors and masters degrees as worthy of promotion all the way to full professor.

These issues are among the most important in the ongoing struggle for recognition as a legitimate discipline in the eyes of our liberal arts and humanities colleagues and for proper treatment of veteran professional faculty members with regard to promotion and tenure. Incidentally, I’d love to see a panel on CONEE Statement schools at BEA next year. Representatives from these schools can tell us how they instituted it, how it’s working, and how you and I can make it work in our schools.

’See you next year.

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**TYLER EASTMAN, S.,  
FERGUSON, D. A., &  
KLEIN, R. A. (EDS.).  
(2002). PROMOTION AND  
MARKETING FOR BROAD-  
CAST, CABLE, AND THE  
WEB (4TH ED.). BOSTON:  
FOCAL PRESS.**

**Reviewed by**  
**Will Anderson**  
**Central Michigan**  
**University**  
**Mt. Pleasant, MI**  
[ander1ww@  
cmich.edu](mailto:ander1ww@cmich.edu)

As one of the discipline's most prolific researchers, the field of broadcast promotions (loosely defined here as a subset of advertising focused on creating public awareness and demand for a media entity rather than a traditional consumable) owes a great deal to the scholarly contributions of Susan Tyler Eastman. Furthermore, with the current state of the television industry facing the shifting of assumed aggregate ratings dominance of the big six (ABC, NBC, CBS, Fox, UPN, & WB) broadcast networks vis-à-vis cable networks, the study of promotion and branding of media offerings (such as NBC's ubiquitous "Must See TV") has become a competitive necessity.

The reality of teaching an upper-level course about the topic proves to be a challenge, however, as currently, there are only two texts available for educating current and future practitioners about broadcast promotions: *Promotion and marketing for broadcast, cable, and the web* and *Research in media promotions* (2000: Lawrence Earlbaum). Both feature Susan Tyler Eastman as primary editor.

Viewed as an instructional resource for teaching a class on the topic, *Promotion and marketing* presents itself as the better choice, as it ostensibly details practical considerations for the promotion and branding of radio and

television interests, rather than concentrating on research in the discipline, which offers limited utility or interest for the average undergraduate media student.

Viewed as a practical pedagogical tool, however, *Promotion and marketing for broadcast, cable, and the web* could do a better job of making good on providing useful “takeaways” for students. While the book provides insightful commentary on audience acquisition, maintenance, and retention, its attempt to differentiate itself from the meta-analytical structure of existing research of the *Research in media promotions* text yields suggestions for promotional practice that come off markedly anecdotal rather than prescriptive.

As common with edited works pertaining to a topic, the content of *Promotion and marketing for broadcast, cable, and the web* suffers from a substantial degree of information redundancy among the chapters. The text also exhibits format inconsistencies between the chapters, such as conventions of italics versus bolding for terminology deemed important, or the notation/definition of a term in a chapter appearing after the initial and unnoted appearance of the term in an earlier chapter. Although it would not help rectify the perceived structural problem of information redundancy, a possible suggestion for future editions would be to consider incorporation of a glossary to aid readers. Furthermore, the authors might be well served to reexamine the final chapter of the text, which pertains to Internet marketing and promotion, as the passage of time has diminished the need to call attention to some of the bolded terminology (e.g., browser, search engine, home page, etc.).

In conclusion, *Promotion and marketing for broadcast, cable, and the web* is, in this reviewer’s opinion, the best choice currently available for those who are currently teaching or plan to design a course offering relating to broadcast promotions.

Of course, if anyone reading this is aware of an alternate text, I’d love to hear from them.

**DOBBS, GREG (2005).  
BETTER BROADCAST  
WRITING, BETTER  
BROADCAST NEWS.  
BOSTON, MA: ALLYN  
BACON**

**Reviewed by:**  
**Sam J. Lovato,**  
[sam.lovato@  
colostate-  
pueblo.edu](mailto:sam.lovato@colostate-pueblo.edu)  
**Colorado State  
University –  
Pueblo**

Better Broadcast Writing, Better Broadcast News is part text book part autobiography. The book is a good blend of professional career reflection and instruction in the art of broadcast news storytelling. Dobbs uses the majority of the text to appropriately articulate the need for simplistic news writing in radio and television. The book has a heavy focus on developing a “conversational” style of news writing.

Dobbs incorporates several excellent exercises throughout the book. For example, the first ten chapters of the text contain a clever exercise entitled “The Never Ending Story.” The exercise challenges students to transform a poorly written news story into something worth broadcasting. Students work on re-writing “The Never Ending Story” at the end of every chapter, applying their newly inherited skills.

Getting students excited about a life in radio and television news can be difficult. This book almost “inspires” students to stop obsessing over “wanting to be the next famous shock jock” and embracing the more difficult task of broadcast writing.

The real strength of the text is the author’s telling of his life experience in television ENG. Dobbs is a 30 year veteran of radio and television news. He is an Emmy Award winner and has reported on every major news event since the early seventies. The examples he incorporates in the book are interesting and insightful.

The majority of broadcast news writing texts cover radio and television writing in separate chapters. In some ways, Dobbs makes little distinction between radio

and television news writing. He transitions easily between both mediums, providing relevant examples of his experience in front a microphone and in front of a camera.

The book is largely written in the first person, this style takes some getting use to. At times the text reads like an autobiography fueled with too much ego. Once you get past this stylistic hurdle, you will find a solid choice for professors and students engaged in radio and television news writing.

Dobbs handles storytelling in chapters 6, 9, and 13 - chapters 14 and 15 unintentionally provide a seminar in video field production. Although the author leans on his television experience for the majority of the examples, *Better Broadcast Writing, Better Broadcast News* is a valuable guide for radio news writers.

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## **Broadcast Education Association Call for Nominations: Kenneth Harwood Outstanding Dissertation Award**

For nearly 50 years, the Broadcast Education Association has served as an association of university professors and industry professionals who teach college students, worldwide, and prepare them for careers in broadcasting and related emerging technologies.

The BEA seeks nominations for the 14th Annual Outstanding Dissertation Award. Established by Kenneth Harwood, Professor at the University of Houston and a former President of the BEA, and by a donation from a friend of BEA, the award offers \$1,000 for the outstanding Ph.D. dissertation in broadcasting and electronic media. The dissertation must be completed, and the Ph.D. degree awarded, between January 1, 2004, and December 31, 2004.

Nominations must be in writing by the dissertation director or department chair at the degree-granting institution. Dissertations nominated for the award without the support of the dissertation director or department chair will not be considered.

All nomination materials must be received by BEA Headquarters no later than **February 4, 2005**, and must include the following:

- Seven copies of a letter of nomination from the dissertation director or department chair of the degree-granting institution.
- Seven unbound copies of the full dissertation, which will not be returned. Each copy must include an abstract.

Only submissions following these guidelines and received by February 4, 2005, will be considered.

The BEA will distribute the dissertation copies to the members of the BEA Publications Committee for judging. Only dissertations completed at BEA member institutions are eligible for the award. To check if your university is a BEA institutional member, call 1-888-380-7222 or check the BEA website at <http://www.beaweb.org>

The award will be announced at the Awards Ceremony of the BEA 2005 50th Annual Convention & Exhibition in Las Vegas, NV. The BEA hopes that those with dissertations nominated for this award will attend the convention, which runs April 21-23, 2005.

Please send applications and materials to:

BEA Dissertation Award  
Broadcast Education Association  
1771 N Street, NW  
Washington, DC 200036  
tel: 202-429-3935 email: [lnielsen@nab.org](mailto:lnielsen@nab.org)

## Call for Editor: BEA Membership Directory

For nearly 50 years, the Broadcast Education Association has served as an association of university professors and industry professionals who teach students, worldwide, and prepare them for careers in broadcasting and related emerging technologies.

The BEA Publications Committee seeks applicants for the next editor of the BEA Membership Directory, an online sourcebook of all BEA members. The new editor will be selected on April 20, 2005, at the BEA Publications Committee and Board of Directors meetings prior to the BEA convention in Las Vegas, Nevada. The 3-year term (2006-2008) begins January 2006, but the editor must be on board earlier to learn the mechanics of the position and to begin data gathering.

BEA underwrites the following direct costs:

- All production and distribution expenses of BEA's online Membership Directory,

- A modest honorarium for the editor, and
- A subsidy to the sponsoring institution to help support an editorial assistant.

Interested applicants should send:

- a letter expressing their interest in and ability to edit and produce the BEA Membership Directory, summarizing their ideas for the publication, and stating they have read and agree to adhere to BEA publication policies [www.beaweb.org](http://www.beaweb.org),

- a resume noting professional and research experience and publications, and

- a letter from appropriate administration officials (e.g., chair and dean) indicating the level of the institution's commitment and support for the potential editor.

The editor's home institution is expected to provide office space, access to office equipment such as a suitable computer with Internet access, fax, photocopier, etc., and sufficient secretarial and/or graduate assistant support. The editor should receive some release time from teaching duties and support for his or her professional travel.

Applicants should submit all requested materials by no later than **February 1, 2005**, and should be able to meet with the BEA Publications Committee for an interview in Las Vegas on April 20, 2005, just before the BEA convention. The Publications Committee will recommend a candidate to the BEA Board of Directors for final selection.

Those interested in applying are encouraged to communicate with the current editor, Rebecca Lind [rebecca@uic.edu](mailto:rebecca@uic.edu), and/or the BEA Publications Committee Chair, Alan Rubin [arubin@kent.edu](mailto:arubin@kent.edu).

Please send applications and materials to:  
Membership Directory Editor Applications  
Broadcast Education Association

1771 N Street, NW

Washington, DC 200036 tel: 202-429-3935 [lnielsen@nab.org](mailto:lnielsen@nab.org)

## CALL FOR EDITOR: *FEEDBACK*

For nearly 50 years, the Broadcast Education Association has served as an association of university professors and industry professionals who teach students, worldwide, and prepare them for careers in broadcasting and related emerging technologies.

The BEA Publications Committee seeks applicants for the next editor of *Feedback*, the online member publication appearing six times per year. The new editor will be selected on April 20, 2005, at the BEA Publications Committee and Board of Directors meetings prior to the BEA convention in Las Vegas, Nevada. The 3-year term (2006-2008) begins January 2006, but the editor must be on board earlier to learn the mechanics of the position and to begin soliciting and reviewing manuscripts and materials.

BEA underwrites the following direct costs:

- all production and distribution expenses of *Feedback*, BEA's online publication,
- a modest honorarium for the editor, and
- a subsidy to the sponsoring institution to help support an editorial assistant.

Interested applicants should send:

- a letter expressing their interest in and ability to edit and produce *Feedback*, summarizing their ideas for the publication, and stating they have read and agree to adhere to BEA publication policies [www.beaweb.org](http://www.beaweb.org),
- a resume noting professional and research experience and publications, and
- a letter from appropriate administration officials (e.g., chair and dean) indicating the level of the institution's commitment and support for the potential editor.

The editor's home institution is expected to provide office space, access to office equipment such as a suitable computer with Internet access, fax, photocopier, etc., and sufficient secretarial and/or graduate assistant support. The editor should receive some release time from teaching duties and support for his or her professional travel.

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Those interested in applying are encouraged to communicate with the current editor, Joseph Misiewicz [jmisiewicz@bsu.edu](mailto:jmisiewicz@bsu.edu), and/or the BEA Publications Committee Chair, Alan Rubin [arubin@kent.edu](mailto:arubin@kent.edu).

*Please send applications and materials to:*

*Feedback* Editor Applications

Broadcast Education Association

1771 N Street, NW

Washington, DC 200036

tel: 202-429-3935 email: [lnielsen@nab.org](mailto:lnielsen@nab.org)

## **BEA 2005 Convention Calls, Awards Entries and Advertising & Exhibiting Opportunities**

- BEA's 50th Anniversary Celebration: Convention, Exhibition & Festival of Media Arts, April 21-23, 2005
- BEA [Call for Papers](#), Deadline: December 1, 2004
- Call for Papers (By Division)
- BEA Call for BEA Festival of Media Arts Entries, Deadline: December 10, 2004
- BEA Management & Sales Interest Division: Call for Case Study Competition, Deadline: December 1, 2004
- BEA Research Interest Division: Call for "New Faculty" Research Grant, Deadline: December 1, 2004
- BEA Convention Advertising and Exhibiting Opportunities
- BEA Convention Deadlines

### **BEA's 50th Anniversary Celebration: Convention, Exhibition & Festival of Media Arts**

<http://www.beaweb.org/bea2005/index.html> April 21-23, 2005, Las Vegas Convention Center

**BEA Call for Papers**, Deadline is December 1, 2004

<http://www.beaweb.org/bea2005/papercall.html>

The Broadcast Education Association invites scholarly papers from academics, students and professionals for presentation at its annual convention, in Las Vegas, Nevada.

The BEA2005 convention theme is "Fifty Years of Excellence for Electronic Media Academics, Industry and Future Professionals" and is intended as a focus for the convention, but does not imply that competitive papers must reflect that theme.

Papers must, however, address the goals and objectives of the interest division to which they are submitted. Please check the BEA website ([www.beaweb.org](http://www.beaweb.org)) for each division's specifics on submitting papers.

Each division selects up to four papers for presentation. In addition, a few papers may be selected by divisions for consideration in a Scholar-to-Scholar (poster) session.

Papers are submitted directly to the relevant divisions as either "Debut" or "Open" papers.

The Debut category is open only to those who have never previously presented a paper at a BEA Convention. First and second place winners in Debut categories receive \$200 and \$100 to help defray their costs of attending the convention.

Call for Papers (By Division)

- [Broadcast & Internet Radio](#)
- [Communication Technology](#)
- [Courses, Curricula & Administration](#)
- [Gender Issues](#)

- [History](#)
- [International](#)
- [Law & Policy](#)
- [Management & Sales](#)
- [Multicultural Studies](#)
- [News](#)
- [Production Aesthetics & Criticism](#)
- [Research](#)
- [Student Media Advisors](#)
- [Writing Division](#)

**BEA Call for “New Faculty” Research Grant, Deadline is December 1, 2004**

<http://www.beaweb.org/o4news/nfrg.html>

BEA’s New Faculty Research Grant (NFRG) seeks to promote scholarship through achievement by untenured broadcast and electronic media faculty. A cash grant of \$2,000 for research projects as described below is given to the winner.

**BEA Call for BEA Festival of Media Arts Entries, December 10, 2004**

<http://www.beafestival.org/index.html>

The [Broadcast Education Association](#) is pleased to announce the 2005 BEA Festival of Media Arts, the annual faculty and student media competition.

We acknowledge the generous support of our two sponsors. The Festival Committee thanks the [Charles & Lucille King Family Foundation](#) and [Avid](#), for their continuing involvement.

This year, twelve winners of the Best of the Festival: King Foundation Awards each receive a \$1,000 check and Avid Xpress Pro software packages.

Get your entries in by the December 10, 2004 deadline (December 29, 2004 for Scriptwriting). Then, start making plans for the Festival Awards Ceremony at BEA2005 in Las Vegas in April.

**Management and Sales Case Study Competition**

<http://www.beaweb.org/bea2005/callcasestudy.html>

The Management and Sales Division of the Broadcast Education Association is sponsoring the fifth annual Case Study/Semester Project competition in media management, sales, programming, applied research, or related areas. The purpose of this competition is to enable faculty members to submit case studies or advanced, semester long projects they have found to be successful classroom assignments for peer-reviewed consideration. Winning entries will be presented during a panel session at the 2005 BEA Convention in Las Vegas, Nevada April 21-23 and will be available for review by BEA members on-line. This competition provides a means of recognizing faculty members who have developed effective teaching assignments that foster critical thinking by students, familiarity with the media industries,

hone media research skills and application of the research, and stimulate students to pursue careers in media

## **BEA Advertising & Exhibiting Opportunities**

<http://www.beaweb.org/bea2005/opportunities/index.html>

### **Advertising**

[Convention Program Advertising Space Reservation](#)

### **Sponsorship**

[Convention Sponsorship Opportunities](#)

### **Exhibits**

[Exhibits Prospectus](#)

[Exhibitor Guidelines](#)

### **FORMS**

Advertising/Exhibition/Sponsorship Insertion Order Form

- [MS WORD](#) (DOC)

- [PDF FILE](#) (PDF)

For more information about BEA2005 Convention Program, contact the Convention Program Chair, Sam J. Sauls ([bea2005@unt.edu](mailto:bea2005@unt.edu)) at the University of North Texas.

### **BEA Convention Deadlines**

<http://www.beaweb.org/bea2005/deadlines.html>

**November 5, 2004** - Deadline for Convention Program Chair to notify the Interest Division Chairs on the acceptance and non-acceptance of all panel proposals and other proposals.

**November 12, 2004** - Deadline for the BEA Interest Division Chairs to Notify all Proposers of Panels of their acceptance or non-acceptance.

**December 1, 2004** - Deadline for Submission of Competitive Papers to All BEA Interest Division/or Interest Division Paper Chairs from Paper Authors.

**December 10, 2004** - Deadline for the 3rd Annual BEA Festival of Media Arts, entry paperwork, entry product to be judged, and entry fee payments to be paid.

**December 10, 2004** - Deadline for all Interest Division Chairs or designated division leader to give the Convention Program Chair information for final program copy; room set-up details, non-standard A/V orders, signage & logos, and food & beverage orders.

**December 17, 2004** - Deadline for Convention Program Chair to deliver the organized data from the to the BEA Office for input into the NAB Convention Scheduler by January 7, 2005 .

**January 7, 2005** - NAB Deadline for the BEA Office to have the DATA ENTRY COMPLETED AND INTO THE NAB CONVENTION SOFTWARE

## PROGRAM

**January 14, 2005** - Deadline for the Convention Program Chair to send any last minute changes for sessions to BEA Office.

**February 4, 2005** - Deadline for Submission of Names/Affiliations/Content titles of Convention Paper, Workshop/Demonstration/TDR/BEA Festival, Scriptwriting & Interactive Multimedia winners forwarded to Convention Program Chair (including names for research in progress session).

**February 4, 2005** - Deadline for Interest Divisions to Notify Paper, Scriptwriting & Interactive Multimedia Competition Authors Regarding Status of Their Submissions

**February 4, 2005** - Deadline for BEA Festival Chairs to Notify BEA Festival Entries Regarding Status of Their Submissions. Scholar-To-Scholar Coordinator (BEA 2006 Convention Program Chair) for Consideration for Exhibition and Discussion at Convention.

**February 11, 2005** -Deadline for the Convention Program Chair to send Winners of ALL Competitions (excluding STS) to BEA Office

**February 11, 2005** -Deadline for Scholar-To-Scholar Coordinator/2006 Convention Program Chair-Select to Notify Interest Divisions and Scholar-to-Scholar Participants of Their Submissions Acceptance and Invitation to present at STS session.

### **Convention Program Chair.**

**February 16, 2005** - Deadline for all BEA Convention Program Session and Workshop, STS, TDR, Demonstration 'Copy and Logos' to the Printer/Graphics Sub-Contactor in electronic format & hard copy, specified format from Convention Program Chair, STS Chair, TDR Coordinators, & BEA Festival of Media Arts Chair.

**February 25, 2005** - Deadline for All BEA Convention Advertising 'Copy and Logos' due to the Graphics Sub-contractor, from the Advertisers, in electronic format only.

**February 25 - April 5, 2005** - Deadline for BEA Internal Office - Printer deadlines for Proofs/Blue Lines/ Printing and Binding/Delivery to BEA for shipping on truck to Las Vegas .

**March 4, 2005** - BEA Convention 'Pre-Registration' Deadline (COB)

**April 21-23, 2005** : BEA 2005: BEA 50th Annual Convention & Exhibition & 3rd Annual BEA Festival of Media Arts Las Vegas, NV, LAS Vegas Convention Center

See you in Sunny Las Vegas !

Ms. Louisa A. Nielsen

[lnielsen@nab.org](mailto:lnielsen@nab.org)

Executive Director

Broadcast Education Association

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## **BEA member/contact counts by member type October 6, 2004**

Member Type	Count
001 Institution Dom 2yr.	44
002 Institution BA/BS	115
003 Inst: Domestic MA/MS	75
004 Institution Dom Phd.	32
005 State Bcast Assn	16
009 Inst: Intrnt'l 2 Yr	3
010 Inst: Intrnt'l BA/BS	4
011 Inst: Intrnt'l MA/MS	3
012 Inst: Intrn'l Ph.D.	3
013 Intrnt'l Associate	1
113 Domestic Associate	22
014 Domestic Regular	885
015 Domestic Und Student	140
016 Emeritus	12
018 Bea Staff	3
019 Intrnt'l Regular	49
020 Int'l UnderGrad Stdt	2
050 Dom Reg at 2yr Inst	47
115 Domestic Grd Student	111
121 Intl Reg at 2 yr Inst	1
<b>Total Members</b>	<b>1,568</b>
037 JOBEM Dom Inst Sub	4
045 JRS Inst Sub	11
048 JRS Dom Agency Sub	91
049 JRS Inter Agency Sub	23
021 JOBEM Domstc Ind Sub	17
022 JOBEM Dom Agncy Sub	823
024 JOBEM Int'l Ind Sub	11
025 JOBEM Int'l Agcy Sub	132
038 JOBEM Int'l Inst Sub	6
044 JRS Indiv Sub	10
046 JRS Inter Sub	1
<b>Total Non Members</b>	<b>1,129</b>
<b>Total Records</b>	<b>2,697</b>

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# "Campaign at 50" Contributions by district

District 1	District 2	District 3	District 4	District 5	District 6	District 7	District 8	Totals	
\$ 300.00	\$ 1,000.00	\$2,500.00	\$1,000.00	\$ 100.00	\$ 1,000.00			\$ 5,900.00	
\$ 300.00	\$ 170.00	\$ 333.00	\$ 500.00	\$ 300.00	\$ 500.00			\$ 2,103.00	
	\$ 2,000.00	\$ 300.00	\$ 350.00	\$ 50.00	\$ 1,000.00			\$ 3,700.00	
	\$ 300.00	\$1,000.00	\$1,000.00	\$ 100.00	\$ 200.00			\$ 2,600.00	
	\$ 500.00	\$ 250.00	\$ 300.00	\$ 500.00	\$ 1,000.00			\$ 2,550.00	
		\$1,001.00	\$ 650.00		\$ 500.00			\$ 2,151.00	
		\$ 300.00			\$ 25.00			\$ 325.00	
		\$ 300.00						\$ 300.00	
		\$1,000.00						\$ 1,000.00	
		\$ 50.00						\$ 50.00	
								\$ -	
<b>TOTALS:</b>	<b>\$ 600.00</b>	<b>\$ 3,970.00</b>	<b>\$7,034.00</b>	<b>\$3,800.00</b>	<b>\$1,050.00</b>	<b>\$ 4,225.00</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$20,679.00</b>

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## [ STATE NEWS ]

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



### California

California Broadcasters Foundation Intern Scholarship  
Application due 12/10/04 for Spring Semester  
<http://www.cabroadcasters.org/scholarship.html>

### Georgia

James Devan Broadcast Scholarship for a junior or senior student in a Georgia college studying broadcasting. Application due 1/15/05.  
<http://www.gab.org/index.php?option=content&task=view&id=12&Itemid=41>

### Kansas

Student PSA Contest  
Entries due 11/1/04 for holidays and 2/1/05 for prom/graduation PSAs.  
<http://www.kab.net/programs/proutreach/PSAContest99-00.html>

### Oklahoma

The deadline for entries to the 2004 Oklahoma Association of Broadcasters Awards is January 18, 2005. See details at <http://www.oabok.org/Awards/index.html>

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Chuck Memford Sales Training Seminars: “How to Brand You Owner-Operator Business.” Registration deadline is November 4<sup>th</sup>.

Oklahoma City: Tuesday 11/9/04

Tulsa: Wednesday 11/10/04

[http://www.oabok.org/Conventions/documents/mefford\\_flyer.pdf](http://www.oabok.org/Conventions/documents/mefford_flyer.pdf)

## **Oregon**

The OAB is offering a 10-week Broadcast Sales Course for new salespeople, and to help current broadcast salespeople increase their sales while strengthening relationships with their clients. The first class of the 2005 course is tentatively scheduled for Saturday, January 8<sup>th</sup> at Mount Hood Community College.

<http://www.theoab.org/bsales.html>

## **Pennsylvania**

PAB’s 20<sup>th</sup> Annual Engineering Conference

November 4<sup>th</sup> 2004, Hershey Lodge and Convention Center

Online Registration: <http://www.pab.org/regform/form.html>

## **Texas**

Radio-Television News Directors Association & Foundation to stage Workshop series, “News and Terrorism: Communicating in a Crisis”, January 2005 (date TBA) in Austin, TX. <http://www.tab.org/seminars-news-rtndf.php>

## **West Virginia**

High School Broadcasting Day

November 12<sup>th</sup>, 2004, West Virginia University

[http://www.wvba.com/Calendars/hs\\_broadcast\\_day.htm](http://www.wvba.com/Calendars/hs_broadcast_day.htm)

Sales Training: Greg Bennett of Altitude Premium Consulting

December 8<sup>th</sup>, 2004, Stonewall Resort

<http://www.wvba.com/Calendars/Sales%20Training.htm>

## **Wisconsin**

WBA Winter Conference: January 25-26, 2005

<http://www.wi-broadcasters.org/events/winterconference.htm>

Programmer’s Workshop: January 25-26, 2005

<http://www.wi-broadcasters.org/events/programmers.htm>

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## **Journal of Media Business Studies published**

[www.jombs.com](http://www.jombs.com)

The second issue of the new journal, Journal of Media Business Studies has been published

Its contents are:

Lightening the Load: An Exploratory Analysis of Divestiture Strategies of Major Media Firms Daphne Eileen Landers

Consumer Magazine Subscription: The Roles of Customer Satisfaction and Content Quality George Tsourvakas, Kostas Agas, Athina Zotos, and Andreas Vealis

Consumer Evaluations of Cable Network Brand Extensions: A Case Study of Discovery Channels.

Byeng-Hee Chang, Jiyang Bae, and Seung-Eun Lee

Robert G. Picard, Ph.D.

Hamrin Professor of Media Economics

Director, Media Management and Transformation Centre Jönköping  
International Business School Jönköping University P.O. Box 1026  
Gjuterigatan 5

SE-551 11 Jönköping, Sweden

Web: [www.jibs.se/mmtc](http://www.jibs.se/mmtc)

## **Deadline nears for CCA**

This is a friendly reminder that December 1, 2004, is the deadline for submitting a competitive paper to our Courses, Curricula and Administration division. Click on this link for specific information about the competition:

<http://beaweb.org/divisions/cca/papers.html>

Thanks,

Larry Elin

Television, Radio, Film Dept.

S.I. Newhouse School

Syracuse University

Syracuse, NY 13210

(315)443-3415

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## Call for papers

### International Journal on Media Management

The International Journal on Media Management (JMM) publishes original research and scholarship on the dramatic changes in the media and communications industries. The content is both interdisciplinary, combining a number of different academic disciplines (strategy, media technology, marketing, finance, media studies, etc.) and multisectoral, exploring the interrelationship between developments in related industries.

JMM Vol.7/ 3&4 is open for submission. We welcome articles for both Focus Theme section and General Research section.

Focus Theme: Researching Global Media Conglomerates Guest Editor: Prof. Alan Albarran, University of North Texas

The media industries are dominated by a number of large conglomerates whose interests and activities cut across many individual market segments such as publishing, audiovisual (TV and radio), film, sound recordings, and the Internet. Aside from these activities, what do we really know about these global media conglomerates? This issue of the International Journal on Media Management seeks original research that provides a basis for understanding the activities of global media companies. All research methodologies and perspectives are welcome, but papers that offer a theoretical foundation as well as an analytical focus are preferred.

Manuscripts are solicited on topics including:

- Concentration and consolidation of media markets and industries
- Assessing the power of media conglomerates at a global level
- Strategies of global media companies
- Managerial issues facing global media companies
- The role of public policy in assessing global media conglomerates
- Specific industry or company case studies involving global media companies

Please submit the manuscript to: [media.editors@netacademy.org](mailto:media.editors@netacademy.org)

Instructions for contributors can be found at

<http://www.mediajournal.org/files/cms/6.php>

Submission deadline: **December 15, 2004**

Acceptance decision: **February 2005**

Date of publication: **Autumn 2005**

For more information:

<http://www.mediajournal.org/modules/issue/view.php?id=23#>

JMM Editorial Office:

Editor-in-Chief: Prof. Beat F. Schmid

Co-Editors: Prof. Alan Albarran and Prof. Peter Glotz Associate

Co-Editors: Joachim Haes and Bozena I. Mierzejewska MCM Institute for Media and Communications Management University of St.Gallen

Blumenbergplatz 9, CH-9000 St.Gallen, Switzerland Fax +41 71 224 27 71

## **Pre-register for the NCA convention**

Members are encouraged to register online for the NCA convention in Chicago by visiting the web site, [www.natcom.org](http://www.natcom.org), and clicking on the tab labeled “Members Area.”

This year, NCA wants to see the number of pre-registrations for the 2004 Convention at the Hilton Chicago to grow by leaps and bounds. Pre-registration also helps the NCA staff run a more efficient and hospitable convention.

Pre-registration gets you into the convention faster. With a pre-registration, you can simply go to the Pre-Registration booth when you arrive at the Hilton Chicago, get your materials and be on your way to attend meetings and see your colleagues.

This is the 90th year in which professionals in our discipline have come together. To celebrate 90 years and to offer an incentive for participants to pre-register, we will be selecting every 90th pre-registration to be entered into a drawing. One person selected from the pool will receive free hotel accommodations for three nights at the 2004 convention. Another winner will receive three nights free at NCA in Boston in 2005.

Convention information: [www.natcom.org/convention](http://www.natcom.org/convention)

## **Call for Papers Special theme issue of the *Journal of Broadcasting & Electronic Media***

Broadcasting and Electronic Media of the Americas is the title of a special issue now being planned for the *Journal*. This issue will be guest co-edited by **David Spencer**, Western Ontario University and **Joseph Straubhaar**, University of Texas.

National and International media of the Western Hemisphere have not received enough scholarly attention. Scholars have studied systems in the United States and all over the globe, yet we know little about our closest neighbors, especially Canada and Mexico. This special issue is intended to encourage research on a broad spectrum of topics relating to the countries of North, Central, and South America.

Submission deadline for manuscripts is June 30, 2005.

Possible relevant topics include, but are not limited to, the following:

- Historical, critical and legal subjects
- Comparing broadcast regulation in the Americas
- Television, film, and news flow between NAFTA countries
- Television, film, and news flow between American hemispheres
- Cultural policies and cultural production in the Americas
- News coverage of other nations in the Americas
- New Technology, satellite and the Internet in the Americas
- Broadcasting ownership across the borders in the Americas
- Comparative development of television programming in the Americas
- From soap operas to telenovelas

We encourage a variety of approaches to these topical areas. We invite submissions of original research that examine a broad range of issues concerning the electronic media, including their historical, technological, economic, legal and policy, cultural, and social dimensions. The *Journal* is open to a diversity of theoretic paradigms and methodologies. Manuscripts should conform to the guidelines of the *Journal of Broadcasting & Electronic Media*. For current information on manuscript preparation see <http://www.beaweb.org/jobem/info.html>

To be considered for this issue, manuscripts must be received by June 30, 2005. Inquiries and five copies of the manuscript should be sent to one of the following addresses depending upon the topic:

Canadian, and U.S. North America

David Spencer, Professor  
Faculty of Information and Media Studies  
NCB-201  
University of Western Ontario  
London, Canada N6A 5B7  
[dspencer@uwo.ca](mailto:dspencer@uwo.ca)

Mexico, Central, and South  
America

Joseph Straubhaar, Professor  
Department of Radio  
Television Film (CMA 6.120)  
1 University Station  
University of Texas, Austin  
Austin, TX 78712-0108  
[jdstraubhaar@mail.utexas.edu](mailto:jdstraubhaar@mail.utexas.edu)

## Call for Papers for SIMILE

We have attached a Call for Papers beginning with the February 2005 issue. Please encourage colleagues to submit manuscripts for consideration. We welcome any comments or suggestions you might have. Thank you for considering SIMILE as an outlet for your research.

### Submission guidelines

SIMILE will accept full-length articles of between 5,000 and 7,500 words. Only articles that have not been published previously in any venue, and that are not under review for another publication in any medium, should be submitted. Please send manuscripts as Microsoft Word file attachments to: [UNOSIMILE@mail.unomaha.edu](mailto:UNOSIMILE@mail.unomaha.edu).

For more information, please visit the SIMILE website at:  
<http://www.utpjournals.com/jour.ihtml?lp=simile/simile.html>

Jeremy H. Lipschultz and Michael L. Hilt Co-Editors, 2005 SIMILE -  
Studies in Media & Information Literacy Education  
[UNOSIMILE@mail.unomaha.edu](mailto:UNOSIMILE@mail.unomaha.edu)

## CALL FOR PAPERS

SIMILE – Studies In Media & Information Literacy Education

SIMILE is a peer-reviewed online journal published by the University of Toronto Press. The aim of SIMILE is to provide a venue for scholarly articles that bridge the subject areas of media and information literacy. Starting with the February 2005 issue, SIMILE will have two new co-editors: Jeremy H. Lipschultz and Michael L. Hilt, of the School of Communication at the University of Nebraska at Omaha. SIMILE announces its new and continuing members to the editorial board:

Charles Acland, Concordia University; Jonathan Adams, Florida State University; Paul Attallah, Carleton University; William Beard, University of Alberta; Frank Chorba, Washburn University; Lona Cobb, Bennett College; Jeremy Cohen, Pennsylvania State University; David Considine, Appalachian State University; James Crook, University of Tennessee; Lynn Cunningham, Ryerson University; John Dillon, Murray State University; Eliza Dresang, Florida State University; Ross Eaman, Carleton University; Daradirek Ekachai, Marquette University; James Fletcher, University of Georgia; Joe Foote, Arizona State University; Henry Giroux, Pennsylvania State University; Sheryl Hamilton, Carleton University; Ken Haycock, University of British Columbia; W. Wat Hopkins, Virginia Tech University; Sheila Intner, Simmons College; Yasmin Jiwani, Concordia University; Bruce Johansen, University of Nebraska at Omaha; Thomas Johnson, Southern Illinois University at Carbondale; Douglas Kellner, University of California at Los Angeles; Robert Kubey, Rutgers University; Colin Lankshear, University of Ballarat; Pepi Leistyna, University of Massachusetts at Boston; Carolyn Lin, University of Connecticut; Greg Lisby, Georgia State University; Margaret Mackey, University of Alberta; Ann Marie Major, Pennsylvania State University; Gary McCarron, Simon Fraser University; Michael McCauley, University of Maine; Peter McLaren, University of California at Los Angeles; Sally McMillan, University of Tennessee; Ali Mohamed, Edinboro University; Diane Nahl, University of Hawaii; Carol Pardun, University of North Carolina at Chapel Hill; John Pavlik, Rutgers University; Dan Peak, University of North Texas; Lorna Peterson, University at Buffalo, State University of New York; Donna Potts, Kansas State University; Angela Powers, Kansas State University; David Spencer, University of Western Ontario; Nancy Thomas, Emporia State University; Peter Trifonas, University of Toronto; Will Straw, McGill University; Peter C. van Wyck, Concordia University; Jerry White, University of Alberta; Kyu Ho Youm, University of Oregon.

For more information, please visit the SIMILE website at:

<http://www.utpjournals.com/jour.ihtml?lp=simile/simile.html>

Jeremy H. Lipschultz and Michael L. Hilt

School of Communication

University of Nebraska at Omaha

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## [ DIRECTORY ]

### [ COMMITTEES & TASK FORCES ]

#### **Accrediting Council for Education in Journalism & Mass Communication (ACEJMC)**

BEA Representatives  
Joe Foote, 7th year  
Doug Boyd, 5th year

#### **2005 Convention Chair**

Sam Sauls  
Department of Radio, Television  
and Film  
Radio, Television, Film &  
Performing Arts (RTFP) Building,  
Room 262  
P.O. Box 310589  
University of North Texas  
Denton, TX 76203-0589  
Email: sauls@unt.edu  
Lowell Briggs  
2006 Program Chair-Elect

#### **Distinguished Education Service Award (DESA) & Lifetime Member Committee**

Chair  
Joe Misiewicz  
Members  
Drew Berry  
Joe Bridges

#### **Elections Task Force**

Chair  
David Byland  
Members  
Greg Luft  
Louisa Nielsen  
J.C. Turner

#### **Electronic Directory Task Force**

**Chair**  
Rebecca Lind  
Members  
Mark Tolstedt  
Sam Sauls  
Sheila Schroeder

#### **50th Anniversary Task Force**

**Co-Chairs**  
Joe Bridges and Erica Farber  
**Members**  
Tom Berg  
David Byland  
Sam Sauls  
Chris Sterling  
Mark Tolstedt  
John Woody

#### **Research Task Force Chair**

Gary Corbitt  
**Members**  
Patti Cohen  
Jim Fletcher  
David Gunzerath

#### **Research Promotion Task Force**

**Co-Chairs**  
Pete Seel  
Bob Avery  
**Members**  
Alan Albarran  
Steve Dick  
Larry Elin  
Don Godfrey  
Jeff Guterman

Greg Luft  
Missy Price  
Alan Rubin  
Chris Sterling

**Diversity Committee  
Chair**

Gary Corbitt

**Members**

Tom Berg  
Drew Berry  
Margot Hardenbergh  
Jennifer Meadows  
John Sanchez  
Lena Zhang

**Council of Communication  
Associations (CCA)**

3 Representatives  
BEA Executive Director  
Louisa A. Nielsen  
BEA President  
Steve Anderson  
BEA Vice-President Academic

**Relations**

Joe Misiewicz

**Long Range Planning Task  
Force**

**Chair**

Joe Misiewicz

**Members**

Gary Corbitt  
Gary Martin  
Dave Muscari  
Mark Tolstedt

**Strategic Alliances Task Force  
Chair**

Joe Misiewicz

**Members**

Alan Albarran  
Gary Corbitt  
Erica Farber  
Kit Franke  
Joe Foote

Joan Geberding  
Max Utsler

**Finance Committee  
Chair**

David Byland

**Members**

Drew Berry  
Louisa Nielsen

**Membership Committee  
Chair**

Tom Berg

**Members**

Gary Corbitt  
Margot Hardenbergh  
Roger Heinrich  
Gary Martin  
Glenda Williams

**Nominations Committee  
Chair**

Alan Albarran

**Members**

Margot Hardenbergh  
Mark Tolstedt

**Publications Committee  
Members**

Alan Rubin - Chair (Year 2)  
Alison Alexander - Year 2, Term 1  
Robert Avery - Year 2, Term 1  
Dom Caristi - Year 3, Term 2  
Raymond L. Carroll - Year 3, Term

2

Barbara Hines - Year 1, Term 2  
Debbie Owens - Year 2, Term 1  
BEA Editors are Ex-officio  
members of Publications Committee  
BEA Web Manager  
Steve Anderson

**Journal of Broadcasting & Electronic Media, Editor**

Don Godfrey, Year 1

**Journal of Radio Studies**

Doug Ferguson, Year 1  
College of Charleston

**Feedback, Editor, Year 6**

Joe Misiewicz

**Festival Committee Chair**

Louise Benjamin

**Members (TBA)**

**Scholarship Committee**

Chair

Pete Orlik

Members

Marilou Johnson

Bill Parris

Max Utsler

**BEA Membership Directory, Editor 2000-2001, 2001-2002, 2002-2003, 2003-2004 academic year directories**

Rebecca Ann Lind, Year 4

---

**[ LEADERSHIP ]**

Staff, Executive Committee and Board Members

**Staff**

Louisa A. Nielsen  
Executive Director  
Broadcast Education Association  
1771 N Street, NW  
Washington, DC 20036-2891  
Phone: 202-429-3935  
Fax: 202-775-2981  
Email: [LNielsen@nab.org](mailto:LNielsen@nab.org)

Suzanne Charlick  
Administrative Assistant  
Broadcast Education Association  
1771 N Street, NW  
Washington, DC 20036-2891  
Phone: 202-429-3935  
Fax: 202-775-2981  
Email: [scharlick@nab.org](mailto:scharlick@nab.org)

**2004-2005 Executive Committee of the Board**

Steven D. Anderson  
President  
James Madison University  
School of Media Arts and Design  
MSC #4010

Harrisonburg, VA 22807  
Office: 540-568-3032  
[anderssd@jmu.edu](mailto:anderssd@jmu.edu)

Gary Corbitt  
V.P. for Industry Relations  
WJXT-TV  
4 Broadcast Place  
Jacksonville, FL 32207  
Office: 904-399-4000  
[gary@wjxt.com](mailto:gary@wjxt.com)

Joe Misiewicz  
V.P. for Academic Relations  
Ball State University  
Department of Telecommunications  
Muncie, IN 47306  
Office: 765-285-2466  
Fax: 765-285-1490  
[jmisiewicz@bsu.edu](mailto:jmisiewicz@bsu.edu)

David Byland  
Secretary-Treasurer  
Oklahoma Baptist University  
Box 61177  
500 West University Drive  
Shawnee, OK 74801  
Office: 405-878-2064  
Fax: 405-878-2064  
[david\\_byland@mail.okbu.edu](mailto:david_byland@mail.okbu.edu)

Alan B. Albarran  
Immediate Past-President  
Department of Radio, Television and  
Film  
University of North Texas  
P.O. Box 310589  
Denton, TX 76203-0589  
Office: 940-565-2537  
Fax: 940-369-7838  
[albarran@unt.edu](mailto:albarran@unt.edu)

## **2004-2005 Board of Directors**

Margot Hardenbergh  
District 1  
(2nd year, 1st term)  
(Connecticut, Maine, Massachusetts,  
New Hampshire, New Jersey, New  
York, Rhode Island, Vermont, Western  
Europe including Britain)  
Fordham University  
Department of Communication and  
Media Studies  
441 East Fordham Road  
Bronx, NY 10458-9993  
Office: 718-817-4854  
Email: [hardenbergh@fordham.edu](mailto:hardenbergh@fordham.edu)  
[margot529@attbi.com](mailto:margot529@attbi.com)

Thomas Berg  
District 2  
(1st year, 2nd term)  
(Alabama, Florida, Georgia,  
Kentucky, Louisiana, Mississippi, North  
Carolina, South Carolina, Tennessee,  
Caribbean and Africa)  
Middle Tennessee State University  
Electronic Media Communication  
Department  
MTSU P.O. Box X025  
Murfreesboro, TN 37132  
Phone: 615-898-5867  
Fax: 615-898-5682  
[tberg@mtsu.edu](mailto:tberg@mtsu.edu)

Joe Bridges  
District 3  
(2nd year, 1st term)  
(Delaware, Maryland, Ohio,  
Pennsylvania, Virginia, Washington,  
DC, West Virginia, the Middle East and  
Eastern Europe including Russia)  
Malone College  
Communication Arts  
515 25th St. NW  
Canton, OH 44709  
Office: 330-471-8305  
Fax: 330-471-8478  
[jbridges@malone.edu](mailto:jbridges@malone.edu)

Mark Tolstedt  
District 4  
(1st year, 1st term)  
(Illinois, Indiana, Iowa, Michigan,  
Minnesota, Nebraska, North Dakota,  
South Dakota, Wisconsin, Canada and  
Scandinavia)  
University of Wisconsin-Stevens  
Point  
Division of Communication  
1101 Reserve Street  
Stevens Point, WI 54481  
Office: (715) 346-3920  
Fax: (715) 346-3998  
[mtolsted@uwsp.edu](mailto:mtolsted@uwsp.edu)

David Byland  
District 5  
(2nd year, 2nd term)  
(Arkansas, Kansas, Missouri,  
Oklahoma, Texas, Mexico, Central  
America, South America and Australia)  
Oklahoma Baptist University  
Box 61177  
500 West University Drive  
Shawnee, OK 74801  
Office: 405-878-2064  
Fax: 405-878-2064  
[david\\_byland@mail.okbu.edu](mailto:david_byland@mail.okbu.edu)

Lena Zhang  
District 6  
(1st year, 1st term)  
(Alaska, Arizona, California,  
Colorado, Hawaii, Idaho, Montana,  
Nevada, New Mexico, Oregon, Utah,  
Washington, Wyoming, Asia and  
Pacific)

San Francisco State University  
BECA Department, CA 133  
1600 Holloway Avenue  
San Francisco, CA 94132-4157  
Office: (415) 338-1780  
[lzhang@sfsu.edu](mailto:lzhang@sfsu.edu)

Gary Martin  
District 7  
(2nd year, 2nd term)  
(All two-year schools in the USA)  
Communications Media, Chair  
Academic Senate, President  
Cosumnes River College  
8401 Center Parkway  
Sacramento, CA 95823-5799  
TV Department 916-691-7301  
Academic Senate 916-691-7130  
Fax: 916-691-7181  
[marting@crc.losrios.edu](mailto:marting@crc.losrios.edu)

Greg Luft  
District 8  
(1st year, 2nd term)  
(BEA Interest Divisions)  
Colorado State University  
Journalism & Technical  
Communication  
C-225 Clark Building  
Ft. Collins, CO 80523  
Office: 970-491-1979  
Fax: 970-491-2908  
[gluft@lamar.colostate.edu](mailto:gluft@lamar.colostate.edu)

Drew Berry  
Electronic Media Professional  
WMAR-TV  
6400 York Road  
Baltimore, MD 21212  
Office: 410-372-2300  
Fax: 410-377-3010  
[barry@wmar.com](mailto:barry@wmar.com)

Erica Farber  
Electronic Media Professional  
Radio & Records  
10100 Santa Monica Blvd. Third  
Floor  
Los Angeles, CA 90067-4004  
Office: 310-553-4330  
Fax: 310-203-9763  
[efarber@RadioAndRecords.com](mailto:efarber@RadioAndRecords.com)

Kathleen Keefe  
Electronic Media Professional  
VP, Sales  
Hearst-Argyle Television, Inc.  
888 Seventh Avenue 27th Floor New  
York, NY 10106  
Office: (212) 887-6824  
Fax: (212) 887-6845  
[kkeefe@hearst.com](mailto:kkeefe@hearst.com)

Dave Muscari  
Electronic Media Professional  
Vice President/Strategic Alliances  
WFAA-TV/The Dallas Morning News  
Belo Interactive/Texas Cable News  
(TXCN)  
606 Young Street  
Dallas, Texas 75202  
Office: 214-977-6490  
Fax: 214-977-6590  
[dmuscari@wfaa.com](mailto:dmuscari@wfaa.com)

Alan Rubin  
Ex-Officio, Publications Committee  
Chair  
School of Communication Studies  
Kent State University  
Kent, OH 44242-0001  
Phone: 330-672-0180  
Fax: 330-672-3510  
[arubin@kent.edu](mailto:arubin@kent.edu)

**Council of Professionals**  
Gary Corbitt , Chair  
WJXT-TV  
4 Broadcast Place  
Jacksonville, FL 32207  
Office: 904-399-4000  
[gary@wjxt.com](mailto:gary@wjxt.com)

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Broadcast Education  
Association  
World Headquarters  
1771 N Street, NW  
Washington, DC 20036  
USA

## 2004-05 BEA OFFICERS

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University

Immediate Past President, Al Albarran,  
University of North Texas

Executive Director, Louisa Nielsen, BEA Headquarters

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## CONVENTION DATES: APRIL 21, 22, 23, 2005

The Broadcast Education Association, BEA, [www.beaweb.org](http://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](http://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.rtnda.org](http://www.rtnda.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](mailto: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](http://www.beaweb.org)

Ms. Louisa A. Nielsen, Executive Director  
Broadcast Education Association