



*Educating tomorrow's  
electronic media professionals.*

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# Feedback

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Feedback is an electronic journal scheduled for posting six times a year at [www.beaweb.org](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.

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

### SUBMISSION GUIDELINES

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

### REVIEW GUIDELINES

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

### SUBMISSION DEADLINES

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

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*IN ACROBAT READER: CLICK ON A STORY TO JUMP TO THAT PAGE.*

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# TEACHING MEDIA MANAGEMENT IN THE 21ST CENTURY: POTENTIAL APPLICATIONS OF EXPERIENTIAL LEARNING AS A RESPONSE TO MANAGEMENT ACTIVITIES

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Consolidation has changed the way many radio and television general managers conduct business. Managers of multiple properties have had to quickly adjust to the rapid changes in ownership that have taken place since the Telecommunications Act of 1996. This new environment has implications for educators who are teaching media management courses because of the direct relationship between management activities and course content. Consequently, educators should seek to identify elements of broadcast managers' routines in the new media marketplace in order to inform management curriculum.

Experiential learning, that provides a foundation for applying characteristics of the workplace to the classroom, can be used to teach about what managers do on a daily basis. The purpose of this study was to identify the activities of media managers' routines and to offer suggestions on how they may be taught in media management classes.

During the time since passage of The Telecommunications Act of 1996, the most dramatic consolidation has occurred in the radio industry where, within a few short years, the relaxation of ownership caps enabled a handful of broadcast companies to acquire great numbers of additional radio properties. For example, acquisition strategies employed by Infinity Radio (part of Viacom) and Clear Channel Communications from 1996 to 2000, led to 75 different broadcast groups merging into two companies. At the time this study was conducted, Infinity owned over 500 radio stations while Clear Channel owned approximately 1,200.

Recently, television stations have also been able to combine ownership into duopolies where a single company owns two stations in the same market. This type of co-ownership would

not have been allowed prior to 1999 when the FCC loosened ownership restrictions even further. Television duopolies are now emerging in medium and large markets around the country. The number of duopolies is regularly growing and is currently estimated at more than 100.

This paper will discuss the results of two national surveys that identified some of the ways radio and television managers are functioning in the new marketplace, and will consider implications for media management curricula.

## **LITERATURE REVIEW**

The importance of teaching the business and management aspects of broadcasting is widely understood. While little has been written specifically about pedagogical responses to media consolidation, there is a good amount of ongoing scholarship dealing with journalism and mass communication curricula as it relates to the general business environment. Some of this research involves surveys of educators and practitioners, while others offer personal perspectives on the discipline's future (Carter, 1995; Cohen, 2001; Deuze, 2001).

Martin and Butler (2000) suggest the changing perception of careerism away from a linear progression up the chain of command, to a type of free agency mentality, should be reflected in all management curricula through an emphasis on personal resiliency and self-development. A similar essay indicates the United States is perceived as being ahead of other nations' education systems in making these types of management curriculum adjustments (Kumar & Usunier, 2001).

When broadcast practitioners are surveyed, results point to a preference for a strong business emphasis in media curricula. A survey of public relations executives found respondents believed business and ethics classes should be part of public relations curricula, as should classes teaching thinking skills.<sup>1</sup> The study found that respondents who graduated with a business degree felt no need for additional education in public relations, mass communication, or journalism. However, respondents who held a degree in one of the communications areas felt a need for further business training in an academic environment (Guiniven, 1998). These results are consistent with personal interviews with radio industry executives, that call for an increased emphasis on the business side of radio in communication and journalism curriculum (Keith, 1999; Keith 1998).

## **KOLB'S EXPERIENTIAL LEARNING THEORY MODEL**

Experiential learning strategies are often used to integrate business practices into the classroom (Razzouk, Seitz, and Rizkallah, 2003; Howard, McGee, Scdhwartz, and Purcell, 2000). Brandon (2003) outlines some of the historical landmarks of journalism education theory, and then identifies several experiential learning principles as appropriate for the further advancement of journalism teaching.

Of the theories discussed by Brandon, Kolb's model is perhaps the most utilized because of its comprehensive nature. It is also suitable to the teaching of broadcast management because of its widespread use in the generalized fields of business (Kayes, 2002).

Kolb (1984) defined experiential learning as "the process whereby knowledge is created through transformation of experience" (p. 38). His Experiential Learning Theory (ELT)<sup>2</sup> informs that definition.

The ELT Model connects four major components in a circle, while it identifies tensions between two pairs of those components. It is through this tension that learning occurs, and that one progresses around the circle to complete the learning cycle, and then begin anew.

Each of the four learning components can be understood as a response to a new experience. The first component on the ELT circle is concrete experience. Concrete experience relies on the physical and emotional sensations of an event. For example, upon being splashed by lake water one might conclude the water is wet, or cold, or permeable.

The second component on the circle is reflective observation. One might also learn about lake water by observing the reactions of others in the water, and reflecting on their experiences.

The third component, and the polar opposite of concrete experience, is abstract conceptualization. While concrete experience understands an event through physical and emotional responses, abstract conceptualization understands symbolically. Abstract conceptualization might relate lake water to other life experiences where uncertainty and discomfort are present.

The fourth component, and the polar opposite of reflective observation, is active experimentation. Instead of reflecting on others' experiences in lake water, one could decide to simply jump in and experience for him or herself. Upon completing active experimentation, one is ready to return to concrete experience and begin another learning cycle utilizing what has been learned in the previous cycle.

Each of the four ELT components is necessary for full understanding and learning. One must spend time at each point on the circle. However, during the process, tension is created between concrete experience & abstract conceptualization (physical vs. conceptual) and reflective observation & active experimentation (observation vs. action). As these tensions are resolved, the individual actualizes the entire experience and can be understood to have learned something.

One of the attractive characteristics of ELT is that it emphasizes conversation as a vehicle used to move around the learning circle (Baker, Jensen, and Kolb, 2002, pg. 51). This is especially useful to education environments where conversation is a primary currency of learning.

This present study builds upon a large research project involving two national surveys of radio and television station general managers. The response of 223 individuals provides a snapshot of management at the local level in an ongoing era of media consolidation. The picture the managers provide of their new working environment can be helpful in identifying some of the things educators could address in media curricula. The research questions asked were:

RQ #1 - In terms of time management, delegation, and communication strategies, what are the characteristics of consolidated media management that might influence changes in broadcasting curricula?

RQ #2 – How might these management characteristics be taught in media management classes utilizing the components of Kolb's Experiential Learning Theory Model?

## **METHODOLOGY**

The data for this study came from two national surveys, one of local radio station

cluster general managers, and one of every known local television station duopoly general manager in the United States at the time of the survey. The radio GM survey was a census of all the general managers who managed three or more stations in one of the 25 largest radio groups during 2001, as defined by *Broadcasting & Cable* magazine. A census of the 318 identified eligible respondents was conducted during December 2001 and January 2002.

The television GM survey was conducted during the summer of 2002 as a census of all identifiable individuals at the time who managed two or more television stations. The Internet directory 100,000 watts was used to identify potential respondents (100kwatts.tmi.net). This directory provides information on more than 1900 television stations in the U.S. from Nielsen's 2001-2002 Designated Market Areas. Every market in the directory was analyzed to identify stations that were co-owned or part of a Local Marketing Agreement (LMA). As these stations were identified, their websites were accessed to determine if one individual managed both stations. Such individuals were then added to the census' respondent list. This process revealed 101 television GMs eligible to receive the survey.

## **PRETEST AND QUESTIONNAIRE CONSTRUCTION**

Prior to administering each census, the surveys were developed through one-on-one personal interviews and pretests. Personal interviews were first conducted with radio and television general managers in three different media markets to identify the key issues of managing newly consolidated media properties. From these interviews items were drafted for the written questionnaires, and were later pre-tested with other groups of radio and television GMs. The finished surveys developed from revising the items on the pre-tests.

Both of the final surveys were constructed in booklet form with introductory questions regarding market size, number of employees, and years of management experience. Next, the GMs were asked about the time they spent on things such as paperwork, sales, news, programming, personnel, and marketing. Finally, each survey consisted of a series of Likert scale questions measuring attitudinal perspectives unique to each medium. The television survey consisted of 50 items, the radio survey had 49 items.

Prior to the mailing of both surveys, respondents were contacted by telephone to describe the questionnaire and ask their participation. This initial contact was made in an attempt to have the survey recognized when it arrived at the stations, and to provide a unique contact that would enable a higher return rate.

Dillman (2000) was used as a framework of implementation to maximize response rates. Each survey was distributed in two waves with a postcard reminder between each wave, ten days after the first wave and two weeks before the second wave. The second wave of surveys was sent to all non-respondents in the first wave. For the television census a third wave was sent by priority mail three weeks after mailing the second wave. Because of cost considerations, a third wave was not utilized in the radio census.

## **RESULTS**

There was a combined 53 percent response rate for the two surveys; 48 percent for the radio portion and 81 percent for the television portion.<sup>3</sup> Eighty-four percent (84 percent) of all managers were male; 85 percent of the radio GMs and 81 percent of the

TV GMs. The radio general managers averaged 12 years of GM experience, the television GMs averaged 8 years.

Each GM was asked a series of questions about the number of full-time and part-time people employed at their station. It is of little surprise that consolidation has brought changes in the makeup of the workforces at these radio and television properties. Here it was found that personnel efficiencies have generally come at the staff level. While some upper level and mid-level management positions were lost during consolidation, the greatest pruning came at the lower levels.

Table 1 shows 47 percent of the GMs indicated the number of their full-time employees had decreased since consolidation. Only 20 percent indicated they had increased their hiring. At the same time, only 18 percent of the respondents indicated the number of department heads had decreased, while 58 percent said the number of department heads had stayed about the same. This implies the greatest efficiencies have occurred at the lower staff level positions (talent, production, etc.) because the level of part-time employees has also stayed about the same (48 percent).

Respondents were asked to rank-order various items they felt were most important to them for their own success in managing their duopolies and clusters. Table 2 shows how those seven items were ranked. For both television and radio, the GMs ranked the quality of their department heads as the most important element to their own success. In fact, the majority of respondents had this item ranked as the number one item on their lists—65 percent for television and 51 percent for radio. No other single characteristic came close. The radio GMs seemed to place a greater emphasis on multi-tasking than did the television GMs, but—essentially—there was broad agreement on the ranking of all the characteristics. Generally, it appears GMs were placing a great reliance on their department heads to effectively manage various responsibilities of the combined properties. This is a critical role for the middle managers to perform because the day-to-day operations of multiple stations are being handled by fewer people. Given the relatively high value the GMs placed on motivational skills (ranked #2 for both media,) they apparently also see themselves as responsible for motivating and directing middle managers with their responsibilities.

If the general managers are managing more properties with fewer people, while relying on the abilities of middle managers to handle many details, with what activities are GMs spending their time? Table 3 shows the results of a question that asked the respondents to indicate the amount of time they spent with various job facets during a typical week.<sup>4</sup> For both groups, sales was the number one priority, with most of the time every week allocated to this activity. This is followed by programming and time spent with budgets and financial statements. The sales and budgeting activities alone combined for 49 percent of general managers' weekly activities.<sup>5</sup> Most of the weekly hours and minutes are spent with the financial affairs of the operations.

How do general managers communicate with their staffs? Respondents were asked to rank different communication devices in the order used most often. Table 4 shows email is the clear method of choice, with 51 percent of the respondents ranking it as their single most-often-used communication device. This was followed by face-to-face communication by 32 percent of the respondents.

From all the above information a picture emerges of typical radio and television station general managers spending most of the day with the financial aspects of their



properties. They rely heavily on the middle managers directly below them to handle their stations' daily operations. They use email to communicate with others. However, they also place a premium on face-to-face communication.

## **DISCUSSION**

The consolidation of media properties has enabled multiple stations to be situated under one roof at single locations. While this phenomenon has increased economic efficiencies, it has also caused a noticeable change in the structure inside those stations. Because improved economic efficiencies have served to focus even more attention on the bottom line, general managers are under more pressure than ever before to maximize performance.

Given the results of these surveys and the conditions of the current media environment, we suggest Kolb's ELT experiential learning could be used in media management classes to discuss four topics: work force consolidation, the functions of department heads, familiarity with sales and financial procedures, and the significance of face-to-face communication skills. Naturally, media management courses should include other topics as well. However, given the results of these surveys, these four areas should be given appropriate space in course outlines.

## **WORK FORCE CONSOLIDATION**

The perception that more work is being done through fewer people is not unique to broadcasting. An increased emphasis on efficiency is evident across our culture in almost every industry. This provides an excellent opportunity to employ the components of ELT to classroom discussions about media workforce consolidation.

Many students have undoubtedly personally experienced workforce consolidation either through losing a job themselves or having been given additional responsibilities on a job they have maintained. These concrete experiences should be used to begin classroom discussions about media workforce consolidation by asking the students how they felt in their own circumstances. Reflective observation would follow by discussing how the students responded to their experiences and what they learned from them. Abstract conceptualization could compare and contrast those experiences with other uncomfortable life events. Finally, active experimentation could ask class members to consider how they might better prepare themselves to deal with similar events in the future.

Having had this discussion, the ELT cycle could begin anew by inviting a local broadcaster (manager, staff individual or both) to describe his or her experiences with consolidation. Managers could speak to the challenges of reorganizing and blending staffs, while staff level individuals might discuss how they adjusted their skill-sets in response to the new environment. The speakers could be asked to respond to the same type of questions the students responded to as they worked through their own ELT circles of learning. These conversations – combining personal student experiences with those of broadcast professionals – would undoubtedly provide students with a better understanding of the workplace they are striving to be part of.

## **THE FUNCTIONS OF DEPARTMENT HEADS**

This study was primarily designed to ascertain the activities of general managers. However, in the process, the importance of department heads to the GMs' success jumped out. This may support those (Jessell, 2002) who connect the growing importance of broadcasting middle management with a lack of strong leadership at the top of media organizations. Until future research can investigate the new tasks of radio and television department heads, our media management courses should, in the meantime, provide opportunities to discuss the activities of radio and television middle managers.

Again, a middle management guest speaker from a local radio or television station could provide concrete experience by sharing his or her job responsibilities. Then, ample class time could be spent in a succeeding class session to apply the other ELT components. Reflective observation could be employed by discussing what the guest speaker's daily activities meant for the station, its employees, its target audience, and the general public. Abstract conceptualization could compare and contrast those activities to those of middle management in other industries. Students could answer the question "How unique is all of this to broadcasting?" Active experimentation might involve answering the question, "What should students do now to prepare themselves for middle management, to better serve the needs of their future employers, and the needs of audiences and members of the public?"

## **SALES AND FINANCIAL EXPERTISE**

The evidence presented here shows that sales activities and budget and financial analysis combine to account for nearly half of GMs' time on the job. (See Table 3) Classes that offer students practical understanding of broadcasting sales procedures and strategies and financial statements, now seems fundamental to the skills necessary for survival in the new business-oriented media environment.

Things such as ratings analysis, cost per thousand, value-added sales packages, financial statements and ratios, and cash flow analysis are all elements introduced in many media management classes. However, simply introducing these concepts may not adequately serve students. Upper level broadcast managers devote a great amount of time to these items. Middle managers will need a strong working knowledge of these things to be prepared for upper management themselves at some point.

ELT provides a template for including this information in media management courses. Properly administered case studies and problem solving assignments would give students the opportunity to manipulate the various types of sales and financial data. By providing activities taken directly from industry examples – with discussion about the meaning and value of the processes – the four ELT components would be represented. From the concrete experience of being introduced to the material and reflecting on its purposes, to the active experimentation of completing related assignments and activities, students would be able to learn the basics of these important management responsibilities. In preparation for teaching this material, many instructors themselves might need to revisit the specifics of broadcasting sales and financial materials in order to lead the students through the ELT cycle.

## FACE TO FACE COMMUNICATION SKILLS

Even though GMs apparently are delegating many responsibilities, face-to-face conversations are the most popular form of interpersonal communication after email. It is rare to hear of broadcasting and journalism classes that cover interpersonal communication skills to a great extent. Perhaps it is time to envision how these acquired skills may be introduced to our students. Classes that allow sufficient time for students to identify, practice, and develop individual leadership styles and communication techniques seem appropriate to the current media management environment.

For example, Covey's Seven Habits of Highly Effective People is perhaps the best known leadership model of its type. Likewise, Maslow's Hierarchy of Needs is the most widely recognized motivational model. Numerous models abound that teach how to identify and respond to different personality types. The ELT components would suggest that these ideas should not simply be introduced in classes, but should be explained and reinforced through activities and assignments so that students learn how to apply them in practical ways. Students who leave management courses with a few well-understood communication strategies will be a step ahead of those who lack such learning experiences.

Broadcast management courses should be evaluated to ensure they are responsive to the characteristics of the new work environment. Here we have identified four areas necessary for understanding contemporary media management: the dynamics of workforce consolidation, the importance of middle management, the necessity of sales and financial proficiency, and the usefulness of good communication skills. If students can learn about these areas through coordinated experiences, media educators have the opportunity to present to the industry a generation of employees who understand broadcasting's unique position in the American economic and social systems.

The limitations of this study include the usual concerns with self-reported data. Large-scale surveys usually are not effective in identifying individualized circumstances and perspectives that enrich deeper understanding. Also, because the radio portion of the study was limited to the 25 largest companies at the time, the perspectives of medium and small market radio managers were not measured. Similar limitations can be applied to the television survey because it was directed at duopoly managers; the results may not reflect the circumstances of single station GMs or of those in small markets without duopolies.

Future research should look into the specific activities and responsibilities of broadcasting's middle managers. While this study uncovered the growing importance of department heads, it was primarily designed to investigate the activities of upper management GMs. Research should also investigate the environments of small market and single station GMs in both radio and television. How, if at all, have their job descriptions and environments changed with the arrival of consolidation?

Media careers remain among the most interesting and challenging for students. The changes in the industries during the last six years have been unprecedented in terms of how media properties are organized and managed. For students to be prepared, the courses they take now must give them an opportunity to experience and investigate the changes while still in the classroom.

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**TABLE 1**

Changes in Personnel Since the Individual Stations Were Combined Into One Group  
 “Since you began managing this group of stations has the number of (full-time employees, part-time employees, department heads) increased, decreased, or stayed the same?”

	<b>Radio n=154</b>	<b>TV n=69</b>	<b>Combined n=223</b>
<b>Full-time Employees</b>			
Increased	23%	14%	20%
Decreased	45%	49%	47%
Stayed the Same	32%	36%	33%
<b>Dept. Heads</b>			
Increased	25%	17%	22%
Decreased	22%	10%	18%
Stayed the Same	52%	72%	58%
<b>Part-time Employees</b>			
Increased	36%	20%	31%
Decreased	23%	12%	19%
Stayed the Same	39%	68%	48%

**TABLE 2**

Rank Order of The GMs' Most Important Elements for Success

"Please rank the following characteristics in order of importance for you to effectively do your job."

	<b>Radio Rank*</b>	<b>TV Rank*</b>
Quality of your department heads	1 (51%)	1 (65%)
Your ability to motivate	2 (18%)	2 (15%)
Your ability to multi-task	3 (20%)	5 (3%)
Your ability to delegate	4 (5%)	4 (3%)
Your time management skills	5 (11%)	3 (10%)
Your finance skills	6 (3%)	6 (2%)
Othe	7 (1%)	7 (2%)

\* Percentages in parentheses indicate the proportion of respondents that ranked the characteristic as number 1. The radio percentages total greater than 100 because several of the respondents ranked more than one characteristic as tied for number 1.

**TABLE 3**

Amount of Time GMs Spend Each Week on The Facets of Their Jobs

"In a typical week, what percentage of your time do you spend working on . . ."

	<b>Radio n=154</b>	<b>TV* n=69</b>	<b>Combined n=216</b>
Sales	41%	28%	37%
Programming	17%	8%	15%
Reviewing budgets and financial statements	12%	11%	12%
Marketing & Promotions	12%	11%	12%
Non-traditional			
Revenue	6%	7%	7%
News	2%	15%	5%
Personnel issues	11%	na	
Engineering & technical	8%	na	
Other	6%	7%	6%

\*Percentages for the TV respondents total over 100 because some respondents' individual estimates totaled over 100.

**TABLE 4**

GMs' Use of Communication Devices Rank Order of Most-Often-Used

"Please rank the following communication devices in the order of what you use the most." \*

<b>Rank</b>	<b>Radio n=154</b>	<b>TV n=58</b>	<b>Combined n=212</b>
1. Email	53%	45%	51%
2. Face-to-Face	32%	33%	32%
3. Telephone	14%	21%	16%
4. Paper Memo	2%	2%	2%
5. Other	1%	1%	1%

\* Percentages indicate the proportion of respondents that ranked the device as number 1 on their lists. The percentages total greater than 100 because of rounding.

## ENDNOTES

<sup>1</sup> Hoag, Brickley, & Cawley (2001), and Lind & Rockler (2001) present media management teaching activities designed to stimulate students' thinking abilities.

<sup>2</sup> Kolb credits Jean Piaget and several others for the theory's intellectual origins (Baker, Jensen, & Kolb, 2002, p. 51).

<sup>3</sup> Of the 318 eligible radio respondents 154 returned a survey; of the 101 eligible television respondents 69 returned a survey. The higher return rate for the television portion may have been because the creation of television duopolies is a more recent phenomenon, creating more interest among the TV GMs than their radio counterparts.

<sup>4</sup> Two of the items (personnel issues and engineering & technical) were included only on the television survey because they did not show up as important to the radio GMs during the preliminary personal interviews. Technical issues may be of special importance to TV GMs with the ongoing transition to the digital spectrum. Radio GMs are facing no such immediate challenges.

<sup>5</sup> Radio general managers spend more time on programming issues (probably because they manage more stations with more local programming input) and television general managers spend more time on news and personnel (probably because local news is a major source of income and community identity for TV stations.)

# BODY LANGUAGE

## BEA PANEL PRESENTATION

### SUNDAY APR. 18, 2004

By Fred G. Thorne

My issue is the power of body language, a foundation for visual story telling, and how I get my students to use it.

But first, I have found it vital for students to understand an extremely important point about the intent and purpose of what we do as storytellers and writers for the screen – the intent in all forms of the media is to affect an audience.

To affect an audience we use an ephemeral product. The product is not the reel of video tape or the roll of film on which the story is recorded, though most students believe it is because of all the work to produce it. The actual product is not even the tv show or corporate video or the movie story seen by the audience up there on the screen.

The actual product of our work is seen in the idea that is conveyed, reflected in the experience, the memories, feelings and emotions, involvement, reactions, information, knowledge and the motivations inculcated in an audience viewing the story, causing that audience to react. In almost all respects we are driven by our emotions, how we feel, one way or another. Motion pictures and television are media which tap into that condition of emotional communication, and emotional response.

Most students do not realize that in communication non-verbal signals are the most important, as they account for 60 to 80 percent of the impact and the truth of the message that is projected, delivered and received. That power engenders a response from the audience. It is in the visuals of behavior and attitude, gesture and facial expression that the greatest communicative power resides as the symbolic and semantic aspects of body language.

Twenty to 30 percent of the power of the communication is in the vocal and the aural sounds, which are the semantics and the emotional loading of the aural and oral expressions.

Only seven to 10 percent of the power of the message is found in the words and their literal meanings, as the symbolic expressions seen in the definitions of the words in the Dialogue.

It could be said that seven to 10 percent is the rational communication found in the words of the dialogue spoken by the characters in the story, virtually all the rest, 90 percent is



emotional communication.

On the screen the story is told in images, and the body language image makes explicit what the character is feeling in the tiniest gesture. A revealing statistic... on the screen the characters speak less than one tenth the number of the words they would speak in a stage play.

Nothing performers say is nearly as powerful as anything they do, because what we see on the screen makes everything explicit and open to our understanding

Students must be shown how important body language is to their storytelling! The look in the eyes, facial expressions, gestures, mannerisms, posture, and attitudes are a language nature has taught all of us, which we learn from the very beginning of our lives.

These important clues are physical, not verbal. We read faces and stance or attitude to know and to understand what the other person is saying, feeling, or experiencing. We see it, not in the words but in the physical revelations of body language.

This language needs no interpretation, for it is a visible symbol of the inner unity of the physical body and the emotions of the character. Body language comes directly from an emotional state, as emotions follow physical action. This is precisely the same as the emotion prompted in the audience will follow the physical action they see on the screen

I use the outline form, in which the students must first write to tell their story idea. I will not allow my students to begin to write a screenplay or script without first telling their story in outline, in order to help them to solve all their story problems first.

The outline must be written in the active voice, present tense, without dialogue. In this manner, the stage is set for them to begin to write visually, for they are thereby forced to describe images, action, attitude and behavior without dialogue, and subsequently to write their screenplay in the present tense, with which I find many of them have great difficulty.

I am not at all particular which form of outline they use - the three by five card type, the story beat type, or the short story type. Any one of each of those three forms is equally useful, and I give them examples to show them how such outlines appear.

I advise them to tell their story like a silent movie. On video I show them story material that is all body language, so they can learn to tell their story visually by describing what happens. They must figure out how to say how they want their characters to act and to react without words coming out of the mouths of those characters, yet we in the audience completely understand what is happening in the story.

This is how I try to help my students learn to write visually using body language, behavior, attitude and action. It then becomes much easier for them to limit the amount of dialogue because they've already written so much of the story before adding only the dialogue necessary to move the story forward, because dialogue does not easily explain what is going on inside the character.

I ask them if they had ever been lied to. Invariably, they've been lied to. So what people say, what the characters say with the words is not necessarily the truth! Right!! They got it now!

During the first week of classes I give my students handouts, so they can begin to compile a reference of orientation I seek for them to know, and to begin to understand storytelling visually.

The first handout is so they learn there is a spine that relates directly to the characters and what happens, what they do, and where they do it, and in whatever circumstances they do it, and when they do it, and even with whomever they do it because the audience always wants to know what happens next. That handout is entitled - The Story Spine, which includes an assignment that helps me identify the level of thinking and writing capabilities of each of the students.

They also need to know there is nothing that can happen without the will of the characters in the story - they must act willfully, as revealed in their behavior - so the array of events that happen is the plot of the story being told, which is all driven by the will of the characters - that handout is entitled Character Is Plot.

Then, I have a handout listing admonitions about stories they can tell, limiting in some ways those stories I will accept from them. I know this is controversial, as many of my colleagues will find lots of reasons to object to any limitations because that smacks of censorship.

I have found professionally throughout a long career in the media that limits effectively promote creative thinking. After all, creativity is problem solving, to solve an objective problem or a subjective problem, to develop order out of chaos to achieve a specific goal. So, in effect, I give my students a creative problem to solve. I have not once in many years ever been accused by my students of censorship; though some have groaned aloud at the challenge, as they struggle to reach beyond their grasp. I have many students who thankfully remember that struggle many years afterwards, how hard it was to go much further than they were prepared to explore, but who now are really happy they did so.

I read aloud my list of admonitions, making it fun for them to hear, but the laughter soon begins to lag. When I ask if there are any questions, there is usually dead silence in the room because I've kicked out from under them every leg on which to stand, and there is usually one troubled soul who raises a timid hand to ask in a plaintive voice, "Then... what are we going to write about?"

What a fabulous question! I love it! The whole world suddenly opens up on that question, and I leap in to grease the creative skids with a few suggestions they hadn't thought to consider!

I then give them the handout of admonitions, and we begin with serious intent to explore storytelling on the screen. So in the first week they begin to think about and to work on their outline.

The next assignment handout in the first class of the second week is a seeing and hearing assignment to get the ball rolling, to help them start to develop their inner ear and eye.

And, to help with the writing process, I also start them with free writing exercises every class period. I have them keep a file of their mind dumps, so they can refer back to those moments when they were able to just unload whatever was in their mind onto the page without any restrictions or any need to be correct or to be perfect. This frees them up to write, and becomes an effective technique to break through writers block. It also helps them to begin to really understand that writing is not writing, it is re-writing!

In each class I show them short subject videos hand-picked to continually reveal the principles of excellence, with clarity and parsimony in writing stories for the screen.

Some of it is student work so they can compare themselves with their peers.

**EDITORS NOTE:** Copies of the handouts the author has mentioned are available through the links below. They are in Adobe Acrobat (PDF) format.

Character is Plot

[feedback/jan05/thorne/character.pdf](https://feedback/jan05/thorne/character.pdf)

Script subjects:

[feedback/jan05/thorne/scriptssubjects.pdf](https://feedback/jan05/thorne/scriptssubjects.pdf)

Seeing and Hearing:

[feedback/jan05/thorne/seeinghearing.pdf](https://feedback/jan05/thorne/seeinghearing.pdf)

Story Spine:

[feedback/jan05/thorne/storyspine.pdf](https://feedback/jan05/thorne/storyspine.pdf)

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# JACK MYERS ENTERTAINMENT REPORT: THE WORST OF BROADCAST AND CABLE IN 2004

By Ed Martin  
Wednesday,  
December 15th 2004  
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Did anyone notice that Colin Farrell said the word “shit” at the close of “SNL” last Sunday morning at 12:59 a.m.? There hasn’t been one peep about that. Nor should there be.

The following is a column looking back on the worst that television had to offer during 2004. The list includes memorably misguided programming and scheduling decisions along with ill-advised series and unplanned mishaps that compromised the medium. As in previous years, the following should be considered a mix of outright atrocities, unfortunate developments and mere disappointments, presented in no particular order. Look for the rest of the worst tomorrow afternoon.

**Janet Jackson’s Bared Breast Fires Up the FCC.** 2004 will forever be remembered as the Year of Janet Jackson’s Wardrobe Malfunction, an apparently unintentional snafu at the end of a frequently lewd Super Bowl half-time show that fired up Americans who have had their fill of insensitive Hollywood producers and performers. Their complaints in turn fired up the Federal Communications Commission, which in turn socked CBS, the network that broadcast the Super Bowl, with a record \$550,000 fine -- and sent shockwaves through the industry. Later, ABC came under FCC scrutiny for daring to televise the Academy Award-winning R-rated 1998 feature film “Saving Private Ryan” unedited for a third time and for allowing the producers of “Monday Night Football” to open one of their telecasts with “Desperate Housewives” siren Nicollette Sheridan jumping nude into the arms of Philadelphia Eagles receiver Terrell Owens. (Sheridan didn’t reveal any naughty bits, but she was clearly presented as naked and horny.) Now, in a lunatic twist, NBC is coming under scrutiny by the FCC because there may have been a glimpse or two of partially naked bodies during the dazzling opening ceremonies of the Summer Olympic Games in Athens. That’s just plain embarrassing, given the artistic caliber of that production and its warm reception by the international community, not to mention the fact that the Olympics are all about highly developed bodies in motion.

Getting back to the bared breast that started it all, Jackson's co-performer, Justin Timberlake, escaped the controversy unscathed, even though it was his mouth that uttered the phrase "Gonna get you naked by the end of this song" and his hand that grabbed Jackson's bra-like top and ripped off a cup, exposing her breast with its brooch-adorned nipple for a split second, long enough for an image to be captured and preserved for all time on the Internet. Producers from MTV Productions, the creative operation in charge of the half time show, were quoted in the press insisting that nothing in the show hadn't been seen or heard on NBC's "Saturday Night Live" (except for that pesky nipple), so they thought the content would be acceptable. Once again, the people in power fail to understand that there is a time and a place for everything. Did anyone notice that guest host Colin Farrell said the word "shit" at the close of "SNL" last Sunday morning at 12:59 a.m.? There hasn't been one peep about that. Nor should there be. But that doesn't mean "shit" belongs where it isn't expected.

**Plastic Surgery for Fun and Profit.** There was no shortage of disturbing reality series about plastic surgeons and the people who love them, from ABC's "Extreme Makeover" to MTV's "I Want a Famous Face" to "Dr. 90210" on E! But Fox' "The Swan" scraped the bottom of the genre, with emotionally troubled women subjecting almost every square inch of their bodies to corrective surgery of some kind while putting their psychological health in the hands of a team of forgettable experts, all with the hope of improving their lives and/or making their men happy. Most of them emerged from the process looking like rookie drag queens with disturbingly large teeth, lips and breasts and overdone hair extensions. Then they were judged against each other, with all but one eventually being told that, despite their ordeal, they still weren't attractive enough to win a beauty contest. Thankfully, ratings for the second arc of "The Swan" this fall have declined noticeably from the first run last winter. Ruefully, Fox is busily preparing a third season.

**The Awful Reality of Fox: My Big Fat Obnoxious Fiancé, Playing it Straight and Forever Eden.** Moving beyond "The Swan," there was no shortage of God-awful reality series on Fox this year, many of them telecast in the summer and fall. But the fun began last winter with "My Big Fat Obnoxious Fiancé," in which a young woman put her family through emotional hell on camera in an effort to win big bucks (to be shared with her unsuspecting relatives). Then came "Forever Eden," about sexed-up young men and women living in a tropical resort, and "Playing It Straight," about a woman who tried to deduce which men amid a group of would-be suitors were homosexual. Fox referred to "Eden" as a reality soap opera and suggested it could run as a weekly series for several years, but what should have been a provocative romp was a crashing bore and mercifully short-lived. Fox was quick to cancel the pitiful "Straight" as well, but not before airing an episode which featured clips of the men ruminating on each other's sexual orientation, inter-cut with shots of each guy preparing to bite the end of a sausage. In the world of reality television, technique is everything.

**Fox' Year-Round Strategy.** While we're taking aim at Fox, it's important to remember that this was the year the network launched its year-round programming strategy. As pointed out in a head-spinning upfront presentation last May, the network was

admirably determined to do away with the standard broadcast model by ignoring the traditional fall season, midseason and summer season in favor of a winter/spring season, a spring/summer season, a pre-baseball season, a month of baseball and then a post-baseball season. Unfortunately, Fox' scheduling advances out-performed its programming development, leading to a series of truly dreadful scripted and reality shows from June-September that had some critics wondering if there even was a Fox network anymore. The situation has improved somewhat with the recent season premieres of "The Simpsons," "Malcolm in the Middle," "Arrested Development" and "The O.C.," as well as "House," Fox' first good scripted series since "Wonderfalls" last March. (In another bad move this year, Fox scrapped the delightful "Wonderfalls" after only a few episodes.) But the truth is, Fox feels like a real network only from January-May, when "American Idol" and "24" supercharge its schedule.

**CBS News Blues.** Traditional news-gathering collided with new media when a damning report by CBS News anchor, star reporter and managing editor Dan Rather about President Bush's National Guard service was discredited by sharp-eyed Internet bloggers who determined that the report appeared to be based on false documents. Rather and CBS News executives stubbornly stood by their reporting throughout a prolonged media firestorm on the subject, further fueling charges from conservative groups that a plot was in motion at CBS to influence the presidential election. Rather eventually apologized and CBS launched an internal investigation into the matter, still ongoing as of this writing. A short time later, Rather announced that he would step down as anchor of the "CBS Evening News," though he will remain with the network as a contributor to "60 Minutes."

**On-Screen Graphic Promotions, Logos and Bugs.** The preponderance of on-screen graphic junk during prime time programming has become a standard gripe in my annual Worst of the Year column, because the situation only gets worse. Animated promos, sometimes compromising the entire bottom half of the screen, now provide an ongoing distraction from most entertainment programs. It would be pointless to single out any one network as being the most offensive, but The WB is way up there with those horizontal color bars and walking people blocking my view of the program I'm watching. Fox, NBC, FX and TBS are also top offenders, but there are many more.

**NBC and ABC vs. Fox.** During the July Television Critics Association tour, NBC Universal Television Group president Jeff Zucker and ABC Entertainment president Steve McPherson took shots at Fox, asserting that Fox had shamefully copied reality series from their networks and rushed the rip-offs onto its schedule first, likely diluting interest in the originals. Fox Entertainment president Gail Berman later responded with quiet outrage, denying their accusations. At issue: Fox' "Trading Spouses," which premiered before ABC's "Wife Swap," and Fox' "The Next Great Champ," which beat NBC's "The Contender" to air. Seems all the fuss was pointless: "Wife Swap" proved more successful than "Trading Spouses," even though it premiered two months after the so-called copycat; "Champ" was an unmitigated bomb; and "Contender" was delayed until spring. Further, in recent months, NBC spat forth the dreadful "\$25 Million Dollar Hoax," which owed an obvious debt to Fox' "My Big Fat Obnoxious Fiancé,"

and in a move that seems to be the most blatant rip-off of all, ABC is now promoting the January premiere of a new reality series titled “Super Nanny,” which looks like a clone of Fox’ “Nanny 911.” Granted, “Hoax” and “Super Nanny” didn’t make it to air before “Fiancé” and “Nanny 911,” but you get the idea.

**NBC’s Fall Schedule.** Talk about a fall. To the surprise of nobody in particular, except perhaps for executives at NBC, three of the five new series the network introduced last fall tanked, even after mammoth on-air promotion during coverage of the Summer Olympic Games. The dead and buried are “Father of the Pride,” an ill-timed animated series about Las Vegas entertainers Siegfried Fischbacher and Roy Horn and white lions that appear in their legendary act, produced even as Horn continued to recover from a devastating attack by one of the pair’s white tigers during a 2003 performance; “LAX,” an ill-timed drama about behind the scenes turmoil at one of the world’s busiest airports (one directly targeted by terrorists in real life); and “Hawaii,” an unpleasant action-drama centered on two smug young detectives that would have been ill-timed at any time. Of the two remaining NBC freshmen, “Friends” spin-off “Joey” is a critical and ratings disappointment, and “Medical Investigation” is a modest success at best, in part because it faces no significant competition in its Friday night time period.

**Star Jones, Superstar.** There was no escaping Star Jones, a co-host of ABC’s “The View,” as she gushingly prepared for her November wedding to New York banker Al Reynolds. It seemed to be all she talked about for months on “The View,” and there were reports that Jones was shamefully plugging companies in exchange for free goods and services on her wedding day. Jones also spread the self-love on E! with her debut at the Emmys as the network’s new queen of the red carpet. She was the very definition of off-putting, stopping nominees and presenters to chat about her clothes, her wedding and her fiancé (Reynolds was standing off camera) and, almost as an afterthought, the nominees themselves. Jones will be at it again in January, covering the red-carpet action at the Golden Globes for E!

**The Awful Reality of TBS.** Second only to Fox, TBS disgorged some of the most unpleasant, irredeemably cheap reality programming of the year. The onslaught began with “Outback Jack,” a dating series that made single women look even more desperate than most reality shows on this subject. It continued with “He’s a Lady,” a good-natured but ultimately pointless show in which men competed to find their inner female and see who looked best in a dress. It didn’t help that “Lady” looked as low budget as a cable access program. Worst of all was “The Real Gilligan’s Island,” in which people competed on a tropical island to become the new Gilligan, Professor, Ginger, Mary Ann, etc. One of the would-be new Skippers almost died during the opening episode. What must Ted Turner be thinking?

**The Battle of the Billionaires.** Not all the reality stinkers were on Fox and TBS. ABC came up empty with “The Benefactor” which, like the Fox failure “Rebel Billionaire: Branson’s Quest for the Best,” sought to capture the excitement of NBC’s Donald Trump sensation “The Apprentice” by having an outrageously rich guy pass judgment on a group of ordinary folks with the promise of ultimate fame and fortune.

“Benefactor” star Mark Cuban is a nice enough fellow in person, but came across as stiff and unpleasant on camera, and the tasks on his show were silly, many not designed for a visual medium. As for Richard Branson’s show, there is simply too much Richard Branson in it, and few people know who this man is. Why should we watch? Why should we care? Meanwhile, ratings for the second season of “The Apprentice” have been somewhat disappointing, perhaps because Trump has been all over the media since last January telling everyone how wonderful everything he touches turns out to be. (It’s called overexposure, Mr. Trump.)

**Ashlee Simpson on “Saturday Night Live.”** It wasn’t the end of civilization as we know it, but the media had a field day when young singing sensation was caught lip-synching on “SNL,” prompting questions about the extent of her talent. Simpson at first blamed her band for playing the wrong song. Then she blamed throat problems brought on by acid reflux disease, which apparently wasn’t an issue during the first song she sang on the show (or was that lip-synched as well?). Nor did it stop her, moments later, from cheerfully and expressively apologizing at the end of the show, when she made no mention of acid reflux or not feeling well. Props to NBC, by the way, for keeping Simpson’s screw-up intact during a recent rerun of that “SNL” show.

“Days of Our Lives” and “General Hospital” Compromise Daytime Drama. It has been said that, when it comes to ratings, as go CBS’ “The Young & the Restless,” NBC’s “Days of Our Lives” and ABC’s “General Hospital,” so go all soap operas. In other words, they’re the Big Three of daytime drama. Throughout 2004, it fell to “Y&R” to prop up the entire genre. “General Hospital” continued the questionable storytelling that has crippled it in recent years, stuffing a show that once throbbed with irresistible stories of romance and adventure with dark tales of temper-tantrum-tossing mobsters, psychotic women and endless violence. “Days of Our Lives” really screwed the genre, though, when it was revealed that all of the victims of its headline-making serial killer storyline -- which briefly brought renewed attention and respect to daytime drama -- were in fact alive and being held captive on a tropical island. It was all just another great big contrived plot by the show’s family of resident nutcases, the wealthy and all-powerful DiMeras. A story that had been historic was instead a giant waste of time, both for viewers and for members of the media who had taken notice and supported the show.

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# “WHAT YOUR STUDENTS WRITE IS WHAT THE AUDIENCE SEES: — OH YEAH!”

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Broadcast &  
Electronic  
Communication  
Marquette University,

Paper presented at  
BEA 2004 National  
Convention  
April 16-18 Las Vegas  
Nevada  
Panel: The Action's  
In the Writing II:  
Exercises & Methods  
to Give It Life

**EDITOR'S NOTE:**  
This article, with  
examples, is available  
on the Web. See Page  
31 for instructions.

## ABSTRACT

This paper describes and demonstrates what happens as students interpret writing producing and editing opportunities presented as class work. A web page is attached to this paper to facilitate the demonstration aspect of the comparisons to be presented as evidence of how students connect the writing, storyboarding, directing (production) and postproduction aspects of the product making process begun by the act of writing a script. The descriptions are presented so we can analyze the teaching and learning process by interpreting what students do as they complete class projects.

## THE WRITING PROBLEM

The relationship between the script, the storyboard, and the production process results in a visual opportunity writers, producers, and editors manipulate so viewers can: learn, be entertained, be persuaded, become informed, or to collect news. To train our students to be effective communicators we must be sure they appreciate and apply the process connected to the phases of media-making that enhance the possibility of a successful communication product. To be successful as a writer or producer the student must connect the three phases of the media-making-process: preproduction, production, and postproduction. University faculty must assure students can effectively function between and among each phase.

Scriptwriters must quickly and efficiently respond to: the writing assignment, their specific perceptions related to the content area (often employing a variety of writing skills special to writing for visual media) and then apply their skills intelligently yet not intrusively toward the production process. These are the three processes influencing how we teach our university students to write, produce and evaluate visual media products.

This paper describes and demonstrates what happens as

students interpret writing producing, and editing opportunities presented as class work. A web page is attached to this paper to facilitate the demonstration aspect of the comparisons to be presented as evidence of how students connect the writing, storyboarding, directing (production), and postproduction aspects of the product-making process begun by the act of writing a script. The descriptions are presented so we can analyze the teaching and learning process by interpreting what students do as they complete class projects.

## **THE ROLE OF THE SCRIPT**

According to Deemer, the job of the scriptwriter is to clarify the motivation and serve as a clue for the actor (2001). The scriptwriter must limit exposition because the audience interprets exposition as an element slowing the revelation of action. Burrows (2002) advises “write only what can be portrayed strictly visually. The writer must show the reader (director) what is happening.” Burrows advises the scriptwriter to write in a specific style demanding action while not “calling for” any shot. Writing of action must be confined to very small sections. When the scriptwriter indicates an action from a male character, for example, it should be specific like, “He picks up the TV guide and flips through it. Or, He changes the channel.” Burrows notes, “...no script reader likes to see big blocks of action on the page. It is a script, not a short story. Keep it very tight.” There is an economy to scriptwriting that demands visual portrayal of essential story elements without going into detail describing or explaining. One could say, if you cannot picture it, a director cannot shoot it. The audience has to see the character, situation and conflict in order to believe the scene. Because of this style of writing storyboards become useful. Deemer (2001) believes the writer should depict the action of a scene. The writer helps the director by arranging the action and context through manipulation of dialogue and the scene. Deemer also suggests the scriptwriter break a typical paragraph structured depiction of action into what he calls “an individual shot set-up.” That is, broken, verb-based expression depicting the action as statements rather than description. Each previous “description” becomes a statement representing shot-like action sequences. The transformation results in one descriptive paragraph becoming several short action statement paragraphs. Each new paragraph isolates the visual essence (what is important to see or perform) into the elements of an action sequence. Through deliberate placement of text on the page, the scriptwriter “prescribes” a course of action upon which the director can act and the actor can perform. This convention is particularly relevant to the screenplay and not used in standard prose writing style. Again, this efficient and effective screenwriting is particularly evident during the storyboarding process. The storyboarding is a revelation of the action characteristics (what is seen) of the script.

The writer clarifies the action not by depicting but by portraying it on the page. When should a scriptwriter indicate the performance of talent action? Bernard (2002) says that having the character perform action as in striking something or walking away is not enough. “It is always necessary to have an ‘idea’ to justify the action.” The writer must “come up with a routine that the audience will buy to explain the action.” Gordon’s comment, like the others, suggests the writing tools of conflict, situation, and dialogue rather than description of action are the most efficient writing tools when used to make the action specific and necessary from the director or actor point

of view. Simply put, the direction to grab the bag and run is not as important to the same action with the action noted as ... Tom hears approaching police sirens, grabs the bag, runs to the waiting Packard. Deemer (2001) notes this technique requires a flow of action down the page. This simple formatting adjustment demonstrates how to picture the flow of action for the director and performer. The efficient scriptwriter relies heavily on individual writing skill necessary to portray action through character, conflict, and situation. Descriptive prose simply does not play well on the master script or the screen.

Effective action scriptwriting is the result of practiced application of the script form in combination with depiction of action through the presentation of conflict, character, and situation. Teachers can help students learn about and practice these skills. First, however, teachers need to discover how students accomplish and interpret the action scriptwriting task.

## **ROLE OF THE STORYBOARD**

An important consideration for the scriptwriting teacher is whether storyboarding should accompany scriptwriting or after scriptwriting. Walters (1994) describes the change of the role of the old storyboard from “primary function was to present, in draft form, the concepts for television commercials.” The modern storyboard concept involves the inclusion of technological innovation, to continue to be the product of writing. Despite the inclusion of technology Walters emphasizes, “...writers should prepare the script to be as clear as possible and to be quickly understood by talent and production personnel.” His advice and storyboard guidelines lead the production team toward a clearly articulated plan. Blacker (1996) identifies the role for the picture statements as; “Storyboards are made by sketch artists in the preproduction months before shooting begins. They help the director, cameraman, set designers, and others to visualize key scenes and to save valuable production time. If the script is in the proper form and carries all of the relevant description, the director and sketch artist together can easily visualize what is going to be shown on the screen.” Hilliard (2004) prescribes the storyboard role as, “The storyboard shows the sequence of picture action, optical effects, camera angles/distances, and settings. Under each drawing is a caption containing the dialogue and stating the sound and music to be heard.” Though commenting on multimedia storyboards Mellon (2004) gives a summative definition of what a modern storyboard must accomplish. “A storyboard is an expression of everything that will be contained in the program —what menu screens will look like, what pictures (still and moving) will be seen when and for how long, what audio and text will accompany the images, either synchronously or hyperlinked. ... For me, the storyboard expresses, in one way or another, everything that can be seen or heard or experienced by the end-user of the multimedia program. It’s more than a test-of-concept model, and just short of the final product specification document.”

Why do we require storyboards?

1. They represent picture statements of screen action.
2. They provide sequencing between action segments.
3. They provide a visual indication for agreement between design aspects of the production.
  - a. How to include titles.

- b. Design considerations for sets.
  - c. Costuming and makeup.
4. Direction of screen and performer actions can be noted.
  5. Alignment of voice and action can be coordinated.
  6. A sense of timing or pacing can be depicted.

While there are limitations as to what storyboards can indicate, the amount of effort required to make the sequences or the costs involved in production for example, they can contribute to developing a specific approach to the project.

The storyboard can be an efficient tool for the director, designer, and the actor because it specifies what is visually desired. For those of us who teach writing and production the challenge is how to help writing and production students practice the efficient utilization of script, storyboard, and direction. What follows is an illustration of what happens in my classes. I suspect it is a dilemma and instructional challenge we all struggle to overcome.

## **THE ROLE OF THE DIRECTOR/PRODUCER**

To make writing projects real for learning, teachers often employ situated learning concepts by providing opportunities to have scripts produced. Many teachers find themselves engaged in Service Learning projects to achieve these goals. By necessity we facilitate a simulation to duplicate what happens in the professional world. It is then that we come to the realization that the interpretive process of writing a script is not the same as the interpretative process of directing as script. To that end, writing students come to learn that description and back-story are not efficient tools for writing screenplays. Directors learn that they must be specific about calling for the physical action or the emotional connection to facilitate action. It is a difficult process.

Like many of my peers, I have my writing students do storyboards. I also have my directing students do storyboards. Only recently have I discovered that they do not facilitate the script in the same way as demonstrated by their storyboard work. I suspect that the reason for this is the conceptual and practical consequences of these separate tasks. Is it that the scriptwriter is more conceptual (what the writer wants the audience to see or imagine) and that the director is more practical (physical – what the director must make the audience see). What follows are examples of ordinary student work extracted from my classes. I suspect it is similar to the work you experience. It is offered here so we can rethink how we teach students to write and produce television, film and perhaps multimedia scripts.

## **WHAT DO STUDENTS DO AS THEY WRITE, STORYBOARD AND PRODUCE?**

You accessed this article by launching a web page. You are reading this paper because you clicked on a link at the bottom of the website. The website is composed of a navigation bar on the left containing an H for home, 1 for script one, 2 for script 2, 3 for script 3 and 4 for a 4<sup>th</sup> script. You access the scripts by clicking on the respective numbers. The web pages and the article will work together to illustrate what students do as they write, storyboard, and produce their work.

Remember to toggle between the web page and the article by pressing “Alt+Tab.” You may click the icons on the “start” bar if that is more convenient for you.

When you click on the number 1 on the web page you will be presented with the

first script. The first script you examine was written, directed, and produced under the leadership of one person working with a crew. This project was completed as a 7<sup>th</sup> week project in a second level production class. Look at the script and note how students typically begin a TV split-page script. Look at the first frame the student calls for, WS. Read the description for the opening scene that we are supposed to see as a WS. Did the Student draw a WS as a Storyboard (SB) depiction? Click on the WS and find out. You should see the first SB frame for the planned production. For this exercise the student, with a crew, shot the planned script. Next question.... Did they shoot the script as indented [That is depicted in the script and/or by the storyboard?] Click on the highlighted scene depicted on the right of the script. A QuickTime movie should replace the script. Do you think the designated frame, storyboard, and the video are coordinated? Notice the perspective of the designated frame relative to the perspective of the video footage.

You can return to the script by clicking the #1 in the navigation bar. Now go to the next shot sequence and see the relationship between the second shot, action depiction and the actual video footage. Fun eh! To evaluate the relationship between the SB and the video, notice that the perspective is better between the designated frame and the resulting video. Continue your exploration of the relationship between the frames called for, the depicted storyboard, if there is one, and the resulting video.

When you finish you will want to know what happens with the second script, #2. Script #2 was written as an assignment for a Script and Continuity class and was presented to a second level television production class. Designated production teams were required to interpret the script and produce it as a multicam exercise. The writing class did not do storyboards. The second script is written as a Hollywood style script. What you see is the original script, storyboards created by the production team, and the video shot during production.

To facilitate the comparison of SB to what was shot, some hot links are connected to SB depictions and others are connected to QuickTime presentations. For example, the scene headers depict SB options and the scene descriptors will launch the video.

Notice that the SB depiction indicates the female on the left and the male on the right. The script indicates that the female is on the lounge chair and the male enters. Student work shows the irregularity between how students plan, depict, and execute action for their video projects. As you look over the depictions note how this team did indicate talent action by placing direction arrows. Their efforts, in my opinion, are confounded because they stayed “wide” on their SB depictions. The student director also implemented a pan or swish as a means of solving production/interpretation problems. Also notice that SB shots are omitted as shown by a QuickTime movie without a corresponding SB.

Script #3 is a project created by one student and shot as a team during a freshman production course. For this course the students were in the fourth week of their field production unit. The students did not use a storyboard though they had the option and opportunity to do so. What is interesting about this script is the amount of interpretation done outside of script or directing guidance. For example, the script open does indicate an “OPEN WITH WARNING (PAN RIGHT, BIRD SOUNDS). There is no specific guidance for the performer and consequently the shots are held for excessive periods of time. For example, note the action length of the running away from

camera and the corresponding long run toward the camera in a new scene.

Script #4 is also a product of one Script and Continuity class writing the script and the second level production class producing and interpreting the script as a studio multicam project. This script was produced during the twelfth week of class. Students worked with talent (rehearsed) out of class and rewrote the scripts that were originally presented as Hollywood scripts. The production team eliminated descriptive action and prepared storyboards.

Our exploration of script #4 begins with the depiction of the open, only there is no title indicated in the script and there is no SB depiction of the title, but there is a title on the video. When you click on “FADE TO” you will notice no SB. However when you click on the movie link you will see the title. Students do improvise during production. The first SB notation, “WS EUGENE” indicates a storyboard with talent seated and the establishing of the scene. However, the designated action statement is not performed as planned. The talent does not pull out the ring and put it back in the pocket. The second shot calls for a “PAN RIGHT” and is not noted on the SB. The pan is presented in the video segment, however, the POV is not what is depicted in the SB. Later in the script the frame “WS AS WALK OVER TO VENDOR” does not indicate movement on the SB. An additional frame calls for a 2-S when what we see is a 3-S.

## CONCLUSION

The purpose of teaching students production is to illustrate the process of connecting content (the script) to form (the production process). Students engaged in our curriculum quickly respond to our assignments by developing scripts conveying varied content areas, they employ skills at hand, and occasionally invent new skills. Then they apply their production skills to interpreting (producing) scripted material. We observe how well students are mastering their media-making skills and aptitude by comparing how they use script, storyboard, and production techniques. We look for cues suggesting an explicit connection between those three elements as evidence of fostering communication.

This paper illustrates most of all, the difficulty of this task for the students. The electronic illustration used with this paper is referenced to more easily give proof of the omissions of intent and purpose demonstrated by students and as a reflection of our collective teaching techniques. We can see the difficulty students have by comparing the steps in their intellectual and production work process. A worthy production result is the product of both. The results of this observation show that students have difficulty:

1. Creating a need for visual stimulus through scripting for media.
2. Illustrating action sequences relevant to a script using storyboards.
3. Producing finished products directly connected to the visual depictions created in
4. Storyboards by the director or created by scriptwriters.

As scriptwriting and production teachers we must continue to help our students actualize the connection between the script, storyboard, and the production process. After all, it is usually the script and the storyboard that the client approves for production.

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## EDITOR'S NOTE

The text of this paper, along with presentation of examples, can be found here: [feedback/jan05/havice/index.html](http://feedback/jan05/havice/index.html)

IMPORTANT: Use Internet Explorer or Firefox on the PC for viewing. On the Macintosh platform, Firefox is recommended. For both platforms, the latest version of QuickTime software is required to view the movies. Obtain QuickTime at [www.apple.com/quicktime/](http://www.apple.com/quicktime/)

## **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)

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## 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.

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, 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)

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## [ STATE NEWS ]

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



### **CALIFORNIA**

National Religious Broadcasters Convention & Exposition, Feb. 11-16, Anaheim. See <http://content.nrb.org/convention-files/NRB2005> for more information.

### **GEORGIA**

Radio Advertising Bureau (RAB) Conference 2005, February 10-13, Atlanta. [www.rab2005.com](http://www.rab2005.com) for more details.

### **MICHIGAN**

Great Lakes Broadcasting Conference and Expo, March 7-8, Lansing. See [www.michmab.com/conferences/glbcmmain.html](http://www.michmab.com/conferences/glbcmmain.html) for more details.

### **NEVADA**

Consumer Electronics Association (CES) National Convention  
January 6-9, Las Vegas  
[www.cesweb.org](http://www.cesweb.org) for more details.

National Association of Television Program Executives (NATPE) Conference  
January 25-27, Las Vegas, Mandalay Bay Hotel and Conference Center.  
See [www.natpe.org](http://www.natpe.org) for more details.

## **PENNSYLVANIA**

Pittsburgh Radio Org. Career Fair, January 6, Duquesne University Student Union, 4-7 PM. Call JoAnn Friggs at (724) 969-0120 for more information.

## **SOUTH CAROLINA**

South Carolina Broadcasters Association Winter Convention, Jan. 13-15, Columbia.  
See [www.scba.net/winter\\_convention.html](http://www.scba.net/winter_convention.html) for more details.

## **TEXAS**

Texas Association of Broadcast Educators Conference, Feb 25-26, San Antonio College.  
See [www.shsu.edu/~org\\_tabe/index.html](http://www.shsu.edu/~org_tabe/index.html) for more details.

## **VIRGINIA**

American Women in Radio and Television (AWRT) Leadership Summit and Business Conference, Feb 24-26, Arlington.

See [www.awrt.org/Conferences/AWRTSummitConference2005.html](http://www.awrt.org/Conferences/AWRTSummitConference2005.html) for more details.

## **WASHINGTON, D.C.**

NAB State Leadership Conference, Feb 27- March 2.

## **WISCONSIN**

WBA 2005 Winter Conference, Jan. 25-26, Madison.

See [www.wi-broadcasters.org/events/registration/winterconferencereg.htm](http://www.wi-broadcasters.org/events/registration/winterconferencereg.htm) for more details.

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## IRTS ATTENDEES

Faculty invited to this fall's IRTS Faculty-Industry Seminar were:

Dr. Doug Barthlow, Georgia State University

Prof. Nancy Benson, University of Illinois

Dr. Joe Blaney, Illinois State University

Dr. Jeff Blevins, Iowa State University

Dr. Vickie Christie, Rocky Mountain College

Dr. Naeemah Clark, University of Tennessee-Knoxville

Prof. Regina Colston, Alabama A&M University

Dr. Tom Cooper, Emerson College

Dr. Marie Curkan-Flanagan, University of South Florida, Tampa

Dr. Samuel Ebersole, Colorado State University - Pueblo

Dr. Tim England, Texas State University

Dr. Larry Etling, Valdosta State University

Prof. Linda Evans, Hofstra University

Mr. Richard Gainey, Ohio Northern University

Dr. Glenn Geiser-Getz, East Stroudsburg University

Dr. Otilio Gonzalez, University of Puerto Rico - Arecibo

Mr. Rustin Greene, James Madison University

Prof. Traci Griffith, St. Michael's College

Dr. Max Grubb, Kent State University

Dr. Mark Harmon, University of Tennessee-Knoxville

Prof. Heather Hartley, Penn State University

Dr. John Hendricks, Southeastern Oklahoma State University

Prof. Kanina Holmes, Carleton University

Dr. Suzanne Huffman, Texas Christian University

Dr. Ann Jabro, Robert Morris University

Prof. Jared Johnson, Georgia College & State University

Dr. Donald Jung, Southeast Missouri State University

Dr. Michael Kackman, University of Texas-Austin

Dr. Yahya Kamalipour, Purdue University Calumet

Dr. Richard Knecht, University of Toledo

Prof. Aashish Kumar, Southern Connecticut State University

Ms. Bambi Landholm, Kansas State University

Dr. Connie Ledoux, Book Elon University

Ms. Peggy Lewis, Howard University

Prof. Lawrence Lichty, Northwestern University

Dr. Rebecca Ann Lind, University of Illinois at Chicago

Dr. Laura Linder, Marist College

Dr. Amanda Lotz, Denison University

Mr. Mike McGregor, Indiana University

Dr. Kathy Merlock Jackson, Virginia Wesleyan College

Prof. Fritz Messere, SUNY Oswego

Dr. Thomas Mickey, Bridgewater State College

Dr. Joe Misiewicz, Ball State University

Mr. Glenn Mosley, University of Idaho

Dr. Vanessa Murphree, Loyola

University New Orleans

Prof. Wakeelah Mutazammil, Morgan State University

Ms. Alicia Nails, Wayne State University

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Prof. Mary Lynn Neuhaus, Loras  
College  
Dr. Pamela O'Brien, George  
Washington University  
Dr. Michael Ogden, Central  
Washington University  
Dr. Judy Oskam, Texas Tech University  
Dr. John Owens, University of  
Cincinnati  
Dr. Philip Patterson, Oklahoma  
Christian University  
Prof. Teresa Ponte, Florida International  
University  
Mr. Phillip Powell, Valparaiso  
University  
Prof. Linda Prout, City College of New  
York  
Prof. Andrew Quicke, Regent University  
Dr. Jodi Radosh, Alvernia College  
Prof. Randy Reeves, University of  
Missouri  
Dr. Tom Robinson, Brigham Young  
University  
Prof. Alison Schafer, American  
University

Prof. Teresa Simmons, Western Illinois  
University  
Ms. Sunny Smith, Jackson State  
University  
Ms. Eileen Solomon, Webster  
University  
Dr. Ron Stotyn, William Paterson  
University of New Jersey  
Dr. Mark Tolstedt, University of  
Wisconsin - Stevens Point  
Prof. Helena Vanhala, University of  
Wisconsin-Stevens Point  
Dr. Denis Vogel, Barry University  
Dr. Christa Ward, University of  
Oklahoma  
Prof. Ed Wasserman, Washington and  
Lee University  
Dr. Brad Yates, State University of West  
Georgia  
Dr. Yanmin Yu, University of  
Bridgeport  
Dr. Thimios Zaharopoulos, Washburn  
University

## **BEA ADDS NEW "DOCUMENTARY DIVISION"**

You may recall seeing orange-colored petitions in the coffee room at last year's BEA. If you were one of the signatories, your petition has been answered. In November 2004 the BEA Governing Board approved the formation of a new Documentary division. Its first business meeting will be held at BEA 50 in April 2005 to approve by-laws and elect officers. Beginning in 2005, members will be able to select the Documentary division as one of their interest areas.

The initiative was born two years ago, when Tom Mascaro (Bowling Green State University) realized several conference sessions focused on documentaries were well attended. He asked for a show of hands expressing interest in a documentary division and collected dozens of names and emails. Bill Deering (University of Wisconsin, Stevens Point) was at the session and offered his support, noting that many local documentaries often provide opportunities for faculty and students but go unnoticed.

Tom and Bill circulated collected petition signatures and presented a proposal to Mark Tolstedt (University of Wisconsin, Stevens Point), who shepherded the offering at the BEA Board Meeting. In approving the measure, the Board noted that a sizable percentage of submissions to the Media Arts Festival fall into the documentary category. The new division is expected to cooperate with the Festival and encourage growth in the documentary field.

Tom Mascaro is the interim chair; Bill Deering interim vice-chair. The two will have by-laws for approval and hold elections of permanent officers in April 2005 at BEA 50. All members are encouraged to attend and give new initiative hearty support.

The Documentary division focuses on scholarship, teaching, and creation of documentaries, and radio-TV-Internet delivery of documentary film/video. We seek to expand international literature and illuminate genres, methods, creators, and interpretative/analytical approaches to documentary. Our members share an appreciation for methods of teaching and producing documentaries, including exhibition. Our goal is to be an international nexus for media scholars and critics, faculty, and professionals in documentary fields, as well as other associations, festivals, and broadcast organizations that research, produce, and archive documentaries at international, national, regional, and local levels.

Interim Chair: Tom Mascaro, 419/372-0514 ([mascaro@bgnet.bgsu.edu](mailto:mascaro@bgnet.bgsu.edu))

Interim Vice-chair: Bill Deering, 715, 346-2189 ([wdeering@uwsp.edu](mailto:wdeering@uwsp.edu))

## **DEPARTMENT OF BROADCAST & CINEMATIC ARTS CENTRAL MICHIGAN UNIVERSITY 2005-2006 GRADUATE ASSISTANTSHIPS**

Earn a Master's degree in Broadcast & Cinematic Arts while assisting with the department's undergraduate teaching and production activities.

Four assistantships are available for 2005-2006:

- 1) teach laboratory sections of beginning video production
- 2) teach laboratory sections of beginning audio production
- 3) assist with News Central, a live, hour-long nightly television newscast
- 4) assist with large lecture sections of film appreciation and criticism

Graduate assistants receive remission of tuition and fees, and a stipend of approximately \$9,000. Assistantships are potentially renewable for a second year.

To request a Graduate Assistant Application, please contact:

Dr. Peter B. Orlik, Chair

Broadcast & Cinematic Arts Department

Moore Hall 340

Central Michigan University

Mt. Pleasant, MI 48859

[orlik1pb@cmich.edu](mailto:orlik1pb@cmich.edu)

Assistantships are filled on a rolling basis as high-quality applicants are identified.

## **AJMC MEDIA MANAGEMENT AND ECONOMICS DIVISION SEEKS WEB MASTER**

I am seeking someone to take over the Resources in Communications Economics and Management Website, <http://www.geocities.com/reseditor2003/>

The site provides bibliographies, materials, and links to various academic and professional resources and has been used by thousands of scholars and students worldwide.

After operating it for nearly 7 years, I am ready to turn it over to someone else who can load it onto a server and maintain it in the coming years.

Contact me for further information.

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

Tel: +46 36 15 77 00

Fax: +46 36 16 50 69

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

## **BEA FESTIVAL OF MEDIA ARTS WINNERS**

The following programs had winning entries in last year's BEA Festival of Media Arts:

Arizona State	Marshall Univ.	Texas Tech
Bethany Lutheran Coll.	Michigan State	Thames Valley Univ.
Bournemouth Univ.	Minot State Univ.	Trinity Univ.
Cal State/Fullerton	Northwestern	U. of No. Iowa
Cal State/Northridge	Ohio Univ. Pepperdine	U. of Utah
Central Wash. Univ.	Purdue Univ./Calumet	UNC, Chapel Hill
Chattahoochee Tech.	Regents Univ.	Univ. of Alabama
Colorado State	Rochester Ins./Tech.	Univ. of LaVerne
Elon Univ.	Rowan University	Univ. of No. Texas
Grossmont Comm. Coll.	Ryerson Univ.	Univ. of Maryland
Indiana Univ.	San Francisco State	Univ. of Miami
James Madison	San Jose State	Univ. of Wyoming
Keene State	Santa Clara Univ.	Unv. Of Nebraska
London College of	So. Illinois Univ.	West Va. Univ.
Music/Media	So. Utah	Western Carolina
Loras College	Staffordshire Univ. UK	Wichita State
Lyndon State	SW Missouri State	



## 2005-2006 SCHOLARSHIP WINNERS ANNOUNCED

Fifteen students from fifteen different campuses were awarded scholarships in the Broadcast Education Association's 2005-2006 competition. The winners were selected by the BEA Scholarship Committee at the organization's Fall board meeting, announced Pete Orlik, committee chair. They include:

### **Andrew Economos Scholarship**

Alan Grafton, Northwest Missouri State

### **Abe Voron Scholarship**

Lauren Williamson, University of North Texas

### **Walter Patterson Scholarships**

Joshua Madore, Franciscan University of Steubenville

Brian Zisook, Illinois State

### **Harold Fellows Scholarships**

Ashley Bloom, Michigan State

Andrea Garnant, Drake

Judith Stinolis, Otterbein

Andrew Van Lieshout, University of Montana

### **Vincent Wasilewski Scholarship**

Ronald Arceneaux, University of Georgia

### **Alexander Tanger Scholarship**

Nicole Pence, Depauw

### **Philo Farnsworth Scholarship**

Margaret McGladrey, University of Oregon

### **Helen Sioussat/Fay Wells Scholarships**

Jessica Fleming, University of Nebraska

Tor Smith, Temple University

### **BEA Two Year/Community College Scholarships**

Julie Chapman, Community College of Southern Nevada/San Diego State

Christine Coleates, Onondaga Community College/Syracuse

BEA scholarships are awarded to outstanding students for study on campuses that are institutional members of the organization.

The 2006-2007 competition begins on January 15, 2005.

## BEA DIVISION WEB SITES

Communication Technology Division:

<http://www.bea-commtech.com/>

Course, Curricula and Administration Division:

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

Gender Issues Division:

<http://beaweb.org/divisions/genderissues/>

International Division:

<http://beaweb.org/divisions/international/>

Law and Policy Division:

<http://beaweb.org/divisions/lawpolicy/>

Management and Sales Division:

<http://beaweb.org/divisions/managementsales/>

Production, Aesthetics and Criticism Division:

<http://beaweb.org/divisions/pac/>

Research Division:

<http://beaweb.org/divisions/research/>

Two year/Small Colleges Division:

<http://beaweb.org/divisions/twoyearscolleges/>

Writing Division:

<http://www.marquette.edu/bea/write/>

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## **CALL FOR MANUSCRIPTS FOR THE 2005 EDITION OF THE MID-ATLANTIC ALMANACK**

The Mid-Atlantic Almanack, the annual refereed journal of the Mid-Atlantic Popular/ American Culture Association, has issued an open call for submissions for its 2005 edition. Rolling review begins in January, 2005.

It is suggested that submissions be received no later than the end of February to assure consideration for the 2005 edition. The mailing address is Ralph Donald, Editor, The Mid-Atlantic Almanack, Southern Illinois University Edwardsville, Department of Mass Communications, Box 1775, Edwardsville, IL 62026. Phone is (618) 650-2236. A manuscript may also be e-mailed as an attachment to [rdonald@siue.edu](mailto:rdonald@siue.edu). If mailed, enclose three double-spaced copies plus a short "About the Author" bio. Manuscripts will not be returned. Initial queries are suggested and, to insure a speedy response, we prefer that queries are sent via e-mail.

Illustrations may accompany the final version of the article. Authors are responsible for obtaining written reproduction permission from illustration copyright holders. Submission length should be approximately 20 pages, including notes and bibliography. Documentation may be in the form appropriate for the discipline of the writer. Otherwise, MLA or APA style is preferred. Promising articles will be sent to two associate editors for open peer review and publish/not publish recommendations. Contributing authors must be members of the Mid-Atlantic Popular/American Culture Association at the time of publication. Annual membership, which includes benefits such as the MAP/ACA annual conference registration fee, banquet ticket, and a subscription to the Almanack, is only \$90. Send your check to the treasurer's address below. Subscriptions to the Almanack are only \$10 for libraries or individuals. Encourage your college/university library to order it. Back copies are also available at \$10 each. Libraries may mail a purchase order or check to Analisa Castaldo, Executive Secretary, Mid-Atlantic Popular/American Culture Association, Widener University, 135 Lexington Ave., East Landsdowne, PA 19050 [acastaldo@mail.widener.edu](mailto:acastaldo@mail.widener.edu)

Visit the Mid-Atlantic Popular/American Culture Association's website with a link to the Almanack's web pages at <http://www.siue.edu/~rdonald/mapaca/mapaca.html>

What kinds of articles does the Mid-Atlantic Almanack publish? Among the considerations are whether the author's work is of potential interest to MAP/ACA's multi-disciplinary membership. If it is more appropriate for a journal in the scholar's own academic specialty, the editor will make that suggestion. Articles published in the Almanack don't deal with close readings of a single motion picture, TV show episode, book or poem. Film, TV, literary and other print and online disciplinary journals are an adequate forum for publishing these kinds of studies. Also, criticism that puts popular cultural phenomena in some social context typically requires more than one instance before it can be dubbed "popular." Media hype creates passing fads, but popular acceptance of additional imitations and variations on the original premise create genres. Editorial preference will be given to articles that communicate their ideas clearly to diverse academic audiences, avoiding undefined or unnecessary disciplinary jargon.

The Almanack will also attempt to provide as much diversity in subject matter and critical/historical approaches as submissions permit.

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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.rtnnda.org](http://www.rtnnda.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)

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