



*Educating tomorrow's
electronic media professionals.*

VOLUME 46 • NUMBER 2 • 2005

Feedback

MARCH
2005

March 2005 (Vol. 46, No. 2)

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

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

SUBMISSION GUIDELINES

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

REVIEW GUIDELINES

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

SUBMISSION DEADLINES

Feedback is scheduled, depending on submissions and additional material, to be posted on the BEA 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.

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

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

BROADCAST EDUCATION ASSOCIATION

BEA Customer Service: beainfo@beaweb.org

Toll free: 888-380-7222

FEEDBACK EDITORIAL STAFF

EDITOR: Joe Misiewicz, Department of Telecommunications, Ball State University

ASSISTANT COPY EDITOR: Kerri Misiewicz, University Teleplex, Ball State University

CREATIVE DIRECTOR: Scott Davis, Ball State University

ASSISTANT EDITOR: Michelle Calka, Ball State University

[CONTENTS]

CLICK ON LISTING TO JUMP TO THAT PAGE.

[ARTICLES]

EMBEDDING DIGITAL NEWSROOM TECHNOLOGY WITHIN A CURRICULUM David G. Ballou	4
--	---

INTERACTIVE BROADCAST CLASSES: TEACHING THE BASICS SHOULD NOT BE BORING Chandra Clark	9
--	---

HOW DO WE SELECT THEM AND WHAT DO WE TEACH THEM? Dale L. Edwards.....	12
--	----

SOME ECONOMIC ORIGINS OF THE BEA Kenneth Harwood	23
---	----

TRIVIA 2004: THE WORLD'S LARGEST TRIVIA CONTEST Mark A. Tolstedt	26
---	----

SURVEY OF GENERAL MANAGERS PERCEPTIONS OF TECHNOLOGY Michelle I. Seelig.....	34
---	----

STUDYING AND TEACHING U.S. TELEVISION IN A TIME OF CHANGE Amanda D. Lotz	45
---	----

CHARACTER, ACTION, IMAGE: DISCOVERING THE INTRINSIC CONNECTIONS Jon Stahl	47
--	----

[BIOGRAPHIES]

MS. LOUISA NIELSEN	51
PRICE HICKS	52

[REVIEW]

WRITING FOR VISUAL MEDIA.....	53
-------------------------------	----

[BEA CONVENTION]

REGISTRATION INFORMATION	54
PROGRAM	55

[NEWS & NOTES]

64

[DIRECTORY]

72

EMBEDDING DIGITAL NEWSROOM TECHNOLOGY WITHIN A CURRICULUM; A PERSPECTIVE

David G. Ballou,
Associate Professor
Broadcast Design
and Production
Co-Chair,
Department of
Television Studies
Lyndon State College
[David.Ballou@
lsc.vsc.edu](mailto:David.Ballou@lsc.vsc.edu)

Edited by
Alan Boye, Professor
Department
of English
Lyndon State
College

This article is part of
the on-going Avid
Technology Series.

It would be extremely difficult, if not impossible, to find any college broadcast news department that didn't want the latest technologies for their students. Admissions departments love to tout that their college has the latest and the greatest technologies available to entering freshmen. Department faculty certainly want the best obtainable laboratory environments for their students, and career services staff yearn for industry icons to be listed as part of a student's resume. However, new technologies have tremendous costs associated with them that aren't just measurable in dollars and cents. The central question is: how can digital newsroom technologies be successfully embedded within a viable academic curriculum?

CURRICULUM COMPONENTS AND OUTCOME ASSESSMENT

"We'll figure it out once the stuff is here." At what point in your existing curriculum are the various components of the digital newsroom environment introduced? This is one of the most difficult decisions to confront a department. Freshman who have been enticed to enroll at our institutions may well have made "a movie or two" during their high school years. Subsequently, they might expect to be able to jump right in and start utilizing the department's software and hardware. One important issue to consider is how to accommodate these often self-taught, somewhat technology-hungry students while trying to provide them with the syntax that they so desperately lack. How early is too early to introduce the digital curriculum when they have yet to fully understand the fundamentals of their environment?

A realistic assessment of the technological knowledge of the student populations is extremely important before beginning the decision-making process regarding the integration of broadcast technologies within a curriculum. Recent in and out-of-class conversations have prompted us to consider a formal survey process for entering Television Studies majors. We decided that an accurate portrayal of our students' abilities regarding

computer utilization and information technology should be mandatory; after all, we extensively test our entering freshman population for literacy in writing and math skills.

WHO ARE OUR STUDENTS, REALLY?

“They grew up with computers.” A colleague recently commented to me that as far as computer use was concerned, his students knew “a lot about very little.” Interestingly, this senior faculty member himself wasn’t what one would describe as a power-user of information technology, but his point has stayed with me for some time. As part of my typical semester teaching load I teach a freshman level class for Television Studies majors titled “Television Equipment, Theory and Operation.” Digital sampling and compression is a topic somewhat new to this curriculum design. As part of the discussion associated with sampling rates, I casually referenced bit rate in relation to sound quality when making MP3s. Interestingly, in a class of approximately twenty-eight students, only a handful said they made MP3s from their music libraries. We’ve also found on a number of occasions that freshman entering with a newly purchased laptop do not always know what processor the computer has or how much RAM is available. Admittedly, a handful of the freshman population is extremely “tech-savvy,” but they appear to be in the minority.

PLANNING AND IMPLEMENTING A SUCCESSFUL PROGRAM

Although obvious, matrix oriented (white board) planning sessions can be extremely valuable with all factions within the academic department, in beginning the task of systemically embedding digital technology within a television news curriculum. It’s so very easy to lose sight of the curriculum goals in the flurry of equipment acquisition. A suggestion – list all of your courses vertically within the four years of your curriculum design. Next, arrive at a group consensus regarding a few broad-based outcomes associated with the specific courses. This can also be a lucrative opportunity for a more open dialogue among various disciplines with your department. Here faculty who teach studio production, photography and editing, and the editorial components of the program can summarize as a group the department’s overall goals instead of staying discipline-specific.

After outcome development, list and correlate the technologies and systems you assume are needed to reach your target outcomes. This is where productive relationships with vendors and manufacturers need to be utilized or developed. This is an extremely critical step. Lyndon’s Television Studies program utilizes Avid “iNews”, “NewsCutter”, “AirSpeed” and “LanShare” for appropriate lab environments as well as in support of our broadcast facility. We found it extremely helpful to have gone through considerable intra-departmental discussion prior to our initial contacts with various representatives from Avid.

It’s highly recommended at this stage of the planning process that you check in with your curriculum or professional advisory board or at the very least, discuss your plans with your alumni in the business. For example, we discovered early on, as we began the planning process of a convergence to an Avid-based digital news environment, that linear editing was still “alive and kicking” and that employers required our graduates to be fluent in both linear and non-linear environments. (Stations were still stuck with too many costly cuts-only edit bays.)

Establishing a healthy relationship with employers is paramount in keeping your curriculum vibrant, allowing you to keep a close eye on industry needs and trends. For instance, we became very aware that stations were clamoring for “one-person bands” or “VJs”, (video journalists, as Time-Warner refers to them). While Lyndon’s core curriculum addresses both linear and non-linear editing, we needed to specifically revisit our editorial concentrations to ensure that those students were given further opportunities to develop marketable photography and editing skills. The majority of our upper-division courses revolve around the production of our live nightly news cablecast. In this environment all editing is accomplished via Avid “NewsCutter.” Responding to the call for a more versatile newsroom, we’ve recently begun offering a course designed specifically for editing within the “NewsCutter” environment for intermediate-level editorial students.

The point that we all must acknowledge is that our industry is in a near constant state of change. Our curriculum designs must be readily adaptable to industry changes, but still acknowledge all of the facets that make our academic program unique. The planning process for the integration of digital newsroom technology into existing curriculums should remain a constant topic of review.

ESTABLISHING AREAS OF EXPERTISE AND INSTRUCTIONAL RESPONSIBILITIES

“Let the techies do it.” As the matrix develops regarding courses, outcomes and assumed technologies, one additional step remains that’s critical to the success of embedding digital technologies within a student broadcast news environment. At each strategic point that a technology need has been identified, an individual within the instructional realm should be acknowledged and accountable for the delivery. This isn’t always a popular exercise but a step that is imperative nonetheless. Someone needs to understand the technologies well enough to offer appropriate instruction. Although this sounds like a “given” it’s not easily adopted. Early on in this article I wrote about knowing our students’ aptitude with regard to their computer skills. It’s extremely easy to dismiss a struggling student and assume that “they’ll pick it up.” A sub-part of your planning matrix may be to acknowledge the increased demand on faculty and professional staff. Learning curves, associated with really understanding the environments well enough to teach them, can be quite high as are the time commitments required to attain enough mastery of the software environments to be an asset to students working in the environment. Acknowledging this commitment early on, will save you from wondering who’s actually going to teach the technology once it’s installed and becomes available for curricular integration.

PRIMARY CURRICULAR EMBEDDING

“Software 101?” Whether it’s “iNews” or “NewsCutter” both environments need to be as transparent as possible within a course or practica structure. We have always prided ourselves in not “teaching the software” per se. Instead we aspire to give our students the needed software experience within production assignments that have an obvious real world “feel.” During the course of any semester, editorial students develop an ever-increasing skills inventory associated with iNews in order to use it to produce the daily

live half-hour newscast our program has become known for. Additionally, we use the college's existing IT network to get iNews across campus into traditional 30 plus seat computer labs outside of the Television Studies Department's broadcast facilities. This allows for sophomore-level broadcast journalism students to explore story structure and producing opportunities within the iNews environment. Thus iNews becomes embedded within the daily production of a news broadcast at the senior course/practicum level, and embedded to support in-class writing/producing exercises at the sophomore level.

SUPPORTIVE CURRICULAR DEVELOPMENT

“Bad habits can be difficult to break.” After the acquisition of our 2.9 Terabyte Avid video server, we assumed that we'd never run out of space. What we didn't assume was that student “workarounds” might become an issue. For example, I teach field photography and am a very strong supporter the NPPA-style of “shoot and move” sequential shooting practices. “Never allow yourself to videotape” I am often heard saying in class. Likewise the individual who teaches NewsCutter within our program appropriately mandates accurate tape logging with related batch digitizing during the ingestion phase of post. You can digitize a twelve minute piece of videotape if you choose to, drag it to the timeline, and then remove unwanted segments thus declaring yourself a competent video editor. While certainly a technique of sorts, it was not the prescribed methodology by any means, and soon began filling up our server at a rate we didn't expect. As courses began to include the use of new technologies we discovered many unsuspected issues such as this example. Students forgetting to log on and off from areas of the server specifically designated for select classes and practica experiences also became an issue. Subsequently we discovered that courses using the Avid video server needed to include very pragmatic instruction regarding media management, something we simple didn't consider initially.

CAPSTONE EXPERIENCES AND TECHNOLOGY EMBEDDING

“Keep doing it, you really will get better.” Lyndon State College's live nightly half-hour newscast, “News 7”, is cablecast to over nine-thousand households in northeastern Vermont and parts of New Hampshire via the regional cable system. The program provides a local news source that a geographically diverse population wouldn't have otherwise. It also serves as the Television Studies Department's capstone experience. “This is where it all comes together” is often the way the practica are described. In this advanced-level teaching environment, students continually hone their skills by adhering to a very old methodology – repetitive activity. Likewise, during the practicum experience students continually find abilities within the software environments not originally presented as part of the software syntax. It's an enjoyable activity to hold a one-on-one critique with an advanced-level news photographer where discussion revolves around a missed “nat-sound break” or a well thought out sequence, and not spend the time talking about some tool found within a pull-down menu. Again, the goal of the inclusion of any new technology into a curriculum is no different than the inclusion of such into a commercial broadcast news environment. The technology is a tool that must be mastered, but is in no way the end product itself.

SOME CONCLUDING THOUGHTS

“All this for this?” In academia we are always under a charge to plan if not over plan. The value of using a matrix as your planning tool is that it invokes discussion among all disciplines within your department prior to the fun part - equipment acquisition. During such discussions, the matrix helps to “get out on the table” who within your organization is actually responsible for the instructional activity associated with the various software environments under consideration. We don’t expect our engineering staff to teach, they don’t expect us to maintain the environments we have chosen to embed within our curriculum. (It’s a good relationship.) Hopefully during the development of your matrix, you’ll openly discuss the make-up of your student population and acknowledge assumptions and challenges during your course development. And lastly, if it’s not already all too obvious, I suggest developing some sort of intense capstone experience within your curriculum. Experience has shown us that casual association with these incredibly versatile, but intense environments, does not lend itself to the development of the diverse skills inventories the industry will expect from our graduates.

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

INTERACTIVE BROADCAST CLASSES: TEACHING THE BASICS SHOULD NOT BE BORING

Chandra Clark
The University
of Alabama
Adjunct Professor/
Doctoral Student
P. O. Box 870144
Tuscaloosa, AL
35487-0144
Phone:
(205) 348-2711
Fax: (205) 348-8320
cclark@ur.ua.edu

Many people have the love of broadcast news but they are not sure how to explain it. For me, there is just something intriguing about how a story starts out as an event or issue and then transforming it into a 30-second sound bite on the evening news. It is also appealing to know that an estimated 120,000 people or more watch the results of your work on a nightly basis. The added bonus is that you are in touch with news in your community, nation, and world. Trying to capture that excitement and share it in a one hour lecture class is not a simple task. To keep it an interesting and engaging learning activity professors need to go back to the basics and get away from the boring lectures. To get a job out of college, students need hands-on-experience and it needs to be as realistic as possible. This can be done by incorporating exercises with your professional guest speakers, conducting live shots, running an assignment desk, hosting a news conference, and producing a newscast.

After a former broadcast professor of mine mentored me as part of a doctoral pedagogy class, I realized that his broadcast class was almost the same as when I took it nine years ago. That summer, he recommended I teach the class as an adjunct professor. He gave me some materials, and we mulled over several of my “innovative ideas”. It only took me a few days to realize the fundamentals had to be taught in much the same manner, but interactive exercises would take the students to the next level. Keep in mind some of these students have already had internships and some of the students work at the university’s commercially-owned television station. So, as for this doctoral student returning to school after ten years as a broadcast producer/assignment editor, it became my mission to train them to get a job in front of and behind the camera. If they want to be an anchor, they should realize they will have to earn it by learning from all the various positions in the newsroom that are not always seen as glamorous. That means to be the industry’s future reporters, producers, videographers, assignment editors, and news directors, they have to interact and do those jobs.

One of the things I take seriously is making sure the students

know it is the people who do the newsroom jobs daily who have the best war stories. Guest speakers just coming to the classroom to talk and answer questions is not enough. Within the first few weeks, my students reacted with an abundance of questions after a bureau photographer and an assignment editor for the 39th market television stations came in not to just talk but to present a plate full of realistic scenarios that their station employees deal with on an hourly basis. The next guests included a news director who worked his way up from a videographer, the market's newest producer right out of college, and a local reporting veteran who had worked for CNN and was once the network's bureau chief in Japan.

Another newsroom job that deserves attention is the assignment editor. If you look up the term in the Webster's dictionary, it is not there. It is a term found only in newsrooms. Other jobs may define the same type of tasks as logistics coordinator, managing supervisor, etc. The main task an assignment manager is charged with is making sure producers, managers, videographers, reporters, and anchors get what they want and where they need to be to get the best news product on the air. If the assignment editor gets a phone call or hears a scanner call that dictates a change in what has already been assigned, he is the one responsible for making the changes and communicating those changes to everyone involved in the production of not only the news story, but also the story or stories you may lose because you chose the unplanned story.

Trying to explain the assignment desk position to a student who has never been in a newsroom is nearly impossible. You can show them videos, show them an assignment board, and lecture them about how an assignment editor makes split decisions while answering phones, listening to a scanner, and playing babysitter to reporters and managers. However, there is still nothing that brings the concept of what an assignment editor does better than an exercise in newsroom management and logistics.

The assignment editing exercise was one of the best I have seen to get a big reaction from students. I had worked with my guest assignment editor in a local newsroom for five years prior, and I knew he would do a great job. Scott Flannigan is regarded as one of the best assignment editors in the Birmingham television market and he works as managing editor of the local NBC affiliate. The excitement Flannigan helped me develop about the value of news logistics was very helpful in preparing the students for news judgments, news values, decision-making, producing, and just plain good news sense.

Figuring out that you have only one cameraman for three shoots all happening within thirty minutes of each other is a reality for many newsroom assignment editors around the country. So that is the challenge my guest assignment editor put to my students along with several other logistical scenarios that happen routinely in daily newsgathering. A camera breaks down, someone has a family member who goes into the hospital or has some other emergency, and there are simply not enough bodies to get the daily news covered. The students had to figure out how to gather news based on a number of scenarios. Then the students had to see who came up with the best plan for their newscast while logistically covering everything assigned. This motivated them to choose between covering something live with only a videographer and an anchor voiceover, or shooting only b-roll and bringing it back to the station to edit. After this exercise, a third of the class considered being an assignment editor or producer because of the logistics involved in being the central hub of the newsroom.

The other interactive exercises that truly hit home for students are the ones that I deem essential for budding journalists. A news conference exercise prepares students to ask a variety of questions when they are presented with a developing situation where only a few details are being released. It also shows them that they will not get information for their newscast if they do not ask for it specifically. For my class, I gave two graduating broadcast students the opportunity to pose as public relations practitioners so they could get a taste of their own medicine from my junior level class. The two seniors quickly learned they had more information than the younger students asked concerning a recent fraternity shooting on campus and a fire at a local hospital cafeteria. All parties involved in the news conference said this helped them realize more about the tug of war that occurs between the media, officials, and the people disseminating the information.

Students either love or hate live reporter exercises. No matter how many days you try to prepare them for it, students either sink or swim. The best way I have found to prepare them is to literally throw it on them when they least expect it. Pulling wire copy and giving the students five minutes to prepare to present it in a 30-second voiceover is a real wake up call for many people who think it is so easy to do a live shot. Their anxiety and stress finally leveled off after going through this process three times before they were ever graded on it.

Finally, to be a broadcasting professional, you have to do the job. At the end of each semester, we put all these different exercises into the form of a 30-minute newscast. It is truly amazing to see their faces as the students begin to realize how important it is to have “flow” in your newscast, that channel 2 audio does not overpower the reporter track on channel 1, and to have two seconds of video before the voice track starts. It is this type of learning that is essential to obtaining a future career in broadcasting. In summary, to be an assignment editor, you have to know logistics. To be a producer, you have to know how to stack a show and know how to write it so that it makes sense. To be a live reporter, you must know the story well enough to tell it in an energetic and comprehensive manner. If our students want the jobs, we have to prepare them by letting them do what the professionals do every day—just do it!

EDITOR’S NOTE: Video clips of student work can be downloaded using the following links. You will need Quicktime to view them.

jmisiewicz.iweb.bsu.edu/feedback/march05/clark/segment1.mov

jmisiewicz.iweb.bsu.edu/feedback/march05/clark/segment2.mov

jmisiewicz.iweb.bsu.edu/feedback/march05/clark/segment3.mov

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

HOW DO WE SELECT THEM AND THEN WHAT DO WE TEACH THEM? A SURVEY OF SUCCESS FACTORS FOR STUDENT BROADCAST JOURNALISM AWARD WINNERS

Dale L. Edwards
University of
North Carolina
at Chapel Hill
[dledward@
email.unc.edu](mailto:dledward@email.unc.edu)

C.A. Tuggle
University of
North Carolina
at Chapel Hill
[catuggle@
email.unc.edu](mailto:catuggle@email.unc.edu)

Dan Kozlowski
University of
North Carolina
at Chapel Hill
[kozlowski@
email.unc.edu](mailto:kozlowski@email.unc.edu)

For those of us who teach broadcast journalism courses, the answers to two overarching questions ultimately determine whether we are successful at what we do. The first question, simply put, is: What should we teach? Do we help students gain the necessary skills particular to newswork in radio or television for them to get jobs in the industry, or do we provide a broad-based liberal arts education that will help them keep those jobs, advance, and become productive members of their communities? The answer, we suspect, is some combination of the two. In this study, we will shed some light on the question about what the most useful skills and concepts might be, from students' perspectives.

As important as what we teach, perhaps, is a second question: To whom do we teach it? Students gain admission to our universities and our programs based on a wide array of factors, including high school GPA, standardized test scores, writing ability, interest in the field, and so on. We will also attempt to determine which factors students believe most readily prepare them for college broadcast journalism programs, and help them succeed in those programs. We will measure success by receipt of journalism awards presented by national professional and academic journalism organizations. We believe this is a valid measure of success. Stories that impress judges are likely to also impress prospective employers. The goal of the researchers is to determine which factors might have predictive value when it comes to success in broadcast journalism programs.

LITERATURE REVIEW

Although many researchers have examined the ability of standardized exams such as the SAT or ACT to predict student success generally, these studies' findings do not provide a clear picture. For instance, in a study funded by the American College

Testing Program, Noble and Sawyer (2002) compared the predictive strength of the ACT composite score and that of the high school GPA in predicting student success in college. They concluded that although the high school GPA was slightly more accurate than the ACT composite score at some GPA levels, it was less accurate at higher GPA levels. They also said the ACT was an accurate predictor at all college GPA levels.

Those findings contradicted the results of a 1992 Myers and Pyles study. That study found that a combination of high school GPA and ACT scores was an accurate predictor, but that the ACT score alone was not an accurate predictor, particularly for minority students.

Identifying factors useful in the prediction of minority student success was also the subject of several other studies. Pennock-Roman (1988) examined the differences between Hispanic students and non Hispanic white students' performance on the SAT. She found the SAT was slightly more accurate in predicting non-Hispanic students' success in college and suggested the lack of access to guidance counseling might be to blame for Hispanic students' poorer performance. Fleming (2002) found similar results in her study of the SATs ability to predict African American students' success in college. She found the test was a valid predictor for white students, but was generally less accurate in predicting success for African American students. She found one exception: the test was slightly more accurate in predicting success for African American males in traditionally black colleges. She also suggested the SATs ability to accurately predict student success might also be affected by students' personal effort in classes.

These findings at least partially confirmed Moffatt's (1993) research. He found the SAT was a valid predictor of success for white students younger than 30. However, he found the test was not a valid predictor for white students older than 30, or for black students of any age.

These findings are at least somewhat contradicted by findings in a large study of the ability of the SAT I and SAT II to predict students success at the University of California (Geiser & Studley, 2002). They found the SAT II, which measures achievement, was consistently more accurate in predicting student success than was the SAT I, which measures aptitude. Their research also found that both the SAT I and SAT II were consistently accurate in predicting student success across racial lines, but that the SAT II was the more accurate of the two in predicting success across socio-economic lines.

Further, only a few studies have specifically analyzed the ability to predict success in journalism programs based on standardized scores. Dickson and Olson (1992) surveyed news writing students at South Dakota State and Southwest Missouri State Universities in an effort to determine the students' perceptions of the value of English composition courses as a preparation for journalism courses. The researchers also sought to determine whether or not freshman composition grades would be a better predictor of success in an introductory journalism course than would such factors as sex, the score on the English section of the ACT, the student's major, or high school grammar instruction.

Their research showed the students' English ACT score and composite ACT score more accurately predicted success than did the grade they received in freshman composition classes. The survey also found that students believed English composition classes did little to prepare them for journalism courses. Horton, Whitehead, Henderson, and McBride (1997) sought to determine a model describing students most likely to succeed

in the journalism degree program at Northwestern State University. The researchers analyzed the introductory survey course of the journalism curriculum as a predictor of likely success in the undergraduate journalism program. Their research showed student performance in the survey course did provide a strong indication of program success. A student's course grades, ACT scores, and class standing when enrolled in the survey course were also strong indicators of future success in the program. Reviewing ACT scores of more than 10,000 students who enrolled in ten colleges and universities, Dvorak (1989) investigated whether participation on high school newspaper or year-book staffs led to higher grades in freshman college English courses and a higher overall freshman grade point average. He found that such out-of-class activities were not good predictors of college outcomes, but that the ACT composite score was a good predictor of first collegiate English grades, and that journalism students had higher ACT composite scores than non-journalism students did. Though Dvorak's study suggested that extra-curricular journalism experiences were not good predictors of college outcomes, other studies in that area of research found otherwise. A number of studies have suggested that scholastic journalism experience might predict higher standardized test scores and general academic success (Bruschke & George, 1999; Morgan & Dvorak, 1994; Palmer, Fletcher, & Shapley, 1994).

BROADCAST EDUCATION

The composition of journalism curriculum has historically been contested territory. Professional journalists and educators have long disagreed about the proper balance between practical training and a more broad-scoped liberal arts education (Becker, Fruit, & Caudill, 1987). Scholars argued the Oregon project *Planning for Curricular Change in Journalism Education* "drove a deep wedge between the concepts of a general journalism education and a professionally oriented education" (Duhe & Zukowski, 1997, p. 4). That report's authors, who saw "the general state of journalism and mass communication education [as] dismal," (*Planning for Curricular Change in Journalism Education*, 1983, p. 1) said segmented journalism programs offered too much career training and not enough sufficient understanding of the media as a whole.

Similarly, *Winds of Change*, a 1996 report by Betty Medsger about the future of journalism education, said the desires of news directors and broadcast journalism educators were being ignored by many college administrators. The report said 78 percent of newsroom recruiters and supervisors thought journalism education needed to improve a great deal. The report presented valuable data about recent graduates' perceptions of the effectiveness of journalism programs, but offered no analysis of the value of admission factors as predictors of journalistic success.

Hoping to bridge the gap between mass communication programs and the profession, a task force of the Society of Professional Journalists, funded by NBC news anchor Jane Pauley, offered numerous recommendations concerning the future of broadcast education (*Tomorrow's Broadcast Journalists: A Report and Recommendations from the Jane Pauley Task Force on Mass Communication Education*, 1996). The task force, composed of broadcast journalism managers, academics, practitioners, and one student, concluded that educators were failing to deliver what news directors wanted. Even more troubling, educators did not seem to know it.

More recent research has indicated the "deep wedge" might be mending. Previous

opinion surveys revealed varying criticisms of broadcast journalism education by industry professionals (Duhe & Zukowski, 1997). In their survey of chairpersons of broadcast journalism sequences and news directors, however, Duhe and Zukowski (1997) found TV news directors and academics held similar beliefs regarding the type of curriculum that best prepares students to be successful broadcast journalists. Duhe and Zukowski offered no criteria for defining “successful,” however. That study also found TV news directors and academics held similar beliefs regarding the type of class that best prepares students to get their first TV news job—a news laboratory experience or capstone semester.

Although Kock, Kang, and Allen’s (1999) study of broadcast curricula in two- and four-year colleges revealed little degree of standardization among the programs in many areas, they found *most* broadcast programs implemented a blend of practical and theoretical courses to prepare students for employment in the field. In most programs, students were exposed to comparable coursework and internship or practicum experience. Although there appears to be growing agreement about what needs to be taught, little research has been conducted to determine if the curricula are effective, particularly from the students’ perspectives. This study is an attempt to begin to fill that void by answering the following research questions:

RQ1: Which factors appear to be good predictors of success in college journalism programs?

RQ2: Which courses or skills do students consider most valuable in relation to their winning college journalism awards?

The answers to these questions should help guide journalism educators to make informed admissions decisions, design effective programs, and perhaps paint a picture of the type of students who are likely to succeed in our programs.

METHODOLOGY

The researchers sought to identify factors contributing to student journalists’ success as demonstrated by the receipt of regional and national awards from journalistic organizations. To assemble the sample, officials of the Broadcast Education Association Festival Student Awards program (BEA) and Hearst Foundation Journalism Awards Program were contacted to obtain a list of finalists and/or winners in radio and television categories for 2000, 2001, and 2002. BEA presented first through third place awards, though only since 2001. The top ten finishers in each radio and television category from the Hearst Foundation competition were included in the survey. From the national Society of Professional Journalists website, the names of national finalists and regional first place award winners were gathered. It should be noted that first place awards were not given in every category in all regions. Also, in some instances, awards were given to “the journalism ‘xxx’ class from XYZ University” or “the staff of CDE Newscast at BRQ University.” Because no names were included in these circumstances, these winners were not included in the survey. The combined list for the three organizations yielded a total of 420 names. Duplicate names were then removed, yielding a total sample of 390 names.

Current e-mail addresses were first sought from the awarding organizations. Missing addresses were sought from the educational institutions at which the winners matriculated, either from the institution’s website or through the assistance of professors at the

institution. Unsurprisingly, not all e-mail addresses obtained by these means were valid. Ultimately valid e-mail addresses were found for 255 students or former students. Each of these students or former students was invited to participate in an Internet survey.

Though researchers cite both advantages and disadvantages of conducting Internet surveys, (Dillman, 2000) we chose to conduct such a survey for several reasons. First, the people to be surveyed are technologically adept and are likely to use e-mail and the Internet regularly. Because of this technological prowess, equipment concerns are not likely to discourage their participation. Second, because students and recent graduates are frequently mobile, we considered it more likely that faculty members would maintain current e-mail addresses than they would current physical addresses. Third, because the potential survey participants are normally comfortable with e-mail and Internet use, we thought it more likely that they would respond to an Internet survey than to a paper instrument.

Because each participant was contacted directly by e-mail and provided with a direct link to the survey website, the researchers considered it likely that responses would be received only from those who were contacted. Further, because the survey was mounted on a relatively obscure server the researchers considered it even more unlikely that Internet users would find the survey by chance. This direct contact also ameliorated sampling and Internet availability concerns (Dillman, 2000) frequently raised in connection with Internet surveys.

Each person in the sample was sent an e-mail requesting his or her participation in the online study. A link was included in the e-mail message allowing the student to navigate directly to the survey. The students were asked to complete an 18-question web survey. The survey was divided into three general areas: 1) Demographic and general information such as sex, institution attended, names of institutions to which the student applied, and so forth; 2) Information about high school journalism activities, high school GPA and standardized test scores; 3) Information about college journalism activities, college GPA, family member journalism experience, and questions asking students' opinions about the value of several potential journalism success factors.

The survey was conducted and the answers compiled using the Sawtooth Software Incorporated SSI.web software package. The raw data were exported to SPSS for statistical analysis. A total of 96 surveys were completed and an additional 41 surveys were partially completed. Because not every question applied to every respondent, and because even incomplete surveys included the student's high school and college grade point averages and would at least provide data helping to test the validity of the GPA and standardized scores as predictors of journalistic success, data from incomplete surveys were included. Surveys that were simply abandoned without answering questions about GPA or student success factors were not included. A total of 137 surveys were included, yielding a total response rate of 53.7 percent. Respondents came from institutions ranging from small, private colleges to large, land grant universities. The institutions represented encompassed every geographic region of the country.

FINDINGS

Our results allow us to "paint a picture" of recent Society of Professional Journalists, Broadcast Education Association, and Hearst broadcast award winners. In our survey, 53.4 percent of the respondents were male and 46.6 percent were female. That result

differs from 2003 national enrollment figures, that show that 64.1 percent of journalism students are female and 35.9 percent are male (Becker, Vlad, Huh & Mace, 2003).

Many of the students and recent graduates responding to the survey scored well on standardized tests, but most of their scores would not be considered outstanding. The average SAT score was 1226, with a range of 770 to 1480. For those who took the ACT rather than the SAT, the average composite score was 26.46, with a range from 18 to 33. Females generally scored higher on standardized tests than their male counterparts did. The “average” college broadcast journalism award winner had a high school grade point average of 3.66. The range on that measure was 2.0 to 4.68. Females had a slightly higher average GPA than males did.

The award winners were likely to have graduated near the top of their high school classes. Three respondents were ranked at the top of their classes, 50 percent were ranked in the top 20 and another 25 percent reported being in the top 40 in their classes. Females also tended to graduate at a higher class rank than males did. Nearly half of the respondents (49.7%) had at least some high school journalism experience. A number had either interned at media outlets or had worked in some professional capacity while in high school. The college GPA of our respondents ranged from 2.3 to 4.0, with a mean of 3.37. More than three-fourths had a GPA of 3.0 or higher.

Research Question 1 asked which factors appear to be good predictors of success in college journalism programs. Certain factors that tend to define success in high school do have predictive value when related to college GPA. Correlation analysis shows that high school GPA is a good predictor of college GPA ($r = .436, p = .01$) as is the student's score on the SAT ($r = .486, p = .01$) and his or her score on the ACT ($r = .655, p = .01$). However, high school class rank is a negative predictor of college GPA ($r = -.291, p = .05$) among this group of respondents.

All four factors listed above seem to be at least somewhat predictive of success as measured by receipt of awards. The great majority of our respondents scored well on standardized tests, had good high school GPAs, and were near the top of their class. Yet, some award winners' test scores and high school GPAs and class ranks fell well below what many university admissions officers look for.

There are other factors that one might surmise would lead to college journalism success. Having a journalist as a family member is not one of them with this group of respondents, however, as 88 of the 94 (93.6 percent) who responded to this question are “first generation” journalists. High school journalism experience also does not appear to be a prerequisite, as less than half of our respondents (49.7 percent) reported working on their high school newspaper, yearbook, literary magazine, broadcast, or website staff. Others, however, worked at one or more of these scholastic media outlets for most of their high school years. The largest share of the respondents reporting high school experience (52.9 percent) worked on one of the staffs for only one year. The remaining 47.1 percent worked on staff for as much as two or three years.

In response to open-ended questions regarding which aspects of their high school experience these award winners thought led to their journalism successes, our survey participants listed a number of factors. The most-often cited factor by far was English or writing classes. Wrote one respondent: “English, English, English.” Even those who noted they had limited scholastic journalism opportunities cited motivated teachers, particularly good instruction in English and writing classes. The respondents also listed

opportunities to participate in speech, debate, and drama classes or clubs as contributing factors. Some also attended conventions, seminars, or camps related to journalism. Respondents also mentioned learning to deal with strict deadlines, specifically as staff members for their high school newspapers. One of the few respondents who worked as part of a high school broadcast team noted that it “got me used to putting in very long hours!”

Research Question 2 asked which courses and skills students consider the most valuable as relates to their winning broadcast journalism awards. Most of our respondents took a similar set of skills classes in college, including classes geared toward print, radio, and television. A smaller percentage took classes having to do with on-line or converged media. Table 1 shows the percentage of respondents who took particular skills-oriented courses.

TABLE 1: SKILLS-ORIENTED CLASSES TAKEN BY AWARD WINNERS

Course	Pct.	Course	Pct.
Television Writing	89.1	Radio Production	63.4
Television Reporting	88.1	Radio Producing	60.4
Television Newscast	87.1	Radio Newscast	58.4
Television Producing	83.2	Print Writing	63.4
Television Studio Production	80.2	Print Reporting	57.4
Television Field Production	79.2	Convergence	26.7
Radio Writing	75.2	Online Writing	25.7
Radio Reporting	71.3	Online Reporting	22.8

The great majority of the respondents learned from professors with significant professional experience, as 85.6 percent reported their primary professor had five or more years of industry experience. Conversely, some thought they learned much more from internships than they did in school. Noted one: “My professors had no practical journalism experience and were teaching methods and concepts that had been abandoned for the past 20 years.”

Respondents were asked to rank order factors they felt helped them reach the point of being able to produce award-winning journalism, with one being most important and eight being least important. Table 2 lists those factors, along with their mean rankings.

TABLE 2: FACTORS LEADING TO AWARD-WINNING JOURNALISM

Factor	Mean Ranking
Willingness to work hard	3.20
Good instruction in college	4.00
Encouragement from instructors	4.20
Innate ability	4.54
Long-standing interest in the profession	4.76
Quality/reputation of university attended	5.42
Competition with/encouragement from talented classmates	5.45
Good equipment with which to work	5.48

In response to open-ended questions, respondents listed the most useful skills or concepts they learned or classes they took. As was the case regarding their high school experience, respondents listed writing more often than any other factor. Nearly as frequent was a mention of hands-on experience, particularly under real-world deadline pressures. The issue of time commitment arose again as well. As one respondent wrote: “I lived in the newsroom. I did everything. And I loved every minute of it.”

Some of our respondents worked for media organizations while they were students, and nearly all the others held one or more internships. One took a moment to offer advice to other aspiring journalists, writing, “You must participate in as many internships as you can while in college because without them you will never understand how the business really works.”

DISCUSSION

Our research indicates that students who won broadcast journalism awards while in college tended to be good students. The students’ high school GPAs and standardized test scores tend to predict success in college coursework. However, our research also indicates that relying rigidly on target standardized test scores and target GPAs to make admission decisions could be a mistake. Such reliance caused some of these award winners to be excluded from top colleges and universities because they did not meet arbitrary minimum entrance requirements. In fact, two dozen of our respondents said they were either denied admission or wait-listed by at least one school. The common reasons cited were GPAs and standardized test scores that were too low, the lack of advanced placement courses at the student’s high school, and low out-of-state admission rates. One student wrote: “Their admissions office simply dropped the ball.” Conversely, several thought their scholastic journalism experience and success was part of why they were admitted. Those findings suggest that factors other than just grades and test scores should be considered when choosing whom to admit to highly specialized programs such as broadcast journalism.

Our research suggests that admissions officers and committees should consider additional factors if they intend to admit students who are the most likely to become successful journalists. We believe factors such as departmental input based on skills evaluation, personal interviews, or practical judging of previous work might justify different admission standards, up to and including waiving minimum requirements. That could allow students who have excellent practical skills, but who achieve only marginal grades or test scores to attend a university or college that would otherwise reject their applications. The benefit to the student seems obvious; however the institution benefits in such a scenario as well. By broadening the range of admission decision factors, college and university journalism programs will be strengthened by the contributions of students with a wider variety of academic and practical skills. By limiting admission to only those who are able to numerically demonstrate aptitude, institutions might miss a significant number of students who could make a positive contribution to journalism programs.

Additionally, we found our respondents are highly motivated toward careers in broadcasting and tended to enter college having already made that choice. We asked them to rate the strength of their agreement on a seven-point Likert scale to two statements about their career intentions. In each case, one (1) represented strong disagree-

ment and seven (7) represented strong agreement. Ninety-five of the respondents answered these two questions. The first statement was “I intend to pursue (am pursuing) a career in broadcast journalism.” The mean score was 6.13 and 64 respondents (67.4 percent) chose seven.

The second question asked respondents’ reaction to the statement “I knew before my junior year in college that broadcast journalism would be my career choice.” For this question, the mean score was 6.04, and 65 respondents (68.4 percent) chose seven. These data clearly indicate that our respondents decided early in their college careers to pursue broadcast journalism as a profession. Those who are still in school are pursuing a broadcast journalism course of study, and a large share of those who have graduated have gone on to professional broadcast journalism careers. These data suggest that major award winners are dedicated to broadcast journalism and are unlikely to change their choice of career.

This dedication is also demonstrated by our respondents’ ranking of factors that led to the receipt of their awards. As Table 2 shows, a willingness to work hard received the highest ranking. A closer look at these data indicate that personal factors (willingness to work hard, good instruction, encouragement from instructors, innate ability, and interest in the profession) are significantly more important to our respondents than are environmental factors such as the reputation of the institution, competition with classmates, or the quality of the equipment with which they worked. In fact, the quality of equipment was rated as the least important factor. Thus, our respondents believe that good broadcast journalism can be taught with only adequate equipment. Our respondents indicate “people” factors are much more important to their success than environmental factors are.

Our findings show that colleges and universities should be looking beyond grades and test scores, and should also be seeking students with an established interest in broadcast journalism and a good work ethic. Both of these factors are difficult to quantify, but might be more valuable than GPAs and test scores if we want to identify and pursue students likely to enjoy college success as measured by the receipt of regional and national awards.

Just finding and admitting these students is not enough, however. If broadcast educators are interested in developing journalists who can produce work of such quality that it is recognized by industry professionals as excellent, then we need to teach them the skills they need to be successful. Our research indicates that broadcast curricula need to be writing intensive. Regardless of the size of the school or the breadth of the journalism opportunities, our respondents cited good language usage and solid writing as major factors in their success.

In addition to good writing instruction, these broadcast journalism award winners say a well-constructed curriculum will provide considerable hands-on experience and real-world preparation under deadline pressure. These students do not want to limit their learning to just the information available in books. They want to get their hands on the equipment, whether it is “cutting edge” or not. Our respondents also indicated that making the program as “real-life” as possible better prepares them to step out of the somewhat protected world of college into the rigid deadlines and pressure of professional journalism. Our respondents also indicated that courses taught by instructors with professional experience were very useful. Our respondents said they want to be

taught by former broadcasters who have been “in the trenches” and can speak with the authority and credibility that come only from experience.

The results of our career choice questions and the query about factors leading to the receipt of awards strengthen our contention that journalism schools and departments should be heavily involved in the admissions process. Our data suggest that such involvement is likely to enhance the educational experience for the student by providing her or him with human contact and support within the department from the initial inquiry through admission, matriculation, and graduation. We believe this will benefit both academically gifted students and those whose preparation might not be easily quantified but is still highly valuable. We also believe institutions will benefit through the attraction of students who not only succeed academically, but who through the application of their talent and by their hard work become successful journalists in spite of, on occasion, lower grades and test scores. By doing so, journalism schools will better realize their stated goal of training and graduating students who possess the skills that employers tell us they need.

REFERENCES

- Becker, L., Fruit, J., & Caudill, S. (1987). *The training and hiring of journalists*. Norwood, NJ: Ablex Publishing Corporation.
- Becker, L. B., Vlad, T., Huh, J., & Mace, N. (2003). Annual enrollment report: Graduate and undergraduate enrollments increase sharply. *Journalism & Mass Communication Educator* 58(3), 273-300.
- Bruschke, J., & George, M.H. (1999). Verbal skills and the value of scholastic journalism. *Journalism & Mass Communication Educator*, 54(3), 65-73.
- Dickson, T. & Olson, L. (1992). Journalism students perception of English composition as a preparation for news writing. *Education Information and Resource Center (ERIC)*, ED 349568.
- Dillman, D.A. (2000). *Mail and Internet Surveys: The Tailored Design Method (2nd Edition)*. New York: John Wiley & Sons, Inc.
- Duhe, S.F., & Zukowski, L.A. (1997). Radio-TV journalism curriculum: First jobs and career preparation. *Journalism & Mass Communication Educator*, 52(1), 4-15.
- Dvorak, J. (1989). Publications experience as a predictor of college success. *Journalism Quarterly*, 66(3), 702-06.
- Fleming, J. (2002). Who will succeed in college? When the SAT predicts black student performance. *The Review of Higher Education* 25(3), 281-296.

- Geiser, S. & Studley, R. (2002) UC and the SAT: Predictive validity and differential impact on the SAT I and SAT II at the University of California. *Educational Assessment* 8(1), 1-26.
- Horton, S., Whitehead, T., Henderson, M., & McBride, R. (1997). Predicting success for journalism majors: The initial survey course. *College Student Journal*, 31(4), 568-576.
- Kock, E., Kang, J., & Allen, D. (1999). Broadcast education curricula in 2-year and 4-year colleges. *Journalism & Mass Communication Educator*, 54(1), 4-15.
- Medsker, B. (1996). *Winds of change: Challenges confronting journalism education*. Arlington, VA: The Freedom Forum.
- Moffatt, G. The validity of the SAT as a predictor of grade point average for non-traditional college students. *Education Information and Resource Center (ERIC)*, ED 356252.
- Morgan, L., & Dvorak, J. (1994). Impact of journalism instruction on language arts in Alaskan schools. *Journalism Educator*, 49(3), 15-20.
- Myers, R.S. & Pyles, M.R. (1992). Relationships among high school grades, ACT test scores, and college grades. *Education Information and Resource Center (ERIC)*, ED 353317.
- Noble, J. & Sawyer, R. (2002). Predicting different levels of success in college using high school GPA and ACT composite score. *Education Information and Resource Center (ERIC)*, ED 469746.
- Palmer, B., Fletcher, H., & Shapley, B. (1994). Improving student reading, writing with newspaper-based instruction. *Newspaper Research Journal*, 15(2), 50-56.
- Pennock-Roman, M. (1998). The status of research on the Scholastic Aptitude Test (SAT) and Hispanic students in postsecondary education. *Education Information and Resource Center (ERIC)*, ED 395940.
- Planning for curricular change in journalism education: Project on the future of journalism and mass communication*. (1983). Eugene, OR: University of Oregon.
- Tomorrow's broadcast journalists: A report and recommendations from the Jane Pauley Task Force on Mass Communication Education*. (1996). Society of Professional Journalists. Greencastle, IN.

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

SOME ECONOMIC ORIGINS OF THE BROADCAST EDUCATION ASSOCIATION

Kenneth Harwood
 Adjunct Professor
 of Communication
 University of
 California,
 Santa Barbara
harwood.ken@verizon.net

Looking across these first fifty years of the Broadcast Education Association brings forth a cry or two of wonder for an unlikely pairing. Many of these years were marked by the sometimes uneasy partnering of an association of students, professors, and academic administrators with a trade association of lobbyists for owners and managers of commercial radio and television stations and networks.

Colleges and universities were without another such clearly lasting relationship, which found BEA meeting with the National Association of Broadcasters and subsidized in part by NAB through the decades. Here was an unusual creation from which economic benefits and costs flowed to each party and others.

BEFOREHAND

The outlook for study of radio and television in higher education was unclear as World War II ended in 1945. Professors found themselves in departments of speech or departments of journalism most often. Teaching, research, and academic service were rewarded by their value to speech or journalism, and not radio and television.

Administrators in research universities sought to attract earners of doctoral degrees who published scholarly research regularly. Growth of governmental support for natural sciences during World War II and the ensuing Cold War pointed to research in quantitative social sciences as a promising direction for externally funded study of media.

A difficulty was that scholarly journals in speech or journalism were more attentive to articles on arts and humanities than social sciences in their selections for print. Without a ready place for a flow of quantitative social science studies of broadcast media, as well as other studies, the doorway to career development of faculty in broadcasting remained narrow.

The National Association of Educational Broadcasters published a journal for those whose interests were in noncommercial radio and television. University teaching and research for both noncommercial broadcasting and commercial broadcasting were of slight interest to those who owned and oper-

ated noncommercial stations and networks. University administrators and commercial broadcasters alike sometimes were unable to distinguish education of broadcasters from educational broadcasting. NAEB found that the coming of television would cause it to dissolve an association of individuals, stations, and networks in favor of associations of stations and networks.

BENEFITS AND COSTS

Earners of bachelors' degrees or associates' degrees tended to be employed in commercial stations and networks, if only for the reason that far more commercial than noncommercial stations and networks existed. The supply of academically specialized potential employees was a central economic interest of the NAB in what would become BEA.

Subsidy of BEA by NAB permitted a scholarly journal to be printed and distributed, among other activities. The *Journal of Broadcasting* offered legitimacy of scholarly publication to growing numbers of faculty members whose rise in pay and academic title depended upon scholarly publication in important part. *Feedback* began as a BEA newsletter and blossomed into much more. Later the title of *Journal of Broadcasting* was expanded to the *Journal of Broadcasting and Electronic Media* with rise of cable television, satellite television, Internet, World Wide Web, and satellite radio. Later yet came the *Journal of Radio Studies* when radio broadcasting grew into its renaissance.

Each and all of these BEA periodicals had economic value to both academics and broadcasters. Academics followed the changes in their specializations and were recognized in pay and promotion. Broadcasters found economic benefit in those who came to work with special knowledge, in research reports on mainstream broadcasting, and in good works that counted in favor of broadcasters when economically unfavorable treatment by regulators was in view.

Early subsidy came also from the University of Southern California, where editors and an editorial office of the *Journal of Broadcasting* were supported by the university. Common to both this university and others where BEA journals were in residence was trade in benefits of academic funds for benefits of recognition by graduate students, professors, and broadcasters.

More generally the whole of activities by BEA were to the economic benefit of both broadcasters and academics.

HALF A CENTURY OF CHANGE

Broadcasting and higher education for broadcasting changed notably during the fifty years of BEA. More academic institutions and more broadcasting stations came to be. The work force in broadcasting expanded, the economy expanded, and population expanded.

The count of people who might be served by broadcasting in United States nearly doubled in the fifty years. The work force in broadcasting rose by more than three times. Operating broadcast stations grew in number more than five fold.

Broadcasting added satellite services to the home to those of terrestrial radio and television. World Wide Web joined cable in carrying broadcast services.

Degree granting institutions of higher education more than doubled, most likely. Definition of such institutions by the National Center for Education Statistics was

amended twice during the fifty years.

College and university departments of radio, television, or film grew into communication or media colleges, schools, or departments in many places, as did departments of journalism. Media professionals found a greater place in the classroom, while media graduates rose to many of the higher offices of industry. College and university research found growing welcome by leaders of media enterprises.

Throughout these kinds of changes, and more, economic links between NAB and BEA continued to the mutual benefit of the organizations. Higher education and industry depended upon each other in 1950, as they do now.

WONDER

This unlikely pairing of some institutions of higher education with a commercial trade association helped to deliver, if not produce, a few nationwide economic wonders of the half century. Number of licensed broadcasting stations grew at a faster rate than population, thus enabling greater specialization of content. The number of stations also grew at a faster rate than the size of the work force as economic productivity rose. Labor cost per station went down while the average number of stations for each person in the United States went up. Yet the work force more than tripled.

Sources of such wonders seem many. Audiences were ready, willing, and able to reinvest in receiving equipment from time to time, and broadcasters in the sending equipment. The work force learned new principles and new applications. Investors and regulatory agencies supplied fresh capital and fresh rules. All of this had to be done at the proper paces, if large losses were to be avoided. That all of this did happen at less than catastrophic cost was a wonder in itself.

Hosts of professionals such as those in engineering, law, and accounting were other sources. Mostly unseen sources were the many that advanced the arts, humanities, natural sciences, and social sciences.

Benefits of the half century of change in broadcasting went to almost everyone in the United States, nonetheless, in part because of the continuing recognition of mutual economic benefits in the pairing of the Broadcast Education Association with the National Association of Broadcasters.

Kenneth Harwood was instrumental in founding the Journal of Broadcasting while he was Professor and Chair, Department of Telecommunications, University of Southern California. He was elected by commercial broadcasters to be a director of the National Association of Broadcasters while he served as a full-time academic, a corporate officer of a commercial AM station, and manager of a noncommercial FM station. He is a former president of BEA.

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

TRIVIA 2005 THE WORLD'S LARGEST TRIVIA CONTEST: A MODEL FOR FUNDRAISING AND PROMOTING COLLEGE RADIO

Mark A. Tolsted
Professor of
Communication
University of
Wisconsin-Stevens
Point
Division of
Communication
(715)-346-3920
mtolsted@uwsp.edu

ABSTRACT

The term “college broadcasting” is an ambiguous one. For some, it encompasses any and all student-operated radio and television outlets. For others, it may be more narrowly defined as curricular and/or co-curricular activities. Regardless of an ambiguity in definition, there is one thing that pretty much all college broadcasting outlets share—inadequate funding. Each year, college stations struggle to make ends meet.

For the most part, the funding of college radio and television stations can be broken into the following: revenues generated from student fees, student government associations, academic programs, underwriting, contributions from the community, and the staging of special events.

This study examines the programming of a special event as a revenue generating source. Specifically, this study examines the annual Trivia contest on WWSP-90FM at the University of Wisconsin-Stevens Point. The author uses this case study to suggest a formula for stations to generate revenue by programming the special event.

Trivia 2005 runs from 6:00 p.m. Central Time, April 8 until 12 midnight Sunday, April 10 and is streamed on the Web at: <http://www.uwsp.edu/stuorg/wwsp/ListenToUsLive.html>

For openers, the term “college radio is an ambiguous one. While the outsider may see college radio as a single entity, it is anything but that. To some, it is a widely encompassing term that includes all radio stations based on college campuses. To others, it is a derogatory reference suggesting nothing more than an electronic playground. The most accurate, yet still practical, definition lies somewhere between these extremes.

Jeff Tellis, President, Intercollegiate Broadcasting System¹

College radio grew up with the radio industry. Indeed, many contend that college radio actually predates commercial radio. By 1912, St. Joseph's College was broadcasting on station 3XJ and in 1915, station 9XM began regular broadcasts from the University of Wisconsin.² As the commercial radio industry evolved, so did the uses of college radio. In the late-teens and early-twenties, radio on the college campus (and in the college curriculum) was an experiment: a means of providing a practicing laboratory for the application of theoretical principles of sound and the electromagnetic spectrum. By the mid-1920s, colleges and universities began to realize radio's potential as a medium of mass communication. Stations such as WHA at the University of Wisconsin were broadcasting regular non-commercial, educational programs. Other schools soon followed and by 1934, there were over 200 radio stations broadcasting on college campuses.³

Throughout the 1930s, the majority of college radio stations were pushed off the air as the commercial/network radio industry took hold. In the late-1940s and early-1950s, college radio re-emerged, utilizing both broadcast and carrier current technologies. Colleges and universities began implementing radio in two areas: expanding and proliferating the school's base in the community, and providing a hands on setting for their students to learn radio skills and upon graduation, enter the expanding (and lucrative) broadcasting market.

During the 1960s and 1970s, as the country experienced troubling times, so did college radio. Students placed increasing demands on their uses of and access to radio facilities, sometimes forcing academic programs to disassociate themselves from college radio. Many schools dropped radio from their curriculum, in favor of the more glamorous technology of television, leaving students to operate existing facilities "as they wished." National Public Radio proliferated on college campuses across the country, often taking over existing university-run stations. Commercial radio broadcasters began disdaining college radio as an "electronic playground," a sort of netherworld where professional skills were neither learned nor practiced.

By the early-1990s, college radio had truly become, as described by Jeff Tellis, ambiguous. The record industry helped turn many college stations into the alternative or new music outlets. Public radio had worked its way into the university setting, often times supplanting existing student-operated stations and resulting in a loss of access to facilities and experiences for students and academic programs. Some college stations are operated by university program boards, student governments, or university centers. While yet other stations are run as curricular activities by academic programs.

Although the differences between the stations are many and ambiguous, college radio stations have one common problem: obtaining enough revenue to operate. For some stations, academic programs provide the revenues to operate. Other stations receive funds from student activity fees or student government associations. Many stations supplement their primary funding source by program underwriting program content.

This study suggests that college stations can provide increased revenues to their budgets by programming the special event. Specifically, this study examines the annual trivia contest (certified as the world's largest trivia contest by the United States Trivia Association) on WWSP 90FM at the University of Wisconsin-Stevens Point. Based on this case study, the author suggests a formula, a check-list of items that makes Trivia a successful revenue generating event.

ABOUT WWSP 90FM

WWSP 90FM is licensed to the University of Wisconsin System Board of Regents and operated as a student government activity out of the Office of the Chancellor at the University of Wisconsin-Stevens Point (UWSP). Although the Division of Communication at UWSP provides advising and managerial support, the station is student-operated and funded through the Student Government Association. The station has 11 part-time paid student staff positions and more than 90 student (and community) volunteers, providing 20 hours of programming daily, 365 days a year. This past year, WWSP celebrated its 37th anniversary of broadcast service. WWSP is located in the Wausau-Stevens Point market: Arbitron market number 168...a very-small market.

ABOUT TRIVIA

Trivia runs once a year (each spring) and is devoted to those that like to “play trivia.” Trivia is now in its 36 year. Each year, the contest centers around a specific theme. For example, in 1997 the theme was “Mission Trivia”...a not so subtle reference to the movie *Mission Impossible*, that was released that year. In 1998, the theme was “On the Road,” a tribute to Bob Hope.

The event runs for 54 straight hours, starting on a Friday evening and ending Sunday at midnight. Teams compete for a small trophy and a certificate. Each hour, six trivia questions are asked. In 2004, over 525 teams comprised of over 10,000 members, registered to play trivia. The event is underwritten by major and minor sponsors. Over the course of the weekend, the station sells Trivia merchandise.

An economic impact study conducted by the City in 1995 found that the event brings in about \$500,000 to the City of Stevens Point during the weekend. Trivia has become such a part of the community that homecoming reunions and even weddings are planned around it.

THE EVENT

Trivia begins at 6:00 p.m. on a Friday night. For the week prior to the event, teams can register at the WWSP studios. Merchandise, including T-shirts, sweat shirts, mugs, sunglasses, etc., are available for sale during registration. When teams register, they pick up a copy of the Trivia Program, *The New Trivia Times*. The program is a 50+ page pamphlet that includes rules of the contest, advertisements, the WWSP program schedule, and photographs. Several questions during the contest relate directly to the photographs, so that teams must register in order to answer these questions..

During the contest, announcers ask six questions each hour. Teams have the time it takes to play three songs to find the answer and call the station. WWSP has 18 telephone lines installed for the weekend. Teams that call in with what they think are the correct answers give their team identification number to the phone operators, who also take the answer. Correct answers are given to computer operators who input the data into a program (developed in conjunction with Microsoft). There is a complex scoring formula that has evolved over time: each question is worth 2000 points, divided by three plus the number of teams answering it correctly, rounded up to the next value divisible by five, with a maximum of 500 points per team per question. The point

values for each of the questions are read at the top of each hour. Team standings are announced every hour for the top five teams and team standings for all teams are announced every five hours.

Once the contest starts, a complaint line opens. Anyone that questions the answers can call the station. Over the course of the weekend, the executive producer generally will toss out three or four questions as a result of calls to the complaint line.

In addition to the questions asked over the air, there are also two “running” questions. The running questions are much like a scavenger hunt and are usually around 3:00 a.m. on Saturday and Sunday . A clue is given over the air and participants have to go to a local business and look in their window for the answer or another clue. For each running question, there are nine parts: nine places that teams have to send members to find the clues. The final part of each question takes the teams to a location where WWSP staff members are available to mark their programs. Each team that successfully answers the running questions and turns in their program during the last hour of the contest receives 500 points. It is not uncommon to have groups of 3000 to 5000 people working on the running questions.

During the contest, there are numerous volunteers helping the WWSP staff. At any given time, there are 18 telephone operators and six computer operators. Every three hours, a local food establishment brings in food and drinks for the volunteers. For example, Pizza Hut will deliver 15 pizzas, or the County Market (a grocery store) will send deli trays and coffee, etc. This is all scheduled in advance by the student staff.

The music for the contest is selected by the music director of the station and approved by the executive producer of trivia. The music is upbeat and of a top-40 1960s-1980s variety. The music is divided into decades and each announcer is allowed to choose only a certain number of songs from each decade. Each song has to be under three minutes and 30 seconds in length. This helps the contest to maintain six questions per hour.

At the top of each hour, there is a lengthy stop set. The station uses this time for a newscast and to attend to matters of the contest: clarification on questions, announcement of team scores, providing a focus on a particular team, sponsorship announcements, and promoting other WWSP programs.

In addition to the music and the trivia questions, the station also programs a four minute newscast each hour. News is generally upbeat and of the *National Enquirer* variety. Newscasters have a four hour shift and utilize the stations Associated Press computer as well as local and national newspapers.

The station also conducts a “focus” on some of the teams during the contest. A WWSP staff member will call a team and interview them. The interviews are recorded and edited into a two minute capsule form.

The contest is also produced for video distribution over one of the local PEG Access channels. Indeed, the event is so popular throughout central-Wisconsin, that several other PEG Access channel providers in neighboring communities on different head-ends pick up the coverage and distribute it to their subscribers. All parts of the video coverage of the event are done by Student Television (STV), the student-operated video group at UWSP

ASSOCIATED EVENTS

The Trivia contest isn't just a single over-the-air event. As part of the contest, WWSP puts on a parade through the city. Teams build their own floats/exhibits. The station staff coordinates the parade with the city, the police department, and the university. On the Friday the contest starts, the parade starts at 4:00 p.m. and runs throughout the city, lasting until about 5:00 p.m.. Throughout the contest, specific questions about certain teams' floats may be asked...needless to say, the parade is well attended.. As with any parade, there is always a float that throws out candy to kids. This helps to generate future interest in the contest and the radio stations.

On the Friday and Saturday of the week before the contest, WWSP holds a "kick-off" movie at a local theater. An "off-beat" movie is scheduled for a midnight screening. Like the parade, there are questions during the contest from the movie. An effort is made to schedule movies that have not been released on video.

ECONOMICS

Like many college radio stations', WWSP has a significant and vocal group of alumni. Indeed, several alumni living in the area have formed a not-for-profit group called "Friends of 90FM." This group serves as the Trivia event's executive producer, with the current student executive staff serving in the various production roles.

Each year, the University signs a contract with the Friends of 90FM, that allows them to "rent" the station for the weekend. In exchange, the Friends of 90FM makes several payments to the WWSP operating accounts, totaling \$14,000. The Friends of 90FM also makes monies available to the station for technical emergencies. Indeed, over the past five years, WWSP has been able to purchase a new STL system, paint the broadcast tower, purchase new computers, and provide funds for a new console, compact disc players and promotion items such as pencils, banners and a tent.

The following is a listing of the budgeted expenses and income for the various aspects of the event.

Publicity

Expenses: \$650

This includes advertisements in the paper, printing and postage of a newsletter, printing and postage of press kits, printing of flyers.

Supplies

Expenses: \$400

Supplies include pencils (for phone operators), production supplies (tape, minidiscs, etc.), printing of answer sheets, rental of additional computers.

Phone Lines

Expenses: \$1,800

The station has 18 temporary phone lines put in for the weekend. A cellular telephone is used for the complaint line and is donated to the station for the weekend.

Movie

Expenses: varies Profit: varies (\$200)

The usual agreement calls for a percentage of gross receipts. WWSP may make about \$100 on the movie but also makes money on the sale of popcorn, soda, and candy.

Parade

Expenses: \$100

WWSP has to receive a parade permit from the city and must have proper crowd control. The station also advertises the event.

Team Registration

Profit: \$15,000

Team registration fees are \$30. The contest averages over 500 teams per year. In 1996, there were 525 teams.

Trivia Program

Expenses: \$1,400 Profit: \$2,500

The station has about 1,500 programs printed. Printing expenses are partially underwritten by a local printing shop and partially underwritten by advertisers.

Major Sponsors

Income: \$6,000

The contest has four major sponsors, each giving \$1,500.

Minor Sponsors

Income: \$1,000

Certain portions of the programming, such as the newscasts and the focus programs are underwritten by minor sponsors.

Merchandise

Expenses: \$10,000 Profit: \$6,000

WWSP purchases merchandise to the tune of \$10,000 and sells it for about \$16,000.

ADDITIONAL LOGISTICS

Trivia takes about six months to put together. The executive producer of trivia is the director of the Friends of 90FM and is known as “the great and powerful Oz,” because of his longevity and his single-minded dedication to the station. The station’s executive staff and volunteer staff assume specific production roles. Starting in November, each staff member volunteers for a specific job. Job description and information sheets are distributed. By the first meeting in January, the staff is given what amounts to a contract. They agree to be responsible for a portion of the contest. Typically, the contest is broken into segments that the staff members are responsible for: the parade, the movie, food donations, ordering phone lines, publicity and advertising, coordinating computer operators, coordinating phone operators, a trivia focus coordinator, news director for the contest, music director for the contest, coordinator of on-air announcers, liaisons with the police department, university and city, director of accounting, and so forth. After 36 years, the contest has literally become a machine. Each year, records are kept and immediately following the contest, the station staff reviews things and makes notes for next years contest.

SUMMARY COMMENTS

Without question, WWSP’s annual trivia contest is successful. It brings in a significant amount of money to the station, gives the station a highly visible and promotable event, and brings the community together. There are several things that make the event successful:

1. **Longevity.** The contest is now in its 36th year. Each year, the station staff evaluates the contest. An effort is made to resolve problems and fine-tune the successes.
2. **Continuity.** Having the same executive producer allows the contest to grow and

expand without repeating the mistakes of the past. It also helps that the executive producer is a respected business owner in the community.

3. **Community involvement.** The business community has embraced the contest. Many of the store owners jump at the opportunity to have clues for the running questions placed in their window. Employees of several businesses also sign up together for phone operator shifts.

4. **Organization.** Contestants know what they're getting. Year in, year out, the contest remains the same. When new things are introduced, they are explained in advance of the contest and during the contest. If questions arise, there is an open phone line to the executive producer. There is also a dedicated Internet site with an associated listserv and newsletter/email distribution list.

5. **Promotions.** Promotions for the event are extensive. Starting eight weeks in advance, teasers are run three times a day. By the week of the contest, teasers are run hourly. Press kits are sent to local media, regional media, and selected national media. Three months prior to the contest, a newsletter is sent to each of the teams from the previous years contest.

6. **Up-tempo, off-beat event.** The contest is, to put it succinctly, fun. At the same time, its challenging. Friends and strangers put teams together to compete. Teams are rewarded for their knowledge of the absurd. It is also an event that can be played by those of all ages.

7. **Recruitment.** The contest is always recruiting future players. Elementary schools put teams together and compete during certain hours on Saturday. Once your hooked, your hooked for life.

CONCLUDING REMARKS

Trivia is a remarkable event. It generates significant revenue for the station and helps to bring the community together. It provides the city of Stevens Point with an event that brings in close to half a million dollars. Indeed, Trivia weekend is one of only four times each year that every hotel room in town is booked solid.

Although the Trivia contest may be unique to Stevens Point, the elements that make it successful are not. As college stations across the country think about programming special events to help generate revenues, they need to keep in mind the seven elements that make WWSP's trivia contest successful.

Stations need to be in it for the long haul. It will take time, perhaps years, to develop a large scale event. There also needs to be continuity over time. Too often, college stations end up reinventing the wheel, making the same mistakes. Having at least one person coordinate the event yearly, can provide the continuity that will help make the event successful.

Community involvement is crucial. Too often, college stations provide "one-way" programming. They simply provide programming for their audience. By involving the community, especially the local business community, WWSP has an audience anxiously awaiting each year's contest. Not only are they looking forward to the contest, they are looking forward to sponsoring an/or donating to the contest.

College stations must also be organized in their presentation of the event. All aspects need to be spelled out, explained, and explained again. It's not enough to simply host the event. The station must help the audience to "know" the event. College stations

need to promote the event—and promotion is a year long endeavor. Promotions should include on-air promos, advertisements, newsletters, and talks at local community organizations such as the Optimists, Kiwanis, Moose, etc. Local media (radio and TV) will pick-up on the event and provide additional coverage, especially if local media celebrities and staff are invited to participate.

Any event that college stations consider hosting should be up-tempo and perhaps a bit off-beat for people to gather together, to party. The event should provide them with that opportunity. The event should also be a recruiting tool for future station events and personnel. One of Trivia's biggest successes relates to the players. Kids are not only encouraged to play, they are also given an opportunity to compete. Once "hooked", players return annually.

This years Trivia (Keep On Trivia) runs from 6:00PM Central Time on April 8 until 12 midnight Sunday, April 10 and is streamed on the Web at

<http://www.uwsp.edu/stuorg/wwsp/ListenToUsLive.html>

Enough. "Fifty four hours of fun, food, friends, and in all of this pandemonium, let's play Trivia Fast Eddie....."

FOOTNOTES

¹ Jeff Tellis, "Industry Notes," in Michael Keith, *Radio Programming* (Boston: Focal Press, 1987): p. 183.

² Erik Barnouw, *A Tower in Babel: A History of Broadcasting in the united States Volume 1--to 1933* (New York: Oxford University Press, 1966).

³ Carl Friedrich and Jeannette Smith, *Radio Broadcasting and Higher Education* (Cambridge, MA: Studies in the Control of Radio, 1942).

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

SURVEY OF GENERAL MANAGERS PERCEPTIONS OF TECHNOLOGY

Michelle I. Seelig,
Ph.D.
Assistant Professor
University of Miami
School of
Communication
Coral Gables, FL
(305) 284-5211
mseelig@miami.edu

This study was funded, in part, by a grant from the School of Communication, University of Miami.

ABSTRACT

The purpose of this study is to gauge judgments of news executives' perspective of new technology and determine overall satisfaction with new technology. The data show that the majority of general managers surveyed appeared responsive and upbeat toward new technology. And while emerging digital channels are entering the marketplace of information, the traditional media outlet of television is growing with the changes.

INTRODUCTION

The ongoing convergence of technology to create the news has led to a revolution of sorts in collecting, storing, processing, and distributing information to consumers. Research thus far, has focused on how consumers use new technology; however this research examines those that influence broadcast media content and the use of new technology to produce and disseminate the news. Understanding perceptions and attitudes toward existing technology will help news professionals understand and adopt future technologies as well as the skills needed of news professionals to maintain the basic tenets of good journalism. The summary of the findings will focus on broadcast general managers attitudes toward technology, overall satisfaction with technology, and on what most broadcast general managers perceive as essential technological literacy skills.

BACKGROUND AND LITERATURE REVIEW

Viewed from a technological diffusion perspective, there have been considerable pressures within television newsrooms to adopt new technologies to make the newsgathering process more efficient and effective. According to Rogers (1995), a contingent innovation-decision is the choice of an organization to adopt or reject an innovation because others in the industry have made the choice to adopt such an innovation. Similarly, Abrahamson and Rosenkopf (1993) suggest, bandwagon pressures prompt other organizations within an industry to adopt an innovation. Abrahamson and Rosenkopf assert, "bandwagons are diffusion processes whereby organizations adopt an innovation, not because of their individual assessments of the innovation's effi-

ciency or returns, but because of a bandwagon pressure caused by the sheer number of organization that have already adopted this innovation” (p. 488).

Despite the changes that have occurred to the newsmaking process, newsmaking studies that do exist, Boczkowski (2004) argues, fail to explore the more recent adoption of newer information technologies to produce the news. And, most of the newsmaking research (Fishman, 1980; 1982/1997; Gans, 1979; Molotch & Lester, 1974/1997; Seelig; 2002; 2004; Snow, 1983; Tuchman, 1973/1997; 1978) has explored this phenomenon in newspaper organizations, *not* television. Although Chan-Olmsted and Ha (2003) examined the impact Internet business strategies have had on broadcast television stations, their research specifically addressed the changes the Internet has brought to television such as revenue, online capabilities and resources, and market forces. This research was limited to Internet practices, *not* so much how the Internet or other technologies have been adopted to gather and disseminate the news.

In fact, most of the technological adoption research in broadcast television focuses on how consumers adopt and use new technology (Atkin, Jeffres, and Neuendorf, 1998; Ferguson and Perse, 2000; Jeffres and Atkin; 1996; Kang, 2002; Lin, 1998; 2001; Morrison and Krugman, 2001; Neuendorf, Atkin, and Jeffres, 1998; Papacharissi and Rubin, 2000; Perse and Dunn, 1998; Weir, 1999). For these reasons, this exploratory study pulls together literature mostly from research on traditional newspaper outlets as adopters of technology.

Of particular interest here is the way editorial and production processes of journalism have changed. According to Seelig (2002), traditional newspapers have looked to the adoption of technology to help gather and produce the news in an effort to work through economic hardships. Newspapers looked to technology to help improve the production of news as well as to maintain its position as a dominant content provider in today's media environment. Thus, newspaper organizations have adopted new technologies to reduce overhead while at the same time increase productivity and the ease of production in the newsmaking process.

Russial and Wanta (1998) surveyed photo editors' at daily newspapers regarding attitudes and issues about new technology. At the time of their study, they found digital imaging near complete adoption. Technology skills were listed as an important hiring criterion, and would continue to be so in the years to come. Both Russial (2000) and Seelig (2002) explored how digital imaging changes the job of photo editors and photojournalists. Russial's study surveyed photo editors at daily newspapers in the U.S., whereas, Seelig concentrated on one major metropolitan newspaper, *The Philadelphia Inquirer*.

Similar to Russial (2000), Seelig (2002) found that new technologies provide better internal communication and a quicker and more efficient photo production process. Still, some photo editors expressed fear concerning job security, high costs, and the potential for misuse. Even with changes to photo editors' work, and feelings of apprehension and uneasiness, overall, both Russial and Seelig found photo editors to have a positive attitude toward new technology.

Although many people in the broadcasting industry express concern that technological innovations will bring an end to traditional television viewing (Weaver, 1996), it is possible that technological change could be viewed as another way of making the media worker's job more efficient (Seelig, 2002). Seelig (2004), surveyed newspaper photo

editors at U.S. daily newspapers. The results of this study found that photo editors appear to be responding well to the changes technology has brought to the newsmaking process. For the most part, photo editors assert that new digital technology provides the means for news professionals to locate information easier and quicker, and in a more efficient manner. News professionals at these newspapers are satisfied with the technology, have a sense of what it takes to get the job done as well as the technological skills required to execute these tasks.

Therefore, this research extends work on the adoption of technology in the newsroom to produce and disseminate the news to another traditional media outlet—television.

1. What technologies are used by commercial television stations to gather and produce the news?
2. What are general managers' perceptions regarding the function of technology in the news process?
3. What do general managers' perceive as the demands for new computer and newsgathering skills?
4. What are general managers' expectations of the future of broadcasting?

METHODS

SAMPLE AND PROCEDURES

A national survey of general managers of commercial television stations was conducted. The sample for the survey was selected at random from the 2002 NATPE Guide to North American Media, that lists a total of 1380 television stations on the air (excluding religious, public broadcasting, Hispanic stations, and home shopping stations). Using systematic skip sampling, approximately one fifth of each sample unit was randomly selected—a modification of the Shapiro (1992; 1993) and Chan-Olmsted and Kim (2001) approach. Questionnaires were then mailed to the general manager of each of the 341 stations during February 2003. A total of 91 general managers (27 percent) returned completed questionnaires.

Using a five-point Likert-type scale (1=SD to 5=SA), the questionnaire measured general manager's opinions on various issues regarding technology, attitudes, and satisfaction toward technology; types of technology used, as well as perceptions about technological literacy. In addition, demographic information of general managers was collected. The measures employed were self-report surveys. All information remained anonymous and participation in the study was strictly voluntarily.

FINDINGS

The respondents represented a broad spectrum of television news stations. Comparison of the demographic variables indicated that general managers share similar characteristics. Among the survey respondents, approximately 80.2 percent are affiliated with one of the six major networks (i.e., ABC percent, CBS percent NBC percent FOX percent, WB percent, and UPN 1 percent); 8.8 percent responded that they were not affiliated with anyone, and 11 percent indicated multiple ownership; these findings are also consistent with Shapiro (1992) and Chan-Olmsted and Kim (2001). As for market sizes, 14.3 percent are in the top 25 markets, 15.4 percent are in the 26-50 markets,

29.7 percent in the 51-100 markets, and 40.7 percent in the 101+ markets. As for the general manager respondents, the average age was 50-59 years old, with approximately 21 to 30 years news industry experience. General managers also indicated a college or university education, and the most common major reported was communication (20.9 percent), journalism (18.7 percent), broadcast/radio/TV (13.2 percent), business (12.1 percent), and other majors ranging from political science to history, philosophy sociology, marketing and others.

TABLE 1 TECHNOLOGY USED IN TELEVISION STATIONS

Photo imaging software	89%
Non-linear editing	98.9%
E-mail	98.9%
Online information searches	98.9%
World Wide Web	100%
Video editing software	97.8%
Word processing software	98.9%
Instant messaging	70.3%
Intranet	78.0%
Other	6.6%

RQ 1: What technologies are used by commercial television stations to gather and produce the news? The findings suggest that television stations are nearly all digital (see Table 1). Among the technology listed, the most widely adopted is the World Wide Web (100 percent), non-linear editing (98.9 percent), e-mail (98.9 percent), video editing software (97.8 percent), online information searches (98.9 percent), and word processing software (98.9 percent). Not surprising, video editing software and non-linear editing were among the most common technologies used to gather and produce the news.

The findings presented here are also consistent with the adoption of newer digital technologies in newspaper newsrooms. For instance, Garrison (2004) reported that 91.5 percent of journalists use e-mail, and Seelig (2004) reported that 98 percent of photo editors use e-mail for communication, which is consistent with the 98.9 percent that general managers reported here. Garrison (2003) also found that approximately 68 percent of journalists, and Seelig reported 97 percent of photo editors gather information for stories using online information searches, which is also consistent to the 98.9 percent reported here. Seelig (2004) found Intranet use near complete adoption (94 percent), whereas general managers use was somewhat lower (78 percent). This difference in adoption could be that television stations are not as reliant on an Intranet system for internal communication as Seelig found in her survey of photo editors.

TABLE 2 FUNCTIONALITY OF NEW TECHNOLOGY

Statements	Mean of GM	Mode of GM	SD	D	N	A	SA
Given a little time and training, anybody could learn to use computers.	4.12	4	0%	4.4%	9.9%	54.9%	30.8%
Computers put too many people out of work.	1.62	1	51.6%	37.4%	9.9%	0%	1.1%
Computers will create more jobs than they will eliminate.	3.66	4	1.1%	13.2%	24.2%	41.8%	19.8%
Computers are effective for communicating with colleagues for work-related work.	4.31	5	1.1%	3.3%	5.5%	44%	46.2%
Today's news professionals must be computer literate.	15.75	5	0%	0%	1.1%	15.4%	82.4%
Computers saves time and work.	15.36	5	1.1%	3.3%	4.4%	33%	57.1%
Increased use of computers makes news production easier.	15.48	5	0%	0%	4.4%	35.2%	59.3%
Increased use of computers makes a more effective news-gathering process.	15.35	5	0%	1.1%	8.8%	36.3%	52.7%
Computers expand the news information available.	15.69	5	0%	0%	2.2%	18.7%	78%
The use of computers enhances the final news product at my news organization.	26.38	5	0%	0%	2.2%	41.8%	53.8%

RQ 2: What are general managers' perceptions regarding the function of technology in the news process? Overall, general managers appeared optimistic toward the role technology plays in the newsmaking process and did not appear reluctant or unwilling to incorporate them into the production of news (see Table 2). In fact, almost all general manag-

ers (95.6 percent) reported that the use of computers enhances the final news product at their news organization. The majority of general managers (96.7 percent) replied that computers expand the news information available. Respondents (89 percent) also reported that the increased use of computers makes a more effective newsgathering process. These findings are consistent to Seelig's (2004) survey of photo editors, that found the overall attitude of respondents toward the use of new technology was perceived as beneficial.

TABLE 3 PROFESSIONAL JOURNALISM AND TECHNOLOGY SKILLS

Statements	Mean	Mode	SD	D	N	A	SA
My news staff are able to conceptualize and formulate good questions.	36.91	4	0%	2.2%	6.6%	60%	20%
My news staff display solid time management skills by readily meeting deadlines.	36.84	4	0%	3.3%	15.4%	52.7%	25.3%
My news staff apply analysis and original thought to existing information to create new story ideas.	36.63	4	0%	4.4%	24.2%	52.7%	15.4%
My news staff are comfortable using computers for information gathering and news production.	37.31	5	0%	0%	5.5%	35.2%	56%
My news staff have an understanding of how the news is produced, organized, and disseminated.	37.20	4	0%	2.2%	2.2%	46.2%	46.2%
My news staff have an understanding of how professionals working in the broadcasting industry use information.	36.87	4	0%	3.3%	13.2%	53.8%	26.4%
My news staff understand that news production is a strategic process and approach it as such.	58.38	4	1.1%	3.3%	33%	42.9%	14.3%
My news staff know how to find information in electronic databases and on the World Wide Web.	37.18	5	0%	1.1%	7.7%	40.7%	47.3%
My news staff apply evaluative criteria to select quality news stories.	36.74	4	1.1%	3.3%	16.5%	56%	19.8%

RQ 3: What do general managers' perceive as the demands for new computer and news-gathering skills? General managers reported that their news staff has strong newsgathering and technological skills (see Table 3). More than half the respondents indicated that their news staff applies critical and investigative skills to the newsgathering process. General managers were also confident that their new staff knows how to use the technology to acquire story information and to produce the news. These findings are in line with research on the adoption of technology in newspapers (Maier, 2000; Garrison, 2001; Russial & Wanta, 1998). Based on the findings presented here, it is still important for news professionals to have strong professional and investigative skills, as well as a solid foundation of technology skills when it comes to using technology to gather and report the news.

TABLE 4 EXPECTATIONS OF NEWER DELIVERY SYSTEMS							
Statements	Mean	Mode	SD	D	N	A	SA
In general, I am optimistic that over-the-air broadcasting will <i>survive</i> the competition from the newer delivery systems.	4.55	5	0%	2.2%	3.3%	31.9%	62.6%
In general, I am optimistic that over-the-air broadcasting will <i>benefit</i> from the competition from the newer delivery systems.	3.66	4	2.2%	14.3%	18.7%	45.1%	19.8%

RQ 4. What are general managers' expectations of the future of broadcasting? By and large, general managers (94.5 percent) appeared optimistic about the future of broadcasting and perceived that over-the-air broadcasting will survive competition from emerging technologies (see Table 4). These findings are somewhat consistent with Shapiro (1992), who found that more than half of general managers (75.8 percent) indicated they were optimistic toward the future. Over half the respondents (64.9 percent) reported they are optimistic that over-the-air broadcasting will *benefit* from competition from emerging technologies. In comparison to 1992, Shapiro found that just above half the respondents (57.7 percent) indicated that they were not optimistic that over-the-air broadcasting will *benefit* from the competition from newer delivery systems. General managers surveyed in this study have a more positive attitude and do not perceive as great a threat from emerging digital technologies as general managers perceived in the past. This change in attitude could be attributed to time spent adapting to new technology and other emerging digital channels. It is also possible that since they survived past innovations that were thought to threaten on-air broadcasting; they do perceive as great a threat from newer competition and are more optimistic of survival.

General managers were also asked what they believe poses the greatest threat to on-air

broadcasting. Respondents ranked Tivo or other replay system (34.1 percent) as what they believe poses the greatest threat to the economic stability of on-air broadcasting during the next decade; next cable 23.1 percent, then home satellite delivery (22 percent). As expected, general managers differed in their opinion as to the greatest threat to on-air broadcasting because back in 1992, competition was different—such as superstations, remote control units, and pay-per-view—so the technology listed in this study was modified to reflect recent innovations emerging in the broadcast, digital, interactive and broadband communications. As more emerging digital channels — like cable television, home satellite delivery, Pay-Per-View, and Tivo—enter the marketplace, it is expected that general managers will perceive different threats to the economic stability of television.

DISCUSSION/CONCLUSION

The findings of this survey suggest that while television stations might have felt bandwagon pressures to adopt or else, the results of the latest implementation of technologies yield positive results. General managers as a whole perceived new information technologies beneficial to the newsmaking process. And while emerging digital channels are entering the marketplace of information, the traditional media outlet of television is growing with the changes. The findings of this study are consistent with Seelig's (2004) survey of photo editors' attitude toward new technology. By and large, the majority of general managers surveyed appeared responsive and upbeat same as the photo editors in Seelig's survey. General managers have a positive or optimistic view of technology because of the technological innovations efficiency or economical returns—that being a more streamlined and systematic—newsgathering tool.

General managers felt their news staff have incorporated the latest technologies into the regular activities of the organization and the innovation has lost its separate identity. This could also be attributed to the fact that general managers require their news staff to possess strong professional, investigative, as well as technological skills. If their news staff has the requisite knowledge necessary to use an innovation, then it is fair to say that implementation would easily be incorporated into everyday routines. It could also be that news executives are often responsible for making such innovation decisions, and therefore, showing positive support toward these innovations is to be expected.

However, because of the stated purpose of the study, this research is limited in scope. Future research might expand to assess the primary purposes, goals, and level of use of these technologies in the newsmaking process; as well as frequency of use, or types of services used—such as how online services are used to gather information. Given that many of these innovations require initial high startup costs, it would also be interesting to see if longitudinal studies revealed if the latest implementation of technology makes for a more economical newsmaking process. Television is still the leading source of entertainment and information in the world, although other broadband communication outlets are quickly providing entertainment and information that will build on technologies of the past, present, and the future. What remains to be seen is whether or not a traditional media such as television will continue to be a dominant news source or lose out to emerging technologies.

REFERENCES

- Abrahamson, Eric and Lori Rosenkopf (1993). Institutional and competitive bandwagons: Using mathematical modeling as a tool to explore innovation diffusion. *Academy of Management Review*, 18(3) 487-517.
- Atkin, David J. Jeffres, Leo W., and Kimberly A. Neuendorf (1998). Understanding Internet Adoption as Telecommunications Behavior, *Journal of Broadcasting and Electronic Media*, 42(4), 475-490.
- Boczkowski, Pablo J. (2004). The process of adopting multimedia and interactivity in three online newsrooms. *Journal of Communication*, 54(2), 197-213.
- Chan-Olmsted, Sylvia M. and Louisa S. Ha (2003). Internet business models for broadcasters: How television stations perceive and integrate the Internet. *Journal of Broadcasting and Electronic Media*, 47(4), 597-617.
- Chan-Olmsted, Sylvia M. and Yungwook Kim (2001). Perceptions of branding among television station managers: An Exploratory Analysis. *Journal of Broadcasting and Electronic Media*, 45(10), 75-91.
- Ferguson, Douglas A. and Elizabeth M. Perse (2000). The world wide web as a functional alternative to television. *Journal of Broadcasting and Electronic Media*, 44(2), 155-174.
- Fishman, Mark (1982/1997). News and nonevents: Making the visible invisible. In Dan Berkowitz (Ed.), *Social Meanings of News: A Text Reader*. (pp. 210-229). Thousand Oaks, CA: Sage Publications. (Reprinted from *Individuals in Mass Media Organizations Creativity and constraint*, pp. 219-240. By J.S. Ettema and D.C. Whitney (Eds.), 1982, Sage Publications.
- Fishman, Mark (1980). *Manufacturing the News*. Austin, TX: University of Texas Press.
- Gans, Herbert J. (1979). *Deciding What's News: A Study of CBS Evening News, NBC Nightly News, Newsweek, and Time*. New York, NY: Pantheon Books.
- Garrison, Bruce (2004). Newspaper journalists use e-mail to gather news. *Newspaper Research Journal*, 25(2), 58-69.
- Garrison, Bruce (2003). How Newspaper Reporters use the Web to gather news. *Newspaper Research Journal*, 24(3), 62-75.
- Garrison, Bruce (2001). Computer-assisted reporting near complete adoption. *Newspaper Research Journal*, 22(2), 65-79.
- Jeffres, Leop and David Atkin (1996). Predicting use of technologies for communication and consumer needs. *Journal of Broadcasting and Electronic Media*, 40(3), 318-331.

- Kang, Myung-Hyun (2002). Digital Cable: Exploring Factors Associated with Early Adoption. *Journal of Media Economics*, 15(3), 193-207.
- Lin, Carolyn A. (2001). Audience attributes, media supplementation, and likely online service adoption. *Mass Communication and Society*, 4(1), 19-38.
- Lin, Carolyn A. (1998). Exploring Personal Computer adoption dynamics. *Journal of Broadcasting and Electronic media*, 42(1), 95-112.
- Maier, Scott R. (2000). Digital diffusion in newsrooms: The uneven advance of computer-assisted reporting. *Newspaper Research Journal*, 21(2), 95- 110.
- Molotch, Harvey and Marilyn Lester (1997). News as purposive behavior: On the strategic use of routine events, accidents and scandals. In Dan Berkowitz (ed.), *Social Meanings of News: A Text Reader*. (pp. 193-209). California: Sage Publications, Inc. (Reprinted from *American Sociological Review*, pp. 101-112, 1974).
- Morrison, Margaret and Dean M. Krugman (2001). A look at mass and computer mediated technologies: Understanding the roles of television and computers in the home. *Journal of Broadcasting and Electronic Media*, 45(1), 135-161.
- Neuendorf, Kimberly A., Atkin David, and Leo W. Jeffres (1998). Understanding adopters of audio information innovations. *Journal of Broadcasting and Electronic Media*, 42(1), 80-93.
- Papacharissi, Zizi and Alan M. Rubin (2000). Predictors of Internet Use. *Journal of Broadcasting and Electronic Media*, 44(2), 175-196.
- Perse,, Elizabeth M. and Debra Greenberg Dunn (1998). The utility of home computers and media use: Implications of multimedia and connectivity. *Journal of Broadcasting and Electronic Media*, 42(4), 435-456.
- Rogers, Everett M. (1995). *Diffusion of Innovations*. (4th Ed.). New York: Free Press.
- Russial, John (2000). How digital imaging changes work of photojournalists. *Newspaper Research Journal*, 21(2), 67-83.
- Russial, John and Wayne Wanta (1998). Digital imaging skills and the hiring and training of photojournalists. *Journalism & Mass Communication Quarterly*, 75(3), 593-605.
- Seelig, Michelle I. (2004, August). *A Survey of Photo Editors' Attitude Toward Technology*. Referred paper presented at annual convention of the Association for Education in Journalism and Mass Communication, Toronto, Canada,

- Seelig, Michelle I. (2002). The Impact of New Technologies on Journalistic Routines. *Web Journal of Mass Media Research*, 6(1), <http://www.scripps.ohiou.edu/wjmcr/vol06/6-1a.html>
- Shapiro, Mitchell E. (1993). [A National Survey of Original Programming Activities at Local Television Stations]. Unpublished raw data.
- Shapiro, Mitchell E. (1992). [A National Survey of Commercial Television Station Managers]. Unpublished raw data.
- Snow, Robert P. (1983). *Creating Media Culture*. California: Sage Publications, Inc.
- Tuchman, Gaye (1978). *Making News: A Study in the Construction of Reality*. New York: The Free Press.
- Tuchman, Gaye (1973/1997). Making news by doing work. In Dan Berkowitz (Ed.), *Social Meanings of News: A Text Reader*. (pp. 173-192). Thousand Oaks, CA: Sage Publications. (Reprinted from *American Journal of Sociology*, pp. 110-131, 1973).
- Weaver, Jane (1996). Setting out to harvest surf potatoes. *MSNBC* captured 11/2/96 at url: <http://www.msnbc.com/news/38098.asp>.
- Weir, Tom (1999). Innovators or news hounds? A study of early adopters of the electronic newspaper. *Newspaper Research Journal*, 20(4) 62-81.

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

STUDYING AND TEACHING U.S. TELEVISION IN A TIME OF CHANGE

Amanda D. Lotz
Assistant Professor
Department of
Communication
Denison University
lotza@denison.edu
(740) 587-6398

The US television industry entered a period of substantial change and transformation in the mid 1980s, but the consequences of these decades of change have become particularly profound in the past few years. Even the most ostrich-like of industry executives now acknowledge it is impossible to prevent the challenges to conventional industry operation that already have borne effects and threaten more adjustment in practices and norms. While industry workers struggle to find new business models and identify viable industrial practices to survive and thrive in a conglomerated and converging industry in which their audience of viewers demands more choice and control, media educators also face substantial challenges to our conventional lessons and emphases. Students unquestionably benefit from understanding the industry from a historical perspective, but preparing students to work in the industry as it has been is a decreasingly relevant endeavor. A new organization for the industry has not developed either, so we face many challenges in preparing students who seek to work in an industry in the midst of such significant redefinition.

I created the following case study in response to my recognition of the changing landscape of the television—industrially, technologically, and culturally—and out of a desire to have students engage the issues facing the industry in both critical and creative ways. The case study activity and the trade press based research students had to pursue allowed me to connect many of the more abstract theoretical issues we discussed throughout the semester (transition from a broadcast to narrowcast medium, the consequence of no emergent new mass medium, the decreasing reliance of “television” on over-the-air transmission and thus its participation in public interest mandates) with practical issues of industrial operation. The contemporary nature of these issues also makes finding appropriate and relevant reading for the course challenging. Little specific course reading prepared the students for the case study, rather, it was necessary for them spend significant effort reviewing trade press to create a base knowledge of their segment of the industry and the specificity of their challenges. Additionally, the assignment charged them

with considering the perspectives of other segments of the industry, which led them to understand the complex and often interconnected interests that exist in the industry

This particular case study melds the intellectual mission of creating critical thinkers, writers, researchers, and speakers mandated by my position teaching in a generalized communication department at a liberal arts university, with an applied empirical activity likely more useful to those teaching in other contexts. The lack of a single “right” answer and the range of possibility enabled by the case study can be frustrating to students; however, including the evaluation guidelines of the judging sheet has helped them understand their mission and challenges them to balance the many demands industrial workers face. Much of the intellectual activity of the case study occurs in the process of thinking through possible plans and solutions, so process is as important as outcome. I encourage students to focus more on the “big” picture and not to be caught up by smaller details. If they can imagine it, today’s technical engineers can likely build it, and the best solutions usually come from those most willing to let go of conventional practices. The hypothetical universe created by the case requires students to apply their knowledge of the existing organization of the industry and also imagine future possibilities if we could jettison that history and recreate US television with the technologies available now.

The case can be adjusted in many ways to work in classes of different sizes. More industry groups can be added, or some of those listed can be left out. It also may be valuable to have more than one student group representing a specific perspective, and the case would also work if students were divided into groups and not charged with representing a specific segment of the industry (although I prefer the more focused research that has resulted by giving them at least this guidance). Students also can be assigned to judge from a specific perspective (which they would have to research—one of my classes has a running joke about student who now has an alter ego as Jack Valenti). The case is set up to be reported in presentation form, but student work could as easily be collected in a paper (in fact, I now have students turn in an outline and bibliography with their presentations). I’d be happy to hear feedback about how the case worked and adjustments that work well.

EDITORS NOTE: The case study and syllabus are available using these links. They are in pdf format, you will need Adobe Acrobat Reader to view them.

Case study:

jmisiewicz.iweb.bsu.edu/feedback/march05/lotz/casestudy.pdf

Syllabus:

jmisiewicz.iweb.bsu.edu/feedback/march05/lotz/Syllabus414.pdf

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

CHARACTER, ACTION, IMAGE: DISCOVERING THE INTRINSIC CONNECTIONS

Jon Stahl
Associate Professor,
Cinema and
Television Arts
California State
University,
Northridge
jon.stahl@csun.edu

Presented to the
49th Annual
Broadcast Education
Association
Convention
April 18, 2004
Las Vegas, Nevada

Character. Action. Plot. Conflict. Image. Although pedagogy often demands that we treat these issues as separate topics of discussion when teaching the craft of dramatic screenwriting, they are, in fact, interrelated, conceptually and practically. Let us walk through the connections.

A screenplay's plot is the arrangement of incidents – what happens. More specifically, plot is what the character does to pursue her goal in the face of opposition. The opposition produces conflict, which, as we know, is what makes a story dramatic. What the character does to pursue his goal – what he does in any situation – is a function of who he is. Characters act in certain ways because of who they are. Character is action. Action is plot. Plot is character. Drama depends on conflict, which arises from characters taking action in the pursuit of clashing goals. Connections.

Let us add to the mix the fact that we are dealing with writing for the motion picture media of film and television. This means that the image, preferably the moving image, should be the principal conveyor of plot. We tell our students that action is the main language of plot, not dialogue. This translates to image. The ability to convey what a character does in visual terms is a primary element of our craft. “Show, don't tell.” Therefore, image reveals action, which comes from characters in conflict. Connections.

We can say these things to our students, and we do. But the best way for them truly to appreciate the connections among these concepts is for our students to discover them through writing. In addition to giving many writing assignments directly related to their final project scripts, I also give my students a number of in-class writing exercises, whether the class is beginning, intermediate or advanced level. A few of these exercises are designed precisely to illuminate the connections just delineated.

The first of these is one that I have adapted from an exercise developed by Alan Armer, a former colleague at California State University, Northridge. I display 12 or 13 photographs of inter-

esting-looking, but not famous, individuals – I use actors’ headshots, but magazine photos would certainly do – and label them A, B, C, etc. I have each student select two photographs – they can choose a man and a woman, two men or two women.

I then have the students create dramatic personae by writing a character profile of each individual. I urge them to consider as many aspects of Egri’s “Bone Structure” – Physiology, Sociology, Psychology – as time will allow. They also construct an overview of the character’s biography, or back story. In a one-hour-fifteen-minute session, they will have approximately twenty-five to thirty minutes for this, so the profiles will not be comprehensive. Still, it is rewarding to see how well the students can get to know their characters, even in such a limited time frame.

The next step is for the students to write a scene between these two characters. This mandated sequence of tasks is designed to reinforce the understanding that character is action, that one cannot write what the character does until one knows who the character is.

To force the students to think visually and to write action as image, I tell them that the scene cannot have dialogue. Still, it must be a well structured scene, with a beginning, a middle and an end. They already know that a scene’s structure derives from the development of the scene’s central conflict. They also already know that the scene’s central conflict emanates from the fact that each character has a specific scene objective, and that those scene goals must clash.

To reinforce this, I suggest to them that in the scenes they are about to write, one character should attempt to do something to which he or she knows or suspects the other character would object. The scene can take place anywhere and the actions can be of any variety, but these ground rules help them to focus on actions creating conflict. And, again, the prohibition against dialogue forces them to express action as image.

The students spend another twenty to thirty minutes writing the scenes. This leaves approximately fifteen minutes for a few volunteers to read their scenes aloud and for us to discuss them. The following is a sample, from a recent semester:

INT. LIBRARY - DAY

HANK, balding, middle-aged and scruffy, sits at a table, reading a law book. He looks up to see sultry RITA enter. She sits a few chairs away, unaware of Hank.

Rita pulls out her books and starts writing in a journal.

Hank looks at Rita, then looks away. He nervously taps his pencil. Rita looks over, annoyed, just as Hank steals another glance. He turns red and buries his face in his book, but continues to tap the pencil.

Hank looks at her again. Rita glares. Hank looks down. The pencil keeps tapping.

He catches her eye one more time and manages a smile. She rolls her eyes and shakes her head “no.” Hank looks away, but the tapping continues.

Rita shuts her book, rises, and walks to Hank. Excited, he looks at her and smiles. Returning the smile, she grabs the pencil from his hand, breaks it, then walks back to her seat.

Rita returns to her writing. Hank shrinks into his chair.

This is a well written scene. The characters have clear, clashing goals – Hank wants Rita’s attention and Rita wants nothing to do with him. The conflict escalates and climaxes; there is even a brief resolution. The actions are simply described in strong, visual terms. Furthermore, the lack of dialogue is believable and organic – we are in a library. This student-writer learned her lessons well.

Another exercise I sometimes use is a variation of this one. The net result is the same – a scene, written without dialogue, in which one character attempts to do something to which the other would object. This time, though, in the interest of expedience, I do not have the students create characters anew. Instead, I have them write the scene between two well known, public personalities, with established traits and back stories. I enjoy using “power couples.”

The pair that I have been using recently is George W. Bush and Laura Bush, and I have the students set the scene in the White House residence. As one would expect, there is ample room for the students to have fun while creating well crafted scenes. Before the current President Bush took office, I used Bill and Hillary Clinton, which yielded a number of humorous, imaginative scenarios. Another pair that works well is Arnold Schwarzenegger and Maria Shriver. Any two public personae would work, though.

What follows is a sample scene from a recent semester:

INT. WHITE HOUSE DINING ROOM - NIGHT

GEORGE W. and LAURA BUSH sit at the dinner table. A WAITER sets down a dish of lasagna.

George takes his napkin from the table and tucks it into his shirt collar. Laura places hers on her lap.

Laura turns her head to see George’s napkin hanging from his neck. She sighs, reaches over, tugs it, then hands it to him.

George looks at her, takes the napkin and places it

back in his collar.

Laura gives him a cold stare. George freezes. She continues to glare. He removes the napkin from his neck and lays it across his lap.

Satisfied, Laura passes George the lasagna. He grabs the spatula and splatters his shirt with sauce.

This is another strong scene. The actions derive from two clear, opposing objectives – George wants to keep his napkin tucked into his shirt collar and Laura wants him to place it on his lap. The writing is crisp and visual and the conflict progresses, climaxes and resolves. The scene may be short, but it is well crafted.

Although I do not grade these exercises – in fact, I usually will not collect them – they are valuable tools. The more our students write, under our tutelage and guidance, the more they will come to understand the intrinsic connections among the various elements that contribute to the well executed, dramatic screenplay.

EDITORS NOTE: The case writing exercises are available using these links. They are in pdf format, you will need Adobe Acrobat Reader to view them.

Appendix A:

jmisiewicz.iweb.bsu.edu/feedback/march05/stahl/exercise1.pdf

Appendix B:

jmisiewicz.iweb.bsu.edu/feedback/march05/stahl/exercise2.pdf

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

MS. LOUISA A. NIELSEN

Ms. Louisa A. Nielsen is Executive Director of the Broadcast Education Association in Washington, D.C. and has held that position since 1987.

Founded in 1955, BEA, www.beaweb.org, is an incorporated 501(c)3 communications higher-education membership association, officed at the National Association of Broadcasters. The membership organization is comprised of over 1,500 professors, electronic media professionals & students, and an additional 1,500 subscribers to its scholarly journal publications. BEA promotes partnerships among Professors and Broadcasters who teach broadcasting and electronic media in colleges and universities, in the U.S. and abroad.

BEA holds an annual convention & exhibition, with over 160 sessions of its own, with the NAB annual convention and its registrants attend the NAB convention, as well. BEA publishes two scholarly journals, the *Journal of Broadcasting & Electronic Media*, the *Journal of Radio Studies* and also publishes *Feedback*, a membership magazine.

Prior to her position at BEA, in 1986, Ms. Nielsen was the Director of Satellite Television Programming Projects at The George Washington University Television Station managing INTELSAT Project SHARE (Satellites for Health and Rural Education) to South America and Africa.

Ms. Nielsen was a Visiting Assistant Professor at George Washington University from 1983-85 in the Columbian College of Arts and Sciences, the Radio & Television Department, and Faculty Advisor for the campus radio station, WRGW-FM.

In 1982, Ms. Nielsen was Director of Cable Television Program Services for the National Captioning Institute (NCI). From 1980-82, Ms. Nielsen was a Program Officer at the National Endowment for the Humanities (NEH) in the Media Program in Washington, DC. She was a Visiting Assistant Professor and taught humanities and media at Antioch University, Washington, D.C. from 1980-82.

She served as founding Coordinator of Educational Services & Children's Programming at National Public Radio (NPR) headquarters in Washington, D.C. from 1976-1980. And she was also an Instructor for radio and television at Howard University, the School of Communications, from 1976-1977, where she was on also the planning team to build WHUT-TV, the first African-American licensed PBS affiliate station in the U.S.

Ms. Nielsen has served on the board of the George Foster Peabody Awards for excellence in radio and television, acted as a Trustee for the BBC radio service for Eastern Europe reconstruction: *Marshall Plan of the Mind*, served on the board of the Ohio State Awards, was a member of the FCC emergency preparedness task force, and board member of the Duke Ellington School for the Arts in Washington, D.C., to name a few appointments.

Ms. Nielsen earned a B.A. in Theatre from The College of Notre Dame of Maryland in Baltimore, Maryland in 1972, and a M.A. in Policy Planning and Administration of Media Organizations from Antioch University, Baltimore in 1975.

She was an invited-fellow at the Harvard Law School's Internet Infrastructure & Public Policy forums and she has accomplished post-graduate study in communications & engineering at the Georgetown University.

During her elementary and high school years, 1955-1968, Ms. Nielsen studied music and the performing arts at the Peabody Preparatory, Peabody Institute of the Johns Hopkins University.

PRICE HICKS

2005 BEA FESTIVAL OF MEDIA ARTS HOST

Price Hicks has served as Director of Educational Programs and Services for the Academy of Television Arts & Sciences since 1985. In this capacity she supervises the Foundation's national programs for college students and faculty: the Student Internship Program, the College Television Awards, the annual Faculty Seminar for college professors of Film, Television and Communication Arts, and the Visiting Professionals Program. Hicks also oversees the publication of the Academy's educational programs newsletters, Debut and Academic Bulletin, and regularly lectures about the Academy and its academic outreach programs on college campuses across the country.



Prior to joining the Academy, Hicks was a producer at KCET Public Television for fourteen years. She produced several long-running news and public affairs series and was awarded four Emmys and a Golden Mike Award, as well as special recognition from The City of Los Angeles and American Women in Radio & Television. She has also worked as consultant to the Los Angeles Arts Council where she developed and established the Arts Scholarship Awards Program.

Hicks graduated cum laude from the University of Montevallo, Alabama, with majors in Art and Spanish.

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

ANTHONY FRIEDMANN.
WRITING FOR VISUAL MEDIA.
BOSTON, MA: FOCAL PRESS,
2002.

Charles Feldman
 The George
 Washington
 University
Cfeldm@gwu.edu

Friedmann's *Writing for Visual Media* is an agreeably written source and application text for beginning and seasoned script-writers. This book takes a hands-on approach, providing nearly a step-by-step template and guide in writing for visual media across a number of script and program formats. For Friedmann, the core challenge in this book is to learn "to think and to write visually, that a script is a plan for production, and that visual media are identifiably different." (xix) For those instructors seeking a book on electronic journalism, this book will not be a likely candidate for adoption. He excludes from discussion material written for a "teleprompter," as well as editorial and journalistic issues. In fact, this is not a limitation but merely strengthens his focus of training students in writing skills needed by the audiovisual artist and the appreciation of script writing as language supporting a flow of sequenced images.

Part I of *Writing for Visual Media* plants a firm and practical foundation for the aspiring writer. Lessons on writing and production and insight into sight and sound description, along with understanding script development, are quite helpful. Friedmann's seven-step review for developing creative concepts is worthy of a read by professional and budding writers. Applications and solving problems take the reader to Part II of the book. Sections on commercial writing, dramatic scripts, documentaries and more provide practical and sound advice for effective writing.

The chapter on corporate video is particularly insightful and covers the unique issues germane to corporate communication from creating the end product to working within budget. Part IV of the book, addresses nonlinear programs for new media, and the final chapter suggests how you can get paid for all these writing skills! *Writing for Visual Media* has an accompanying CD ROM. Plug it in and a key visual supplement to the text is provided.

Writing for the Visual Media is an important contribution to our understanding of the challenges and skills needed for survival as a visual writer.

[BEA CONVENTION]

50TH ANNIVERSARY CONVENTION,
EXHIBITION AND FESTIVAL
OF MEDIA ARTS
APRIL 21-23, 2005
LAS VEGAS CONVENTION CENTER
LAS VEGAS, NV

BEA: 2005 CONVENTION REGISTRATION, MARCH 5, 2005 DEADLINE & NAB CONVENTION ACCESS

Deadline for Pre-Registration is Friday, March 4, 2005

Please visit the BEA website (www.beaweb.org) for BEA registration and BEA registrants' access to the NAB Convention, April 16-21, 2005 which precedes the BEA Convention, this year.

BEA Convention Pre-Registration is online only at:
<https://ww4.expocard.com/nab051/BEA/>

Pre-Registration deadline: March 4, 2005

On-Site Registration: April 21-22, 2005

Cost	Before March 4	April 21-22
BEA Academic Individual Member	\$130.00	\$180.00
BEA Academic Individual Non-Member	\$250.00	\$300.00
BEA Student Member	\$65.00	\$115.00
BEA Student Non-Member	\$105.00	\$155.00

SPOUSES: Spouses are welcome to attend the BEA convention on a complimentary basis. However, if your spouse is an academic person in the field, he/she must register for the BEA convention. If your spouse works in the broadcasting industry, he/she must register for the NAB convention.

1. BEA 2005 Convention, Exhibition & Festival of Media Arts, April 21-25, at the Las Vegas Convention Center, Pre-Registration/On-Line only Pre-Registration Deadline is March 4, 2005.

2. BEA convention registrants are invited to attend the NAB Convention, April 16-21, 2005 <http://www.nab.org/conventions/> just prior to the BEA Convention if they have their BEA 2005 Convention credentials/badge.

If you want to take advantage of using the NAB complimentary invitation to their convention you need to be pre-registered for the BEA convention by March 4, 2005. You will receive your credentials in the regular mail prior to the NAB and BEA conventions.

3. 'BEA2005' pre-registrants' who have a printed confirmation receipt email of their

BEA 2005 Convention Pre-Registration from their on-line registration, that did Not receive their BEA credentials/badge in the regular mail, Will Be Able to have their BEA 2005 pre-reg. credentials 'printed out' at the 'NAB Convention Registration Booths' Before BEA convention so that they may attend the NAB convention.

4. After March 4, 2005 persons who did not Pre-Register for the BEA Convention on-line & have their email confirmation via the on-line registration, wanting to register for BEA2005 Annual Convention, Exhibition & Festival of Media Arts credentials must wait to register on-site at the BEA2005 Convention Registration Booth in the Las Vegas Convention Center, April 21 & 22, 2005. Those persons will Not be able to take advantage of attendance at NAB convention because they will not have the proper credentials/badge in time to attend. The NAB registration booths can not register BEA folks on-site, who did not pre-register with BEA, because of the accounting complexities that it would cause in the mixing of fund collection.

BEA CONVENTION PROGRAM

WEDNESDAY, APRIL 20, 2005

- 9 AM-4:30 PM NABEF/BEA/RTNDA Career Fair, 2005 (00090)
Las Vegas Hilton, Ballroom C
Career Fair for Student and Entry-Level Job Seekers
- 9 AM - 12 PM Break/Lunch is on your own.
- 12-12:30 PM Career Seminar
Developing and Enhancing Your Broadcast Skills"
- 12:30-2 PM Career Fair for Professional Job Seekers
- 2:30-4:30 PM
- 11 AM-3 PM BEA Board Committee Meeting: Publications Committee
(00095) N231
- 1-3 PM BEA Festival of Media Arts Committee Meeting (00096) N233
- 1-4:30 PM BEA Student News Critiques (00097)
Las Vegas Hilton, Conference Room 15 (Sign-Ups start at
12:30pm)
- 3:30-4 PM BEA Executive Committee and Finance Committee of the
Board of Directors Meeting N236 (00098)
(Executive Committee only)
- 4-8 PM BEA Board of Directors Meeting (00099) N236

THURSDAY, APRIL 21, 2005

- 7:30-8 AM Division Chairs Pre-Convention Meeting (00100) N252
- 8-9 AM Opening Continental Breakfast (00101) N250
- 8 AM - 5 PM Convention Registration/Email/Lounge (00102) N255
- 9 AM - 5 PM TDA Breakout Sessions (00103) N231

THURSDAY SESSION 1, 9-10:15 AM

- N232: Diversity Across the Curriculum: Creating Better Classes and Better Broadcasters (00110) [Gender, News, CCA, Multicultural]
- N239: Writing Division Business Meeting (00111)
- N233: Current Issues in Law and Policy (00112) [Law & Policy]
- N234: History Division Business Meeting (00113)
- N235: The Global Status of the Diffusion of Digital Television (00114) [International, Comm. Tech.]
- N236: Managing a Small Department (00115) [2yr/Sm. Col.]
- N237: Endangered Species: The TV Newsroom Internship (00116) [News]
- N238: Live Remote TV Coverage: Real Field Experiences, Too Real Budgets (00117) [PAC]
- N243: HD Radio™ Is On The Air: An Introduction To Digital Terrestrial Radio Technology, Hardware, and Regulation (00118) [BIRD]
- N240: Teaching Basic Broadcast Skills by Incorporating Student Media Facilities and Operations (00119) [SMA]
- N242: Airbrushing Make-Up for HDTV: A Demonstration in New Technology for a Multicultural Age (00121) PAC]

THURSDAY SESSION 2, 10:30-11:45 AM

- N232: Bringing Together Research on Diversity and Newsroom Practice (00125) [Multicultural, News]
- N233: Digital Storytelling 101: Teaching Basic Principles of Design and Production in a Convergence Curriculum (00126) [PAC, CCA]
- N234: History Division Paper Competition (00127)
- N243: Building the Bridge to Public Radio (00128) [BIRD]
- N236: Communication Technology Division Business Meeting (00129)
- N237: The News Audience and the Future of TV News (00130) [News]
- N238: Shifting communities and identity claims at online chat rooms (00131) [Gender]
- N239: An Overview of Moving Image Archives: Accessing the Television Record (00133) [BOARD]
- N240: Preparing “The Next Generation” of Newscasters on College Television Stations (00134) [BOARD]
- N242: NAB Research and Information (00135) [BEA, NAB]
- N235: Writing Division Faculty & Student Scriptwriting Competition Awards (00136) [Writing, BEA Media Arts Festival]

THURSDAY SESSION 3, NOON-1:15 PM

- N232: Writing Division Scholarly & Research Paper Competition presentation and Awards Session (00140)
- N233: Tidal Waves of Broadcast History: Perspectives on Five Sweeping Developments that Changed the American Landscape (00141) [History, Law & Policy, News]
- N234: Research Division Business Meeting (00142)
- N235: The Realities of Teaching Broadcast Journalism in an Environment of Changing

- News Values (00143) [News, CCA]
 N236: Communication Technology Division Paper Competition (00144)
 N237: Multicultural Division Business Meeting (00145)
 N238: Finding Sources of Data and Secondary Data Analysis (00146) [Management & Sales, Research]
 N240: Academia and the Real World: Ideas and Projects that Motivate Students and Produce Unique Results (00148) [PAC, CCA]
 N239: Dr. Jekyll and Mr. Convergence: How Organizational Culture Affects Cross-Media Partnerships (00149) [News]
 N243: Student Audio Competition Awards (00150) [SMA, BEA Media Arts Festival]
 N242: BEA Research Promotion Task Force (00151) [BOARD]

THURSDAY SESSION 4, 1:30-2:45 PM

- N232: Airchecks: Who is Doing What, Where and How in Student Newscasts? (00155) [News]
 N237: Multicultural Division Paper Competition (00156)
 N233: Local radio news in an XM/Sirius world (00158) [BIRD, Comm. Tech.]
 N235: From Script to Screen (00159) [Writing, CCA, PAC]
 N236: Reaching Ethnic Audiences: Strategies for Struggling With Strangers (00160) [Multicultural]
 N238: The Syllabus: Continued Excellence in the Age-Old Art of the Academic Professor-Student Contract (00161) [CCA]
 N239: Determining Audience: Challenges in Audience Measurement (00162) [Management & Sales]
 N240: When Worlds Collide: An International Exploration of the Interaction of Art, Broadcasting & New Media (00163) [International, BIRD, Management & Sales]
 N234: Research Division Paper Session I (00164)
 N242: BEA Distinguished Scholars (00165) [BOARD]
 N243: Student Video Production Competition Awards (00166) [PAC, BEA Media Arts Festival]

THURSDAY SESSION 5, 3-4:15PM

- N232: Courses, Curricula & Administration Division Business Meeting (00170)
 N234: Law & Policy Division Business Meeting (00171)
 N235: Broadcast Reform in the Middle East: 50 Years of Changes and Challenges (00172) [International]
 N233: Student Media Advisors Division Business Meeting (00173) [SMA]
 N236: Digital Video Recorders at Five Years: Is the Revolution Still Coming? (00174) [Comm. Tech.]
 N252: BRI Research Workshop Part 1. Research Case Studies for Broadcast, Cable, Print, Radio, & Web. How Research Solves Business Problems (00175) [Research, Management & Sales]
 N238: The Final Bush/Kerry Debate: A Convergence Project Case Study (00176) [News]
 N239: From the Classroom to the Studio: Innovative Strategies for Teaching Radio Production (00177) [BIRD, PAC]

- N240: New Directions in Teaching Nonlinear Post-Production (00178) [BOARD]
 N237: Meet the Editors (00179) [BOARD]
 N243: Faculty and Student News Competition Awards (00180) [News, BEA Media Arts Festival]
 N242: Achieving Your Facility Goals (00181) [PAC]

THURSDAY SESSION 6, 4:30-5:45 PM

- N232: Courses, Curricula & Administration Division Paper Competition (00185)
 N242: Creeping Commercialism in TV News (00186) [News]
 N236: People, Place and Time: How Real Is Reality TV? (00188) [International, History, PAC]
 N252: BRI Research Workshop Part 2. Research Case Studies for Broadcast, Cable, Print, Radio, & Web. How Research Solves Business Problems (00189) [Research, Management & Sales]
 N238: Truth or Dare: Making Television News Relevant to 21st Century College-Age Students (00190) [News]
 N239: Today's Media Centric Youth: A New Paradigm for Communications, Teaching and Learning (00191) [Comm. Tech.]
 N234: Law & Policy Division Paper Competition (00192)
 N240: Integrating Your Local Community into a College Internet Radio Station (00193) [BIRD]
 N243: Faculty Video Production Competition Awards (00194)
 N237: Faculty Production Showcase (00195) [2Yr/Sm. Col.]
 N235: Fox : A Fair and Balanced Look at Fox News (00196) [News]
 N233: Student Media Advisors Division Paper Competition (00197)

6-7 PM BEA Awards Ceremony (00198) N250

7-8 PM Opening Night Reception (00199) N250

FRIDAY, APRIL 22, 2005

- 8 AM -5 PM Convention Registration/Email/Lounge (00200) N255
 9 AM -5 PM Exhibit Hall (00201) N255, N257, N259, N261
 9 AM -5 PM Avid Hands-On Lab (Free Training Lab) (00202) N251
 9 AM -5 PM Apple Hands-On Classroom (Free Training Lab) (00203) N249
 9 AM -5 PM Technology Demonstration Area (00204) N255, N257, N259, N261
 9 AM -5 PM Adobe Training Lab (Free Training Lab) (00205) N241
 9 AM -5 PM TDA Breakout Sessions (00206) N231

FRIDAY SESSION 1, 9-10:15 AM

- N242: Research Division Paper Session II (00210)
 N234: 2-year/Small College Division Business Meeting (00212)
 N235: Annual Telecommunications Act Update (00213) [Law & Policy]
 N236: Working in a Digital News Environment – a Student's Perspective (00214)

[BOARD]

- N237: Transnational and cross-cultural media instruction: Preparing future industry professionals for excellence in the global media environment (00215) [Multicultural, International, CCA]
- N238: Election Coverage by Student Media: The Where, How & Why (00216) [SMA]
- N240: Tapping into Resources to Enhance Your Curriculum... On-line, On-campus, and in the Community (00218) [CCA]
- N233: From Initial Idea to Final Distribution (00219) [PAC, CCA]
- N243: Faculty Audio Competition Awards (00220) [BIRD, BEA Media Arts Festival]
- N232: Reinventing the Local TV Station: Ground-Breaking Ideas from Innovative Thinkers (00221) [Management & Sales]

FRIDAY SESSION 2, 10:30-11:45 AM

- N234: Service and Selection: Meeting Service Expectations in an Electronic Media Academic Unit (00225) [SMA, CCA]
- N239: Going Tapeless: Challenges for Broadcast Journalism Educators and Professionals with server-based systems (00226) [CCA & Comm. Tech.]
- N238: Grading Broadcast News Stories: Ways to Get Past the “Subjectivity” Factor (00227) [News]
- N240: Where the Boys are: Television for Men (00228) [Gender, Research]
- N233: 50 Years of Student Media: Approaches to Teaching, Learning and Public Service (00229) [BIRD, History, SMA]
- N232: ATAS College Television Awards Showcase (00230) [BOARD]
- N235: A “How To” Guide for Hiring in Mass Communication: What to Embrace, What to Avoid (00231) [CCA]
- N237: Trash or Trend?” Do Reality Shows have Any Place in a College Writing Curriculum? (00232) [PAC]
- N236: 2+2+2 Role of High Schools, 2-Year and 4-Year Colleges and Universities in Preparation for School, Careers and Employment (00233)
- N243: Analysis and Experiments in Surround Sound (00234) [PAC, Comm. Tech]
- N242: BEA Past Presidents: Reflection on How We Got Here and Where We Are Going (00235)[BOARD]

FRIDAY SESSION 3, NOON-1:15 PM

- N242: District 1 meeting (00241)
Connecticut, Maine, Massachusetts, New Hampshire, New Jersey, New York, Rhode Island, Vermont, Western Europe incl. Britain
- N240: District 2 meeting (00242)
Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Caribbean and Africa
- N239: District 3 meeting (00243)
Delaware, Maryland, Ohio, Pennsylvania, Virginia, Washington DC, West Virginia, Mid-east and Eastern Europe including Russia

N238: District 4 meeting (00244)

Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, South Dakota, Wisconsin, Canada and Scandinavia

N237: District 5 meeting (00245)

Arkansas, Kansas, Missouri, Oklahoma, Texas, Mexico, Central America, South America, and Australia

N236: District 6 meeting (00246)

Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, Wyoming, Asia and Pacific

N235: District 7 meeting (00247)

All two-year schools in the USA

FRIDAY SESSION 4, 1:30-2:45 PM

N232: Managing Student Media Organizations (00255) [SMA]

N242: BEA Scholarship Workshop (00256) [BOARD]

N234: News Division Business Meeting (00257)

N235: Assessing Media Education: Developing and Measuring Student-Learning Outcomes (00258) [CCA]

N236: Games Mother Never Taught Us, But We Wish She Had: Preparing Female Students for Their First Communication Job (00259) [Gender]

N237: Young adults and sexual content of media: New findings and Implications (00260) [Law & Policy]

N238: The Past is Present: Helping Journalism Students Understand the Role of History in Everyday Reporting (a.k.a. "Hey Dude, What's a Watergate?") (00261) [History, International]

N239: Teaching and Doing Documentary: A Creative Balancing Act (00262) [PAC, CCA]

N240: Broadcast & Internet Radio Division Business Meeting (00263)

N243: 2-year/Small College Competition Awards (00265) [2Yr/Sm. Col., BEA Media Arts Festival]

N233: Grading in an Era of Assessment (00266) [CCA]

FRIDAY SESSION 5, 3-4:15 PM

N242: From the Old to the New: Integrating Multimedia Production with a Traditional Radio TV/Broadcast News Curriculum (00271) [Comm. Tech., PAC]

N240: Broadcast & Internet Radio Division Paper Competition (00272)

N235: Assessing Media Education: Developing and Measuring Student-Learning Outcomes (00273) [CCA]

N234: News Division Paper Competition (00274)

N237: Media and Telecommunications Management: Defining the Core Curriculum (00275) [Management & Sales]

N238: Favorite Production Exercise (00276) [2Yr/Sm. Col.]

N233: Hands Above the Keyboard: Writing Description (00277) [Writing]

N243: Localism under Siege (00278) [Law & Policy, BIRD, Comm. Tech.]

N239: Student Interactive Multimedia Competition Awards (00279) [Comm. Tech., BEA Media Arts Festival]

N236: Past JOB(EM) Editors Look At Research (00280) [BOARD]

FRIDAY SESSION 6, 4:30-5:45 PM

N234: Defining and Assessing the Mission of College Radio (00285) [BIRD, SMA]

N232: Tips and Tricks for Student Newscasts (00286) [SMA, News]

N236: Broadcast And Electronic Media Historiography: Methods of Historical Analysis and Criticism (00287) [History]

N237: 50 Years of US Influence on Global Radio and Television News (00288) [International]

N238: Media and Telecommunications Management: Scholar Task Force Workshop (00289) [Management & Sales]

N240: Is it any better half a century later? An inside look at women and minorities in prime time television (00290) [Gender, Multicultural, Management & Sales]

N242: Meeting of the Documentary Division Group (00292) [BOARD]

N252: Scholar-to-Scholar Competitive Poster Session (00293) [BOARD]

N239: Faculty Interactive Multimedia Competition Awards (00294) [Comm. Tech., BEA Media Arts Festival]

N233: Fifty Years of Excellence for Electronic Media Academics, Industry and Future Professionals: Sharing our Teaching Expertise (00295) [CCA]

N235: Research Traditions: What used to be a battle between ChiSquare and Green Eye Shades is now more complex (00296) [Research]

6:30-7:30 PM CBS Television City (00297) [BOARD]

6-8 PM BEA Festival of Media: Best of Festival/King Foundation Awards Ceremony (00299) [BEA Media Arts Festival] N250

SATURDAY, APRIL 23, 2005

9-10 AM Final Convention Registration/Email/Lounge (00300) N255

9 AM -5 PM BEA Placement Center (00301) N253 [BOARD]

9 AM -5 PM Exhibit Hall (00302) N255, N257, N259, N261

9 AM -5 PM Avid Hands-On Lab (Free Training Lab) (00303) N251

9 AM -5 PM Apple Hands-On Classroom (Free Training Lab) (00304) N249

9 AM-5 PM Technology Demonstration Area (00305) N255, N257, N259, N261

9 AM -5 PM Adobe Training Lab (Free Training Lab) (00306) N241

9 AM -5 PM TDA Breakout Sessions (00307) N231

SATURDAY SESSION 1, 9-10:15 AM

N232: The Action's In The Writing III: Exercises And Methods To Give Characters Life (00310) [CCA, Writing, & PAC]

N235: One Year Into The Children's Internet Protection Act (CIPA): Is it working? (00311) [Law & Policy]

N236: Management & Sales Division Business Meeting (00312)

N237: Interactive Video Tools for Fixed and Online Media (00313) [Comm. Tech.]

N252: Coffee With... TBA (00314) [BOARD]

- N238: Incorporating Diversity: Courses that Reflect All of Us (00315) [Multicultural]
 N239: Studies in Radio History and Imagination (00316) [BIRD]
 N240: What are the Most Fertile Areas of International Research? (00317) [Research]
 N242: Why Is Radio News the Stepchild in Your Broadcast Journalism Curriculum? (00318) [News]
 N233: Production, Aesthetics & Criticism Division Business Meeting (00319)
 N234: Using RAB Tools to Enhance Classroom Experience and Increase the Value of Your Students in the Marketplace (00320) [BIRD, Management & Sales]

SATURDAY SESSION 2, 10:30-11:45 AM

Keynote Address (00325) N250

SATURDAY SESSION 3, NOON-1:15 PM

- N242: Producing Producers III (00340) [News]
 N234: Back to the Future: From the Files of the Communication Technology Division (00341) [Comm. Tech.]
 N235: Gender Issues Division Business Meeting (00342)
 N236: The Value of Playing Radio: A Survey of Student Media Experiences (00343) [SMA, BIRD]
 N237: Production, Aesthetics & Criticism Division Paper Competition (00344)
 N238: Uncle Sam came to Visit and stayed! – The impact of 50 years of US broadcasting on four regions of the world (00345) [International]
 N239: My Favorite Screenwriting Exercise (00346) [Writing]
 N240: Finding Jobs For Your Sports Students (00347) [CCA, Management & Sales]
 N243: Annual Student Production Showcase (00349) [2 Yr/Small Colleges]
 N232: Mining the Gold in Our History (00350) [BOARD]

SATURDAY SESSION 4, 1:30-2:45 PM

- N237: Disruptive Communication Technologies in the Home (00355) [PAC, Comm. Tech.]
 N232: Shaping the News: Classroom Discussions of Race & Prejudice for Future Electronic Media Professionals (00356) [Multicultural, CCA]
 N242: Partnering with PBS (00357) [News, SMA]
 N238: International Division Business Meeting (00358)
 N239: Building a New Broadcast Facility: If I had only known then what I know now! Things to think about as you Construct your Media Facility/Building (00359) [SMA]
 N240: Teaching Theory and Research: Black Hole or Bright Light? (00361) [Research]
 N236: Global and Local Marketing of Reality Television, Action Adventure Films, and National Identities (00362) [International, Research]
 N235: Gender Issues Division Paper Competition (00363)

SATURDAY SESSION 5, 3-4:15 PM

- N235: For the Good of All Students: Integrating Radio/Audio Production Skills Throughout the Entire Curriculum (00370) [PAC, BIRD, CCA]
N238: International Division Paper Competition (00371)
N237: Interdisciplinary Techniques for Dramatic Writers (00372) [Writing]
N234: Student Media and the International Student: Diversifying Opportunities (00374) [SMA]
N239: Online Entertainment Reporting (00375) [Comm. Tech.]
N242: Top Teaching Tips— Convergence in the Public Affairs Reporting Class (00376) [News]
N232: What are Next Steps in Promoting Research by BEA? (00377) [BOARD]
N243: Cool Audio/Video Tools (and Ones to Avoid) (00378) [PAC]

SATURDAY SESSION 6, 4:30-5:45 PM

- N232: Research Division “Research in Progress” Competition (00386)
N240: Broadcasting in Denmark: Unique Media Education (00387) [International, CCA]
N239: Teaching the Law Class: Courses and Context (00389) [Law & Policy, CCA]
N238: An International Look at the First 50 Years of Broadcast Education (00390) [International, CCA]
N237: Art and its relationship to film/video production pedagogy (00391) [PAC]
N242: Management & Sales Division Paper Competition (00392)
N236: The Packaging, Production and Framing of News during the 2004 Presidential Campaign (00393)

4:30-5:30 PM Post Convention Festival Committee Meeting (00399) N256

5:45-6:30 PM Post Convention Chairs Meeting (00400) N252

6:30-7:30 PM Post Convention Board Meeting (00420) N254

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

COURSES, CURRICULA, AND ADMINISTRATION DIVISION

James A. Seguin, Ph.D., director of Academic Media Center and director of the Center for Documentary Production and Study at Robert Morris University will have the fifth edition of his *Media Career Guide: Preparing for Jobs in the 21st Century* published by Bedford/St. Martin's Press in June.

- **Linda Conway Correll**, Assistant Professor at the University of Florida completed her book, *Brainstorming Reinvented*, which tells how to employ the evolutionary, multi-cultural, time-sensitive and process-driven methodology she designed. Called Creative Aerobics, the method uses four successive mental exercises that enhance the flow of information between the left and right brain to assist users in coming up with fresher, outside-the-box solutions. It was published in October by Response Books, a division of Sage Publications, New Delhi/Thousand Oaks/London. It is already on the non-fiction best seller list in Hyderabad, India.

In addition, three radio commercials written by Correll's students and produced by students of BEA member Dr. Bruce Mims (Southeast Missouri State University) have won ADDY Awards at the 2005 Student ADDY Competition, District Four. Correll adds that her students used Creative Aerobics to write them!

- **Tamara Hillabush Walker**, Instructor of Communications in the Visual & Performing Arts Dept. at Monroe Community College in Rochester, NY completed two Mass Communication workbooks (student and teacher) for Wadsworth's Opposing Viewpoints database. They were published last spring. She was also nominated for Who's Who Among America's Teachers by a former Phi Theta Kappa student.

- **Robert Musburger** and **Gorham Kindem** just published the third edition of *Intro to Media Production: The Path to Media Production* (New sub-title). It was released by Focal Press Oct. 2004. Also, the fourth edition of *Single Camera Video Production* by Robert Musburger, also a Focal book is to be released in time for BEA/NAB, probably in March, 2005. Both of them can be previewed at the Focal booth at BEA and at the NAB book booths.

- **Robert Kenny, Ph.D.**, of the School of Film and Digital Media at the University of Central Florida reports that the second edition of his book *Teaching Television in a Digital World* was released by Libraries Unlimited this month (February, 2005). The book is a curricular workbook for High School Teacher's who want to integrate media literacy into their programs.

- **Joe Blaney** received tenure and promotion to Associate Professor at Illinois State University for effective this current academic year.

- **Larry Elin** received tenure and promotion to Associate Professor at the S. I. Newhouse School of Public Communications at Syracuse University effective this current academic year. He is currently working on a \$375,000 grant with the National Science Digital Library to create a series of interactive science projects for sixth, seventh, and eighth graders, and is co-authoring a book that explores how the Internet affects people's perception about themselves and causes behavioral change with regards to their roles in politics. This book will be published by NYU Press this September.

- **Nancy Kaplan**, Associate Professor in the Audio/Video/Film Dept., School of

Communication, Hofstra University, received a research grant to study the impact of digital technology on closed captioning and descriptive video processes.

- **Dr. Mary Jackson Pitts** was promoted to full professor this past year at Arkansas State University. She currently teaches research methodologies, broadcast documentary, news courses, and video production courses.

- **Bill Bolduc** of the University of North Carolina at Wilmington was awarded a 2004 UNCW Distinguished Teaching Professorship for excellence in teaching.

Here is a link to the article about the award.

<http://www.uncw.edu/cas/news-081704.html>

- **Louis Day** has been named an Alumni Professor at Louisiana State University in recognition of his contributions to undergraduate education. This award is one of the most prestigious to be bestowed by the university. In addition, Professor Day has just completed the 5th edition of his text, "Ethics In Media Communication: Cases & Controversies."

- **Dr. Debbie Owens** has been awarded tenure , June 2004, at Murray State University, Murray, KY, where she is an associate professor and head of the electronic media majors area.

NEW ACEJMC NEWSLETTER OUT

Please find the latest edition of the Accrediting Council's newsletter. BEA holds 2 seats on the ACEJMC council which accredits our disciplines academic departments.

A new issue of the newsletter of the Accrediting Council on Education in Journalism and Mass Communications (ACEJMC) is available. This newsletter is now published online only.

Reach the current issue by clicking the link below or copying and pasting it into your browser window: http://www.ku.edu/~acejmc/ASCENT/12_1/12_1.shtml

Stories in this issue are:

- Keyes appoints Committee on Ethics
- Timeline of changes in policies, procedures, etc.
- 2005 – 2006 visit schedule
- Appeals Board appointed
- Beverly Kees dies
- Member & program updates
- Meetings calendar

Previous issues are available at:

<http://www.ku.edu/~acejmc/ASCENT/ASCENT.SHTML>

WINTER MME NEWSLETTER OUT

The Winter 2005 MME Newsletter is available on line.

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

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

AMERICAN INDIAN JOURNALISM INSTITUTE ACCEPTING APPLICATIONS FOR JUNE CLASS

VERMILLION, S.D.—The American Indian Journalism Institute, a training program for Native American college students that has produced several professional journalists now working at daily newspapers, is accepting applications for its new class in June.

The Freedom Forum, a nonpartisan foundation promoting employment diversity in America's newsrooms, will fully fund and run the annual academic journalism program for about 25 Native American college students. It will take place June 5-24, 2005, at the Al Neuharth Media Center at the University of South Dakota.

Graduates of the program will receive four hours of college credit awarded by the university and a \$500 stipend/scholarship from the Freedom Forum, paid when the students return to college full time in the fall.

Top graduates of the program will receive paid internships as reporters and photographers at daily newspapers for the remainder of the summer. Graduates also will have the opportunity to join the staff of reznetnews.org, the online Native American college newspaper, as paid reporters or photographers when they return to school. With only a few exceptions, all reznetnews.org staff members are graduates of AIJI, as the institute is called.

Now in its fifth year, AIJI has produced professional reporters recently hired by the Argus Leader newspaper in Sioux Falls, S.D., the Muskogee (Okla.) Daily Phoenix and the Arizona Daily Star in Tucson. AIJI graduates also have received paid internships for this summer at The Washington Post, The Associated Press and several other newspapers around the country.

Past AIJI students have reflected the diversity that the Freedom Forum is trying to encourage in newsrooms. They have belonged to dozens of tribes in states all over the country. They have come from small tribal colleges such as Haskell Indian Nations University in Kansas, Oglala Lakota College in South Dakota and Salish Kootenai College in Montana, as well as from large universities with prominent journalism programs such as Syracuse University in New York, the University of Kansas and the University of Oklahoma.

The application deadline is March 31.

To be eligible, students must be enrolled in a college and have completed their freshman year. They also must be enrolled tribal members or be able to prove lineage if asked.

While tuition, fees, books, room and board are provided free, students must be able to provide their own transportation to and from Vermillion, S.D. They must attend the full program beginning Sunday afternoon, June 5, and ending Friday afternoon, June 24.

The program forbids the use of alcohol, other intoxicants and illegal drugs at any time from June 5 through June 24. Violators will be dismissed.

Here's the application process:

Jack Marsh, the director of AIJI, said he prefers that students be nominated for the institute. Nominations can come from educators, mentors, elders or other interested parties. Nominations should be made in the form of a letter addressed to: Jack Marsh, executive director, Al Neuharth Media Center, 555 Dakota St., Vermillion, SD 57069.

Marsh also accepts nominations by e-mail (jmarsh@freedomforum.org). For further information, call 605/677-6315.

The nominated student then will receive an application form and other materials.

Students also may nominate themselves. If they do, however, it is recommended that one or more letters from a teacher, counselor or elder accompany their completed applications.

The application form is online at www.freedomforum.org/diversity.

‘Improving diversity’

The American Indian Journalism Institute is part of the Freedom Forum’s commitment to increase employment diversity at daily newspapers. “Improving diversity — having even one Native American working in a newsroom — makes a newspaper more aware of Indians in its community, and more sensitive and intelligent in reporting stories about them,” Marsh said.

American Indians are by far the most underrepresented people of color in the news media, and stereotypical and erroneous newspaper coverage of Indian issues and Indian people shows it, Marsh said.

An annual census of newsrooms shows that only about 300 Native Americans work at daily newspapers — out of about 54,000 journalists nationwide.

AIJI students will take a concentrated academic program on the basics of journalism in a university-approved course titled “Journalism Theory and Practice.” The college-level course is sanctioned through the University of South Dakota’s Department of Contemporary Media and Journalism. Students may apply to transfer the credits to other schools where they are enrolled.

Students will concentrate on reporting for two weeks and most of them will spend one week learning photography. Weekly field trips will introduce students to other aspects of journalism, including sportswriting.

Professional Journalists

At previous sessions of AIJI, the reporting and photography instructors have been professional journalists—many of them Native—working at such news organizations as Gannett, The Washington Post, The Miami Herald, The Oregonian in Portland, the Lincoln (Neb.) Journal Star and The Associated Press.

Reznetnews.org becomes the AIJI newspaper during the institute, publishing stories and photos produced daily by the students. Past guest presenters—and subjects of AIJI student stories—have included prominent Native journalists Mark Trahan and George Benge. Al Neuharth, founder of USA TODAY and the Freedom Forum, Wilma Mankiller, former chief of the Cherokee Nation of Oklahoma, and South Dakota Gov. Mike Rounds also have addressed and been interviewed by AIJI students.

Each student will have a single room in a dormitory. Meals will be provided on campus.

The Freedom Forum, based in Arlington, Va., is a nonpartisan foundation dedicated to free press, free speech and free spirit for all people. The foundation focuses on three priorities: the Newseum, First Amendment and newsroom diversity. The Al Neuharth Media Center at the University of South Dakota honors Neuharth, a 1950 graduate of the University of South Dakota.

**2004-2005 NATIONAL SALARY SURVEY RESULTS
BROADCAST EDUCATION ASSOCIATION**

Following are the results of the twelfth annual BEA national salary survey conducted in Fall, 2004. Respondents encompassed all types of institutions ranging from small, private, 4-year liberal arts colleges to major public universities offering the doctorate in the field.

Please note the following:

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

	LOW	HIGH	MEDIAN	MEAN	SCHOOLS
Instructor	\$24,000	\$147,590	\$87,795	\$44,209	\$27
Asst. Prof.	32,000	70,500	51,250	48,720	35
Assoc. Prof.	41,500	106,260	73,880	58,204	42
Full Prof.	53,413	127,000	90,207	73,433	35

*Average of means compiled by each respondent for each rank

Salary most likely to be paid to an incoming INSTRUCTOR without prior full-time teaching experience (mean of those responding): \$34,926 (39 schools)

Most likely salary for an incoming ASSISTANT PROFESSOR who has just completed the terminal degree (mean of those responding): \$44,645 (45 schools)

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

GATEKEEPER ONLINE

Below is a link to the most recent issue of “The Gatekeeper” newsletter for the Mass Communication Division of the National Communication Association.

“The Gatekeeper” - February 2005

<http://www.clarion.edu/ncamass/gatekeeper.shtml>

Please note that the MCD web site is now located at

<http://www.clarion.edu/ncamass>

Check out the new site and let us know what you think. If you have information you believe should be added to the site, send it to the MCD Web Wizard for consideration (acarnheardt@clarion.edu).

As always, if you have information to be included in upcoming issues of “The Gatekeeper,” please send it. You can send updates, news, and other information to Adam Earnhardt, interim publications officer, at acarnheardt@clarion.edu.

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

“VECTORS”: A NEW JOURNAL OF CULTURE AND TECHNOLOGY

One obstacle to scholarship that combines text, images, sound, and film has been that there is virtually nowhere to publish it, say the editors of the new journal, which will make its debut next month.

The mission of the online journal, which will be published by the Institute for Multimedia Literacy at the University of Southern California, is to fuel discussion of the increasingly complex relationship between society and new technologies. By its very existence, it also seeks to encourage -- and make acceptable to tenure and promotions panels -- the creation of multimedia scholarship.

To date, says Tara McPherson, editor of the journal and an associate professor of critical studies at Southern Cal's School of Cinema-Television, the excitement that surrounded electronic publishing in the 1990s has resulted in efforts that do little more than present text in digital formats. Computer-based media, she says, are drastically reshaping society, but academic publishing remains "rigidly fixed in its printed format."

The costs of enhanced formats have been one barrier, Ms. McPherson observes. That "tenure-and-promotions has tended to discount electronic space" is another. But if the humanities do not engage with the new media, she fears, "we run the risk of obsolescence in the next 30 to 50 years."

"We need to really think through what the different modes of scholarship might look like," she says.

The journal is aimed at accelerating that thought process. It will publish work that incorporates moving and still images, sound, and interactivity, and also newer forms such as blogs and mobile communications devices.

All work published in the journal's two thematic issues per year will pass peer review with an editorial board comprising scholars from 20 universities, colleges, and institutes.

The journal is online at

<http://www.aml.annenberg.edu/html/research/vectors/vectors.htm>

An extended version of this article was published in The Chronicle this week. It is available at

<http://chronicle.com/weekly/v51/i25/25a01801.htm>

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

NAB EDUCATION FOUNDATION TO OFFER FELLOWSHIPS TO WOMEN AND PEOPLE OF COLOR FOR RADIO EXECUTIVE DEVELOPMENT PROGRAM

WASHINGTON, DC - Eight NAB Education Foundation (NABEF) Professional Fellowships now are available to qualified candidates of color and women to attend the NAB Executive Development Program for Radio Broadcasters (EDP).

The NABEF Fellowship Program was developed to promote diversity and inclusiveness, to increase the pool of qualified broadcasters from minority groups who, to date, may not have been fully represented at the management level. For NABEF Professional Fellowship Application information and to access the online form, visit www.nabef.org or contact nabef@nab.org. The application deadline for the scholarship is February 22, 2005.

Keith Miles, director, Radio/Television, WANM/Florida A&M University, who received a fellowship for the 2004 program, said that he was “very grateful for the fellowship that allowed me to have this experience... thoroughly enjoyed the sessions and the networking with others in the class.”

The EDP provides attendees professional business skills that prepare them for the next steps in their careers. The course counts towards a station’s required number of outreach activities under EEO rules. The EDP will be held July 16-19, 2005 at Georgetown University. For more information visit www.nab.org/conventions or contact edp@nab.org.

The EDP Fellowships are made possible through the generous support of the Robert M. Tribune McCormick Foundation and the National Association of Broadcasters.

The McCormick Tribune Foundation is one of the nation’s largest charitable organizations, with current combined assets of close to \$2 billion. The Foundation invests in communities, addresses human needs and promotes the ideals of a democratic society through innovative partnerships in four program areas: communities, education, journalism and citizenship. The foundation, which celebrates its 50th anniversary in 2005, was established as a charitable trust upon the death of Col. Robert R. McCormick, longtime editor and publisher of the Chicago Tribune and founder of WGN radio and television. For more information, visit www.mccormicktribune.org.

The National Association of Broadcasters Education Foundation (NABEF) is dedicated to the training and enhancement of the nation’s broadcasting community. NABEF develops and supports educational programs and outreach initiatives designed to provide information on topical issues, increase diversity, highlight community service and promote philanthropy. NABEF may be found online at www.nabef.org.

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

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

RESEARCH EXPOSES LIBERAL BIAS IN MAINSTREAM MEDIA

<http://atmizzou.missouri.edu/feb05/liberalmedia.htm>

By Jeremy Diener

Pundits have long argued about the liberal bias of mainstream mass media outlets, presenting cases on both sides of the issue. Applying a novel approach based on frequently used ratings of the liberal or conservative leaning of politicians, a researcher at the University of Missouri-Columbia discovered that most mainstream media outlets do exhibit a strong liberal bias.

“We found that most of the mainstream media view events through a ‘lens’ that is very similar to that used by Democrats in Congress,” said Jeff Milyo, MU associate professor of economics and public affairs. “That is, most major media outlets and Democrats cite similar sources of expertise, such as particular think tanks and advocacy groups. This suggests that popular complaints about a liberal bias in the media are well-founded.”

To determine the bias of media outlets, Milyo and colleague Tim Groseclose, a political scientist at UCLA, applied the [Americans for Democratic Action](#) (ADA) scoring system. ADA scores are used widely in political science to describe the placement of an individual member of Congress on an ideological scale, from conservative to liberal. The researchers examined the patterns by which media outlets cited particular think tanks and policy groups, and then compared these to the citation patterns of legislators with known ADA scores. This research is unique from previous studies because it does not rely upon subjective classifications, Milyo said.

“Up to this time, evidence has consisted mainly of anecdotes, or relied upon highly subjective analyses of news reports,” Milyo said. “Ours is a systematic and objective test of the liberal media hypothesis.”

The results demonstrate a strong liberal bias. All news outlets examined, except for [Fox News’ Special Report](#) and the [Washington Times](#), received a score to the left of, or more liberal than, the estimated position of the average U.S. voter. The scores for [CBS Evening News](#) and the [New York Times](#) were among the most liberal, while outlets such as [USA Today](#), [NPR’s Morning Edition](#), [NBC’s Nightly News](#) and [ABC’s World News Tonight](#) were moderately liberal. The most neutral outlets were the [Newshour with Jim Lehrer](#), [CNN’s NewsNight with Aaron Brown](#) and [ABC’s Good Morning America](#). Fox News’ Special Report, while more conservative, was closer to the center than any of the three major networks’ evening news broadcasts.

The study referred strictly to the news stories of the outlets, omitting editorials, book reviews and letters to the editor, Milyo said.

Phil Bremen

Telecommunications faculty

Ball State University

(765) 285-1480

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

[COMMITTEES & TASK FORCES]

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

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

2005 Convention Chair

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

Distinguished Education Service Award (DESA) & Lifetime Member Committee

Chair
Joe Misiewicz
Members
Drew Berry
Joe Bridges

Elections Task Force

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

Electronic Directory Task Force

Chair
Rebecca Lind
Members
Mark Tolstedt
Sam Sauls
Sheila Schroeder

50th Anniversary Task Force

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

Research Task Force

Chair
Gary Corbitt
Members
Patti Cohen
Jim Fletcher
David Gunzerath

Research Promotion Task Force

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

Missy Price
Alan Rubin
Chris Sterling

Diversity Committee Chair

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

Council of Communication Associations (CCA)

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

Long Range Planning Task Force

Chair
Joe Misiewicz
Members
Gary Corbitt
Gary Martin
Dave Muscari
Mark Tolstedt

Strategic Alliances Task Force**Chair**

Joe Misiewicz

Members

Alan Albarran
Gary Corbitt
Erica Farber
Kit Franke
Joe Foote
Joan Geberding
Max Utsler

Finance Committee**Chair**

David Byland
Members
Drew Berry
Louisa Nielsen

Membership Committee**Chair**

Tom Berg
Members
Gary Corbitt
Margot Hardenbergh
Roger Heinrich
Gary Martin
Glenda Williams

Nominations Committee**Chair**

Alan Albarran
Members
Margot Hardenbergh
Mark Tolstedt

Publications Committee Members

Alan Rubin - Chair (Year 2)
Alison Alexander - Year 2, Term 1
Robert Avery - Year 2, Term 1
Dom Caristi - Year 3, Term 2
Raymond L. Carroll - Year 3, Term 2
Barbara Hines - Year 1, Term 2
Debbie Owens - Year 2, Term 1
BEA Editors are Ex-officio members of Publications Committee
BEA Web Manager
Steve Anderson

Journal of Broadcasting & Electronic Media, Editor

Don Godfrey, Year 1

Journal of Radio Studies

Doug Ferguson, Year 1

Feedback, Editor, Year 6

Joe Misiewicz

Festival Committee Chair

Louise Benjamin
Members (TBA)

Scholarship Committee

Chair
Pete Orlik
Members
Marilou Johnson
Bill Parris
Max Utsler

BEA Membership

Directory, Editor 2000-2001, 2001-2002, 2002-2003, 2003-2004 academic year directories
Rebecca Ann Lind, Year 4

[DIRECTORY]

[STAFF, EXECUTIVE COMMITTEE AND BOARD MEMBERS]

Staff

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

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

2004-2005 Executive Committee of the Board

Steven D. Anderson
President
James Madison University
School of Media Arts and
Design
MSC #4010
Harrisonburg, VA 22807
Office: 540-568-3032
anderssd@jmu.edu

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

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

David Byland
Secretary-Treasurer
Oklahoma Baptist
University
Box 61177
500 West University
Drive
Shawnee, OK 74801
Office: 405-878-2064
Fax: 405-878-2064
david_byland@mail.okbu.edu

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

2004-2005 Board of Directors

Margot Hardenbergh
District 1
(2nd year, 1st term)
(Connecticut, Maine,
Massachusetts, New
Hampshire, New Jersey,

New York, Rhode Island,
Vermont, Western Europe
including Britain)
Fordham University
Department of
Communication and
Media Studies
441 East Fordham Road
Bronx, NY 10458-9993
Office: 718-817-4854
Email:

hardenbergh@fordham.edu
margot529@attbi.com

Thomas Berg
District 2
(1st year, 2nd term)
(Alabama, Florida,
Georgia, Kentucky,
Louisiana, Mississippi, North
Carolina, South Carolina,
Tennessee, Caribbean and
Africa)

Middle Tennessee State
University
Electronic Media
Communication Department
MTSU P.O. Box X025
Murfreesboro, TN 37132
Phone: 615-898-5867
Fax: 615-898-5682
berg@mtsu.edu

Joe Bridges
District 3
(2nd year, 1st term)
(Delaware, Maryland,
Ohio, Pennsylvania, Virginia,
Washington, DC, West
Virginia, the Middle East
and Eastern Europe includ-
ing Russia)

Malone College
Communication Arts
515 25th St. NW
Canton, OH 44709
Office: 330-471-8305
Fax: 330-471-8478
jbridges@malone.edu

Mark Tolstedt
District 4
(1st year, 1st term)
(Illinois, Indiana, Iowa,
Michigan, Minnesota,
Nebraska, North Dakota,
South Dakota, Wisconsin,
Canada and Scandinavia)

University of Wisconsin-
Stevens Point
Division of
Communication
1101 Reserve Street
Stevens Point, WI 54481
Office: (715) 346-3920
Fax: (715) 346-3998
mtolsted@uwsp.edu

David Byland
District 5
(2nd year, 2nd term)
(Arkansas, Kansas,
Missouri, Oklahoma, Texas,
Mexico, Central America,
South America and Australia)
Oklahoma Baptist
University
Box 61177
500 West University Drive
Shawnee, OK 74801
Office: 405-878-2064

Fax: 405-878-2064
david_byland@mail.okbu.edu

Lena Zhang
District 6
(1st year, 1st term)
(Alaska, Arizona,
California, Colorado,
Hawaii, Idaho, Montana,
Nevada, New Mexico,
Oregon, Utah, Washington,
Wyoming, Asia and Pacific)
San Francisco State
University
BECA Department, CA
133
1600 Holloway Avenue
San Francisco, CA 94132-
4157
Office: (415) 338-1780
lzhang@sfsu.edu

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

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

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

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

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

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

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

Council of Professionals

Gary Corbitt , Chair
WJXT-TV
4 Broadcast Place
Jacksonville, FL 32207
Office: 904-399-4000
gary@wjxt.com

[BROADCAST ASSOCIATIONS]

[Alaska Broadcasters Association](#)
[Arizona Broadcasters Association](#)
[California Broadcasters Association](#)
[Connecticut Broadcasters Association](#)
[Florida Association of Broadcasters, Inc.](#)
[Georgia Association of Broadcasters](#)
[Idaho Broadcasters Association](#)
[Illinois Broadcasters Association](#)
[Kansas Association of Broadcasters](#)
[Kentucky Broadcasters Association](#)
[Louisiana Association of Broadcasting](#)
[Maine Association of Broadcasters](#)
[Maryland Broadcasters Association](#)
[Massachusetts Broadcasters Association](#)
[Michigan Association of Broadcasters](#)
[Minnesota Broadcasters Association](#)
[Missouri Broadcasters Association](#)
[Nebraska Broadcasters Association](#)
[Nevada Broadcasters Association](#)

[New Hampshire Association of Broadcasters](#)
[New Jersey Broadcasters Association](#)
[New Mexico Broadcasters Association](#)
[New York Association of Broadcasters](#)
[North Carolina Association of Broadcasters](#)
[North Dakota Broadcasters Association](#)
[Ohio Association of Broadcasters](#)
[Oklahoma Association of Broadcasters](#)
[Oregon Association of Broadcasters](#)
[Pennsylvania Association of Broadcasters](#)
[South Carolina Broadcasters Association](#)
[Texas Association of Broadcasters](#)
[Utah Association of Broadcasters](#)
[Virginia Association Of Broadcasters](#)
[Washington State Association of Broadcasters](#)
[West Virginia Broadcasters Association](#)
[Wisconsin Broadcasters Association](#)
[Wyoming Association of Broadcasters](#)

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

[MEMBERS]

[ASSOCIATE]

Anton/Bauer, Inc.
California Broadcasters Association
Chicago Vocational Career Academy
Illinois Broadcasters Association
Indiana Broadcasters Association
Indiana University Libraries
Kansas Association of Broadcasters
Michigan Association of Broadcasters
Missouri Broadcasters Association
Montana Broadcasters Association
Nebraska Broadcasters Association

New Mexico State University - Library
Ohio/Illinois Centers for Broadcasting
Oklahoma Association of Broadcasters
Oregon Association of Broadcasters
Post Newsweek Stations
Saga Communications
San Jose State University
South Carolina Broadcasters Assoc
Tennessee Association of Broadcasters
WGVU - TV

[INSTITUTIONS]

American University
Arkansas State University
Art Institute of Fort Lauderdale
Ashland University
Austin Community College
Azusa Pacific University
Ball State University
Barry University
Baylor University
Bellevue Community College
Bergen Community College
Berry College Communication
Bethany College
Bob Jones University
Bossier Parish Community College
Bradley University
California State University at Fullerton
California University of Pennsylvania
Cayuga Community College
Central Michigan University
City College at Fort Lauderdale
City College of San Francisco
College Misericordia
Colorado State University
Doane College
Drake University
Drexel University
Duquesne University
Eastern Illinois University
Eastern Illinois University

Eastern Michigan University
Elizabethtown College
Evangel University
Finger Lakes Community College
Flagler College Communication
Department
Florida International University
Grand Valley State University
Green River Community College
Harding University
Hawaii Pacific University
Hillsborough Community College
Howard University
Illinois State University
Indiana University
International College of Broadcasting
Iowa Lakes Community College Broadcast
Media
Ithaca College
James Madison University
John Carroll University
John Carroll University
Kansas State University
Kent State University
Kutztown University
Long Island University
Louisiana State University
Loyola University - New Orleans
Lyndon State College Television Studies
Manchester College

Marist College
McNeese State University
Meridian Community College
Missouri Southern State University-Joplin
Monroe Technology Center Television
Production
Montclair State University
Morehead State University
Mount San Antonio College
Communications
Muskingum College
Nanyang Technological University
New England School of Communication
Normandale Community College
North Central College
Northern Arizona University
Northwestern College
Northwestern University
Ohio Northern University
Ohio University
Oklahoma Baptist University
Oklahoma City University
Oklahoma State University
Otterbein College
Parkland College
Pennsylvania State University
Pittsburg State University
Point Loma Nazarene University
Purdue University Calumet
Robert Morris University
Rochester Institute of Technology School
of Film & Animation
Rockport College
Rowan University
Salisbury University Communication &
Theatre Arts
Santa Ana/Santiago Canyon College
Shippensburg State University
Slippery Rock University
Southeast Missouri State University
St. Bonaventure University
St. Cloud State University
St. John's University
Stephens College
SUNY - Brockport
SUNY - Oswego Communications

Studies
Suny Alfred WETD
Susquehanna University
Syracuse University
Texas Christian University
Texas State University - San Marcos Mass
Communication
Texas Tech University
Towson University
Towson University
Trinity University
Truman State University
University of Wisconsin at River Falls
University North Carolina Pembroke
University of Arkansas
University of California - Berkeley
University of Central Oklahoma
University of Delaware
University of Denver
University of Idaho
University of Indianapolis
University of Iowa
University of Kentucky
University of Maryland, College Park
University of Massachusetts
University of Memphis
University of Miami
University of Montana
University of Nebraska at Omaha
University of Nebraska at Lincoln
University of Nevada at Las Vegas
University of Nevada at Reno
University of North Carolina - Chapel
Hill
University of North Carolina at
Wilmington Communication Studies
University of North Texas
University of Northern Iowa
University of San Francisco
University of South Carolina
University of South Dakota
University of Southern California
Annenberg School of Journalism
University of Southern Indiana
University of St. Thomas
University of Texas at Arlington

University of Texas at Austin
University of the Incarnate Word
University of the Ozarks
University of Western Ontario Faculty of
Info & Media Studies
University of Wisconsin at Eau Claire
University of Wisconsin at La Crosse
University of Wisconsin at Platteville
University of Wisconsin at Stevens Point
Utah State University
Virginia Polytechnical Institute & State
University

Wartburg College
Washburn University
Washington State University
Wayne State College
Western Illinois University
Westminster College
Wilkes University
Winthrop University
Xavier University

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/>

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



Feedback

Broadcast Education Association
World Headquarters
1771 N Street, NW
Washington, DC 20036
USA
<http://www.beaweb.org>

2004-05 BEA OFFICERS

President Steve Anderson, James Madison University
V.P. Academic Relations, Joe Misiewicz, Ball State University
V.P. Industry Relations, Gary Corbitt, WJXT-TV, Florida
Secretary-Treasurer, Dave Byland, Oklahoma Baptist
University
Immediate Past President, Al Albarran,
University of North Texas
Executive Director, Louisa Nielsen, BEA Headquarters

CONVENTION DATES: APRIL 21, 22, 23, 2005

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

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

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

The Radio, Television News Directors Association, RTNDA, www.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, 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

Ms. Louisa A. Nielsen, Executive Director
Broadcast Education Association
1771 N Street, NW
Washington, DC 20036
202-429-3935